Grade 8
English Language Arts
Unit 4: Mystery—Elementary, My Dear Watson

Time Frame: Approximately four weeks

Unit Description

The unit focuses on reading, writing, and responding to the mystery genre. Mysteries require students to sort out plots, employ logistics, make predictions, and analyze characters. Comparing and contrasting specific mystery elements allow students to develop critical thinking and problem-solving skills and encourages student expression and response to the text. As mysteries follow the narrative structure, fiction elements are defined and analyzed. Creating and presenting an original mystery provides an opportunity for student application of a writing process. Vocabulary development and grammar instruction occur within the context of the literature and student writing.

Student Understandings

Mystery is a subgenre of realistic fiction. Mystery relies on suspense and complications to engage the reader. A well-written mystery provides order by tying up loose ends, explaining everything, and punishing evil. Students will recognize that suspense is the key to good mystery writing. Students will examine conflicts and the impact of major characters and minor characters, which are driven by conflicts, which, in turn, drive the mystery. Students will use the defining characteristics/elements to develop narrative compositions.

Guiding Questions

1. Can students identify the defining characteristics/elements of the mystery genre?
2. Can students read, comprehend, and solve mysteries?
3. Can students analyze a literary narrative, particularly for plot and character?
4. Can students relate mystery to personal experience?
5. Can students develop narrative compositions following standard English structure and usage?
6. Can students use effective listening and speaking behaviors/skills when presenting original stories?

Unit 4 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

GLE #	GLE Text and Benchmarks
01a.	Develop vocabulary using a variety of strategies, including use of connotative and denotative meanings (ELA-1-M1)
01b.	Develop vocabulary using a variety of strategies, including use of Greek, Latin, and Anglo-Saxon roots and word parts (ELA-1-M1)
02a.	Interpret story elements, including stated and implied themes (ELA-1-M2)
02b.	Interpret story elements, including development of character types (ELA-1-M2)
02c.	Interpret story elements, including effectiveness of plot sequence and/or subplots (ELA-1-M2)
02d.	Interpret story elements, including the relationship of conflicts and multiple conflicts (e.g., man vs. man, nature, society, self) to plot (ELA-1-M2)
02e.	Interpret story elements, including difference in third-person limited and omniscient points of view (ELA-1-M2)
03a.	Interpret literary devices, including allusions (ELA-1-M2
03b.	Interpret literary devices, including understatement (meiosis) (ELA-1-M2)
03c.	Interpret literary devices, including how word choice and images appeal to the senses and suggest mood and tone (ELA-1-M2)
03d.	Interpret literary devices, including the use of foreshadowing and flashback to direct plot development (ELA-1-M2)
09d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting literary elements and ideas within and across texts (ELA-7-M1) (see ELA-1-M2)
09e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-M1) (see ELA-1-M2)
09f.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including predicting the outcome of a story or situation (ELA-7-M1) (see ELA-1-M2)
09g.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including identifying literary devices (ELA-7-M1) (see ELA-1-M2)
17a.	Develop grade-appropriate compositions on student- or teacher-selected topics that include word choices (diction) appropriate to the identified audience and/or purpose (ELA-2-M2)
17b.	Develop grade-appropriate compositions on student- or teacher-selected topics that include vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-M2)
17c.	Develop grade-appropriate compositions on student- or teacher-selected topics that include information/ideas selected to engage the interest of the reader (ELA-2-M2)
17d.	Develop grade-appropriate compositions on student- or teacher-selected topics that include clear voice (ELA-2-M2)

17e.	Develop grade-appropriate compositions on student- or teacher-selected topics that include variety in sentence structure (ELA-2-M2)
18b.	Develop grade-appropriate compositions by identifying and applying writing processes such as prewriting (e.g., brainstorming, researching, raising questions, generating graphic organizers) (ELA-2-M3)
18c.	Develop grade-appropriate compositions by identifying and applying writing processes such as drafting (ELA-2-M3)
18d	Develop grade-appropriate compositions by identifying and applying writing processes such as conferencing (e.g., peer and teacher) (ELA-2-M3)
18e.	Develop grade-appropriate compositions by identifying and applying writing processes such as revising based on feedback and use of various tools (e.g., LEAP 21 Writer's Checklist, rubrics) (ELA-2-M3)
18f.	Develop grade-appropriate compositions by identifying and applying writing processes such as proofreading/editing (ELA-2-M3)
18g.	Develop grade-appropriate compositions by identifying and applying writing processes such as publishing using technology (ELA-2-M3)
19.	Develop grade-appropriate paragraphs and multiparagraph compositions using the various modes of writing (e.g., description, narration, exposition, and persuasion), emphasizing narration and exposition (ELA-2-M4)
20a.	Use the various modes to write compositions, including short stories developed with literary devices (ELA-2-M4)
21.	Develop writing using a variety of literary devices, including understatements and allusions (ELA-2-M5)
23.	Use standard English capitalization and punctuation consistently (ELA-3-M2)
24a.	Write paragraphs and compositions following standard English structure and usage, including varied sentence structures and patterns, including complex sentences (ELA-3-M3)
24b.	Write paragraphs and compositions following standard English structure and usage, including phrases and clauses used correctly as modifiers (ELA-3-M3)
25a.	Apply knowledge of parts of speech in writing, including infinitives, participles, and gerunds, (ELA-3-M3)
25b.	Apply knowledge of parts of speech in writing, including superlative and comparative degrees of adjectives (ELA-3-M4)
25c.	Apply knowledge of parts of speech in writing, including adverbs (ELA-3-M4)
26.	Spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly (ELA-3-M5)
28.	Adjust diction and enunciation to suit the purpose for speaking (ELA-4-M1)
29.	Use standard English grammar, diction, syntax, and pronunciation when speaking (ELA-4-M1)
32.	Adjust volume and inflection to suit the audience and purpose of presentations (ELA-4-M3)
33.	Organize oral presentations with a thesis, an introduction, a body/middle developed with relevant details, and a conclusion (ELA-4-M3)
38a.	Participate in group and panel discussions, including explaining the effectiveness and dynamics of group process (ELA-4-M6)

38b.	Participate in group and panel discussions, including applying agreed upon rules for formal and informal discussions (ELA-4-M6)
38c.	Participate in group and panel discussions, including assuming a variety of roles (e.g., facilitator, recorder, leader, listener) (ELA-4-M6)
39c.	Locate and select information using organizational features of grade-appropriate resources, including frequently accessed and bookmarked Web addresses (ELA-5-M1)
39d.	Locate and select information using organizational features of grade-appropriate resources, including organizational features of electronic information (e.g., Web resources including online sources and remote sites) (ELA-5-M1)

ELA CCSS	
CCSS #	**CCSS Text**
Reading Standards for Literature	
RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RL.8.3	Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
RL.8.5	Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.
RL.8.6	Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

ELA CCSS	
Reading Standards for Informational Text	
RI.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

ELA CCSS	
Writing Standards	

W.8.1 abcde	Write arguments to support claims with clear reasons and relevant evidence.
	    a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.
	    b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
	    c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.
	    d. Establish and maintain a formal style.
	    e. Provide a concluding statement or section that follows from and supports the argument presented.

W.8.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.
W.8.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
Speaking and Listening Standards	
SL.8.1 abcd	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 8 topics*, *texts*, *and issues*, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas. d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented
Language Standards	
L.8.5 abc	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context. b. Use the relationship between particular words to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).
L.8.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

❖ ***Please note that Bulletin 741 currently states that the minimum required number of minutes of English Language Arts instruction per week for Grade 8 is 550 minutes for schools with a six-period day and 500 minutes for schools with a 7-period day.***

❖ ***In Grades 6-8 the notations [R] for Reading and [E] for English (writing) are used to indicate the focus and intent of each activity.***

❖ *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.*

❖ *It is strongly recommended that a teacher preview websites before students access them.*

Sample Activities

Activity 1: Independent Reading (Ongoing): CCSS: RL.8.1, RI.8.1 [R]

Materials List: reading material covering a wide range of topics and readability levels, books/materials stored in the classroom itself and a constant flow of new books and reading material, Reading Response notebook or response log, Reading Response Log SSR BLM, A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM, Reading Response Prompts BLM, BLM Book Talk Checklist BLM

Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. Regardless of the genre being addressed in each unit, students should read silently daily. (It is suggested that students read a variety of materials in the genre of each unit.) Sustained Silent Reading (SSR) occurs when students (and teachers) are reading texts at their independent reading level for an uninterrupted period of time. Students select their own books or reading materials which require neither testing for comprehension nor for book reports. Students will keep a reading log of nonfiction, literary nonfiction, and fiction read. Students may use the Reading Response Log SSR BLM, Response Prompts BLM, or A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM. Students may respond via a reading response learning log ([view literacy strategy descriptions](#)) that summarizes the main idea of the text without adding their own opinions. A *learning log* is a notebook or binder in which students record ideas, questions, reactions, and reflections. Documenting their ideas in this way allows students to process information in a different way and to articulate what they know or do not know about a subject. The summary will be supported with text examples. A marble composition notebook or teacher-created handout may be used as a *learning log*. When time permits, students will discuss and compare their *learning log* entries. The learning goal is to have students respond at the higher levels of Bloom's Taxonomy by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them.

Resources: One-Page *Reading*/Thinking Passages Aligned with Core Priorities provide opportunities to develop students' competence for *Common Core* Anchor *Reading* may be accessed at
http://teacher.depaul.edu/Nonfiction_Readings.htm
Sample response log prompts (starters) and a lesson plan on this strategy can be found at:
http://www.readwritethink.org/lessons/lesson_view.asp?id=55.

Sample Reading Response *Learning Log*:

Reading Response Learning Log				Name	
Title & Author	Genre	Date	Pages Read B-E	Summary with text support	Teacher or Guardian Signature
Out of the Dust- Karen Hesse	Historical fiction	8/24	1-4		lmb

As students read and reflect on their readings, the goal is to go beyond summarizing or giving a personal feeling response. Thinking about context is an expertise students develop by reading each text carefully, through a progression of increasingly complex texts and working with knowledge from the text in their own oral and written explanations and arguments. In essence, students need to build knowledge through content-rich nonfiction and informational texts. Students should read and comprehend literature, including literary nonfiction, stories, dramas, and poems, at the high end of grade 8 text complexity band independently and proficiently. To accomplish this goal, create reflective prompts (Reading Response Prompts BLM) which require students over the course of the text to do the following:
- cite textual evidence to support analysis of what the text says explicitly as well as inferences
- determine a theme or central idea of a text, and analyze in detail its development, or
- analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of the character, or provoke a decision

For example:
"What does Huck think about girls? What is your evidence?"
"Which character in the story is most *unlike* Anna? Explain your reasons, based on evidence from the novel?"
"What is the author's opinion about affirmative action in higher education? How do you know?

Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them. Students should be exposed to a variety of texts that elicit close reading. Word counts will vary. The Lexile ranges presented in the Common Core State Standards should be used to guide the selection of

texts. The "stretch" text measures in the second column represent the demand of text that students should be reading to be college and career ready by the end of Grade 12.

GRADE	LEXILE RANGE (approx.)	CCSS "Stretch" Text	TEXT TYPE (approx. distribution)	
8	805L to 1100L	1040L to 1160L	Literary 45%	Informational 55%

Students who leave grade 8 should know how to cite the textual evidence that most strongly supports an analysis or critique (RL/RI.8.1). As an additional resource for integrating technology, research, and the language arts, students may work collaboratively reviewing books and creating hypertext on the Web. This lesson may be accessed at Book Reviews, Annotation, and Web Technology

Optional: Students may respond through quarterly book talks. A book talk is a short, informal oral presentation given after completing one of the SSR books. It is neither a book report nor summary; its purpose is for students to recommend good books to classmates. See Book Talk Checklist BLM. See http://www.nancykeane.com for more information on using book talks in the classroom.

Student response also may be through a variety of other strategies (e.g., text-supported writing prompts, response logs, book talks, or, if available, Reading Counts, Accelerated Reader). SSR guidelines for class use may be found at:

➢ http://www.education-world.com/a_curr/curr038.shtml
➢ http://www.dowlingcentral.com/MrsD/area/literature/ssr.html

Activity 2: Vocabulary Study (Ongoing): (GLEs: 01a, 01b, 17a, 17b, 17d, 26, 27) CCSS: L.8.5b, L.8.5c, L.8.6 [R}

Materials List**:** projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), graphic organizers, index cards, plastic sandwich bags, electronic/print dictionaries and thesauruses, Tier 2 Word List BLM

Given that students' success in school and beyond depends in great measure upon their ability to read with comprehension, there is urgent need to provide instruction that equips students with the skills and strategies necessary for lifelong vocabulary development.

Based on its analysis of research, the National Reading Panel (2000) concluded that no one single instructional method is sufficient for optimal vocabulary learning; therefore, effective instruction must use a variety of methods to help students acquire new words and increase the depth of their word knowledge over time. It takes a minimum of 15

encounters with a new word for a student to understand and apply the word independently. By end of eighth grade, students should be able to determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings, and analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. To accomplish this, students will need implicit and explicit vocabulary instruction.

The effective teacher uses instructional strategies that not only teach vocabulary effectively but model good word learning behaviors. To focus vocabulary instruction on words that students would be encouraged to use in writing and speaking, students should be given 5–10 Tier 2 (Suggested Tier 2 Word List BLM) academic words per week for each text (L.8.4.6). Students require multiple exposures to targeted vocabulary words in authentic contexts to retain an understanding of the words' meaning(s) and use the words effectively when writing and speaking. Teachers who make a difference in vocabulary learning set aside a few minutes each day to do something playful with words. It is suggested that you use different strategies for various instructional purposes. Determine your purpose, then instruct accordingly. Have students keep a vocabulary folder or log.

Students will develop vocabulary through the use of connotative and denotative meanings of words, the use of Greek, Latin, and Anglo-Saxon roots and word parts, the use figurative language, word relationships, and nuances in word meaning throughout the unit as appropriate. As students engage in various word studies, they should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary.

2013-2014 - add to Activity 2 Vocabulary

Teaching Academic Vocabulary: Academic vocabulary includes those words that readers will find in all types of complex texts from different disciplines. Students should acquire knowledge of general academic vocabulary because these are the words that will help them access a wide range of complex texts. Students may create *vocabulary cards* (view literacy strategy descriptions) to define words specific to selections read. A *vocabulary card* (or map) is an organizer or visual model which helps students engage, as well as think about new terms or concepts in relation to a word. *Vocabulary cards* are cards created to help students connect the words with the understanding of the words.

When students create *vocabulary cards* using index cards, they see connections between words, examples and nonexamples of the word, and the critical attributes associated with the word.   Students may also create a graphic representation (drawing, picture, clipart) of the word. This vocabulary strategy also helps students with their understanding of word meanings and key concepts by relating what they do not know with familiar concepts. *Vocabulary cards* require students pay attention to words over time, thus improving their memory of the words. Also by keeping the cards in a binder or small plastic bag, students can easily use them as reference as they prepare for tests, quizzes, and other activities with the words.

Sample Modified *Vocabulary Card* (3x5 index card)

Definition:	**Characteristics:**
WORD	
Examples	**Nonexamples**

way of life	**shared ideas** **shared beliefs**
CULTURE	
Ex: **language** **music** **Cajun**	**NonEx:** **hair color** **eye color**

To strengthen vocabulary study, use the word wall strategy. A word wall is a set of related words displayed in large letters on a wall or other display area in the classroom. Word walls are a tool to use, not just for display or for the classroom decor. Word walls are designed to promote students' language learning; they provide ongoing support for varied language learners, as well as enhance learning through practical use. Using the word wall as a reference to highlight vocabulary is easily integrated into daily literacy activities. There is no one right way to build or use a word wall. What to build, what key words to add, and when to add them will depend on the instructional needs of the students.
Additional resources: http://flocabulary.com/wordlists/

2013-2014 - add to Activity 2 Vocabulary
Teaching Connotation & Denotation: Continue to have students develop vocabulary through the use of the connotative and denotative meanings of words and the use of Greek, Latin, and Anglo-Saxon roots and word parts throughout the unit as appropriate. As the meanings of words vary with the context, the more varied the context provided to teach the meaning of a word is, the more effective the results will be. Students will use vocabulary to define words specific to selections read. These may include a *vocabulary self-awareness* (view literacy strategy descriptions) chart, *vocabulary cards* (view literacy strategy descriptions), Frayer model, concept definition map, linear array, or word maps.

To improve comprehension, students need to understand how terms relate to one another. Present a review mini-lesson on using and interpreting denotative/connotative word meanings, emphasizing the appropriateness for the intended audience. Discuss with the

class the "shades of meaning" (connotations and detonation) of words (e.g. skinny, bony, thin, slender) through the linear array strategy. Linear array is a strategy to extend vocabulary by asking students to extend their understanding of words through visual representations of degree. This activity helps students examine subtle distinctions in the words. Linear arrays may be more appropriate for displaying other types of relationships among words. The relationship among such words can be illustrated visually by arranging them in a line.

To model linear arrays, explain that words can be connected to each other in many different ways. Two ways are degree and order. Write the words **mumble, shout, scream, whisper,** and **proclaim** on chart paper, the chalkboard, or whiteboard, pronouncing as you write . Use the following think-aloud to model how to arrange these words by degree.

Say: *I see that these words are all different ways of talking. I'll put them in order, starting with the quietest way to talk and ending with the loudest. I think it is most quiet to* **whisper***, so I'll list it first. Next, I'll write* **whisper***. I know that when I* **mumble***, I speak at a normal level but I'm hard to hear and understand. I'm not sure what* **proclaim** *means, but I think it may be like making an announcement. I'll put it next and check my work when I'm done. My last two words are* **shout** *and* **scream***. Now let me look at what I've written. I've put the words in the following order:* **whisper, mumble, proclaim, shout, scream***. Yes, those are degrees of talking sounds. There is not much difference between* **whisper** *and* **mumble***, but there is a lot of difference between* **whisper** *and* **scream***. Now, let's use a dictionary to check the meaning of* **proclaim** *to see if I've put it in the right place.*


Following is an alternate linear array method. Give students a list of verbs, adjectives, or adverbs to place in a "shades of meaning" order using a paint chip as a template. Instruct students to attach a paint chip card to notebook paper in order to illustrate a string of synonyms. Have students write definitions to the right of the paint chip card on which the word has been written. Students will continue to add words to their personal vocabulary journal/learning log.

Have students continue to develop vocabulary through the use of connotative and denotative meanings of words by using this website **Solving Word *Meanings*: Engaging Strategies for *Vocabulary***
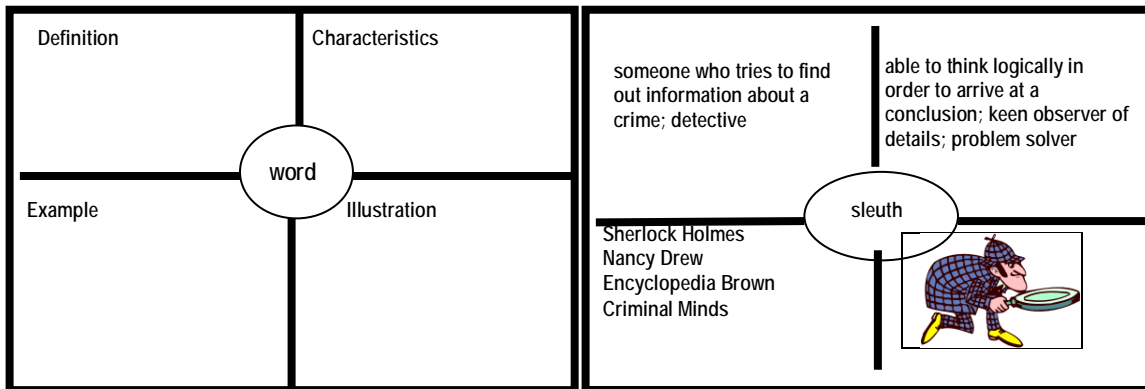
Teaching Structural Analysis: Have students create a vocabulary tree *graphic organizer* (view literacy strategy descriptions). A vocabulary tree is a *graphic organizer* wherein a prefix or root word and its meaning are displayed. Students then write as many words as they can that contain the root/prefix and find sentence examples as they read. According to Kylene Beers (*When Kids Can't Read*), research shows that every time that a student is presented with what common Greek/Latin prefixes/roots/suffixes mean, the more he/she will internalize that meaning. That student will be more able to use that knowledge on his/her own to accurately assess other new words that have the same word part. Since it takes up to 10 times for a student to internalize, why not display examples for them to see every day to help them? A graphic organizer known as a vocabulary tree shows the interconnection of very different words to the same prefix/root/suffix. Students can see how the vocabulary words they learn in ELA, science, math, and social studies are interconnected. Use the Vocab Tree BLMs.
For a list of roots, try http://www.factmonster.com/ipka/A0907017.html
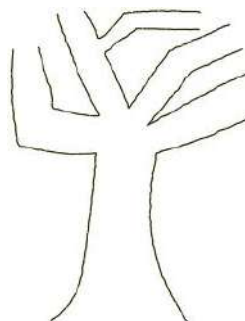
Optional: Have students use *vocabulary cards* (view literacy strategy descriptions) (e.g., graphic organizer listing word, part or speech, roots and word parts, meaning, synonyms, antonyms, sentence, illustration) to define vocabulary specific to the mystery genre. *Vocabulary cards* are an engaging and interesting way to learn vocabulary words; increase the breadth and depth because students can see the connections between words, examples and non-examples of the words and critical attributes; thus leading to greater

comprehension because students have to pay attention to the words for longer periods of time. Also, the *vocabulary cards* can become an easily accessible reference for students. *Vocabulary cards* are most often created on index cards, either 3 x 5 or 5 x 7 inches, but you can use a regular sheet of notebook or copy paper. The *vocabulary card* follows a pattern or *graphic organizer* which provides students with an opportunity to create an illustration to represent the word. Have students create *vocabulary cards*:

1. Place word in appropriate box
2. Define in your own words
3. List characteristics, descriptions or facts
4. List several examples
5. Create an illustration or visual
6. Have students put in a baggie. or have students punch a hole in one corner of the card and attach with a binder ring
7. Cards can be kept together in notebooks for easy access.
8. Students can use *vocabulary cards* as portable dictionaries for reference or as flash cards for vocabulary study. They can alphabetize cards or sort by part of speech, word meaning, category, function, etc. Students can also play a review game with cards by writing sentences or paragraphs substituting their symbol for the word and having other students try to guess the word.

Definition	Characteristics
	word
Example	Illustration

someone who tries to find out information about a crime; detective	able to think logically in order to arrive at a conclusion; keen observer of details; problem solver
Sherlock Holmes Nancy Drew Encyclopedia Brown Criminal Minds	sleuth

vocabularycard_000.doc
Technology Tools, Organizers, and Templates for Lesson Planning ...

Activity 3: Writer's Craft Mini-Lessons (Ongoing) (GLES: 17a, 17b, 17c, 17d, 17e, 19, 21) CCSS: W.8.2, W.8.6, W.8.10 [E]

Materials List**:** projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing examples, Writing Craft Mini-lessons BLMs

According to CCSS and National Assessment of Educational Progress (NAEP) research, in middle school, 35 % of student writing should be to write arguments, 35 % should be to explain/inform, and 30 % should be narrative. These forms of writing are not strictly independent; for example, arguments and explanations often include narrative elements, and both informing and arguing rely on using information or evidence drawn from texts.

Routine writing, such as short constructed-responses to text-dependent questions, builds content knowledge and provides opportunities for reflection on a specific aspect of a text or texts. Routine written responses to such text-dependent questions allow students to build sophisticated understandings of vocabulary, text structure and content and to develop needed proficiencies in analysis.

A mini-lesson (15 minutes) is a teacher-directed lesson on writing skills, composition strategies, and crafting elements which are demonstrated and practiced through direct modeling of teacher's writing or others' work (e.g., shared writing, literature, student papers); initially, mini-lessons will need to focus on establishing routines and expectations. Use the Writing Craft Mini-lessons BLMs to plan instruction.

For students, writing is a key means of asserting and defending claims, showing what they know about a subject, and conveying what they have experienced, imagined, thought, and felt. Since writing is a process done in recursive stages, it is important that students receive instruction in the writing craft through mini-lessons on target skills in argumentative, narrative, and expository writing. To develop as writers, students should write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

The most important factor in writing exercises is that students need to be personally involved in order to make the learning experience of lasting value. Encouraging student participation in the exercise, while at the same time refining and expanding writing skills, requires a certain pragmatic approach. Clearly know what skills you are trying to develop. *Decide on which means (or type of exercise) can facilitate learning of the target area*. Once the target skill areas and means of implementation are defined, focus on what topic can be employed to ensure student participation. By pragmatically combing these objectives, you can expect both enthusiasm and effective learning. During Unit 2, writing instruction should focus on writing informative and explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Have students keep a writer's notebook or *learning log*. In teaching students writing craft, first show students how accomplished writers use a particular skill, and then encourage students to emulate those writers. Employ the "I do, We do, You do" modeling technique.

	Teacher	Student
I do it Direct Instruction	❖ Provides direct instruction ❖ Establishes goals and purposes ❖ Models ❖ Think aloud	❖ Actively listens ❖ Takes notes ❖ Asks for clarification

We do it Guided instruction	❖ Interactive instruction ❖ Works with students ❖ Checks, prompts, clues, ❖ Provides additional modeling ❖ Meets with needs-based groups	❖ Asks and responds to questions ❖ Works with teacher and classmates ❖ Completes process with others
You do it independently Independent practice	❖ Provides feedback ❖ Evaluates ❖ Determines level of understanding	❖ Works alone ❖ Relies on notes, activities, classroom learning to complete assignment ❖ Takes full responsibility for outcome

For this unit, target writing skills should include making appropriate word choices; using vocabulary to clarify meanings, creating images, and setting a tone; selecting information/ideas to engage a reader; using a clear voice; enhancing a composition through dialogue; and using a variety of sentence structure. (See Writing Craft Mini-lessons BLMs.) In teaching students writing craft, first show them how accomplished writers use a particular skill, and then encourage students to emulate those writers. The writing craft mini-lesson that can be used for any grade level should occur as follows:

1. The teacher should introduce a skill by showing an example from a trade book, picture book, or magazine article or by demonstrating the technique through modeled writing. The teacher thinks aloud as he/she composes in front of the students; models should be prepared beforehand.
2. The teacher then has the class discuss the skill by asking questions, such as these:
   - Does it make the writing clear, interesting, or pleasant sounding?
   - Why do you think the author uses this skill?
   - How do you like it as a reader?
   - Can you construct something like this?
3. The teacher then models the skill orally for students.
4. The students then try it out orally for practice, with partners.
5. Students then apply the skill to a short practice piece of several sentences or more (guided writing).
6. Finally, students practice the skill in their independent writing, using a previously composed draft as a practice write. If the practice writes are kept in a notebook and labeled with a table of contents, students will have a writer's notebook of target skills practices for future reference.

When students have practiced a new writing craft Target Skill several times, they should use it in a new writing draft. In planning a whole-process piece, the teacher will choose one (new) or two (review) genre target skills, one (new) or two (review) organization or composing target skills, and one (new) or two (review) conventions skills as Target Skills for the whole process piece. These skills then become part of the scoring rubric.

Teacher should teach or review the traits for effective writing. Following are useful sources:

> - http://classroom.jc-schools.net/daleyl/6_Traits1.ppt (Six Traits PowerPoint)
> - http://educationnorthwest.org/traits (Six Traits website)
> - http://www.writingfix.com/
> - http://www.edina.k12.mn.us/concord/teacherlinks/sixtraits/sixtraits.html
> - http://thewritesource.com/ (Models of Student Writing)
> - http://www.englishcompanion.com/pdfDocs/sixtraitssummary.pdf (Traits and Definitions of Effective Writing)
> - http://my.hrw.com/nsmedia/intgos/html/igo.htm (Interactive Graphic Organizers)
> - http://go.hrw.com/eolang/modbank/ (Writing Models)
> - http://hlla.hrw.com/hlla/   (Literature & Language Arts)
> - ThinkQuest Write on Reader – Writing – (History of Writing, Forms of Writing, Writing Process, and Glossary of Term, Story Starter Ideas, Word Games)

Teach transitions by explaining that transitions have different functions. Instruct students to copy down in *learning logs* the following examples of how transitions in writing function:

- to show time - *one day later...*
- to clarify cause and effect - *as a result...*
- to show location - *to the right...*
- to introduce examples - *for example...*
- to add more information - *in addition...*
- to contrast information - *otherwise...*
- to conclude - *in conclusion...*
- to compare - *much like...*

Give students a writing sample, one with good transitions. Actually Dr. Seuss' books are short and easy to use for transitions models, particularly *And to Think That I Saw It on Mulberry Street.* Instruct students to identify transitions and the function they serve. This is best done in groups. Discuss answers.

As students progress through the grades the Common Core State Standards, increasingly ask students to write arguments or informational reports from sources. As a consequence, less classroom time should be spent on personal writing in response to decontextualized prompts that ask students to detail personal experiences or opinions.

2013-2014 - add to Activity 3 Writing Craft
To extend this activity in 2013-14, incorporate mini-lessons in formatting, using graphics and multimedia to enhance the composition. Collaborate with the school's media specialist to plan and provide explicit instruction and scaffolding as necessary for the skills and concepts students should acquire to use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Model and instruct students to gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase

the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

To extend this activity in 2013-14, students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. In lieu of having peer review groups meeting during class time, set up a wiki or a Google© group for student writers to collaborate using the Internet. Wikis can be set up @ http://www.wikispaces.com/. For students to collaborate via Google© groups, students will need a free Google© account. Google© groups may be accessed @ http://groups.google.com.

Using the Research Group Checklist BLM, student groups should review one another's documents for development of a clear argument, relevant evidence, use of credible sources, and formal style.

Activity 4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 23, 24a, 24b, 25a, 25b, 25c, 26) [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing samples, learning log, Secondary Editing/Proofreading Checklist BLM

To be college and career ready in language, students must have firm control over the conventions of standard English. While grammar is meant to be a normal, everyday part of what students do, students should be taught explicit lessons in grammar as they read, write and speak. At the same time, they must come to appreciate language as at least as much a matter of craft as of rules and be able to choose words, syntax, and punctuation to express themselves and achieve particular functions and rhetorical effects. Target skills should be identified (e.g. varied sentence structure and patterns, phrases and clauses, infinitives, participles, gerunds, superlative and comparative degrees of adjectives, adverbs, spelling). Consult the district-adopted English textbook for instruction and practice. Students may also discuss the common errors in student writing samples. Students continue to correct their papers**,** using proofreading symbols and recording the types of errors they have made on a proofreading chart.

Mini-lessons should focus on the use of a variety of verbs in the active and passive voice, verb usage in the indicative, imperative, interrogative, conditional, and subjunctive mood, punctuation -comma, ellipsis, dash, and spelling. Consult the district-adopted Englishtextbook for instruction and practice.

Use the daily oral language strategy to develop target skills. Provide the students with a sentence or a group of sentences in need of editing to give students consistent practice correcting grammatical errors. The students may also discuss the common errors in student writing samples. Through the writing process, students should use peer editing to work with the mechanics.

Daily Edit/ Daily Oral Language Strategy:
1. Begin each lesson with an incorrectly written sentence to be copied onto the board or your overhead projector or whiteboard. Read the sentence aloud for the students, and discuss the story as well as the errors (without giving away the answers).

2. Have students write the sentence correctly in their notebooks, monitoring and providing feedback as they do so. Be sure to give each student one-on-one attention, even if for only a few seconds.

3. Correct the sentence on the board with the class, asking them for answers and help. Explain why each correction was made and the grammatical theory behind it.
4. Students review their own notebooks, making any additional corrections, and then write the number of errors they missed next to the sentence so they can remember what they misunderstood.

5. Continue throughout the week, having students use the same page every day for the entire weeks' worth of sentences. At the end of the week, grade the final product and review with the students.

Students should also continue a daily editing or proofreading practice of several sentences in context (related), writing sentences as correctly as they can. Students continue to correct their papers by using proofreading symbols and also by recording the types of errors they have made on a proofreading chart. This will allow you to see which errors are being made by the majority of students in order to plan appropriate whole-class mini-lessons (Adapted from Jane Bell Keister's *Caught Ya: Grammar with a Giggle,* Maupin House, 1990).

Sample Daily Edit:

This is a student's first attempt – we'll fix it together:	This is the fully corrected Caught'Ya sentence:
munday (9) once upon a time in a school not so very disparate from yours a young man named charlie excess led a very dull one sided life	Monday (9) Once upon a time in a school not so very disparate from yours, a young man named Charlie Excess led a very dull one-sided life.

Grammar instruction should occur within the context of students' reading and writing. Grammar instruction mini-lessons with examples may be found in the district adopted textbook. Students should continue to spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly.

Fun lessons for grammar instruction may be found at:

- http://www.education-world.com/a_lesson/lesson/lesson334.shtml
- http://www.internet4classrooms.com/lang_mid.htm.
- *Ellipses*
- *Guidelines for Using* Semicolons, Colons, and *Dashes* - Points of ...
- http://www.wisegeek.com/what-are-verb-moods.htm

Activity 5: Mystery Words (GLEs: 01a, 01b, 26, 39c, 39d)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), mystery examples,student writing notebooks/learning logs, computer with Internet access, AlphaBoxes BLM

Introduce the mystery genre (i.e., fiction in which clues are used to solve a puzzling event) by reading aloud a short mystery (e.g., *Two Minute Mysteries*). Have students in pair groups discuss the mystery genre and its defining characteristics (e.g., clues, important details, suspense) by employing think-pair-square-share *discussion* (view literacy strategy descriptions). This technique is used to get students to use higher level thinking and justify their reasoning. **Think:** Students are given a question and asked to think in silence for 2 minutes about their answer. **Pair:** This answer is then shared with the person next to them, the pair of students are asked to think of the "best" answer to take forward, and why it is the best. **Square:** Students are then asked to share their answers as a group of 3 or 4, depending on class size. This answer has to be communicated, with the reasons for the choice to the whole class. This is where the higher level thinking comes in as students have to justify the decisions they have made. **Share:** Students share feedback from their group choices to the class as a whole, with the reasons for the choices that they have made.

 As students read, they will analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. Have students use think-pair-square-share *discussion* to respond to the following questions:

- What do you think a mystery should be?
- When you think about mysteries, what comes to mind?
- What is your favorite mystery book, movie, or TV program?
- What do you find suspenseful?
- How did the author make you curious?
- What do you think makes a good mystery?

In *learning logs* (view literacy strategy descriptions) the students will list examples of mysteries they have read or seen recently. The class will discuss the mystery question responses and examples given by students.

Optional: Have students *brainstorm* (view literacy strategy descriptions) what they know about mysteries by using AlphaBoxes with the think-pair-square-share *discussion* (view literacy strategy descriptions) strategy. AlphaBoxes is a *graphic organizer* that can not only activate students' prior knowledge about a topic, but can be used to collect vocabulary during a unit of study. It is like the student's own personal word wall. If this graphic organizer is given to students at the beginning of a unit, they can fill in all of the vocabulary they know about that topic. A sample AlphaBox follows:

Alphaboxes MYSTERY			
A alibi	B	C Crime	D
E	F forensics	G	H
I	J	K	L
M motive	N	O	P Poirot
Q	R	S Scooby do	T
U	V	W	XYZ

Record responses via overhead transparency, chart paper, chalkboard or computer/projector as the class discusses their writng/learning log entries. **Think**—Have students individually list all of the words that they know about a mystery on their AlphaBoxes *graphic organizer.* This may be as a classroom assessment for learning by simply noting the amount and kinds of words students are recording on their sheets. **Pair** – Have students work with a partner to compare their lists, and add any words that they did not have on their own. **Square** – Have two pairs of students get together and compare the words they have recorded on their AlphaBoxes *graphic organizer.* They will add to their own personal sheet as they share the words and discuss why they should be included in the chart. **Share:** Students share feedback from their group choices to the class as a whole, with the reasons for the choices that they have made. This activity will help students learn vocabulary through repetition and discussion. Encourage students to check their spelling of the words during the Pair section of the activity. That way they will have accurate information to share during the Square and class Share.

Optional: Allowing students to use descriptions composed of everyday language is important in effective vocabulary comprehension and retention. One way to do this is through a *vocabulary self-awareness* chart (view literacy strategy descriptions). Throughout this mystery unit, have students maintain a *vocabulary self-awareness* chart. Provide students with a list of vocabulary terms that relate to mystery. Have students complete a self-assessment of their knowledge of these vocabulary terms using a chart. Ask students to rate their understanding of a term using a "+" for understanding, a "?" or a check mark (√) indicates uncertainty or limited knowledge, or a "-" indicating a lack of knowledge. The goal is to replace all the question marks and minus signs with a plus sign. To use the chart appropriately, students should return to it often to monitor their evolving understanding of key vocabulary. Ideally, all checks and minuses should become plusses over time. Have students revisit this chart throughout the unit of study, creating multiple opportunities for students to monitor their learning of the vocabulary. As students refer to this chart to add information, they gain knowledge of these vocabulary terms.

Students will use a variety of resources to spell words correctly. Mystery \vocabulary could include *alibi, clue, crime, deduction, detective, flashback, forensics, foreshadowing, hunch, investigation, motive, mystery, plot, red herring, setting, sleuth, suspect, suspense, victim, and witness*.

Sample Mystery *Vocabulary Self-Awareness Chart*:

Word	+	√	–	Example	Definition
alibi	+			Her doctor is her alibi: she was in surgery at the time of the murder.	an excuse that a suspect uses to show that he or she was somewhere else than at the scene of the crime
clue					
crime					
deduction					
detective					
flashback					
forensics			-		
foreshadowing					
hunch					

Students may access these Mystery Web sites for additional vocabulary practice:
Exploring the Mystery Genre
http://www.mysterynet.com/learn/lessonplans/vocab.worksheet.html
http://library.thinkquest.org/J002344/vocabulary.html
http://schooldiscovery.com/quizzes11/cmatzat/mystery.html
http://www.mysterydigest.com/two-minute-mysteries-cat/detective-and-logic-puzzles/

Have students continue to use the *vocabulary self-awareness* chart or *vocabulary cards* (view literacy strategy descriptions) to define vocabulary specific to selections read as part of the mystery unit. Have students incorporate mystery words into writing products.

If time permits, as reinforcement after defining words students may create word searches, crossword puzzles (e.g., http://www.puzzlemaker.com; *Worksheet Magic*® software) or draw cartoons illustrating the words to share with classmates.

2014-2013 - add to Activity 5
Students will also develop vocabulary through the use of the connotative and denotative meanings of words applicable to the mystery genre. A linear array line may be used to show the mystery "shades of meaning." For example,

▬ gumshoe	flatfoot	private eye	sleuth	detective	+
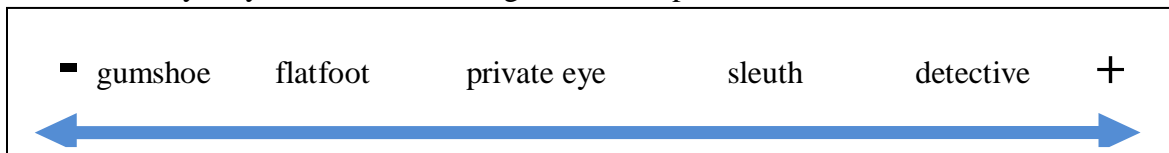
Mystery words will be added to a word wall as a reference throughout the unit.

Activity 6: Mystery-Specific Idiomatic Expressions/Figurative Language (GLEs: 03c; CCSS: L.8.5a)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), mystery examples, student writing notebooks/learning logs, computer with Internet access, art supplies

To comprehend better, students need an understanding of figurative language, word relationships, and nuances in word meanings. Since mystery writing contains vivid figurative language, students need to interpret these figures of speech (e.g. verbal irony, puns) in context and use the relationship between particular words to better understand each of the words.

Knowing an idiom's origins will help readers figure out the meanings. Students will review the meaning of idioms (i.e., a phrase or an expression that cannot be understood from the meaning of its individual words). Students *brainstorm* (view literacy strategy descriptions) other idioms they have heard or used and discuss how these word choices and images add to the writer's meaning. As students discuss, record on an overhead transparency, chart paper, chalkboard or computer/projector or using *Inspiration* software. Show students a sketch of a literal representation of an idiom. For example, the idiom *spilling the beans* can be drawn as a stick figure turning a can of beans upside down. Have students create their own drawings of idioms to share with the class or display.

Have students in small groups generate, through a library or Internet search, a list of expressions used in the mystery genre (e.g., sly as a fox; barking up the wrong tree) and research the origins. Have students add idioms encountered in mystery selections to a personal vocabulary list in learning log. Students may also consult references sources (e.g., Scholastic Dictionary of Idioms, The Reading Teacher's Book of Lists, http://readwritethink.org/materials/idioms/).

Additional Web site sources:
 ➢ Idiom Site (Meanings of idioms and common sayings)
 ➢ Idiom Activity (Idiom template)   Proverbs and Sayings (List of proverbs and sayings useful in developing vocabulary)

Activity 7: Elements of the Mystery Genre (GLEs: 02b, 02c, 09f, 09g; CCSS: L.8.6

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), student writing notebooks/learning logs, story maps/plot charts, graphic organizers, *Two Minute Mysteries* BLMs, Detective Map/Chart BLMs, picture books

To introduce the mystery genre, create an *anticipation guide strategy* (view literacy strategy descriptions). *Anticipation guides* promote deep and meaningful understandings by activating and building relevant prior knowledge and building interest in and motivation to read more. This strategy also promotes self-examination, values students' points of view, and provides a vehicle for influencing others with their ideas. *Anticipation guides* are developed by generating statements about a topic that force students to take positions and defend them. The emphasis is on students' points of view and not the "correctness" of their opinions.

Anticipation guides are usually written as a series of statements to which students can agree or disagree. They can focus on the prior knowledge that a student brings to the text. They help set a purpose for reading. Use the generic sample as an initiating activity. Then, create an *anticipation guide* for assigned selections.

Sample generic *Anticipation Guide* for the Mystery genre*:*

Directions: After each statement, write SA (strongly agree), A (agree), D (disagree), or SD (strongly disagree). Then, in the space provided, briefly explain the reasons for your opinions.

1. Good guys always win in the end. _____
Your reasons:

2. A mystery always involves a murder._____
Your reasons:

3. A good detective is usually a good judge of character._____
Your reasons:

4. A guilty conscience leads to a confession. _____
Your reasons:

5. Good mystery writers add distractions to confuse the reader._____
Your reasons:

While listening to a short mystery read aloud (e.g., *Two Minute Mysteries* BLMs; http://kids.mysterynet.com or http://www.mysterydigest.com/audio-mysteries/one-minute-audio-mysteries/), students will use a stop and write strategy to make predictions about the mystery. Through class discussion, students should conclude that although each mystery is unique, the stories have common elements – clues, important details, and suspense – which differentiate them from other genres. *Whodunit? How? Why?* are universal questions in mystery stories; thus, the mystery genre is excellent for teaching critical thinking skills (e.g., sequencing, identifying cause and effect, distinguishing fact

and opinion, making inferences, drawing logical conclusions). Students will apply these skills as they read and solve mysteries.

To introduce how plot development is crucial in mysteries, facilitate a review of story elements (e.g., character, setting, plot). Using a plot diagram, ask the students to name the elements that make up a short story plot (e.g., introduction, rising action, climax, falling action, resolution). Record the responses on the proper spot on the diagram. Lead a discussion on how the plot is the framework of a short story, then introduce and explain the plot elements (e.g., conflict, complications, climax, suspense, resolution). If needed, briefly review and illustrate story elements reading aloud a fairy tale (e.g., *Three Little Pigs; Little Red Riding Hood),* stopping to discuss and give examples of each plot element from the text.

2013-2014 - add to Activity 7 **(CCSS: RL.8.3, SL.8.1)**
In pair groups, have students read and/or listen to a variety of teacher-selected short mysteries available at http://kids.mysterynet.com/ or http://www.mysterydigest.com/two-minute-mysteries. Students will discuss how good plot development in mysteries keeps readers reading by making them curious about what will happen next. While reading mysteries, students will analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. Using a model of mystery web *graphic organizer* (view literacy strategy descriptions) (characters, setting, clues, distractions, plot, conclusion), students in small groups will read and respond to mystery selections. For clarity, students may use a detective map or chart identifying the elements (e.g., sleuth, witnesses, suspects, alibis, sequence of events, clues, red herring, solution) or the Solving Mysteries Group Worksheet at http://mysterynet.com to keep track as they read a selection. The goal is to have students engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on building on others' ideas and expressing their own clearly. Students will continue to read (aloud or silently) short mysteries and complete *graphic organizers* to share with the class. Several versions of *graphic organizers* that may be used are available as BLMs. Students will respond to literal, interpretive, and evaluative questions from the selections using the text as support. A good question to ask students as they present answers is, "Where in the text did you read that? or "What in the text makes you think that?"

Optional: Everyone Loves A Mystery: A Genre Study
Have students examine story elements and vocabulary associated with mystery stories. Next, have them complete Internet activities designed to increase exposure to and appreciation of the mystery genre. Students then create story frames, write their own original mystery stories, and publish them online.

Optional: If computers are available, students may also complete a web quest. The following Web sites are possible sources:
http://library.thinkquest.org/5109/you_are_the_detective.html.
Optional: Millennium Mystery Madness http://library.thinkquest.org/J002344/?tqskip1=1
http://www.cyberbee.com/whodunnit/crimescene.html

Activity 8: Reading and Comparing Mystery Writers (GLEs: <u>03a</u>, <u>03b</u>, <u>03c</u>, <u>03d</u>, <u>09d</u>, 09e, 09g) CCSS: RL.8.1, RL.8.5

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), chart paper, student writing notebooks/learning logs, mystery excerpts, 5"x8" index cards, computer with Internet access (if available)

Discuss famous mystery writers (e.g., Edgar Allan Poe, Sir Arthur Conan Doyle, Joan Lowery Nixon, Alfred Hitchcock, Agatha Christie, Avi). Have students read excerpts from selected classic and contemporary mysteries, paying attention to the authors' differing styles and use of structure. Students will compare/contrast style and characteristics (word choice, sentence length, arrangement and complexity, use of figurative language, imagery, allusions, flashback/foreshadowing, understatement, symbolism) that authors use to build suspense. Through class discussion, students will evaluate the effectiveness of the author's purpose. Students will note these differences and list in a notebook or compare two authors using a Venn diagram.

Information about the all-time great mystery characters and authors:
http://www.mysterydigest.com/two-minute-mysteries-cat/mystery-writers/
http://www.mysterynet.com/learn/sites/mystery-greats.shtml
http://www.mysterydigest.com/games-and-quizzes/mystery-authors-quiz/

Students may also use the three-column *graphic organizer* (view literacy strategy descriptions) to compare two authors.
Sample three- column *graphic organizer* for notetaking for Mystery Writers

Style/characteristics: Does the writer use this technique? If so, give an example.	Author:	Author:
vivid word choice		
figurative language		
allusions		
flashback		
foreshadowing		
symbolism		
sentence length		

<u>2013-2014 add to Activity 8</u> (CCSS: W.8.2, W.8.6, and W.8.7)
To meet CCSS W.8.2, W.8.6, and W.8.7, students will use the Internet (e.g., Galenet if available) and/or library to search for available information on a selected mystery authors. Students will gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. Students may also use alternative strategies to

gather information (e.g., friendly conversations; interviews; surveys; activities; or written sources provided by companies, government agencies, and political, cultural, or scientific organizations). To extend this activity in 2013-14, students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. By design, pen-and-paper composition is usually an individual effort, but digital writing is often collaborative. Using digital print and digital media, teachers can create virtually any type of content for their students for review, enrichment, or remediation; students can create products (podcasts, wikis, blogs, Glogster, Wordle, Google Docs, Digital Storytelling. etc.) that are a valuable means of project-based assessment. In lieu of having peer review groups meeting during class time, set up a wiki or a Google© group for student writers to collaborate using the Internet. Wikis can be set up @ http://www.wikispaces.com/. For students to collaborate via Google© groups, students will need a free Google© account. Google© groups may be accessed at http://groups.google.com.

Optional: Students may research (via library resources or Internet) authors' biographies and create simple biographical 5"x8" index cards using a modified vocabulary card (e.g., author, bio summary, books written, photo/drawing). Students may also use Glogster or Wordle to create an author biography.

Author's Name

Photo or drawing

1809-1849   Life Span

Edgar Allan Poe

Books/stories written

1) "Murders in the Rue Morgue"
2) "The Tell Tale Heart"
3) "The Gold Bug"
4) "The Purloined Letter"

Bio Summary

Born in Boston, MA, to a family of poor traveling actors, Poe led a troubled life. (con't)…..

Optional: Students may also create author trading cards. Students can use the Education World website, http://www.education-world.com/a_tech/techtorial/techtorial054.pdf, to access a techtorial "How to Make Trading Cards with Word" that can be adapted for author cards. Students' work will be displayed/shared with class.

After researching authors, students may write (in learning logs) about any mysteries they would like to read or have read or seen. In a whole-class setting, students may generate and display on chart paper a "favorite mysteries" list.

Activity 9: Mystery Webbing (GLEs: <u>38a</u>, <u>38c</u>)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), chart paper, computer with projector, student writing notebooks, mystery excerpts, Detective Map/Chart BLMs, The Tell-Tale Heart BLM, The Tell-Tale Heart Anticipation Guide BLM, story maps/plot charts, graphic organizers, computer with Internet access (if available)

As an initiating activity, students may practice active listening strategies (reading aloud/playing a tape) by listening to an abridged version of the first mystery written, Edgar Allan Poe's "Murders in the Rue Morgue" (e.g., *Classics Illustrated;* graphic novels). This mystery is also available online for a read aloud as a *DL-TA -directed learning-thinking activity* (<u>view literacy strategy descriptions</u>) to walk students through a process that will help students comprehend text, particularly mystery text, as students should be alert to the story's plot complications. Using *DL-TA,* ask students what they already know about Edgar Allan Poe, the author. Discuss the title "Murders in the Rue Morgue" and cover of the graphic novel, if used. Elicit information regarding predictions about the story. Record the students' answers on chart paper or board. Also for this short story, students should write statements of overall understanding in their *learning logs* (<u>view literacy strategy descriptions</u>) as they listen. Read aloud a section of the story, stopping at the point where the murders are discovered and asking students to make predictions about what happened (suspect? motive?) and to cite evidence (clues) for their predictions. Stop and write the events/clues discussed by the narrator in the story on chart paper or the board. Continue to read, stopping to have students discuss their predictions and cite evidence for a change in their predictions. Repeat this cycle several times as students consider the text, and note when or if new clues are introduced. Ask key questions: *What have you learned so far from the text? Can you support your summary with evidence from the text? What do you expect to read next?* After the reading is completed, use student predictions as a discussion tool. Ask students to reflect on their original predictions, and track changes in their thinking and understanding as they confirm or revise their predictions. Elicit responses and discuss whether the story ended as they had predicted. Emphasize to students that they should use this same process when they read on their own.

OPTIONAL: Students may complete a detective map, story web, police report, or other *graphic organizers* (<u>view literacy strategy descriptions</u>) as a plot summary. As another beginning activity, students may view "The Hound of the Baskervilles" and respond via the suggested resource guide, <u>http://www.pbs.org/wgbh/masterpiece/hound/</u>.

OPTIONAL: Working in cooperative groups, students may read, analyze, and arrange mystery elements to determine how mysteries are created. Students may use the Internet to access bookmarked (e.g., grade appropriate) mystery Web sites and mystery magazines suitable for school use (e.g., http://kids.mysterynet.com/; http://kidsloveamystery.com/), and then select a short mystery for reading and responding. Students may also use print versions of mysteries (e.g., *Five Minute Mysteries; The Adventures of Sherlock Holmes*).

Students will then use a story-web worksheet as a response guide and compare/contrast the main characters from two different short mysteries by writing character sketches and creating illustrations of the characters. Finally, the students will summarize a mystery by creating a suspense storyboard that depicts the main events of the story. Students will share findings with the class by creating a mystery corner.

2013-2014 - add to Activity 9 (CCSS: RL.8.1, RL.8.3, RL. 8.7, SL.8.1a, SL.8.1b, SL.8.1c, SL.8.1d)

Resources: Poe http://www.poemuseum.org/works-telltale.php, The Tell Tale Heart http://www.eapoe.org/works/tales/thearta.htm, additional information *The Tell-Tale Heart*

Edgar Allan Poe is considered by many as "the father of the modern mystery," yet many of his stories are in the horror subgenre. Students will *brainstorm* (view literacy strategy descriptions) how detective stories and horror stories are similar, yet different. The teacher will ask probing questions to guide students: To what emotion does a horror story appeal? Which is more scary, a horror or detective story? Students' responses should lead to the difference as being "motive" and fear versus curiosity. Horror stories deal with mood and atmosphere rather than with characters and plot. To introduce students to this subgenre, use a modified *lesson impression* (view literacy strategy descriptions) strategy. *Lesson impressions* are used to create situational interest in the content to be covered by capitalizing on students' curiosity. Students are asked to form a written impression of the text to be read. This encourages students to remain focused and engaged during a lesson. To have students establish a purpose for reading and form an overall impression of the text through predictions, choose 10-15 key words, phrases, or concepts from the story and list them in the order in which they appear in the story. Students should be given enough words to form an impression of the story but not so many that they are able to create entire episodes that they will encounter in reading. A major goal of *lesson impressions* is to have readers build anticipatory models that are confirmed or modified as the readers encounter the actual text.

Modified—present the words in a linked order by displaying the words in a line with arrows connecting one word to the next. The students should see that the words must be used in a particular order. This strategy will help them when they encounter words or terms that are unfamiliar. After the initial discussion, have each student write a paragraph, using all the words in the given order and summarizing what he or she thinks the story will be about, thus creating a *lesson impression*. Distribute "The Tell-Tale Heart" BLM. Have students respond by writing a short story in their *learning logs* (view literacy strategy descriptions) concerning what content they think the selection reveals.

A *learning log* is a notebook or binder that students maintain in order to record their ideas, questions, reactions, and reflections.

Sample Lesson Impression for "The Tell-Tale Heart"

Impression Words: house-old man-young man-hated-ugly-eye-tub-blood-floor-police-heart-beating-guilt-crazy-confession

Impression Text: I live next door to a very **old house**. This old **house** is inhabited by an elderly, eccentric **old man**. This **old man** never came outside during the day, but he had a **young man** come to visit him every afternoon around dark. I think the young man was his nephew. Anyway, the young man hated that people thought the old man was **ugly** because he was missing an **eye**. One day when the young man was preparing a tub bath for the old man, the **young man** slipped and bumped his head. There was **blood** all over the **floor**. The **old man** called the **police** because he thought the **young man's** heart stopped beating. The old man was full of **guilt** and remorse because he was **crazy** to call the police over such a mundane matter. At least, that was his confession to the police. "

Encourage meaningful peer interaction to promote deeper processing of content by facilitating a *write-pair-share discussion* ([view literacy strategy descriptions](#)). In pair groups, students will read and/or listen to each other's story. Then have pairs of students share with other pairs, forming, in effect, small groups of four students. Monitor the brief discussions, and elicit responses afterward. Encourage student pairs not to automatically adopt the ideas and solutions of their partners. These short-term discussion strategies actually work best when a diversity of perspectives is expressed. As students read, they will analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. After this lesson impression strategy, the students will read "The Tell-Tale Heart" to compare the lesson impressions.

Use *anticipation guide strategy* ([view literacy strategy descriptions](#)). *Anticipation guides* promote deep and meaningful understandings by activating and building relevant prior knowledge and building interest in and motivation to read more. This strategy also promotes self-examination, values students' points of view, and provides a vehicle for influencing others with their ideas. Students are asked to "agree" or "disagree" with a particular statement on their *anticipation guides*. Statements should focus students' attention on specific content. Statements do not have to be factually accurate. Ask students to work in pairs to discuss their responses before reading the selection. Open the discussion to the entire class in order to provide multiple opinions about the accuracy of the statements.

Anticipation guides are developed by generating statements about a topic that force students to take positions and defend them. The emphasis is on students' points of view and not the "correctness" of their opinions. The teacher may construct one or use the TTH Anticipation Guide BLM.

**OPTIONAL Activity 10: Reading and Responding to Mystery Novel
(GLEs: 01a, 01b, 02a, 02b, 02c, 02d, 02e, <u>09d</u>, <u>09e</u>, <u>09f</u>, 09g, <u>38a</u>, <u>38b</u>, <u>38c;</u>
CCSS: RL.8.3, RL.8.6, SL.8.1, L.8.5, L.8.6)**

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), chart paper, student writing notebooks mystery excerpts, index cards, story maps/plot charts—Detective Map/Chart BLMs, Writing Process BLM, Book Review Template BLM, graphic organizers, computer with Internet access (if available)

The teacher may use an extended literature circle strategy to teach this mystery unit. Students in literature circles (e.g., Harvey Daniels' *Literature Circles*, http://www.literaturecircles.com) will select a mystery novel to read from a class list.

As literature circles are student-led with the teacher as a facilitator, students will participate in group discussion with agreed-upon rules and assume a variety of roles (i.e., connector, questioner, vocabulary enricher, illustrator, literary luminary) in interpreting story elements (theme, characterization, plot relationships, point of view) and in developing vocabulary as they read. While reading the novel, students will create a casebook (e.g., *graphic organizer* to report and solve the mystery) or complete a police report concerning the crime in their reading-response logs. As students analyze the mysteries, they will use various reasoning skills including raising questions, cause/effect, inductive/deductive thinking, and fact/opinion. As they finish each chapter, students individually will write a summary in their reading-response logs and predict what they think will happen next.

Then the group will discuss reasons or clues for their predictions, using the text for support. Students will complete a mystery story map (Detective Map/Chart BLMs) and respond to literal, interpretive, and evaluative text questions. Upon completion of the novel, students individually will use a writing process (Writing Process BLM) to produce a rough draft of a book review. They will self/peer edit, revise, and publish a final copy. Reviews may be displayed on class board.

Use the *fishbowl discussion* (view literacy strategy descriptions) strategy to have students discuss the books read during literature circles. Divide students into two groups sitting in concentric circles. A small group of students in the inner circle (the fishbowl) is asked to discuss the book they read while the other group (the outer circle) looks on. The outside group must listen but not contribute to the deliberations of the students that are "in the fishbowl." At some point during the discussion, give those students in the outer circle looking in an opportunity to discuss among themselves their reactions to the conversations that they observed. Then you can ask both groups to share with the entire class the nature of their discussions. This approach to discussion allows the outside group to assess and critique the ideas of the fishbowl discussants.

Discussion should be text-based. The goal is to have students cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as

inferences drawn from the text. A good question to ask students as they present answers is, "Where in the text did you read that? or "What in the text makes you think that?"

Discussion Questions BLM: Use any of the following questions for the discussion:
1. What information did you need to know before reading the novel?
2. What has happened before the novel began?
3. What's going on as the story begins?
4. Who is telling the story?
5. What is the setting of the novel?
6. Is the setting important or could the novel be happening anywhere? Why?
7. What is the initial or first problem faced by the main character?
8. How does the author get you to read on or hold your interest?
9. What new things are added to the original problem as the novel progresses?
10. What plot twists or unexpected events happen as the novel goes on?
11. Comment on the style of the novel. Is it easy or hard to follow the events?
12. Is the language in the novel difficult or easy?
13. To what age group is the novel aimed?
14. Is there a message or main theme emerging in the book? How is it shown?
15. Describe any new characters that are introduced? What is their purpose?
16. What is the climax of the novel?
17. How are the major and minor conflicts solved?
18. What were the major things that helped to resolve the plot?
19. What message did you get from the novel? How was this message conveyed?
20. Is the novel believable?
21. Why would you (or why wouldn't you) recommend this novel to a friend?
22. Why did (or didn't) the novel meet your expectations?

Assessment: The *fishbowl discussion* is best assessed when the teacher observes which students are participating in the discussion, and whether or not that reflects having read the text. This is done in a holistic manner. Also, another way of assessing would be to have the students fill out an Exit Slip: each student should write on a 3 x 5 card a point or statement someone made that they had not previously considered that changed the way they inferred based on the text.

Activity 11: Creating a Mystery (GLEs: 02c, 18b, 19, 20a, 21)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), chart paper, student writing notebooks/learning logs, mystery excerpts, story maps/plot charts, graphic organizers, computer with Internet access (if available), Characteristics of a Good Mystery BLM, Creating and Writing a Mystery BLM, Mystery Planning Sheet BLM

Observation and deduction are essential to creating a mystery. Demonstrate this skill by having a colleague enter the classroom. After talking with the colleague, turn away, and let the colleague take something off the teacher's desk (Prepare ahead of time). After a

few minutes, ask where the missing item is. When students respond that the visitor took it, they will then write (in their *learning logs*) a physical description of the visitor. Students will share their written descriptions with the class and discuss and note the variations in their observations.

Have students use a modified *text chain* (view literacy strategy descriptions) to create a mystery. The *text chain* process involves a small group of students writing a short composition using the information and concepts being learned. The *text chain* will include a beginning, middle, and a logical ending, the steps in a process, or solution to a problem/mystery. Students will work in cooperative writing groups to develop a variety of possible stories around a single prompt. Prepare an envelope containing suspense story writing prompts by enlarging and reproducing the Suspense Writing Prompts BLM, and cut it into strips as numbered. Divide the class into writing groups of about 5 students. Allow each group to select one prompt from the list. Tell them that they will be writing 5 different stories using the prompt. At the end of the timed writing, they will select the version they like best to share with the class. Instruct the students to begin by writing the prompt as an opening. Then give them exactly 2 minutes to write. At the end of the 2 minutes, they must stop, even if they are in the middle of a sentence. They pass their papers to the right. This time you give them 3 minutes. During that time, they must read what the previous author has written and continue that story. At the end of the 3 minute segment, they again stop and pass their papers. The third writer has 4 minutes to write, the fourth writer has 5 minutes, and the fifth writer has 6 minutes. The final writing session should return the paper to its original owner for 7 minutes, where the story ends the chain. The stories are then shared within the small groups. After they read them, each group may select one version to share with the class. Each group may collaborate to combine, revise, and edit a final version of the story using the best plot, images, and details from all their stories. Remind students to review the elements of suspense stories, and to incorporate this framework into their finished piece.

Review the elements that make a mystery successful (e.g., well-described characters, a strong setting, suspense, a fast-paced plot, convincing dialogue, clever clues). Present a mini-lesson on how descriptive details aid in writing mysteries by reading aloud from selected passages that illustrate this reinforcement of description. Students will also discuss how good mysteries often include understatements and allusions to challenge the reader's thinking. To begin creating a mystery, students will construct, in *learning logs,* a *graphic organizer* (view literacy strategy descriptions) with the following headings: characters, settings, crimes, events, clues, possible distractions, and solution, or they may use the Mystery BLMs or a *Mystery Planning Guide*, http://pbs.org/wgbh/masterpiece/hound/tg_log.pdf. Mystery writing lessons may be accessed at http://teacher.scholastic.com/writewit/mystery/index.htm or http://alex.state.al.us/lesson_view.php?id=7047.

Have students work with a partner to prewrite by *brainstorming* (view literacy strategy descriptions) ideas for each heading to create the mystery elements needed for story writing, and use the news story format (i.e., who, what, where, when, why, how) as a

springboard to help generate ideas. If students are experiencing difficulty in generating ideas, give them a listing of words and phrases which suggest ideas for a mystery story. Distribute the Mystery Story Starters BLM.

Optional: Interactive Mystery Cube
http://www.readwritethink.org/files/resources/interactives/mystery_cube/

Activity 12: Writing a Mystery (GLEs: <u>17a</u>, <u>17b</u>, <u>17c</u>, <u>17d</u>, <u>17e</u>, 18c, 18d, 18e, 18f, 18g, 20a, 23, 24a, 24b, 25b, 26)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), chart paper, student writing notebooks/learning logs, mystery excerpts, story maps/plot charts, graphic organizers, computer with Internet access (if available), Mystery Story Starters BLM, Peer Editing Checklist BLM

Have students start a mystery story by using writing prompts (Suspense Writing Prompts BLM) or story starters available at
http://library.thinkquest.org/J002344/StoryStarters.html and Mystery Starter.

Tell students to apply a writing process as they write. Have students prewrite by using the *graphic organizer* (view literacy strategy descriptions) (e.g., chart) made when *brainstorming* (view literacy strategy descriptions) and/or other prewriting activities to begin a first draft of a mystery that uses a hook/lead that engages the reader's interest, uses dialogue to advance the plot and reveal characters, has a problem/crime to be solved, shows particular character traits of the suspects, creates a mysterious mood and setting, and has complications and two or more clues to build suspense.

Have students self/peer edit with a partner using a checklist focusing on elements of mystery, use of dialogue, word choice, vocabulary that creates images and uses stylistic techniques, and voice. With some guidance and support from peers and adults, have students develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards). See the Peer Editing Checklist BLM.

After conferencing with the teacher to receive feedback, students will use the Writer's Checklist to evaluate and revise the drafts for composing (e.g., ideas and organization) and audience awareness/style (e.g., voice, tone, word choice, variety of sentence structure). Students' revisions should include varied sentence structure and patterns, correct use of adjectives, and standard capitalization and punctuation. Students will proofread for fluency, usage, mechanics and spelling, and the use of print or electronic resources. Students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as

to interact and collaborate with others to produce a final copy. Students will share their work with the class.

Resources: *The Mysteries of Harris Burdick* written & illustrated by Chris Van Allsburg- This book has 14 interesting pictures in it. Each picture can be used as a story starter. The title of the story is given and so is the first line. Students need to complete the story suggested by the picture & what has already been written in the book.

Web sites:

  ➢ http://www.gmbservices.ca/Jr/HarrisBurdickMysteryStories.htm
  ➢ http://www.hmhbooks.com/features/thepolarexpress/tg/mysteriesofharris.shtml
  ➢ www.**fffbi**.com/ —Clues and games; FBI agent role and solve mysterious cases
  ➢ Scholastic: Mystery Writing with Joan Lowry Nixon—authors guide them in developing their writing skills'

Activity 13: Sharing Mysteries (GLEs: <u>28</u>, <u>29,</u> 32, <u>33</u>)

Materials List: overhead projector and transparencies, chart paper, computer with projector, student writing notebooks (journals), mystery excerpts, computer with Internet access(if available).

Students will share their original mystery stories orally with the class by either reading aloud or creating a Reader's Theater script and presenting it to the class. In presenting/reading the mystery, students should adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. Students will receive feedback through a rubric assessing oral performance based on enunciation, diction, pronunciation, and syntax. Students' work may be assessed using a teacher-created rubric available at http://rubistar.4teachers.org/index.php. Students' mysteries may be collected and produced as a class booklet.

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities, and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that can be used for this unit:

General Assessments

- Students may be provided with a checklist of mystery elements/vocabulary terms for the unit. Students will be assessed on the completion of vocabulary lists/products. Students will also be assessed on vocabulary acquisition via a teacher-created, selected/constructed response format.
- Students will complete log entries and graphic organizers as assigned. Students will collect all log entries/graphic organizers created or completed and turn them in for assessment via a teacher-created checklist for completion and/or response to topic.
- Students will read a mystery scenario and complete a brief constructed response/detective map identifying story elements/literary devices as an assessment.
- Students will complete a visual representation of the knowledge learned about the genre at the end of the mystery study. These may include projects, illustrations, posters, dramatizations, *PowerPoint*® presentations, multimedia presentations and/or other technology to demonstrate mastery of the mystery unit. Students will be assessed by a teacher-created rubric created for the format chosen.
- Students will give oral presentations and review the mystery read in literature circles. Students will be assessed via an oral presentation rubric. Students' work may be assessed using a teacher-created rubric available at http://rubistar.4teachers.org/index.php
- Students will be formally assessed via literal, interpretative, and evaluative questions in a teacher-created, selected/constructed response format.
- Students may use a trait rubric (i.e., ideas, organization, voice, word choice, sentence fluency, conventions) to self-assess their written work. A Six Trait Rubric available at http://educationnorthwest.org/resource/464
- Students' writing products may be assessed using the *LEAP Writer's Checklist* http://www.louisianaschools.net/lde/uploads/2071.pdf or www.louisianaschools.net/lde/uploads/3743.pdf for self/peer evaluation.
- Students' writing products will be assessed using the *LEAP Writing Rubric* for final drafts: http://www.louisianaschools.net/lde/uploads/9842.pdf.

- Students' mysteries will be assessed via a teacher-created rubric that incorporates the elements and language of mystery. Students' work may be assessed using a teacher-created rubric available at http://rubistar.4teachers.org/index.php.
- Students may be assessed via teacher observations, skills checklists, and anecdotal records to monitor individual progress in reading strategies and writing skills.

Activity-Specific Assessments

- Activity #9: Mystery Webbing as a Group
  Students will work in cooperative groups to read, analyze, and arrange how mysteries are created. Performance will be assessed via a cooperative group rubric that indicates students:
  ➢ actively engaged and focused on the activity
  ➢ listened attentively to fellow group members
  ➢ actively participated in group discussions
  ➢ offered constructive criticism of ideas, decisions, and solutions presented
  ➢ shared responsibility for the work
  ➢ were courteous to fellow group members
    ➢ completed tasks on time according to directions and specifications

- Activity #10: Literature Circles Book Review
  Students will write a book review of the mystery novel read. Students' work will be displayed on a class board. A good book review should include the following dimensions:
  ➢ Composing (ideas and organization)
    - introduction that hooks the reader
    - identifies title and author
    - gives brief and accurate plot presentation
    - does not give away the ending
    - concludes with a recommendation and summary of reasons
  ➢ Style/Audience Awareness (selection of vocabulary, sentence variety, tone and voice)
    - has carefully crafted, precise, exact, vivid word choice
    - has sentence variety
    - has tone that fits the intended audience and purpose
    - has lively and engaging voice
  ➢ Conventions (fluency, usage, mechanics, spelling)
    - demonstrates control of spelling, capitalization, punctuation, grammar, and usage
    - is legible

- Activity #12: Writing a Mystery-Peer Checklist
  Students will write an original story that incorporates the elements of good mystery writing. Students will apply a writing process to produce a first draft that will be peer edited using the following checklist:
  Peer Editing: Use this checklist as you read your partner's story.
  + evident   - not evident   N needs improvement
  ➢ The story has a clear beginning, middle, and end.
  ➢ The beginning introduces a problem or crime to be solved.
  ➢ The events are told in the right order.
  ➢ The story builds to a climax that keeps readers interested.
  ➢ The ending ties the pieces together and solves the mystery.
  ➢ The solution is believable.
  ➢ The setting adds to the feeling of the mystery.
  ➢ The mystery has two or more clues to build suspense.
  ➢ The characters are appropriate and seem real.
  ➢ The characters are well-developed through dialogue, actions, and thoughts.
  ➢ The dialogue sounds realistic.
  ➢ The point of view remains the same throughout the story.
  ➢ The story has elaboration with supporting detail.
  ➢ The story uses stylistic techniques (figurative language, imagery).
  ➢ There are no errors in spelling, grammar, punctuation, or capitalization.
  ➢ Dialogue is punctuated and formatted correctly.
  ➢ Varied sentence structure is used.

- Activity #12: Writing a Mystery Rubric
  Students will apply a writing process to produce a final draft of an original mystery.
  A well-written mystery should include the following dimensions:
  ➢ Composing (ideas and organization)
    - identifies title unity (e.g., no left-field ideas or images)
    - a beginning that hooks the reader
    - interesting conflict with complications
    - a focus on one main incident in the basic plot of fiction with several complications
    - a clear setting
    - clearly-developed character revealed through descriptive attributes and action
    - interesting dialogue that advances plot/reveals character
    - a strong high point (climax) makes an impression on the reader
    - satisfying ending that solves the problem/crime
  ➢ Style/Audience Awareness (e.g., selection of vocabulary, sentence variety, tone, voice)
    - stylistic techniques (e.g., figurative language, imagery, comparisons, sensory details)
    - carefully crafted, precise text, vivid word choices, especially strong verbs
    - information selected for relevance and impact
    - point of view that remains the same throughout story

- manipulation of audience through suspense and dramatic tension
- variety of sentence structures evident
- tone fits intended audience and purpose
- voice is engaging

➢ Conventions (e.g., fluency, usage, mechanics, spelling)
- has limited number of errors in spelling, punctuation, capitalization, indentation and paragraphing
- avoids shifts in verb tense
- uses complete sentences
- uses parts of speech and word forms correctly
- is legible

- Activity #13: Oral Reading of Mystery
  Students will share mysteries orally with the class. Performance will be assessed via an oral reading rubric that indicates student:
  ➢ reads to the audience, not at them.
  ➢ waits to receive audience's attention.
  ➢ reads slowly and clearly enough to be understood.
  ➢ uses appropriate facial expressions.
  ➢ varies speed and volume appropriately.
  ➢ performs with enthusiasm.
  ➢ performs without evident embarrassment.

Resources

Books
- Beers, Kylene*, When Kids Can't Read, What Teachers Can Do: A Guide for Teachers 6-12*, Portsmouth, NH: Heinemann, 2003.
- Cassidy, Janet. *Teaching Genre – Mysteries.* New York: Scholastic, 2001.
- Daniels, Harvey. *Literature Circles.* York, ME: Stenhouse, 2002.
- Fisher, Douglas and Nancy Frey, *Improving Adolescent Literacy*, 2nd edition, Upper Saddle River, New Jersey: Pearson Education, Inc., 2008.
- Fry, Edward B. *The Reading Teacher's Book of Lists.* Paramus, NJ: Prentice Hall, 1993.
- Hoomes, Eleanor W. *Create-A-Sleuth.* Hawthorne, NJ: Educational Impressions, Inc., 1993.
- Larsen, Jennifer A., and Marilyn A. Nippold. "Morphological Analysis in School-Age Children: Dynamic Assessment of a Word Learning Strategy." *Language, Speech & Hearing Services in Schools* 38.3 (2007): 201-212. *Academic Search Premier.* EBSCO. Web. 29 July 2011.
- McCarthy, Tara. *Teaching Genre: Grades 4-8.* New York: Scholastic, 1996.
- Sobol, Donald J. *Two Minute Mysteries.* New York: Scholastic, 1967.
- Steffens, Judith B. *Mystery and Suspense.* Santa Barbara, CA: The Learning Works, Inc., 1983.
- Terban, Marvin. *Dictionary of Idioms.* New York: Scholastic, 1996.

- Weber, Ken. *Five Minute Mysteries.* Philadelphia, PA: Running Press Book Publishers, 1996.

Websites
- http://www.cis.yale.edu/ynhti/curriculum/units/1989/4/89.04.06.x.html
    - http://www.literaturecircles.com
    - http://www.mysterynet.com
    - http://www.pbs.org/wgbh/masterpiece/hound/
    - http://puzzlemaker.com
    - http://radiospirits.com
    - http://www.readwritethink.org/materials/idioms/
    - Scholastic: Genre Charts
    - MysteryNet's Kids Mysteries
    - Scholastic: Mystery Writing with Joan Lowry Nixon
    - Webrary: Detectives Reading List
    - http://www.gmbservices.ca/Jr/HarrisBurdickMysteryStories.htm

Suggested Mystery Novels for Literature Circles
- Aidler, David. *Cam Jansen* series
- Almond, David. *Skellig*
- Avi. *The Man Who Was Poe; Something Upstairs; Windcatcher; Wolf Rider*
- Christie, Agatha. *Then There Was None; Poirot* series
- Cooney, Caroline. *The Face on the Milk Carton; Fatality; Whatever Happened to Janie?*
- Dixon, Franklin. *The Hardy Boys* series
- Doyle, Sir Arthur Conan. *The Adventures of Sherlock Holmes* series
- Duncan, Lois. *Don't Look Behind You; Gallow's Hill; Stranger With My Face; The Third Eye*
- Ferguson, Alane. *Overkill; Poison; Show Me the Evidence*
- Glen, Mel. *Foreign Exchange; The Taking of Room 114; Who Killed Mr. Chippendale?*
- Hamilton, Virginia. *The House of Dies Drear*
- Holt, Kimberly Wells. *When Zachary Beaver Came to Town*
- Konigsberg, E.L. *The Mixed Up Files of Mrs. Basil E. Frankenwiler*
- McNamee, Graham. *Acceleration*
- Miller, Martin. *You Be The Jury* series
- Naylor, Phyllis Reynolds. *Jade Green; Bernie Magruder and the Bats in the Belfry*
- Nixon, Joan Lowery. *The Dark and Deadly Pool; The Weekend Was Murder; The Name of The Game Was Murder; The Trap; A Deadly Game of Magic; Nobody Was There;*
- Raskin, Ellen. *The Westing Game*
- Snider, Zilpha Keatley. *The Egypt Game*
- Stout, Rex. *Too Many Cooks; Black Orchids*
- Vanade Velde, Vivian. *Never Trust a Dead Man*