Chapter 11

Sharing Our Responses to Texts and Revising Meaning
Questions Based on Judith Langer’s Stances of Envisionment

**Being Out and Stepping Into an Envisionment**—attempting to make initial contacts with the genre, content, structure, and language of the text.

- What prior knowledge of the author, genre, topic or title of this text did you bring to the text? Did having (or not having) prior knowledge make it easier (or harder) to connect with the text? If so, why?
- Did anything about the language or the setting of the text draw you into the text and help you to *be* there? If so, what? What else helped you to get into the story world?
- As you began reading, could you make a movie in your head? If so, what did you see? If not, why not?
- Did you immediately feel a kinship with the characters or were they hard to relate to? Explain why you could or could not relate to the characters. Has the text called up any personal memories for you of experiences, events, people? If so, what has come to mind?

**Being In and Moving Through an Envisionment**—immersing oneself in the text and using the previous envisionment to further the construction of meaning.

- As you have moved further into the text, have you found yourself to be transported into the text world or so caught up in the story that you lost track of the time? If so, what engaged you? If not, what is causing your feeling of distance?
- Have you made predictions as you read that have panned out? If so, what did you predict? Have any of your own predictions been thwarted by a surprising turn in the text? If so, in what ways have you revised meaning and formed new expectations or interpretations?
- Has your relationship with the characters deepened? With whom do you most empathize and why?
- Has anything you have read further in the text illuminated or given you a new perspective on something you previously read but now see in a new light? If so, what?
- Has the text called up any additional personal connections for you or caused you to look again at previous connections? What connections have come up for you?

**Stepping Back and Rethinking What Ones Knows**—using one’s growing understandings to step back and reflect upon the text or upon one’s own life.
- Is there anything about the impact of this text upon you as a reader that has caused you to rethink what you already know about this author, genre, or topic or arrive at new insights you will take away with you? If so, what new perspectives do you have?

- What application does this text have to your own life?

- Is there anything that you think about differently as a result of reading this text? If so, what?

- Is there anything that you will do differently as a result of reading this text? If so, what?

Stepping Out and Objectifying the Experience- - distancing oneself from the final envisionment to reflect on and evaluate the reading activity, one’s understanding, and one’s reactions.

- What did you like best or least about this text?

- What did the author do (or not do) that caused you to respond to this text as you did?

- Reflect upon the process of your meaning making as a reader and evaluate the quality of your experience. To what degree was the experience rewarding (or unrewarding) for you? Why?

(Adapted from Langer, 1989)
Literature Circles Roles

Before we look at the basic roles, a few comments. First of all, as we have already said, the roles sheets are supposed to be transitional, temporary devices. The goal of all role sheets is to make role sheets obsolete. Secondly, all of these task descriptions are designed to support genuine collaborative learning by giving kids clearly defined, interlocking jobs to do. Further, the sheets enact some important ideas about reading: among these, that readers who approach a text with their prior knowledge activated and with some clear-cut, conscious purpose will comprehend more. So the roles sheets are meant to help kids read better and discuss better. There is also a management dimension to the role sheets: whenever teachers move to a decentralized cooperative group structure, they are essentially giving up some degree of direct guidance over the kids, and so the role sheets are a kind of teacher surrogate—a written guide to the work at hand.

How do these sheets figure in a real-life lit circles group meeting? They exist to help spark or sustain natural conversation, not to guide or provide the bulk of the talk. This means that when a group sits down to talk, the conversation may be started by anyone, may take off in any direction, and needn’t return. There’s no obligation to “work through” any or all of the notes on people’s role sheets. Indeed, if kids or teachers misconstrue the role sheets as the main focus of a group’s interaction, then literature circles marching mechanically through their roles, reading their notes aloud. There will be no interaction, debate, challenge, give-and-take, no building on other people’s ideas and interpretations. Such misdirected groups tend to finish their “discussion” quickly and then stare at each other with nothing left to say.

This is why we often tell students that in a successful lit circle meeting you may never refer to your role sheets. After all, if everyone comes to the group with lots to talk about, who needs a sheet? Especially in the beginning day of lit circles, we make sure that students don’t mistake the role sheets for a business-as-usual worksheet in disguise. Since respecting students’ ideas and inviting genuine conversation into the classroom is contrary to most kids’ experience of schooling, we have to highlight the shift in expectations that literature circles embody.

In mature literature circle classrooms, role sheets are usually abandoned when groups are capable of lively, text-centered, multifaceted book discussions drawn from open-ended entries in response logs. How do groups reach this stage? By using the roles for a good while, repeatedly adopting a half-dozen different angles on their reading; by amassing a repertoire of group discussion roles; and by practicing within a safe structure until less guidance is needed. Once kids have used a variety of roles and had plenty of successful group meetings, then the structured roles are less necessary, and
wise teachers phase them out, replacing them with a reading log. After all, the goal of literature circles is to have natural and sophisticated discussions of literature—and once that is happening, we want to remove any artificial or limiting elements immediately.
Assignment for tomorrow p___ -p___


Name

Group

Book

Assignment p_____ -p_____

Questioner: Your job is to write down a few questions that you have about this part of the book. What were you wondering about while you were reading? Did you have questions about what was happening? What a word meant? What a character did? What was going to happen next? Why the author used a certain style? Or what the whole thing meant? Just try to notice what you are wondering while you read, and jot down some of those questions either along the way or after you're finished.

Questions about today's reading:
### Literary Luminary

Your job is to locate a few special sections or quotations in the text for your group to talk over. The idea is to help people go back to some interesting, powerful, funny, puzzling, or important sections of the reading and think about them more carefully. As you decide which passages or paragraphs are worth going back to, make a note why you picked each one. Then jot down some plans for how they should be shared. You can read passages aloud yourself, ask someone else to read them, or have people read them silently and then discuss.

<table>
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<tr>
<th>Page No. &amp; Paragraph</th>
<th>Reason for Picking</th>
<th>Plan for Reading</th>
</tr>
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</table>

**Assignment p________ -p________**
Name

Group

Book

Assignment p___ -p____

**ILLUSTRATOR:** Good readers make pictures in their minds as they read. This is a chance to share some of your own images and visions. Draw some kind of picture related to the reading you have just done. It can be a sketch, cartoon, diagram, flowchart, or stick-figure scene. You can draw a picture of something that happened in your book, or something that the reading reminded you of, or a picture that conveys any idea or feeling you got from the reading. Any kind of drawing or graphic is okay—you can even label things with words if that helps. *Make your drawing on the other side of this sheet or on a separate sheet.*

**Presentation plan:** Whenever it fits in the conversation, show our drawing to your group. You don't necessarily have to explain it. You can let people speculate what your picture means, so they can connect your drawing to their own ideas about the reading. After everyone has had a say, you can always have the last word: tell them what your picture means, where it comes from, or what it represents to you.
Name

Group

Book

Assignment p____ -p____

**Connector:** Your job is to find connections between the book and you, and between the book and the wider world. This means connecting the reading to your own past experiences, to happenings at school or in the community, to stories in the news, to similar events at other times and places, to other people or problems that you are reminded of. You may also see connections between this book and other writings on the same topic, or by the same author.

Some connections I made between this reading and my own experiences, the wider world, and other texts or authors:

Assignment for tomorrow p____ -p____

Guidelines for Peer Writing and Response Groups: Adapted from Peter Elbow

NEEDED:
- A group of 3-6 students
- A willingness to read original writing aloud
- The ability to listen openly to the responses of readers
- Confidence in your perception of the paper read
- A willingness to share your experience of the paper with the writer

METHOD:
- Student reads his/her paper orally to the group as each member of the group reads silently
- Reading the paper twice is sometimes advisable as is waiting after the last reading before commenting

RESPONDING TO THE WRITER:
Try to play all these roles:
- Listener
- Supportive reader and responder
- Analytical reader and responder
- Diagnoser of areas needing improvement
- Suggester of revision options

Offer the following types of responses:
- Pointing – to key words or phrases that seem strong or weak
  - I really like…
  - I could picture this because . . .
  - The phrase _was especially vivid to me because . . .
- Summarizing – the writing in a single sentence or in a word from or not from the text
  - The main thing I heard you say was…
  - One word that summarizes your piece for me is . . .
  - One word not in the text that captures its essence is . . .
- Telling – what you were thinking or feeling when you heard the paper being read aloud or as you reread it silently
  - My first reactions were…And then I felt…And then I noticed…
  - I could really identify when . . .
  - This reminds me of . . .
- Showing – how the writing affected you as a reader by comparing it to something else
  - If your paper were weather it would be ______________ because . . .
  - Your piece is like . . . (compare to an art work) because . . .
  - I see you using a telephoto lens when you say ______ because . . .

POINTS FOR THE RESPONDER TO REMEMBER:
- Be descriptive rather than evaluative in your responses.
- Use “I” statements; your response is yours alone.
- Use a positive rather than a negative approach. Reward the writer for a good choice of words, an apt comparison, effective organization of thought, originality, etc.
• Do not think in terms of right and wrong in writing. There is only what communicates and what doesn’t.
• Be an active listener; try to identify main points and put them into your own words. Give specific reactions to specific parts.
• Let the writer know any questions that came to mind as you read the piece of writing.
• Take into consideration the whole paper. Does it “come off”?
• If you sometimes can’t give reactions, don’t.

Teacher Feedback on Student Essays on “The Stolen Party”

CODE: 22115

I think Rosaura feels excited about going to the party. Rosaura's mom doesn't really want Rosaura to go to the party because she thinks only rich people are going. Rosaura is very excited about seeing the monkeys. Rosaura's mom thinks monkeys at a party is nonsense. Rosaura's mom scratched her Christmas dress so she could wear it. Rosaura thought she looked terribly pretty with her white and glossy dress and glossy hair. When Rosaura got to the party Señora Ines also seemed to notice how pretty she looked. Señora Ines wanted Rosaura to serve the drinks because she was the only one who wasn't boisterous at the party. I think Rosaura felt angry with Rosaura's cousin because she was saying that she wasn't Luciana's friend. I also think Rosaura was feeling a little nervous because all the questions she was asking. [When Rosaura was passing the cake out and she was giving big slices of cake and give Luciana a thin piece that you could see through.] Rosaura feels a little nervous when the magician chose her to help him. Rosaura feels happy
when the magician tells her thank you. When Rosaura was going home Señora Ines wanted to give her money. Rosaura felt sad because she thought she was going to the party because she was a friend, not because she was going like a slave. Rosaura's feelings change a lot at the end because at the beginning she's excited about going to the party and at the end she's sad.

Dear____________:
You seem to understand this story pretty well and recount what happened accurately. However, the prompt asked you to go beyond retelling the story to explore how what happens to Rosaura affects her view of herself and what the author says to show us that her feelings change. In other words, the prompt is asking you to share your own ideas, opinions, and comments about the incident in the story. You are very insightful when you say that Rosaura thought she was going to the party as a friend and not as a slave. Move this comment up to your introduction and make it your thesis statement. Then, use the rest of your essay to substantiate this claim. Quote from the text to support what you have to say.

Before you turn in your second draft, read your paper out loud to see if it sounds right. Sometimes you can hear where you have made a mistake. Watch for errors in spelling. Good luck!
"It's a rich people's party," was what her mother told her, but Rosaura could not understand the differences between the rich and the non-rich. After all, she was invited by the family and was friend of their daughter, Luciana. So, despite her mother's protest in the beginning, Rosaura attended the party with wonderful enthusiasm. She seemed proud to be able to help out with the drinks, the cake, and even the magic act; for the first time in her life, she felt special. However, Rosaura's view of herself was quickly, and callously shattered by Señora Ines's small token of thanks.

Rosaura considered herself a good friend of Luciana because "they would both finish their homework while Rosaura's mother did the cleaning" everyday after school. They would have tea in the kitchen and even told each other secrets. It was only natural that Rosaura was beguiled by the nature of the invitation. "I'm going because it will be the most lovely party in the whole world," she had said.

Indeed, it was a lovely party. Dressed up in her Christmas dress, Rosaura felt "terribly pretty." She was made even more proud by Señora Ines's compliment, "How lovely you look today, Rosaura." As she stepped into the gala event, she did not consider herself as "the maid's daughter," but as a guest. She felt uniquely special.
to be chosen to serve drinks and pass out cakes. She won the sack race, nobody caught her while playing tag, and her instant popularity while playing charades made her beam with happiness. Her proudest moment came when the magician picked her out of the crowd to assist him in his magic trick. She was fantastic and very brave. The heavy applause won her over and made her feel like she truly belong.

The only sour incident during the party occurred in the beginning when the girl with the bow grilled her about her identity, but Rosaura was prepared for it. However, she was not prepared for what occurred at the end of the party. Feeling as high as a kite, Rosaura greeted her mother at the front entrance. "I was the best behaved at the party," she told her mother with pride. Then Señora Ines came over and bestowed a great compliment on her that made both her and her mother proud. Rosaura waited anxiously for her little gift, but instead, she was handed two bills by Señora Ines.

Rosaura's ego was destroyed. She came to the party thinking she was a welcome guest, but discovered that she was used as a maid. Her view toward herself changed at this moment as well as her view toward rich people, especially Señora Ines. "Rosaura's eyes had a cold, clear look that fixed itself on Señora Ines's face." She feels less important now, and not special at all. Señora Ines, someone whom she loved and respected, made her feel
like a servant instead of a friend. After that incident, Rosaura didn't feel that great about herself or about Señora Ines. The last paragraph in the story described a sort of barrier between the rich and the non-rich. "An infinitely delicate balance" is the line that separates Rosaura from Señora Ines's world. Rosaura finally realized that she could not, and would not be allowed, to cross that perfectly drawn line. Powerful conclusion!

Dear_______:

Congratulations on a fine first draft. You have a strong introduction with a clear thesis. Your main body supports and elaborates upon your introduction. I was especially impressed by the insightful commentary in your conclusion and how you come full circle from your introduction and deepen your interpretation. You also craft the paper well--with ample transitions, a mature vocabulary, use of figurative language, and sentence variety. (Look at the verb you use to end the sentence where I made the first √ mark. What is the past tense for "belong"? You will also want to fix that one minor spelling error. See where I made the second √ mark.)

In your second draft, you might want to consider the significance of the monkey in the story and how it relates to Rosaura's experiences. Do you see any connection? Keep up the good work.
Chart of Minilessons in *The Reading/Writing Connection* to Improve Writing

Teachers need to provide students with direct instruction in the form of mini-lessons to help them practice the three key operations of revision -- adding to, deleting from, or rearranging text for clarity, for impact, or for style. These mini-lessons may be introduced at the prewriting, planning, drafting, or the revising stage of the composing process but should be reinforced as the writer is revising meaning to meet the needs of a reader. Provided below is a chart of all the mini-lessons in The Reading/Writing Connection that are aimed at helping students improve their writing to make a text communicate better. Since a properly edited paper also contributes to the clarity of the message, some of the editing minilessons are also included on the chart.

**Figure Minilessons to Improve Writing**

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<th>What to Do at the Revising Stage</th>
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<td>Beat the Author</td>
<td>Select an element of the author's craft (such as the use of similes or action words) and ask students to revise with these elements in mind.</td>
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<tr>
<td>Chapter 3</td>
<td>Metaphor and Simile Minilesson</td>
<td>Add similes and metaphors to one's own writing.</td>
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<td>Chapter 3</td>
<td>Focus on Descriptive Language</td>
<td>Highlight the author's use of descriptive language and then add descriptive words to one's own text.</td>
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<td>Chapter 3</td>
<td>Focus on Pronouns</td>
<td>Edit to ensure pronouns are used correctly.</td>
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<td>Chapters 4 and 9</td>
<td>Writing a Hook</td>
<td>Revise opening of text to grab the reader's attention.</td>
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<td>Chapter 4</td>
<td>Evaluating the Title</td>
<td>Revise title to capture the essence of the paper better.</td>
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<td>Chapter 5</td>
<td>Analyzing Symbols</td>
<td>Add symbols to the students' own texts.</td>
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<td>Chapter 5</td>
<td>Minilesson on Similes and Metaphors</td>
<td>Create original similes and metaphors to add to students' texts.</td>
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<td>Chapter 5</td>
<td>Letter Format Minilesson</td>
<td>Review writing and revise to conform to proper letter format.</td>
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<td>Chapters 6, 9, 10</td>
<td>Showing, Not Telling</td>
<td>Add more showing description to final draft.</td>
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<td>Chapter</td>
<td>Type of Minilesson</td>
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<td>Chapters 7 and 8</td>
<td>Quoting From the Text</td>
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<td>Chapters 7, 8 and 9</td>
<td>The Microtheme</td>
<td>If students do not formulate a writing plan prior to the rough draft, they may restructure their essay at the revising stage using the microtheme.</td>
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<td>Chapter 9</td>
<td>Seashells and Similes</td>
<td>Add comparisons to descriptive writing.</td>
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<td>Chapter 9</td>
<td>Snapshots and Thoughtshots</td>
<td>Find places in a rough draft to zero in and write from a telescopic point of view as well as to reveal thoughts and feelings.</td>
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<td>Chapters 9 and 10</td>
<td>Reviewing Dialogue</td>
<td>Revise text to add dialogue. Edit for proper dialogue form.</td>
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<td>Chapter 9</td>
<td>Transition Words</td>
<td>Review text to add smoother transitions.</td>
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<td>Chapter 9</td>
<td>Thesis</td>
<td>Identify and strengthen the thesis.</td>
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<td>Chapter 9</td>
<td>Color-coding for Commentary</td>
<td>Color-code text and revise to add more commentary and supporting detail.</td>
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<td>Focus on Verb Tenses</td>
<td>Edit to make verb tenses consistent.</td>
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<td>WIRMI (What I Really Mean Is)</td>
<td>Revise to communicate one's intended message better.</td>
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<td>Believing and Doubting</td>
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<td>Sentence Combining</td>
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<td>Chapter 11</td>
<td>Copy-change</td>
<td>Imitate author's style to enhance one's own style.</td>
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<td>Chapter 11</td>
<td>“There Was a Child Went Forth” Revision Frame Guide</td>
<td>Imitate Walt Whitman’s style to create one’s own poem.</td>
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<td>Learn grammar spatially.</td>
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<td>Chapter 12</td>
<td>Cloudy With a Chance of Meatballs (Companion Website)</td>
<td>Focus on parts of speech and strong verbs.</td>
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<td>Chapter 12</td>
<td>Animalia (Companion Website)</td>
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<td>Chapter 12</td>
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<td>What to Do at the Revising Stage</td>
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<td>Chapter 12</td>
<td>Adjective Picture (Companion Website)</td>
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<td>The Dada Poem</td>
<td>Internalize parts of speech and analyze one's own style through color-coding.</td>
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<td>Sentence Expanding</td>
<td>Expand subjects and predicates for more specific details in writing.</td>
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<td>Sentence Sorting</td>
<td>Sort sentences to develop sentence sense.</td>
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<td>Chapter 12</td>
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Pathway Project Reading and Writing Assessment

Directions:

You will have two class periods for this reading and writing assessment. During the first period, you will read an excerpt, a long passage, taken from the novel *Great Expectations* by Charles Dickens. Then you will respond to several questions and engage in activities that will help you think about what you have read in preparation for writing your essay. These notes will be collected to help you and your teacher understand how well you are reading.

During the second period, you should first reread the excerpt. Then, look over your preliminary ideas and write your essay. Allow time to review and proofread your essay and make any revisions or corrections you wish. Your essay will be evaluated both for your reading ability and your writing ability.

Read the excerpt that follows. There is room on the pages for you to mark up the excerpt as you read. You may make notations such as these:

- Make notes about any details that stand out
- Write questions you have about the use of certain words or phrases
- Make notes about anything that is similar to your own experiences
- Comment on parts that you think are especially interesting

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<td>Chapter 12</td>
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<td>Chapter 12</td>
<td>Sentence Draft</td>
<td>Detect and correct comma splices.</td>
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<td>Detect sentence errors by reading papers backwards, sentence by sentence.</td>
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This is an excerpt from the novel Great Expectations by Charles Dickens. It is about a poor English boy named Pip who has lost his parents and is being raised by his bad-tempered sister. The story recounts Pip’s adventures as he develops from a boy into a man.

As we join the story, Pip has been summoned to the house of Miss Havisham. He has never seen this lady before but he says,

I had heard of Miss Havisham up town- everybody for miles round had heard of Miss Havisham up town – as an immensely rich and grim lady who lived in a large and dismal house barricaded against robbers, and who led a life of seclusion.

Pip does not want to go to Miss Havisham’s house but his sister forces him to go, hoping that Miss Havisham will give Pip some money.

As you begin to read, Pip is about to knock on Miss Havisham’s door. He doesn’t really know why Miss Havisham has invited him to come except that he is supposed to “go and play” at her house. This idea is not something he is looking forward to.
... I was half afraid. However, the only thing to be done being to knock at the door, I knocked, and was told from within to enter. I entered, therefore, and found myself in a pretty large room, well lighted with wax candles. No glimpse of daylight was to be seen in it. It was a dressing-room, as I supposed from the furniture, though much of it was forms and uses then quite unknown to me. But prominent in it was a draped table with a gilded looking-glass, and that I made out at first sight to be a fine lady’s dressing-table.

Whether I should have made out this object so soon, if there had been no fine lady sitting at it, I cannot say. In an armchair, with an elbow resting on the table and her head leaning on that hand, sat the strangest lady I have ever seen, or shall ever see.

She was dressed in rich materials—satins, and lace and silks— all of white. Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair, but her hair was white. Some bright jewels sparkled on her neck and on her hands, and some other jewels lay sparkling on the table. Dresses, less splendid than the dress she wore, and half-packed trunks, were scattered about. She had not quite finished dressing, for she had but one shoe on -- the other was on the table near her hand -- her veil was but half arranged, her watch and chain were not put on, and some lace for her bosom lay with those trinkets, and with her handkerchief, and gloves, and some flowers, and a Prayer-book, all confusedly heaped about the looking-glass.

It was not in the first few moments that I saw all these things, though I saw more of them in the first moments than might be supposed. But, I saw that everything within my view which ought to be white, had been white long ago, and had lost its lustre, and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the

| gilded = covered in a substance like gold |
| prominent = standing out |
| veil = a piece of fabric draped over the head |
| lustre = brightness |
| withered = become shrunken and wrinkled |
| ghastly = horrible |
and frightening

**personage** = important person

brightness of her sunken eyes. I saw that the
dress had been put upon the rounded figure of a
young woman, and that the figure upon which it
now hung loose, had shrunk to skin and bone.
Once I had been taken to see some ghastly waxwork at the Fair, representing I know not
what impossible personage lying in state. Once,
I had been taken to one of our old marsh churches to see a skeleton in the ashes of a rich
dress, that had been dug out of a vault under the
church pavement. Now, waxwork and skeleton
seemed to have dark eyes that moved and
looked at me. I should have cried out, if I could.

“Who is it?” said the lady at the table.
“Pip, ma’am.”
“Pip?”
“Mr. Pumblechook’s boy, ma’am. Come-to
play.”
“Come nearer; let me look at you. Come
close.”

It was when I stood before her, avoiding her
eyes, that I took note of the surrounding objects in
detail, and saw that her watch had stopped at twenty
minutes to nine, and that a clock in the room had
stopped at twenty minutes to nine.

“Look at me,” said Miss Havisham. “You are
not afraid of a woman who has never seen the sun
since you were born?”

I regret to state that I was not afraid of telling
the enormous lie comprehended in the answer “No.”
“Do you know what I touch here?” she said,
laying her hands, one upon the other, on her left
side.

“What do I touch?”
“Your heart.”
“Broken!”

She uttered the word with an eager look, and
with strong emphasis, and with a weird smile that
had a kind of boast in it. Afterwards, she kept her
hands there for a little while, and slowly took them
away as if they were heavy.

“I am tired,” said Miss Havisham. “I want
diversion, and I have done with men and women.
Play.”

**oppressive** = overpowering

and distressing
I crossed the staircase landing, and entered the room she indicated. From that room, too, the daylight was completely excluded, and it had an airless smell that was oppressive. A fire had been lately kindled in the damp old-fashioned grate, and it was more disposed to go out than to burn up, and the reluctant smoke which hung in the room seemed colder than the clearer air--like our own marsh mist. Certain wintry branches of candles on the high chimney-piece faintly lighted the chamber; or it would be more expressive to say, faintly troubled its darkness. It was spacious, and I dare say had once been handsome, but every discernible thing in it was covered with dust and mold, and dropping to pieces. The most prominent object was a long table with a tablecloth spread on it, as if a feast had been in preparation when the house and the clocks all stopped together. An épergne or centre-piece of some kind was in the middle of this cloth; it was so heavily overhung with cobwebs that its form was quite undistinguishable; and, as I looked along the yellow expanse out of which I remember its seeming to grow, like a black fungus, I saw speckled-legged spiders with blotchy bodies running home to it, and running out from it, as if some circumstance of the greatest public importance has just transpired in the spider community.

I heard the mice too, rattling behind the panels, as if the same occurrence were important to their interests. But the black beetles took no notice of the agitation, and groped about the hearth in a ponderous elderly way, as if they were short-sighted and hard of hearing, and not on terms with one another.

These crawling things had fascinated my attention, and I was watching them from a distance, when Miss Havisham laid a hand upon my shoulder. In her other hand she had a crutch-headed stick on which she leaned, and she looked like the Witch of the place.

"This," said she, pointing to the long table with her stick, "is where I will be laid when I am dead. They shall come and look at me here."

With some vague misgiving that she might get upon the table then and there and die at once, the
curse = to utter words to send evil or injury down on another person

<table>
<thead>
<tr>
<th><strong>complete realization of the ghastly waxwork at the Fair, I shrank under her touch.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>“What do you think that is?” she asked me, again pointing with her stick; “that, where those cobwebs are?”</td>
</tr>
<tr>
<td>“I can’t guess what it is, ma’am.”</td>
</tr>
<tr>
<td>“It’s a great cake. A bride-cake. Mine!”</td>
</tr>
<tr>
<td>* * * * * * * * *</td>
</tr>
<tr>
<td>“On this day of the year, long before you were born, this heap of decay,” stabbing with her crutched stick at the pile of cobwebs on the table but not touching it, “was brought here. It and I have worn away together. The mice have gnawed at it, and sharper teeth than teeth of mice have gnawed at me.”</td>
</tr>
<tr>
<td>She held the head of her stick against her heart as she stood looking at the table; she in her once white dress, all yellow and withered; the once white cloth all yellow and withered; everything around, in a state to crumble under a touch.</td>
</tr>
<tr>
<td>“When the ruin is complete,” said she, with a ghastly look, “and when they lay me dead, in my bride’s dress on the bride’s table—which shall be done, and which will be the finished curse upon him–so much the better if it is done on this day!”</td>
</tr>
</tbody>
</table>

By Charles Dickens
These notes will help you and your teacher understand how you read. You may use the back of this sheet or additional paper for your responses.

1. Reread the excerpt slowly and carefully, keeping these questions in mind:
   - Who are the main characters in the excerpt?
   - Where are they?
   - What are they doing?

   Now, do your best to write a summary in your own words of what is literally happening in this excerpt.

2. Reread the excerpt again, circling words that describe the interior of Miss Havisham’s house. Pay special attention to what you notice about the items in her house.

   Next, draw a sketch of the picture you saw in your head as you took a closer look at this setting. You can draw the complete scene or just individual items that really stood out in your mind.
3. Filling out the chart below will help you move from first understanding what the excerpt says to forming an interpretation (a personal opinion) about what the excerpt means to you. An example of how to fill out the chart is provided for you. Find at least four items from the setting to list and interpret on your chart.

<table>
<thead>
<tr>
<th>What the Text Says</th>
<th>What the Text Means to Me</th>
<th>The Big Ideas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Everything that was once white (dress, veil, shoes) is yellow and faded.</td>
<td>A lot of time has passed and these things have gotten old.</td>
<td>Miss Havisham has kept this room the same for many years.</td>
</tr>
</tbody>
</table>
4. Sum up what you have figured out about the excerpt so far by answering this question: What connection do you see between the items in the house and the character who lives in this setting?

5. What do you think about the way Miss Havisham is living her life? What specific descriptions of items in the setting make you feel this way? Are these items symbols? In other words, do they stand for more than just literally what they are?
Writing Prompt

When we read a work of literature, the landscape the author describes (ie. the setting) can sometimes give us clues about the thoughts, feelings and overall state of mind of a character whose story is unfolding.

Analyze what the text says in the excerpt from *Great Expectations*. Think about what it means to you, and present an interpretation of the text. Pay special attention to the relationship between the setting and the character who inhabits that setting. Refer to specific images and symbols in the house that reveal something to you about the character of Miss Havisham and interpret their significance. What does Miss Havisham’s environment say to you about the way she is living her life? What predominant feeling, impression, big idea, or message have you taken away from reading this excerpt that you would like to convey to the reader of your essay?

While writing your essay, remember to use standard written English.

Be sure to reread the excerpt and carefully review your notes from yesterday before you start writing.
Pathway Project Reading and Writing Assessment

Directions:

You will have two class periods for this reading and writing assessment. During the first period, you will read a poem written by Alfred Lord Tennyson. Then you will respond to several questions and engage in activities that will help you think about what you have read in preparation for writing your essay. These notes will be collected to help you and your teacher understand how well you are reading.

During the second period, you should first reread Tennyson's poem. Then, look over your preliminary ideas and write your essay. Allow time to review and proofread your essay and make any revisions or corrections you wish. Your essay will be evaluated both for your reading ability and your writing ability.

Read the poem that follows. There is room on the pages for you to mark up the poem as you read. You may make notations such as these:

- Make notes about any details that stand out
- Write questions you have about the use of certain words or phrases
- Make notes about anything that is similar to your own experiences
- Comment on parts that you think are especially interesting
With blackest moss the flower-plots
Were thickly crusted, one and all:
The rusted nails fell from the knots
    That held the pear to the gable-wall.
The broken sheds looked sad and strange:
    Unlifted was the clinking latch;
Weeded and worn the ancient thatch
Upon the lonely moated grange.
She only said, “My life is dreary,
    He cometh not,” she said;
She said, “I am aweary, aweary,
    I would that I were dead!”

Her tears fell with the dews at even;
    Her tears fell ere the dews were dried;
She could not look on the sweet heaven,
    Either at morn or eventide.
After the flitting of the bats,
    When thickest dark did trance the sky,
She drew her casement-curtain by,
    And glanced athwart the glooming flats.
She only said, “The night is dreary,
    He cometh not,” she said;
She said, “I am aweary, aweary,
    I would that I were dead!”

Upon the middle of the night,
    Waking she heard the night-fowl crow:
The cock sung out an hour ere light:
    From the dark fen the oxen’s low
Came to her: without hope of change,
    In sleep she seemed to walk forlorn,
Till cold winds woke the gray-eyed morn
About the lonely moated grange.
She only said, “The night is dreary,
    He cometh not,” she said;
She said, “I am aweary, aweary,
    I would that I were dead!”

About a stone-cast from the wall
    A sluice with blackened waters slept,
And o’er it many, round and small,
    The clustered marish-mosses crept.
Hard by a poplar shook alway,
    All silver-green with gnarled bark:
For leagues no other tree did mark
The level waste, the rounding gray.
She only said, “My life is dreary,
    He cometh not,” she said;
She said, “I am aweary, aweary,
    I would that I were dead!”

And ever when the moon was low,
    And the shrill winds were up and away,
In the white curtain, to and fro,
    She saw the gusty shadow sway.
But when the moon was very low,
    And wild winds bound within their cell,
The shadow of the poplar fell
Upon her bed, across her brow.
She only said, “The night is dreary,
    He cometh not,” she said;
She said, “I am aweary, aweary,
    I would that I were dead!”

All day within the dreamy house,
The doors upon their hinges creaked;
The blue fly sung in the pane; the mouse
   Behind the mouldering wainscot shrieked
Or from the crevice peered about.
   Old faces glimmered through the doors,
   Old footsteps trod the upper floors,
Old voices called her from without.
   She only said, "The night is dreary,
       He cometh not," she said;
   She said, "I am aweary, aweary,
       I would that I were dead!"

The sparrow's chirrup on the roof,
   The slow clock ticking, and the sound
Which to the wooing wind aloof
   The poplar made, did all confound
Her sense; but most she loathed the hour
   When the thick-moted sunbeam lay
Athwart the chambers, and the day
Was sloping toward his western bower.
   Then, said she, "I am very dreary,
       He will not come," she said;
   She wept, "I am aweary, aweary,
       Oh God, that I were dead!"

By Alfred Lord Tennyson
These notes will help you and your teacher understand how you read. You may use the back of this sheet or additional paper for your responses.

1. Reread the poem slowly and carefully, keeping these questions in mind:
   - Who is the main character in the poem?
   - Where is she?
   - What is she doing?
   - Why is she doing what she is doing?

   Now, do your best to write a summary in your own words of what is literally happening in this poem.

2. Reread the poem again, circling words that describe the exterior landscape as well as the interior of Mariana's home. Pay special attention to what you notice about the items in and around her house.

   Next, draw a sketch of the picture you saw in your head as you took a closer look at this landscape. You can draw the complete scene or just individual items that really stood out in your mind.
3. Filling out the chart below will help you move from first understanding what the poem says to forming an interpretation (a personal opinion) about what the poem means to you. An example of how to fill the chart out is provided for you. Find at least four items from the setting to list and interpret on your chart.

<table>
<thead>
<tr>
<th>Interpretations of Textual References</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What the Text Says</strong></td>
</tr>
<tr>
<td>Items in the external and internal landscape (ie. the setting) that stood out for me and got my attention</td>
</tr>
<tr>
<td>Clinking latch is unlifted.</td>
</tr>
</tbody>
</table>
4. Sum up what you have figured out about the poem so far by answering this question: What connection do you see between the items in the exterior and interior landscape and the character who lives in this setting?

5. What do you think about the way Mariana is living her life? What specific descriptions of items in the setting make you feel this way? Are these items symbols? In other words, do they stand for more than just literally what they are?
**Writing Prompt**

When we read a work of literature, the exterior and interior landscape the author describes (ie. the setting) can sometimes give us clues about the thoughts, feelings and overall state of mind of a character whose story is unfolding.

Analyze what the text says in the poem “Mariana.” Think about what it means to you, and present an interpretation of the poem. Pay special attention to the relationship between the setting and the character who inhabits that setting. Refer to specific images and symbols in the setting of the poem that reveal something to you about the character of Mariana and interpret their significance. What does Mariana’s environment say to you about the way she is living her life? What predominant feeling, impression, big idea, or message have you taken away from reading this poem that you would like to convey to the reader of your essay?

While writing your essay, remember to use standard written English.

Be sure to reread the poem and carefully review your notes from yesterday before you start writing.
The mother at home quietly placing the dishes on the supper-table,
The mother with mild words, clean her cap and gown, a wholesome odor
falling off her person and clothes as she walks by,
The father, strong, self-sufficient, manly, mean, anger'd, unjust,
The blow, the quick loud word, the tight bargain, the crafty lure,
The family usages, the language, the company, the furniture, the yearning
and swelling heart,
Affection that will not be gainsay'd, the sense of what is real, the thought if
after all it should prove unreal,
The doubts of day-time and the doubts of night-time, the curious whether
and how,
Whether that which appears so is so, or is it all flashes and specks?
Men and women crowding fast in the streets, and if they are not flashes and
specks, what are they?
The streets themselves and the facades of houses and goods in the windows
Vehicles, teams, the heavy-plank'd wharves, the huge crossing at the
ferries,
The village on the highland seen from afar at sunset, the river between,
Shadows, aureola and mist, the light falling on the roofs and gables of
white or brown two miles off,
The schooner nearby sleepily dropping down the tide, the little boat slack-
tow'd astern,
The hurrying tumbling waves, quick-broken crests, slapping,
The strata of color'd clouds, the long bar or maroon-tint away solitary by
itself, the spread of purity it lies motionless in,
The horizon's edge, the flying sea-crow, the fragrance of salt marsh and
shore mud,
These became part of that child who went forth every day, and who now
goes, and will always go forth every day.
Scoring Rubric for “Mariana” and Great Expectations

Papers will be scored on a 1-6 scale to the following criteria.

6 Superior
The 6 paper is a clearly superior: well-written, insightful, carefully organized, and technically correct. A 6 paper does most or all of the following well:

❖ Analyzes the relationship between the setting and the character who inhabits the setting especially carefully and critically.
❖ Offers numerous insights into the state of mind of the character and into what the environment tells the reader/writer about the way she is living her life.
❖ Refers to several specific images and symbols from the text to reveal the character’s state of mind and clearly interprets their significance.
❖ Displays standard expository form.
    ❖ Has a clear introduction with a definite claim or thesis.
    ❖ Has a well developed main body with specific references to the text and adequate transition.
    ❖ Has a logical and impressive conclusion that leaves the reader with a predominant feeling, message or impression.
❖ Uses especially precise, apt and descriptive language to enrich expository writing.
❖ Exhibits few, if any, errors in the conventions of written English. Quotes from the text accurately.

5 Commendable
The 5 paper is a strong paper that addresses all of the aspects of the assignment well. It is a thinner version of the 6 paper – still impressive and interesting but less well-handled in terms of insight, organization or language. A 5 paper does most or all of the following:

❖ Analyzes the relationship between the setting and the character who inhabits that setting carefully but not quite as critically as a 6 paper.
❖ Offers a few interesting insights into the state of mind of the character and into what the environment tells the reader/writer about the way she is living her life.
❖ Refers to an adequate number of specific images and symbols from the text to reveal the character’s state of mind. Interpretation of these references may not be as insightful or as in-depth as the 6 paper.
❖ Displays standard expository form.
Has a clear introduction and a relatively clear claim or thesis.
Has a reasonably well developed main body with adequate transition.
Has a logical conclusion that leaves the reader with a predominant feeling, image, or impression.
Uses some precise, apt or descriptive writing to enrich expository writing.
Exhibits a few errors in the conventions of written English but none that interfere with the writer’s message. Quotes from the text accurately (possibly with a few minor exceptions).

4 Adequate
The 4 paper is a solid paper that meets most of the criteria of the assignment but does so in less depth than a 6 or 5 paper. A 4 paper may exhibit some of the following:

- Analyzes the relationship of the setting to the character that inhabits that setting but less carefully or critically than a 6 or 5 paper.
- Offers fewer (and less original) insights into the state of mind of the character and into what the environment tells the reader/writer about the way she is living her life. Tends to say more of the obvious.
- Refers to an adequate number of specific images and symbols from the text to reveal the character’s state of mind but may occasionally neglect to fully interpret their significance.
- Displays standard expository form.
  - Has a discernible introduction but one that is not as clear or well-stated as a 6 or 5 paper. Has some sense of a claim or thesis.
  - Has a less well developed main body with some weaknesses in transition.
  - Has a conclusion that may restate the introduction rather than leave the reader with a predominant image, feeling or impression.
- Uses a little apt, precise or descriptive language but, overall, language is a weaker than a 6 or 5 paper.
- Exhibits some errors in the conventions of written English but none that obscure the writer’s message. May have a few errors quoting from the text.

3 Barely Adequate
The 3 paper is a lower half paper which addresses the assignment superficially and is weak in organization and language. A 3 paper:

- Superficially analyzes the relationship between setting and the character who inhabits that setting.
 Offers only a few global comments about the state of mind of the character and the way she is living her life which are not adequately related to the analysis of setting. **Tends to summarize what is happening rather than interpret.**

 Refers to few, if any, references to the text to support observations. Fails to interpret these references adequately.

 Demonstrates weaknesses in the introduction (writer may simply dive in without making a claim or thesis), main body and/or conclusion of the paper.

 Uses overly-general or imprecise language with little, if any, use of descriptive language.

 Displays many errors in the conventions of written English – some of which may interfere with the reader’s understanding of what is said. May quote from the text inaccurately, if at all.

 **2 Little Evidence of Achievement**

 A 2 score is an insufficient attempt to write to the prompt. It has all of the weaknesses of a 3 paper but they are compounded by a lack of understanding of the text. A 2 paper:

 Attempts to retell what is happening but misunderstands some or all of the text.

 May describe the setting but fails to link it to the state of mind of the character who inhabits that setting.

 Has no discernible essay structure.

 Is brief and unfocused.

 Has many errors in the conventions of written English that interfere with the reader’s understanding.

 **1 Minimal Evidence of Achievement**

 This paper contains all of the problems of a 2 paper, fails to respond to the prompt, misreads the text, and/or says so little so poorly that the reader cannot decipher the writer’s message.
Student Paper

DIRECTIONS: Use the space below to write your essay in response to the passage you’ve been given. You are not expected to fill all the pages and, if necessary, you may cross things out and rewrite neatly. Before you begin, please put your name and date at the bottom of page 5. Take a few minutes to plan your essay on the Planning Page on page 5 of this packet before you start to write.

6th Grade ELD Student, Scored 2 and 2

CODE: 61305

He was half afraid, the other half was curious. He was curious because they had told him that he was supposed to “play.” He went into the house, it was a big room lighted by candles. He could tell it was a dressing room.

In an arm chair there was the weredest lady that probably ever lived. She was old and she was wearing a wedding dress. He could tell she was old because her hair was whiter than the dress. The dress didn’t really seem like it was made for her. It was probably her dress when she got married, which was probably a long time ago. The woman horrified him.

She called him and he introduced myself. She told him to come closer. When he walked to her he saw that the clocks had stopped at 8:40. She told him to look at her. She touched her heart and asked him what she was touching. He said her heart and she screamed, “Broken.” She said that she was tired and wanted him to play.

She took him to a large room and he entered. Everything was dusty and dirty. There was a table in the room. He saw lots of spider webs, spiders, and beard the rats. With a cruch in her hand she pointed to a table and said, “That is were I will be put when I die, in my wedding dress.” She pointed to spider webs and ask him what they were. He didn’t know. She said it was the bride cake.

THE END

Student Paper

DIRECTIONS: Use the space below to write your essay in response to the passage you’ve been given. You are not expected to fill all the pages and, if necessary, you may cross things out and rewrite neatly. Before you begin, please put your name and date at the bottom of page 5. Take a few minutes to plan your essay on the Planning Page on page 5 of this packet before you start to write.

6th Grade ELD Student, Scored 4 and 4

CODE: 61305

Can you imagine someone wanting to die because a man left her? In the poem “Mariana” by Alfred Lord Tennyson, the main character wants to die because a man has left her.

Mariana’s environment is very symbolic and it all symbolize how she feels.

The poem begins by the author describing the outside things. The rusted nail could mean that her life was once joyful like the rusted nails were at one point new and beautiful. When it says, “The broken sheds looked sad and strange,” that means that her heart is broken and she is sad, and looks strange. The part where it says, “Unlifted was the clinking latch” could means two things. Nobody has come to see her because they are afraid of her or because she does not want to talk to people. She might not want to talk to people because she is afraid of getting hurt by them. Then she says that she wants to die because “he” is not coming. Forethemore she starts to cry and repeats what she said before.

It was the middle of the night and it was cold, much like her heart. She had no hope of change, meaning that she had given up. She just waits thier and says, “The night is dreary, He cometh not, I am aweary, aweary, I would that I were dead!”

It is sad to see someone wanting to die because another person only thinks of themselves and breaks someone’s heart. She should try to forget and live her life instead of waiting for that selfish person. She is going to need help.
"There Was A Child Went Forth"

by Walt Whitman

There was a child went forth every day.
And the first object he look'd upon, that object he became,
And that object became part of him for the day or a certain part of the day,
Or for many years or stretching cycles of years.
The early lilacs became part of this child,
And grass and white and red morning-glories, and white and red clover, and
the song of the phoebe-bird,
And the Third-month lambs and the sow's pink-faint litter, and the mare's
foal and the cow's calf,
And the noisy brood of the barnyard or by the mire of the pondside,
And the fish suspending themselves so curiously below there, and the
beautiful curious liquid,
And the water-plants with their graceful flat heads, all became part of him.
The field-sprouts of Fourth-month and Fifth-month became part of him,
Winter-grain sprouts and those of the light-yellow, and the esculent roots of
the garden,
And the apple-trees cover'd with blossoms and the fruit afterward, and
wood-berries, and the commonest weeds by the road,
And the oldest drunkard staggering home from the out-house of the tavern
whence he had lately risen,
And the schoolmistress that pass'd on her way to the school,
And the friendly boys that pass'd and the quarrelsome boys,
And the tidy and fresh-cheek'd girls, and the barefoot negro boy and girl,
And all the changes of city and country wherever he went.

His own parents, he that had father'd him and she that had conceiv'd him in
her womb and birth'd him.
They gave this child more of themselves than that,
They gave him afterward every day, they became part of him.

The mother at home quietly placing the dishes on the supper-table,
The mother with mild words, clean her cap and gown, a wholesome odor falling off her person and clothes as she walks by,
The father, strong, self-sufficient, manly, mean, anger'd, unjust,
The blow, the quick loud word, the tight bargain, the crafty lure,
The family usages, the language, the company, the furniture, the yearning and swelling heart,

Affection that will not be gainsay’d, the sense of what is real, the thought if after all it should prove unreal,
The doubts of day-time and the doubts of night-time, the curious whether and how,

Whether that which appears so is so, or is it all flashes and specks?
Men and women crowding fast in the streets, and if they are not flashes and specks, what are they?
The streets themselves and the facades of houses and goods in the windows
Vehicles, teams, the heavy-plank’d wharves, the huge crossing at the ferries,
The village on the highland seen from afar at sunset, the river between,
Shadows, aureola and mist, the light falling on the roofs and gables of white or brown two miles off,
The schooner nearby sleepily dropping down the tide, the little boat slack-tow’d astern,
The hurrying tumbling waves, quick-broken crests, slapping,
The strata of color’d clouds, the long bar or maroon-tint away solitary by itself, the spread of purity it lies motionless in,
The horizon’s edge, the flying sea-crow, the fragrance of salt marsh and shore mud,

These became part of that child who went forth every day, and who now goes, and will always go forth every day.
Sample Revision Frame Guide

*Note: Prepositions may differ from Whitman’s. This is just a guide.

1 There was a child went forth every day,

2 And the first object s/he look’d upon, that s/he became,

3 And that object became part of him/her for the day or a certain part of the day,

4 Or for many years or stretching cycles of years.

5 ___________ became part of this child.

6 And ________________ and ________________ and ________________
   and ________________ and ________________, and the ________________ of the ________________,

7 And the ________________ and the ________________, and the ________________ and the ________________

8 And the ________________ of the ________________, and the ________________ and the ________________

9 And the ________________ ________________ ing themselves so ________________ below there

10 And the ________________ with their ________________, all become part of him/her.

11 The ________________ of ________________ -month and ________________ -month became part of him/her.

12 ________________ and those of the ________________, and the ________________ of the ________________

13 And the ________________ and the ________________ and _______ and the ________________ by the ________________

14 And the _____________ ing home from the ________________ of the ________________ when s/he had ________________,

15 And the ________________ that ________________ed on his/her to the ________________

16 And the ________________ that pass’d, and the ________________

17 And the ________________ and ________________, and the ________________ and ________________

18 And all the changes of ________________ and ________________ wherever s/he went.

19 His/her own parents, he that had father’d him/her and she that had conceiv’d him/her in her womb and birth’d him/her,

20 They gave this child more of themselves than that,

21 They gave him/her afterward every day, they became part of him/her.

22 The mother at ________________ ________________ ing ______ on the ________________

23 The mother with ________________, ________________ her ________________ and ________________, a ________________ ________________ ing ________________ her ________________ and ________________ as she ________________

24 The father, ________________ ________________’ ________________’ ________________’ ________________’ ________________’ ________________’

25 The ________________, the ________________, the ______, the ________________
26 The family ________________, the ________________, the ________________, the ________________, the ________________, and ________________

27 ________________ that will not be ________________, the sense of what is ________________, the ________________ if after all, it should ________________ ________________

28 The ________________ of ________________, and the ________________ of ________________, the curious ________________ and ________________

29 Whether that which ________________, ________________, ________________, ________________, ________________, or is it all ________________, and ________________?

30 ________________ and ________________ ________________ ________________, in the ________________, if they are not ________________, and ________________ what are they?

31 The ________________ themselves and the ________________ of ________________, and ________________ in the ________________,

32 ________________, ________________, the ________________, the ________________ at the ________________

33 The ________________ on the ________________ seen from afar at ________________, the ________________ in between,

34 ________________, ________________ and ________________, the ________________ ________________ ________________ on the ________________, and ________________ of ________________ or ________________ miles off,

35 The ________________ nearby ________________ ________________, down the ________________, the ________________ ________________ ________________, ________________, ________________.
36. The __________ ing __________ ing __________,
    __________ __________ __________, __________ ing

37. The __________ of __________ __________,
    the __________ of __________ away by
    __________, the __________ of __________
    it __________ in,

38. The __________ ‘s __________, the __________ ing
    __________, the __________ of __________
    and __________,

39. These became part of that child who went forth every day, and who now goes, and
    will always go forth every day.
“There Was a Child Went Forth”
Eric Klein, Capistrano Valley High School

There was a child went forth every day,
And the first object he look’d upon, that he became,
And that object became part of him for the day or a certain part of the day,
Or for many years or stretching cycles of years.
The white snow became part of this child.
And the stockings and the green and silver Christmas tree, and the red and green gifts, and the songs of Christmas,
And the tall dark pews, and the room’s eerie hollow echo, and the air’s smell and the stranger’s voice,
And the cozy warmth of the back seat or under the shelf under the TV,
And the world so beautifully coloring itself out there, and the warm inside,
And the Leggos with their bright varied shapes, all became part of him.
The rain storms of March and April were part of him.
Spring rose buds and those across the cool, dirty street, and the mysterious houses of the neighbors,
And the preschool filled with children and the drive home, and the gum wrappers, and the windshield wipers up and down,
And the cheerful ice cream man driving home past the children on the street where he had just been,
And the lady that’d knock on the door for his mom,
And the friendly neighbors that’d wave, and the mean neighbors,
And the cruel and the big mouthed boys, and the bright colored bigwheels and the bikes,
And all the changes of city and country wherever he went.
His own parents, he that had father’d him and she that had conceived him in her womb and birth’d him,
They gave this child more of themselves than that,
They gave him afterward every day, they became part of him.
The mother at home busily cleaning the house with her rags,
The mother with dark hair unchanging her mind and complexion, a dull color radiating from herself and her clothes as she moves around.
The father, big all-knowing, understanding, strong, smiling, warm.

The argument, the big mean words, the long night, the hasty apology,
The family house, the yard, the fort, the garage, the blue and sparkling pool,
Property that will not be taken, the knowing of who you are, the idea if after all it should be imaginary,
The questions about the world and the questions about life, the curious animals and how,
Whether those which seem so are real or are they all faces and figures
People and machines working continuously in this world, if they are not faces and figures, what are they?
The houses themselves and the lawns of grass and bushes along the streets,
Cars, parking lots, the smoke-filled waiting rooms, the faceless mannequins at the department store.
The city in the hills seen from the bay at dusk, the boats between,
People, buildings and shops, the mimes performing in the streets and plazas with crowds or alone thirty feet away,
The wilderness nearby peacefully running along the hillside, the little trees’ green-brown dots
The endlessly breaking waves, sandy wooden boardwalk, laughing,
The lines of bright rides, the endless line of horizon and blue and orange water alone shining by themselves, the frame of stillness they gleam silently in,
The world’s edge, the burning redwood, the fragrance of charred marshmallows and tree moss,
These became part of that child who went forth every day, and who now goes, and will go forth every day.
Questions Students Can Pose to Themselves
When Revising Independently

Prewriting
• How much do I know about this topic?
• How can I generate more ideas?
• What do I want to say about this topic?
• Are there other ways of looking at this?

Prompt (If the writing is in response to a teacher’s prompt)
• Can I break the prompt down into manageable parts?
• What cognitive strategies will I need to use in responding to this prompt?
• Are there areas of the prompt that I need clarification on?

Planning
❖ What is my purpose in writing and who is my audience?
❖ How can I develop a writing plan that keeps my purpose and audience in mind?
❖ What form will my writing take? Do I know everything I need to know to structure my writing?
❖ What is the main idea or focus of this piece?

Writing
❖ How can I get started in a way that will grab my reader’s attention?
❖ Overall, am I following my writing plan?
❖ Where do I go from here?
❖ Have I made any discoveries while writing that I didn’t expect? Do these discoveries change my ideas about what this paper is about?
❖ Have I justified what I have to say?
❖ How can I conclude in a way that makes an impression on my reader?

Sharing
• What did I learn from responding to my peers’ papers that I can apply to my own writing?
• What responses that my peers or the teacher made to my paper will I act upon?
• How satisfied am I with how my draft communicates thus far?
Revision

- How can I use what I learned during sharing to make my paper better?
- What is the So What of my paper? Have I communicated this effectively to my reader?
- Where does my paper need work?
- What will I add, delete or rearrange in the text?
- What writing strategies have I learned that I could use to make my writing more vivid, clear or persuasive?

Editing

- Should I read my paper aloud to listen for errors?
- Which of the editing requirements for this piece of writing should I attend to first?
- Are there any sections of my text where I’m not sure if I have a sentence error, grammatical problem, or spelling or punctuation error. How can I double-check?

Evaluation

- Overall, am I satisfied with my revised draft?
- What was the easiest or hardest part of the composing process?
- What writing techniques did I use in this paper that I can carry with me to my next paper?
- How can I apply the comment I received on the final draft to future work?