**Lord of the Flies**

**William Golding**

**About the Author**


Golding’s war experiences influenced his dark views about human nature, which he later expressed in his writing. The war was a turning point for Golding. “I began to see what people were capable of doing,” he said. “Where did the Second World War come from? Was it made by something inhuman and alien—or was it made by chaps with eyes and legs and hearts?” Golding’s later novels include *The Inheritors* (1955), *Free Fall* (1959), and *The Paper Men* (1984).

**Background**

*Lord of the Flies* is based on a popular 1857 English novel, *The Coral Island*, by Robert Michael Ballantyne. That novel, like Golding’s, is about boys shipwrecked on a Pacific island. However, in Ballantyne’s story, the characters live in harmony and happiness. Golding created his novel to offer what he felt was a realistic alternative to Ballantyne’s book. Golding’s characters do not live in harmony and order, and the book relates what happens as a result.

Golding stated that *Lord of the Flies* was “an attempt to trace the defects of society back to the defects of human nature.” He felt that the inherent evil of individuals required the constraints of society in order for social order to be maintained. Golding’s view is contrary to that of philosopher Jean Jacques Rousseau, who believed that individuals in the state of nature are essentially good, and that the corruption of the natural state of goodness can be attributed to living in the unnatural state created by society.

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**Quick Guide**

*As you read Lord of the Flies, keep these literary elements in mind:*

- **Setting** is the time and place of the action in a story. As you read the novel, notice the importance of the setting as it relates to the events that occur. Consider whether the same events could occur in a different setting.

- **Conflict** is the struggle between opposing forces in a story. **External conflict** occurs between characters. As you read, look for the external conflict that exists between Ralph and Jack. Consider the source of the conflict.

- **Comparing and contrasting characters** is discovering how they are alike and different. The purpose of comparing and contrasting characters is to clarify and understand their relationship and to identify possible sources of conflict. In the novel, look for ways that Ralph and Jack are alike and different.

- **Character motivation** is the reason or reasons behind a character’s behavior. As you read, seek to understand why Ralph, Jack, and the other boys behave as they do.

- **Symbol** is a person, place, or thing that stands for something other than itself. In the book, Golding uses several symbols, such as the conch and Jack’s mask, to represent other ideas. Consider the greater idea that each symbol stands for.

- **Suspense** is a feeling of curiosity or uncertainty about the outcome of events that keeps you interested in the plot of a story. Suspense includes **dangerous action**, in which a character’s safety is at risk.

- **Irony** is the result of a contrast between appearance or expectation and reality. In **situational irony**, what is expected to happen is not what actually occurs.
Discussion Questions

1. What is the setting of the story? How is it different from the place where the characters originally lived?
2. In what ways are Ralph and Jack similar in personality? In what ways are the two boys different?
3. How do the boys organize themselves? Why do you think they elect Ralph as their leader?
4. What kind of relationship does Ralph have with Piggy?

Writing Activity Write a paragraph that describes the kind of leader you think the boys need. Whom would you have selected, and why?

Chapters 2–3 (pages 28–52)

Discussion Questions

1. Why does Ralph suggest that the group build a fire? How does Jack show himself to be irresponsible with the fire?
2. What external conflict exists between Ralph and Jack? What do you think is the source of the conflict?
3. How do the boys react to Ralph’s suggestion that they build huts for shelter? Why do you think their attitude changes later?

Writing Activity Write a paragraph suggesting what Ralph might do to get along better with Jack.

Chapter 4 (pages 53–69)

Discussion Questions

1. Why are the boys willing to kill a pig? How have their attitude and behavior changed over time?
2. In what way is Jack’s mask a symbol? What larger idea does it represent? How are Piggy’s glasses a symbol? What idea do they represent?
3. Why does Roger refrain from hitting Henry with the stones? What does his decision suggest about the need for rules on the island?

Writing Activity Write a paragraph that defends or condemns the boys’ killing of a pig. Explain why you think this action was wise or unwise.
**Chapters 5–6 (pages 70–100)**

**Discussion Questions**

1. What things bother Ralph most about the breakdown of order on the island? What is the reason for the breakdown?
2. What fears do the children have? How do Jack, Piggy, Percival, and Simon each attempt to deal with the fears?
3. How is the boys’ behavior on the island similar to the adults’ behavior in the outside world? How, if at all, is it different?
4. Who is the parachutist on the island? What idea from the adult world does the figure of the parachutist represent?

**Writing Activity** Write a paragraph explaining the nature of Ralph and Jack’s disagreement about governing the island.

**Chapters 7–8 (pages 101–133)**

**Discussion Questions**

1. Why does Ralph feel that things have changed for the worse? How can you tell that he misses the security of his boyhood?
2. What causes Ralph to understand the thrill of the hunt? Do you think his attitude toward hunting will change in the future? Explain.
3. How do Simon’s behavior and attitude make him different from the other boys? Why do you think he volunteers to find the beast?
4. What or who is the Lord of the Flies? What is the purpose or significance of the figure?

**Writing Activity** Write a paragraph explaining how Golding creates suspense when Ralph goes searching for the beast.

**Chapters 9–10 (pages 134–155)**

**Discussion Questions**

1. Why is it ironic that the boys kill Simon? What do their actions suggest about their state of mind on the island?
2. How do Ralph, Piggy, and Samneric attempt to distance themselves from Simon’s killers? Do you feel the four are as guilty as the others? Explain.
3. How has Ralph’s position of leadership and authority changed since the beginning of the story?
4. What happens to Piggy’s glasses? How is Ralph’s vision, as well as Piggy’s, now limited?

**Writing Activity** Write a paragraph in which you predict the fate of Ralph, Piggy, Jack, and the rest of the boys on the island. Give reasons for your opinions.

**Chapters 11–12 (pages 156–187)**

**Discussion Questions**

1. What do Ralph and Piggy hope to accomplish by confronting Jack? Why does their plan fail?
2. How do Samneric continue to show loyalty to Ralph even after being captured by Jack’s savages?
3. How do the savages plan to catch Ralph? What is ironic about the outcome of their plan?
4. Why does Ralph weep at the end of the story, even after he is rescued? Do you think the story has a happy ending? Why or why not?

**Writing Activity** Write a paragraph that explains the rescuers’ reactions to what they find on the island.

**Pulling It All Together**

**Writing** Write an advertisement in which you try to persuade children and adults to read *Lord of the Flies*. Explain why it is an important book for them to read.

**Interviews** With a small group of students, conduct interviews with Ralph and Jack. Ask them their feelings about what transpired on the island and what lessons they learned.
Key to Abbreviations in the Lesson Plans

The Lesson Plan following each Reading Guide references pages in the Reading Guide itself and in the Teaching Guides and Customizable Resources component. These references are abbreviated as follows:

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>RG</td>
<td>Reading Guide</td>
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<tr>
<td>Resources</td>
<td>Teaching Guides and Customizable Resources</td>
</tr>
<tr>
<td>TG</td>
<td>Teaching Guide</td>
</tr>
<tr>
<td>SAS</td>
<td>Student Activity Sheet</td>
</tr>
<tr>
<td>GOT</td>
<td>Graphic Organizer Transparency</td>
</tr>
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</table>
For a key to the abbreviations in the Lesson Plan, see page xii.

Before you begin, please review the Sensitive Issues, which appear with the answers for this title.

Preview • 1 Day
1. With the class, read and discuss the RG Preview. If this book begins students’ study of a novel, distribute and discuss Background on the Novel, Resources, p. 151.
2. Assign Chapter 1, pp. 5–27.

Chapter 1 • 1–2 Days
3. Assign Chapters 2–3, pp. 28–52.

Chapters 2–3 • 1–2 Days
1. Reading Guide Discussion Questions 1–4 and Writing Activity.
3. Resources Vocabulary: TG and Synonyms and Antonyms: SAS, pp. 136, 140. Have students use vocabulary words 1–5. Students should supply a synonym and/or antonym for as many vocabulary words as possible.
4. Assign Chapter 4, pp. 53–69.

Chapter 4 • 1–2 Days
1. Reading Guide Discussion Questions 1–4 and Writing Activity.
3. Assign Chapters 5–6, pp. 70–100.

Chapters 5–6 • 1–2 Days
1. Reading Guide Discussion Questions 1–4 and Writing Activity.
2. Resources Identify Main Idea and Supporting Details: TG and SAS, pp. 126, 127. Focus on specific incidents that indicate a breakdown of order on the island.
4. Assign Chapters 7–8, pp. 101–133.

Chapters 7–8 • 1–2 Days
1. Reading Guide Discussion Questions 1–4 and Writing Activity.
3. Resources Vocabulary: TG and Word Identification—Prefixes: SAS, pp. 136, 144. Have students use vocabulary words 11–15. Students should identify those words with prefixes and explain how each prefix affects the word’s meaning.

Chapters 9–10 • 1–2 Days
1. Reading Guide Discussion Questions 1–4 and Writing Activity.
2. Resources Irony: TG and SAS, pp. 61, 62. Help students analyze the irony that is created when Simon is killed.

Chapters 11–12 • 1–2 Days
1. Reading Guide Discussion Questions 1–4 and Writing Activity.
4. Assign Pulling It All Together activities, RG.

Pulling It All Together • 2 Days
1. Writing Collect and evaluate the writing assignment. Have some essays read aloud, or have them exchanged and reviewed by peers in class.
2. Interviews Help students prepare their questions. You may wish to videotape the interviews and then replay them for analysis.

To assess and grade the writing assignments, use the rubrics at the end of this book.
3. Taras Bulba is a fierce Cossack who values the virtues necessary in a good warrior. He is loyal to his own reli-
gion and intolerant of others. He is also manipulative,
as shown by the way he manages to get rid of a head-
man he doesn't like and put another in his place.

Writing Activity Healthy activities include riding out into the
steppe to shoot deer, wild goats, and birds and then cook-
ing them for dinner; fishing in the lakes, rivers, and
streams; and swimming across the Dnieper. Unhealthy
activities include drinking and brawling.

Taras Bulba, Chapters 4–6
1. They complain that the church and the icons have been
left undecorated because the Cossacks drink up all
their money and do not make contributions. They
want to make war so that they can steal money and
goods to increase the wealth of their church. They
claim that the Scriptures say that "the voice of the
people is the voice of God," and if they want to wage
war, it must be the will of God.
2. The inhabitants of Dubno shoot at them and throw
things at them from behind the walls of the city. Their
alternate plan is to starve the inhabitants by surround-

ing the city and destroying their food supplies.
3. Andrei sneaks into the city with a small supply of food,
and then decides to fight on the side of the Poles. A
good prediction is that his father will be very angry,
even humiliated, that his son would do such a thing.

Writing Activity Students should note that she doesn't want
to love Andrei because it would complicate her life so much,
but she can't help herself. None of the suitable young men
she has met appeal to her. Andrei is the only one she wants.

Taras Bulba, Chapters 7–9
1. Among other things, it tells us that wars were fought
up close, using hand-to-hand combat. It also suggests
that the Cossacks were superior warriors and that the
Poles were more interested in looking good in uniform
than the Cossacks were.
2. They want to save their fellow warriors who have been
captured by the Tartars, and they also want to recover
the treasure that the Tartars have stolen. Half the
encampment goes after the Tartars, and the other half
stays to continue to fight the Poles.
3. The fact that Taras Bulba kills his own son for treason
shows that he is very tough and that he values the
military above all else.

Writing Activity Some students might think he did the right
thing because Andrei had killed many Cossacks in the battle
and was now an enemy. Others might say that Bulba should
have merely captured his son and let him stand trial later.

Taras Bulba, Chapters 10–12
1. He thinks only Yankel will be able to think of a way to
get him to Warsaw so he can see his son, Ostap, at the
prison where he is being kept, especially considering
that there is a price on Bulba's head. Yankel smuggles
him in by hiding him in a load of bricks and gets him
a disguise.
2. At first, before the Cossacks are brought in, the atmos-
phere is very carnival-like. People are there for enter-
tainment. After the Cossacks are brought in, the atmos-
phere changes because the scene is viewed through
Taras Bulba's eyes. It becomes heart-wrenching and sad.
3. He answers his son when Ostap calls out to him, so
that Ostap will know that his father watched him die
so bravely.
4. Because he is high up in the burning tree, he can see
how the battle is going and he can tell his men where
they should go to escape. He yells to them that they
should escape by boats that are on the river.

Writing Activity Some students might say he was a hero
because he was always loyal to his friends, he was a strong
and brave warrior, and he was a good leader. Others will say
he was a fool because he picked fights with other people
just because their religion was different, and he did not
value the happy home life he could have had.

Pulling It All Together
Writing As students compare and contrast Taras Bulba with
any of the other protagonists, Taras Bulba will be revealed
as a strong and forceful personality who is sure of his place
in the world, and the other protagonists will be revealed as
weak, meek, usually downtrodden personalities who are not
respected by others.

Dramatic Reading Help students select the parts that they
wish to dramatize. Make suggestions for effects that will
enhance and not detract from the reading.

Lord of the Flies by William Golding

Sensitive Issues

Sensitive issues include the violence that occurs
and the sexual imagery that is used when the pig is
slaughtered.

Chapter 1
1. The setting is a deserted island in the Pacific. There are
no adults living with the children.
2. Both boys have leadership qualities. However, Ralph is
cheerful and democratic, while Jack is cruel and
authoritarian.
3. The boys elect Ralph as their leader. Ralph is friendlier
and less threatening than Jack. Also, Ralph has posses-
sion of the conch.
4. Ralph respects Piggy for his ability to be logical, yet he
still betrays him by revealing his nickname.

Writing Activity Students might mention Ralph, Jack, Piggy,
or Simon, all of whom show qualities of leadership and/or
intelligence. Students might say that the leader needs to be
strong and unfazed.

Chapters 2–3
1. He hopes that a passing ship will see the smoke and
rescue the boys. Jack's fire burns too much of the for-
rest and causes the death of one of the little boys.
2. Jack is more interested in hunting than in building
huts or fires, which Ralph has suggested. Jack is resent-
ful that Ralph is the island leader.
3. They are enthusiastic at first, but later their enthusi-
asm flags. Building huts is hard work and not as much
fun as hunting.
4. Simon cannot express himself clearly, yet he seems to
have a good understanding of the island. The littlums
seem to rely upon him.

Writing Activity Students might suggest that Ralph share
more of his authority with Jack, instead of remaining the
only official leader of the children.

Chapter 4
1. Jack is tired of eating only fruit, so he rouses the boys
to the more exciting activity of hunting. The boys
were not willing to hunt and kill for food before, but
now they are.
2. Jack’s mask symbolizes the ways in which Jack has changed since living outside civilized society. Piggy’s glasses symbolize his ability to see a situation clearly and to deal with it.

3. Roger refrains because his arm is conditioned by civilization. His decision suggests that if the rules of society were abolished, Roger and the others might easily become violent.

4. Jack ignores virtually every order given by Ralph. Jack leads the boys to hunt and allows the fire to burn out.

Writing Activity Students may feel the killing was unwise because it has given the boys a taste of the savagery of killing and may lead to more violent killings in the future.

Chapters 5–6
1. He is upset that no water is being brought to the shelters, there is no lavatory, and there is no fire. Jack has encouraged the boys to ignore Ralph’s rules.

2. They fear a beast that they believe is on the island. Jack acts like a dictator, ordering the littluns to deal with their fears. Piggy seeks to be rational and scientific. Percival says the beast comes from the sea. Simon alone believes the beast is just a fear within themselves.

3. Just as the adults have created conflict and disorder in war, so the boys have created conflict and disorder on the island. The children’s conflict is newer but still destructive.

4. It is the decaying corpse of a flier who bailed out of his downed airplane. The figure represents the message that the world order has broken down.

Writing Activity Students should explain that Ralph wants to impose rules to be followed. Jack, however, wants an open society free of rules and restrictions.

Chapters 7–8
1. Ralph laments the breakdown of order, the boys’ uncleanliness, and the despair of the situation. He thinks about the comfort of his home and orderly life in England.

2. Ralph flings a stick at the pig and hits it on the nose. Some students may feel that the excitement will encourage him to hunt more later.

3. Simon has better instincts than the others and seems to understand what he must do. He volunteers to find the beast because he believes there really is none.

4. It is the head of a pig that the children offer to the beast as an appeasement.

Writing Activity Students may mention that suspense is created because the search occurs in the dark, and, in the moonlight, shadowy figures are mistaken for monstrous images.

Chapters 9–10
1. Simon knows the truth about the beast, yet he is killed before he can share the information. The boys have reached a state of frenzy, panic, and savagery.

2. They say they were outside the circle of attackers and didn’t take part in the killing. Later, they pretend they weren’t even present at the feast. Some students may feel they’re guilty for not preventing the murder.

3. Ralph has now lost his authority and his ability to control the boys. He even joins in some of the activities led by Jack.

4. His glasses are taken away by the invaders. Ralph has suffered an eye injury, thus limiting his vision. Without his glasses, Piggy’s vision is also impaired.

Writing Activity Some students may predict that Ralph and Piggy, being the last holdouts against Jack’s authority, will be killed by Jack and his boys.

Chapters 11–12
1. They hope to retrieve Piggy’s glasses. Ralph is not prepared for Jack’s physical assault on him.

2. Samneric warn Ralph that he must go away because Jack and Roger are going to hunt him.

3. They plan to smoke Ralph out of his hiding place. Ironically, the huge fire attracts ship rescuers to the island.

4. He weeps for the loss of innocence and for the savagery that has occurred on the island. Some students may feel that the rescue makes for a happy ending, but others may feel that the death and destruction make for a sad ending.

Writing Activity Students should mention that the rescuers are appalled to find that these good English schoolboys have become the savages now infesting the island.

Pulling It All Together
Writing Students should focus on the book’s message about the need for social order, as well as the appeal of Golding’s writing style.

Interviews Interviewers should prepare their questions beforehand. Interviewees should base their responses on details from the story.

Linnets and Valerians
by Elizabeth Goudge

Sensitive Issues
This novel contains few sensitive issues, but there are several mentions of witchcraft and a scene in which a character reads a book of spells. There is also a scene in which a character burns what appear to be voodoo dolls.

Chapters 1–2
1. They are being “locked up.”

2. Direct ways include statements by the author that he has a big domed forehead and was a most alarming figure; indirect ways include Ambrose’s statement that he dislikes children and dogs and Nan’s observation that he had Betsy in the crook of his arm in a way “very handy for a man who did not like children.”

3. The pony and trap belong to their Uncle Ambrose, who agrees to let them live with him.

4. an atmosphere of magic and wonder

Writing Activity The children trust and like Uncle Ambrose because his actions are counter to what he says.

Chapters 3–4
1. The setting is the English countryside in 1912. The children are able to have adventures in a rural place that seems safe.

2. Emma Cobley’s shop is upsetting because a cat turns into a large beast that attacks them.

3. Lion Tor is a mountain and a dangerous place. Emma Cobley has said so, and Lady Alicia lost her son there.

4. Betsy realizes that Abednego wants Gertude more than she does.

Writing Activity They are loyal and close to one another. Their not telling that Betsy’s light referred to the night light shows their loyalty; their staying together on their adventures shows their closeness.

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A. Thinking About Lord of the Flies
Circle the letter of the best answer.

1. How does Ralph gather the boys together on the island?
   a. He waves a white flag.
   b. He sends out smoke signals.
   c. He blows a conch.
   d. He sends Piggy to get them.

2. What or whom do the littluns fear most?
   a. Ralph
   b. Jack
   c. the beastie
   d. Piggy

3. Why is Ralph angry that the fire goes out?
   a. Rescue ships won't see them.
   b. It is too cold to sleep.
   c. There is no way to cook food.
   d. He has no matches left.

4. What or who does the beastie turn out to be?
   a. a poisonous snake
   b. a large fish in the lagoon
   c. Piggy
   d. a dead parachutist

5. What do Jack and his boys offer to the beastie as a gift?
   a. a conch
   b. a pig's head
   c. a dead boy
   d. gold coins

6. Why do the boys kill Simon?
   a. He wants to become the island leader.
   b. He has stolen items from the boys.
   c. They think he is a beast.
   d. He is a friend of Ralph.

7. How does Piggy lose his glasses?
   a. He accidentally drops them into the ocean.
   b. Jack's boys take them from him.
   c. They are washed away in a tidal wave.
   d. He accidentally steps on them in the sand.

8. Why do Samneric end up in Jack's camp?
   a. They are taken captive by Jack's boys.
   b. They feel Ralph is no longer strong.
   c. Jack offers them money to join his side.
   d. They don't like the way Piggy treats them.
9. How does Piggy die?
   b. Roger kills him with a rock.
   c. Ralph pushes him off a cliff.
   d. Jack’s boys suffocate him.

10. How are the boys finally rescued from the island?
   a. A parachutist lands on the island and reports their whereabouts.
   b. An airplane makes radio contact with Ralph.
   c. Sailors from a shipwreck discover the island.
   d. A ship arrives after seeing fire on the island.

B. Recognizing Literary Elements and Techniques
   Answer each question below with the best term from the following list: external conflict, situational irony, setting, suspense, symbol.

11. Which literary element is employed when Ralph goes hunting for the beast in the dark?
   ____________________________________________________________________________________

12. Which literary element is represented by Piggy’s glasses, which stand for his ability to understand situations clearly?
   ____________________________________________________________________________________

13. Which literary element is reflected in Ralph’s power struggle with Jack?
   ____________________________________________________________________________________

14. Which literary element is reflected in the following quotation?
   Here, on the other side of the island, the view was utterly different. The filmy enchantments of mirage could not endure the cold ocean water and the horizon was hard, clipped blue.
   ____________________________________________________________________________________

15. Which literary element is employed when Simon is killed while returning with the news that there is no real beast?
   ____________________________________________________________________________________

C. Essay Questions

16. Trace the power struggle that exists between Ralph and Jack. Who has more power in the beginning of the novel, and why? How does the balance of power shift as the story unfolds? What is the reason for the shift in power? What is the result?

17. Discuss the symbols that can be found in the novel. What larger ideas are represented by the conch, the fire, the beast, the sea, Jack’s mask, Piggy’s glasses, the butterflies, and the tide? What other items in the novel do you find that also represent ideas greater than themselves?

18. Discuss the themes of the novel. What messages or insights about life does Golding suggest regarding issues such as vision, power, the need for social order, the fear of the unknown, the loss of identity, and the loss of innocence? What incidents in the novel help suggest each of those themes?
**Lord of the Flies** by William Golding

A. Thinking About *Lord of the Flies*

1. c 2. c 3. a 4. d 5. b 6. c 7. b
8. a 9. b 10. d

B. Recognizing Literary Elements and Techniques

11. suspense
12. symbol
13. external conflict
14. setting
15. situational irony

C. Essay Questions

16. **Easy** Students should establish that Ralph has power invested in him by the boys, who elect him as their leader. Jack is jealous of Ralph's authority and challenges him by ignoring his orders to keep a fire going, to build shelters, and not to hunt. The boys' desire for meat and their distaste for boring and hard work cause them to obey Jack's orders more than Ralph's. The result is anarchy and chaos, which leads to savagery and murder on the island.

17. **Average** Students may mention the following symbols: The conch symbolizes authority and social order; the fire symbolizes the hope of rescue; the beast symbolizes the evil inherent in people; the sea symbolizes the unknown; Jack's mask symbolizes his new identity, or the ways in which he has changed since leaving civilized society; Piggy's glasses symbolize his ability to see situations clearly and deal with them; the butterflies symbolize the beauty of nature; the tide symbolizes the passage of time.

18. **Challenging** Students should discuss Golding's implications that human vision is imperfect, suggested by mirages that the boys see and the loss of Piggy's glasses. People are prone to struggle for power, and power is used to authorize acts of savagery, such as Jack's use of power to control his boys. Rules are needed to maintain social order, the basis for a just, democratic, and civilized society, as suggested by the orderly society that exists on the island until Jack refuses to obey Ralph's rules. People often fear the unknown, as seen by the boys' offering of the pig's head to the beast. Loss of innocence can mark the shift from boyhood and civilized society; Piggy's glasses symbolize his ability to see things clearly and deal with them; the butterflies symbolize the beauty of nature; the tide symbolizes the passage of time.

**The Little White Horse**

by Elizabeth Goudge

A. Thinking about *The Little White Horse*

1. b 2. a 3. d 4. a 5. c 6. a 7. d
8. c 9. b 10. c

B. Recognizing Literary Elements and Techniques

11. foreshadowing
12. setting
13. fantasy
14. conflict
15. imagery

C. Essay Questions

16. **Easy** Students should show an understanding that the elements of fantasy include characters such as Robin, who travels to visit Maria in London in his "spirit" body; the little white horse and the animals Serena, Wrolf, and Zachariah, all of which can do things that ordinary animals cannot; and the event in which the white horses of the waves rise up and show Monsieur Coq de Noir that her ancestor did not kill his ancestor.

17. **Average** Students should show an understanding that the problems of Moonacre Manor have to do with Maria's ancestor and Black William. Her ancestor Sir Wrolf was greedy and took land and wanted more, which led to the continuing feud between the two families. Maria solves the problem by giving the land that Sir Wrolf stole back to the church, proving to Monsieur Coq de Noir that her ancestor did not kill his, and returning the pearls that belong to his family. After that, harmony is restored to Moonacre Manor.

18. **Challenging** Students should understand that the author blurs the line between reality and fantasy by including elements such as the dwarf who might be magical and might be real; Robin, who can travel in both time and space and is described as a flesh-and-blood boy; and the animals, who sometimes seem to be just animals and at other times have intelligence and abilities far superior to those of ordinary animals. The author might have written the book this way to make the reader unsure of what is real and what is magic.

**Linnets and Valerians**

by Elizabeth Goudge

A. Thinking About *Linnets and Valerians*

1. c 2. a 3. a 4. a 5. b 6. c 7. d
8. c 9. b 10. a

B. Recognizing Literary Elements and Techniques

11. foreshadowing
12. fantasy
13. setting
14. direct characterization
15. figurative language

C. Essay Questions

16. **Easy** Answers should demonstrate an understanding of the fact that while Uncle Ambrose says he hates children, it is clear from his actions that he really likes them. For example, he lets Robert ride the pony and gives Nan the use of the parlour.

17. **Average** Students should recognize that at the beginning of the novel, even the children doubt whether what they see and experience is magic, but by the end, they have seen the results of magic, as when Daft Davie regains his speech after the doll is burned.

18. **Challenging** Students should recognize that Nan’s finding the book of spells, the children’s visiting Daft Davie and helping make the connection between the paintings, and their finding the cave in which Ezra pulls out the dolls all help the Valerians make their way home.

**Destiny**

by Vicki Grove

A. Thinking About *Destiny*

1. c 2. b 3. d 4. b 5. d 6. c 7. b
8. c 9. a 10. c

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### Rubrics for Response to Literature

**Use one or both of the following sets of criteria to evaluate responses to literature.**

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Rating Scale</th>
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<tr>
<td>How well have the significant ideas of the piece been covered?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How well supported with accurate and detailed references to the text and other works is the writer’s reaction?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How effectively have personal and literary allusions, quotations, and other examples been used?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How effectively does the conclusion sum up the writer’s response?</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Audience and Purpose</th>
<th>Score 6</th>
<th>Score 5</th>
<th>Score 4</th>
<th>Score 3</th>
<th>Score 2</th>
<th>Score 1</th>
</tr>
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<tr>
<td><strong>Score 6</strong></td>
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<tr>
<td>Clearly focuses on one aspect of the text, with sufficient summary information provided</td>
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<tr>
<td><strong>Score 5</strong></td>
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<tr>
<td>Focuses on one aspect of the text, with summary information provided</td>
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<tr>
<td><strong>Score 4</strong></td>
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<tr>
<td>Mainly focuses on one aspect of text, with general summary information given</td>
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<tr>
<td><strong>Score 3</strong></td>
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<tr>
<td>Some summary information is given, but focus is not clear</td>
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<td><strong>Score 2</strong></td>
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<tr>
<td>An attempt is made to discuss the text, but it is unsuccessful; either topic is unclear OR support is limited</td>
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<tr>
<td><strong>Score 1</strong></td>
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<tr>
<td>Not fully engaged in the task; either the text is not discussed OR no attempt is made to support ideas</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Organization</th>
<th>Score 6</th>
<th>Score 5</th>
<th>Score 4</th>
<th>Score 3</th>
<th>Score 2</th>
<th>Score 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Well organized, with strong transitions helping to link words and ideas</td>
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<tr>
<td><strong>Score 5</strong></td>
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<tr>
<td>Clearly organized, although an occasional lapse may occur</td>
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<tr>
<td><strong>Score 4</strong></td>
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<tr>
<td>Is consistently organized, although perhaps simplistically</td>
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<td><strong>Score 3</strong></td>
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<tr>
<td>May have organization in some parts, but lacks organization in other parts</td>
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<td><strong>Score 2</strong></td>
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<tr>
<td>Very disorganized; not easy to follow</td>
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<tr>
<td><strong>Score 1</strong></td>
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<tr>
<td>Lacks organization; confused and difficult to follow; may be too brief to assess organization</td>
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<table>
<thead>
<tr>
<th>Elaboration</th>
<th>Score 6</th>
<th>Score 5</th>
<th>Score 4</th>
<th>Score 3</th>
<th>Score 2</th>
<th>Score 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develops any assertions with elaborated support and details from the text; provides writer’s reactions to text</td>
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<td><strong>Score 5</strong></td>
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<tr>
<td>Develops any assertions with support from the text; provides writer’s reactions to text</td>
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<td><strong>Score 4</strong></td>
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<tr>
<td>Adequate support for main idea is provided, as well as some of the writer’s reactions to the text</td>
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<td><strong>Score 3</strong></td>
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<tr>
<td>Support for the main idea is not fully developed; writer’s reactions may not be emphasized</td>
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<tr>
<td>Support is repetitive or undeveloped, with little discussion of writer’s reactions</td>
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<tr>
<td>Lacks support, summary information, or writer’s reactions</td>
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<table>
<thead>
<tr>
<th>Use of Language</th>
<th>Score 6</th>
<th>Score 5</th>
<th>Score 4</th>
<th>Score 3</th>
<th>Score 2</th>
<th>Score 1</th>
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</thead>
<tbody>
<tr>
<td>Varies sentence structures and makes good word choices; very few errors in spelling, grammar, or punctuation</td>
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<td><strong>Score 5</strong></td>
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<tr>
<td>Some sentence variety and good word choices; some errors in spelling, grammar, or punctuation, but they do not interfere with reader understanding</td>
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<tr>
<td><strong>Score 4</strong></td>
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<tr>
<td>Sentence structure and word choices may be appropriate but are occasionally awkward; errors in spelling, grammar, or punctuation may occur but do not interfere with reader understanding</td>
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<td><strong>Score 3</strong></td>
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<tr>
<td>Inconsistent control of sentence structure and incorrect word choices; errors in spelling, grammar, or punctuation occasionally interfere with reader understanding</td>
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<tr>
<td><strong>Score 2</strong></td>
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<tr>
<td>Problematic sentence structure and frequent inaccuracies in word choice; errors in spelling, grammar, and punctuation hinder reader understanding</td>
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<tr>
<td><strong>Score 1</strong></td>
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<tr>
<td>Little or no control over sentences; incorrect word choices may cause confusion; many errors in spelling, grammar, and punctuation severely hinder reader understanding</td>
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</tbody>
</table>
Rubrics for Comparison-and-Contrast Essay

Use one or both of the following sets of criteria to evaluate comparison-and-contrast essays.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Rating Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>How clearly identified are the subjects?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How apparent is a thesis statement?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How well supported by evidence is the thesis?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How sufficiently have details supported each statement about the similarities and differences between the subjects?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How clearly do transitions indicate the relationships between subjects?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How logical and consistent is the organization?</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>
### Rubrics for Descriptive Essay

Use one or both of the following sets of criteria to evaluate descriptive essays.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Rating Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>How clearly and consistently is the description organized?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How effectively are details used to create imagery?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How creative and interesting are the comparisons of the figurative language?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How well do the sensory details appeal to the five senses?</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Audience and Purpose</th>
<th>Score 6</th>
<th>Score 5</th>
<th>Score 4</th>
<th>Score 3</th>
<th>Score 2</th>
<th>Score 1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Creates a memorable main impression, supported with effective use of many sensory details.</td>
<td>Creates a strong main impression, supported with relevant sensory details.</td>
<td>Creates a main impression, supported by sensory details.</td>
<td>May create a main impression, but does not adequately support it with sensory details.</td>
<td>Sensory details may be present, but do not add up to a clear main impression.</td>
<td>Contains details that are unfocused or do not work in support of a clear main impression.</td>
</tr>
<tr>
<td>Organization</td>
<td>Well organized, with strong transitions helping to link words and ideas.</td>
<td>Clearly organized, although an occasional lapse may occur</td>
<td>Is consistently organized, although perhaps simplistically</td>
<td>May have organization in parts, but lacks organization in other parts</td>
<td>Very disorganized; not easy to follow</td>
<td>Lacks organization; confused and difficult to follow; may be too brief to assess organization.</td>
</tr>
<tr>
<td>Elaboration</td>
<td>Vivid, sensory details support main idea; creative use of figurative language provides interesting comparisons.</td>
<td>Sensory details strongly support main idea; figurative language beginning to make interesting comparisons</td>
<td>Sensory details support main idea; figurative language used to create comparisons</td>
<td>Details in support of main idea not consistently effective; attempts at figurative language not always successful or interesting</td>
<td>Limited use of sensory details in support of main idea; unsuccessful use of figurative language</td>
<td>No sensory details used in support of main idea; no figurative language.</td>
</tr>
<tr>
<td>Use of Language</td>
<td>Varies sentence structures and makes good word choices; very few errors in spelling, grammar, or punctuation.</td>
<td>Some sentence variety and good word choices; some errors in spelling, grammar, or punctuation, but they do not interfere with reader understanding</td>
<td>Sentence structures and word choices may be appropriate but are occasionally awkward; errors in spelling, grammar, or punctuation may occur but do not interfere with reader understanding</td>
<td>Inconsistent control of sentence structure and incorrect word choices; errors in spelling, grammar, or punctuation occasionally interfere with reader understanding</td>
<td>Problematic sentence structure and frequent inaccuracies in word choice; errors in spelling, grammar, and punctuation hinder reader understanding</td>
<td>Little or no control over sentences; incorrect word choices may cause confusion; many errors in spelling, grammar, and punctuation severely hinder reader understanding.</td>
</tr>
</tbody>
</table>
### Rubrics for Expository Essay

Use one or both of the following sets of criteria to evaluate expository essays.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Rating Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>How clear is the thesis or purpose?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How well do the facts and details support the thesis?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How consistently and appropriately are ideas organized?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How fully elaborated are connections among ideas?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How well do transitions convey ideas?</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Audience and Purpose</th>
<th>Score 6</th>
<th>Score 5</th>
<th>Score 4</th>
<th>Score 3</th>
<th>Score 2</th>
<th>Score 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Effectively engages the reader’s interest and states a clear purpose; consistently addresses an appropriate topic</strong></td>
<td>Present an effective and coherent organizational structure</td>
<td>Presents an effective and coherent organizational structure, although some lapses may occur</td>
<td>Presents an effective organizational structure with a few inconsistencies</td>
<td>May have organization in parts, but lacks organization in other parts</td>
<td>Presents an inconsistent organizational structure</td>
<td>Shows a lack of organizational structure</td>
</tr>
<tr>
<td><strong>Effectively elaborates similarities and differences with details and examples as support</strong></td>
<td>Effectively elaborates similarities and differences with details and examples as support</td>
<td>Adequately addresses similarities and differences</td>
<td>Does not consistently address similarities and differences; may emphasize some but neglect others</td>
<td>Similarities and differences are not present or not well explained; support is minimal</td>
<td>Lacks support or elaboration</td>
<td></td>
</tr>
<tr>
<td><strong>Varies sentence structures and makes good word choices; very few errors in spelling, grammar, or punctuation</strong></td>
<td>Some sentence variety and good word choices; some errors in spelling, grammar, or punctuation, but they do not interfere with reader understanding</td>
<td>Sentence structures and word choices may be appropriate but are occasionally awkward; errors in spelling, grammar, or punctuation may occur but do not interfere with reader understanding</td>
<td>Inconsistent control of sentence structure and incorrect word choices; errors in spelling, grammar, or punctuation occasionally interfere with reader understanding</td>
<td>Problematic sentence structure and frequent inaccuracies in word choice; errors in spelling, grammar, and punctuation hinder reader understanding</td>
<td>Little or no control over sentences; incorrect word choices may cause confusion; many errors in spelling, grammar, and punctuation severely hinder reader understanding</td>
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</tbody>
</table>
# Rubrics for Multimedia Presentation

Use one or both of the following sets of criteria to evaluate multimedia presentations.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Rating Scale</th>
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</thead>
<tbody>
<tr>
<td>How well does the presentation integrate audio and visual components?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How effectively is each element reinforced by the appropriate medium?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Is the presentation clear and logically organized?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How innovatively does the presentation make use of media to convey concepts?</td>
<td>1 2 3 4 5</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Audience and Purpose</th>
<th>Score 6</th>
<th>Score 5</th>
<th>Score 4</th>
<th>Score 3</th>
<th>Score 2</th>
<th>Score 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Audience and Purpose</strong></td>
<td>Clearly and effectively presents a main topic appropriate to the intended audience; media use is dramatic, informative, and engaging</td>
<td>Clearly and effectively presents a main topic appropriate to the intended audience; media use is informative and suitable</td>
<td>Clearly presents a main topic mostly appropriate to the intended audience; media use is suitable</td>
<td>Presents a main topic that is somewhat appropriate to the intended audience; media use is somewhat tangential but suitable</td>
<td>Presents a vague main topic that is somewhat appropriate to the intended audience; media use is occasionally suitable</td>
<td>Presents a vague main topic that is inappropriate to the intended audience; media use is unsuitable</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>Uses imaginative word-processing, audio, and visual formats to organize and present information in a dramatic and well-paced manner</td>
<td>Uses appropriate word-processing, audio, and visual formats to organize and present information; pacing is good</td>
<td>Uses mostly appropriate word-processing, audio, and visual formats to organize and present information; pacing is inconsistent</td>
<td>Uses somewhat inappropriate word-processing, audio, and visual formats to organize and present information; pacing is somewhat distracting</td>
<td>Uses mostly inappropriate word-processing, audio, and visual formats to organize and present information; pacing is very distracting</td>
<td>Fails to use appropriate word-processing, audio, and visual formats to organize and present information; pacing is very distracting</td>
</tr>
<tr>
<td><strong>Elaboration</strong></td>
<td>Uses strong and varied visual and audio components to elaborate on and enhance written material; references an extensive variety of sources</td>
<td>Uses varied visual and audio components to elaborate on and enhance written material; references a variety of sources</td>
<td>Uses visual and audio components to elaborate on written material; references several sources</td>
<td>Uses visual or audio components somewhat tangentially; relies on one or two sources</td>
<td>Uses visual or audio components with little, if any, connection to written material; references no sources</td>
<td>Uses visual and audio components with little, if any, connection to written material; references no sources</td>
</tr>
<tr>
<td><strong>Use of Language</strong></td>
<td>Presents facts and details to precisely address the topic in an engaging manner; effectively uses language to integrate different types of media</td>
<td>Presents facts and details to address the topic; effectively uses language to integrate different types of media</td>
<td>Presents facts and details to adequately address the topic; somewhat effectively uses language to integrate different types of media</td>
<td>Presents facts and details but addresses the topic inadequately; fails to use language to integrate different types of media</td>
<td>Presents unsupported statements; fails to use language to integrate different types of media</td>
<td>Presents unsupported statements; fails to use language to integrate different types of media</td>
</tr>
</tbody>
</table>
Rubrics for Persuasive Composition

Use one or both of the following sets of criteria to evaluate persuasive compositions.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Rating Scale</th>
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</thead>
<tbody>
<tr>
<td>How clearly stated is the issue?</td>
<td>1 2 3 4 5</td>
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<tr>
<td>How clear and well supported with evidence is the writer’s opinion?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How well does the writer address readers’ concerns and counterclaims?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How logically and effectively is the composition organized?</td>
<td>1 2 3 4 5</td>
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<table>
<thead>
<tr>
<th>Audience and Purpose</th>
<th>Score 6</th>
<th>Score 5</th>
<th>Score 4</th>
<th>Score 3</th>
<th>Score 2</th>
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</thead>
<tbody>
<tr>
<td>Clearly states the author’s position and effectively persuades the reader of validity of author’s argument</td>
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<tr>
<td>Clearly states the author’s position and persuades the reader</td>
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<tr>
<td>States a position and adequately attempts to persuade the reader</td>
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<tr>
<td>While a position may be stated, it is either unclear OR undeveloped</td>
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<td>Either a position is not clearly given OR little attempt is made at persuasion</td>
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<td>Little effort is made to persuade, either because there is no position taken or because no support is given</td>
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<tr>
<td>Well organized, with strong transitions helping to link words and ideas</td>
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<td>Clearly organized, although an occasional lapse may occur</td>
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<td>Is consistently organized, although perhaps simplistically</td>
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<td>May have organization in parts, but lacks organization in other parts</td>
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<td>Very disorganized; not easy to follow</td>
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<tr>
<td>Lacks organization; confused and difficult to follow; may be too brief to assess organization</td>
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<td>Develops its arguments with specific, well-elaborated support</td>
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<td>Develops its arguments with specific support</td>
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<td>Provides some elaborated support of the author’s position</td>
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<td>The support of the position may be brief, repetitive, or irrelevant</td>
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<td>The support of position is not well developed</td>
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<td>Lacks support</td>
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<td>Varies sentence structures and makes good word choices; very few errors in spelling, grammar, or punctuation</td>
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<td>Some sentence variety and good word choices; some errors in spelling, grammar, or punctuation, but they do not interfere with reader understanding</td>
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<td>Sentence structures and word choices may be appropriate but are occasionally awkward; errors in spelling, grammar, or punctuation may occur but do not interfere with reader understanding</td>
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<tr>
<td>Inconsistent control of sentence structure and incorrect word choices; errors in spelling, grammar, or punctuation occasionally interfere with reader understanding</td>
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<tr>
<td>Problematic sentence structure and frequent inaccuracies in word choice; errors in spelling, grammar, and punctuation hinder reader understanding</td>
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<td>Little or no control over sentences; incorrect word choices may cause confusion; many errors in spelling, grammar, and punctuation severely hinder reader understanding</td>
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Rubrics for Research Report

Use one or both of the following sets of criteria to evaluate research reports.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Rating Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>How clear and focused is the thesis statement?</td>
<td>Not very</td>
</tr>
<tr>
<td>How well does the report draw upon both primary and secondary sources?</td>
<td>1</td>
</tr>
<tr>
<td>How effectively and clearly is the report organized?</td>
<td>1</td>
</tr>
<tr>
<td>How clearly identified are the sources of information?</td>
<td>1</td>
</tr>
<tr>
<td>How effectively do visual aids present and enhance the delivery of information?</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Audience and Purpose</th>
<th>Score 6</th>
<th>Score 5</th>
<th>Score 4</th>
<th>Score 3</th>
<th>Score 2</th>
<th>Score 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focuses on a clearly stated thesis, starting from a well-framed question; provides thorough support; gives complete citations</td>
<td>Focuses on a clearly stated thesis, starting from a well-framed question; provides some support; gives some citations</td>
<td>Focuses on a clearly stated thesis; provides spotty support; gives some citations</td>
<td>Focuses mainly on the chosen topic; gives complete citations</td>
<td>Relates to thesis but includes loosely related material; few citations</td>
<td>Presents information without a clear focus; few or no citations</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Organization</th>
<th>Score 6</th>
<th>Score 5</th>
<th>Score 4</th>
<th>Score 3</th>
<th>Score 2</th>
<th>Score 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presents information clearly in logical order, emphasizing details of central importance; paper conveys a sense of completeness</td>
<td>Presents information clearly in logical order, emphasizing details of central importance</td>
<td>Presents information in logical order; details emphasized not always of central importance</td>
<td>Presents information in logical order; details emphasized may cause reader confusion</td>
<td>Presents information in a mostly illogical order; details are confusing</td>
<td>Presents information in a scattered, disorganized manner; does not use details</td>
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</table>

<table>
<thead>
<tr>
<th>Elaboration</th>
<th>Score 6</th>
<th>Score 5</th>
<th>Score 4</th>
<th>Score 3</th>
<th>Score 2</th>
<th>Score 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Draws clear conclusions from information gathered from multiple sources; interprets information logically</td>
<td>Draws conclusions from information gathered from multiple sources; interprets information somewhat logically</td>
<td>Draws conclusions from information gathered from multiple sources; attempts to interpret information logically</td>
<td>Explains and interprets some information</td>
<td>Presents information but does not draw conclusions</td>
<td>Presents information with little or no interpretation or synthesis</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Use of Language</th>
<th>Score 6</th>
<th>Score 5</th>
<th>Score 4</th>
<th>Score 3</th>
<th>Score 2</th>
<th>Score 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Varies sentence structures and makes good word choices; very few errors in spelling, grammar, or punctuation</td>
<td>Some sentence variety and good word choices; some errors in spelling, grammar, or punctuation, but they do not interfere with reader understanding</td>
<td>Sentence structures and word choices may be appropriate but are occasionally awkward; errors in spelling, grammar, or punctuation may occur but do not interfere with reader understanding</td>
<td>Inconsistent control of sentence structure and incorrect word choices; errors in spelling, grammar, or punctuation occasionally interfere with reader understanding</td>
<td>Problematic sentence structure and frequent inaccuracies in word choice; errors in spelling, grammar, and punctuation hinder reader understanding</td>
<td>Little or no control over sentences; incorrect word choices may cause confusion; many errors in spelling, grammar, and punctuation severely hinder reader understanding</td>
<td></td>
</tr>
</tbody>
</table>
### Rubrics for Writing for Assessment

Use one or both of the following sets of criteria to evaluate writing for assessment.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Rating Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>How fully answered are the questions?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How clearly stated are the main points?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How sufficiently do details support each statement?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How logical and consistent is the organization throughout the essay?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How effectively is correct grammar, spelling, and punctuation used?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>How accurate is the use of Standard English?</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Audience and Purpose</th>
<th>Score 6</th>
<th>Score 5</th>
<th>Score 4</th>
<th>Score 3</th>
<th>Score 2</th>
<th>Score 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audience and Purpose</td>
<td>Clearly addresses the writing prompt; a main idea is clearly presented</td>
<td>Clearly addresses the writing prompt; a main idea is presented</td>
<td>Addresses the writing prompt; a main idea is presented</td>
<td>While the prompt may be addressed, the main idea may not be clear</td>
<td>An attempt is made to address the prompt; however, either the topic is unclear OR the support is limited</td>
<td>Little or no attempt is made to address the prompt; response is unfocused or undeveloped</td>
</tr>
<tr>
<td>Organization</td>
<td>Well organized, with strong transitions helping to link words and ideas</td>
<td>Clearly organized, although an occasional lapse may occur</td>
<td>Is consistently organized, although perhaps simplistically</td>
<td>May have organization in parts, but lacks organization in other parts</td>
<td>Very disorganized; not easy to follow</td>
<td>Lacks organization; confused and difficult to follow; may be too brief to assess organization</td>
</tr>
<tr>
<td>Elaboration</td>
<td>The thesis is effectively developed with elaborated support and specific details and ideas</td>
<td>The thesis is developed with elaborated support and details</td>
<td>The thesis is adequately supported</td>
<td>The support given for the thesis may be unclear or undeveloped</td>
<td>Limited support OR support that does not support a clear main idea</td>
<td>Lacks elaboration of ideas</td>
</tr>
<tr>
<td>Use of Language</td>
<td>Varies sentence structures and makes good word choices; very few errors in spelling, grammar, or punctuation</td>
<td>Some sentence variety and good word choices; some errors in spelling, grammar, or punctuation, but they do not interfere with reader understanding</td>
<td>Sentence structures and word choices may be appropriate but are occasionally awkward; errors in spelling, grammar, or punctuation may occur but do not interfere with reader understanding</td>
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Teaching Guide  

**Characters—Comparing and Contrasting**

**Objective:** Students will recognize and understand the following literary concept:
- **Comparing and contrasting characters** involves examining their similarities and differences in terms of appearance, background, personality, and actions.

**Materials**
- Book under discussion
- Venn Diagram: Transparency (p. 184)
- Characters—Comparing and Contrasting: Student Activity Sheet (p. 17)

**Introduce**
- Ask a volunteer to name a television program in which the same characters appear in every episode. Have other volunteers name four or five of the characters, using a few words to describe each one.
- Lead students to see that television shows usually involve a combination of different types of people. These differences often result in conflicts that make the program interesting to watch. Explain to students that works of literature also frequently involve a combination of different types of characters and that the resulting conflicts are often what set the story's plot in motion.

**Teach**

1. Review with students the definition of comparing and contrasting characters. Tell students that one purpose of comparing and contrasting characters in a literary work is to clarify and understand their relationships. Once a reader understands the differences between two characters, he or she can also understand why the two might clash.

2. Explain that characters’ similarities or differences might also reveal something about a theme in a work. That theme is often revealed through a certain type of character called a foil. A foil is a character who, through contrast, highlights the distinctive characteristics of another. In Sir Arthur Conan Doyle’s story “The Final Problem,” for example, detective Sherlock Holmes is opposed by criminal mastermind Professor Moriarty. The two men are similar in that they are both extremely logical and intelligent, but different in that Holmes uses his mental powers to solve crimes and improve society, whereas Moriarty uses his abilities for evil purposes. This contrast highlights Holmes’s sense of justice and of right and wrong. It also highlights the theme of good and evil that runs through Conan Doyle’s Sherlock Holmes mysteries.

3. Display the Venn Diagram transparency, draw a facsimile on the chalkboard, or distribute copies of it to the class. Then, have students choose two characters from the television program discussed earlier. Label one oval with one character’s name and the other oval with the other character’s name. Then, help students compare and contrast the two characters by filling in the overlapping area with their similarities and the areas that don’t overlap with their differences. Ask a volunteer to explain how the differences between these characters serve the work as a whole. Are they a source of serious conflict or rivalry? Are they a source of comic diversion? Do they contribute to a central message of the work?

**Apply and Assess**
- Distribute copies of the Characters—Comparing and Contrasting student activity sheet for students to complete independently, with partners, or in small groups. If you wish, discuss their responses in class. You might also encourage students to consider these questions:
  - How do the differences in the characters’ personalities help determine and shape the conflicts between them?
  - How does the relationship between the characters relate to a theme of the work?
**Characters—Comparing and Contrasting**  

Student Activity Sheet

Name ___________________________________________________ Date _________________________ 

Title _______________________________________________ Assignment ________________________ 

- **Comparing and contrasting characters** involves examining their similarities and differences in terms of appearance, background, personality, and actions.

**Directions:** Think about the literary work that you are reading, and then use the diagram below to compare and contrast two of the main characters. Label one of the two ovals with one character’s name and the other oval with the other character’s name. Label the overlapping area “Common Characteristics.” Consider how the characters are similar and different in terms of appearance, background, personality, and actions. Then, fill in the overlapping area with their similarities and the areas that don’t overlap with their differences. Once you have filled in the diagram, answer the questions at the bottom of the page.

1. Which do these two characters have more of—similarities or differences? Which seem more important to the story—their similarities or their differences? Explain.  

_____________________________________________________________________________________
_____________________________________________________________________________________

2. Do these differences or similarities reveal or contribute to a theme of the work? Explain.  

_____________________________________________________________________________________
_____________________________________________________________________________________
Objective: Students will recognize and understand the following literary concepts:

- A **conflict** is a struggle between opposing forces in a narrative.
- **Internal conflict** occurs within a character who faces opposing ideas, feelings, or choices.
- **External conflict** occurs between characters or between a character and a larger force, such as nature or society.

Materials
Book under discussion
Three-column Chart: Transparency (p. 180)
Conflict: Student Activity Sheet (p. 23)

Introduce
Display a magazine photograph, video clip, or other depiction of a sporting event in which two individuals or teams are clearly in fierce competition. Invite comments about the clash that the scene illustrates. Then, ask students to think about the work that they are reading. What kinds of clashes have they seen in that narrative so far?

Teach
1. Display the Three-column Chart transparency, draw a facsimile on the chalkboard, or distribute copies of it to the class.
2. Explain that conflicts—clashes—are important to a narrative. In fact, conflicts largely determine the action in a narrative. (You might even challenge students to try to name a narrative that does not focus on at least one conflict.) The way characters respond to a conflict also may help reveal their personalities.
3. Have students choose an important character from the work that they are reading and write the character’s name in the left column of the chart. In the center column, have them briefly describe the conflict that the character faces. Students might ask themselves, What thing does this character want? What goal is he or she trying to achieve? and What is standing between him or her and that thing or goal?
4. Explain the difference between internal and external conflict; invite students to give examples of each. In the right column of the chart, have students note what kind of conflict they have chosen and any other comments that they want to make about that conflict.

Apply and Assess
Distribute copies of the Conflict student activity sheet for students to complete independently, with partners, or in small groups. If you wish, discuss their responses in class. Encourage students to use the three-column chart to record other conflicts that they find as they read. You also might encourage them to consider these questions:

- How does each conflict shape what happens in the narrative?
- What do I learn about the characters from their responses to conflict?
• A conflict is a struggle between opposing forces in a narrative.
• Internal conflict occurs within a character who faces opposing ideas, feelings, or choices.
• External conflict occurs between characters or between a character and a larger force, such as nature or society.

Directions: In the work that you are reading, what do you think is the most important internal conflict thus far? Answer these questions about it:

1. Which character experiences this conflict? _____________________________________________
2. Describe the conflict. (For example, think about the argument that might be going on in the character’s mind.) ________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
3. Why is this conflict important to the work or narrative? ______________________________
   __________________________________________________________________________
   __________________________________________________________________________
4. What has the character’s response to the conflict (thus far, if it has not yet been resolved) taught you about the character’s personality or views? __________________________________
   __________________________________________________________________________
   __________________________________________________________________________

What do you think is the most important external conflict thus far? Answer these questions about it:

5. Who or what are the opposing forces in this conflict? ________________________________
   __________________________________________________________________________
6. Describe the conflict. ____________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
7. How does the existence of this conflict highlight the personalities of one or more of the characters? What themes or important ideas does the conflict make you think about?
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Objective: Students will learn the definitions, pronunciations, and uses of the following vocabulary words:

1. ______________________________________
2. ______________________________________
3. ______________________________________
4. ______________________________________
5. ______________________________________

Materials
Dictionary
Reading Guide
One of the Vocabulary Student Activity Sheets from pp. 137–147

Introduce
1. Call students’ attention to the assigned vocabulary words in the Reading Guide. Tell students that they will be responsible for learning, understanding, and using the words on the list.
2. Point out the pronunciation of each word. Make sure that all students are familiar with the pronunciation symbols. Review if necessary.
3. Call on volunteers to read each word aloud. Correct their pronunciation if necessary.

Teach
1. Ask students if any of the words look or sound familiar or resemble other known words.
2. Have students read the definitions of the words and discuss whether the definitions confirm or contradict their first impressions of the words.
3. Call on volunteers to restate the meanings of the words and to give examples of sentences or situations in which they might use the words.
4. Have students copy each word and its definition into their vocabulary notebooks, leaving two lines after each word for sentences to be added.
5. Tell students to look for each word as they read the assignment and to copy the sentence in which the word is used on the lines they have left below each definition in their notebooks. Students may also add other unfamiliar words that they encounter, using a dictionary to find the pronunciations and definitions. (Students should enter only the definition for each word that seems closest to the context in which the word is used.)

Assess
Assign the vocabulary activity sheet suggested in the Lesson Plan or one of your choosing. You may suggest that students apply the vocabulary skills to words from their reading in addition to those listed in the Reading Guide.
Recognizing related words can strengthen your understanding of the meanings of new vocabulary words. Two kinds of related words are synonyms and antonyms. **Synonyms** are words that are similar in meaning. **Antonyms** are words that are opposite in meaning. For example, cheerful and merry are synonyms for happy; sad is an antonym for happy.

Using words from the Reading Guide, complete the following activity. Use a dictionary or thesaurus as needed.

1. Write a word from the Reading Guide here: ______________________
   Find one or more synonyms for the word, and write them below.
   ____________________  ____________________  ____________________
   Find an antonym for the word. (There is not an antonym for every word.)
   ____________________

2. Write a word from the Reading Guide here: ______________________
   Find one or more synonyms for the word, and write them below.
   ____________________  ____________________  ____________________
   Find an antonym for the word. (There is not an antonym for every word.)
   ____________________

3. Write a word from the Reading Guide here: ______________________
   Find one or more synonyms for the word, and write them below.
   ____________________  ____________________  ____________________
   Find an antonym for the word. (There is not an antonym for every word.)
   ____________________

4. Write a word from the Reading Guide here: ______________________
   Find one or more synonyms for the word, and write them below.
   ____________________  ____________________  ____________________
   Find an antonym for the word. (There is not an antonym for every word.)
   ____________________

5. Write a word from the Reading Guide here: ______________________
   Find one or more synonyms for the word, and write them below.
   ____________________  ____________________  ____________________
   Find an antonym for the word. (There is not an antonym for every word.)
   ____________________
Objective: Students will recognize and understand the following literary concept:

- A symbol is a person, place, or thing that stands for something else.

Materials

Book under discussion
Cluster Diagram: Transparency (p. 175)
Symbol: Student Activity Sheet (p. 113)

Introduce

Ask students what values or qualities an American eagle represents to them. Students may mention bravery, strength, and patriotism, for example; they may also associate the bird with America itself. Point out that the American eagle is a symbol—it stands for something other than itself.

Teach

1. Display the Cluster Diagram transparency, draw a facsimile on the chalkboard, or distribute copies of it to the class.
2. Explain that a symbol is a person, place, or thing that stands for something else—something beyond its own meaning. For example, within the plot of a work, the sun has a literal meaning. It comes out as the sun and shines in the sky. But if it also stands for something other than itself—such as truth or happiness or creativity—then it is a symbol. Point out that most symbols stand for abstract ideas like truth or happiness—things that cannot be perceived with the senses. Also, note that symbols usually stand for a range of related ideas and are subject to the reader’s interpretation.
3. Make sure that students understand that the American eagle and the American flag are public symbols; they have a meaning that is shared universally. On the other hand, the meaning of a literary symbol depends on its context, or surroundings. In a tale of a liar caught one morning when the sun comes out, the sun might represent truth or justice. In a tale of a troubled person whose troubles are relieved one morning when the sun comes out, the sun might represent happiness or hope. Stress the fact that literary symbols often have more than one meaning. To interpret the meaning, the reader has to consider the details associated with the symbol.
4. Have students refer to the work that they are reading and choose a person, place, or thing that they think is a symbol. Tell them to write it in the center of the Cluster Diagram. Then, have students ask themselves, What details in the story are associated with this symbol? Have them jot down in the other ovals of the diagram the different details associated with the symbol. Finally, based on the associations, have them identify the idea or range of ideas that they think the symbol represents. Encourage students to discuss their ideas with classmates.

Apply and Assess

Distribute copies of the Symbol student activity sheet for students to complete independently, with partners, or in small groups. If you wish, discuss students’ responses in class. You might also ask them to consider these questions:

- How is the symbol related to one or more themes of the work?
- Is the title of the work related to one of its symbols? Explain.
**Symbol Student Activity Sheet**

Name: ____________________________________________  Date: _____________________

Title: ___________________________________________  Assignment: _______________

- A **symbol** is a person, place, or thing that stands for something else.

**Directions:** Choose a likely symbol from the work that you are reading. To find symbols in literature, consider important people, places, or objects that seem to represent something other than themselves. Write your choice on the line below. Then, fill in the chart to help you consider details associated with the symbol. From those associations, interpret the meaning of the symbol. Give your interpretation on the lines below the chart. Remember, your interpretation may consist of a range of related ideas.

<table>
<thead>
<tr>
<th>Symbol: ______________________________</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>When and where does symbol appear?</th>
<th>What key words are associated with it?</th>
<th>What actions are associated with it?</th>
<th>What feelings are associated with it?</th>
</tr>
</thead>
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</tbody>
</table>

My interpretation of the symbol’s meaning:

__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________

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Cluster Diagram  Overhead Transparency
**Objective:** Students will learn to identify main ideas and supporting details in order to understand the author's message.

- The **main idea** is the central idea expressed in a paragraph or section of a work. It can appear at the beginning, middle, or end of the passage. There are two types of main ideas. A stated main idea puts forth the main idea of the passage in one sentence. An implied main idea is not directly stated but is revealed indirectly through the details in the passage. Identifying the main idea helps readers to better understand the meaning of the work.

- **Supporting details** are words, phrases, or sentences that either elaborate on the main idea or provide evidence of its validity. Facts, quotations, statistics, and descriptions are all examples of supporting details.

**Materials**

- Book under discussion
- Public-service announcement from a newspaper or magazine
- Identify Main Idea and Supporting Details: Student Activity Sheet (p. 127)

**Introduce**

Display a public-service announcement that supports its message with a few brief facts and statistics. For example, you might display an anti-smoking or anti-drinking ad that describes the harmful effects of cigarettes or alcohol. Ask students, “What point is this ad trying to make?” Have them identify the details that support that point. Then, ask them to think about the work they are reading and to consider what the author might be trying to tell them.

**Teach**

1. Tell students that the author of a nonfiction work usually has a message that he or she wants to get across to readers. To communicate that message, the author usually will present several main ideas—general statements supported by facts, examples, and details—throughout the work.

2. Explain that the main idea of a passage can be either stated or implied. A stated idea is often expressed in a single sentence, usually at the beginning or end of a passage. An implied idea is not stated directly, but it is revealed through the details in the passage. Emphasize that all main ideas are supported by details, such as examples, facts, statistics, and opinions. Each supporting detail either elaborates on the main idea or provides evidence of its validity.

3. Ask students to find an example of a stated idea and one of an implied idea in passages from the work that they are reading. Students might ask themselves, “What is the passage about? How could I state the main idea of this passage in one sentence?” or “Does the author state the main idea directly or is it implied by the details?”

**Apply and Assess**

Distribute copies of the Identify Main Idea and Supporting Details student activity sheet for students to complete independently, with partners, or in small groups. If you wish, discuss their responses in class. As students continue to read, you might encourage them to consider these questions:

- What does the author want me to learn or think as a result of reading this passage?
- How does this idea relate to the overall message of the work?
Identify Main Idea and Supporting Details

• The **main idea** is the central idea expressed in a paragraph or section of a work. It can appear at the beginning, middle, or end of the passage. There are two types of main ideas. A stated main idea puts forth the main idea of the passage in one sentence. An implied main idea is not directly stated but is revealed indirectly through the details in the passage. Identifying the main idea helps readers to better understand the meaning of the work.

• **Supporting details** are words, phrases, or sentences that either elaborate on the main idea or provide evidence of its validity. Facts, quotations, statistics, and descriptions are all examples of supporting details.

**Directions:** Choose a passage from the work that you are reading. Fill in the “Main Idea” box below by writing a short statement that expresses the main idea of the passage. Then, fill in the outer boxes with details in the passage that support the main idea.
A suffix appears after the root, or base word, and adds to its meaning. Learn the meanings of the common suffixes listed in the chart, and you will be able to identify more words.

### Common Suffixes

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Meaning</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>-able / -ible</td>
<td>to able to be</td>
<td>disposable, divisible</td>
</tr>
<tr>
<td>-ance / -ence</td>
<td>the act of</td>
<td>clearance, reference</td>
</tr>
<tr>
<td>-ate</td>
<td>to make or apply</td>
<td>activate</td>
</tr>
<tr>
<td>-cy</td>
<td>quality of</td>
<td>democracy</td>
</tr>
<tr>
<td>-er / -or</td>
<td>one having to do with</td>
<td>drummer, actor</td>
</tr>
<tr>
<td>-ful</td>
<td>full of</td>
<td>hopeful</td>
</tr>
<tr>
<td>-fy</td>
<td>to cause, become</td>
<td>clarify</td>
</tr>
<tr>
<td>-ism</td>
<td>state, quality, act</td>
<td>realism</td>
</tr>
<tr>
<td>-ity</td>
<td>state of being</td>
<td>sensitivity</td>
</tr>
<tr>
<td>-ize</td>
<td>to make</td>
<td>finalize</td>
</tr>
<tr>
<td>-less</td>
<td>without; not</td>
<td>useless</td>
</tr>
<tr>
<td>-ly</td>
<td>in a manner that is</td>
<td>safely</td>
</tr>
<tr>
<td>-ment</td>
<td>result or act of</td>
<td>attachment</td>
</tr>
<tr>
<td>-ness</td>
<td>state or quality of</td>
<td>laziness</td>
</tr>
<tr>
<td>-tion, -sion</td>
<td>act of, state of being, or thing that is</td>
<td>action, confession</td>
</tr>
</tbody>
</table>

**Directions:** Identify the vocabulary words that contain a suffix and list them below. Then, list each suffix and its meaning, using the list above or a dictionary as needed. Finally, write original sentences using each of the words.

<table>
<thead>
<tr>
<th>Vocabulary Word</th>
<th>Suffix</th>
<th>Meaning</th>
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<tbody>
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© Pearson Education, Inc.
Objective: Students will recognize and analyze use of the following literary concept:

- **Suspense** is a feeling of curiosity or uncertainty about the outcome of events that keeps the reader interested in the plot of a story.

Materials

Book under discussion
Two-column Chart: Transparency (p. 183)
Suspense: Student Activity Sheet (p. 111)

Introduce

Have students recall a scary movie that they have seen. Have them recall, in particular, moments during the movie when they were “on the edge of their seats,” anticipating or even dreading what would happen next. Tell students that the feeling created by such scenes in movies, as well as in literature, is known as suspense.

Teach

1. Display the Two-column Chart transparency, draw a facsimile on the chalkboard, or distribute copies of it to the class.

2. Explain to students that, in literature, suspense is a feeling of curiosity or uncertainty about the outcome of events that keeps the reader interested in the plot of a story. Note that while suspense is particularly important in mysteries, adventures, and horror tales, just about every story needs some suspense to keep the reader interested in finding out what happens next.

3. Point out that there are several common techniques used by authors to create suspense. A writer may include dangerous action to add excitement to the plot and make the reader worry for the characters. A high-speed boat chase down a river that ends in a waterfall would be an example of this. A writer might also use foreshadowing to hint about future events and build the reader’s anticipation. For example, if characters are on a ship and one of them says, “The sea is unusually rough tonight,” this suggests that some kind of trouble is in store for the characters. An author might also vary the pacing of the story by delaying an event that the reader knows is coming. For example, the writer might depict a character clinging to a tree branch and describe the branch breaking, not all at once, but slowly—with a small crack followed by a pause, followed by a longer crack. This technique allows time for suspense to build.

4. On the Two-column Chart, label the left column “Type of Suspense,” and label the right column “Example.” Label three boxes in the left column “Dangerous Action,” “Foreshadowing,” and “Pacing.” Then, ask volunteers to provide their own examples of each. Record students’ responses in the right column of the chart.

5. Tell students to look for these techniques when they read literary works that are especially suspenseful.

Apply and Assess

Distribute copies of the Suspense student activity sheet for students to complete independently, with partners, or in small groups. If you wish, discuss students’ responses in class. As students continue to read, you might encourage them to consider the following question:

- How does the writer make me care about the characters and wonder what their future holds?
**Suspense** is a feeling of curiosity or uncertainty about the outcome of events that keeps the reader interested in the plot of a story. Mystery and adventure plots often have strong elements of suspense. Here are some ways that writers build suspense:

- **Dangerous Action:** The writer creates situations in which one or more characters’ safety is at risk.
- **Foreshadowing:** The writer gives hints about future events and the final outcome.
- **Pacing:** The writer delays an event that the reader knows is coming.

**Directions:** Think about some suspenseful moments in the work that you are reading. Briefly describe a few of those moments in the left column of the chart below. In the right column, use the terms listed above to describe the technique that creates suspense.

<table>
<thead>
<tr>
<th>Suspenseful Moment</th>
<th>Explanation of Technique</th>
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</table>
A prefix appears before the root, or base word, and adds to its meaning. Learn the meanings of the common prefixes listed in the chart, and you will be able to identify more words.

### Common Prefixes

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Meaning</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>a-</td>
<td>not, without; in, on</td>
<td>atypical, ashore</td>
</tr>
<tr>
<td>anti-</td>
<td>against</td>
<td>antisocial</td>
</tr>
<tr>
<td>de-</td>
<td>away from, off</td>
<td>deface</td>
</tr>
<tr>
<td>dis-</td>
<td>away, apart; negative</td>
<td>discover, disagree</td>
</tr>
<tr>
<td>en- / em-</td>
<td>in, within, on</td>
<td>endanger, encase, embed</td>
</tr>
<tr>
<td>ex-</td>
<td>from, out</td>
<td>exchange</td>
</tr>
<tr>
<td>in- / im-</td>
<td>in, into</td>
<td>insert, imprison</td>
</tr>
<tr>
<td>in- / im-</td>
<td>not</td>
<td>inaccurate, impatient</td>
</tr>
<tr>
<td>inter-</td>
<td>between</td>
<td>international</td>
</tr>
<tr>
<td>mis-</td>
<td>wrong</td>
<td>mistaken</td>
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<tr>
<td>mono-</td>
<td>one, alone</td>
<td>monorail</td>
</tr>
<tr>
<td>non-</td>
<td>not</td>
<td>nonessential</td>
</tr>
<tr>
<td>pre-</td>
<td>before</td>
<td>prevent, preview</td>
</tr>
<tr>
<td>re-</td>
<td>again, back</td>
<td>review, return</td>
</tr>
<tr>
<td>sub-</td>
<td>beneath, under</td>
<td>submarine</td>
</tr>
<tr>
<td>syn-</td>
<td>together with</td>
<td>synchronize</td>
</tr>
<tr>
<td>trans-</td>
<td>over, across</td>
<td>transmit</td>
</tr>
<tr>
<td>un-</td>
<td>not; reversal of</td>
<td>uncover</td>
</tr>
</tbody>
</table>

Determine the meanings of the prefixes of the vocabulary words that have prefixes. Use the list above or a dictionary as needed. List each word below. Then, write original sentences using each of the words.

<table>
<thead>
<tr>
<th>Vocabulary Word</th>
<th>Prefix</th>
<th>Meaning</th>
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Irony

Teaching Guide

Title / Author

Assignment _______________________________ Date ______________________

Objective: Students will recognize and analyze use of the following literary concepts:

- Irony is the result of a contrast between appearance or expectation and reality.
- In verbal irony, words are used to suggest the opposite of what is meant.
- In dramatic irony, what appears to be true to a character is not what the reader or audience knows to be true.
- In situational irony, an event occurs that directly contradicts expectations.

Materials

- Book under discussion
- Irony: Student Activity Sheet (p. 62)

Introduce

Write the following sentence on the chalkboard or read it aloud to the class: Don't be nervous; it's only the most important test of your life. Point out to students that this sentence seems to say that the test is not a cause for worry, but it actually conveys the opposite message. Tell students that the sentence is an example of irony, the result of a contrast between appearance or expectation and reality—between the way things appear and the way they really are.

Teach

1. Explain that the sentence introduced earlier is an example of verbal irony, in which words are used to suggest the opposite of their usual meaning. Ask students to provide another example of verbal irony.

2. Next, explain that in dramatic irony, what appears to be true to a character is not what the reader or audience knows to be true. For example, if a character in a play disguises himself in order to fool other characters but the audience knows that the others recognize him, the play is using dramatic irony. Ask students to provide another example of dramatic irony, perhaps from a movie, television show, or play they have seen.

3. Finally, explain that in situational irony, what is expected to happen is not what actually occurs. For example, you might expect a dog to chase a cat. If instead the cat chases the dog, the situation is ironic. Ask students to provide an example of situational irony. To help them, point out that situational irony often results when the audience or reader is led to believe a character will behave a certain way in a situation, but the character behaves differently.

4. Explain to students that writers use irony for various effects. Sometimes, writers use irony as a source of humor by creating unusual and amusing situations. Irony might also support a theme of a work, such as the difference between appearance and reality or the idea that one should not make judgments based on assumptions. Tell students that when they notice an ironic situation or remark in their reading, they should consider how that instance of irony serves the work as a whole.

Apply and Assess

Distribute copies of the Irony student activity sheet for students to complete independently, with partners, or in small groups. If you wish, discuss students’ responses in class. You might also ask them to consider these questions:

- What effect does the irony in this work have on the reader or audience?
- Is it true that life is often ironic? Why or why not?
### Directions:
Think about irony in the work that you are reading. Then, complete the activity.

1. Use the chart below to record examples of irony from the work. In the left column, note ironic remarks or summarize ironic situations. In the center column, tell what would have been expected or how things appeared at first. In the right column, indicate whether each example represents verbal, dramatic, or situational irony.

<table>
<thead>
<tr>
<th>Example of Irony</th>
<th>Expectation or Appearance</th>
<th>Type of Irony</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</table>

2. How do these instances of irony serve the work as a whole? Do they add humor to the work? Do they support one of its themes? Explain.

_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________
Objective: Students will recognize and understand the following literary concept:
- Character motivation is the reason or reasons behind a character's behavior.

Materials
Book under discussion
Two-column Chart: Transparency (p. 183)
Character Motivation: Student Activity Sheet (p. 13)

Introduce
Have students imagine that they are detectives investigating a crime. Point out that in determining who might be guilty, one thing a good detective considers is who had a reason, or motive, for committing the crime. Point out that, like real-life people, characters in fiction also have motives for their actions.

Teach
1. Display the Two-column Chart transparency, draw a facsimile on the chalkboard, or distribute photocopies of it to the class.

2. Explain that character motivation is the reason or reasons that a character behaves in a particular way. For example, a character may lie and say that her friend sings well because she doesn’t want to hurt that friend’s feelings. This shows the character to be a thoughtful, considerate person. Understanding a character’s motivation can help students understand the character better and can make the character seem more true to life. It can also help students make predictions about how events will unfold. To determine motivation, students might ask themselves, “Why does he do that?” or “What quality or trait makes her behave that way?” Make sure that students understand that there may be more than one reason for a particular behavior.

3. Have students choose an important character from the book that they are reading and write his or her name above the Two-column Chart. Then, ask them to label the left column of the chart “Character Behavior” and the right column “Character Motivation.” For “Character Behavior,” they should list some of the character’s important actions or remarks. For “Character Motivation,” they should list the reason or reasons behind each action or remark.

Apply and Assess
Distribute copies of the Character Motivation student activity sheet for students to complete independently, with partners, or in small groups. If you wish, discuss their responses in class. Have students use the boxes to list the behavior and motivation of other characters in the book. You might also encourage them to consider these questions:

- How does understanding each character’s motivation change or enhance my view of the character?
- How do the motivations of the book’s major characters relate to one or more of the main conflicts in the book?
Character Motivation  🦉 Student Activity Sheet

Name ___________________________________________________ Date _________________________
Title _______________________________________________ Assignment ________________________

• Character motivation is the reason or reasons behind a character’s behavior.

Directions: Think about character motivation in the book that you are reading. Then, complete these activities:

1. In the left column of the chart below, write the names of at least two characters from the book. In the middle column, next to each character’s name, list something important that the character did. In the right column, explain the motivation behind that behavior.

<table>
<thead>
<tr>
<th>Character</th>
<th>What Did He or She Do?</th>
<th>Why Did He or She Do It?</th>
</tr>
</thead>
</table>

2. Human emotions are often the motivation behind characters’ actions. The chart below lists some emotions that often motivate characters. For each, decide if there is a character in the book who is motivated by that emotion. If there is, write the character’s name in the center column, next to the emotion. In the right column, jot down an example of behavior that shows the character’s motive. Use the empty rows at the bottom to list any additional emotions that motivate characters in the book.

<table>
<thead>
<tr>
<th>Motivation</th>
<th>Character</th>
<th>Resulting Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td>love</td>
<td></td>
<td></td>
</tr>
<tr>
<td>compassion</td>
<td></td>
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<tr>
<td>loyalty</td>
<td></td>
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<tr>
<td>greed</td>
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</tbody>
</table>
• List the vocabulary words from your Reading Guide. Then, write a synonym or antonym for each one. If necessary, you may wish to consult a dictionary or a thesaurus.

_______________________________________ _______________________________________
_______________________________________ _______________________________________
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• Write your own sentences using the words from the lists above. Try to use the vocabulary word and its synonym or antonym in the same sentence. Be sure that your sentences make sense and that they show your understanding of the meaning of each vocabulary word.

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The Form of the Novel

Writing that tells a story is called narrative literature. One of the most complex—and longest—forms of narrative literature is the novel.

When you begin reading a novel, you may feel as if you are reading a particularly long short story. Like a short story, a novel

- presents and develops characters.
- shows the characters’ action in a particular setting (time and place).
- includes dialogue (character’s words presented as they spoke them).
- features a plot (sequence of connected events) that centers on a conflict and builds to a climax, or turning point. After the climax, the central conflict is resolved.

A novel is not simply an overgrown short story, however, as seen in the following chart:

<table>
<thead>
<tr>
<th>Short Story</th>
<th>Novel</th>
</tr>
</thead>
<tbody>
<tr>
<td>generally focuses on a few characters</td>
<td>may present a few major characters and also develop minor characters</td>
</tr>
<tr>
<td>tells about one exciting or critical event in a character's life</td>
<td>may weave together many incidents and include subplots, each involving a different set of characters</td>
</tr>
<tr>
<td>builds to a moment of decision or insight</td>
<td>builds a complex structure out of events: subplots may present a common theme, or concern about life, from different angles</td>
</tr>
</tbody>
</table>

The History of the Novel

The novel is one of the most recent forms of fiction. During the Middle Ages, long stories called romances were popular among the nobility. Romances told of knights, dragons, and damsels in distress, painting a world governed by honor and love. In the fourteenth century, Italian and French writers began to produce long narratives offering a less idealized, even disenchanted, view of life. The English name for this kind of work was novell (from the Latin word novus, meaning “new”), to distinguish the form from traditional stories.

In 1605, Miguel de Cervantes published the first part of what many consider to be the first true novel: Don Quixote. Don Quixote is an elderly gentleman who, after reading too many romances, gets carried away by his imagination and sets out on a quest, doing battle with evildoers such as wicked “giants” (actually windmills). The contrast between Quixote’s idealism and the practicality of his squire Sancho Panza introduces a key theme developed in later novels.

By the eighteenth century, novels had become part of social life—people read to one another for entertainment. The works of Daniel Defoe and Samuel Richardson helped to establish the novel in England. Richardson’s Pamela; or, Virtue Rewarded (1740) is considered by many to be the first English novel.

The audience for novels in the eighteenth century was largely middle class. They were educated enough to read and had both the time and the money to spend on books. It is not surprising that the heroes of many early novels were not noble knights but middle- or even lower-class people.

A Literary Blossoming

As the middle class flourished in the nineteenth century, so did the novel. Novels were often published in magazines as a series, and each new episode left readers hungry or more. Novelists of the period include English writers Charles Dickens, Jane Austen, and George Eliot; French authors Honoré de Balzac, Gustave Flaubert, and Émile Zola; Russian writers Leo Tolstoy and Fyodor Dostoevsky; and American authors Herman Melville and Henry James.

Many of these novelists tried to mirror the society of their own day, showing life as it was lived from the slums of the poor to the parlors of the rich. Literary movements such as Realism and Naturalism focused on the issue of accurately representing the world. Realists such as Balzac depicted ordinary life and its troubles. Naturalists such as Zola traced the fateful forces—raw passions or constraining social systems—that shaped people’s lives.

New Directions

In the twentieth century, novelists began to experiment with form. For example, Irish writer James Joyce wrote stream-of-consciousness narratives, which followed the flow of impressions and emotions in characters’ minds rather than presenting events from an objective perspective.

However experimental the form of their writing, novelists continue to account for life in their time—dramatizing its larger issues and challenging its terms. Like nineteenth-century readers, people today turn to novels for ideas of what life in our world is all about.
**Novel or Play Study Sheet**

Name ___________________________________________ Date _________________________

**Directions:** Use this study sheet to help you identify important information about a novel or play.

**Title:** ____________________________________________________________

**Author:** __________________________________________________________

**Genre:** __________________________________________________________

### Main Characters:

<table>
<thead>
<tr>
<th>Character Name</th>
<th>Character Traits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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### Minor Characters:

<table>
<thead>
<tr>
<th>Character Name</th>
<th>Character Traits</th>
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**Setting:** __________________________________________________________

**Narrative point of view:** __________________________________________

**Plot:** ____________________________________________________________

**Basic conflict:** ________________________________________________

**Main events in rising action:** ____________________________________

**Climax:** _________________________________________________________

**Main events in falling action:** ____________________________________

**Resolution:** _____________________________________________________

**Mood or atmosphere:** ____________________________________________

**Theme(s):** _______________________________________________________

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Teaching Guides and Customizable Resources 153
Character Study Sheet 🌸

Name ____________________________________________ Date _________________________

Directions: Use this study sheet to help you analyze a major character in a literary work. You can use another sheet of paper to answer the same questions about other characters in the work.

Title/Author: ____________________________________________________________________________
Name of character: ______________________________________________________________________

External Characteristics
1. What does the character look like?
_____________________________________________________________________________________
2. How old is the character?
_____________________________________________________________________________________
3. In what kind of conditions does the character live? Is the character rich or poor?
_____________________________________________________________________________________
4. What is the character’s occupation? Does the character work? Go to school? Neither? Both?
_____________________________________________________________________________________
5. What can you conclude about the character based on these external characteristics?
_____________________________________________________________________________________

Internal Characteristics
1. What kind of person is the character? On another sheet of paper, identify three characteristics. Next to each, identify either the character’s words or actions that suggest each characteristic.
2. What does the character value in life?
_____________________________________________________________________________________
3. Does the character change as a result of events in the story? If so, how?
_____________________________________________________________________________________
4. What are the character’s attitudes toward other characters in the story?
_____________________________________________________________________________________
5. What motivates the character to act in a certain way in the story?
_____________________________________________________________________________________

Directions: Use this page to help you find a topic for a book report. First, complete the items below. Then, review your responses to find an issue that interests you, and develop that topic in an essay or a book report.

Book title: ______________________________________________________________________________

Author: ________________________________________________________________________________

Genre: __________________________________________________________________________________

In two sentences, what this book is about: ________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________

What I liked most about the book: _______________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________

What I didn’t like, and why: _____________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________

My favorite character, and why: __________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________

The scene, line, or passage that meant something to me, and why: _________________________
________________________________________________________________________________________
________________________________________________________________________________________

What sets this book apart from others I have read: ________________________________________
________________________________________________________________________________________
________________________________________________________________________________________

What I would say about this book to someone else: ________________________________________
________________________________________________________________________________________
________________________________________________________________________________________

The questions I have after reading this book: ____________________________________________
________________________________________________________________________________________

My strongest reason for recommending or not recommending this book: ___________________
________________________________________________________________________________________
After students have finished reading a novel, a play, or an anthology, refer to this list of alternatives to a book report.

**Narrative Point of View**
Have students select a scene or episode from the book and rewrite it using a different narrative point of view. As a prewriting activity, encourage students to identify the point of view in the original selection and to discuss the characteristics of this narrative perspective and of the narrative point of view they will use in their own story.

**Interview Questions**
Have pairs of students work together to create a list of eight to ten questions to ask one of the main characters from a book that both students have read. Alternatively, the students can write the questions to ask the author of the book. Students should role-play the interview, with students reversing roles and playing both the interviewer and the character or author answering the questions.

**Pantomime**
Have small groups of students select a scene or episode from a book to pantomime by using gestures and facial expressions. Ask them to present their pantomimes in class, and have other students identify what is happening in the pantomime.

**Storyboard**
Have small groups of students create a storyboard that outlines the main events in the novel for a movie version of the book. Display the storyboards in class, and discuss the similarities and differences between the screen version and the original book.

**Newspaper Article**
Ask students to select a major event in the book and write a newspaper article about the incident. The news story should be written for a periodical that would have been published at the time of the story. Post the article on a class bulletin board.

**Historical Research**
Have students research the historical period in which the story was set. Students can present their findings in a variety of formats, including a series of eight to ten newspaper headlines focusing on key events of the period; a three- to five-page report about the period; or a series of first-person written narratives from the point of view of a student living during that historical period. Call on volunteers to present their research projects in class.

**Debate**
Stage a debate in which small groups of students who have read the same book debate an issue that played a key role in the plot of the story. Other students can ask the debaters questions about their views on the topic at the end of the debate.

**Movie Script**
Have students select a scene or an episode from the book to use as the basis of a movie script. They should include detailed camera instructions and descriptions of the sets as well as dialogue. Point out that the dialogue should include the characters’ words from the book along with additional dialogue written by the students. Refer students to a book about screenplay or teleplay formatting from your school library if necessary.

**Video Game Design**
Students can design a video game based on the books they read. The project should include a cover sheet, in which students describe the game and name it. They should also present a series of sketches showing what the game will look like and how it will be played.

**Letter to the Author**
Encourage students to respond to the story by writing a letter to the author. In the letter, students should explain whether or not they found the story believable and how they responded to the characters and their problems.

**Journal Entries**
Students should write a series of three journal entries by their favorite character in the book that reflects his or her feelings about an important event or series of events in the story. Remind students to write the journal entry in that character’s voice.
Epilogue
Have students write an epilogue to the book that extends the story. The epilogue should include characters from the book who are in a new situation or facing a new conflict that is related to events in the story. Call on volunteers to read their epilogue in small groups or to the entire class.

Books on Film
If a movie or telefilm version of the book was produced, screen it in class. Encourage students to compare the book and film versions of the same story. Students should then identify the actors whom they would cast in the roles of the major characters from the book if a movie or telefilm were being produced today.

Travel Poster
Students should research the setting of the book. Then, have them create travel posters advertising the setting or encouraging people to move there. Display the completed posters in class.

Interview
Have students research the author’s life. Student pairs can then role-play interviews between a newspaper reporter and the author shortly after the publication of the book. They should take turns reversing roles in the role play. Call on volunteers to present their role plays in class.

Dramatization
Have small groups of students dramatize a scene from the book. Students can act, write, direct, and produce the dramatization. Encourage them to select appropriate background music to help create the mood of the drama.

Book Jacket
Have students design a book jacket for the book. As a preparatory activity, encourage students to discuss book jackets from books in your school and classroom library and identify elements that they like about each one. Display the completed book jackets in class.

Timeline
Encourage students to create a timeline of important events from the book. The timeline should include the date (or approximate date) of the event, a brief description, and an illustration. Display the timelines in class.

Story Map
Students can create a story map to represent the main events in the story. The story map should include the details of the exposition, including the setting, the main characters, a one-sentence summary of the basic situation, and a description of the conflict; the main events in the rising action; the climax; the main events in the falling action; and the resolution.

World Events Timeline
Students can research world events that might have influenced the author. Encourage students to present this information on a timeline that identifies the world event and shows a link between it and the author’s life.

Poetry
Have students discuss figurative language in the book, including similes, metaphors, personifications, and descriptive passages that were particularly moving. Then, ask students to write a poem in response to the book. The poem can be lyric, epic, narrative, or dramatic. Call on volunteers to read their poems aloud in small groups.

Letters
Have students write a series of letters between two of the characters in the book, in which each responds to an event in the story. Call on volunteers to read their letters aloud in small groups.

Résumé
Have students select one of the major characters from the story and write a résumé for that character. The résumé should include pertinent information about that character’s life, experiences, educational background, and job goals. Ask students who have read the same book to discuss their résumés in small groups.
Collage
Encourage students to create a collage with images from newspapers and magazines, as well as original designs, in response to a book they have read. The collage might express the experiences of a particular character or illustrate the events in a key episode or event. Encourage students to display and discuss their collages.

Travel Log
Have students write a log of a character’s journey through the book. The entries in the travel log should include a description of the setting of key events from the story and the actions of the characters. Call on volunteers to read their travel logs aloud in small groups.

Newspaper or Magazine Ad
Have students create a newspaper or magazine ad for the book that includes both an exciting visual and a catchy slogan line to interest potential readers. Display the completed ads in class. Discuss similarities and differences between advertisements for the same book.

Panel Discussion
Encourage several students who have read the same book to discuss their reactions in a panel discussion. Another student can act as the panel moderator. The other students should ask the panel members questions at the conclusion of the discussion.

Speech
Have students write a speech by a major character in the book. The speech can be written to follow the climax of the story; to defend his or her actions in the story; to defend another character; to inspire action; or to defend the story. Call on students to role-play the character as they present their speeches in class.

Multimedia Presentation
Have students create a multimedia presentation about some aspect of the work they have read. Among the media students can use are written materials, a slide show, a video, an oral or audiocassette presentation, sound effects, music, art, photographs, models, charts, and diagrams. Encourage students to work in pairs or small groups to research and put together their final products.
Alliteration  Alliteration is the repetition of initial consonant sounds in accented syllables.

Allusion  An allusion is a reference within a work to something famous outside it, such as a well-known person, place, event, story, or work of art.

Antagonist  The antagonist is the character who opposes the protagonist in a work of fiction.

Apostrophe  An apostrophe is a figure of speech in which a speaker directly addresses an absent person as if he or she were present or addresses some personified quality, object, or idea as if it were capable of hearing.

Aside  In drama, an aside is a brief comment made by one character that is not heard by other characters. An aside is spoken to the audience or to the character himself or herself. It is generally assumed that the information revealed in an aside is true.

Atmosphere  Atmosphere is the mood or feeling of a work of literature created by details of setting or action. In poetry, rhythm, rhyme, and other sound devices can also contribute to atmosphere.

Author’s bias  Author’s bias refers to the writer’s feelings toward or personal interest in his or her subject.

Author’s message  The author’s message includes the ideas, information, and attitudes that the writer of a work wants to convey to his or her audience.

Author’s purpose  Author’s purpose is the author’s reason for writing a particular work. The four most common purposes of authors are to inform, to entertain, to persuade, and to reflect.

Autobiography  Autobiography is a form of nonfiction in which a person tells his or her life story. Autobiographical writing may tell about the person’s whole life or only part of it.

Biography  Biography is a form of nonfiction in which a writer tells the life story of another person.

Blank verse  Blank verse is unrhymed lines of poetry, mostly in iambic pentameter.

Character  A character is a person or animal that takes part in the action of a literary work. Major characters are individuals who dominate a narrative. Minor characters are individuals who enrich a narrative but are not the focus of attention. A dynamic character is one who changes over the course of a story. A static character is one who does not change. A round character is one with many aspects to his or her personality, possibly including internal conflicts. A flat character is one who is defined by only one or a few qualities.

Character motivation  Character motivation is the reason or reasons behind a character’s behavior.

Characterization  Characterization is the way or ways in which a writer reveals information about a character. In direct characterization, a writer makes direct statements about a character’s appearance, personality, and actions. In indirect characterization, a writer suggests information about a character through what the character says and does, what other characters say about him or her, or how other characters behave toward him or her.

Conflict  A conflict is a struggle between opposing forces in a narrative. Internal conflict occurs within a character who faces opposing ideas, feelings, or choices. External conflict occurs between characters or between a character and a larger force, such as nature or society.

Dialect  Dialect is the form of language spoken by people in a particular region or group. Pronunciation, vocabulary, and sentence structure are affected by dialect.

Dialogue  In a drama or play, the dialogue is the words that characters speak to one another or to the audience.

Diction  Diction is the writer’s choice of words in a literary work. It might be described as formal or informal, abstract or concrete, plain or ornate, or ordinary or technical.

Dramatic monologue  A dramatic monologue is a poem in which a single character speaks to a listener or listeners who remain silent. In the poem, the speaker reveals his or her personality and attitudes.
## Glossary of Literary Terms

**Epic**  
An epic is a long, serious narrative—often a poem—about the deeds and adventures of gods or of a hero. Epics usually tell a story that bears great historical significance to a nation or people.

**Epic conventions**  
Epic conventions are traditional characteristics of epic poems. They include an invocation, an opening statement of the theme, a beginning in medias res (Latin for “in the middle of things”), and epic similes (also called Homeric or extended similes).

**Epic hero**  
An epic hero is the central figure of an epic. This character usually is a figure of great, even larger-than-life, stature.

**Essay**  
An essay is a short nonfiction work of prose about a specific subject. An expository essay is one that informs or explains. A persuasive essay is one that attempts to convince the reader to accept a position or take a desired action. A personal essay is one in which the writer relates a personal experience. A reflective essay is one in which the writer shares his or her insight about something or someone.

**Fable**  
A fable is a brief story or poem, often with animal characters, that teaches a lesson.

**Fantasy**  
Fantasy includes elements not found in real life, such as supernatural occurrences and imaginary places, creatures, and things.

**Figurative language**  
Figurative language is language that is not meant to be taken literally. Simile, metaphor, personification, apostrophe, oxymoron, paradox, and hyperbole are examples of figurative language.

**Folk literature**  
Folk literature is the body of stories, legends, folk tales, fables, myths, and other works arising out of the oral traditions of peoples around the world. Folk literature usually reflects the values of the culture from which it originates.

**Folk tale**  
A folk tale is a short traditional narrative, often based on a larger-than-life hero. Folk tales often include elements of fantasy. These stories tend to evolve as they are modified and embellished by the various groups and tellers who pass them down through oral tradition.

**Foreshadowing**  
Foreshadowing is the use of clues to suggest events that have yet to occur.

**Genre**  
A genre is a category, or type, of literature. Literature is commonly divided into three major genres: poetry, prose, and drama. Each major genre can be divided into smaller genres.

**Heroic couplets**  
In poetry, heroic couplets are rhymed pairs of lines, mostly in iambic pentameter.

**Historical and cultural context**  
The historical and cultural context of a work is the background of events, laws, beliefs, and customs of the particular time and place in which a work is set or in which it was written.

**Humor**  
Humor is a quality in writing that is meant to amuse. A writer may use several techniques to achieve humor. Situational humor can arise from a setting or turn of events that is unpredictable and not in line with the reader’s expectations. Verbal humor is the surprising and comic use of words (for example, exaggeration, puns, and odd names). Physical humor arises from odd motions, actions, or appearances (for example, clumsy behavior, unusual facial expressions, or other sight gags).

**Hyperbole**  
Hyperbole is a deliberate exaggeration or overstatement.

**Iambic pentameter**  
In poetry, iambic pentameter is a meter, or pattern of rhythm, in which a line has five unstressed syllables, each followed by a stressed syllable.

**Imagery**  
Imagery is the use of language that appeals to one or more of the five senses: sight, hearing, taste, smell, and touch. An instance of imagery—a word or phrase that appeals to one or more of the five senses—is called an image.

**Interior monologue**  
An interior monologue is a poem that presents the thoughts and feelings of a single character as though the character were speaking aloud.

**Irony**  
Irony is the result of a contrast between appearance or expectation and reality. In verbal irony, words are used to suggest the opposite of their usual meaning. In dramatic
irony, what appears to be true to a character is not what the reader or audience knows to be true. In *situational irony*, an event occurs that directly contradicts expectations.

**Legend** A *legend* is a traditional story that tends to have more historical truth and fewer supernatural elements than other forms of folk literature. Usually, a legend deals with a particular person, such as a hero, a saint, or a national leader.

**Lyric poetry** *Lyric poetry* is poetry that expresses the observations and feelings of a single speaker. *Odes*, *sonnets*, *elegies*, and *songs* are all forms of lyric poetry.

**Metaphor** A *metaphor* is a direct comparison of two unlike things, describing one as if it were the other, without using *like* or *as*.

**Meter** *Meter* is the rhythmic pattern of a poem. This pattern is determined by the number and types of stresses, or beats, in each line.

**Modernism** *Modernism* was a literary movement of the early to mid-twentieth century in which writers tried to break away from the traditional forms and styles of the past.

**Monologue** In drama, a *monologue* is a long, uninterrupted speech by one character, to which other characters may or may not listen.

**Mystery** A *mystery* is a work that centers on a crime or puzzle that is usually solved near the end. Common elements in mysteries include danger, a strong sense of suspense, a detective hero, the hero’s partner, and a red herring (a plot element or misleading clue used to divert the reader’s attention from the real issue).

**Myth** A *myth* is a story that explains the actions of gods or heroes or the causes of natural phenomena, such as the origins of earthly life.

**Narrative poetry** *Narrative poetry* is poetry that tells a story. Epics and ballads are examples of narrative poetry.

**Narrative structure** *Narrative structure* is the way in which story events are organized and revealed. *Chronological order* is time order, the order in which events normally happen. A *flashback* is a scene or incident that jumps back to an earlier time. A *frame story* contains a story inside a larger narrative framework—a story within a story. Some longer works consist of *interrelated stories*, stories that are separate but share a common element.

**Naturalism** *Naturalism* was a literary movement that occurred around the same time as *Realism*. Naturalism expanded on Realism by putting forth the idea that people and their lives are often deeply affected and even controlled by natural and social forces that are beyond their control.

**Onomatopoeia** *Onomatopoeia* is the use of words that imitate sounds.

**Oxymoron** An *oxymoron* combines two words with opposite or conflicting meanings.

**Paradox** A *paradox* is a statement that seems to be contradictory but actually presents a truth.

**Personification** *Personification* is a description of something nonhuman as if it were human.

**Persuasive writing** *Persuasive writing* contains a message that tries to convince readers to hold particular views or take particular actions.

**Plot** *Plot* is the sequence of events in a literary work. It is structured around a character or characters involved in a conflict. Most plots can be broken down into many or all of the following parts:

1. The exposition introduces the setting, characters, and basic situation.
2. The inciting incident introduces the central conflict.
3. During the rising action, or development, the conflict runs its course and usually intensifies.
4. The climax is the turning point of the plot, during which the conflict reaches the height of its interest or suspense.
5. The falling action includes the events that follow the plot’s climax.
6. At the resolution, the conflict is ended.
7. The denouement ties up loose ends that remain after the resolution of the conflict.
Point of view  The point of view is the perspective from which a literary work is told. In a work with a first-person point of view, the narrator is part of the action and uses the pronouns I, me, and my. The reader knows only what the narrator knows and chooses to share about other characters and the events in which they are involved. A narrative with a third-person point of view is told by someone outside the action. Sometimes, this narrator is limited and reveals only his or her own thoughts and feelings. At other times, the narrator is omniscient, or all-knowing, and able to reveal the thoughts and feelings of all characters in the story.

Prose  Prose is the ordinary form of written language. Most writing that is not poetry, drama, or song is considered prose. Prose is one of the major genres of literature and occurs in two forms: fiction and nonfiction.

Protagonist  The protagonist is the main character in a work of fiction and usually the character that readers most want to succeed.

Realism  Realism was a literary movement of the late nineteenth century that tried to represent people and their lives as realistically as possible. Unlike the earlier Romantic movement, which favored the dramatic, Realism dealt with the everyday occurrences of common people's lives.

Repetition  Repetition in a poem is the reiteration of a word, phrase, or sound.

Rhyme  Rhyme is the repetition of sounds at the ends of words. Specifically, rhyme involves the vowels and succeeding consonants in the stressed syllables of two or more words. End rhyme occurs when rhyming words appear at the ends of two or more lines. Internal rhyme occurs when the rhyming words fall within a single line. Exact rhyme occurs when the stressed syllables of two or more words share the same vowel sound and succeeding consonant sound but not the same preceding consonants. Approximate, slant, or half rhyme occurs when the sounds repeated in words are similar but not identical.

Rhyme scheme  Rhyme scheme is the regular pattern of rhyming words at the ends of lines in a poem or stanza. A rhyme scheme is expressed using the letters of the alphabet, with each letter indicating the final sound in a line—for example, abab.

Rhythm  Rhythm in a poem is the beat or pulse that results from the repetition of certain combinations of stressed and unstressed syllables.

Romanticism  Romanticism was a literary movement of the eighteenth and nineteenth centuries. It was a reaction to the Neoclassicism of the previous age. Neoclassicism emphasized reason, intellect, and order; Romanticism emphasized the individual, emotions, and nature. Characteristics of Romanticism include imagination, writing from the heart, love of nature, a sense of freedom, and the idea that each person is unique.

Satire  Satire is writing that pokes fun at society or human behavior, usually with the aim of improving it.

Science fiction  Science fiction is writing that tells about imaginary events involving science or technology. Many science-fiction stories are set in the future and include technology that the writer suggests might someday exist.

Setting  The setting of a literary work is the time and place of the action.

Simile  A simile is a comparison of two unlike things that uses the word like or as.

Soliloquy  In drama, a soliloquy is a longer speech in which a character reveals his or her true thoughts or feelings. Soliloquies are unheard by other characters, and they usually occur when the speaker is alone on stage.

Sonnet  A sonnet is a fourteen-line lyric poem with a single theme. Sonnets vary, but they are usually written in rhymed iambic pentameter, following one of two traditional patterns: Petrarchan/Italian or Shakespearean/English.

Speaker  The speaker is the voice in a poem. Although the speaker is often the poet, the speaker may also be a fictional character or even an inanimate object or another type of nonhuman entity.

Speech  A speech is an oral presentation of facts or ideas. A speech can be made to persuade, to inform, to entertain, or to reflect on an experience.
Stage directions  Stage directions are the playwright's instructions and other information for staging, or putting on, the play.

Staging  Staging is the act of putting on a play. It includes all the elements that bring a drama to life, such as scenery, props, costumes, makeup, lighting, visual effects, music, sound effects, directing, and acting.

Stanza  A stanza is a group of lines in a poem that are seen as a unit. Stanzas are different from verse paragraphs in that they usually are part of some pattern with other stanzas in terms of length, rhyme, or meter.

Subplot  Subplots are the smaller stories contained in a literary work that either enrich and add interest to the main plot or provide relief from it.

Surprise ending  A surprise ending is a conclusion that is unexpected. The reader has certain expectations about the ending based on details in the story. Often, a surprise ending is foreshadowed, or subtly hinted at, in the course of the work.

Suspense  Suspense is a feeling of curiosity or uncertainty about the outcome of events that keeps the reader interested in the plot of a story.

Symbol  A symbol is a person, place, or thing that stands for something else.

Theme  A theme is a central message or insight conveyed in a work of literature. A stated theme is stated directly in the text of the work. An implied theme is not stated but is merely suggested by the details in the work.

Tone  The tone of a literary work is the narrator or speaker's attitude toward his or her audience or subject as revealed through diction. Tone can be described using words like friendly, distant, serious, or playful.

Tragedy  A tragedy is a work of literature, especially a play, that shows the downfall or destruction of a noble or outstanding person.

Tragic hero  A tragic hero is the main character of a tragedy. Traditionally, the tragic hero possesses a character trait called his or her tragic flaw, which causes his or her downfall.

Transcendentalism  Transcendentalism was a philosophical and literary movement of the mid-nineteenth century that placed great importance on intuition, self-reliance, and the idea that divinity is present in all forms of being. Transcendentalists believed that human intuition can transcend (rise above) the limits of the senses and logic to receive higher truths and greater knowledge. They believed this could best be achieved by living simply, spiritually, and close to nature.

Verse drama  A verse drama is a play in which most or all of the dialogue is in the form of poetry.

Verse paragraph  A verse paragraph is a series of lines in a poem grouped together by content. Verse paragraphs are different from stanzas in that they vary in length within a poem and don’t follow a set pattern.
As you study literature, you will find that your discussions with other readers will help you develop interpretations of the works you read. Use the following tips to help you practice the good speaking and listening skills necessary for success in group discussions:

**Communicate Effectively**
- Effective communication requires thinking before speaking. Plan the points that you want to make, and decide how you will express them. Organize these points in logical order, and cite details from the work to support your ideas. Also, remember to speak clearly, pronouncing words slowly and carefully.

**Make Relevant Contributions**
- Especially when responding to literature, avoid simply summarizing the plot. Instead, consider what you think might happen next, why events took place as they did, or how a writer provoked a response in you. Let your ideas inspire deeper thought or discussion about the literature that you are reading.

**Consider Other Ideas and Interpretations**
- One of the exciting parts of literature study is the varied responses that a work can generate in readers. Be open to the idea that many interpretations can be valid. To support your own ideas, point to the events, descriptions, characters, or other literary elements in the work that led to your interpretation. To consider someone else’s ideas, decide whether details in the work support the interpretation he or she presents.

**Ask Questions**
- Get in the habit of asking questions. This can help you clarify your understanding of another reader’s ideas. Questions can also be used to call attention to possible areas of confusion or debate or to errors in the speaker’s points. When discussions become interactive, you can take your analysis and understanding of a work further.

As you meet with a discussion group, use a chart such as the following to analyze the discussion:

<table>
<thead>
<tr>
<th>Work Being Discussed:</th>
<th>Focus Question:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Your Response:</td>
<td>Another Student’s Response:</td>
</tr>
<tr>
<td>Supporting Evidence:</td>
<td>Supporting Evidence:</td>
</tr>
<tr>
<td>One New Idea That You Considered About the Work During the Discussion:</td>
<td></td>
</tr>
</tbody>
</table>