

Unit 7, Activity 1, Reading Response Learning Log

Reading Response Learning Log for SSR

Reading Response Learning Log				Name:	
Title & Author	Genre	Date	Pages Read B-E	Summarize with text support	Teacher or Guardian Signature

Unit 7, Activity 1, Reading Response Prompts

Reader Response Questions/Prompts for Fiction –Use evidence from the text.

1. Does the book remind you of another book? Why??
2. Does the season or the time affect the characters or the plot of the story? How important is the place or time to the story?
3. Explain how a character is acting and why you think the character is acting that way.
4. From what you've read so far, make predictions about what will happen next and explain what in the text makes you think it will happen.
5. What types of symbolism do you find in this novel? What do these objects really represent? How do characters react to and with these symbolic objects?
6. Who tells the story? Is this the best person to tell it? Why?
7. How would the story be different if told through another character's eyes?
8. Why do you think the author wrote this story?
9. If you were the author, would you have ended the story in a different way? Why? How so?
10. How do the character's actions affect other people in the story?
11. How does the author provide information or details to make the story seem realistic?
12. How does the author help you feel that you are really there (in both realistic stories and fantasy)?
13. Do you have any unanswered questions about the story? Explain.
14. Copy an interesting/confusing/important/enjoyable passage and explain why you chose it.
15. From what you've read so far, make predictions about what will happen next and explain what in the text makes you think it will happen. How is the book structured? Flashbacks? Multiple points of view? Why do you think the author chose to write the book this way?

Reader Response Questions/Prompts for Nonfiction –Use evidence from the text.

1. Who is the author? What qualifies the author to write this information?
2. What kind of research did the author have to do to write this information?
3. What techniques does the author use to make this information easy to understand?
4. Give some examples of specific clue words the author uses that let you know he /she is stating an opinion or a fact.
5. Explain the basic information that is being presented in terms of the 5W's: Who? What? When? Where? Why?
6. Does this book provide recent information? Where could you look to find more information about the topic?
7. What information do you question or think might not be correct? How might you check it out?
8. By reading this, did you discover anything that could help you outside of school?
9. Summarize the main idea of the text without adding your opinion. Support with text examples.
10. Explain some of the things that you have learned so far that you are not likely to forget in the near future.

Unit 7, Activity 1, A Guide to Creating Text Dependent Questions for Close Analytic Reading

A Guide to Creating Text Dependent Questions for Close Analytic Reading **Text Dependent Questions: What Are They?**

The Common Core State Standards for reading strongly focus on students gathering evidence, knowledge, and insight from what they read. Indeed, eighty to ninety percent of the Reading Standards in each grade *require* text dependent analysis; accordingly, aligned curriculum materials should have a similar percentage of text dependent questions.

As the name suggests, a text dependent question specifically asks a question that can only be answered by referring explicitly back to the text being read. It does not rely on any particular background information extraneous to the text nor depend on students having other experiences or knowledge; instead it privileges the text itself and what students can extract from what is before them.

For example, in a close analytic reading of Lincoln’s “Gettysburg Address,” the following would not be text dependent questions:

- *Why did the North fight the civil war?*
- *Have you ever been to a funeral or gravesite?*
- *Lincoln says that the nation is dedicated to the proposition that “all men are created equal.” Why is equality an important value to promote?*

The overarching problem with these questions is that they require no familiarity at all with Lincoln’s speech in order to answer them. Responding to these sorts of questions instead requires students to go outside the text. Such questions can be tempting to ask because they are likely to get students talking, but they take students away from considering the actual point Lincoln is making. They seek to elicit a personal or general response that relies on individual experience and opinion, and answering them will not move students closer to understanding the text of the “Gettysburg Address.”

Good text dependent questions will often linger over specific phrases and sentences to ensure careful comprehension of the text—they help students see something worthwhile that they would not have seen on a more cursory reading. Typical text dependent questions ask students to perform one or more of the following tasks:

- Analyze paragraphs on a sentence by sentence basis and sentences on a word by word basis to determine the role played by individual paragraphs, sentences, phrases, or words
- Investigate how meaning can be altered by changing key words and why an author may have chosen one word over another
- Probe each argument in persuasive text, each idea in informational text, each key detail in literary text, and observe how these build to a whole
- Examine how shifts in the direction of an argument or explanation are achieved and the impact of those shifts
- Question why authors choose to begin and end when they do
- Note and assess patterns of writing and what they achieve
- Consider what the text leaves uncertain or unstated

Unit 7, Activity 1, A Guide to Creating Text Dependent Questions for Close Analytic Reading

Creating Text-Dependent Questions for Close Analytic Reading of Texts

An effective set of text dependent questions delves systematically into a text to guide students in extracting the key meanings or ideas found there. They typically begin by exploring specific words, details, and arguments and then moves on to examine the impact of those specifics on the text as a whole. Along the way they target academic vocabulary and specific sentence structures as critical focus points for gaining comprehension.

While there is no set process for generating a complete and coherent body of text dependent questions for a text, the following process is a good guide that can serve to generate a core series of questions for close reading of any given text.

Step One: Identify the Core Understandings and Key Ideas of the Text

As in any good reverse engineering or “backwards design” process, teachers should start by identifying the key insights they want students to understand from the text—keeping one eye on the major points being made is crucial for fashioning an overarching set of successful questions and critical for creating an appropriate culminating assignment.

Step Two: Start Small to Build Confidence

The opening questions should be ones that help orientate students to the text and be sufficiently specific enough for them to answer so that they gain confidence to tackle more difficult questions later on.

Step Three: Target Vocabulary and Text Structure

Locate key text structures and the most powerful academic words in the text that are connected to the key ideas and understandings, and craft questions that illuminate these connections.

Step Four: Tackle Tough Sections Head-on

Find the sections of the text that will present the greatest difficulty and craft questions that support students in mastering these sections (these could be sections with difficult syntax, particularly dense information, and tricky transitions or places that offer a variety of possible inferences).

Step Five: Create Coherent Sequences of Text Dependent Questions

The sequence of questions should not be random but should build toward more coherent understanding and analysis to ensure that students learn to stay focused on the text to bring them to a gradual understanding of its meaning.

Step Six: Identify the Standards That Are Being Addressed

Take stock of what standards are being addressed in the series of questions and decide if any other standards are suited to being a focus for this text (forming additional questions that exercise those standards).

Step Seven: Create the Culminating Assessment

Develop a culminating activity around the key ideas or understandings identified earlier that reflects (a) mastery of one or more of the standards, (b) involves writing, and (c) is structured to be completed by students independently.

Unit 7, Activity 1, Book Talks



Name _____
Date _____ Period _____

BOOK TALKS

The most important rule: Don't booktalk anything unless you've read and enjoyed it yourself. Always **respect** your audience.

Your book talk must be approximately 3-4 minutes long.


1. Introduction: hold up your book and tell the class the title, author and number of pages. Include genre and author information, if you know it.
2. If fiction :
 - a. What is the setting (time and place)?
 - b. Who are the main characters? What kind of people are they?
 - c. Briefly retell the basic story line, or plot. Include the conflict, but not the resolution—don't give the story away!
 - d. What was the climax of the story?
 - e. What, in your view, is the primary theme of the novel?
3. If nonfiction:
 - a. State the main idea of the book
 - b. Give supporting details
4. Recommendation: Tell whether you liked the book and if you would recommend it to others and why. Who would enjoy this type of book?

Review the following checklist before you give your book talk. Rehearse what you are going to say. Be prepared to answer questions about the book.

- ___ Read the entire book before giving a book talk.
- ___ Prepare a 3-4 minute talk.
- ___ Have a copy of the book to show in class.
- ___ State the title and author of the book.
- ___ State whether the book is fiction or nonfiction.
- ___ State the genre of the book.
- ___ If fiction, summarize the plot of the book without revealing the book's ending. Talk about the main character(s), setting, plot.
- ___ If nonfiction, state the main idea of the book. Give supporting details.
- ___ Read and explain your favorite passage from the book.
- ___ Share what you liked/disliked about the book.
- ___ Suggest who might enjoy or not enjoy this book.



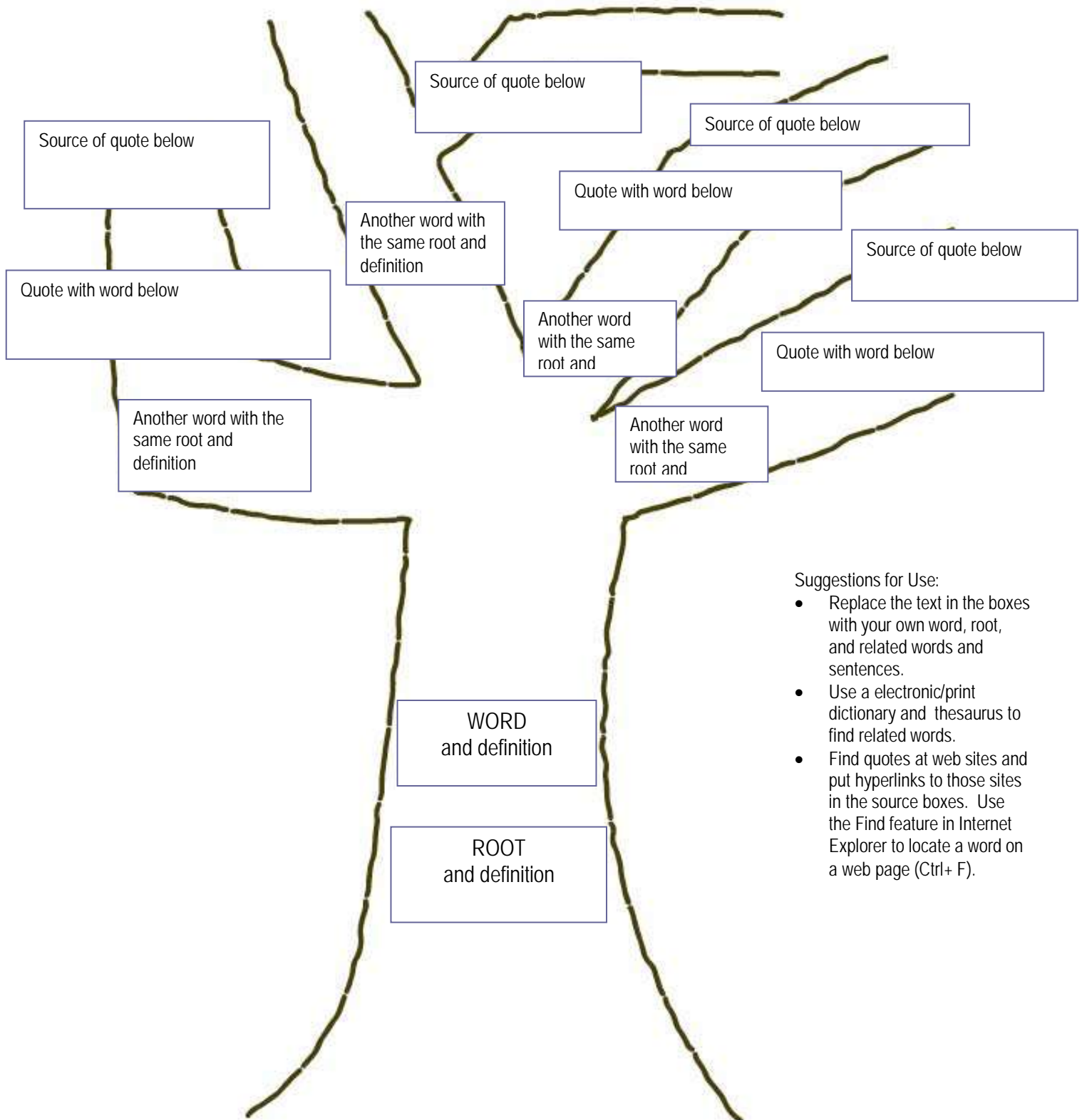
Unit 7, Activity 1, Book Talks

BOOK TALK RUBRIC				
Name _____	Book _____			
	4	3	2	1
Interesting presentation Introduction: (Incl.: title, author,	Wow! Great intro; included the title, author and genre.	Good intro; some of the required info is missing.	Forgot to tell something important, but did try to introduce it; most of the required info is missing.	What introduction? Needs a lot of work.
Summary (Include: setting, characters and plot).	Well organized and informative & interesting info about the book's main events/ideas & some important details. Book's level &/or content was appropriate for your reading ability.	Mostly organized & informative; provided lots of detailed info about the book. Book's level &/or content was appropriate for your reading ability.	Somewhat organized. Lacks detailed info. Book's level was somewhat inappropriate for your reading ability.	Did you read the book? Who are your characters? Inappropriate content. I'm not sure I understand.
Presentation Conclusion & Recommendation	Well-summarized & good closing; told who would be interested in book	Mostly well-done; told who would be interested in book	Okay; told who might be interested in reading the book.	Poor. No recommendation
Brought Book to Class	Yes! You did it- showed it & passed it around.	Brought it, forgot to pass it around	Brought it, but forgot to show it to class	Didn't bring book
Explained opinion of the book	Includes a succinct, detailed explanation of your opinion with great support	Includes some details in the explanation with some support	Includes basic details in the explanation with little support	Confusing or incomplete explanation
Connections	Yes, you really related to the book; connections clearly stated beyond surface level.	Yes, you connected to the book; connections need to be more clearly stated.	You connected to the book; connections need to be clear beyond surface level.	Didn't connect to any part of the book
Professional	You were prepared, organized & calm; made eye contact	Pretty good job; made sufficient eye contact	Hmm. Something is lacking; limited eye contact.	Did you even know you had to report to us? No eye contact
Voice	Fast enough, loud enough; sounded enthusiastic.	Pace & volume were mostly good. Some enthusiasm detected.	Pace & volume could be improved. May have been somewhat	What? Couldn't hear you! Too fast (or too slow!)
Total				
Comments _____ _____ _____ _____ 				
A 2-30 pts.	B 29 – 27pts.	C 26- 23 pts.	D 20-23 pts.	F below 20 pts.

Unit 7, Activity2, Tier 2 Words

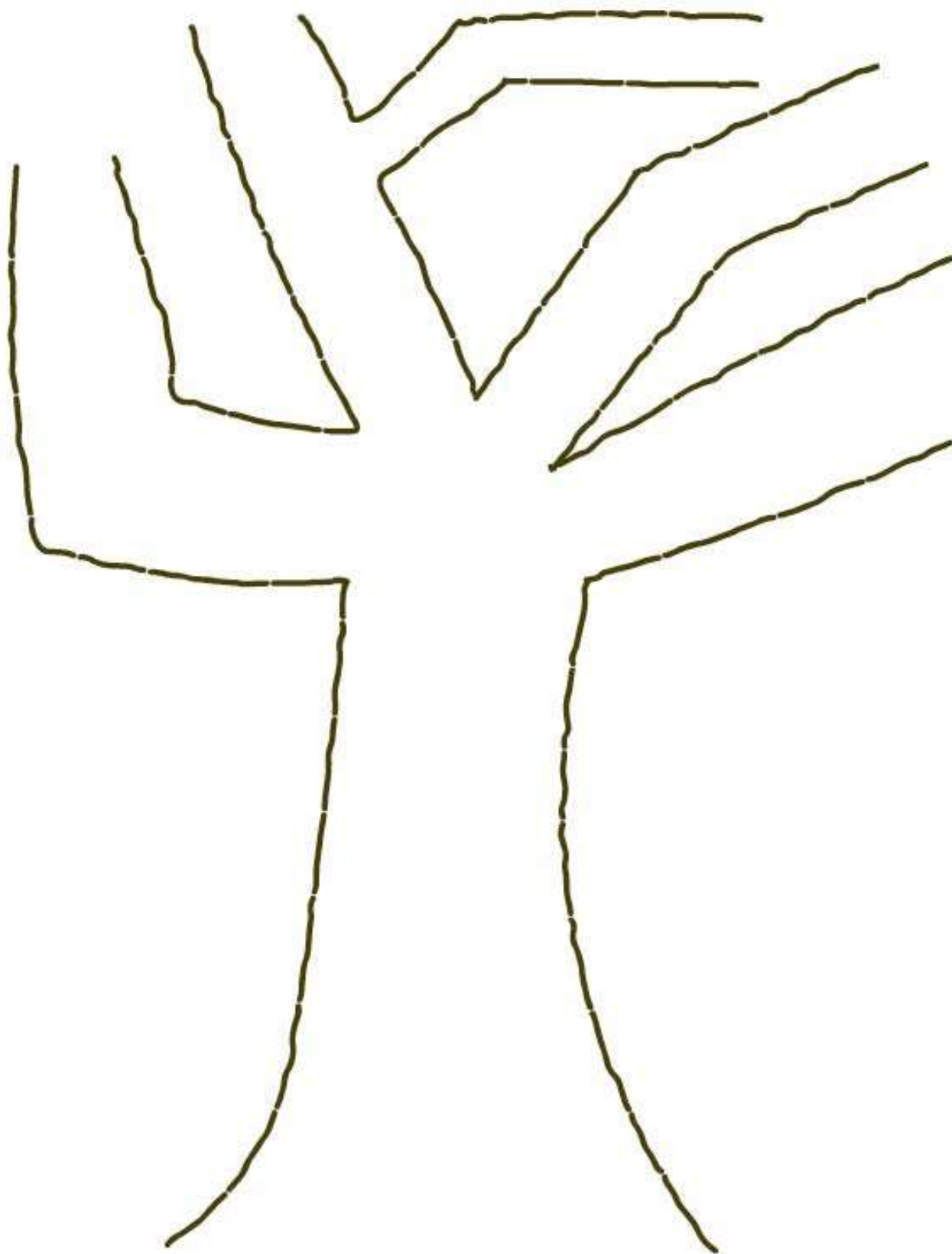
abet	culminate	glut	prodigy
accord	deceptive	grapple	proficient
adept	decipher	grope	profound
advocate	decree	gullible	pseudonym
agile	deface	haggard	pungent
allot	defect	haven	rankle
aloof	deplore	heritage	rational
amiss	deploy	hindrance	rebuke
analogy	desist	hover	reception
anarchy	desolate	humane	recourse
antics	deter	imperative	recur
apprehend	dialect	inaugurate	renounce
ardent	dire	incense	renown
articulate	discern	indifferent	revenue
assail	disdain	infinite	rubble
assimilate	disgruntled	instill	rue
atrocious	dispatch	institute	sage
attribute	disposition	intervene	sedative
audacious	doctrine	intricate	serene
augment	dub	inventive	servile
authority	durable	inventory	shackle
avail	elite	irascible	sleek
avid	embargo	jurisdiction	spontaneous
awry	embark	languish	sporadic
balmy	encroach	legendary	stamina
banter	endeavor	liberal	stance
barter	enhance	loll	staple
benign	enigma	lucrative	stint
bizarre	epoch	luminous	strident
blasé	era	memoir	sublime
bonanza	eventful	mercenary	subside
bountiful	evolve	mien	succumb
cache	exceptional	millennium	surpass
capacious	excerpt	minimize	susceptible
caption	excruciating	modify	swelter
chastise	exemplify	muse	tedious
citadel	exotic	muster	teem
cite	facilitate	ornate	theme
clad	fallacy	ovation	tirade
clarify	fastidious	overt	tract
commemorate	feasible	pang	transition
component	fend	panorama	trepidation
concept	ferret	perspective	turbulent
confiscate	flair	phenomenon	tycoon
connoisseur	flustered	pioneer	ultimate
conscientious	foreboding	pithy	ungainly
conservative	forfeit	pivotal	vice versa
contagious	formidable	plausible	vie
conventional	fortify	plunder	villify
convey	foster	porous	voracious
crucial	gaunt	preposterous	wage
crusade	gingerly	principal	

Unit 7. Activity 2. Vocabulary Tree






Suggestions for Use:



- Replace the text in the boxes with your own word, root, and related words and sentences.
- Use a electronic/print dictionary and thesaurus to find related words.
- Find quotes at web sites and put hyperlinks to those sites in the source boxes. Use the Find feature in Internet Explorer to locate a word on a web page (Ctrl+ F).




Unit 7, Activity 3, Writing Craft Minilessons

 Writing Target Skill Mini-Lessons MODEL, MODEL, MODEL! 	
Organization organization of Expository writing - natural or logical div.; sequential; comparison; 5-paragraph essay; formulas organization of Narrative writing - chronological	Sentence Variety Techniques variety of sentence beginnings by using: where/when/why/how/which one/what kind? Prepositional phrases, participles and participial phrases; subordinate clauses; noun absolutes; appositives or appositive phrases Strong verb writing Fiddle-Dee-Dee rhythm Sentence Structure: adj. or adv. clauses w/in a sentence for clarity and specificity and appositives or absolutes to add detail compound elements (EX: subj., verbs, etc) with conjunctions for smoothness or use of adj. or adv. phrases to show the relationships between the parts
Description Strong Verb writing Comparisons Specificity of Descriptive Attributes Variety of Descriptive Attributes Showing, not Telling	
Beginnings: Techniques Hooks, Leads, Attention Grabbers Thesis Focus (no left-field sentences/ideas)	Other Composing Skills Word Choice (strong verb, specific noun, show-don't-tell adjectives, etc.) Audience Tone Voice Literary Devices Dialogue (with/without tags & stage directions) Unity (no left-field sentences) Coherence (through use of transitions) Parallel structure (Magic 3)
Endings: Techniques Clinchers Feel-think sentences Reiteration of focus/Finished "feel"	
Body Paragraph's: Support and Elaboration Techniques EXAMPLES, EXAMPLES, EXAMPLES Concrete Attributes or Descriptive Details Oh, Yeah? Prove It! Facts/Statistics (Use a number word) Thoughts/Feelings Definitions Anecdotes (Make them up!) Logical Reasons Authoritative Quotes Comparisons Magic 3 – using three groups of words adds a poetic element to one's writing Repetition for Effect	




Unit 7, Activity 3, Writing Piece with Target Skills Planner

WRITING GENRES/MODES CHARACTERISTICS		2
	Elements	Forms
Description NOTE: Description is part of all good writing! 	<ul style="list-style-type: none"> • Sensory details of sight, sound, taste, texture, emotion, and smell • Simile, metaphor, or other comparisons • Specific descriptive attributes beyond the obvious [Don't Hit Your Reader Over the Head!] of topic • Observation and recollection of images and feelings • Strong verbs & specific nouns that show, not tell • Build an overall, dominant impression of a topic • Organization based on author's chosen attributes • Scenery/Objects: central item out to surroundings: top-to-bottom, far-to-near, etc. • People: Eyes first, then other significant features • Graphic Organizer: Sensory Detail/Attribute Chart 	<p>Riddles – focus on all details except the who or what; uses descriptive attributes and common settings or behaviors as clues to help a reader determine the unnamed topic</p> <p>Biographical/Character Sketches — focus on person/animal, use transitions of time/place, use incidents, examples, or quotations to show the subject's personality, reveal the writer's overall attitude toward the subject, and create an overall central impressions of the person's main physical and personality traits.</p> <p>Observation Reports - identify the subject, convey the vantage point or angle from which the subject is observed, identify the specific time and place in which the observation occurs, and use descriptive attributes and sensory detail to describe the writer's observations</p> <p>Descriptive Essays — focus on one person, place, or scene, use transitions of time/place, use descriptive attributes, sensory details, comparisons, incidents, examples, and quotations to create one overall impression of the person, place, or scene, and reveal the writer's overall attitude toward the subject - (but do NOT tell events that change over time) – A common form of descriptive essay would be seen in a travel brochure.</p>
Narration Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. 	<ol style="list-style-type: none"> Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. Provide a conclusion that follows from and reflects on the narrated experiences or events. 	<p>Fictional Narratives (Short Stories) — focus on an imagined main event or theme in chronological order, use transitions of time/place/events, have a clear plot, setting, & conflict, include complicating events/setbacks, use descriptive attributes, movements, comparisons which evoke the 5 senses, use dialogue to reveal character and advance plot, and end with a resolution to the central conflict [EX: Realistic Fiction, Tall Tales, Myths, Legends, etc.]</p> <p>Personal Narratives - focus on a real event in chronological order, have introduction, body, & conclusion, use transitions of time/place/events, use sensory details, movements, comparisons, & descriptive attributes which evoke the 5 senses, reveals a personal voice, use dialogue to reveal character and advance plot, and end with a lesson learned or overall personal meaning of the event(s)</p> <p>Historical or Science Fiction Narratives - focus on a researched and documented real historical (or an imagined science fiction) event in chronological order, have introduction, body, & conclusion, use transitions of time/place/events, use sensory details, movements, comparisons, & descriptive attributes which evoke the 5 senses, use dialogue to reveal character and advance plot, and end with a resolution to the central conflict</p>




Unit 7, Activity 3, Writing Piece with Target Skills Planner

WRITING GENRES/MODES CHARACTERISTICS		3
Expository Write informative & explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. 	<ol style="list-style-type: none"> Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. Use precise language and domain-specific vocabulary to inform about or explain the topic. Establish and maintain a formal style. Provide a concluding statement or section that follows from and supports the information or explanation presented. 	Lists. Charts. Paraphrases. Summaries Friendly/Business Letters. Memos. E-Mails, News Writings which explain who, what, where, when, why, and how, are supported by examples and explanations, contain a title which hints at the topic of the piece, use headings and subheadings to break up the piece into smaller parts, use boldface and italics for important words, and which may contain an illustration with a caption Cause/Effect Essays which provide relevant facts, statistics, reasons, examples, etc. to support the stated effects of a particular cause in a well-organized, logical sequence and which make cause-and-effect connections clear with transitional words like as a result, consequently, because, due to, therefore, etc. Problem—Solution Essays which name a problem, explain the steps of a logical solution based upon an analysis of the problem, and support the worth of the proposed solution with facts, examples, or other relevant details to show why the solution will work. Comparison/Contrast Pieces* which name the two things being compared and an overall evaluation statement of similarity or difference, reveal unexpected relationships between them, maintain a consistent first-one-and-then-the-other or feature-by-feature organization, support the thesis with specific examples and descriptive details, and end with a final evaluation. * Format of LEAP Reading & Responding Extended Response Essay
Argumentative Write arguments to support claims with clear reasons and relevant evidence.	<ol style="list-style-type: none"> Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of topic/ text. Use words, phrases, & clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. Establish and maintain a formal style. Provide a concluding statement or section that follows from and supports argument presented. 	<p>The argumentative essay is a genre/mode of writing that requires the student to investigate a topic, collect, generate, and evaluate evidence, and establish a position on the topic in a concise manner. The argumentative essay, although bearing many similarities to the persuasive (argument) essay, has several very distinct differences.</p> <p>The primary objective of an argumentative essay is just to show that you have a valid argument, allowing the reader either to adopt your position or to “agree to disagree”</p> <p>An important part of the argumentative essay is to use evidence both to substantiate one’s own position and to refute the opposing argument.</p> <p>http://www.roanestate.edu/owl/Argument.html</p>

Unit 7, Activity 3, Writing Piece with Target Skills Planner

WRITING GENRES/MODES CHARACTERISTICS		4
Persuasive 	<ul style="list-style-type: none"> • Takes a clear stance on an issue (pro-con) • Argues logically with appeals to: shared values, benefits [health, \$, social, etc.], vanity/ego, emotion • Provides proof/evidence of writer's judgment through: concrete reasons, personal examples, anecdotes/vignettes, logic, example, facts/statistics, quoting acknowledged experts, etc. <p>Organizes support for position/opinion by importance to writer</p> <ul style="list-style-type: none"> • Uses transitions of addition or progression • Acknowledges opposing viewpoint; then disproves it • Uses persuasive writing graphic organizer that ranks supporting details 	<p>Persuasive or Opinion/Position essays, Editorials: 3-part organization of statement/opinion (15%), arguments with PROOF of each (75%), & Summary (10%); state an opinion or position, include an acknowledgement of the opposition's stand & show why that stand is weak/false; provide arguments with substantive evidence/proof, and end with a call to action & best argument</p> <p>Written Evaluations - which state an opinion/judgment about a product, performance, book, idea, etc., describe the item in detail, including main strengths/differences, present facts, reasons, examples, logical arguments, & other convincing evidence in support of the writer's judgment, & end with a strong restatement of the writer's judgment</p> <p>Brochures, Commercials, or Print Advertisements - which are aimed at a specific audience, have a clear message, include specific elements of propaganda, (an introduction, an overall image, a slogan, descriptive attributes, reasons to buy, and a call to action) and appropriate emotional appeals, and words, pictures, sound effects, voices, music, etc. to convey the overall message</p> <p>Personal Essays which focus on a single personally-held view, a trend, or a news item, start with an introduction that grabs the reader's attention, reflect the writer's feelings (emotion words) and thoughts (direct quotations or paraphrases), are logically organized, sound like the writer, & leave the reader with something to think about</p>
Literature Response 	<ul style="list-style-type: none"> • Identifies the work by title, author, and genre • Compares & contrasts literary elements (characters, setting, themes, etc.) • Supports students' personal reactions (thoughts & feelings) with text (quotations & paraphrases) • Refers to personal images, ideas, memories evoked when reading the piece <p>When necessary, briefly summarizes work or passage explored</p> <ul style="list-style-type: none"> • Organization is either: feature-by-feature (moves back and forth between two subjects comparing and contrasting the subjects point-by-point) or subject-by-subject (details of one subject and then the other) • Graphic Organizers: Venn Diagram, Y-Chart, T-Chart, Double-Entry Journal, etc. 	<p>Literature Response Pieces (EX: story or novel element analysis) which include a brief summary of the work or passage, explain the student's thoughts & feelings about it and why it produces such a reaction, and support in the form of examples & quotations from the work to show what is being responded to</p> <p>Literary Analysis Pieces (EX: story or novel element analysis) which include a brief summary of the work or passage, explain the student's thoughts and feelings about it & why it produces such a reaction, and support in the form of examples & quotations from the work to show what is being responded to</p>

Unit 7, Activity 3, Writing Piece with Target Skills Planner

WRITING GENRES/MODES CHARACTERISTICS		5
Research 	<p>Focuses on one narrowed research topic of student interest</p> <ul style="list-style-type: none"> • Presents accurate factual information from multiple sources • Develops a single thesis or main idea • Organized logically <p>Correctly credits sources consulted</p> <ul style="list-style-type: none"> • Includes a list of sources, the Works Cited, in MLA format • Has a clear beginning, middle, end • Uses paraphrase & summary to synthesize information from research • Graphic Organizers: Source Cards, Note Cards, Bibliographic Entry Forms, double-entry journal, etc. 	<p>I—Search Reports which explain the reason for choosing the topic, tell the story of the search, including a personal interview, summarize what was learned, tell future plans, and document sources in MLA format parenthetical citations and Works Cited page.</p> <p>Interview Transcripts which have a clear focus, and purpose (inform, persuade, evaluate, entertain), include questions that fulfill the purpose and focus, follow either the question-and-answer or narrative format, and may be incorporate into reports or projects</p> <p>Research Reports which present factual information about an interesting topic, state and develop a main idea, bring together information from a variety of sources, have a beginning, middle, and end, and which credit sources for ideas, quotations, and information resented.</p>
Poetry 	<p>Focuses on a single topic from personal life</p> <ul style="list-style-type: none"> • Uses precise and vivid words • Creates imaginative sensory images • Creates an overall mood • Uses figurative language devices: comparisons (simile, metaphor, analogy), alliteration, assonance, consonance, hyperbole, onomatopoeia, personification, opposition, anadiplosis, and repetition for effect [magic 3] • Expresses writer’s personal meaning • Creates rhythm and meter • Correctly follows rules for mode of poetry (free verse, formula, lyric. etc.) • Breaks lines so each image stands on its own , • <p>Uses verses or stanzas as appropriate</p>	<p>Rhymed traditional poetry (EX. ballad, couplet, quatrain, limerick, sonnet, and narrative poems, etc.)</p> <p>Unrhymed traditional poetry (EX: haiku, tanku, blank verse, elegy, lyric, ode, and free verse, etc.)</p> <p>Non-traditional, formula, or “invented” poems (EX: alphabet, clerihehew, concrete, contrast, definition, diamante', “found poems,” list, name, phrase, riddle poems, etc)</p>
Drama 	<ul style="list-style-type: none"> • Centers around a dramatic or suspenseful question or situation • Uses narrative elements (plot, character, setting) to tell a story with a central conflict to be performed on stage • Use dramatic elements and devices in script (title, setting description, a list of characters, act and scene division, stage directions) • Uses vocabulary of drama in script: • Uses dialogue to advance plot & reveal character ; • Often uses foreshadowing • Revolves around 4 parts: <ol style="list-style-type: none"> 1. Opening, in which problem is revealed 2. Plan for lead character to solve problem/reach goal 3. Obstacles & complications to the plan 4. Climax in which characters solve problem or fail. 	<p>Script for a short play, a scene from a play, or a screenplay/teleplay/radio play with dialogue, list of characters & props; and stage directions</p> <p>Readers Theater script from literature or expository text which will involve little or no costuming, sets, or props; Story is told with the drama of the human voice as dialogue is read directly from scripts marked for individual, paired, teamed, or chorus of readers</p>

Unit 7, Activity 3, Writing Piece with Target Skills Planner



Writing Piece with Target Skills Planner

ELA Standard, Benchmark, & Grade Level Objective(s)
Instructional Decisions to Make before Beginning Writing
Unit:

Writing Genre: _____

Writing Mode: _____

Prewriting Technique(s) _____

Model(s) from Literature: _____

Student Model(s): _____

Organization Style: _____

Transition Type: _____

Graphic Organizer(s): _____

Focus: _____

Supporting Details: _____

Beginning Technique _____

Ending Technique: _____

Composing Skill(s): _____

Literary Device(s): _____

Revision Focus(es) _____

Proofreading for:

Assessment with: _____

Unit 7, Activity 3, Writing Piece with Target Skills Planner

Writing Piece with Target Skills Planner, with Examples

Standards, Benchmarks, Grade Level Objectives

ELA2-Benchmarks 1-6: Central Idea;
Purpose/Audience; Process; Genre Elements;
Literary Devices; Response to Texts/Life

ELA2-M3-1 Writing Process: Prewriting

ELA2-M6-1 Responding to Texts

ELA2-M6-2 Responding to Life

ELA2-M1-9 Chronological Order in Narration
ELA2-M1-7 Transitions: Time order

ELA2-M3-1 and 2: Graphic Organizers + Drafting
ELA2-M1-1: Central Idea; Clear Focus
ELA2-M1-6: Unity

ELA2-M1-5: Support and Elaboration; ELA2-; ELA2-
M4-3 Writes w. Narrative Elements

ELA2-M1-2 and 3, Intro, Hook

ELA2-M1-4 Concluding Techniques

ELA2-M4-4 Narrative Elements: Dialogue to
advance plot; ELA2-5-2 Writing Dialogue
ELA2-M5-1 Using Figurative Language

ELA2-5-2 Writing Dialogue ELA2-M5-1 Using
Figurative Language

ELA3-M2-4 Punctuation and Capitalization:
Quotation Marks and Indenting
ELA3-M1 Legibility; ELA3-M3 Word Choices for
Writing and #-ELA-M5 Spelling

Instructional Decisions to Make before Beginning Writing Unit:

Writing Genre: Narrative

Writing Mode: Personal Narrative

Prewriting Technique(s) Brainstorming a List; Sorting
into Categories for Paragraphs

Model(s) from Literature Mem Fox's: "Wilfred
Gordon MacDonald Partridge;" Eve Bunting's: "The
Wall"

Student Model(s) Jane Jones's: "The Scare"; Robert
Smith's: "A Championship Season"

Organization Style: Chronological
\Transition Type: Time Order Words

Graphic Organizer(s): Timeline; Plot Chart
Focus: One Memorable Event

Supporting Details: Events; Descriptive Attributes,
plus Your Thoughts and Feelings throughout the
Event

Beginning Technique Hook: Onomatopoeia

Ending Technique: Telling the Lesson Learned/
Meaning of Experience

Composing Skill(s): Using Dialogue with Speaker
Tags and Stage Directions

Literary Device(s): Exploding the Moment; Use of
Simile and Magic Three

Revision Focus(es) Adding Use of Dialogue to Reveal
Character ; Adding Flashback

Proofreading for: Quotation Marks and Indenting for
Dialogue;

Assessment with: LEAP/GEE rubric and/or Personal
Narrative Analytic Rubric

Unit 7, Activity 4, Secondary Editing/Proofreading Checklist

Secondary Editing/Proofreading Checklist

Name _____

Period _____

Title/Description & Date of Assignment														
Directions: For each corrected assignment, record title/description and number of errors you made in each area.														
ERROR Types:														
Sentence Fragments														
Run-Ons														
Comma Splices														
Comma Use [Indicate: Compound Sentence; Adjectives; Intro. Phrase/Clause; Items in a Series, etc.]														
Subject-Verb Agreement														
Verb Tense														
Irregular Verbs														
Incorrect Pronoun Form														
Pronoun Agreement														
Double Negative														
Comparison of Adjectives/Adverbs														
Plurals														
Possessives														
Capitalization														
Spelling														
End Marks														
Apostrophe														
Homonyms/Confusing Words														
Quotation Marks/Dialogue														
Italics/Underlining														
Semicolon/Colon Use														
Hyphen/Dash Use														
Indentation/Margins														
Word Endings														
Word Omissions														
Title														
Unnecessary Repetition														
Parallel Structure														
Legibility														
OTHER: Colon Error														

NOTE: DE = Daily Edit; ¶ = Practice Paragraph

Unit 7, Activities 2 and 6, Drama Terms

DRAMA TERMS

act: a group of two or more scenes that form a major division of a play.

actor/actress: a person who performs in a play, movie, or television program.

aside: a remark spoken by a character in a play that the other actors on stage are not supposed to hear.

cast: a list that tells who is in the play. It may describe the characters and how they are related to one another.

chorus: a group of actors who speak together with one voice and describe or comment on the main action of the play.

climax: the turning point in the plot—the point of high emotional tension. The outcome of the drama’s main conflict is usually decided at the climax.

comedy: a play, movie, or television program that is funny and has a happy ending

crisis or conflict: a struggle between opposing characters or between opposing forces.

critic: a person who forms and expresses judgments about the qualities of a performance of a play

dialogue: the conversations that characters have with one another. Through dialogue, a playwright reveals the characters, plot, and theme of a play.

- **speech tag:** the character’s name. It helps a reader keep track of who is speaking.

farce: a comic play with an unlikely plot and characters exaggerated for humorous effect.

flashback: the insertion of an earlier event into a story, play, or movie

foreshadowing: the use of clues or hints suggesting events that will occur later in the plot. It helps the reader or audience anticipate the outcome.

irony: a technique that involves surprising, interesting, or amusing contradictions or contrasts.

- **Verbal irony** occurs when words are used to suggest the opposite of their usual meaning.
- **Situational irony** occurs when an event directly contradicts what is expected.
- **Dramatic irony** occurs when the audience or reader knows something a character does not know.

melodrama: a drama characterized by exaggerated emotions and conflicts between characters that often has a happy ending

monologue: a character speaks when alone on the stage or apart from the other characters. The other characters are unaware of what is being said.

playbill: a poster announcing a theatrical performance, a theatrical program

playwright: the person who wrote the play—the author.

plot: the action of a play.

poetic justice: a literary outcome in which bad characters are punished and good characters are rewarded.

prop: a movable article that is not part of the play’s scenery or costuming

Unit 7, Activities 2 and 6, Drama Terms

scene: smaller divisions within an act, usually happening in a particular time and place.

scenery: the painted backdrops and other structures used to create the setting of a play

screenplay: the script for a movie, including descriptions of scenes and some camera directions.

script: the written form of a play.

set: the scenery constructed for a play

setting: the place and the time frame in which a play takes place. The setting is usually described in a note or stage direction at the opening act and at each scene.

soliloquy - a single character on stage thinking out loud. It lets the audience know what is in the character's mind.

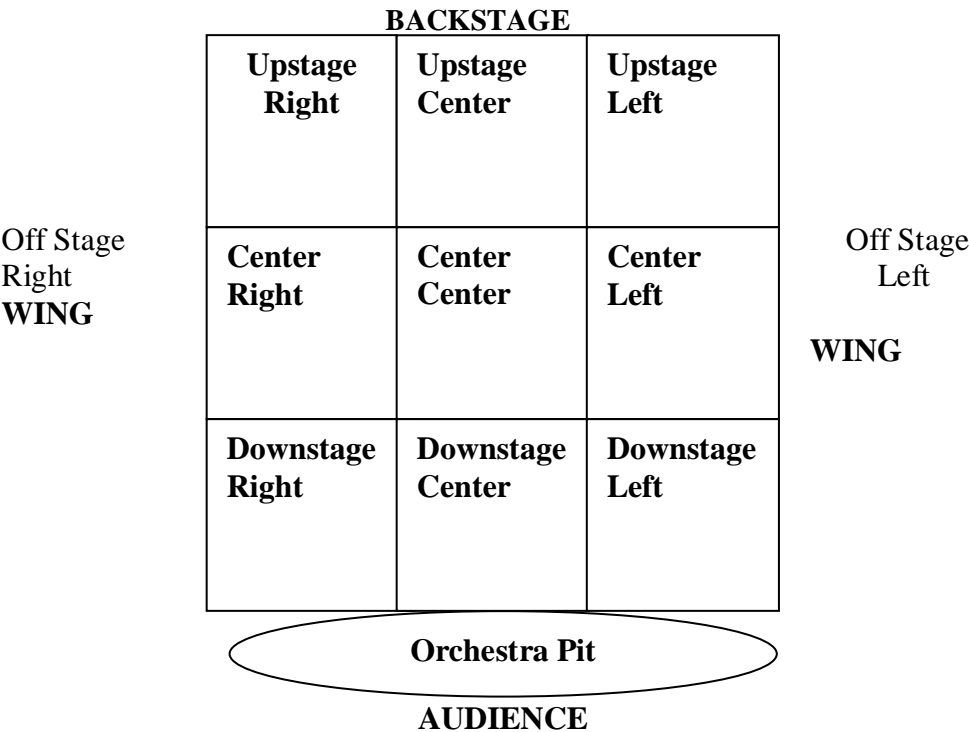
stage directions: usually in italics, tells the actors how to speak their lines, move, act, and look. It also tells the director how to stage the play.

theme: the message about life or human nature that is “the focus” in the story.

tragedy: a serious play having an unhappy ending

tragic flaw: a character trait that leads one to his/her own downfall or destruction

STAGE DIAGRAM



DRAMA QUESTIONS

Drama is a work of literature that is meant to be performed by actors for an audience. Like a novel or short story, a drama has literary elements such as characters, setting, plot, and theme. However, in a drama, the characters' dialogue and actions tell the story. Drama includes live stage performances, as well as television, radio, and movie productions. The action in any dramatic work (play, movie, or television) usually centers on "Who wants what?" Think of any movie or television drama program you have seen recently. Then ask yourself these questions.



Setting

- Are the sets appropriate?
- Are the sets attractive?
- Are the sets authentic?

Conflict

- What did the leading character want?
- Who/What stood in his way? people - environment- personality, etc.,
- What was the turning point or the climax? This is where the leading character must make a crucial decision that will affect the outcome of the play.

Character analysis

- Are the characters true to life or are they stereotypes or caricatures?
- How is the character revealed?
- What is the driving force of each leading character?
- If a character changes, are the causes convincing and true to life?

Critical standards useful for drama, novel, motion pictures:

- What is the chief emphasis? ideas, character, atmosphere?
- What was the purpose? entertainment, humor, excitement?
- Is it realistic or idealistic?
- Does it show a real or unreal version of life?
- Does it present any problem in human relationships?
- Does it glamorize life and present an artificial happy ending?

adapted from <http://drb.lifestreamcenter.net/Lessons/index.html>

DRAMA QUESTIONS



Establish Genre and Format

- Is this play a comedy, a drama, or a tragedy?
- Did the playwright intend it to be performed on stage, on television, as a movie, or on radio?

Explore the Setting

- Where and when does the play take place?
- What impact does the setting have on the events of the play?
- What choices are suggested concerning set design, lighting, and props? Do you agree with these choices? Why or why not?

Analyze Characters

- Who are the main protagonists—the heroes or most important characters? Who are the main antagonists—characters in conflict with the protagonists? (The antagonist can be an obstacle or a force of nature.)
- What do you learn about the characters through their physical appearance (including costumes), actions, and speech? What do you learn from the comments of other characters?
- How does each character react to other people or events? What do the reactions reveal about these characters, or about what they are reacting to?
- If the play is a tragedy, what are the protagonist's tragic flaws?
- What reasons does each character have for acting as he or she does?

Examine Plot

What happens in the play? Use an Outline or Sequence Chain to record the main events.

- What conflicts develop? Which are internal, and which are external—between two people, people and society, or people and nature?
- What is the main conflict?
- How is the main conflict resolved?

Analyze Theme

- What happens to the main characters? What do they learn?
- What hints, if any, does the title give you about the author's message?
- What does the play demonstrate about people, values, or society?
- What is the main message, or theme, of this play?

Analyze the Writer's Craft

- Did the writer's divisions of events into acts, scenes, or episodes enhance your experience of the play? If so, what did they add?
- What dramatic devices does the playwright use to tell the story? Is there an onstage narrator? Did the playwright use any monologues? Explain what you think each device accomplished.

Evaluate and Critique

- How well did the playwright describe and use the setting?
- How well were the characters developed or portrayed? Support your answer with specific details and examples.
- Was the plot easy to follow? Was the resolution believable and/or satisfying?

Unit 7, Activity 5 Drama Questions

- What is your reaction to the theme?

Unit 7, Activity 6, A Christmas Carol

A Christmas Carol

play excerpt

by Charles Dickens

[illegible]

Narrator 1: A CHRISTMAS CAROL by Charles Dickens, December, 1843

Stave 1: Marley's Ghost

Narrator 2: Marley was dead: to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it. And Scrooge's name was good upon `Change, for anything he chose to put his hand to.

Narrator 3: Old Marley was as dead as a door-nail.

Narrator 4: Mind! I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail. I might have been inclined, myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for. You will therefore permit me to repeat, emphatically, that Marley was as dead as a door-nail.

Narrator 5: Scrooge knew he was dead? Of course he did. How could it be otherwise? Scrooge and he were partners for I don't know how many years. Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend, and sole mourner. And even Scrooge was not so dreadfully cut up by the sad event, but that he was an excellent man of business on the very day of the funeral, and solemnized it with an undoubted bargain.

Narrator 1: The mention of Marley's funeral brings me back to the point I started from. There is no doubt that Marley was dead. This must be distinctly understood, or nothing wonderful can come of the story I am going to relate. If we were not perfectly convinced that Hamlet's Father died before the play began, there would be nothing more remarkable in his taking a stroll at night, in an easterly wind, upon his own ramparts, than there would be in any other middle-aged gentleman rashly turning out after dark in a breezy spot -- say Saint Paul's Churchyard for instance -- literally to astonish his son's weak mind.

Narrator 2: Scrooge never painted out Old Marley's name. There it stood, years afterwards, above the warehouse door: Scrooge and Marley. The firm was known as Scrooge and Marley. Sometimes people new to the business called Scrooge, and sometimes Marley, but he answered to both names. It was all the same to him.

Narrator 3: Oh! But he was a tight-fisted hand at the grind-stone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shriveled his cheek, stiffened his gait; made his eyes red, his thin lips blue and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

Unit 7, Activity 6, A Christmas Carol

A Christmas Carol

novel excerpt

by Charles Dickens

Marley was dead, to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it. And Scrooge's name was good upon 'Change, for anything he chose to put his hand to.

Old Marley was as dead as a door-nail.

Mind! I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail. I might have been inclined, myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for. You will therefore permit me to repeat, emphatically, that Marley was as dead as a door-nail.

Scrooge knew he was dead? Of course he did. How could it be otherwise? Scrooge and he were partners for I don't know how many years. Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend, and sole mourner. And even Scrooge was not so dreadfully cut up by the sad event, but that he was an excellent man of business on the very day of the funeral, and solemnised it with an undoubted bargain.

The mention of Marley's funeral brings me back to the point I started from. There is no doubt that Marley was dead. This must be distinctly understood, or nothing wonderful can come of the story I am going to relate. If we were not perfectly convinced that Hamlet's Father died before the play began, there would be nothing more remarkable in his taking a stroll at night, in an easterly wind, upon his own ramparts, than there would be in any other middle-aged gentleman rashly turning out after dark in a breezy spot -- say Saint Paul's Churchyard for instance -- literally to astonish his son's weak mind.

Scrooge never painted out Old Marley's name. There it stood, years afterwards, above the warehouse door: Scrooge and Marley. The firm was known as Scrooge and Marley. Sometimes people new to the business called Scrooge Scrooge, and sometimes Marley, but he answered to both names. It was all the same to him.

Oh! But he was a tight-fisted hand at the grindstone, Scrooge. a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shriveled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

Unit 7, Activity 6, Drama Vocabulary Self-Awareness Chart



Name _____
Date _____ Period _____

Drama Vocabulary Self-Awareness Chart

Rate your understanding of each word with either a “+” (**understand well**), a “√” (**limited understanding or unsure**), or a “—” (**don’t know**).

Word	+	√	--	Example	Definition
drama					
playwright					
script					
act					
scene					
cast					
dialogue					
monologue					
plot					
conflict					
crisis					
climax					
setting					
stage directions					
props					
theme					

Unit 7, Activity 7, I Said It Again

Said Is Dead??

There should be a definite reason for replacing *said* rather than because it is overused. If it is necessary for the dialogue to be spoken in a particular voice, then that particular *said* replacement should be used. For example, if two characters are arguing, they might scream or yell.

Often replacing *said* is not necessary. For example, the repetitive use of *said* in fictional dialogue is not a distraction.

After students have a command of using dialogue freely, then they can substitute said for specific effects.

One way to demonstrate is the *replace said* mini-lesson.

1. Have students search for books with plenty of dialogue in them.
2. Put students in pairs and have them scan the books and copy all the words the authors use to replace *said*. Write these on chart paper.
3. Have students notice that authors replaced *said* only when it added to the effectiveness of the dialogue.
4. Point out that good writers use more descriptive speech terms, such as *yelled*, *whispered*, and *whined*, rather than overuse adverbs. Using *yelled* is more effective than *said loudly*.

To show how adverbs can become word play, introduce students to “Tom Swifties.”

<http://school.discoveryeducation.com/brainboosters/categorization/TomSwifties.html>

Remind students that the manner in which characters speak and what they say is crucial to revealing characters’ personalities and to advancing the plot. *Said* should be replaced with a stronger verb only when the character’s manner of speaking is unusual.

adapted from Marcia S. Freeman

Unit 7, Activity 7, I Said It Again

I SAID IT AGAIN

Dialogue should reveal characters' personalities and advance the plot. *Said* should be replaced only when there is a definite reason for doing so. Try these words instead of said when the manner of speaking is unusual. Since there are so many words for *said*, be sure you are using the intended meaning in your writing.

added	doubted	pleaded
admitted	drawled	pondered
advised	exclaimed	promised
agreed	explained	proposed
announced	finished	protested
answered	gasped	quipped
approved	giggled	ranted
argued	groaned	recalled
asked	growled	remarked
babbled	grunted	repeated
barked	gushed	replied
begged	hollered	retorted
bellowed	howled	roared
blurted	implied	sang
boasted	inquired	scolded
called	insisted	screamed
cautioned	interjected	shouted
chattered	interrupted	shrieked
cheered	joked	signed
chided	laughed	smiled
chortled	lied	sobbed
chuckled	moaned	stammered
coaxed	mumbled	theorized
commanded	murmured	told
commented	mused	urged
confessed	muttered	vowed
confided	nagged	warned
continued	nodded	whined
cried	objected	whispered
decided	observed	yelled
declared	ordered	
demanded		

**Word Splash Activity for World War II
and Anne Frank**

Amsterdam 80%
attic
yellow star
foreign
gas
6,000,000
diary Jude
secret Nazis
camps 13
burnt whole
Netherlands
concentration Germany
Gypsies

World War II Background

Hitler and the Nazis In 1933, the National Socialist (Nazi) party seized power in Germany. The Nazis under the leadership of Adolph Hitler claimed that Germans were superior to non-Germans. Hitler blamed Jews and other minorities for all of Germany's troubles—from its defeat in World War I to the severe economic depression of the 1920's. Thus, as punishment for these so-called sins, the Nazis denied them the right to own property, attend schools, and serve in the professions.

World War II Begins in Europe Hitler proposed a "Greater Germany" by invading and controlling Austria and then seizing Czechoslovakia. On September 1, 1939, after he had signed a secret treaty with the Soviet Union, Hitler and the Nazis invaded Poland. Two days later, Britain and France declared war on Germany. Still, the British and French forces could not prevent Hitler's army from conquering much of Europe, including Belgium and France.

Hitler's Defeat In 1941 two events foreshadowed Hitler's downfall. In June, Hitler staged a surprise invasion of his former ally, the Soviet Union. Eventually, the Nazis army would suffer great losses in this campaign. The second key event in 1941 was the entry of the United States into the war. American military and industrial might was the key to defeating Germany. However, Germany did not surrender to the Allies until May 1945, thus ending the war in Europe.

The Holocaust Persecution of the Jewish people and other minorities continued. The name Holocaust was given to this persecution. Holocaust is derived from a Greek word meaning "burnt whole."

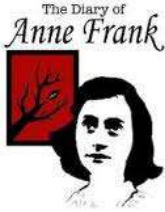
At first, Jews were forced to wear yellow Stars of David on their clothing. Then the Nazis sent the Jewish people to ghettos (crowded, closed-off neighborhoods in the cities). Many died of starvation and disease there. Those who survived were eventually transported in railroad freight cars to confined areas known as concentration camps. There, the Nazis instituted their final solution to what they considered "the Jewish problem." As the Jewish people and other minorities disembarked from the freight trains, some were led to special rooms where they were gassed to death. Others died in the camps as a result of the harsh conditions, the forced labor, hunger, or sickness.

The number of people killed by the Nazis is overwhelming: an estimated three million Jews died in concentration camps. Another three million were either shot or died in the ghettos of starvation and disease. By the end of World War II, over six million Jews had perished. This was approximately three-fourths of Europe's Jewish population at this time.

Minority Persecution The Jews were not the only people persecuted. Hitler also targeted Europe's Gypsies. Although the Gypsies had lived for centuries in Germany, Hitler now considered them an undesirable race. During the Holocaust, 80 percent of the European Gypsy population perished. This was approximately 500,000 people. In Eastern Europe, as a result of Hitler's policies, millions of other people died as a result of terrible living conditions or were put to death. Poland lost another three million citizens through slave labor, starvation, and murder. It is estimated that the population of the Soviet Union decreased by at least seven million people because of Nazis persecution.

Unit 7, Activity 9, Background for the Play “Anne Frank”

Background for the Play “Anne Frank”



Anne Frank was born in Frankfurt, Germany on June 12, 1929. She had a normal, happy childhood until the Nazis took power in Germany in 1933.

That year, when Anne was four years old, her family left their home in Germany for the Netherlands. They were trying to escape Hitler’s harsh anti-Jewish laws. In Amsterdam, Mr. Frank headed a company that imported and exported spices. Mrs. Frank was a stay-at home mother. Anne and her older sister Margo were happy attending school and making new friends.

In 1940, the German army invaded the Netherlands. The Dutch army was not strong enough to resist the Nazi forces, so the Netherlands fell under German control. Subjected to the Nazi discrimination and abuse, the Jews were no longer free in the Netherlands. Again Nazi laws prevented them from attending public schools and events, driving cars, owning property, or socializing with Christians.

Most Jewish people simply thought they would be temporarily imprisoned by the Nazis and things would return to normal after the war. Soon the “call-ups” began. Trying to avoid this imprisonment, the Frank family hid in the attic of a warehouse and office building that had been part of Mr. Frank’s business in Amsterdam. The Frank family and four other Jews lived for more than two years in what Anne called the “Secret Annex.”

Anne received a diary as a present from her father. When her family went into hiding, she began to write daily in this diary. In August 1944, the Nazi police raided the attic and sent all eight occupants to a concentration camp. The office secretary, Miep Gies, found Anne’s diary after the police raid. She gave it to Mr. Frank when he returned after the war. Mr. Frank had the diary published as a book.

Later, the diary was adapted for the stage by Frances Goodrich and Albert Hackett. The play was an immediate success and gave people an insight into this period of history.



Unit 7, Activity 11, Character Profile Chart

Name _____
Date _____ Period _____

Character Profile Chart

Selection Title: _____

Author: _____

What the Character Says	How the Character Acts
How Others Feel About the Character	My Reaction to the Character

CHARACTER

Unit 7, Activity 12, Drama vs. Movie

Name/Group _____

DRAMA vs. MOVIE

1. Think about the setting of the drama. Did the setting in the movie look like you had imagined it? If not, how was it different?

2. Think about the main character. How was he/she different than you had imagined? How was he/she the same?

3. Were there any changes in characters between the drama and the movie? Why do you think the movie producers would leave out or add a character?

4. What parts were in the drama but were **not** in the movie? Why do you think the movie producers left those parts out?

5. Were there any parts that were in the movie that were **not** in the drama? Why do you think the movie producers added those parts?

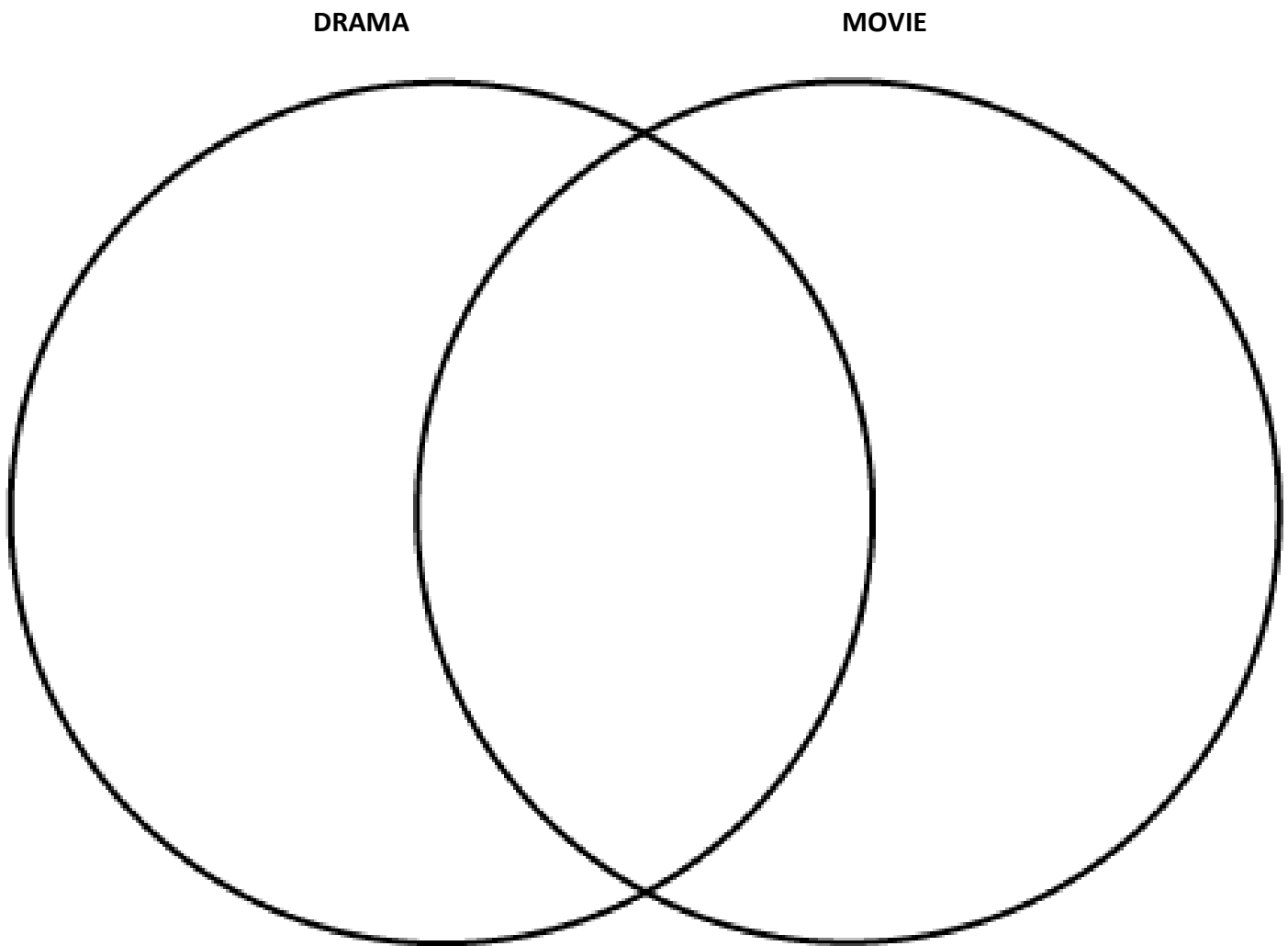
6. Do you think movie producers did a good job of portraying the drama? Why or why not?

7. Which did you enjoy more, the drama or the movie? Why?

Unit 7, Activity 11, Venn Diagram

Name _____
Date _____ Period _____

Compare and Contrast: Using the Venn diagram, compare and contrast the drama *The Diary of Anne Frank* and the movie *The Diary of Anne Frank*. Be specific when showing similarities and differences.



Unit 7, Activity 12, Compare/Contrast

Compare/Contrast Paper

Objective: You will write a paper comparing the play to the movie.

Instructions:

1. While you watch the movie, use the worksheet to write down your ideas. List things that the movie did well and list parts of the book that were better than the movie.
2. Write your paper. Your final paper should have at least five paragraphs.
 - **Introduction:** This paragraph lets the reader know what your paper is about. Include the titles of the book and movie and give a hint to which you liked more. You're setting up your reader for the ideas to follow in the next three paragraphs.
 - **Characters/Paragraph Two:** Using your worksheet, tell if two characters were the same to what you had imagined as you were reading the book. Be specific. How were they the same or different?
 - **Plot/Paragraph Three:** Using your worksheet, tell about two events that happened in the book or the movie. How were they the same or different? Be specific.
 - **Theme/Paragraph Four:** Write the ideas about theme from the assignment we did in class. Did you learn the same message from the book and the movie?
 - Give an example from the book and movie that explains the theme.
 - **Conclusion:** Write about any other ideas you had while reading the book or watching the movie. This is also the place to recommend the book over the movie or the movie over the book and tell why.

Remember to:

- Use examples from the book and the movie to explain what you mean.
- State your opinion.
- Give your final copy a title.