Lesson Plan 1
Grade 7: Unit 2: Short Story and Picture Book Genre Study

Lesson 1: Introducing Story Structure and Common Story Elements—Character, Setting, Conflict, Plot

Materials
- Rapunzel by Paul Zelinsky
- Skin and Other Stories by Roald Dahl
- “Anatomy of a Short Story” by James Gunn
- 2003 Reading and Writing Studio Course Year 1, Reading Investigation 1, “Session Three: Easy, Just Right, and Challenging Books/Start Shared Reading”
- 2003 Reading and Writing Studio Course Unit of Study 1: Launching Cross-Age Tutoring (CAT), Part One: “Introduction to Cross-Age Tutoring,” “Session Six: How to Read a Picture Book Aloud,” pages 12 and 37
- Academic Workout Reading and Language Arts by Jim Burke for instructional lesson support
- Short story anthologies and picture books from Studio classroom library easily accessible by students
- “Literary Terms and Definitions: Story Elements” chart (attached; includes definitions and a handout without definitions; based on Studio “Story Grammar” to model and teach common to story structure including: character, setting, conflict, plot, etc.; if preferred, use a chart variation of your own)
- “Picture Book Titles” handout (attached; also need an overhead transparency of the page containing the book name, Rapunzel)
- “Interviewing a Book” chart or transparency (attached)
- “Easy, Just Right, and Challenging Books: Using the ‘three-finger rule’” (attached; reference item)
- “Book Interview Sheet” handout (attached)
- “How to Read a Picture Book Aloud” chart (attached)
- “Shared and Independent Reading Rules” chart (attached)
- A large chart pad, preferably one that can be flipped or posted with ease

Standards
- Infer by making connections within and among texts.
- Sequence events and ideas.
- Determine meaning of words using context clues and structural clues.
- Use organizational features of printed text (glossary, literary terms handbook).

Big Ideas
- Examine structure of short stories to reflect, analyze, and discuss text.
- Understand literary terms associated with story structure.

Intended Learning
- Students follow established and new daily classroom rituals and routines: being prepared to participate in daily lessons and knowing where to find and return their writing notebooks, short story anthologies, picture books, and handouts to be used on a regular basis, such as:
  - “Literary Terms and Definitions: Story Elements” (attached)
  - “Picture Book Titles” (attached)
  - “Book Interview Sheet” (attached)
- Students follow “Shared and Independent Reading Rules” (attached)
- Students recognize positive characteristics of reading a picture book aloud.
Focus Lesson

Connection

This lesson draws upon students’ experiences with stories and prepares them for their upcoming independent and group work reading narrative fiction.

Ask students for memorable and enjoyable stories they either have read or had read to them. Point out that all of these stories have a basic story structure and many common elements.

Direct Instruction

Write one of the following questions at the top of chart paper: “What makes a story a story?” “What are some of the common story elements?” “What do most stories have in common?”

Ask students to share their responses as you develop an extensive list using their expressions (a story has people, places where it happens, events that happen, etc.). Write the literary terms used in this unit (see “Literary Terms and Definitions: Story Elements” chart; attached) next to students’ comments.

Point out that these story elements are common in many types of stories, whether they are in a children’s story such as Rapunzel by Paul Zelinsky or a more sophisticated short story collection such as Skin and Other Stories by Roald Dahl. Show students these two book examples so they can easily contrast them.

Explain that the class will be reading and discussing picture book stories and short stories over the next few weeks. Students will not only learn how authors develop a story, but they will eventually write their own stories using the same elements and techniques authors use.

Begin by distributing the “Picture Book Titles” handout (attached). Explain where short story anthologies and picture books are located and how they’re organized in the classroom.

Explain that either you or students will be regularly reading picture books and maintaining a log of books read, beginning with today’s reading of Rapunzel. After writing their names on the “Picture Book Titles” handout, have students write the date they read the book (today’s date) next to Rapunzel. Demonstrate using the overhead of the handout.

Before reading Rapunzel, ask students to interview the book with you (they will be interviewing books often during this unit). Write on the top of chart paper: “What do I notice about a book when I am previewing it? How do I decide if I want to read it?” Elicit and record student responses. Display and review the “Interviewing a Book” chart (attached), pointing out any missed student suggestions. For example, ask students if they ever considered “...the blurb on the back of the book...” Finally, have students add any of their missed suggestions to the “Interviewing a Book” chart.

Using an overhead of the “Interviewing a Book” chart, guide students through interviewing Rapunzel. Remind them about using the “three-finger rule” (attached; from 6th Grade Reading Investigation 1).

Notes

During the first four reading and writing lessons of Unit 2, vary the Shared and Independent Reading and Work Period structures if needed to provide additional time for students to build a solid understanding of literary terms and story elements.

Take more or less lesson time depending on your students instructional scaffolding needs and choice of lesson variations to ensure that your students understand and apply this unit’s skills and concepts.

There is a fair amount of evidence that suggests that all of us, at a very young age, possess in our minds something akin to a story grammar (Langer 1986; Blau 2003). We know, for example, that by the time children begin formal schooling, they have already learned the underlying structure of stories (Applebee 1978; Stein and Glenn 1979). It is this knowledge that a four year old draws upon when she/he tells a story that she/he begins with the phrase, “Once upon a time...” It is this awareness that Byrnes describes when he writes that while children “do not start out with formal, explicit story grammars in their minds, they do develop story schemas in response to listening to and reading many stories” (119).

Display your picture books: A good way to alleviate congestion at a single bookshelf is to organize books in alphabetically labeled containers (A-F, G-M, N-S, T-Z) in four corners of the room. Teach students to return books to the correct alphabetized container, shelf, or book bin.

In addition to oral instruction and explanations, use transparencies or place charts and visuals on the board to support all students, and more importantly, to struggling students and English language learners.
Active Engagement during Direct Instruction

Have students refer to the “Literary Terms and Definitions: Story Elements” chart and identify story elements in Rapunzel as you read aloud and they listen.

Students put a check by any books they have already read on the “Picture Book Titles” handout and share recollections they have about their reading experiences.

Students interview the book Rapunzel, completing the first entry on their “Book Interview Sheet” (attached).

Shared Reading

Do a shared reading of Rapunzel (takes about 7–10 minutes).

Review the “How to Read a Picture Book Aloud” chart (attached)

Model the first few suggestions from the chart.

- Read with expression and create different character voices for dialogue.
- Display pictures as you read the story.
- Pace how fast or slow you read.
- Make intermittent eye contact with the person or people to whom you are reading.
- Avoid stopping for explanations if pictures or text provide context clues (like the picture of the sorceress does in Rapunzel).
- Direct attention to context clues through finger pointing.
- Interact more frequently with younger students.
- Use open-ended questions before, during and after the reading.
- Teach reading strategies.

Link to Work Period

Review story elements (see the “Literary Terms and Definitions: Story Elements” chart).

Review the “Interviewing a Book” chart, handout, or overhead.

Work Period

Independent Reading

- Form four groups of students and provide a “bin” of picture books to each group.
- Instruct students to work with a partner and pick a book to interview from their assigned bin. Tell students to record the review dates on their “Book Interview Sheets,” just as the class did with Rapunzel.
- Allow students time to silently read (or begin to read) a picture book.

Sharing/Closure

- Ask students to begin to imagine themselves as readers and writers as they analyze other writers’ stories. Students will eventually develop their own stories using the same story techniques and elements that authors do. Explain that student stories may have imaginary or real characters. Ask students to begin to think about ideas for a problem that a character might have in a story. Where would be a good place for a story to take place?
Opportunities for Assessment

- Observe students’ responses related to their story experiences and assess the various levels of their experiences; use as clues to adjust instruction.
Literary Terms and Definitions: Story Elements

**Exposition** (Introduction/Beginning): The part of a story that provides information about characters, setting, and conflict

**Character**: A person or animal in a story who takes part in the action

**Setting**: The time and place of a story (when and where)

**Conflict**: Struggle between opposing forces (problem)

**Plot** (Middle): The series of related events that together form a story

**Rising Action**: Events that occur before the climax

**Climax**: The point of greatest suspense or interest; turning point of the story

**Falling Action** (Denouement): Events that occur after the climax

**Resolution** (End/Conclusion): The final part of the story where the conflict is resolved
Lesson Plan 1  Grade 7: Unit 2: Short Story and Picture Book Genre Study

Literary Terms and Definitions: Story Elements

Exposition (Introduction/Beginning):

Character:

Setting:

Conflict:

Plot (Middle):

Rising Action:

Climax:

Falling Action (Denouement):

Resolution (End):
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**Reading Workshop**

Lesson 1: Introducing Story Structure and Common Story Elements—Character, Setting, Conflict, Plot
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**Reading Workshop**

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# Lesson Plan 1

## Grade 7: Unit 2: Short Story and Picture Book Genre Study

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**Reading Workshop**

- Lesson 1: Introducing Story Structure and Common Story Elements—Character, Setting, Conflict, Plot
Interviewing a Book

Readers interview books to decide whether or not to read them.

When interviewing a book, a reader asks a lot of questions:

- Does the title sound interesting?
- Do I know anything about the author?
- Does the blurb on the back of the book sound interesting?
- Is the book a “genre” I like to read? Some books have words like “mystery,” “memoir,” or “fiction” in the corner of the back cover. (Genre is a concept that will receive a lot of attention in the coming weeks.)
- Did the book win any awards?
- Is the book too hard or too easy?

Begin to select a book(s) you would like to read. Add books to your “Books I Would Like to Read” list in your writing notebooks.

Follow “Classroom Book Check Out Procedures.”
2003 Reading and Writing Studio Course Year 1, Reading Investigation 1,
Session Three:
Easy, Just Right, and Challenging Books

Using the “three-finger rule”

Explain to the class that today you are going to talk to them about choosing “easy,” “just right,” and “challenging” books. Tell them that readers read all three of these kinds of books. Share with students the following information:

- An “easy” book is just that—easy and fun to read. Easy books might be picture books, easy-to-read chapter books, or magazines.
  
  You read easy books when you just want to relax or when you want to reread something you read when you were younger. Reading “easy” books doesn’t take a lot of effort. You understand them.

- A “just right” book is a book you understand and enjoy. While there may be a few places you have to slow down to figure something out—say an unfamiliar word or a new concept—for the most part, you can read “just right” books smoothly. They are the most important kinds of books for you to read. Reading “just right” makes you a better reader. “Just right” books aren’t super easy and they aren’t hard either. Most of the books and magazines you read should be “just right.”

- “Challenging” books are hard for you to read. They have a lot of unfamiliar words and you find yourself frequently trying to figure out what’s going on. These books are too difficult for you to enjoy, although you may want to right them down on your “Books I’d Like to Read” list Challenging books are for later.

  Every once in a while, you may decide to read a challenging book, especially if it’s about a topic you’re trying to learn about. It’s important to remember, though, that most challenging books eventually become “just right” books.

Tell the class that one way to quickly determine whether a book is “just right” or “challenging” is to use the “three-finger rule.” This exercise, described by Richard Allington in his book What Matters for Struggling Readers, is a simple counting exercise.

- Read the first page or two in the book.
- Each time you come across an unfamiliar word, stick up a finger.
- When you get to the end of the page, if you have less than three fingers up, then the book is probably “just right.”
- If you have three or more fingers up, then it is probably a challenging book.

Work Period

Independent Reading

- Distribute a new “Book Interview Sheet” (attached to this lesson) to each student.
- Give each student three new books from the independent reading library.
- Using today’s instruction on distinguishing “easy,” “just right,” and “challenging” books, including the “three finger” rule, give students time to fill out the “Book Interview Sheet.”
- Give students a minute to add any additional titles to their “Books I’d Like to Read” list.
# Lesson Plan 1

**Grade 7: Unit 2: Short Story and Picture Book Genre Study**

## Reading Workshop

**Lesson 1: Introducing Story Structure and Common Story Elements—Character, Setting, Conflict, Plot**

<table>
<thead>
<tr>
<th>Book Interview Sheet</th>
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<tr>
<td><strong>Name</strong> ___________________________ <strong>Date</strong> ___________________________</td>
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### Book 1

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<tr>
<th>Title:</th>
<th>This book is about...</th>
<th>Difficulty Level: (circle one)</th>
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<tr>
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<th>Genre:</th>
<th>I would/would not choose this book to read because...</th>
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### Book 2

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</table>
### Book Interview Sheet

#### Book 4

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<td>Easy</td>
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<tr>
<td>Author:</td>
<td>What people probably hope to get out of this book is...</td>
<td>Just Right</td>
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<tr>
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<td>Challenging</td>
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#### Book 5

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<tr>
<th>Title:</th>
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<th>Difficulty Level: (circle one)</th>
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<tr>
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<td>I would/would not choose this book to read because...</td>
<td>Challenging</td>
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</table>
Lesson Plan 1

Grade 7: Unit 2: Short Story and Picture Book Genre Study

How to Read a Picture Book Aloud

- Read with expression and create different character voices for dialogue.
- Display pictures as you read the story.
- Pace how fast or slow you read.
- Make intermittent eye contact with the person or people to whom you are reading.
- Avoid stopping for explanations if pictures or text provide context clues (like the picture of the sorceress does in Rapunzel).
- Direct attention to context clues through finger pointing.
- Interact more frequently with younger students.
- Use open-ended questions before, during, and after the reading.
- Teach reading strategies.

Shared and Independent Reading Rules

Define shared reading for the class:

During shared reading, teacher and all students have copies of the same text. Students follow along in the book while the teacher reads aloud. It is a time for the teacher to model reading strategies and fluency, and a time for the whole class to study the same text with teacher support.

It is a daily part of the reading class.

Display “Rules for Shared Reading” chart:

Rules for Shared Reading

- Think about the book.
- Stay in your seat.
- Be respectful of your classmates—don’t distract others by talking or playing around.
- Read along silently in your copy of the book while the teacher reads aloud.
- During discussions about the book, raise your hand and wait to be called on before offering your comment or question.

Distribute copies of the shared reading text.

Interview the shared reading book following the established procedure.

Begin shared reading.

Debrief shared reading time for both following the “Rules for Shared Reading” and reading the early pages of the book.

For the latter, focus the conversation around the basic story elements, including: characters, setting, problems. This is a “getting oriented” conversation.

Make it clear to students that a writer often uses the early pages of the book to set up characters, relationships, and problems that will develop throughout the rest of the book. One of the jobs of a reader at the beginning of a book is “data collection.” “Who, what, where, and when” questions help orient a reader to the story.

Reteach procedures for cleaning up and exiting the room.

Independent Reading Guide

- Choose “just right,” interesting reading materials.
- Have an independent reading text in class each day.
- Read or write a reading letter during the independent reading portion of each lesson.
- Read deeply—identify favorite genres, authors, and topics and read a lot of these texts.
- Read widely—try new genres, authors, and topics during the course of the year.
- Read the equivalent of at least 100–150 pages each week (20,000–30,000 words).
- Write one reading letter each week.
- Maintain a reading log.
Lesson 1: Developing a Common Vocabulary of Literary Terms and Definitions—Story Elements: Character, Setting, Conflict, Plot

Materials
- Rapunzel by Paul Zelinsky
- 2003 Studio Course Launching Cross-Age Tutoring: Middle School Students Teaching First and Second Graders Unit of Study 1—Middle School, Part Two: Preparing for Delivering and Debriefing the 1st Cross-Age Tutoring Visit, “Session 16 Reading Studio: Lesson and Activity Ideas for Cross-Age Tutoring: How to Use a Story Map to Do a Retell,” pages 90–92
- Academic Workout Reading and Language Arts by Jim Burke (for instructional lesson support)
- “Literary Terms and Definitions: Story Elements” chart and overhead transparency (see Reading Lesson 1; includes definitions and a handout/overhead without definitions)
- “CAT Story Map” handout and overhead transparency (attached)
- Writing notebooks
- A class set of literature textbooks or other resource that contains a reference section of literary terms and definitions (story elements)

Intended Learning
- Students learn to develop a common vocabulary of literary terms or story elements associated with story structure.
- With students understanding of basic story elements, they learn to sequence a story’s structure and apply it to a story map so they can reflect on, analyze, and discuss text.

Standards
- Organize using a variety of text structures; organize with introduction, development, conclusion.
- Locate meanings, pronunciations, and derivations of unfamiliar words using references.
- Apply literary terminology and knowledge of literary techniques to understand text.

Big Idea
- Analyze author’s story structure and story elements.

Focus Lesson

Connection
Referring to the “Literary Terms and Definitions: Story Elements” overhead transparency, ask students to identify some story elements in Rapunzel.

Direct Instruction
Instruct students to set up a “Literary Terms and Definitions: Story Elements” section in their writing notebooks and to add the title to their table of contents. Instruct students to write condensed, but meaningful, literary term definitions in their writing notebooks, using a two-column note format. Direct students to a literature textbook or other available resources that contain literary terms reference sections. If unavailable, use the “Literary Terms and Definitions: Story Elements” overhead to guide students through the writing of definitions.

Notes
- Use a literary definitions overhead transparency to support struggling students and English language learners.
When students have completed their definitions, explain that they will use these literary terms to talk about and analyze stories. For example, explain that they will begin using definitions to talk about and analyze *Rapunzel* and other stories they’ve read.

Write “How to Use a Story Map to Do a Retell” on the board. Explain that a “retell” is something a reader can do after reading a story or a portion of it. Point out that to retell is a way of remembering a story and determining how much of it you understand. Distribute the “CAT Story Map” handout and display it on the overhead. Explain that using a story map is a simple tool a reader can use to remember what happened in a story.

**Active Engagement during Direct Instruction**

Students may work in pairs to complete their definitions. Instruct students to leave enough blank pages in their notebooks to complete twice the number of literary terms and definitions that will be presented in lessons that follow. To ensure students’ comprehension of terms, peruse each student’s work, asking him or her to explain a definition. When students have completed writing their own definitions, have them share their definitions as you fill in the “Literary Terms and Definitions: Story Elements” overhead.

Students complete the “CAT Story Map” handouts.

**Link to Work Period**

Ask students what story elements are used to refer to the story’s beginning, middle, and end. They should respond with the exposition for the beginning, the rising action for the middle, and the falling action/denouement or the resolution/conclusion for the end.

Ask students to identify on the “CAT Story Map” the literary terms they will use to retell the story.

**Work Period**

- Referring back to *Rapunzel* and the “Literary Terms and Definitions: Story Elements” overhead, guide students through the completion of the “CAT Story Map.”

**Sharing/Closure**

- Review out loud the literary terms definitions.

**Opportunities for Assessment**

- Circulate around the classroom and observe students’ work; provide individual clarification and instruction as needed.
- Review students’ writing notebooks and their two-column notes, “Literary Terms and Definitions: Story Elements,” and their ability to sequence a basic story structure on their “CAT Story Map” handouts.
Lesson Plan

Grade 7: Unit 2: Short Story and Picture Book Genre Study

<table>
<thead>
<tr>
<th>Name</th>
<th>Period</th>
<th>Date</th>
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**CAT Story Map**

**Characters**
(Major and Minor Characters)

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<tr>
<th>Setting(s)</th>
<th>(Where and When)</th>
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**Problem/Conflict**

**Plot Summary**

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<tr>
<th>Beginning</th>
<th>Middle</th>
<th>Ending</th>
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**Solution/Resolution**

**Theme or Author’s Story Lesson**

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**Writing Workshop**

Lesson 1: Developing a Common Vocabulary of Literary Terms and Definitions—Story Elements: Character, Setting, Conflict, Plot
## Lesson 2: Preparing for Cross-Age Tutoring Literary Terms—Character, Point of View, and Theme

### Materials
- *The Three Little Pigs* picture book from the Studio library
- *The True Story of the 3 Little Pigs!* picture book from the Studio library
- *The Story of the Three Little Pigs* adapted from Joseph Jacobs’s *English Fairy Tales* (David Nutt, 57-69 Long Acre, W.C. 6s) (attached)
- *Academic Workout Reading and Language Arts* by Jim Burke (for instructional lesson support)
- “Teaching Reading Strategies” chart (attached)
- “Literary Terms and Definitions: Character, Points of View, and Theme” chart and overhead transparency (attached; includes definitions and handout without definitions)
- “Picture Book Titles” handout (see Reading Lesson 1)
- “CAT Story Map” (see Writing Lesson 1)
- Writing notebooks with “Literary Terms and Definitions: Story Elements” (see Lesson 1)

### Standards
- Compare/contrast texts with different themes/ideas.
- Infer by making connections within and among texts.
- Sequence events, procedures, ideas.
- Locate and recall info in different text structures (cause and effect, problem/solution).
- Determine meaning of words using context clues and structural clues.
- Use reading and writing skills to solve problems.
- Summarize and organize info about a topic in a variety of ways (graphic organizers, etc).
- Apply literary terminology and knowledge of literary techniques to understand text.
- Read text, identify theme and provide support from text.

### Big Ideas
- Examine structure of short stories to reflect, analyze and discuss text.
- Understand literary terms associated with story structure.

### Intended Learning
- Students recognize strategies used by good readers to figure out difficult words and derive meaning from the text.
- Students identify chronological order, cause and effect order, and comparison and contrast order associated with story structure so they can reflect on, analyze, and discuss text.
- Students apply story elements to a basic story structure.
- Students compare and contrast how readers’ interpretations of the story may change when the point of view from which the story is told changes.
- Students determine the story’s theme or author’s intended lesson to be learned from the story.

### Focus Lesson
**Connection**
Ask students to recall the three basic parts of *Rapunzel* you read to them in the previous lesson. A response may be simply, “the beginning, middle, and end.” Ask students at what age they think a child understands this basic story structure. Responses will vary. Ask students to share their experiences of reading with younger children. Ask students if they think they could teach first or second graders this simple story structure by reading them picture books and asking them questions about the books.

### Notes
Your school humanities facilitator will arrange a Cross Age Tutoring (CAT) planning visit for you and elementary teachers so you can pair middle and elementary students together. Consider the strengths and needs of the tutors and tutees. Establish a regular CAT meeting, say monthly or every third week throughout the school year, along with...
**Direct Instruction**

Write “Cross Age Tutoring (CAT)” on the board and ask students if they know what it means.

Capture their ideas on the board and distill them into a definition that contains the basic concept of tutoring a child.

As part of the *Short Story and Picture Book Genre Study*, explain that each student will tutor one (or possibly two) first or second grade students. In the next few weeks, students will visit first or second grade classrooms and tutor younger students once every three or four weeks. Explain that to tutor is to teach and that students will teach their tutees. This initial cross-age tutoring work will help focus your classroom students on helping younger students to become better, more confident readers.

Tell students to imagine this scenario occurring in a few weeks:

You are in a first grade classroom and sitting next to a six year-old student who has just begun to read independently. You are reading him or her a book, asking open-ended questions, and discussing the book. Before you began reading, you demonstrated how a reader interviews a new book. Half-way through the book, the two of you begin to take turns reading. Your tutee is reading a page and gets stuck on a word he or she doesn’t recognize. You remind your tutee that the two of you have spent some time working on ways to determine the meaning of hard words. You ask your tutee, “What are some things you can do to figure out what that word means?” Your tutee thinks for a minute and then tries sounding the word out. It works. He or she rereads the page, mimicking what you taught: a good reader does more than get words right—a good reader makes sense of what is read.

Ask students to identify teaching or reading strategies they could use to help a beginning reader learn to read better. Add unidentified strategies to the “Teaching Reading Strategies” chart (attached).

Instruct students to leave three blank pages for additional literary terms in their writing notebooks. Tell them to write the title “Teaching Reading Strategies” on the next blank page in their writing notebooks and to add the title to their table of contents.

Ask students to copy the following strategies into their writing notebooks.

- Interviewing a new book
- Asking open-ended questions, for example, “What do you think is going to happen next?”
- Discussing the book
- Sounding out an unfamiliar word
- Using multiple strategies to gain meaning of the story rather than just pronouncing words correctly
- Rereading the page to eliminate any confusion
- Using picture or passage context clues to gain meaning of the story
- Using a “Story Map” that contains story elements that help to retell and sequence the story
- Emphasizing that a good reader does more than get words right—a good reader makes sense of what is read

Explain the *Rapunzel* lessons and activities: interviewing a picture book, using picture or passage context clues to gain meaning of a story, using story elements to sequence it. These are some reading strategies students will use to teach their tutees during CAT.

Explain that you will be reading two more picture books during Shared Reading and that students should have ready the following handouts on their desks:

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**Lesson Plan**

**Grade 7: Unit 2: Short Story and Picture Book Genre Study**

**Reading Workshop**

**Lesson 2: Preparing for Cross-Age Tutoring Literary Terms—Character, Point of View and Theme**

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Lesson Plan Grade 7: Unit 2: Short Story and Picture Book Genre Study

- “Picture Book Titles” (with dates of books reviewed; see Reading Lesson 1)
- “Story Maps” (see Writing Lesson 1)

Instruct students to fill in today’s date on the lines under “Date Interviewed” on their “Picture Book Titles” handouts for:
- *The Three Little Pigs*
- *The True Story of the Three Little Pigs!*

Ask two students to demonstrate how to interview the above books.

Write “characters” on the board and ask students to predict the characters in these stories.

Write “point of view” on the board. Briefly explain that stories often begin as oral literature, told by the storyteller’s or narrator’s point of view. Explain that stories are also told from a character’s point of view as he or she describes or explains his or her perception of how a story’s events unfold.

Write “theme” on the board. Again, briefly explain that a picture book or children’s story’s theme is often in the form of a lesson the author is teaching.

Active Engagement during Direct Instruction

Students imagine themselves teaching a child to read.

Students complete a list of “Teaching Reading Strategies” in their writing notebooks.

Students interview a book.

Shared Reading

Ask students to consider the following questions as you read aloud the two stories (*The Three Little Pigs* and *The True Story of the Three Little Pigs!*):
- From whose point of view is each story told?
- How do the different points of view change the story’s plot?
- How is the conflict different in each story?
- What are the themes or authors’ lessons of each story?
- How do different points of view change the stories’ themes or lessons?

Model how to read these stories aloud.

Ask students to “Turn and Talk” and discuss the above questions as you reread them.

Link to Work Period

Tell students they will complete a “Story Map” for *The True Story of the Three Little Pigs!* Ask students to begin the “Story Map” by identifying the characters, settings, and conflict.

Work Period

Independent Reading

- Students complete and submit their “Story Map.”

Reading Workshop Lesson 2: Preparing for Cross-Age Tutoring Literary Terms—Character, Point of View and Theme

Because the picture book part of this unit’s genre study is preparation for Cross Age Tutoring (CAT), providing each student with a classroom hanging file or manila folder to hold regularly-used handouts is a proven organizational success. Such handouts include:
- CAT “Picture Book Titles” (see Rdg. Lesson 1)
- Story Structure and Genre Book Reviews
- “Story Maps” (see Rdg. Lesson 1)
- “Book Pass” (see Wtg. Lesson 3)
- CAT Proposal Plan
- CAT Lesson Plan Form

Recommended: Dividing students’ files in half and storing them in two separate classroom locations.

Recommended: Providing each student with a two-gallon plastic freezer bag to transport picture books, lesson plans, and materials for CAT. Write students’ names on the bags with a permanent black marker.
Lesson Plan

Grade 7: Unit 2: Short Story and Picture Book Genre Study

Sharing/Closure

- Ask students to explain how they would use any of the “Teaching Reading Strategies” from today’s lessons as a way to help their tutees not only understand the Three Little Pigs stories but other books they will read together.

Opportunities for Assessment

- Observe students’ demonstrations of interviewing picture books.
- Preview students’ lists of “Teaching Reading Strategies” in their writing notebooks.
- Observe students’ contributions to class discussions and responses to questions about authors’ applications of story elements.
- Preview students’ completed “Story Maps” that demonstrate their understandings of story elements and structure.

Teaching Reading Strategies

- Interviewing a new book
- Asking open-ended questions, for example, “What do you think is going to happen next?”
- Discussing the book
- Dealing with an unfamiliar word
  - Sound it out
  - Say the word and think about what makes sense
  - Look for little words inside big words
  - Reread the sentence
  - Skip it
  - Read ahead
  - Create and maintain a word list
- Using multiple strategies to gain meaning of the story rather just trying to pronounce words correctly
- Rereading the page to eliminate any confusion
- Using picture or passage context clues to gain meaning of the story
- Using a “Story Map” or “Plot Mountain” that contain story elements to retell and sequence a story
- Emphasizing that a good reader does more than get words right—a good reader makes sense of what is read

(Continue to add to this list)
Literary Terms and Definitions:
Character, Point of View, Theme

**Dynamic Character:** A character who grows or changes over the course of a literary work

**Static Character:** A character who does not change over the course of a literary work

**Protagonist:** the main character in a literary work

**Antagonist:** A character or force in conflict with the main character

**Hero/Heroine:** A character whose actions are noble and/or inspiring

**Point Of View:** The perspective, or vantage point, from which a story is told

**Narrator:** A speaker or a character who tells a story

**Theme:** The central message, concern, or purpose in a literary work; often a lesson to be learned in a children’s book
Literary Terms and Definitions:  
Character, Point of View, Theme

Dynamic Character:

Static Character:

Protagonist:

Antagonist:

Hero/Heroine:

Point Of View:

Narrator:

Theme:
Lesson Plan Grade 7: Unit 2: Short Story and Picture Book Genre Study

*Note:* The song, "Who's Afraid of the Big, Bad Wolf?" which comes from the Disney movie, is not referenced in this story. However, if you will be using *The True Story of the Three Little Pigs* by Jon Scieszka, you will want to reference these words (or the song) on your writing notebooks because that special phrase is used in Scieszka's story. You will notice that this traditional version of the story has a middle passage printed in a lighter font. It is optional whether you include this or not.

**The Story of the Three Little Pigs**

Once upon a time there were three little pigs, who went from home to seek their fortune. The first that went off met a man with a bundle of straw, and said to him:--

"Good man, give me that straw to build me a house."

The man gave the straw, and the little pig built his house with it. Presently came along a wolf, and knocked at the door, and said:--

"Little pig, little pig, let me come in."

But the pig answered:--

"No, no, by the hair of my chiny-chin-chin."

So the wolf said:--

"Then I'll huff, and I'll puff, and I'll blow your house in."

So he huffed, and he puffed, and he blew his house in, and ate up the little pig.

The second little pig met a man with a bundle of furze (branches or sticks), and said:--

"Good man, give me that furze to build me a house."

The man gave the furze, and the pig built his house. Then once more came the wolf, and said:

"Little pig, little pig, let me come in."

"No, no, by the hair of my chiny-chin-chin."

"Then I'll puff, and I'll huff, and I'll blow your house in."

So he huffed, and he puffed, and he puffed and he huffed, and at last he blew the house in, and ate up the little pig.

The third little pig met a man with a load of bricks, and said:--

"Good man, give me those bricks to build me a house with."

The man gave the bricks, and he built his house with them. Again the wolf came, and said:--

"Little pig, little pig, let me come in."

"No, no, by the hair of my chiny-chin-chin."

"Then I'll huff, and I'll puff, and I'll blow your house in."

So he huffed, and he puffed, and he huffed, and he puffed and he huffed; but he could NOT get the house down.

Finding that he could not, with all his huffing and puffing, blow the house down, he said:-- "Little pig, I know where there is a nice field of turnips."

"Where?" said the little pig.
“Oh, in Mr Smith's field, and if you will be ready to-morrow morning we will go together, and get some for dinner.”

“Very well,” said the little pig. “What time do you mean to go?”

“Oh, at six o'clock.”

So the little pig got up at five, and got the turnips before the wolf came crying:-

“Little pig, are you ready?”

The little pig said: “Ready! I have been and come back again, and got a nice potful for dinner.”

The wolf felt very angry at this, but thought that he would be a match for the little pig somehow or other, so he said:--

“Little pig, I know where there is a nice apple-tree.”

“Where?” said the pig.

“Down at Merry-garden,” replied the wolf, “and if you will not deceive me I will come for you, at five o'clock to-morrow, and get some apples.”

The little pig got up next morning at four o'clock, and went off for the apples, hoping to get back before the wolf came; but it took long to climb the tree, and just as he was coming down from it, he saw the wolf coming. When the wolf came up he said:--

“Little pig, what! are you here before me? Are they nice apples?”

“Yes, very,” said the little pig, “I will throw you down one.”

And he threw it so far that, while the wolf was gone to pick it up, the little pig jumped down and ran home. The next day the wolf came again, and said to the little pig:--

“Little pig, there is a fair in town this afternoon; will you go?”

“Oh yes,” said the pig, “I will go; what time?”

“At three,” said the wolf. “As usual the little pig went off before the time, and got to the fair, and bought a butter-churn, which he was rolling home when he saw the wolf coming. So he got into the churn to hide, and in so doing turned it round, and it rolled down the hill with the pig in it, which frightened the wolf so much that he ran home without going to the fair. He went to the little pig's house, and told him how frightened he had been by a great round thing which came past him down the hill. Then the little pig said.--

“Ha! ha! I frightened you, then!”

Then the wolf was very angry indeed, and tried to get down the chimney in order to eat up the little pig. When the little pig saw what he was about, he put a pot full of water on the blazing fire, and, just as the wolf was coming down, he took off the cover, and in fell the wolf. Quickly the little pig clapped on the cover, and when the wolf was boiled ate him for supper.

Adapted from Joseph Jacobs's English Fairy Tales (David Nutt, 57-69 Long Acre, W.C. 6s.), How to Tell Stories to Children and Some Stories to Tell By: Sara Cone Bryant
Lesson 2: Developing a Common Vocabulary of Literary Terms and Definitions—Character, Point of View, Theme

Materials

• 2003 Reading and Writing Studio Course Reading Investigation 2: What Makes a Story a Story? (for instructional support)
  □ “Session Two: (Gunn’s story grammar) The Anatomy of a Short Story,” pages 8–11
  □ “Session Ten: On Characters”
  □ “Session Eleven: Where’s the Camera?—On the Effects of Point of View”
  □ “Session Twelve: Introducing the Open Book Reading Test” (Sessions 10–12, pages 38–56)
• Academic Workout: Reading and Language Arts by Jim Burke (for instructional support)
  □ Reading Text Structure: Lesson 13 (comparison-contrast)
  □ Literature Focus on Fiction: Lesson 28 (plot and types of conflict), Lesson 29 (characterization), Lesson 30 (narrators and point of view), Lesson 31 (theme)
• “Literary Terms and Definitions: Character, Points of View, and Theme” chart and transparency (see Reading Lesson 2; includes definitions and handout without definitions)
• “Comparing Two Authors’ Stories about The Three Little Pigs” three-section graphic organizer transparency for comparing and contrasting the stories (attached)
• Writing notebooks
• A class set of literature textbooks or other resource that contains a reference section of literary terms and definitions (story elements)

Intended Learning

• Students identify unfamiliar words and use context clues, dictionaries, or other references so they can reflect on, analyze, and discuss text.
• Students develop a common vocabulary of literary terms related to character, point of view, and theme so they can reflect on, analyze, and discuss text.
• Students use their understanding of literary terms to develop ideas and plans for their own writings.
• Students apply literary terms to compare two authors’ stories.

Standards

• Organize using a variety of text structures; organize with introduction, development, conclusion.
• Compare/contrast texts with different themes/ideas.
• Locate meanings, pronunciations, and derivations of unfamiliar words using references.
• Apply literary terminology and knowledge of literary techniques to understand text.

Big Ideas

• Analyze author’s story structure and apply story elements to develop ideas and plan writing.
• Examine structure of short stories to reflect, analyze and write about text.

Focus Lesson

Connection

Ask students to recall how the plots of The Three Little Pigs stories changed when the authors presented the characters differently and chose different points of view.

Notes

Visually present books and conceptual materials.
Direct Instruction

Explain that beginning today, students will have a daily opportunity to write in their writing notebooks to: (1) demonstrate that they understand the lessons already covered, and (2) respond to newly presented materials, or (3) write their ideas for their children’s stories and/or short stories they will develop during this unit.

Direct students to write the title “Literary Terms and Definitions: Character, Point of View, and Theme” on the next blank page of their writing notebooks (following the one titled “Literary Terms and Definitions: Story Elements”) and to add the title to their table of contents. Instruct students to write condensed, but meaningful, literary term definitions in their writing notebooks, using a two-column note format. Direct students to your chosen literature textbook or other resource that contains a literary terms reference section. If unavailable, guide students through writing definitions by using the “Literary Terms and Definitions: Character, Point of View, and Theme” overhead.

Skipping three blank pages in their writing notebooks, instruct students to write the title “Comparing Two Authors’ Stories about The Three Little Pigs” on the top line and to add it to their table of contents. Using the “Comparing Two Authors’ Stories about The Three Little Pigs” overhead transparency (attached), demonstrate how to set up the page.

Instruct students to work in groups to list the unique characteristics of the author’s presentation of the first book in the second section, the characteristics unique to the second book in the third section and, finally, characteristics similar to both books in the first section.

Instruct students to independently write a paper comparing and contrasting the two authors’ story developments, explaining each author’s unique choice of literary terms.

Active Engagement during Direct Instruction

Students set up their writing notebooks to complete their literary terms definitions.

Students work in pairs to complete their definitions.

Students share their definitions to fill in the “Literary Terms and Definitions: Character, Point of View Theme” overhead.

Students work in groups to complete the “Comparing Two Authors’ Stories about The Three Little Pigs” three-section graphic organizer and use it as planning tool to layout a comparison-contrast paper.

Using their completed graphic organizers (as a writing plan), students independently write papers comparing and contrasting the two authors’ story development of the Three Little Pigs stories.

Link to Work Period

Review out loud students’ completed “Literary Terms and Definitions: Story Elements” (from Writing Lesson 1) in their writing notebooks.

To clarify the Work Period assignment, display the “Literary Terms and Definitions: Character, Point of View, and Theme”, provide reference materials for literary terms, then direct students to complete the definitions of the terms in the appropriate sections of their writing notebooks.

Display the “Comparing Two Authors’ Stories about The Three Little Pigs” three-section graphic organizer transparency, modeling how to set it up and eventually using it for producing a comparison-contrast paper. Ask students if they have any questions.
Lesson Plan | Grade 7: Unit 2: Short Story and Picture Book Genre Study

# Writing Workshop

**Lesson 2: Developing a Common Vocabulary of Literary Terms and Definitions—Character, Point of View, Theme**

## Work Period

- Circulate around the classroom, observing students’ work and providing individual clarification and instruction as needed.
- Students complete definitions for the “Literary Terms and Definitions: Character, Point of View and Theme” in their writing notebooks.
- Students produce “Comparing Two Authors' Stories about The Three Little Pigs” three-section graphic organizers to list the similar and unique characteristics of the two Three Little Pigs books, as well as the differences between the authors’ choices for developing the story.
- Students use their graphic organizers to guide their writing of a comparison-and-contrast paper, using the literary terms they learned in Reading and Writing Lessons 1 and 2.

## Sharing/Closure

- Ask students to share how they referred to the literary terms to analyze how the two authors’ developed their stories differently in some ways and the same in others.
- Explain to students that as authors, they will make decisions about how they will develop their stories.

## Opportunities for Assessment

- Circulate around the classroom, observing students’ work and providing individual clarification and instruction as needed.
- Review students’ two-column note for the “Literary Terms and Definitions: Story Elements” definitions in their writing notebooks.
- Review students’ two-column note for the “Literary Terms and Definitions: Character, Point of View, and Theme” definitions in their writing notebooks.
- Review students’ comparison-contrast three-section graphic organizer.
- Review students’ use of literary terms to compare and contrast the two authors’ stories about the three little pigs.
Comparing Two Authors’ Stories about the Three Little Pigs

Elements that Are the Same

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The Three Little Pigs: Unique Elements

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The True Story of the 3 Little Pigs! Unique Elements

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- 

Write a paper comparing and contrasting the two versions of The Three Little Pigs.
Lesson 3: Analyzing and Reviewing Genre, Story Structure, and Theme

**Materials**
- Rapunzel by Paul Zelinsky
- The Three Little Pigs picture book from the Studio library
- The True Story of the 3 Little Pigs! by Jon Scieszka from the Studio library
- Suggest books to demonstrate various story structures:
  - A Chair for My Mother by Vera B. Williams
  - When the Relative Came by Cynthia Rylant
  - Chicka Chicka Boom Boom by Bill Martin, Jr.
- Academic Workout Reading and Language Arts: Literature by Jim Burke, Lesson 31, “Theme and Theme Statements” transparency (for instructional lesson support)
- “Genres and Picture Book Structures” overhead transparency (attached)
- “Book Pass Sheet” handout and overhead transparency (attached)
- “Genre, Structure and Thematic Book Analysis and Review” handout and overhead transparency (attached)
- “Shared and Independent Reading Rules” (see Reading Lesson 1)
- “Story Map” overhead transparency (see Writing Lesson 1)
- “Picture Book Titles” handout (see Reading Lesson 1; with dates of books read)
- Writing notebooks

**Intended Learning**
- Students compare and contrast different themes and ideas so they can examine a variety of authors’ writings to reflect on, analyze, and discuss texts.
- Students differentiate differences of genres and structures so they can reflect on, analyze, and discuss texts.

**Standards**
- Compare/contrast texts with different themes/ideas.
- Summarize, synthesize evaluate info from variety of text and genre.
- Infer by making connections within and among texts.
- Locate and recall info in different text structures (cause and effect, problem/solution).
- Identify author’s purpose and text’s historical/cultural context from info in text.
- Analyze a variety of text to make predictions and draw conclusions.
- Read and respond to a variety of literature that represents perspectives familiar and unfamiliar.
- Apply literary terminology and knowledge of literary techniques to understand text.
- Read text, identify theme and provide support from text.

**Big Ideas**
- Examine structure of short stories to reflect, analyze and discuss text.
- Understand literary terms associated with story structure.

**Focus Lesson**

**Connection**
Direct students to refer to their literary terms definitions in their writing notebooks. Tell them that writers consciously make decisions about the development of their stories based on these literary concepts. Authors ask

**Notes**
⊕ Remind students to keep their working materials in their folders or whatever designated place you have established; future lessons require

**Reading Workshop**
Lesson 3: Analyzing and Reviewing Genre, Story Structure, and Theme
themselves, “What characters do I need? Should they be realistic people, aliens, or animals? From whose point of view shall the story be told? What shall be the theme or lesson of my story? What setting creates a backdrop for my story? What structure shall I use?” Ask students if they are creating some ideas in their minds for their stories. Tell them, “If you can imagine a story in your head, you can tell or write a story.”

**Direct Instruction**

Begin this lesson using the “Genres and Picture Book Structures” transparency (attached) that provides examples of both structures. Ask students to “Turn and Talk” about any books they recall reading that are good examples of the genres listed, then report out to the class.

On the next blank page of their writing notebooks, excluding pages left blank for additional literary terms and definitions, tell students to write the title “Elements of a Fairy Tale” and to add the title to their table of contents.

Write “Elements of a Fairy Tale” on the board and ask students to copy the list of fairy tale elements (below) into their writing notebooks.

Briefly explain what makes a story a fairy tale: fairy tales have an oral tradition and usually take place “long ago.” Their elements are:

- Special beginning and/or ending words: Once upon a time…and they lived happily ever after.
- Good character and evil character
- Royalty and/or a castle usually present
- Magic happens
- Problem and solution
- Things often happen in “threes” or “sevens”

Ask the class what genres *Rapunzel* and *The Three Little Pigs* are.

Refer to the “Genres and Picture Book Structures” chart again. Ask students if they can identify the story structures used by the authors of *Rapunzel* and *The Three Little Pigs*.

Point out the difference between genres and structures. For example, *Rapunzel* is a “fairy tale genre” and a “narrative structured text.” *A Chair for My Mother* is a “memoir genre” and is a “story within a story text structure.” Continue clarification, if needed, by writing two columns on the board: “Genre” and “Structure,” to provide a visual explanation of the differences between the two, for the books referenced below.

You may choose to point out or read aloud other picture books that demonstrate book structure, for example:

- *When the Relative Came* by Cynthia Rylant for “circular text”
- *Chicka Chicka Boom Boom* by Bill Martin, Jr. and John Archambault for “alphabet text”
- *A Chair for My Mother* by Vera B. Williams for a “story within a story text”

Explain that students will continue to learn about genres or structures throughout the short story unit. Provide students with the “Genre, Structure and Thematic Book Analysis and Review” handout (attached).

Using the “Genre, Structure and Thematic Book Analysis and Review” overhead, model completing the analysis handout. Have students complete entries for *Rapunzel* and both versions of *The Three Little Pigs*.

Tell students they will participate in a book pass of picture books in the classroom library. Explain that their goals for Shared Reading are to (1) get acquainted with the classroom library’s picture books by reviewing or continued use of these materials, such as the “Genre, Structure, and Thematic Book Analysis” chart and “Book Pass” handout from this lesson.

The study of genres and structures will be a continuous thread throughout this unit of study.

Alphabetize book bins for ease of use during the book pass (e.g., A-C, D-G, H-J, K-N, O-R, S-V, W-Z). It also makes it easier for you and students to keep track of which books they have reviewed.
interviewing a minimum of 20–25 books and (2) making a list of books that particularly interest them to read independently and use for Cross-Age Tutoring (CAT).

On the next blank page of their writing notebooks, excluding those pages left blank for additional literary terms and definitions, tell students to write the title “Interesting Picture Books” and to add it to their table of contents. Instruct students to list books they want to read during Independent Reading.

Distribute the “Book Pass Sheet” handout and give directions for group assignments and time limits for using each book bin.

**Active Engagement during Direct Instruction**

Working with partners, students match books with genres.

Students complete the “Genre, Structure and Thematic Book Analysis and Review” handout, identifying genres, picture book structures, and themes.

Students copy the list of “Elements of a Fairy Tale” in their writing notebooks.

In small groups, students participate in a book pass of picture books and complete their “Book Pass Sheets” and “Interesting Picture Book” lists in their writing notebooks.

**Shared Reading**

Provide each small group with a tub of picture books to be used for a book pass.

**Link to Work Period**

Explain that as students get acquainted with the classroom library’s picture books, they will become more selective about the books they want to read and for which they want to prepare CAT lessons.

**Work Period**

**Independent Reading**

- Briefly review the “Shared and Independent Reading Rules” chart (see Reading Lesson 1).
- Students independently read picture books from their “Interesting Picture Books” lists in their writing notebooks.
- Students complete their “Picture Book Titles” (including the dates on which they read the books) and “Genre, Structure, and Thematic Book Analysis and Review” handouts.

**Sharing/Closure**

- Ask students to share titles of a book they put on their Interesting “Picture Books” lists and provide reasons for choosing the books.

**Opportunities for Assessment**

Review or take note of students’:

- Successes with matching books with genres, noting titles of books they have read.
• Successes with their analyses and reviews of genres, structures, and themes of a variety of picture books.
• Organization of writing notebooks and their two assignments: “Elements of a Fairy Tale” and “Interesting Picture Books.”
• Successes with their picture books reviews during the book pass.
• Successes of working independently, in pairs, and in small groups.
Genres and Picture Book Structures

Genres
- Fairy Tales
- Memoir
- Realistic Fiction
- Science Fiction
- Stories with Animals as Characters
- Advice Columns
- Letters to the Editor
- Biographies
- Textbooks
- Poetry

Picture Book Structures

Circular Texts: A text with “beginnings and endings that match.”

Framing-Question Texts: A central question at the beginning; rest of text responds to that question.

Conversation Texts: Whole text is a conversation between two characters or speakers.

Alphabet Texts: Texts organized by letters of alphabet.

Vignette Texts with Repeating Lines: Text moves from section to section with a repeating line in each section.

Journal or Diary Texts: A text composed of diary or journal entries.

Letter Texts: Texts written as a letter.

Story within a Story (Flashback) Texts: A text that tucks one story inside another.

Series Texts: Texts that move through a series of things: object-to-object, character-to-character, place-to-place. Some tell stories; others follow ideas.

Narrative Structured Text: A story with a plot usually having a beginning, middle, and end.

(adapted from Katie Wood Ray’s Wondrous Words)
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Key for comments: 
- ☺ = not interested; Looks OK ☺
- ☺!! = I’m going to try this one; ☺!! = I can’t wait to get started!
## Lesson Plan

**Grade 7: Unit 2: Short Story and Picture Book Genre Study**

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**Reading Workshop**  
**Lesson 3: Analyzing and Reviewing Genre, Story Structure, and Theme**
Lesson Plan  
Grade 7: Unit 2: Short Story and Picture Book Genre Study

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Reading Workshop  
Lesson 3: Analyzing and Reviewing Genre, Story Structure, and Theme

v 1.0
Lesson Plan  | Grade 7: Unit 2: Short Story and Picture Book Genre Study

Lesson 3: Developing a Common Vocabulary of Literary Terms and Definitions—Foreshadowing, Flashback, and Figurative Language

### Materials
- Academic Workout Reading and Language Arts: Literature by Jim Burke, “Foreshadowing and Flashback” transparency made from Student Practice Lesson 44
- Academic Workout Reading and Language Arts: Literature by Jim Burke Lesson 47, “Personification” and Lesson 40, “Onomatopoeia” (for instructional support)
- “Literary Terms and Definitions: Foreshadowing and Flashback and Metaphor and Simile, Personification and Onomatopoeia” (attached; includes definitions and handout/overhead without definitions)
- “Literary Terms Poster Project” (attached; optional)
- Writing notebooks with “Literary Terms and Definitions: Story Elements” and “Literary Terms and Definitions: Character, Point of View, and Theme”
- A class set of literature textbooks or other resource that contain a reference section of literary terms and definitions (story elements)

### Standards
- Locate meanings, pronunciations, and derivations of unfamiliar words using references.
- Apply literary terminology and knowledge of literary techniques to understand text.
- Understand how figurative language supports meaning in a given text.
- Use vivid and precise language and imagery for audience and purpose.

### Big Ideas
- Analyze authors’ uses of structural techniques and figurative language to write narrative fiction.
- Examine structure of short stories to reflect, analyze and write about text.

### Intended Learning
- Students identify unfamiliar words and use context clues, dictionaries, or other reference books with literary terms sections so they can so reflect on, analyze, and discuss text.
- Students develop a common vocabulary of literary terms related to writing techniques, such as foreshadowing and flashback, metaphor and simile, and personification and onomatopoeia so they can reflect on, analyze, and discuss text.
- Students use their understanding of literary terms to develop ideas and plans for their own writings.

### Focus Lesson

**Connection**

Explain to students that today, they will learn more techniques used by storytellers.

Prearrange for one of your students to come to class after everyone is seated, and upon entering, whisper something to you in a serious manner. You look at the class and say in a somewhat alarmed tone, “You mean all of us?” Then ask the class to imagine what the student whispered and what might happen. Further, ask them how they might create suspense for a story using a technique called foreshadowing, or providing the reader with clues that something is going to happen.

**Direct Instruction**

### Writing Workshop

Lesson 3: Developing a Common Vocabulary of Literary Terms and Definitions—Foreshadowing, Flashback, and Figurative Language
Explain to the class that authors use various techniques to create images in readers’ minds and to keep readers engaged in their stories.

Fabricate a story about riding your bike to school today with a group of other teachers, having a jolly good time planning for the Students vs. Teachers Annual Basketball Game when, all of a sudden, a huge semi-truck darted in front of you, causing you to land in a ditch. Explain that your bike-riding experience was interrupted because the accident created a flashback or images of a different accident you experienced when you were five years old.

Tell students to write the title “A Flashback” on the next blank page in their writing notebooks (excluding the ones left blank for additional literary terms and definitions) and to add the title to their table of contents.

Instruct students: “Write about an imaginary or real time in your life where someone unexpectedly came up to you to tell you that something had happened, which was a big surprise to you.”

After you read out loud each of the following descriptions, ask students to “Turn and Talk,” explaining why the descriptions are different and which one creates a more vivid image. Have a student report out after each “Turn and Talk.”

- “Ellen is pale,” “Ellen is pale as a ghost,” or “Ellen is a ghost.”
- “The blanket is nice,” “The blanket is good as gold,” or “The blanket is gold.”
- “Everyone heard the bad news,” or “The bad news spread like wildfire.”
- “The bandit evaded the police,” or “The bandit is clever as a fox.”

Ask students why authors use comparisons, similes, and metaphors such as these.

Write “figurative language” and “literal language” on the board. Ask if anyone knows the difference. If not, explain that figurative language is not taken literally, and that the many types of figurative language are known as figures of speech. Common figures of speech include: metaphor, personification, and simile. Explain that writers use figurative language to state ideas in vivid and imaginative ways.

Tell students to write the title “Foreshadowing and Flashback and Figurative Language” on the next blank page of their writing notebooks and to add the title to their table of contents.

**Active Engagement during Direct Instruction**

Students participate in an assimilation that demonstrates foreshadowing.

Students write in their writing notebooks about an imaginary or real flashback or past experience.

Students “Turn and Talk” and report out their analyses of comparative descriptions.

Students set up their writing notebooks for the Work Period.

**Link to Work Period**

Ask students if they know what the lexical meaning of a word is. If not, explain that lexical is synonymous to a dictionary or literal meaning, not to a figurative meaning.

**Work Period**

- Instruct students to write the literal definitions for the “Literary Terms and Definitions: Foreshadowing and Flashback; Metaphor and Simile, Personification and Onomatopoeia” in their writing notebooks.
Sharing/Closure

- Ask students to share their real or imaginary flashbacks or past experiences.

Opportunities for Assessment

- Assess students’ engagement by noting their class participation and reviewing their daily notebook writing.
- Assess students’ organization of their writing notebooks.
- Review students’ literary terms and definitions to determine how well they understand them.
- Note students’ success in working in pairs during the “Turn and Talk” activity.
Literary Terms and Definitions:
Foreshadowing and Flashback

Figurative Language: Metaphor, Simile, and Personification, and Onomatopoeia

Foreshadowing: The author’s use of clues to hint at what might happen later in the story to build readers’ expectations and to create suspense.

Flashback: A scene within a story that interrupts the sequence of events to relate events that occurred in the past.

Figurative Language: Writing or speech that is not meant to be taken literally. The many types of figurative language are known as figures of speech. Writers use figurative language to state ideas in vivid and imaginative ways.

**Metaphor**: A figure of speech in which something is described as though it were something else. Like a simile, it points out a similarity between two unlike things.

**Simile**: A figure of speech that uses like or as to make a direct comparison between two unlike ideas. Everyday speech often contains similes, such as “pale as a ghost.”

**Personification**: A type of figurative language in which a nonhuman subject is given human characteristics.

**Onomatopoeia**: The use of words to imitate sounds: crash, buzz, screech, hiss, neigh, jingle, cluck.
Lesson Plan | Grade 7: Unit 2: Short Story and Picture Book Genre Study

Literary Terms and Definitions:
Foreshadowing and Flashback
Figurative Language: Metaphor, Simile and Personification, and Onomatopoeia

Foreshadowing:

Flashback:

Figurative Language:

Metaphor:

Simile:

Personification:

Onomatopoeia:
Literary Terms Poster Project

Make a poster depicting the literary term on the bottom of this paper. Your poster must include:

- Literary Term: Large and easy to read (___ points)
- Definition: Large and easy to read (___ points)
- Illustration of the term (___ points)
- Be decorated and colored in (___ points)
- Your Literary Term: (example: Protagonist)

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# Literary Terms Poster Project

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## Writing Workshop

Lesson 3: Developing a Common Vocabulary of Literary Terms and Definitions—Foreshadowing, Flashback, and Figurative Language
## Literary Terms Poster Project

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**Writing Workshop**  
Lesson 3: Developing a Common Vocabulary of Literary Terms and Definitions—Foreshadowing, Flashback, and Figurative Language
Lesson Plan | Grade 7: Unit 2: Short Story and Picture Book Genre Study

Lesson 4: Examining Sandra Cisneros’s Story Structure and Use of Figurative Language in “Eleven”

### Materials
- *Woman Hollering Creek* by Sandra Cisneros, “Eleven” (attached)
- *Academic Workout Reading and Language Arts: Reading* by Jim Burke, Lesson 9, “Reading Strategies” (for instructional lesson support)
- “Literary Terms and Definitions: Foreshadowing and Flashback; and Metaphor and Simile, Personification and Onomatopoeia” (see Writing Lesson 3; includes definitions and handout/overhead without definitions)
- “Picture Book Titles” handout (with dates that books were read; see Reading Lesson 1)
- Writing notebooks with “Literary Terms and Definitions: Story Elements” (see Reading Lesson 1) and “Literary Terms and Definitions: Character, Point of View and Theme” (see Reading Lesson 2)

### Intended Learning
- Students recognize an author’s effective use of figurative language to create images and elicit feelings in readers’ minds.
- Students recognize how authors use figurative language to state ideas in vivid and imaginative ways so they can become more confident and appreciative readers of creative expression and imagery.
- Students write summaries demonstrating their understandings of the components of exposition in the story “Eleven.”
- Students recognize a character’s role as protagonist or antagonist in story conflicts so they can reflect on, analyze, and discuss texts.
- Students implement or apply classroom rituals and routines: organization of writing notebooks and respectful participation in “Turn and Talk,” report outs, class discussions, and “Shared and Independent Reading Rules” (see Reading Lesson 1)

### Standards
- Infer by making connections within and among texts.
- Determine meaning of words using context clues and structural clues.
- Analyze a variety of text to make predictions and draw conclusions.
- Apply literary terminology and knowledge of literary techniques to understand text.
- Understand how figurative language supports meaning in a given text.

### Big Ideas
- Examine story structure and figurative language to reflect, analyze and discuss text.
- Focus on the development of characters’ roles in the text.
- Understand literary terms with story structure.

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**Focus Lesson**

### Connection
Relate a brief, embarrassing experience you had that made you feel like a little child again. Ask students if anything has ever happened to them that made them feel like that. Explain to students that they will read a short story by Sandra Cisneros, who describes such a conflict using wonderful figurative language to capture the character’s feelings.

### Direct Instruction
Write the following terms on the board: exposition: characters—protagonist and antagonist, setting, conflict; figurative language: metaphor and simile. Review the definitions referring to students’ literary terms and definitions” in their writing notebooks.
Distribute copies of Sandra Cisneros’s short story, “Eleven” (attached), and instruct students to write the title “Four Types of Conflict” on the next blank page of their writing notebooks (following their completed literary terms and definitions) and to add the title to their table of contents.

Tell students to skip two pages and write the title “Cisneros Develops the Exposition for ‘Eleven’” and to add the title to their table of contents.

Ask them to read along silently while you read “Eleven” out loud. Tell them to be prepared to write in their writing notebooks a reading letter in which they analytically summarize the story’s exposition, explaining the author’s introduction and choices of characters, the story’s setting and conflict, specifically: “Who is the main character of the story and who are the antagonist and the protagonist?” “What is the setting of the story; where does it take place?” “What is the conflict of the story?” and “How does the author effectively or ineffectively develop these story elements?”

Briefly review the “Shared and Independent Reading Rules” chart (see Reading Lesson 1).

Ask students to place a post-it note or write an easily-erased pencil check mark next to or above any of Cisneros’s descriptive comparisons. Note that some may be metaphors or similes.

After reading the story, ask students to report out their observations. Ask them to “Turn and Talk” about how the author developed the components of the story’s exposition. Ask individual students to report out their analyses.

Tell students you are going to reread a few passages from the story. Ask them to reflect on the meanings of each of the following comparisons. Tell them they will have one minute to “Turn and Talk” about each passage’s meaning. Individuals will be asked to report out their understandings of each passage.

Read each comparison once, or twice if needed.

- “…the way you grow old is kind of like an onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one.”
- “It’s an ugly sweater with red plastic buttons and a collar and sleeves all stretched out like you could use it for a jump rope.”
- “…the red sweater’s still sitting there like a big red mountain.”
- “…the red sweater…it’s hanging all over the edge like a waterfall,”
- “I put one arm through one sleeve of the sweater that smells like cottage cheese,”
- “…my body shaking like when you have the hiccups, and my whole head hurts like when you drink milk too fast.”
- “I want today to be far away…like a runaway balloon, like a tiny o in the sky, so tiny-tiny you have to close your eyes to see it.”

Ask students if they had a personal connection with the girl’s feelings about the sweater or have any comments about Cisneros’s use of figurative language. Ask them if their images of the sweater and the girl’s feelings about it would be the same if the author wrote, “The red, smelly, sweater that the teacher laid on my desk was old, ugly and stretched out. I don’t like it.”

**Active Engagement during Direct Instruction**

Students “Turn and Talk” about their analyses of how the author developed the exposition of “Eleven.”

Students “Turn and Talk” about the meanings of the author’s descriptive comparisons, her use of figurative language; specifically, similes and metaphors.
Students report out their understandings.
Students draw conclusions about the author’s effectiveness of using figurative language to create images in readers’ minds and keeping them engaged with the story.

Shared Reading
Do a shared reading of “Eleven,” a short story by Sandra Cisneros.

Link to Work Period
Write “internal conflict” and “external conflict” on the board. Ask students if the conflicts the girl in the story had were felt inside her, internally, or externally (caused by someone or something outside herself).

Work Period
- Instruct students write the title “Eleven” in the next blank page of their writing notebooks (excluding those pages left blank for additional literary terms and definitions) and to add the title to their table of contents.
- Instruct students to write in their notebooks about the internal conflicts the girl in the story experienced.

Independent Reading
- Instruct students to continue to independently read 20–25 picture books and log them onto their “Picture Book Titles” handouts, along with the dates that they read them.

Sharing/Closure
- Ask students to reference literary techniques they noticed that Sandra Cisneros effectively used in “Eleven.”

Opportunities for Assessment
- Observe students’ comments and responses according to their varying levels of comprehension, such as literal, inferential, and applied.
- Review students’ understandings of the story’s structure and literary terms: exposition components and the terms protagonist and antagonist.
- Review students’ understandings of literary terms related to figurative language: simile and metaphor.
- Review students’ writing notebooks, particularly their understandings of the difference between internal conflict and external conflict.
- Note individual’s successful implementation and use of classroom rituals and routines: organization of writing notebooks, respectful participation in “Turn and Talk,” report outs, class discussions, and “Shared and Independent Reading Rules.”
Eleven
Sandra Cisneros

What they don’t understand about birthdays and what they never tell you is that when you’re eleven, you’re also ten, and nine, and eight, and seven, and six, and five, and four, and three, and two, and one. And when you wake up on your eleventh birthday you expect to feel eleven, but you don’t. You open your eyes and everything’s just like yesterday, only it’s today. And you don’t feel eleven at all. You feel like you’re still ten. And you are—underneath the year that makes you eleven.

Like some days you might say something stupid, and that’s the part of you that’s still ten. Or maybe some days you might need to sit on your mama’s lap because you’re scared, and that’s the part of you that’s five. And maybe one day when you’re all grown up maybe you will need to cry like you’re three, and that’s okay. That’s what I tell Mama when she’s sad and needs to cry. Maybe she’s feeling three.

Because the way you grow old is kind of like an onion or like the rings inside a tree trunk or like my little wooden dolls that fit one inside the other, each year inside the next one. That’s how being eleven years old is.

You don’t feel eleven. Not right away. It takes a few days, weeks even, sometimes even months before you say Eleven when they ask you. And you don’t feel smart eleven, not until you’re almost twelve. That’s the way it is.

Only today I wish I didn’t have only eleven years rattling inside me like pennies in a tin Band-Aid box. Today I wish I was one hundred and two instead of eleven because if I was one hundred and two I’d have known what to say when Mrs. Price put the red sweater on my desk. I would’ve known how to tell her it wasn’t mine instead of just sitting there with that look on my face and nothing coming out of my mouth.

“Whose is this?” Mrs. Price says, and she holds the red sweater up in the air for all the class to see. “Whose? It’s been sitting in the coatroom for a month.”

“Not mine,” says everybody. “Not me.”

“It has to belong to somebody,” Mrs. Price keeps saying, but nobody can remember.

It’s an ugly sweater with red plastic buttons and a collar and sleeves all stretched out like you could use it for a jump rope. It’s maybe a thousand years old and even if it belonged to me I wouldn’t say so.

Maybe because I’m skinny, maybe because she doesn’t like me, that stupid Sylvia Saldivar says, “I think it belongs to Rachel.” An ugly sweater like that, all raggedy and old, but Mrs. Price believes her. Mrs. Price takes the sweater and puts it right on my desk, but when I open my mouth, nothing comes out.

“That’s not, I don’t, you’re not...Not mine,” I finally say in a little voice that was maybe me when I was four.

“Of course it’s yours,” Mrs. Price says. “I remember you wearing it once.” Because she’s older and the teacher, she’s right and I’m not.

Not mine, not mine, not mine, but Mrs. Price is already turning to page thirty-two, and math problem number four. I don’t know why but all of a sudden I’m feeling sick inside, like the part of me that’s three wants to come out of my eyes, only I squeeze them shut tight and bite down on my teeth real hard and try to remember today I am eleven, eleven. Mama is making a cake for me for tonight, and when Papa comes home everybody will sing Happy birthday, happy birthday to you.

But when the sick feeling goes away and I open my eyes, the red sweater’s still sitting there like a big red mountain. I move the sweater to the corner of my desk with my ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right. Not mine, not mine, not mine.

In my head I’m thinking how long till lunchtime, how long till I can take the red sweater and throw it over the schoolyard fence, or leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends Mrs. Price says loud and in front of everybody, “Now Rachel, that’s enough,” because she sees I’ve shoved the red sweater to the tippy-tip corner of my desk and it’s hanging all over the edge like a waterfall, but I don’t care.

“Rachel,” Mrs. Price says. She says it like she’s getting mad. “You put that sweater on right now and no more nonsense.”

“But it’s not—”

“Now!” Mrs. Price says.

This is when I wish I wasn’t eleven, because all the years inside of me—a big red mountain. I move the sweater to the corner of my desk with my ruler. I move my pencil and books and eraser as far from it as possible. I even move my chair a little to the right. Not mine, not mine, not mine.

In my head I’m thinking how long till lunchtime, how long till I can take the red sweater and throw it over the schoolyard fence, or leave it hanging on a parking meter, or bunch it up into a little ball and toss it in the alley. Except when math period ends Mrs. Price says loud and in front of everybody, “Now Rachel, that’s enough,” because she sees I’ve shoved the red sweater to the tippy-tip corner of my desk and it’s hanging all over the edge like a waterfall, but I don’t care.

“Rachel,” Mrs. Price says. She says it like she’s getting mad. “You put that sweater on right now and no more nonsense.”

“But it’s not—”

“Now!” Mrs. Price says.

This is when I wish I wasn’t eleven, because all the years inside of me—ten, nine, eight, seven, six, five, four, three, two, and one—are just pushing at the back of my eyes when I put one arm through one sleeve of the sweater that smells like cottage cheese, and then the other arm through the other and stand there with my arms apart like if the sweater hurts me and it does, all itchy and full of germs that aren’t even mine.

That’s when everything I’ve been holding in since this morning, since when Mrs. Price put the sweater on my desk, finally lets go, and all of a sudden I’m crying in front of everybody. I wish I was invisible but I’m not. I’m eleven and it’s my birthday today and I’m crying like I’m three in front of everybody. I put my head down on the desk and bury my face in my stupid clown-sweater arms. My face all hot and spit coming out of my mouth because I can’t stop the little animal noises from coming out of me, until there aren’t
any more tears left in my eyes, and it’s just my body shaking like when you have the hiccups, and my whole head hurts like when you drink milk too fast.

But the worst part is right before the bell rings for lunch. That stupid Phyllis Lopez, who is even dumber than Sylvia Saldívar, says she remembers the red sweater is hers! I take it off right away and give it to her, only Mrs. Price pretends like everything’s okay.

Today I’m eleven. There’s a cake Mama’s making for tonight, and when Papa comes home from work we’ll eat it. There’ll be candles and presents and everybody will sing Happy birthday, happy birthday to you, Rachel, only it’s too late.

I’m eleven today. I’m eleven, ten, nine, eight, seven, six, five, four, three, two, and one, but I wish I was one hundred and two. I wish I was anything but eleven, because I want today to be far away already, far away like a runaway balloon, like a tiny o in the sky, so tiny-tiny you have to close your eyes to see it.

Reading and Writing Studio Course, Reading Investigation 2: “What Makes a Story a Story?” pages 64-66

“Eleven” from WOMAN HOLLERING CREEK. Copyright © 1991 by Sandra Cisneros
Published by Vintage Books, a division of Random House. Reprinted by permission of the author.
Lesson 4: Introducing Four Types of Conflict in a Story, Writing with a Purpose, and Using a Writing Process

**Materials**
- 2003 Reading and Writing Studio Course Year 1, Reading Investigation 1, “Reading Letters”
- Academic Workout Reading and Language Arts: Writing by Jim Burke, Lesson 49–57, “Writing Process” (for instructional lesson support)
- Colorado Department of Education (CDE) Writing Rubrics: [http://www.cde.state.co.us/cdeassess/documents/csap/csap_scoring.html#Writing](http://www.cde.state.co.us/cdeassess/documents/csap/csap_scoring.html#Writing)
- “Literary Terms and Definitions: Four Types of Conflict” overhead transparency (attached; includes definitions)
- “Literary Terms: Character and Conflict” handout (attached; no definitions; optional)
- “Writer’s Editing Checklist” chart (attached)
- “CDE ‘Kid Friendly’ Four-Point Writing Rubric” (attached)
- Writing notebooks with “Literary Terms and Definitions: Story Elements” (see Reading Lesson 1)

**Standards**
- Locate meanings, pronunciations, and derivations of unfamiliar words using references.
- Plan, draft, revise and edit.
- Vary sentence structure and length to enhance meaning, clarity, fluency.
- Use standard English.
- Write in complete sentences.
- Use conventions correctly.
- Use conventional spelling.
- Use paragraphing correctly.

**Big Ideas**
- Examine structure of short stories to reflect, analyze, and discuss text.
- Understand literary terms associated with story structure.
- Focus on the development of characters’ roles in the text.

**Intended Learning**
- Students identify characters in a story as the protagonist or antagonist so they can examine short story structures and reflect on, analyze, and discuss text.
- Students identify four types of conflict in a narrative writing piece so they can examine short story structures and reflect on, analyze, and discuss text.
- Students begin using writing rubrics as tools to (1) develop and assess their writings and the writings of others so they can write responsively, clearly, and concisely and (2) communicate the strengths and needed areas of improvement in others’ writings.
- Students write exposition summaries by applying a writing cycle or process: planning, developing drafts, revising drafts for ideas and content, organization, word choice, sentence fluency, and editing and proofreading.

**Focus Lesson**

**Connection**
Ask students to think about different conflicts they might use to develop their stories and what character choices are best suited to develop and resolve those conflicts.

**Direct Instruction**
Tell students to title the next blank page of their writing notebooks (following their completed literary terms and definitions) “Four Types of Conflicts” and to add the title to their table of contents.

**Notes**

CDE Web sites
Holistic Rubric for the Short Constructed Response Task: [www.cde.state.co.us/cdeassess/documents/csap/2002/HolisticWritingRubricforS](http://www.cde.state.co.us/cdeassess/documents/csap/2002/HolisticWritingRubricforS)
Display the “Four Types of Conflict” transparency and tell students to copy the explanations into their writing notebooks.

Review and elicit examples of each type of conflict from books students have read. Encourage students’ discussion about conflict to ensure they understand the term.

Instruct students to use their copies of Sandra Cisneros’s short story, “Eleven” (attached).

Tell students to title the next blank page in their writing notebooks “Cisneros Develops the Exposition for ‘Eleven’” and to add the title to their table of contents.

Review how to write reading letters from Studio, Year 1.

Review how to create a prewriting plan. For example, headings should include protagonist and antagonist and setting and conflict to guide the writing of their reading letter content. Explain that the writing plan is the first step of the writing cycle or process.

Review the writing cycle or process: planning, developing drafts, revising drafts for ideas and content, organization, word choice, sentence fluency, and editing and proofreading.

Ask students to explain their understandings of the purpose of a writing rubric and the difference between revising and editing. Explain how you will assess their writing.

Active Engagement during Direct Instruction

Students continue organizing their writing notebooks for completing their explanations of the four types of conflicts.

Students recall examples of conflicts authors presented in books they have read.

Link to Work Period

Students recall the types of conflicts authors presented in books they have read.

Work Period

- Students prepare a prewriting plan. They should include headings such as protagonist and antagonist and setting and conflict to guide the writing of their reading letter content. Explain that the writing plan is the first step of the writing cycle or process.

- Students write reading letter drafts in their writing notebooks. Instruct students to analytically summarize Cisneros’s exposition of “Eleven” by explaining the author’s introduction. Include her choices of characters, setting, and conflict; specifically:
  - “Who is the main character of the story and who are the antagonist and the protagonist?”
  - “What is the setting of the story; where does it take place?”
  - “What is the conflict of the story?”
  - “How does the author effectively or ineffectively develop these story elements?”

Sharing/Closure

- Ask students to share some highlights from their reading letter drafts.
### Opportunities for Assessment

- Review students' organization and completion of “Four Types of Conflict” in their writing notebooks.
- Review students’ prewriting plan for their reading letters.
- Review students’ drafts or revised and edited reading letter about “Eleven.”
Literary Terms and Definitions: 
Four Types of Conflict

Conflict: There are four types of conflict that can occur in a piece of literature:

1. **Character vs. Character**: The main character is in a struggle with another character.

2. **Character vs. Self**: The main character is in a struggle with himself or herself.

3. **Character vs. Nature**: The main character is in a struggle with the forces of nature.

4. **Character vs. Society**: The main character is in a struggle with society.
Literary Terms: Character and Conflict

Directions: Define the following terms using complete sentences.

Protagonist: ___________________________________________________________________________
______________________________________________________________________________________

Antagonist: ____________________________________________________________________________
______________________________________________________________________________________

Conflict: ______________________________________________________________________________
______________________________________________________________________________________

Types of Conflict:
1. __________________________________________________________________________________
2. __________________________________________________________________________________
3. __________________________________________________________________________________
4. __________________________________________________________________________________
Writer’s Editing Checklist

Does your story have all of the following?

- words that are capitalized correctly
- words that make your story interesting and fun to read
- words that are spelled correctly
- punctuation marks that are used correctly
- subjects and verbs that agree
- modifiers that are used correctly
- paragraphs that are indented
The "Kid-Friendly" 4-Point Rubric for Students

4 Points: My writing is clear and does what the prompt asked me. My errors in spelling and punctuation are so few they wouldn’t bother you.

Content and Organization
- I used important details and information.
- I did not forget or lose the main idea when I added interesting details.
- I was careful to organize the ideas logically and effectively.
- I made sure all of my details connect to the prompt.

Style
- My word choice is awesome. The words fit the prompt well.
- I tried to use interesting words or descriptions to make pictures in the reader’s mind.
- My sentences are not all the same. I used different sentences.
- My writing is neat and almost perfect.

3 Points: My writing is pretty good. I did what the prompt asked of me, but I did not give enough information or details with my answer. I need to add more. I made very few errors in spelling and punctuation.

Content and Organization
- I explained my main idea, but I need to add more information. I need to choose more important details and take out those that aren’t.
- Sometimes my writing moves away from the main point or details get in the way of the main point.
- I need to put my story in order.
- I need to connect ideas so that they all fit well together.

Style
- Most of my words go well with the purpose.
- At times I could have chosen better words.
- My sentences are well written, but I did not try different kinds of sentences.
- Most of my paper is neat and easy to read.
- I may have made a mistake in grammar, spelling, or punctuation, but you can still understand what I mean.
The "Kid-Friendly" 4-Point Rubric for Students

2 Points: My writing is not clear enough, and I drifted away from the prompt. I need to use more details and be sure they are accurate. I did not notice the errors I made in spelling and mechanics.

**Content and Organization**
- I need to write more clearly and be sure I keep the purpose in mind. I need to be sure I have told all that I can to make my paper complete.
- I may not have included enough details, or I may have spent too much time on the details and forgot the purpose.
- My writing may seem more like a list than like a paragraph with ideas that go together.
- I need to be sure my writing stays on topic.

**Style**
- I need to use words that are strong and effective.
- My writing is not smooth, and I repeat myself at times.
- Sometimes you can’t read my writing, and I need to be more careful about spelling and mechanics.

1 Point: My writing needs to be focused and organized. I need to write more to the prompt and include a lot more details and information. I have too many mistakes in spelling and mechanics.

**Content and Organization**
- I have not paid enough attention to what I am supposed to write.
- I need to include a lot more information.
- I need to organize my ideas so that my writing is clear.
- I need to make sure my writing is complete and about the topic.

**Style**
- I need to write so that others can read it.
- I need to choose a variety of words and be sure that they are just right.
- I need to learn more words.
- I need to write complete sentences.
- My mistakes in spelling and mechanics keep my reader from understanding what I meant.
Lesson 5: Developing Awareness of One’s Own Thinking Through “Noticings” and “Quickwrites” when Reading Literature

Materials
⊕ *Short Stories of Langston Hughes* by Langston Hughes, “Thank You, M’am” (attached)
- Picture Book Titles handout (see Reading Lesson 1)
- Writing notebooks with literary terms definitions

Intended Learning
- Students become better at noticing what they are thinking about during reading so they can become more confident readers.

Standards
- Infer by making connections within and among texts.
- Sequence events, procedures, ideas.
- Locate and recall info in different text structures (cause and effect, problem/solution)
- Identify author’s purpose and text’s historical/cultural context from info in text.
- Analyze a variety of text to make predictions and draw conclusions.
- Read and respond to a variety of literature that represents perspectives familiar and unfamiliar.

Big Ideas
- Examine structure of short stories to reflect, analyze and discuss text.
- Develop an awareness of one’s own thinking while reading literature.
- Understand literary terms associated with story structure.

Focus Lesson

Connection
Tell students that to comprehend a piece of literature they need to apply different ways of thinking. Ask them to consider their ways of thinking during this lesson.

Direct Instruction
Tell students they are going to read a story called “Thank You, M’am” by Langston Hughes (attached).

Notes

Reading Workshop
Lesson 5: Developing Awareness of One’s Own Thinking Through “Noticings” and “Quickwrites” when Reading Literature
Explain that during the reading, they are going to do what is called “quickwrites” in their writing notebooks. Tell students to turn to the next blank page in their writing notebooks and title it “Thank You Ma’m Quickwrites” and to add the title to their table of contents.

Tell the class you will stop at four different points during the reading. Each time you stop, you will ask students to take a minute to do brief “quickwrites,” or to notice and record their thoughts and questions at that point in the reading.

Jot the following stems on the board, and explain that when you stop reading, students will write one stem and follow it with a few sentences that express what they are thinking at that point in the story:

- I think...
- I don’t understand...
- I wonder...

During the reading, stop every minute or two after the following lines:

- “When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones.”
- “He could make a dash for it down the hall. He could run, run, run!”
- “That will be fine,” said the boy.”
- “Then she shut the door.”

After the last quickwrite, ask students to review their quickwrites and make any additional notes.

Review the following literary terms: character, setting, conflict, plot.

Active Engagement during Direct Instruction

As you read out loud, students:

- Read silently and record their “noticings” in their writing notebooks
- Complete their quickwrites
- Examine their own thinking during the reading

Shared Reading

As you do a shared reading of the story without stopping, ask students to pay close attention to how their understanding of the story deepens. Ask the following questions:

- Are you asking yourself questions?
- Are you making predictions?
- Are you stating your confusion?
- Are you relating the boy’s or Mrs. Jones’s experiences to some recollection of your own?
- Is there a connection with another story?
- Are you wondering how the author imagined such a story and how she wrote it?

Link to Work Period

Ask students to review their literary terms and definitions.

Work Period

- Ask students to take notes in their writing notebooks about the characteristics of the two characters, identifying the protagonist and antagonist and the author’s choice of the story’s setting, events, and conflicts.
Independent Reading

- Instruct students to continue to independently read 20–25 picture books and log them onto their “Picture Book Titles” handouts, along with the dates that they read them.

Sharing/Closure

- As students to share their thinking, understandings, and wonderments during their quickwrites.

Opportunities for Assessment

- Observe students’ comments and responses according to the various levels of their comprehension (literal, inferential, applied).
- Review students’ “Thank You, M’am” quickwrites in their writing notebooks again, assessing their levels of comprehension.
- Review students’ notes about the “Thank You, M’am” story elements.
- Review students’ “Picture Book Titles” handouts, including the list of dates on which they read the books.
Thank You, M'am

Langston Hughes

She was a large woman with a large purse that had everything in it but a hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o'clock at night, dark and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the sudden single tug the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance. Instead of taking off full blast as hoped, the boy fell on his back on the sidewalk and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirtfront, and shook him until his teeth rattled.

After that the woman said, “Pick up my pocketbook, boy, and give it here.”

She still held him tightly. But she bent down enough to permit him to stoop and pick up her purse. Then she said, “Now ain’t you ashamed of yourself?”

Firmly gripped by his shirtfront, the boy said, “Yes’m.”

The woman said, “What did you want to do it for?”

The boy said, “I didn’t aim to.”

She said, “You a liel!”

By that time two or three people passed, stopped, turned to look, and some stood watching.

“If I turn you loose, will you run?” asked the woman.

“Yes’m,” said the boy.

“Then I won’t turn you loose,” said the woman. She did not release him.

“Lady, I’m sorry,” whispered the boy.

“Um-hum! Your face is dirty. I got a great mind to wash your face for you. Ain’t you got nobody at home to tell you to wash your face?”

“No’m,” said the boy.

“Then it will get washed this evening,” said the large woman, starting up the street, dragging the frightened boy behind her.

He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.

The woman said, “You out to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?”

“No’m,” said the being-dragged boy. “I just want you to turn me loose.”

“Was I bothering you when I turned that corner?” asked the woman.

“No’m.”

“But you put yourself in contact with me,” said the woman. “If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones.”

Sweat popped out on the boy’s face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of the room.

She said, “What is your name?”

Roger,” answered the boy.

“Then, Roger, you go to that sink and wash your face,” said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—and went to the sink.

“Let the water run until it gets warm,” she said. “Here’s a clean towel.”

“You gonna take me to jail?” asked the boy, bending over the sink.

“Not with that face, I would not take you nowhere,” said the woman. “Here I am trying to get home to cook me a bite to eat, and you snatch my pocketbook! Maybe you ain’t b been to your supper either, late as it be. Have you?”

“There’s nobody home at my house,” said the boy.

“Then we’ll eat,” said the woman. “I believe you’re hungry—or been hungry—to try to snatch my pocketbook!”

“I want a pair of blue suede shoes,” said the boy.
“Well, you didn’t have to snatch my pocketbook to get some suede shoes,” said Mrs. Luella Bates Washington Jones. “You could’ve asked me.”

“M’am?”

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do, dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run!

The woman was sitting on the daybed. After a while she said, “I were young once and I wanted things I could not get.”

There was another long pause. The boy’s mouth opened. Then he frowned, not knowing he frowned.

The woman said, “Um-hum! You thought I was going to say but, didn’t you? You thought I was going to say, but I didn’t snatch people’s pocketbooks. Well, I wasn’t going to say that.” Pause. Silence. “I have done things, too, which I would not tell you, son—neither tell God, if He didn’t already know. Everybody’s got something in common. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable.”

In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse, which she left behind on the daybed. But the boy took care to sit on the far side of the room, away from the purse, where he thought she could easily see him out of the corner of her eye if she wanted to.

He did not trust the woman not to trust him. And he did not want to be mistrusted now.

“Do you need somebody to go to the store,” asked the boy, “maybe to get some milk or something?”

“Don’t believe I do,” said the woman, “unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here.”

“That will be fine,” said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, redheads, and Spanish. Then she cut him a half of her ten-cent cake.

“Eat some more, son,” she said.

When they were finished eating, she got up and said, “Now here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto my pocketbook nor nobody else’s—because shoes got by devilish ways will burn your feet. I got to get my rest now. But from here on in, son, I hope you will behave yourself.”

She led him down the hall to the front door and opened it. “Good night! Behave yourself, boy!” she said, looking out into the street as he went down the steps.

The boy wanted to say something other than, “Thank you, m’am,” to Mrs. Luella Bates Washington Jones, but although his lips moved, he couldn’t even say that as he turned at the foot of the barren stoop and looked up at the large woman in the door.

Then she shut the door.
Lesson 5: Introducing “Plot Mountain” with Necessary Story Elements

<table>
<thead>
<tr>
<th>Materials</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>⊕ <em>Short Stories of Langston Hughes</em> by Langston Hughes, “Thank You, M’am”</td>
<td>• Sequence events, procedures, ideas.</td>
</tr>
<tr>
<td>• Writing notebooks with “Literary Terms and Definitions: Story Elements (see Reading Lesson 1)</td>
<td>• Locate and recall info in different text structures (cause and effect, problem/solution).</td>
</tr>
<tr>
<td>• “Plot Mountain” graphic organizer (overhead transparency; attached)</td>
<td>• Summarize and organize info about a topic in a variety of ways (graphic organizers, etc).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Intended Learning</th>
<th>• Apply literary terminology and knowledge of literary techniques to understand text.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students learn to identify story elements concepts on a “Plot Mountain” graphic organizer so they can examine story structure to reflect on, analyze, and discuss text.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Focus Lesson</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connection</td>
<td></td>
</tr>
<tr>
<td>Tell students they are now prepared to apply their knowledge of literary terminology and story structure.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Direct Instruction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduce and display on the overhead the “Plot Mountain” graphic organizer, which has all the necessary literary terms and their locations (on the “mountain”).</td>
<td></td>
</tr>
<tr>
<td>Tell students to turn to their literary terms and definitions in their writing notebooks.</td>
<td></td>
</tr>
<tr>
<td>Review the components of the “Plot Mountain” graphic organizer, pointing out that it is like the “Story Map” from Reading Lesson 1 that identifies a story’s beginning, middle, and end. Explain that the “Plot Mountain” graphic organizer is a more sophisticated tool for analyzing story structure. Have students note the roman numerals and up and down arrows associated with the story’s rising or falling action.</td>
<td></td>
</tr>
<tr>
<td>Point out that the climax is the highest turning point of the story.</td>
<td></td>
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<tr>
<td>Discuss other examples of story structures, such as literature, movies, etc.</td>
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</tbody>
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Active Engagement during Direct Instruction

<table>
<thead>
<tr>
<th>Writing Workshop</th>
<th>Lesson 5: Introducing “Plot Mountain” with the Necessary Story Elements</th>
<th>Notes</th>
</tr>
</thead>
</table>
Students recall other books, short stories, comics, movies, etc. that have similar story structures.

**Link to Work Period**

Students recall story structures in other books, short stories, etc.

**Work Period**

- Tell students to write the title “Story Structure Examples” on the next blank page of their writing notebooks and to add the title to their table of contents.
- Students draw a “Plot Mountain” graphic organizer in their writing notebooks and apply a story structure for books, short stories, comics, etc. they recalled during the Focus Lesson.

**Sharing/Closure**

- Students share recollections of story structures.

**Opportunities for Assessment**

- Observe students’ experience levels with story structure during their recollections.
- Review students’ “Plot Mountain” graphic organizers and application of story elements.
Lesson 6: Reinforcing Story Structure by Applying Story Elements—Exposition, Rising Action, and Climax for “Thank You, Ma’m”

**Materials**

- Short Stories of Langston Hughes by Langston Hughes, “Thank You, M’am” (see Reading Lesson 5)
- “Plot Mountain” graphic organizer (handout; attached)
- Writing notebooks with literary terms and definitions

**Standards**

- Sequence events, procedures, ideas.
- Locate and recall info in different text structures (cause and effect, problem/solution).
- Identify author’s purpose and text’s historical/cultural context from info in text.
- Read and respond to a variety of literature that represents perspectives familiar and unfamiliar.
- Apply literary terminology and knowledge of literary techniques to understand text.
- Read text, identify theme and provide support from text.

**Big Ideas**

- Examine structure of short stories to reflect, analyze and discuss text.
- Focus on the development of characters’ roles in the text.
- Understand literary terms associated with story structure.

**Intended Learning**

- Students develop an understanding of story structure in literature though the use of a “Plot Mountain” graphic organizer so they can reflect on, analyze, and discuss text.
- Students apply their knowledge of literary terms related to mapping out a story structure so they can easily follow story events.
- Students identify chronological order and cause and effect order associated with story structure so they can reflect on, analyze, and discuss text.
- Students identify the story’s protagonist and antagonist and dynamic and static characters so they can relate to the characters’ feelings.
- Students identify types of conflict in a story so they can make personal connections with characters.
- Students identify the story’s highest turning point, the climax.
- Students write theme statements about the author’s message of the story so they make personal connections from others’ experiences.

**Focus Lesson**

**Connection**

Explain to students they not only will come to understand the content of the story “Thank You, Ma’m,” but its story structure as well, and that they will be using both story content and structure.

**Direct Instruction**

Instruct students to have their literary terms and definitions and a copy of “Thank You, Ma’m” on their desks.

Distribute copies of the “Plot Mountain” graphic organizer (attached).

**Notes**

Lesson 6: Reinforcing Story Structure by Applying Story Elements—Exposition, Rising Action, and Climax for “Thank You, Ma’m”
Display the “Plot Mountain” overhead transparency (see Writing Lesson 5).
Discuss the expositions’ elements, asking who the dynamic and static characters are, who the protagonist and antagonist are, where the story takes place, and the story’s types of conflict.
Ask students to list the rising action events chosen by the author to develop the plot.
Ask students to identify the story’s turning point event, the climax.
Model analyzing “Thank You, Ma’m” by filling in the “Plot Mountain” overhead while students complete their “Plot Mountain” handouts.

Active Engagement during Direct Instruction
Students skim “Thank You, Ma’m” for details, clarifications, and understandings of the author’s lessons of the story.
Students participate in class discussions about how the story’s elements engage them as readers.
Students complete “Plot Mountain” diagrams for “Thank You, M’am.”

Shared Reading
Refer to “Thank You, Ma’m”

Link to Work Period
Explain that authors usually convey a message or a lesson to be learned from their stories.

Work Period
• On the back of their “Plot Mountain” handouts, ask students to write theme statements and Langston Hughes’ message or lesson and to provide support from the text.

Independent Reading
• Instruct students to continue to independently read 20–25 picture books and log them onto their “Picture Book Titles” handouts, along with the dates that they read them.

Sharing/Closure
• Ask students what lessons they learned from the story and how they identified with either or both of the characters.

Opportunities for Assessment
• Observe students’ participation in class discussions to assess their various levels of comprehension (literal, inferential, applied).
• Review students’ “Plot Mountain” diagrams to determine their understanding of story structure and the literary terms associated with it.
Lesson 6: Developing a Plan for Drafting the Exposition—Characters, Setting, and Conflict for Writing Picture Books or Teen Short Stories

Materials

- Writing notebooks with “Literary Terms and Definitions: Story Elements” (see Reading Lesson 1)

Intended Learning

- Students identify their characters, protagonist and antagonist, setting, and conflict for writing their picture books or teen short stories.
- Students identify character attributes they will develop in their stories.
- Students decide from what points of view they will write their stories.
- Students describe their stories’ settings.
- Students introduce their stories’ conflicts.

Standards

- Uses vivid and precise language and imagery for audience and purpose.
- Plans, drafts, revises and edits.
- Writes in format and voice for audience and purpose.
- Varies sentence structure and length to enhance meaning, clarity, fluency.

Big Ideas

- Views self and the world as a writer.
- Generates and collects ideas, techniques, responses, observations, and notes to inspire story writing.
- Incorporates figurative language, dialogue and descriptions to authentically develop effective images of characters, setting and conflicts when writing story pieces and complete stories.

Focus Lesson

Connection

Ask students what kind of picture books or stories they like to read: suspenseful, funny realistic, science fiction, etc. Ask them if they like to draw or access pictures from MS Word or the Internet. Note that in deciding to write picture books, they must include illustrations (as simple as they might be).

Direct Instruction

Tell students to write these titles, “Characters for My Story,” “Setting for My Story,” and “Conflict for My Story” on the next three blank pages of their writing notebooks, leaving two or three blank pages between them. Instruct students to add these titles to their table of contents.

Explain that part of the story development process is to collect ideas no matter how undeveloped they are.

Notes

⊕ Writing Lessons 6–16 are reserved for students to write their picture books or teen short stories.
⊕ For struggling or second language students, consider breaking down their story writing into smaller parts. For example, have them write character sketches and setting descriptions to help develop the mood of their stories.
⊕ First language Spanish speakers may benefit from a lesson about verb tense. Most short stories are written
Direct students to jot down their ideas for possible story characters in their writing notebook sections titled “Characters for My Story.”

Explain that characters are developed in many ways; by:
- Describing them physically
- Describing them literally or figuratively
- Showing how they act or what they do
- Showing how others perceive how they look or act
- Developing dialogue that shows readers how they talk and what they say
- Showing what they are thinking

Point out that you used the word “showing” more often than you used “describing.” Ask students why you used “showing” rather than “describing” or “telling.”

Explain that their stories’ characters may be fictionalized with realistic, imaginary, alien, or animal characteristics.

Ask students to identify character possibilities for their stories.

Ask students to determine which characters will most likely be the protagonist and the antagonist, and which will be dynamic or static.

Ask students from whose point of view they want to tell their story. Do they, as authors, want to be the “all knowing” narrator, writing the story from the omniscient point of view? Remind students how The Three Little Pigs story plot changed, depending on from whose point of view the story was written.

Ask students if they prefer the first person, “I” or third person, “he or she” point of view.

Direct students to continue to jot down their ideas about possible story settings in their writing notebook sections titled “Settings for My Story.”

Direct students to jot down their ideas about possible story conflicts in their writing notebook sections titled “Conflicts for My Story.”

Ask students what kinds of conflict their characters will experience. Tell students that picture books and short stories have similar conflicts, but the presentation is different because of the different audiences.

Encourage students to draw on their own or another person’s experiences to write their stories again, reminding them that even though their stories are based on realistic experiences, they may be fictionalized.

Remind students that their goal is to continuously engage readers in their storytelling and to create vivid images that will keep their readers reading.

**Active Engagement during Direct Instruction**

Students write their picture book or teen short story ideas in their writing notebooks.

**Link to Work Period**

Ask students to review their story notes in their writing notebooks in preparation for drafting their stories.

**Work Period**

- Students begin to draft their stories’ expositions.
Sharing/Closure

- Ask students to share their reasons for deciding to write either a picture book or a teen short story.

Opportunities for Assessment

- Review students’ exposition note taking and drafts for their picture books or teen short stories to determine individual, small group, or whole class instructional needs for additional scaffolding supports.
Lesson 7: Reinforcing Story Structure and Applying Story Elements—
Falling Action/Denouement and Conclusion/Resolution to “Thank you, M’am”

Materials
⊕ Short Stories of Langston Hughes by Langston Hughes, “Thank You, M’am”
  (see Lesson 5)
• “Plot Mountain” handout (see Reading Lesson 6) and overhead transparency
  (see Writing Lesson 5)
• “Literary Terms Quiz” (attached)
• Writing notebooks with literary terms and definitions

Intended Learning
• Students develop an understanding of story structure in literature though
  the use of a “Plot Mountain” graphic organizer so they can reflect on,
  analyze, and discuss text.
• Students apply their literary terms knowledge related to story structure
  mapping so they can easily follow story events.
• Students identify chronological order and cause and effect order associated
  with story structure so they can reflect on, analyze, and discuss text.
• Students develop a deeper understanding of a narrative piece of writing by
  analyzing its story structure so they can become more confident and fluent
  readers.

Standards
• Sequence events, procedures, ideas.
• Locate and recall info in different text structures (cause
  and effect, problem/solution).
• Identify author’s purpose and text’s historical/cultural
  context from info in text.
• Read and respond to a variety of literature that represents
  perspectives familiar and unfamiliar.
• Apply literary terminology and knowledge of literary techniques
  to understand text.

Big Ideas
• Examine structure of short stories to reflect, analyze and
  discuss text.
• Understand literary terms associated with story structure.

Focus Lesson

Connection
• Explain to students that they will continue to demonstrate their understand-
  ing of the story structure and content of “Thank You, Ma’m.”

Direct Instruction
Instruct students to have their literary terms and definitions, a copy of
“Thank You, Ma’m,” and their partially completed “Plot Mountain” graphic
organizers on their desks.

Display the partially completed “Plot Mountain” overhead transparency.

Discuss the falling action events that follow the story’s climax, denouement,
and conclusion or resolution.

Ask students to list the falling action events the author chose to develop the
plot.

Notes
Ask students what they think about how Hughes decided to end the story.

Ask students to predict what the boy was thinking, what he learned from his experience, and what happened to him.

Model the analysis of “Thank You, Ma’m,” by completing the “Plot Mountain” transparency while students complete their “Plot Mountain” graphic organizers.

**Active Engagement during Direct Instruction**

Students skim the story “Thank You, Ma’m” again for details, clarifications, and understanding of the author’s choices of events to develop the story’s plot.

Students participate in class discussions about how the story’s elements engage them as readers.

Students complete their “Plot Mountain” graphic organizers for “Thank You, M’am.”

**Shared Reading**

Do a shared reading of “Thank You, Ma’m.”

**Link to Work Period**

Ask students to briefly review their literary terms and definitions in preparation for the “Literary Terms Quiz” (attached) they will take during the Work Period.

**Work Period**

**Independent Reading**

- Students take the “Literary Terms Quiz.”

**Sharing/Closure**

- Ask if any students were confused by any of the literary terms. If so, ask other students to provide clarifications.

**Opportunities for Assessment**

- Observe students’ participation in class discussions to assess their various levels of comprehension (such as literal, inferential, applied).
- Review students’ “Plot Mountain” graphic organizers to determine their understandings of story structure and the literary terms associated with it.
- Assess students’ literary terms quizzes.
Literary Terms Quiz

Directions: Define the following literary terms.

1. Dynamic Character:
   ____________________________________________________________________________
   ____________________________________________________________________________

2. Climax:
   ____________________________________________________________________________
   ____________________________________________________________________________

3. Setting:
   ____________________________________________________________________________
   ____________________________________________________________________________

4. Exposition:
   ____________________________________________________________________________
   ____________________________________________________________________________

5. Theme:
   ____________________________________________________________________________
   ____________________________________________________________________________

6. Narrator:
   ____________________________________________________________________________
   ____________________________________________________________________________

7. Internal Conflict:
   ____________________________________________________________________________
   ____________________________________________________________________________

8. External Conflict:
   ____________________________________________________________________________
   ____________________________________________________________________________

9. Rising Action:
   ____________________________________________________________________________
   ____________________________________________________________________________
10. Static Character:

_______________________________________________________________________________________
_______________________________________________________________________________________

11. Protagonist:

_______________________________________________________________________________________
_______________________________________________________________________________________

12. Antagonist:

_______________________________________________________________________________________
_______________________________________________________________________________________

13. Foreshadowing:

_______________________________________________________________________________________
_______________________________________________________________________________________

14. Flashback:

_______________________________________________________________________________________
_______________________________________________________________________________________

15. Simile:

_______________________________________________________________________________________
_______________________________________________________________________________________

16. Setting:

_______________________________________________________________________________________
_______________________________________________________________________________________

17. Point of View:

_______________________________________________________________________________________
_______________________________________________________________________________________

18. Metaphor:

_______________________________________________________________________________________
_______________________________________________________________________________________

19. Plot:

_______________________________________________________________________________________
_______________________________________________________________________________________

20. Mood:

_______________________________________________________________________________________
_______________________________________________________________________________________
Lesson 7: Drafting the Exposition—Characters, Setting, and Conflict for Writing Picture Books or Teen Short Stories

Materials
- “Story Map” handout (see Reading Lesson 1)
- “Plot Mountain” graphic organizer (see Writing Lesson 6)
- Writing notebooks with “Literary Terms and Definitions: Story Elements (see Reading Lesson 1)

Intended Learning
- Students identify and describe their picture book or teen short stories’ static and dynamic characters, protagonists and antagonists, and settings and conflicts.
- Students identify and describe their characters’ attributes they will develop in their stories.
- Students draft their stories from a point of view.
- Students describe their stories’ settings.
- Students introduce their stories’ conflicts.

Standards
- Uses vivid and precise language and imagery for audience and purpose.
- Plans, drafts, revises and edits.
- Writes in format and voice for audience and purpose.
- Varies sentence structure and length to enhance meaning, clarity, fluency.

Big Ideas
- Views self and the world as a writer.
- Generates and collects ideas, techniques, responses, observations, and notes to inspire story writing.
- Incorporates figurative language, dialogue and descriptions to authentically develop effective images of characters, setting and conflicts when writing story pieces and complete stories.

Focus Lesson

Connection
Tell students that during the next two weeks of Writing Workshop they will write their stories. Explain that you will conference with them individually or in a small group, respond to their concerns, and provide them with feedback on the progress they are making.

Direct Instruction
Instruct students to open their writing notebooks and continue to take notes and prepare plans for their stories.
Distribute copies of the “Story Map” handout and “Plot Mountain” graphic organizer for students to use for their story planning.

Writing Lessons 7–16 are reserved for students to write their picture books or teen short stories.
Maintain an ongoing conference with small groups or individual students as they develop their stories during Writing Lessons 7–16.
Recommendation: Reserve the computer lab or students’ use of library computers in advance as students will type their stories and look on the internet for ideas to illustrate their picture books.
Direct students to map out their stories, by first using the “Story Map,” followed by incorporating more plot details on the “Plot Mountains” graphic organizer.

After students have completed their plans, advise them to begin drafting their stories.

Suggest that vivid, descriptive language may be added during the revision stage of their writings.

Instruct students to continue to develop their characters, focusing on these different possibilities:

- Describing them physically
- Describing them literally or figuratively
- Showing how they act or what they do
- Showing how others perceive how they look or act
- Developing dialogue that shows readers how they talk and what they say
- Showing what they are thinking

Emphasize that writers appeal to readers through their senses of seeing, hearing, feeling, touching, and tasting and by creating vivid images in the readers’ minds; “showing” more than “describing” or “telling.”

Instruct students to continue to take notes in their writing notebooks pages titled “Characters of My Story,” “Setting for My Story,” and “Conflict for My Story.”

Explain that the first part of writing a narrative is to collect ideas no matter how undeveloped they are.

Tell students to focus on the audience most likely to read their stories: teens, young adults, or children.

Ask students if they want to use the omniscient “all knowing,” first person “I,” or third person “he or she” point of view. Who will tell the story?

Emphasize again that their characters may be fictionalized, real, imaginary, alien, or animals.

Have students continue to identify character possibilities by determining which characters are the protagonist and the antagonist, and which are dynamic and static.

Ask students what kind of conflict their characters will experience. Instruct students to jot down any conflict ideas they want to develop.

Ask students what setting will be the best to develop the story’s conflict. Again, have them jot their ideas down for future consideration.

Tell students they need to review their literary terms and definitions for a more formal assessment of how well they understand them.

**Active Engagement during Direct Instruction**

Students write ideas, develop story plans, and begin drafting their stories in their writing notebooks.

**Link to Work Period**

Ask students to review their story notes.

**Work Period**

- Students begin to draft their picture book or teen short story expositions.
Lesson Plan
Grade 7: Unit 2: Short Story and Picture Book Genre Study

Sharing/Closure

- Ask students to share their successes or frustrations experienced at the beginning of planning and drafting their picture books or teen stories.

Opportunities for Assessment

- Review students’ note taking and picture book or teen short story drafts to determine needs of the class as whole or of small groups or individuals so you can plan upcoming lessons.
Lesson 8: Interviewing Short Story Anthologies and Forming Literature Circles

**Materials**
- Class set of Skin and Other Stories by Roald Dahl
- “Studio Short Story Anthologies” chart (attached)
- “Interviewing a Book” chart (see Reading Lesson 1)
- “Book Pass Sheet” (see Reading Lesson 3)
- Literature circles handouts for individual jobs (attached):
  - “Connector,” “Discussion Director,” “Illustrator,” “Literary Luminary,” “Story Structure Analyst,” and “Vocabulary Enricher”
- “Literature Circles Job Descriptions” overhead transparency (attached)
- “Short Story Anthologies from Studio Library” list (attached)
- “Plot Mountain” diagram (see Reading Lesson 6; also attached to the Story Structure Analyst job description)
- Writing notebooks
- Students’ short story folders or hanging files
- Post-it notes for Vocabulary Enrichers
- Drawing materials for Illustrators

**Standards**
- Compare/contrast texts with different themes/ideas.
- Use organizational features of printed texts (prefaces, etc.).
- Evaluate info for specific needs, credibility and bias.

**Big Idea**
- Readers and writers make choices about what they read and write.

**Intended Learning**
- Students follow classroom rituals and routines so they can focus more efficiently on their learning.
- Students interview short story anthologies and identify the short stories they would like to read and the ones they are required to read so they can reflect on, analyze, and discuss narrative fiction.

**Focus Lesson**

**Connection**
Ask students to share some of their favorite short stories and briefly explain why they are memorable.

**Direct Instruction**
Tell students they will be reading and discussing short stories for the next two to three weeks. Explain further that their discussions and individual work shall be completed in small groups called literature circles.

Assign students to their groups and ask them to help arrange the room if needed.

Review how short story anthologies are displayed in the room. Tell students they are going to participate in a book pass so they can become familiar with short story books.

Tell students to note stories, rather than books, they want to read on the “Book Pass Sheet.”

Instruct students to write the title “Stories I Would Like to Read” on the next blank page in their writing notebooks, and on the following blank page, depending on class size, placing short story anthologies in four to six bins for students to preview may be helpful.

Preparing a crate with hanging folders in which students can keep their materials may be helpful for classes that need organizational support.

For classes larger than 25, order additional copies of Skin and Other Stories. Recommended: Have a minimum class set of 35 books.

Recommended: Cover Skin and Other Stories with clear contact paper.

**Notes**
to write the title “Notes From Skin and Other Stories.” Have them add these
titles to their table of contents.

Distribute “Book Pass Sheets” and administer a short story anthology book
pass, directing students to the “Interviewing a Book” chart (see Reading
Lesson 1). Instruct students to write interesting story titles on the “Stories I
Would Like to Read” page in their writing notebooks.

Assign and distribute numbered Skin and Other Stories books to the class
and explain that each student is responsible for the care of his or her
assigned book.

Tell students to interview Skin and Other Stories, paying particular attention
to the four stories that groups will read:
- “Skin”
- “Lamb to the Slaughter”
- “An African Story”
- “The Champion of the World”

Distribute and review the “Literacy Circle Job Descriptions” (attached)

Explain to students their job choices will alternate for each story.

Instruct students that the group, not individuals, is responsible for
completion of all work to be submitted after group discussions.

**Active Engagement during Direct Instruction**

Students participate in the book passes to identify the stories they would
like to read and ones they are required to read.

Students write names of stories they would like to read in their writing
notebooks.

Students organize their short story folders.

**Shared Reading**

Do a shared reading from Skin and Other Stories.

**Link to Work Period**

Allow students time to select their literature circle jobs. If a job is unfilled,
explain that each group is responsible for all job requirements.

**Work Period**

**Independent Reading**

- Students independently read “Skin.”

**Sharing/Closure**

- Ask students to share their successful strategies for organizing the reading of
  “Skin” and assigning jobs for their literacy circle discussions and work.

**Opportunities for Assessment**

- Assess students’ “Book Pass Sheets” to determine how thoughtfully they
  previewed books.
- Assess students’ organizational skills as they prepare for their groups’
literacy circle rituals and routines (including Active Engagement).
Lesson Plan | Grade 7: Unit 2: Short Story and Picture Book Genre Study

Name: ______________________________________
Group: _____________________________________
Story: ______________________________________

Connector

Job Description

Your job is to find connections between the story your group is reading and the world outside. This means connecting the story to your own life; events at school or in your community; similar events from other times and places; or other people or problems of which the story reminds you. You might also see connections between this story and other writings on the same topic or by the same author. There are no right answers here. Whatever the story connects you with is worth sharing!

Some connections I found between this story and other people, places, events, authors...

1. ____________________________________________________________________________________________________________
   ____________________________________________________________________________________________________________
   ____________________________________________________________________________________________________________

2. ____________________________________________________________________________________________________________
   ____________________________________________________________________________________________________________
   ____________________________________________________________________________________________________________

3. ____________________________________________________________________________________________________________
   ____________________________________________________________________________________________________________
   ____________________________________________________________________________________________________________

4. ____________________________________________________________________________________________________________
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5. ____________________________________________________________________________________________________________
   ____________________________________________________________________________________________________________
   ____________________________________________________________________________________________________________

Connections to be shared with the class:

_________________________________________________________________________________________________________________
_________________________________________________________________________________________________________________
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_________________________________________________________________________________________________________________
Name: ______________________________________  
Group: ______________________________________  
Story: _______________________________________  

**Discussion Director**

**Job Description**
Your job is to develop a list of questions that your group might want to discuss about your story. Don’t worry about the small details; your task is to help people talk about the story’s big ideas and share their reactions. Usually, the best discussion questions come from your own thoughts, feelings, and concerns as you read, which you can list below, during or after your reading. Or you may use some of the sample questions below to develop topics for your group.

**Possible discussion questions or topics:**
1. _______________________________________________________________________________________________________________  
   _______________________________________________________________________________________________________________  

2. _______________________________________________________________________________________________________________  
   _______________________________________________________________________________________________________________  

3. _______________________________________________________________________________________________________________  
   _______________________________________________________________________________________________________________  

4. _______________________________________________________________________________________________________________  
   _______________________________________________________________________________________________________________  

5. _______________________________________________________________________________________________________________  
   _______________________________________________________________________________________________________________

**Sample questions:**
- What was going through your mind while you read a particular passage?
- How did you feel while reading specific parts of the story?
- What was discussed in this section of the story?
- Can someone summarize the story briefly?
- Did the story remind you of any real-life experiences?
- What questions did you have when you finished the story?
- Did anything in the story surprise you?
- What are the one or two most important ideas of the story?
- Predict some things you think could or should have happened in the story?
- What new experiences did you experience that are not part of your life?

Topic to be shared with the class: ______________________________________  

Reference page number of your topic and reason for your choice:
______________________________________________________________

---

**Reading Workshop**

Lesson 8: Interviewing Short Story Anthologies and Forming Literature Circles
Name: ______________________________________
Group: ______________________________________
Story: ______________________________________

Illustrator

Job Description
Your job is to draw some kind of picture related to the reading. It can be a sketch, cartoon, diagram, flow chart, or stick-figure scene. You can draw a picture of something that’s discussed specifically in your story, something that the story reminded you of, or a picture that conveys any idea or feeling you got from the story. Any kind of drawing or graphic is okay. You can even label things with words if that helps. Make your plan for your drawing on the other side of this sheet and replicate your drawing on a separate sheet.

Presentation plan:
When the Discussion Director invites you to participate, you may show your picture without comment to the others in the group. One at a time, they get to speculate what your picture means—to connect the drawing to their own ideas about the story. After everyone has had a say, you get the last word. Tell the group what your picture means, where it came from, or what it represents to you.

Prepare to share your drawing with the class after all groups have read the story.
**Lesson Plan**  
**Grade 7: Unit 2: Short Story and Picture Book Genre Study**

Name: ______________________________________  
Group: ______________________________________  
Story: _______________________________________

**Literary Luminary**

**Job Description**

Your job is to locate a few special passages of the story that your group would like to read aloud together and to select one to read to the class. The idea is to help people remember and share some interesting, powerful, funny, puzzling, or important parts of the story. You decide which passages or paragraphs are worth hearing, then make a plan for how they should be shared. You can read passages aloud to the group and to the class, ask someone else to read them, or have people read them silently then discuss aloud.

<table>
<thead>
<tr>
<th>Location</th>
<th>Reason for Picking</th>
<th>Plan for Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Page</td>
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<td></td>
<td>Paragraph</td>
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<td>Paragraph</td>
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<td>3. Page</td>
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<td>Paragraph</td>
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<td>Paragraph</td>
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</table>

Possible reasons for picking a passage to be shared:

Important  Informative  
Surprising  Controversial  
Funny  Well-written  
Confusing  Thought-provoking

Other:  
___________________________________________________________________________________________________  
_________________________________________________________________________________________________________

Passage or section to be shared with the class:  
___________________________________________________________________________________________________  
___________________________________________________________________________________________________  
___________________________________________________________________________________________________
Name: ________________________________
Group: ________________________________
Story: ________________________________

**Story Structure Analyst**

**Job Description**

You job is to identify the story’s **point of view** and to map the story on the attached “Plot Mountain” graphic organizer. You determine which part(s) of the story structure was(were) the author’s particular strength(s).

**Sample ideas:**

- How did the **setting** capture your imagination?
- How did you identify with one of the **characters**?
- How was the **conflict** developed and resolved satisfactorily?
- How did the author draw you in to the **mood** of the story?
- Why did the events of the **plot** keep you engaged in the story?
- How was the **ending** satisfying or how did it keep you in suspense?
- What **point of view** did the author choose and why; was it effective for the storytelling?
- How and why would you have changed the story?

**Topic(s) to be shared with the class:**

_______________________________________________________________________________________________

_______________________________________________________________________________________________

_______________________________________________________________________________________________

_______________________________________________________________________________________________

_______________________________________________________________________________________________

**Cite examples and reference pages number from the story if you think clarification will be helpful:**

_______________________________________________________________________________________________

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Lesson Plan | Grade 7: Unit 2: Short Story and Picture Book Genre Study

Name _____________________________
Group _____________________________
Story _____________________________

**Vocabulary Enricher and Creative Language Analyst**

**Vocabulary Enricher Job Description**
Your job is to be on the lookout for a few especially important words in the story. If you find words that are puzzling or unfamiliar, post them while you are reading, then later, jot down their definitions, either from a dictionary or some other source. You may also run across familiar words that stand out somehow in the reading, words that are repeated a lot, used in an unusual way, or key to the story’s meaning. Record these special words as well and be ready to point them out to the group. When your group meets, help members find and discuss these words.

**Creative Technique/Language Analyst Job Description**
Your job is also to lookout for good examples in the story of figurative language and descriptive writing that particularly appeal to the readers’ senses.

<table>
<thead>
<tr>
<th>Page Number and Paragraph</th>
<th>Word, Phrase, or Sentence</th>
<th>Definition or Meaning</th>
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</thead>
<tbody>
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<td>Page:</td>
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<tr>
<td>Paragraph:</td>
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<td>Paragraph:</td>
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</tbody>
</table>

Use the second page of this handout to record additional words, phrases, or sentences.

**Words or descriptive writing to be shared with the class:**

________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________

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Reading Workshop | Lesson 8: Interviewing Short Story Anthologies and Forming Literature Circles
<table>
<thead>
<tr>
<th>Page Number and Paragraph</th>
<th>Word, Phrase, or Sentence</th>
<th>Definition or Meaning</th>
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</tbody>
</table>
Literature Circles Job Descriptions

Discussion Director
The job of the Discussion Director is to develop a list of questions the group could discuss about the story.

Story Structure Analyst
The job of the Story Structure Analyst is to identify the story’s point of view, map the story structure on a “Plot Mountain” graphic organizer, and coordinate events closely with the Discussion Director to provide information for group discussion questions.

Literary Luminary
The job of the Literary Luminary is to locate a few special sections of the story for the group to read aloud together. The group selects a passage from the story, and the Literary Luminary shares them with the class and explains the group’s reason for selecting the passage.

Illustrator
The job of the Illustrator is to draw a picture related to the story.

Connector
The job of the Connector is to find connections between the story and the outside world.

Vocabulary Enricher
The job of the Vocabulary Enricher is to lookout for a few especially important new words, their page numbers, and ways to figure out their meanings.

Creative Technique/Language Analyst
The job of the Creative Technique/Language Analyst is to be on the lookout for good examples in the story of figurative language and descriptive writing that particularly appeal to readers’ senses.

Adapted from Literature Circles: Voice and choice in the student-centered classroom by Harvey Daniels.
Stenhouse Publisher, York, ME.
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Lexile Reading Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Athletic Shorts</td>
<td>by Chris Crutcher</td>
<td>1010</td>
</tr>
<tr>
<td>Baseball in April</td>
<td>Gary Soto</td>
<td>830</td>
</tr>
<tr>
<td>Chicken Soup for the Teenage Soul</td>
<td>Iain Lawrence</td>
<td>930</td>
</tr>
<tr>
<td>Chicken Soup for the Teenage Soul: Tough Stuff</td>
<td>Madeleine L'Engle</td>
<td>880</td>
</tr>
<tr>
<td>Cuentos from My Childhood: Legends and Folktales of Northern New Mexico</td>
<td>Paulette Atencio and Ruben Cobos</td>
<td></td>
</tr>
<tr>
<td>Every Living Thing</td>
<td>Cynthia Rylant</td>
<td></td>
</tr>
<tr>
<td>Heads or Tales</td>
<td>Jack Gantos</td>
<td></td>
</tr>
<tr>
<td>Local News</td>
<td>Gary Soto</td>
<td>820</td>
</tr>
<tr>
<td>No Easy Answers</td>
<td>Donald Gallo</td>
<td></td>
</tr>
<tr>
<td>145th Street Stories</td>
<td>Walter Dean Myers</td>
<td>760</td>
</tr>
<tr>
<td>Places I Never Meant To Be</td>
<td>Judy Blume</td>
<td></td>
</tr>
<tr>
<td>Langston Hughes: Short Stories</td>
<td>Langston Hughes</td>
<td></td>
</tr>
<tr>
<td>Sideways Stories from Wayside School</td>
<td>Louis Sachar</td>
<td>460</td>
</tr>
<tr>
<td>Walking Stars: Stories of Magic &amp; Power</td>
<td>Victor Villasenor</td>
<td></td>
</tr>
<tr>
<td>Woman Hollering Creek</td>
<td>Sandra Cisneros</td>
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</tr>
</tbody>
</table>
Lesson Plan | Grade 7: Unit 2: Short Story and Picture Book Genre Study

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**Lesson 9: Figuring Out Unfamiliar Words and Meanings of Passages in the Descriptive Writing in “Skin”**

**Materials**
- *Skin and Other Stories* by Roald Dahl, “Skin”
- “Strategies to Use to Figure out Unfamiliar Words and Figurative Language” chart (created in class)
- Students’ short story folders with individual job sheets and any other materials students need to do their literature circle jobs
- Writing notebooks
- Dictionaries

**Intended Learning**
- Students recognize the differences between writers’ use of literal language and figures of speech so they can reflect on, analyze, and discuss narrative fiction.
- Students develop strategies for figuring out unfamiliar words and figurative language so they can comprehend the text’s meaning.
- Students recognize authors’ techniques for developing story structure.

**Standards**
- Infer by making connections within and among texts.
- Determine meaning of words using context clues and structural clues.
- Locate meanings, pronunciations, and derivations of unfamiliar words using references.
- Apply literary terminology and knowledge of literary techniques to understand text.
- Understand how figurative language supports meaning in a given text.

**Big Ideas**
- Identifies story structure and literary terms.
- Realizes the importance of literature as a mirror of human experience, reflecting human motives, conflicts and values.
- Recognizes the effective usages of figurative language, dialogue and descriptive images.

---

**Connection**
Ask students if their minds have ever been unexpectedly jarred into remembering someone or an experience or event from the past.

**Direct Instruction**
Explain that this working of the mind is called a “flashback.” Further explain that Dahl uses the flashback technique to write “Skin” by creating a “story within a story” structure.
Ask students to do “quickwrites” about a distant recollection of a person or event from their past.

---

**Focus Lesson**

**Notes**
- Encourage students to read from other classroom short story anthologies while they are at home.
Write on the board or chart paper:

<table>
<thead>
<tr>
<th>Literal Meaning</th>
<th>Figures of Speech</th>
</tr>
</thead>
<tbody>
<tr>
<td>page 6, paragraph 9 gravity, savor</td>
<td>page 1, paragraph 2 “huddled like a hedgehog”</td>
</tr>
<tr>
<td>page 8, paragraph 1 contortion</td>
<td>page 2, paragraph 3 read and discuss passage</td>
</tr>
<tr>
<td>page 11, paragraph 13 commence</td>
<td>page 3, paragraph 6 “wealthy as a pig”</td>
</tr>
<tr>
<td>page 12, paragraph 1 supersede</td>
<td>page 11, paragraph 16 “monstrous centipede”</td>
</tr>
<tr>
<td>page 12, paragraph 6 impasto</td>
<td>page 15, paragraph 2 “two fleshy collops,” spaneilwise</td>
</tr>
<tr>
<td>page 13, paragraph 1 protrusion</td>
<td></td>
</tr>
</tbody>
</table>

Ask students to explain the differences between the words in the first column and the phrases in the second column.

Ask students to explain the difference between a word that is used literally or figuratively.

Ask students to brainstorm strategies they use to figure out unfamiliar words and figures of speech.

Create a “Strategies to Use to Figure out Unfamiliar Words and Figurative Language” chart. Ask students to provide strategies to add to the chart.

Ask students to copy the words and phrases (above) into their notebooks.

### Active Engagement during Direct Instruction

Students do “quickwrites.”

Students discuss differences between “literal” and “figurative” language.

Students brainstorm strategies for figuring out unfamiliar words and figures of speech.

### Shared Reading

Begin a shared reading of “Skin.”

### Link to Work Period

Direct students to add in their writing notebooks words or phrases from “Skin” that confuse them. Explain they can use these lists for their literature circle discussions.

### Work Period

### Independent Reading

- Students independently read “Skin.”
- Direct students to explain in their writing notebooks, the meanings of the words and phrases they copied from the board, noting the strategies they used to derive them.
• As students independently read “Skin,” instruct them to prepare for their literature-circle discussions and job assignments.

Sharing/Closure

• Ask students to share strategies they used to figure out meanings of unfamiliar words and phrases they encountered during their reading.

Opportunities for Assessment

• Review students' “quickwrites” to check if they've made a connection to a person or event in their past.
• Review students' writing notebooks for notations of strategies used to figure out unfamiliar words and phrases.
• Conduct ongoing assessment of students' literature-circle discussions and progress on meeting their job requirements.
Lesson 10: Applying Story Elements to “Skin” and Focusing on Foreshadowing and Flashback

<table>
<thead>
<tr>
<th>Materials</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Skin and Other Stories by Roald Dahl, “Skin”</td>
<td>• Infer by making connections within and among texts.</td>
</tr>
<tr>
<td>• Academic Workout: Literature, Lesson 44, “Elements of Literature”</td>
<td>• Sequence events, procedures, ideas.</td>
</tr>
<tr>
<td>(for instructional lesson support)</td>
<td>• Locate and recall info in different text structures (cause and effect, problem/solution).</td>
</tr>
<tr>
<td>• Students’ short story folders with individual job sheets and any other</td>
<td>• Determine meaning of words using context clues and structural clues.</td>
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<tr>
<td>materials students need to do their literature circle jobs</td>
<td>• Identify author’s purpose and text’s historical/cultural context from info in text.</td>
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<tr>
<td>• Writing notebooks</td>
<td>• Summarize and organize info about a topic in a variety of ways (graphic organizers, etc).</td>
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<tr>
<td>Intended Learning</td>
<td>• Read and respond to a variety of literature that represents perspectives familiar and unfamiliar.</td>
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<tr>
<td>• Students apply story elements in literary terms so they can examine</td>
<td>• Apply literary terminology and knowledge of literary techniques to understand text.</td>
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<td>story structure to reflect on, analyze, and discuss text.</td>
<td>Big Ideas</td>
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<td>• Identifies characteristics of point of view.</td>
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Focus Lesson

Connection
Ask students to share their experiences about anyone they know who has had a tattoo drawn on their skin. Open a discussion about how students feel about tattooing. Encourage them not to editorialize one another’s comments.

Direct Instruction
Review the foreshadowing and flashback writing techniques.
Instruct students to be prepared to identify and explain how foreshadowing is used to create anticipation and suspense on something that is going to happen (e.g., in “Skin,” page 1, when Drioli sees the picture in the window and on page18 when the art dealer said, “The picture itself is of no value until you are dead. How old are you my friend?”)
Ask students to identify the setting where the story takes place. If needed, offer geography clarifications: Paris, France, Europe and the setting of the “story within a story” in Minsk, Russia, Europe.
Continue instructing, but ask for one or two volunteers to find the location of the story on the world map in the room.
Restate how the author uses the flashback technique to tell his story.
To help students connect to the time in history when the story was written, ask them when the story takes place, where the setting is, and to describe the conditions of the world at that time (after World War II, 1946).
Ask students what major historical event happened during artist Chaim Soutine’s life, which was identified on his painting in the window (1894–1943). Ask students when they might infer the flashback occurred (sometime before World War I).
Ask volunteers to point out on the world map where the story takes place.

Active Engagement during Direct Instruction
Students discuss and share their historical and geographical background knowledge on the story’s setting.

Shared Reading
Continue with the shared reading of “Skin.”

Link to Work Period
Ask students what point of view the author uses to write the story. Guide them to literature-circle discussions on how the story might change if another point of view was used.
Instruct students to also discuss other story elements: the development of main characters and story plot.
Direct students to pay attention to how the author ended the story and their reactions to it.

Work Period

Independent Reading
• Students work in their literature circles and discuss “Skin.”

Notes
⚠️ Recommended: Maintain ongoing reinforcement of geography and history knowledge and skills; having a world map in the classroom not only supports ELLs but all learners.
Sharing/Closure

- Ask volunteers to explain how foreshadowing is used to create anticipation and suspense that something is going to happen (e.g., in “Skin” on page 1 when Drioli sees the picture in the window and on page 18 when the art dealer said, “The picture itself is of no value until you are dead. How old are you my friend?”)

Opportunities for Assessment

- Ongoing assessment of students’ literature-circle discussions and progress on their meeting their job requirements.
Lesson 11: Using Context Clues and Making Inferences to Gain Meaning in “Skin”

Materials

- Skin and Other Stories by Roald Dahl, “Skin”
- Academic Workout: Reading, Lesson 15, “Comprehension Skills” (for instructional lesson support)
- Academic Workout: Vocabulary, Lesson 20, “Word Power” (for instructional lesson support)
- Students’ short story folders with individual literacy circle job sheets and any other materials students need to do their literature circle jobs
- Writing notebooks

Intended Learning

- Students use context clues to derive meaning and make inferences so they can become more fluent and confident readers.

Standards

- Infer by making connections within and among texts.
- Determine meaning of words using context clues and structural clues.
- Use reading and writing skills to solve problems, list and support solutions.
- Analyze a variety of text to make predictions and draw conclusions.

Big Idea

- Realizes the importance of literature as a mirror of human experience, reflecting human motives, conflicts and values.

Focus Lesson

Connection

Ask students what reading strategies they use to figure out meaning if the author does not tell them explicitly about a person, place, or event.

Direct Instruction

Tell students to write the title “Making Inferences and Using Context Clues” on the next bland page of their writing notebooks and to add the title to their table of contents.

Direct students to listen carefully while you read some passages where the author of “Skin” does not explicitly tell the reader about a person, place, or event. Tell students they are going to do a “Stop and Jot” in their writing notebooks. You will stop after reading each passage and they will jot down their thoughts about its meaning. Tell students to think about what text supports their conclusions.

Notes
<table>
<thead>
<tr>
<th>Page and Paragraph</th>
<th>Passage Followed by a Comprehension Question</th>
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</table>
| page 1 paragraphs 2 and 3 | “...rue de Rivoli (French for Rivoli Street)...in the shop windows—perfume, silk ties and shirts, diamonds, porcelain, antique furniture, finely bound books—a picture gallery...”
|                        | ? In what kind of shopping area is Drioli? How did you make your conclusion? |
| page 18 paragraphs 2 and 3 | “How old are you, my friend?”
|                        | “Sixty-one.”
|                        | “But you are not very robust, no? The (art) dealer looked Drioli up and down, slowly, like a farmer appraising an old horse.”
|                        | ? What is the dealer’s impression of Drioli and his health condition? |
| page 19 paragraph 13 | “You see, I am the owner of the Hotel Bristol in Cannes (France, Europe). I now invite you to come down there and live as my guest for the rest of your life in luxury and comfort.”...
|                        | ? <missing question> |
| page 21 paragraph 7 | “It wasn’t more than a few weeks later that a picture by Soutine, of a woman’s head, painted in an unusual manner, nicely framed and heavily varnished, turned up for sale in Buenos Aires (Argentina, South America). That and the fact that there is no hotel in Cannes called Bristol...”
|                        | ? How did the suave stranger entice Drioli? What were the suave stranger’s intentions? |

Explain to students they used context clues from the text to gain meaning and to make inferences—very powerful skills that good readers use.

**Active Engagement during Direct Instruction**

Students “Stop and Jot” their comprehension of the story after hearing you read out loud passages from “Skin.”

**Shared Reading**

Continue the shared reading from “Skin.”

**Link to Work Period**

Ask students to further discuss the story in their literature circles, especially the author’s choice of a “dangling” conclusion.

**Work Period**

**Independent Reading**

- Students independently read “Skin.”
## Sharing/Closure

- Ask students: What do you think happened to Drioli and the tattoo on his back?

## Opportunities for Assessment

- Assess each literature circle’s quality and thoroughness with their job assignments (to be submitted in their entirety).
- Review students’ self and group evaluations where they explain specifically what changes they would make for the next story to improve their group discussions and individual work products.
Lesson 12: Creating Mood in “Lamb to the Slaughter”

Materials
- *Skin and Other Stories* by Roald Dahl, “Lamb to the Slaughter”
- *Academic Workout: Vocabulary*, Lesson 21, “Synonyms and Connotations” (for instructional lesson support)
- Students’ short story folders containing individual job sheets and any other materials students need to do their literature circle jobs
- Writing notebooks

Intended Learning
- Students analyze the effects of word choices authors use to create the mood of a piece of narrative fiction so they can develop a greater appreciation of good language expression and become more selective about their own descriptive word choices.
- Students apply story elements in literary terms so they can examine story structure to reflect upon, analyze, and discuss text.

Standards
- Determine meaning of words using context clues and structural clues.
- Apply literary terminology and knowledge of literary techniques to understand text.

Big Ideas
- Examine structure of short stories to reflect, analyze and discuss text.
- Focus on the development of characters’ roles in the text.
- Understand literary terms associated with story structure.

Focus Lesson

Connection
Ask students if they recall a time in their lives that they reacted totally out of character in response to being violated, wronged, cheated, or hurt.

Direct Instruction
Write “Connotations” on the board and direct students to write that as a title on the next blank page in their writing notebooks, and to add it to their table of contents. Have them create a chart titled “Connotation” with two columns titled “Positive” and “Negative.”

Explain that words have either positive or negative connotations associated with them.

To introduce “Lamb to the Slaughter,” tell students you are going to read out loud twelve words or short phrases from the story. Tell them to write the first six word choices from pages 22 and 23 in the first column titled “Positive” and the next six from page 24 in the column titled “Negative.” Direct students to skip two lines between each word.

Notes
Make any necessary group changes based on your observations of the “Skin” literature circles and individual student needs.
Lesson Plan  | Grade 7: Unit 2: Short Story and Picture Book Genre Study

<table>
<thead>
<tr>
<th>Connotations</th>
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<tbody>
<tr>
<td><strong>Positive</strong></td>
</tr>
<tr>
<td>tranquil</td>
</tr>
<tr>
<td>placid</td>
</tr>
<tr>
<td>blissful</td>
</tr>
<tr>
<td>content</td>
</tr>
<tr>
<td>luxuriate</td>
</tr>
<tr>
<td>warm and clean</td>
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</table>

Ask students how the story’s mood changes when the author uses words with negative rather than positive connotations.

Direct each literature circle’s Vocabulary Enricher to discuss the meanings of words or phrases and provide the group with meanings of any unknown words.

**Active Engagement during Direct Instruction**

Students expand their vocabulary as they write selected words from “Lamb to the Slaughter” in their writing notebooks.

**Shared Reading**

Do a shared reading of pages 22–24 from “Lamb to the Slaughter.”

**Link to Work Period**

Direct students to notice how Dahl develops Mary Maloney’s character, how he chooses his words selectively to create the initial mood of the story and the words to change the mood, and how he methodically and slowly introduces the conflict from which the plot is tightly crafted.

Based upon your observations of the “Skin” literature circles, make necessary group changes.

Direct students to assign themselves different literature circle jobs for “Lamb to the Slaughter.”

**Work Period**

**Independent Reading**

- Students independently read “Lamb to the Slaughter.”

**Sharing/Closure**

- Ask students what they think was going through Mary Maloney’s mind when she was caught completely off guard by Patrick Maloney’s announcement that he was leaving her.

**Opportunities for Assessment**

- Assess students’ writing notebooks for their organization, content, and thoughtfulness.
Lesson Plan | Grade 7: Unit 2: Short Story and Picture Book Genre Study

- Observe literature circles’ transitions to new jobs and possibly new group assignments.
- Assess students’ literature-circle discussions and progress on meeting their job requirements.

Reading Workshop | Lesson 12: Creating Mood in “Lamb to the Slaughter”
Lesson 13: Applying Story Elements and Using Dialogue in “Lamb to the Slaughter”

Materials
- *Skin and Other Stories* by Roald Dahl, “Lamb to the Slaughter”
- *Academic Workout: Literature*, Lessons 28–29, “Focus on Fiction” (for instructional lesson support)
- Students’ short story folders with individual job sheets and any other materials students need to do their literature circle jobs
- Writing notebooks

Intended Learning
- Students apply story elements in literary terms so they can examine story structure to reflect on, analyze, and discuss text.
- Students recognize how an author uses dialogue to not only develop character, conflict, and plot, but also to create the story’s mood and reader anticipation that some dramatic change is going to happen so they can replicate effective uses of dialogue in their own stories.

Standards
- Sequence events, procedures, ideas.
- Locate and recall info in different text structures (cause and effect, problem/solution).
- Summarize and organize info about a topic in a variety of ways (graphic organizers, etc).
- Apply literary terminology and knowledge of literary techniques to understand text.

Big Ideas
- Identifies story structures and literary terms.
- Identifies the parts of a plot.
- Analyzes character traits, motivations, conflicts and relationships and identifies with fictional characters in human situations as a means of relating to others.
- Realizes the importance of literature as a mirror of human experience, reflecting human motives, conflicts and values.
- Identifies characteristics of point of view.
- Recognizes the effective usages of dialogue and descriptive images.

Focus Lesson

Connection
Ask students to predict why they think Patrick Maloney wants to leave Mary Maloney. Imagine his point of view.

Notes
- Inserting a lesson on punctuating dialogue is recommended while students write their own stories.
- “Lamb to the Slaughter” has good dialogue examples.
Direct Instruction
Ask students from what point of view “Lamb to the Slaughter” is told. Ask them how readers’ perspectives may have been totally different had the story been told using Patrick Maloney’s first person point of view.

Ask students to identify how the author uses dialogue to develop character and conflict; for example, the contrast between Mary Maloney’s and Patrick Maloney’s tone of voice.

“Hullo, darling,” she said.
“Hullo,” he answered...
“I’ll get it!” she cried jumping up.
“Sit down,” he said...
“Anyway,” she went on, “I’ll get you some cheese and crackers first.”
“I don’t want it,” he said...“Forget it,” he said.
“But, darling, you must eat? I’ll fix it anyway, and then you can have it or not, as you like.”...
“Sit down,” he said. “Just for a minute, sit down.”

Ask students if they can identify another writer’s technique used in conjunction with the author’s use of dialogue; specifically, foreshadowing.

Ask students if they are using dialogue as they write their picture books or teen short stories.

Active Engagement during Direct Instruction
Students participate in a class discussion about the author’s application of a point of view, tone, dialogue, and foreshadowing in “Lamb to the Slaughter.”

Shared Reading
(not part of this lesson)

Link to Work Period
Direct students to continue their literature circle discussions and job assignments.

Work Period

Independent Reading
• Students discuss “Lamb to the Slaughter” in their literature circles.

Sharing/Closure
• What is implied by the last sentence of the story: “And in the other room, Mary Maloney began to giggle.”

Opportunities for Assessment
• Assess each literature circle’s quality and thoroughness of their job assignments (to be submitted in their entirety).
• Review students’ self and group work evaluations where they explain specifically what changes they would make for the next story to improve their group discussions and individual work products.
Lesson Plan
Grade 7: Unit 2: Short Story and Picture Book Genre Study

Lesson 14: Analyzing a Story Within a Story Structure and the Setting of “An African Story”

Materials
• Skin and Other Stories by Roald Dahl, “An African Story”
• Academic Workout: Reading, Lesson 15, “Comprehension Skills” (for instructional lesson support)
• Academic Workout: Vocabulary, Lesson 20, “Word Power” (for instructional lesson support)
• Academic Workout: Literature, Lesson 30, “Focus on Fiction” and Lesson 45, “Elements of Literature” (for instructional lesson support)
• Students’ short story folders with individual job sheets and any other materials students need to do their literature circle jobs
• Writing notebooks
• A displayed classroom world map

Intended Learning
• Students apply background knowledge to make connections to the text so they can understand story content, reflect on it, and discuss the story.
• Students use or pursue background knowledge of the historical, geographical, and cultural setting of the story so they can become more fluent readers and gain broader understandings of the story and its plot development.
• Students recognize sensory descriptions, imagining feelings and pictures the author is creating so they can appreciate well-written literature.
• Students apply story elements in literary terms so they can examine story structure to reflect on, analyze, and discuss text.
• Students realize the importance of literature as a mirror of human experience so they can reflect on human motives, conflicts, and values.
• Students use context clues to gain an understanding of unknown words and phrases.

Standards
• Infer by making connections within and among texts.
• Sequence events, procedures, ideas.
• Locate and recall info in different text structures (cause and effect, problem/solution).
• Determine meaning of words using context clues and structural clues.
• Identify author’s purpose and text’s historical/cultural context from info in text.
• Read and respond to a variety of literature that represents perspectives familiar and unfamiliar.
• Apply literary terminology and knowledge of literary techniques to understand text.

Big Ideas
• Identifies story structures and literary terms.
• Identifies the parts of a plot.
• Determines the details of setting.
• Realizes the importance of literature as a mirror of human experience, reflecting human motives, conflicts and values.

Focus Lesson
Connection
Tell students the next story they will read is called “An African Story” on page 53 of Skin and Other Stories by Roald Dahl. Have them write the title “An African Story” on the next blank page of their writing notebooks and to add the title to their table of contents.

Direct students to do “quickwrites,” listing in their writing notebooks all their impressions of the continent of Africa they believe to be true or know to be true.

Notes

Reading Workshop | Lesson 14: Analyzing a Story Within a Story Structure and the Setting of “An African Story”
Direct Instruction

Reorganize the class’s new literature circles for group work. Provide students with their individual job description materials.

Ask a student volunteer to direct students attention to the location of the continent of Africa on the class world map, followed by the regional location of East Africa and its country, Kenya.

Ask students to share their background knowledge and impressions of Africa. Reiterate not only Africa’s natural beauty and abundance of wildlife, but also its oft-times primitive environment.

Ask again for a student volunteer to point out on the world map the location of the continent of Europe and its island country, England.

Ask Students again to share their background knowledge of England. Ask the class what war began in England in 1939 and what effects it had on Europe, Africa, and other parts of the world, including the continent of North America and thus, the United States.

Explain to the class that in 1939 Kenya was a colony of England. Ask students to explain what a colony is. Also ask them how they think Kenya eventually became a country, rather than remaining a colony of England. Point out that the original American colonies were also colonies of England. Follow-up by asking students how the United States became a country rather than remaining British colonies.

Ask students what technique authors often use to create a “story within a story” structure.

Explain that Dahl uses the flashback technique, but “An African Story” has a unique structure. First, the storyteller relates his first story about his knowledge of and experience with a British military officer stationed in Kenya in England’s Royal Air Force (RAF).

Explain that the storyteller then retells a story he learned from the English officer about two men living in the “wilds” of Kenya. One of the men in the “wilds” told his story to the English officer who related it to the storyteller. Because of the complex story structure, ask students to determine from whose points of view the stories are told.

Provide Story Structure Analysts with two copies of the “Plot Mountain” graphic organizer and direct them to map both stories during the literature circle Work Period.

Ask students to write in their writing notebooks the places you wrote on the board:
- on the slopes of Kilimanjaro
- Nairobi, the capital of Kenya
- Nauru

Explain that the first story about the RAF British officer takes place in these three Kenyan towns. Instruct group members to note in their writing notebooks the author’s sensory descriptions of these settings.

Write “Eldoret” on the board.

Explain that the second story takes place near the Kenyan town of Eldoret, where the storyteller again recalls the second story the RAF officer told him. Again, direct students to jot in their writing notebooks sensory descriptive words and phrases about the settings in Kenya.

Tell students to leave page space for sensory descriptions of settings and to copy the following list of phrases on the next blank page in their writing notebooks:
- flying in little Tiger Moths
- almost court-martialed
- practicing spins and small turns
Lesson Plan

Grade 7: Unit 2: Short Story and Picture Book Genre Study

- starboard wing struck the neck of the giraffe
- no habitation in sight
- came back with clean petrol ...to take off and return

Instruct students to use context clues to figure out the phrases’ meanings.

Active Engagement during Direct Instruction

Students write their perceptive descriptions about Africa.

Students locate sensory descriptions of Kenya, the setting of “An African Story,” in their writing notebooks.

Students use map skills to locate continents and countries on a world map.

Students use context clues to derive meanings of words and phrases in the text.

Shared Reading

Do a shared reading of pages 53 and 54 from “An African Story.”

Link to Work Period

Ask students to share their sensory descriptions that create the story’s setting. Some examples might be:

- lions that came in the night
- the rogue elephant that lived over the hill in the west
- hotness of the days
- silence that came with the cold at midnight

Read each phrase from the above list and ask students to offer its meaning derived from context clues.

Work Period

Independent Reading

- Students independently read “An African Story” and jot down sensory, descriptive phrases about the setting and the meanings of those phrases that they derive from context clues.

Sharing/Closure

- Ask students how their perceptions of Africa are similar or different than those created by Dahl.

Opportunities for Assessment

- Assess students’ map skills and geographical, historical, and cultural backgrounds.
- Assess students’ use of context clues to derive meaning.
- Assess students’ recognition of sensory descriptions.
- Assess students’ writing notebooks for organization and effort, and content and thoughtfulness.
Lesson 15: Developing Characters in “An African Story”

**Materials**
- Skin and Other Stories by Roald Dahl, “An African Story”
- Academic Workout: Literature, Lessons 28–30, “Focus on Fiction” (for instructional lesson support)
- Academic Workout: Reading, Lesson 15, “Comprehension Skills” (for instructional lesson support)
- Students’ short story folders with individual job sheets and any other materials students need to do their literature circle jobs
- Writing notebooks
- Poster paper and markers for students to write their discussion questions, new words, and notable phrases and passages

**Intended Learning**
- Students apply story elements in literary terms so they can examine story structure to reflect on, analyze, and discuss text.
- Students make connections with story characters and their conflicts so they can reflect on, analyze, and discuss text.
- Students draw conclusions and gain meaning from implied descriptions and explanations by making text inferences so they can become more fluent readers.

**Standards**
- Infer by making connections within and among texts.
- Locate and recall info in different text structures (cause and effect, problem/solution).
- Summarize and organize info about a topic in a variety of ways (graphic organizers, etc).
- Apply literary terminology and knowledge of literary techniques to understand text.

**Big Ideas**
- Identifies story structures and literary terms.
- Analyzes character traits, motivations, conflicts and relationships and identifies with fictional characters in human situations as a means of relating to others.
- Realizes the importance of literature as a mirror of human experience, reflecting human motives, conflicts and values.
- Identifies characteristics of point of view.

**Focus Lesson**

**Connection**
Read the first paragraph on page 55 of “An African Story” and ask students what they learned from this passage about writing their own stories.

**Direct Instruction**
Because this lesson focuses on characterization, ask students what they know about the main character of the first story. Responses may include: a young pilot in the RAF; a white hunter who loved rare, wild animals like the sable antelope.

Explain that the above character descriptions are clearly stated by the author of the first story, so ask students what characteristics they might
infer about the pilot and how the text support the inferences. Responses may include: adventurous; irresponsible; lacking judgment when he deviated from his flight plan and orders by flying too low to look at wild animals; and unlucky when he experienced engine failure and was forced to land his plane in a remote area.

Explain to the class that the exposition—character, setting, and conflict—is the only significantly developed part of the first story’s plot. Ask students to identify events for the rising action and conclusion. Explain that the pilot’s story about his encounter with the old man, the main character in the second story, provides a structure for the second story.

Ask students what point of view the author chose and why his choice was a good one.

Review with students the different ways authors develop characters:
- Describe physical characteristics
- Show how a character speaks, acts, thinks, and feels
- Show how a character reacts to another character

Explain that descriptions may be stated directly or inferred, requiring readers to make inferences.

Tell students to write the title “An African Story: Characters” on the next blank page of their writing notebooks and to add the title to their table of contents.

While you read out loud, beginning with the third paragraph on page 55 and reading to the end of page 57, instruct students to jot down in their writing notebooks the character descriptions of the old man and Judson.

Active Engagement during Direct Instruction
- Students participate in a class discussion about the exposition of “An African Story.”
- Students identify and list character descriptions of the old man and Judson.

Shared Reading
- Do a shared reading of the first paragraph on page 55 as the connection for this lesson and continue reading pages 55–57 during Direct Instruction.

Link to Work Period
- Tell students to focus their literature circle discussions on the story’s characters and their conflicts, and to continue their work for their literature-circle job assignments.

Work Period

Independent Reading
- Students do their literature circle work and have a discussion about “An African Story.”

Sharing/Closure
- Ask students to share character descriptions of the old man and Judson. For the old man, responses may include:
  - lonely
  - leaning on his stick
  - small and thick and well over 70 years
- rheumatism had tied his body into knots
- face...covered with gray hair
- moved mouth only on one side (ask what “inferred” means)
- wore a dirty, white topee (ask what a “topee” is)
- limped fast across the grass

For Judson, responses may include:
- black hair hung all over his long red face
- tall and skinny
- muttered to himself
- sweated through his greasy white shirt
- odd, lifeless mouth hung open as though his jaw was too heavy
- dribbling down the middle of his chin
- twitching around the corners of his eyes

Instruct Discussion Directors to collaborate with the Story Structure Analysts and the Literary Luminaries to prepare and write on a large sheet of poster paper two to three good questions to use for the next lesson’s whole class discussion about “An African Story.”

Instruct Vocabulary Enrichers and Creative Technique/Language Analysts to prepare a list of new vocabulary words for the class to learn, noting the page and paragraph numbers for not only the words, but also the passages that effectively appeal to readers’ senses.

Instruct Illustrators to be prepared to share their conceptual drawings.

**Opportunities for Assessment**

- Assess students’ engagement in class discussions and active participation in literature circles, and their progress with literature-circle job assignments.
- Assess students’ characterization notes in their writing notebooks.
Lesson 16: Applying Story Elements to “An African Story”

**Materials**
- *Skin and Other Stories* by Roald Dahl, “An African Story”
- *Academic Workout: Literature*, Lessons 28–29, “Focus on Fiction” (for instructional lesson support)
- Students’ short story folders with individual job sheets and any other materials students need to do their literature circle jobs
- Writing notebooks
- “Literature Circle” student-created posters
- “Protagonist-Antagonist Conflicts” handout (attached)

**Intended Learning**
- Students apply story elements in literary terms so they can examine story structure to reflect on, analyze, and discuss text.
- Students use context clues and make inferences to gain meanings of words and passages so they can expand their vocabulary and develop higher levels of comprehension.

**Standards**
- Infer by making connections within and among texts.
- Sequence events, procedures, ideas.
- Locate and recall info in different text structures (cause and effect, problem/solution).
- Summarize and organize info about a topic in a variety of ways (graphic organizers, etc).
- Analyze a variety of text to make predictions and draw conclusions.
- Apply literary terminology and knowledge of literary techniques to understand text.

**Big Ideas**
- Identifies story structures and literary terms.
- Identifies the parts of a plot.
- Analyzes character traits, motivations, conflicts and relationships and identifies with fictional characters in human situations as a means of relating to others.
- Realizes the importance of literature as a mirror of human experience, reflecting human motives, conflicts and values.
- Identifies characteristics of point of view.

**Focus Lesson**

**Connection**
Ask students if they can recall an experience where they could not stand to see a person, an animal, a bird, or some other living being suffer.

**Notes**

Reading Workshop | Lesson 16: Applying Story Elements to “An African Story”
Reading Workshop | Lesson 16: Applying Story Elements to “An African Story”

**Direct Instruction**

Reemphasize the importance of being able to make inferences to understand a story. For example, ask students to explain why the old man “lifted the (iron) bar and brought it down hard upon the animal’s head.” The old man goes on to accuse Judson of killing his dog because Judson broke his back.

Model for students how to select text passages, noting page and paragraph numbers. Ask students what they infer about Judson by what he says:

- “He wouldn’t stop licking that old place on his paw. I couldn’t stand the noise it made. You know I can’t stand noises like that, licking, licking, licking. I told him to stop. He looked up and wagged his tail; but then he went on licking. I couldn’t stand it any longer, so I beat him.” (page 57 at the end of the page and page 58 at the beginning of the page)
- “Cow won’t stop chewing,”… “It’s the noise, can’t you hear it? Crunchy noise like she was chewing pebbles, only she isn’t; she’s chewing grass and spit. Look at her, she goes on and on crunching, crunching, crunching, and it’s just grass and spit. Noise goes right into my head.” (page 59, paragraphs 2 and 4)
- “The old man drank his (tea) hot and made loud sucking noises as he drank.”
  “Stop.”...
  “That noise, that sucking noise you’re making.” (page 65, paragraphs 1 and 3)

Distribute the “Protagonists-Antagonists Conflicts” handout (attached) and ask students who the story’s protagonist and antagonist are. Follow up by asking what their conflicts are and what type of conflicts they are. Direct students to complete and hand in their “Protagonists-Antagonists Conflicts” handouts.

Tell students to collect yesterday’s assignments, their new vocabulary words, questions, and selected passages from the story.

Explain that their questions and passages should elicit responses that demonstrate thoughtful thinking, wonderment, or imaginings.

**Active Engagement during Direct Instruction**

Students participate in a character-study class discussion.

Students complete their “Protagonists-Antagonists Conflicts” handouts that demonstrate their understanding of characters and their conflicts.

**Shared Reading**

Instruct each literature circle’s Vocabulary Enricher and CreativeTechnique/Language Analyst to refer to his or her list of vocabulary words to learn, citing page and paragraph numbers, and to ask students to use context clues to determine their meanings. Students report out their findings.

Instruct each literature circle’s Vocabulary Enricher and CreativeTechnique/Language Analyst to select one passage from “An African Story” that effectively appeals to readers’ senses. The Analyst states the page and paragraph number so the class can follow along while the Analyst or another group member reads the passage to the class.

Instruct each literature circle’s Discussion Director to lead a class discussion about “An African Story,” eliciting responses to his or her group’s prepared and posted questions about the story.

Instruct each literature circle’s Illustrator to shares his or her conceptual drawing about the story and ask the class what it thinks his or her intended meaning is.
Lesson Plan  | Grade 7: Unit 2: Short Story and Picture Book Genre Study

Link to Work Period
- Direct students to reconvene in their literature circles.

Work Period

Independent Reading
- Students complete their literature circle job assignments so their groups can submit them in their entirety.

Sharing/Closure
- Ask students what worked well for them in their preparation and implementation of class discussions.
- Tell students they will read the short story “Champion of the World” over the next few days as Shared Reading.

Opportunities for Assessment
- Assess students’ contributions to class discussions.
- Assess students’ understandings of protagonist-antagonist conflicts.
- Assess literature circles’ quality and thoroughness of their job assignments (submitted in their entirety).
- Review students self and group evaluations of individual and group work, explaining, specifically, what changes they would make to improve their group discussions and individual work products.
Protagonist-Antagonist Conflicts

You have personally met many protagonists and antagonists in your life and in stories you have read.

- The protagonist in a story is the main character.
- The antagonist is the character who causes the struggle for the protagonist.
- This struggle is called the conflict. There are four main types of conflict:
  (1) character vs. self, (2) character vs. character, (3) character vs. nature, and (4) character vs. society.

Identify the protagonist, the antagonist, and their conflicts in “An African Story.”
Write the correct responses in the appropriate places on the graphic organizer below.
Then at the bottom of the page, give two examples showing the protagonist and antagonist in conflict.

Protagonist-Antagonist Conflict
Example: 
Example: 
Example: 

Reading Workshop | Lesson 16: Applying Story Elements to “An African Story”
--- | ---
## Lesson Plan

### Grade 7: Unit 2: Short Story and Picture Book Genre Study

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# Lesson 17: Developing New and Story-Specific Vocabulary and Recognizing Figures of Speech and Figurative Language in “The Champion of the World”

**Materials**
- *Skin and Other Stories* by Roald Dahl, “The Champion of the World”
- Academic Workout: Reading, Lesson 15, “Comprehension Skills” (for instructional lesson support)
- Academic Workout: Vocabulary, Lessons 20, 22–23 “Word Power” (for instructional lesson support)
- Academic Workout: Literature, Lesson 48 “Elements of Literature” (for instructional lesson support)
- “New and Story-Specific Vocabulary, Figures of Speech, and Figurative Language” handout based on “The Champion of the World,” pages 144–156 (attached)
- “Strategies to Use to Figure out Unfamiliar Words and Figurative Language” chart (begun in Reading Lesson 9)
- Writing notebooks
- Dictionaries

**Standards**
- Infer by making connections within and among texts.
- Determine meaning of words using context clues and structural clues.
- Locate meanings, pronunciations, and derivations of unfamiliar words using references.
- Apply literary terminology and knowledge of literary techniques to understand text.
- Understand how figurative language supports meaning in a given text.

**Intended Learning**
- Students apply story elements in literary terms so they can examine story structure to reflect on, analyze, and discuss text.
- Students recognize how informal language (such as idioms, slang and dialect, and dialogue) are used to develop character, conflict, and plot so they can make connections within a story and use language variations in their own stories.
- Students recognize effective uses of figurative language, dialogue, and descriptive images so they can appreciate good descriptive writing and apply similar writing techniques to their own narrative writing.
- Students use context clues to figure out story-specific vocabulary so they can become more confident readers.
- Students use dictionaries to look up unknown words so they can form habits of using this resource when they cannot figure out word meanings.

**Big Ideas**
- Analyzes character traits, motivations, conflicts and relationships and identifies with fictional characters in human situations as a means of relating to others.
- Realizes the importance of literature as a mirror of human experience, reflecting human motives, conflicts and values.
- Recognizes the effective usages of figurative language, dialogue and descriptive images.

## Focus Lesson

**Connection**

Give every student four or five raisins. Read page 44, paragraphs 1–4 of “The Champion of the World,” then ask students what they think Claud and Gordon are going to do with 196 soaked raisins. Ask students if they or anyone close to them are hunters, and if they can imagine catching anything with those raisins.

**Notes**

⚠️ Recommended: Maintain continuity of the story by not stopping to explain any word or passage meanings until after Shared Reading.

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# Reading Workshop

Lesson 17: Developing New and Story-Specific Vocabulary and Recognizing Figures of Speech and Figurative Language in “The Champion of the World”
Direct Instruction

Establish new literature circles for comprehension and vocabulary work.

tell students they are going to read “The Champion of the World” from Skin and Other Stories as Shared Reading during the next three days, not only because the story has very specific language about hunting that many students may not know, but also because the story is full of a variety of descriptive language that the author uses very effectively.

Explain that each day after Shared Reading, students will break up into their literature circles, but the goal of this circle is different than the previous ones because the entire focus will be on developing meanings of the story’s new words and descriptive passages.

Distribute the “New and Story-Specific Vocabulary, Figures of Speech, and Figurative Language” handout (attached) based on “The Champion of the World,” pages 144–156.

Review dialect, idioms, informal language, slang, colloquialisms, figures of speech, and figurative language to ensure that students understand that authors use these language variations to develop character, conflict, and plot.

Tell students that the goal of their literature circle is to use dictionaries and the reading skills they have learned to figure out what the words and passages mean.

Review the “Strategies to Use to Figure out Unfamiliar Words and Figurative Language” chart (begun in Reading Lesson 9).

Tell students they can jot down meanings they already know before Shared Reading begins.

Tell students they can jot down meanings they figure out during the oral reading only if they can continue following the plot of the story.

Ask for volunteers to alternate reading our loud five words or phrases at a time from the “New and Story-Specific Vocabulary, Figures of Speech, and Figurative Language” handout while the class follows, and to write any word or phrase meanings they know. Tell students they can share meanings during their literature circle work.

Explain that every student must complete the story-specific vocabulary handout and hand it in to be assessed, so the effectiveness of individual and group work is important.

Active Engagement during Direct Instruction

Students review out loud the words and passages from the story.

Students write meanings they already know or figured out during Shared Reading on the story-specific vocabulary handout.

Shared Reading


Link to Work Period

Explain that some words may be used for more than one part of speech. For example, fool is used as a noun or a verb:

He is a fool. (noun) or

You could fool me. (transitive verb)

Explain that it’s a good idea to note how a word is used in the text. Explain further that nouns are often preceded by an article or determiner such as a, an, or the.
Work Period

Independent Reading
(no independent reading in this lesson)
- Students use dictionaries to look up unknown words.

Sharing/Closure

- Ask students if their work in determining story-specific vocabulary and passage meanings gave them clues about the story’s content.

Opportunities for Assessment

- Assess students’ completion of their story-specific vocabulary handouts, noting how extensive their vocabulary and experiential backgrounds are.
New and Story-Specific Vocabulary, Figures of Speech, and Figurative Language
(from Skin and Other Stories by Roald Dahl, “The Champion of the World,” pages 144–156)

Directions: Use context clues from the story and your dictionary for the meanings of the words and passages. Write the meaning after each word.

1. a washout (slang, page 144)

2. the clink (colloquialism, page 146)

3. many keepers (page146)

4. poaching (page146)

5. a bloody fool (British slang, page147)

6. a pheasant (page147)

7. wily tricks (page147)

8. the spoils (page147)

9. a hare (page147)

10. a brace (a tool from which something can be hung) of partridges (page147)

11. stepped up the tempo (page147)

(continued)
12. subtle change (page147)

13. tight-lipped (page147)

14. a brewer (page148)

15. arrogant manner (page148)

16. loathed all persons of humble station (page148)

17. shooting parties (page148)

18. an enormous black Rolls-Royce (page148)

19. debilitated gentlemen (page156)

20. feeding grounds (page154)

21. keel over, fall over belly side up (page155)

22. rapt (page155)

**Figures of Speech or Figurative Language**

23. “Take off that yellow pullover...You’ll be shining like a bloody beacon...” (page144)

24. “Claud...wore a brown cloth cap with the peak pulled down low over his eyes, and he looked like an apache actor out of a nightclub.” (page145)
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25. “a crusade” (page 147)

26. “(The pheasant) becomes absolutely rooted to the spot, and there he stands pumping his silly neck up and down just like it was a piston...” (page 151)

27. “The cockerel has a funny little paper hat over its head, like an ice-cream cone upside down...” (page 152)

28. “…they’d (the pheasants) be dropping out of the trees like apples,...” (page 155)

29. “Mr. Hazel...a big cheese in a little world...” (page 156)

| Reading Workshop | Lesson 17: Developing New and Story-Specific Vocabulary and Recognizing Figures of Speech and Figurative Language in “The Champion of the World” |
Lesson 18: Developing New and Story-Specific Vocabulary and Recognizing Figures of Speech and Figurative Language in “The Champion of the World”

Materials

- SKIN and Other Stories by Roald Dahl, “Champion of the World”
- Academic Workout: Reading, Lesson 15, “Comprehension Skills” (for instructional lesson support)
- Academic Workout: Literature, Lesson 48, “Elements of Literature” (for instructional lesson support)
- “New and Story-Specific Vocabulary, Figures of Speech, and Figurative Language handout based on “The Champion of the World,” pages 144–156 (see Reading Lesson 17) and pages 157–166 (attached)
- “Strategies to Use to Figure out Unfamiliar Words and Figurative Language” chart (begun in Reading Lesson 9)
- Writing notebooks
- Dictionaries

Intended Learning

- Students apply story elements in literary terms so they can examine story structure to reflect on, analyze, and discuss text.
- Students recognize how informal language (such as idioms, slang and dialect, and dialogue) are used to develop character, conflict, and plot so they can make connections within a story and use language variations in their own stories.
- Students recognize the effective uses of figurative language, dialogue, and descriptive images so they can appreciate good descriptive writing and apply similar techniques to their own narrative writing.
- Students use context clues to figure out story-specific vocabulary so they become more confident readers.
- Students use dictionaries to look up unknown words so they can form habits to use this resource when they cannot figure out meanings of words.

Standards

- Infer by making connections within and among texts.
- Determine meaning of words using context clues and structural clues.
- Locate meanings, pronunciations, and derivations of unfamiliar words using references.
- Apply literary terminology and knowledge of literary techniques to understand text.
- Understand how figurative language supports meaning in a given text.

Big Ideas

- Analyzes character traits, motivations, conflicts and relationships and identifies with fictional characters in human situations as a means of relating to others.
- Realizes the importance of literature as a mirror of human experience, reflecting human motives, conflicts and values.
- Recognizes the effective usages of figurative language, dialogue and descriptive images.

Focus Lesson

Connection

Ask students when the use of offensive expressions or coarse language is effective or ineffective in writing.

Direct Instruction

Tell students that the use of offensive or coarse language is sometimes effective to develop character, conflict, and plot, but its overuse may diminish its effectiveness. Tell them that writers try to appeal to as many
audiences as possible and are very aware of how their word choices affect their readers.

Tell students to have their “New and Story-Specific Vocabulary, Figures of Speech, and Figurative Language” handout based on “The Champion of the World,” pages 144–156, on their desks to make additions to or changes of meanings as the class reads.

Instruct them to follow along closely while you read and be prepared to share their explanations about the story with the class during Shared Reading.

Active Engagement during Direct Instruction
Prepare to read along and jot any meanings of words or passages from pages 144–156 of “The Champion of the World.”

Shared Reading
Do a shared reading of pages 144–156 from “The Champion of the World.”

Link to Work Period


Instruct students to break into their literature circles and follow the same process from the previous lesson.

Work Period

Independent Reading
(no independent reading in this lesson)

- Students read out loud in their literature circles the story-specific words and phrases on their handouts, discuss meanings they know, and write them down.
- Students use dictionaries to find unknown words and write their meanings on the handouts.

Sharing/Closure

- Ask students if they consider Dahl’s use of coarse language effective and why or why not.

Opportunities for Assessment

- Observe and assess students’ contributions to their literature circle work.
Lesson Plan

Grade 7: Unit 2: Short Story and Picture Book Genre Study

Literature Circle Names: __________________________________________________________
______________________________________________________________________________

New and Story-Specific Vocabulary, Figures of Speech, and Figurative Language
(from Skin and Other Stories by Roald Dahl, “The Champion of the World,” pages 157–166)

Directions: Use context clues from the story and your dictionary for the meanings of the words and passages. Write the meaning after each word or passage.

Vocabulary
1. vermin (page 157)
2. a nipper (British colloquialism, page 158)
3. wistful (page 158)
4. loiterin(g) (page164)

Figures of Speech or Figurative Language
5. “…there’s no guarantee they won’t take a pot at a poacher now and again.” (page 157)
6. “…Mum standing over him digging the grapeshot out of his buttocks with a potato knife.” (page158)
7. “…covered in tiny little white scars he looked exactly like it was snowing.” (page158)
8. “Poacher’s arse, they used to call it,” (page158)
9. “The place was absolutely stiff with birds.” (page160)
10. “The cocks were slim and beautiful, with long tails and brilliant red patches around the eyes, like scarlet spectacles.” (page160)
11. “…all poachers react…on sighting game…like women who sight large emeralds in a jeweler’s window,…” (page160)
12. “He started crawling away swiftly on all four, like some kind of a monkey.” (page162)

(continued)
Lesson Plan | Grade 7: Unit 2: Short Story and Picture Book Genre Study

13. “...his huge tight buttocks were winking at the sky...” (page162)

14. “...spit...looked like a little baby oyster lying there.” (page163)

15. “...a row of small discolored teeth, one of them black, the others quince and ocher.” (page164)

16. “...the noise of our footsteps...echoing around the walls of the forest as though we were walking in a cathedral.” (page165)

17. “‘This isn’t a nature study,’ Claud said. ‘Please be quiet.’” (page166)
Lesson Plan
Grade 7: Unit 2: Short Story and Picture Book Genre Study

Lesson 19: Developing New and Story-Specific Vocabulary and Recognizing Figures of Speech and Figurative Language in “The Champion of the World”

Materials
- Skin and Other Stories by Roald Dahl, “The Champion of the World”
- Academic Workout: Reading, Lesson 15, “Comprehension Skills” (for instructional lesson support)
- Academic Workout: Literature, Lesson 48, “Elements of Literature” (for instructional lesson support)
- “Strategies to Use to Figure out Unfamiliar Words and Figurative Language” chart (begun in Reading Lesson 9)
- Writing notebooks
- Dictionaries

Intended Learning
- Students apply story elements in literary terms so they can examine story structure to reflect on, analyze, and discuss text.
- Students recognize how informal language (such as idioms, slang, and dialect) and dialogue are used to develop character, conflict, and plot so they can make connections within a story and use language variations in their own stories.
- Students recognize effective uses of figurative language, dialogue, and descriptive images so they can appreciate good descriptive writing and apply similar writing techniques to their own narrative writing.
- Students use context clues to figure out story-specific vocabulary so they can become more confident readers.
- Students use dictionaries to look up unknown words they can form habits to use this resource when they cannot figure out meanings of words.

Standards
- Infer by making connections within and among texts.
- Determine meaning of words using context clues and structural clues.
- Locate meanings, pronunciations, and derivations of unfamiliar words using references.
- Apply literary terminology and knowledge of literary techniques to understand text.
- Understand how figurative language supports meaning in a given text.

Big Ideas
- Analyzes character traits, motivations, conflicts and relationships and identifies with fictional characters in human situations as a means of relating to others.
- Realizes the importance of literature as a mirror of human experience, reflecting human motives, conflicts and values.
- Recognizes the effective usages of figurative language, dialogue and descriptive images.

Focus Lesson

Connection
Ask students if they recall a time where they planned something that was such a success they became overly pleased with themselves.

Notes
Lesson 19: Developing New and Story-Specific Vocabulary and Recognizing Figures of Speech and Figurative Language in “The Champion of the World”
Direct Instruction

Ask students to focus on and consider the story's events the author included in the rising action to create suspense.

Tell students to have their “New and Story-Specific Vocabulary, Figures of Speech, and Figurative Language” handout based on “The Champion of the World,” pages 157–166, on their desks to make any additions to or changes of meanings as you read.

Instruct them to follow along closely while you read and be prepared to share explanations about the story with the class during Shared Reading.

Active Engagement during Direct Instruction

Students prepare to read along and jot any meanings of words or passages that are not completed on their “New and Story-Specific Vocabulary, Figures of Speech, and Figurative Language” handouts based on “The Champion of the World,” pages 157–166.

Shared Reading

Do a shared reading of pages 157–166 from “The Champion of the World.”

Link to Work Period

Collect the completed handouts for pages 157–166.


Instruct students to break into their literature circles and follow the same literature circle process from the previous lesson.

Work Period

Independent Reading

(independent reading not part of this lesson)

• Students read story-specific words and phrases from their handouts out loud while they’re in their literature circles, discuss the meanings they know, and write them down on their handouts.

• Students use dictionaries to define unknown words and write their meanings on their handouts.

Sharing/Closure

• Ask students to share examples of how the author effectively built suspense into the story.

Opportunities for Assessment

• Observe and assess students’ contributions to their literature circle work.

Lesson Plan

Grade 7: Unit 2: Short Story and Picture Book Genre Study

Literature Circle Names: ______________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________

New and Story-Specific Vocabulary, Figures of Speech, and Figurative Language

Directions: Use context clues from the story and your dictionary for the meanings of the words and passages. Write the meaning after each word.

Vocabulary
1. brilliantly illuminated (page 170)

2. a vicar and vicarage (page 173)

3. a slight proprietary air (page 173)

4. the pram (page 174)

5. the bonnets (page 177)

6. superbly (page 177)

Figures of Speech or Figurative Language
7. “It was a deep muffled sound as though a bag of sand had been dropped from about shoulder height.” (page 167)

8. “It’s (the pheasant) is doped to the gills.” (page 167)

9. “His face was bright, his eyes big and bright and wonderful, and he was staring around him like a child who has just discovered that the whole world is made of chocolate.” (page 168)

10. “...there was a pile of pheasants as big as a bonfire.” (page 169)

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<tr>
<td>11. “You’re the champion of the world.” (page170)</td>
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<td>12. “A taxi is anonymous,...” (page171)</td>
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<td>13. “There’s six brace of them for you, Charlie, ...” (page172)</td>
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<td>14. “Right through the village bold as brass, ...” (page174)</td>
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<tr>
<td>15. “...put him (the baby) under a cold tap.” (page175)</td>
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<tr>
<td>16. “...there was a funny little white hat...perched right on the top of her head, like a mushroom.” (page176)</td>
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<tr>
<td>17. “...settled themselves (the pheasants) like a swarm of locusts all over the front of my filling station.” (page177)</td>
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Reading Workshop

| Lesson 19: Developing New and Story-Specific Vocabulary and Recognizing Figures of Speech and Figurative Language in “The Champion of the World” |
Lesson 20: Celebrating the Completion of Reading Short Stories and “The Champion of the World”

### Materials

- *Skin and Other Stories* by Roald Dahl, “Champion of the World”
- *Academic Workout: Reading*, Lesson 15, “Comprehension Skills” (for instructional lesson support)
- *Academic Workout: Literature*, Lessons 48, “Elements of Literature” (for instructional lesson support)
- “New and Story-Specific Vocabulary, Figures of Speech, and Figurative Language” handout from “The Champion of the World,” pages 167–178 (see Reading Lesson 19)
- “Strategies to Use to Figure out Unfamiliar Words and Figurative Language” chart (begun in Reading Lesson 9)
- Writing notebooks
- Dictionaries
- Celebration plan

### Intended Learning

- Students apply story elements in literary terms so they can examine story structure to reflect, analyze, and discuss text.
- Students recognize how informal language (such as idioms, slang and dialect, and dialogue) are used to develop character, conflict, and plot so they can make connections within a story and use language variations in their own stories.
- Students recognize the effective uses of figurative language, dialogue, and descriptive images so they can appreciate good descriptive writing and apply similar writing techniques to their own narrative writing.
- Students use context clues to figure out story-specific vocabulary so they can become more confident readers.
- Students use dictionaries to look up unknown words so they can form habits to use this resource when they cannot figure out meanings of words.

### Standards

- Infer by making connections within and among texts.
- Determine meaning of words using context clues and structural clues.
- Locate meanings, pronunciations, and derivations of unfamiliar words using references.
- Apply literary terminology and knowledge of literary techniques to understand text.
- Understand how figurative language supports meaning in a given text.

### Big Ideas

- Analyzes character traits, motivations, conflicts and relationships and identifies with fictional characters in human situations as a means of relating to others.
- Realizes the importance of literature as a mirror of human experience, reflecting human motives, conflicts and values.
- Recognizes the effective usages of figurative language, dialogue and descriptive images.

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**Focus Lesson**

**Connection**

Ask students if they have ever been shocked to learn of or observe someone, who they thought was very proper, acting totally different than expected.

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**Reading Workshop**

Lesson 20: Celebrating the Completion of Reading Short Stories and “The Champion of the World”
Direct Instruction

Ask students to be prepared to share a theme statement. Also ask them what message or lesson the author was trying to convey.

Ask students to focus and reflect on the events the author included in the story’s falling action and denouement and resolution.

Tell students to have their “New and Story-Specific Vocabulary, Figures of Speech, and Figurative Language” handouts based on “The Champion of the World,” pages 167–178 on their desks to make any additions to or changes of meanings as you read.

Instruct students to follow along closely while you read and be prepared to share explanations about the story with the class during Shared Reading.

Active Engagement during Direct Instruction

Students prepare to read along and jot down any incomplete word or passage meanings on their “New and Story-Specific Vocabulary, Figures of Speech, and Figurative Language” handouts for pages 167–178.

Shared Reading


Link to Work Period

Collect the completed handouts for pages 167–178.

Instruct students to prepare to celebrate their short story reading successes.

Work Period

Independent Reading

(independent reading not part of this lesson)

• Celebration Time!

Sharing/Closure

• Ask students to share their reactions to the last reading of “The Champion of the World.”
• Ask students to identify the story’s climax.
• Ask students what they think the theme(s) of the story is (are).

Opportunities for Assessment

• Assess students’ individual and group contributions to class and group discussions.