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<th>Column 5</th>
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<tr>
<td>ITEMS IN OR AROUND MY HOME (a brief description)</td>
<td>WHAT I THINK THESE ITEMS SAY ABOUT ME TO OTHERS</td>
<td>WHAT THESE ITEMS DO SAY ABOUT ME TO OTHERS (response #1)</td>
<td>WHAT THESE ITEMS DO SAY ABOUT ME TO OTHERS (response #2)</td>
<td>WHAT THESE ITEMS DO SAY ABOUT ME TO OTHERS (response #3)</td>
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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
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,
Prompt for "Mariana"

When we read a work of literature, the external environment the author depicts can sometimes give us clues about the feelings, thoughts and overall state of mind of a character whose story is unfolding. In other words, setting can serve as a reflection or mirror of character. Analyze what the text says in the poem “Mariana,” think about what it means to you, and present an interpretation of the poem, paying special attention to the relationship between the external environment and the state of mind of the character who inhabits that setting. Refer to specific images and symbols in the landscape of the poem that reveal something to you about the state of mind of Mariana and interpret their significance.

Questions you might want to consider include:

- What does Mariana’s environment say to you about the way she is living her life?
- What themes emerge for you as you explore the world Mariana lives in?
- After analyzing “Mariana” closely, what predominant feeling, impression or message about this poem would you like to convey to another reader?

Your paper should be written in standard expository form (introduction, main body, conclusion) with logically developed ideas and smooth transitions. Be sure to include specific references to and quotes from the text to support what you have to say. Use precise, apt and descriptive language to show and not just tell about setting as a mirror of character and to present you interpretation as vividly as possible.

Please consult the scoring guide for the criteria by which your paper will be evaluated.
<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 landscape that say something about Mariana</td>
</tr>
</tbody>
</table>
Definitions for Figures of Speech and Sound Devices

**Alliteration** - repetition of consonant sounds in consecutive neighboring words to enhance the sound in a poem.

Example: “Wooing wind”

**Allusion** - references to familiar historical or literary persons or events that readers are expected to recognize and which enrich a work by introducing associations from another context.

Example: “Mariana in the moated grange” [*Measure for Measure*]

**Assonance** - the repetition of the same or similar vowel sounds, especially in stressed syllables.

Example: “crusted” / “rusted”

**Imagery** - words and phrases that describe what is seen, heard, smelled, tasted, or touched which when repeated in a pattern can help to convey a particular impression about a character or situation.

Example: Crusted flower pots, rusted nails, broken sheds

**Metaphor** - a figure of speech containing a comparison of two things on the basis of a shared quality as if one thing were the other.

Example: Not used in the poem.

**Onomatopoeia** - when the sound of a word echoes its meaning.

Examples: “creaked” / “shrieked”

**Personification** - endowing inanimate objects or abstract ideas with life or human characteristics.

Example: “gray-eyed morn,” “dreamy house”

**Refrain** - a phrase or verse that is repeated at intervals in a song or poem.

Example: She said, “My life is dreary,

He cometh not,” she said

She said, “I am aweary, aweary,

I would that I were dead.”

**Simile** - a figure of speech stating a comparison using like or as.

Example: Not present in the poem

**Symbol** - a person, object, action, place or event that, in addition to its literal meaning, suggests a more complex meaning or range of meaning.

Example: poplar tree

**Synecdoche** - the substitution of a part of the whole.
Example: “old footsteps trod the upper floors.”

**Microtheme**

**Introduction:** I could begin my paper one of the following three ways ...

- ____________________________
- ____________________________
- ____________________________
- ____________________________

**Thesis:** The claim I want to make and support in my essay is as follows: ____________________________

**Main Body:**

<table>
<thead>
<tr>
<th>Main points I want to make</th>
<th>Specific references from the text to support my main points</th>
</tr>
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<tbody>
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**Conclusion:** A predominant feeling, impression or message that I want to leave my reader with is ...

---

### Response Sheet for Essay on "Mariana"

**TO THE AUTHOR OF:**
We gave your first draft an in progress score of ________

<table>
<thead>
<tr>
<th>Your Paper</th>
<th>Very Well Done</th>
<th>OK</th>
<th>Needs Some Work</th>
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<tbody>
<tr>
<td>Carefully analyzes the way setting is a mirror of character in “Mariana.”</td>
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<tr>
<td>Offers insights into the character of Mariana and the way she is living her life.</td>
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<tr>
<td>Refers to specific images and symbols to reveal Mariana’s state of mind and interprets their significance.</td>
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<tr>
<td>Uses the specific references to discuss emerging themes.</td>
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<tr>
<td>Is written in standard essay form:</td>
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<tr>
<td>• Has a clear introduction;</td>
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<tr>
<td>• Well-developed main body with adequate transition;</td>
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<tr>
<td>• Solid conclusion that leaves the reader with a predominant feeling, image, or impression about “Mariana.”</td>
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<td>Uses precise, apt, or descriptive writing to enrich expository writing and make interpretation vivid.</td>
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<tr>
<td>Is interesting and keeps the reader engaged.</td>
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<tr>
<td>Has few if any errors in the conventions of written English. Quotes from the text accurately.</td>
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<tr>
<td>One good point you make about what setting tells you about Mariana’s state of mind is ...</td>
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<tr>
<td>Our favorite example that you used is ...</td>
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<tr>
<td>Your best use of descriptive language in the paper is ...</td>
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</table>
Focus on Quotations

- Make quotations part of your sentence or set them apart as independent clauses.

- Quotations can be woven directly into your sentence without punctuation. Example:
  Mariana’s life is “aweary, aweary” because as she waits among the “rusted nails” and “broken sheds” where no one lifts the “clinking latch,” life passes her by.

- Quotations can be introduced with commas. Example:
  Tennyson indicates the monotony that permeates Mariana’s life by repeating the refrain, “I am aweary, aweary. I would that I were dead.”

- Quotations can be set apart as an independent clause and introduced by a colon. Example:
  The following lines from the poem exemplify Mariana’s tendency to shut out light and hope:
  
  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.

- If a quotation is over four lines long (as in the example above), indent ten spaces from the left margin. Do not use quotation marks. Shorter quotations that are four lines or less should be put in quotation marks. Line breaks can be indicated by a backslash (/). Example:
  “She could not work on the sweet heaven/ Either at morn or eventide.”

- Commas and periods go inside quotation marks. Semi-colons and colons go outside quotation marks.
• End punctuation like exclamation points and question marks go inside the quotation marks if they are part of the text being quoted and outside the quotation marks if they are not part of what is being quoted but rather part of the writer’s sentence. Examples:

• “She said, ‘I am aweary, aweary/I would that I were dead!’”
  (Notice also that in this instance, Mariana’s own words inside the quote are marked with single quotation marks [‘].)
• Who are “the old voices that called her from without”?

• Don’t string a bunch of quotations together in a row. Weave them logically into your own prose.

• Don’t pad your essay with quotations. Be selective.

Scoring Rubric for “Mariana”

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

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

• Analyzes the way setting is a mirror of character in the poem “Mariana” especially carefully and critically.

• Makes inferences about Mariana based upon the setting and offers numerous insights into the state of mind of Mariana and into what the environment tells the reader/writer about the world Mariana lives in.

• Refers to several specific images and symbols from the text to reveal Mariana’s the state of mind and clearly interprets their significance.

• Thoroughly discusses a number of themes that emerge as the reader/writer explores the world Mariana lives in.

• Displays standard expository form.
  • Has a clear introduction.
  • 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 about “Mariana.”
• Uses especially precise, apt and descriptive language to enrich expository writing, make interpretation vivid, and to show and not just tell about the relationship between setting and character.

• Generates a lot of interest and keeps the reader engaged.

• Exhibits few, if any, errors in the conventions of written English. Quotes from the text accurately.

5 Commentable
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 way setting is a mirror of character in “Mariana” carefully but not quite as critically as a 6 paper.

• Makes inferences about Mariana based upon the setting and offers a few interesting insights into the state of mind of Mariana and into what the environment tells the reader/writer about the world Mariana lives in.

• Refers to an adequate number of specific images and symbols from the text to reveal Mariana’s state of mind. Interpretation of these references may not be as insightful or as in-depth as the 6 paper.

• Adequately discusses a few themes that emerge as the reader/writer explores the world Mariana lives in.

• Displays standard expository form.
  • Has a clear introduction
  • 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 about “Mariana.”

• Uses some precise, apt or descriptive writing to enrich expository writing, make interpretation somewhat vivid, and to do some showing as well as telling about the relationship between setting and character.

• Generates interest and keeps the reader engaged.
• 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 way setting is a mirror of character in “Mariana” but less carefully or critically than a 6 or 5 paper.

• Makes a few inferences about Mariana based upon the setting but offers fewer (and less original) insights into the state of mind of Mariana and into what the environment tells the reader/writer about the world Mariana lives in. Tends to say more of the obvious.

• Refers to an adequate number of specific images and symbols from the text to reveal Mariana’s state of mind but may occasionally neglect to fully interpret their significance.

• Alludes to one or more themes that emerge as the reader/writer explores the world Mariana lives in but may not discuss them in any depth.

• 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 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 about “Mariana.”

• Uses some apt, precise or descriptive language but, overall, language is weaker than a 6 or 5 paper. Tends to tell more than show.

• Generates less interest than a 6 or 5 paper. Reader can follow the argument but it is less engaging.

• 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 way setting is a mirror of character in “Mariana.”
- Offers only a few global comments about the state of mind of Mariana 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.
- Does not discuss themes or does not substantiate themes with textual references.
- Demonstrates weaknesses in the introduction (writer may simply dive in), main body and/or conclusion of the paper.
- Uses overly-general or imprecise language with little, if any, use of descriptive language.
- Constructs arguments that are hard for the reader to follow.
- Displays many errors in the conventions of written English--some of which may interfere with the reader’s understanding of what is said. Quotes 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 poem. A 2 paper:

- Attempts to retell what is happening but misunderstands some or all of the poem.
- May describe the setting but fails to interpret it or to link it to the state of mind of Mariana.
- 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.
• 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.
Prompt

A Comparison and Contrast of Mariana and Miss Havisham

After carefully analyzing Tennyson’s poem “Mariana” and Dickens’ portrayal of Miss Havisham in Great Expectations, compare and contrast the way the two women respond to their adverse circumstances. How is the response of Mariana and Miss Havisham to being abandoned/rejected similar? In what ways do the two women differ? Refer to specific images and symbols in the setting of both works that Tennyson and Dickens use to reveal the state of mind of their characters. Consider how each author uses tone to influence the reader’s response to the characters. What is your attitude toward the two characters (are you more sympathetic to one than the other?) and what have you learned from them?

Your paper should be written in standard analytical/expository form: introduction, main body, conclusion with ample transitions and supporting evidence from the text. Use descriptive language to enrich your interpretation and follow the conventions of written English, including quoting from the text accurately.
... 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—satin, 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 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.
“Yes, ma’am.” (It made me think of the young man.)
“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.”

* * * * *

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 complete realization of the ghastly waxwork at the Fair, I shrank under her touch.

“What do you think that is?” she asked me, again pointing with her stick; “that, where those cobwebs are?”

“I can’t guess what it is, ma’am.”

“It’s a great cake. A bride-cake. Mine!”

* * * * *

“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.”

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.

“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!”

Charles Dickens


Talk Show Script for To Kill a Mockingbird

This script will give you a guideline for starting and ending the show. You may add in your own comments if you wish, but make sure to stay within the general framework of the script. All words and phrases in italics are instructions and should not be read aloud.

Before you start, take a few minutes to decide on the name of your talk show and the name of the host. Read over the lines and take note of any special instructions. If you are playing a character from the book, no lines have been given to you. It is your job to decide what your character is feeling and how he/she would answer. Have fun and be creative!

* * * * * * * * * *

Host: Welcome to ___________________ (Use the name of a popular talk show). I’m your host, ___________________ (Host’s name). We’ve got a hot show for you! Today’s topic is “Rape or Racism? Trouble in the Deep South.” If you are a parent out there in our TV audience, please be advised that the content of today’s show is not appropriate for younger viewers.

Our two main guests are Mayella Ewell and Tom Robinson, both residents of Maycomb, Alabama (Point out Mayella and Tom). Last week, Tom Robinson was convicted of raping Mayella Ewell. It might seem strange, but Mayella has agreed to allow us to talk about the situation on the air. This situation has caused major controversy in Maycomb County. The problem is that several respected community members claim that Tom is an innocent victim of racism. In our studio today we also have Tom Robinson’s lawyer, Atticus Finch. Atticus argued in court that Tom’s handicap would have made it impossible for him to overpower and beat Mayella in the way prosecution witnesses described.
Atticus claimed that the real criminal was Mayella’s father, who beat her when he discovered her trying to kiss Tom, a black man.

In fact, here in our studio we have Mayella’s father, Bob Ewell (Point out Bob). We also have Tom’s wife, Helen (Point out Helen). You, our audience, will need to decide for yourselves whether this is a case of rape...or racism.

Atticus, do you really believe your client is innocent?

Atticus: (Answer as you think Atticus would)

Host: Tom Robinson, after being convicted, do you still insist on your innocence? Tell us your side of the story. What really happened with Mayella? Written by UCI Teaching Credential Candidate, Diana Schlecht. Reprinted with permission.

Tom: (Answer as you think Tom would)

Host: Mayella, which story is true, the story Tom and his lawyer are telling or the story you testified to in court? What really happened that day?

Mayella: (Answer as you think Mayella would. You can choose to lie or to tell the truth; however, at some point during the show Mayella should admit the truth so we can learn what she is really feeling.)

Bob and Helen: (React in some way to Mayella’s comments)

Host: As you can see, this issue is pretty controversial. Now I am going to open up the floor for questions from the audience. What are you dying to know about this case?

AUDIENCE QUESTION AND ANSWER TIME

CLOSING COMMENTS

Host: Well, it’s time to wrap up the show. Who is the real criminal in this case, and who is the real victim? Has justice been served? Until Tom’s case comes up for appeal, it’s up to you to decide. Join us next week on __________ (name of the show). I’m your host, ____________ (name of host).
Charlie’s Annotated Scrapbook

In *Flowers for Algernon*, we are sharing in Charlie’s experience through reading the progress reports he has written. As you continue in your reading, “become” Charlie and start keeping a scrapbook of your experiences being involved in the experiment. The final scrapbook will be at least ten pages in length. It will contain at least three writing samples—the first of which is a “new” Progress Report entry which you will write in Charlie’s “voice.” The writing samples in the scrapbook will also include a letter from another character in the story to Charlie, (perhaps Miss Kinnian or one of the doctors) and a newspaper article written about “the experiment.”

You will be free to choose what is included on the other pages. Some examples are: pictures of Algernon, a poem written for Algernon, picture of Miss Kinnian, Photostat of your first pay check from the University, excerpts from *Robinson Crusoe*, etc.

After you have composed and created all of the material to be included in your scrapbook, you will be annotating each entry; explaining why each is significant enough to you (Charlie) to include in your scrapbook.

BE CREATIVE AND HAVE FUN WITH THIS. IT’S YOUR SCRAPBOOK!

**Bonus Extra Credit:** Remember, the year is 1965. Do research into the key events that happened that year for inclusion in your scrapbook. Other examples might include: What cars were popular? What were some of the top songs? You might consider interviewing your parents or grandparents to see what they recall about 1965.

Written by UCI Teaching Credential Candidate, Leslie Baldwin. Reprinted with permission.
### Shakespearian Insults

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Honors English 9

Romeo and Juliet assignment #1 (Act I): SHAKESPEARE IN PERFORMANCE!!!

Directions: 1) Read and reread Act I.
2) Select one of the following performance options.
3) Study the rubric and review the performance tips discussed in class.
4) Be ready to perform on___________.
5) The exam on Act I is___________.

1) (Group Performance) Work in a group of 3-4 to memorize and perform the Prologue. How you orchestrate the performance is up to you. You may speak in unison; you may alternate lines/speakers; you may assign certain lines to certain players. Expression, gestures and remaining in character are critical.

2) (Group Performance: 6 players) Memorize and perform the lines in scene i of Act I beginning with Sampson’s “My naked weapon is out…” and ending with Tybalt’s “Have at thee, cowards!” You must be in character, use appropriate gestures, and show your understanding of the language. Costumes are optional; swords are necessary. (Cardboard is fine.)

3) (Individual Performance) Memorize and perform Mercutio’s “Queen Mab” speech, Act I, scene iv. You must be in character, use appropriate gestures, and show you understanding of the language. (A member of the audience will be Romeo at the end of the speech.)

4) (Individual Performance) Memorize and perform Romeo’s soliloquy when he first sees Juliet in Act I, scene V, beginning with “O, she doth teach the torches to burn bright.” We need to believe that you have genuinely fallen in love at the sight of this beautiful young girl!

5) (Two players) Memorize and perform the sonnet and subsequent lines spoken by Romeo and Juliet when they first meet at the Capulet ball in Act I, scene V, beginning with “if I profane…” and ending with “You kiss by th’ book.” You must be in character, use appropriate gestures, and show your understanding of the language.
From Carol Mooney, English Teacher, Villa Park High School, Villa Park, CA.
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Rubric:
...an A performance will:
1) contain less than 5 errors in memorization/recitation
2) contain gestures and body language appropriate to the character
3) reflect a sense of awareness of other players and the ability to listen, respond to, and react to other players
4) show variety in voice and expression depending on tone/meanings of lines
5) impress and engage the audience’s attention

...a B performance will:
1) contains between 5-8 errors in memorization/recitation
2) contain some gestures and body language, but without the poise and confidence of the A performance
3) reflect some awareness of other players, but not demonstrate as consistently the ability to listen, respond and react to other players
4) show some variety in voice and expression; some lines may be flawed or muddled
5) engage the audience’s attention but not as powerfully as the A performance

...a C performance will:
1) contain numerous and distracting errors in memorization and recitation
2) contain gestures and body language not conducive to the character
3) contain moments when the actor steps out of character or fails to respond to other players or fails to maintain flow-pace of scene
4) contain several instances of monotone or flawed delivery
5) cause the audience to feel uncomfortable and/or ill-at-ease because of flaws in performance

...a D performance will:
1) contain numerous instances where actor simply breaks character and is unable to continue due to problems in memorization and delivery
2) contain no gestures or body language or utilizes those that represent the student instead of the character he or she is playing
3) demonstrates little awareness of other players, the nuances of the scene, and/or what actually is occurring in Act III
4) be delivered in monotone or expressionless voice
5) cause the audience to feel uncomfortable and/or ill-at-ease because of flaws in performance

(Students will be assessed individually within the group performances only when it is clear that obvious difference in memorization, delivery, body language, and interpretation exist among actors.)

Honors English 9
Romeo and Juliet
Assignment #2

1. Read all of Act II.

2. Complete one of the following activities by ____________________.

   1) Dramatize any portion of this act with any of the characters you select for a period of at least 5 minutes. Lines must be memorized. You must be in character. Costumes optional.

   2) Memorize and perform one of the soliloquies in Act II:
      a) Romeo’s on p. 49
      b) Juliet’s on pp. 50-51
      c) Friar Laurence’s on pp. 56-57

   3) Rewrite the balcony scene as if it took place today, including the soliloquies between Romeo and Juliet. Read your script aloud with a partner.

   4) Use each of these words in a dialogue between two Renaissance teenagers. Read your dialogue aloud with a partner.
      a) discourses  b) bestrides  c) nidget  d) cream-faced loon  
      e) wench  f) bandy
      g) orb  h) chide  i) loathsome  j) vile
      k) bawdy  l) comfit

   5) Imagine Juliet had a friend her own age to confide in. Write a letter expressing her feelings about all that transpires in Act II that involves her, Romeo, her parents and the Nurse. Read the letter aloud in class.
Honors English 9
Romeo and Juliet: Assignment #3/Act III

**Directions:** Read all of Act III. Take notes on the scene you have questions or concerns about.

Select one of the following. Memorize and perform the scene live. Costumes are optional, but they help build the characters! Scenery is not needed; some props are essential.

III, I, up to Romeo’s “O I am Fortune’s fool!” (1, 142)

III, ii, entire scene between Juliet and the Nurse

III, iii, entire scene

III, v, Romeo and Juliet’s lines together up to Lady Capulet’s Entrance (a student can simply read the Nurse’s brief lines)

III, v, from Lady Capulet’s entrance at 1. 68 to end of scene

**Rubric**

...a B performance will:

1) contain between 5-8 errors in memorization/recitation
2) contain some gestures and body language, but without the poise and confidence of the A performance
3) reflect some awareness of other players, but not demonstrate as consistent the ability to listen, respond and react to other players
4) show some variety in voice and expression; some lines may be flawed or muddled
5) engage the audience’s attention but not as powerfully as the A performance

...a C performance will:

1) contain numerous and distracting errors in memorization and recitation
...a D performance will:

1) contain numerous instances where actor simply breaks character and is unable to continue due to problems in memorization and delivery
2) contain no gestures or body language or utilizes those that represent the student instead of the character he or she is playing
3) demonstrates little awareness of other players, the nuances of the scene, and/or what actually is occurring in Act III
4) be delivered in monotone or expressionless voice
5) cause the audience to feel uncomfortable and/or ill-at-ease because of flaws in performance

(Students will be assessed individually within the group performances only when it is clear that obvious differences in memorization, delivery, body language and interpretation exist among the actors.)

Good luck, enjoy, and begin practicing NOW !!!!!!
Directions: 1) Read Act IV of the play.
2) Complete one of the following by______________.

1) (Performance Option) Memorize and perform the potion speech (IV,iii), one of the most well-known and challenging scenes in this act. Be sure to emphasize Juliet’s fears as well as the Senecan elements discussed in class. Be as dramatic and convincing as you can!

2) (Performance Option) Rewrite and perform (need not be memorized) the lines between Friar Laurence and Juliet in Act IV, scene I, as if they were being said today. How would the diction differ in the twenty-first century? The concepts of the dialogue should remain the same, but the diction should be contemporary.

3) (Performance Option) Imagine yourself as Juliet today, in the year ________and rewrite the potion speech using your own vernacular while staying true to the themes and issues of the speech. Read aloud or memorize and present your speech to the class. Expression is critical!

4) (Non-Performance Option) Capulet is joyful and relieved in IV, ii, that Juliet appears to have repented. He does not realize that she is in fact putting on an act, and that the Friar is in league with her. Think about what must be going on in Friar Laurence’s mind. Imagine that the Friar has second thoughts about the potion. Write a letter to Lord Capulet from Friar Laurence’s point-of-view, using realistic Shakespearean language, explaining all that has transpired and what you hope will result from the letter’s revelation. (Length: 1-2 pages word-processed)

5) (Non-Performance Option) Nowhere in the play does Shakespeare tell us exactly how Friar Laurence concocts the potion. Go online to research medieval and Renaissance herbs, plants, elixirs, medicines. Then write the “recipe” for the potion, complete with Renaissance measurements for the
ingredients and a detailed list of step-by-step instructions. Your
instructions should be written in Renaissance language/diction. Be sure to
cite the web-site you use somewhere on your paper. (Length: 1-2 pages
word-processed; illustrations suggested)

6) (Non-Performance Option) Draw/paint/sketch/illustrate the myriad of
images the potion speech conveys in the mind of Juliet. Also revisit Friar
Laurence’s description of his elixir in IV, I, to help you with the details.
PLEASE DO NOT CHOOSE THIS ACTIVITY UNLESS YOU ARE
RESONABLY CONFIDENT ABOUT YOUR ARTISTIC ABILITY.
(Minimum 10 images reflecting all parts of the speeches.)

7) (Non-Performance Option) Paris believes that Juliet’s “reticence” about
the wedding stems from her grief over Tybalt’s death. It is indicated in the
play that Paris truly and sincerely cares for Juliet. Think about Paris’
thoughts and feelings after his encounter with Juliet outside Friar
Laurence’s cell in IV, i. Keep in mind that you have no idea Juliet is in fact
married to Romeo; your focus is the up-coming wedding, Juliet herself,
and your hopes for the two of you. Write a diary entry in Paris’ voice,
using language appropriate to his character. You might wish to take
another look at his scenes in Acts I and II. (Length: 1-2 pages, word-
processed)

This assignment is worth 200 points.
Selected Guided Practice Activities for Teaching To Kill a Mockingbird

Although I like to think that my students have been exposed to a wealth of pedagogical strategies during their participation in my Methods for Teaching English in the Secondary School class, they still ask questions about how one weaves these strategies together to help students interact with and make meaning from a longer work of fiction. Provided below are a sequence of selected guided practice activities one might implement before, during, and after the reading of Harper Lee’s To Kill a Mockingbird. They are culled from the suggestions of a number of Writing Project teachers—in particular Carol Mooney at Villa Park High School in Villa Park, California, Jerry Judd at Irvine High School in Irvine, California, and Jeff Elsten at Los Amigos High School in Garden Grove, California. They are presented in bullets as a skeleton plan for a literature unit rather than as a full-fledged demonstration lesson and they culminate with various options for writing without taking any specific writing task through the process to completion. (Note: Page numbers referred to are from the 35th Anniversary edition, 1995, Harper Collins.)

Prereading

• Before starting to read To Kill a Mockingbird, ask students to read “The Sneetches” by Dr. Suess or, better yet, show the video. “The Sneetches” is the tale of how the Star-Belly Sneetches discriminate against the Plain-Belly Sneetches, excluding them from games and weenie roasts, and how Sylvester McMonkey McBean bilks the town out of all of its money by putting on and/or removing stars on the persons of Sneetches to the point that no one can any longer tell who’s who. Ask students to do a quickwrite in reaction to the story. They may be reminded of the holocaust, write about prejudice in general, or focus on who the Star-Bellies are at their school. Have students share in small groups and then discuss the themes of the story as a whole class.

• Create a context for the novel by reviewing the time frame in which the novel was written (in the 1950s during the Civil Rights Movement) and the time frame it focuses on (the Great Depression of the 1930s). Scott Foresman (Lange, 1997) has an excellent Novel Works Kit on Mockingbird complete with biographical information on the author, memorabilia from the 1930s (including sheet music for songs, photographs, a letter to Eleanor Roosevelt, an anti-lynching poster, newspaper articles on the Scottsboro case, etc.), color art transparencies, a time line, etc. Give
small groups several documents each and have them teach the class what they have learned. After groups report, ask students to turn to a partner and relate what had just been shared to their reading of “The Sneetches.”

During Reading
Chapters 1-8
• Read the first three paragraphs of Chapter 1 aloud.

• Ask students:
  • What kind of a narrator does this novel have? How do you know?
  • Do you agree that this story will be a flashback? Why or why not?
  • You have already been introduced to five characters. Who are they and what is their relationship to one another?
  • What events will the novel trace?
  • How does the writer arouse your curiosity and build suspense?

• Have students stand and follow the description in paragraph one to imitate Jem’s injury. This may increase their investment in finding out what happens.

• As students are reading Chapters 1-8, ask them to create character charts for Scout, Jem, Dill, Boo, Calpurnia, Atticus, and Walter. The character chart should include:
  • Character’s name
  • A quote describing the character’s appearance
  • A quote spoken by or about the character that shows personality
  • A one sentence description showing the reader’s thoughts/ideas/reflections/speculations about the character

• After students read Chapter 1-8, have them reread the description of Maycomb on pages 5-6 and find other details about Maycomb from the subsequent reading. Then, ask them to draw a picture of Maycomb, using details from the text in their sketches. (Students can turn this sketch into a map when they read Chapters 9-10).

• Pose this journal activity:

  Imagine you are Boo Radley at the end of Chapter 8. In his voice, write a diary entry of what is happening from Boo’s point of view. Include mention of specific encounters between you (Boo) and the children. You will need to draw inferences about Boo’s diction...keeping in mind the background information we have on him.

Chapters 9-16
• Ask students to make a Time Line of the events in these chapters.

• Give students these study questions to respond to:
• Scout is involved in three altercations in these chapters. Two are physical, one is not. Describe each and explain their relationship to the larger context of the novel.

• Why do the people of Maycomb resent Atticus for defending Tom Robinson?

• How do Scout and Jem perceive their father?

• What causes Jem and Scout to see their father in a new light? Interpret the significance of what happens.

• Why is it a sin to kill a mockingbird? (Have students start keeping a record of every time they come across a reference to a mockingbird in the novel.)

• Give students the following paragraph quiz. Design a format for the following question as in the model on page 223 of this chapter.

In Chapter 11 of *Mockingbird*, after Jim has learned that Miss Dubose has died, he becomes hysterical after opening a box that she has sent containing a “white, waxy, perfect camellia.” Consider the camellia and Jem’s response to it. What are some possible meanings of the camellia? Comment on their significance.

• Add two more study questions:
  • How does Mrs. Dubose represent courage in this novel?
  • Explain why the mob disperses at the end of Chapter 15.

Chapter 17-22

• Ask students to pick a judge, prosecutor, defense attorney, defendants, jury, and courtroom observers. Design a Reader’s Theater and have the class re-enact the trial.

• Show the clip of the trial from the film version of “To Kill a Mockingbird,” starring Gregory Peck, up to the point where Reverend Syke’s says, “Miss Jean Louise, stand up. Your father’s passin’.”

• Give students an Open Mind form. (A blank Open Mind is included on the Companion Website). In the persona they assumed during the re-enactment of the trial, students should fill out the Open Mind, drawing pictures, images, and symbols to represent their thoughts and feelings. They can also use single words and phrases to capture what was going on in their character’s mind at the time. On the back of the Open Mind, ask students to explain the meaning of their graphic representation.

• Assign student groups to create a Talk Show about the trial, the verdict, and the reaction in Maycomb County. A script for getting the show started and guidelines for the students who role play the characters written by UCI Teaching Credential Candidate, Diana Schlecht, is included on the Companion Website.
Chapters 23-31

• Have students keep a Dialectical Journal of the final chapters of the book (see Chapter 5). Have students select quotes that they feel have a special meaning, interest or impact and record them in the left hand column of their journal. On the right side, they should record their thought, feelings, responses, or reflections. Ask students to label their responses in terms of the cognitive strategies they are using (tapping prior knowledge, predicting, making connections, visualizing, revising meaning, and so forth). They can use the Reader Response Starters in Chapter 2. Ask them to be sure to discuss Sheriff Tate’s remark on p. 318 in regards to arresting Boo, “Well, it'd be sort of like shootin’ a mockingbird, wouldn’t it?”

• Have students create a Split Open Mind (see Chapter 4) for the character of Scout for the portion of the novel before and after she is attacked by Mr. Ewell, recognizes Boo, and realizes that her father is right, “...you never really know a man until you stand in his shoes and walk around in them.” Then have them show this telling sentence:

  *The Scout we meet at the beginning of the novel has changed by the end of the novel.*

After Reading

*To Kill a Mockingbird* lends itself to a variety of options for writing. A few ideas for prompts (rather than complete prompts) are provided below. Additionally, students could arrive at their own topics.

• Atticus tells Scout that you “never really understand a person until you consider things from his point of view – until you climb into his skin and walk around in it.” Become one of the following characters and narrate a specific event from the novel in his/her voice and from their point of view:
  
  | Boo Radley | Tom Robinson |
  | Atticus    | Mayella Ewell |
  | Mrs. Dubose | etc.         |

• Create a game board tracing Scout and Jem’s journey through *To Kill a Mockingbird*. At the various spaces players land on which are pivotal to events in the text, such as Mrs. Dubose’s house, write a card in which you question the player about what Scout and Jem learned at that place on the board. Accompany your game board with an explanation of how your game reflects the plot, setting, characters, and themes in the novel.
• Atticus says, “Mr. Cunningham’s basically a good man; he just has his blind spots.” Discuss and analyze the blind spots of at least four characters in the novel. What do they share in common?

• Atticus hopes that his children won’t catch “Maycomb’s usual disease.” Using To Kill a Mockingbird as a point of departure, write a reflective essay on the disease of prejudice, how it spreads and how it can be stopped.

• Scout and Jem have inherited a legacy of values from their father. Project either character into adulthood and write a letter thanking Atticus for the specific lessons you learned from him.

• Become Scout and create an annotated scrapbook of at least 10 pages. On each page, paste in something that reflects some aspect of Scout’s experience growing up. Make sure that at least two items are written--for example a letter from Dill, a newspaper article, or a diary entry. Annotate each entry as Scout, explaining why she is saving this item.

• Speculate about what would happen if Boo Radley was put on trial for the murder of Bob Ewell. Would he be found guilty or innocent? What would the key arguments of the prosecutor and the defense attorney be?

• In small groups, write two front pages of The Maycomb Gazette--one just after the trial of Tom Robinson and another after the death of Bob Ewell. Include a news article, feature, editorial, advice column, and illustrations with captions.
In the Open Mind, illustrate your thoughts and feelings about the trial from the perspective of one of the characters. Show what was going on in the character’s mind using graphic symbols and images. You may also use single words and phrases.
Explain the meaning of the pictures, drawings, symbols, and/or images that you illustrated in the “Open Mind” and why you chose to include them.
Split Open Mind for Scout

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<th>1. __studied the table of contents.</th>
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<td>How does the chapter fit into this unit?</td>
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<td></td>
<td>What will the chapter be about?</td>
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<td>Yes, I have…</td>
<td>2. __read the title of the chapter and changed it into a question.</td>
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<td></td>
<td>What do I need to know to answer this question?</td>
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<td></td>
<td>What do I already know about the topic of the chapter?</td>
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<td>How will I use my background information?</td>
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<td>Yes, I have…</td>
<td>3. __read the opening questions, check up questions, or review questions.</td>
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<tr>
<td></td>
<td>What do I expect to learn in each section?</td>
</tr>
<tr>
<td>Yes, I have…</td>
<td>4. __read the heading and the subheadings, and changed them into questions.</td>
</tr>
<tr>
<td></td>
<td>What do I expect to learn in each section?</td>
</tr>
<tr>
<td>Yes, I have…</td>
<td>5. __read the highlighted print and margin notes.</td>
</tr>
<tr>
<td></td>
<td>What are important terms in the lesson?</td>
</tr>
<tr>
<td></td>
<td>What are some important ideas?</td>
</tr>
<tr>
<td>Yes, I have…</td>
<td>6. __studied pictures, charts, maps, or graphs found in the lesson.</td>
</tr>
<tr>
<td></td>
<td>What information do they add to the main ideas in the chapter?</td>
</tr>
<tr>
<td>Yes, I have…</td>
<td>7. __looked at the extra material found in the lesson (usually ideas to extend my understanding).</td>
</tr>
<tr>
<td></td>
<td>How do you think this relates to the chapter?</td>
</tr>
</tbody>
</table>

Now you are ready to READ!
Keep your ideas about the content in mind as you read.

<table>
<thead>
<tr>
<th>Pattern</th>
<th>Description</th>
<th>Cue Words</th>
<th>Graphic Organizer</th>
<th>Sample Passage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description</td>
<td>The author describes a topic by listing characteristics, features, and examples</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sequence</td>
<td>The author lists items of events in numerical or chronological order.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Comparison</td>
<td>The author explains how two or more things are alike and/or how they are different.</td>
<td></td>
<td></td>
<td></td>
</tr>
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<td>Pattern</td>
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<tr>
<td>------------------------</td>
<td>------------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------</td>
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<td>----------------</td>
</tr>
<tr>
<td><strong>Cause and Effect</strong></td>
<td>The author lists one or more causes and the resulting effect or effects.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Problem and Solution</strong></td>
<td>The author states a problem and lists one or more solutions for the problem. A variation of this pattern is the question-and-answer format in which the author poses a question and then answers</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
it.