Greenburgh-North Castle School District

English Language Arts Department
Standards and Curriculum
Resource Guide

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Dedicated to the students of Greenburgh-North Castle: May your literary experiences lead you to travel down many roads to success.

<u>Mission Statement</u>

The English Language Arts department at Greenburgh-North Castle School District is committed to fostering a love of reading, writing, speaking and listening which will enable our students to become life-long learners and thinkers. We will teach our students to express themselves clearly, intelligently, and creatively, allowing them to develop a desire for knowledge and intellectual curiosity. We will broaden their perspective about their own humanity encouraging them to become productive and successful in the world in which they live.

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**English Language Arts Department
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Analytic Scoring Guide for Portfolio Writing Assignments
Grade 7 – 12

Name of Student_____**Date**_____
Teacher   _____**Grade**_____
Writing Assignment/Topic_____

Directions: Circle the appropriate descriptors that reflect student performance.

Assessment Categories	3	2	1
Accomplishment of Task	Successful	Reasonably successful	Not successful
Organization	Logical, focused clear	Minor flaws; may lack focus	Confusing; no direction
Development	Well developed, explained, supported	Fairly well developed and explained	Minimally developed
Sentence Structure	Correct, varied	Some errors; limited variety	Many errors; lacks variety
Vocabulary	Clear, precise, expressive	Appropriate; not vivid, precise, or expressive	Limited; unsuitable
Mechanics	Few significant errors	Several errors	Many significant errors

Student Strengths_____

Areas for Growth and Development_____

Student Response_____

<u>Anecdotal Record of Student Writing Performance</u>

Name of student: _____

Date: _____

Observations: (activities, strengths, weaknesses, strategies used…)

_____

_____

_____

Needs: _____

_____

_____

Date: _____

Observations: _____

_____

_____

Needs: _____

_____

_____

Genre List

Students will read (or be read to) a wide variety of literature chosen from many different genres and authors. The genres listed here are meant to be a focus for the grade so that students will read or study the genre in depth.

Grade 7 **Mythology and Historical Fiction**

Grade 8 **Short Stories/Novels**

Grade 9 **Drama and Epics**

Grade 10 **Global Literature/Novels and Drama**

Grade 11 **American Literature/Novels, Short Stories and Drama**

Grade 12 **British/Contemporary World Literature/Drama And Novels**

Note: Poetry will be read and incorporated into the literature program at every level.

English Language Arts
Graphic Organizers and Visuals

Table of Contents

Idea Web

This graphic organizer is used to cluster supporting details around a central topic. It is very useful for brainstorming. The main idea is written in the center shape. Related ideas are listed in the outer shapes.

Venn Diagram

This graphic organizer is used to compare and contrast ideas. Each circle should be labeled as one of the two things being contrasted. Then the differences are written in the outer section of each circle. The similarities are written in the section in which the circles overlap.

Chart

This graphic organizer can be used for many purposes. The columns can be labeled as needed. Then relevant information is written in each cell of the chart.

Spider Map

This graphic organizer is used to organize several levels of elaboration. The main topic is written in the center circle. Attributes are listed on the spokes. Specific details are listed on the horizontal lines extending from the spoke.

Sunburst Diagram

This graphic organizer is used to depict several ideas related to one topic. It is useful when listing three or more supporting ideas. The topic is written in the center circle, and supporting ideas are written on the rays.

Tree Map

This graphic organizer is used to depict a hierarchy of ideas. The central idea is written in the top square, and subordinate ideas are written in the bottom ovals.

Outline 1

This graphic organizer is used to help students organize and write outlines. An outline can be used to organize fully developed paragraphs into essays in which supporting details are given.

Outline 2
This outline is used to help students organize their paragraphs. It is divided into three parts: introduction, body, and conclusion. Students complete each part separately by responding to questions and prompts. These questions and prompts are strategies that help students complete each part of the paragraph.

KWL Chart
This chart is used to help students access their knowledge of a topic and to add to what they already know. KWL stands for "Know," "Want to Know" and "Learned."

Business Letter Form
This form can be used to help students write a business letter. It can also be used to teach students the different parts of the business letter.

Friendly Letter Form
This form can be used to help students write a friendly letter. It can also be used to teach students about the different parts of a friendly letter.

Envelope
This blank visual can be used to teach students how to address an envelope. It can also be used to practice abbreviations, capitalization, and punctuation.

Postcard
This blank visual can be used as a writing practice tool for students. Students can practice writing friendly notes or messages. It can also be used to teach students how to address a postcard.

Application
This form can be used to teach students how to complete an application. Students can also use the application to practice many of the grammar skills, such as capitalizing proper nouns of abbreviations.

Resume
This form can be used to teach students how to complete a resume. It also can be use to show students what information is important to an employer.

Storyboard
This visual can be used to help students plan a skit or design advertisements. Students can use the storyboard to organize any activity that involves sequencing.

Newsletter
This form can be used to help students practice different types of writing. Students can write editorials, eyewitness reports, interviews, or movie reviews in the form of a newsletter.

E-Mail Screen
This blank visual can be used to help students practice different kinds of writing. Students can learn how to write an e-mail and an e-mail address. Students can also write letters, paragraphs, essays and lists in an e-mail format.

Elements of a Story
This blank chart can be used to help students organize their notes on literary elements as they read a story. The finalized chart can be utilized as an exam study sheet or writing "jump start" for a response to literature essays.

Plot Diagram
This visual can help students diagram the development of the elements of the plot (beginning, rise of action, conflict/crisis, climax, fall of action and resolution). Students can take notes as they read the story and the plot unfolds.

Reader/Writer Response Diagram
This visual includes the key components needed in a reader/writer response assignment. Students can utilize this diagram as a "checklist" reference tool when preparing their written or oral responses to a story.

Speaking and Listening

Overview

Speaking and **listening** are fundamental processes which people use to express, explore, and learn about ideas. The function of speaking and listening includes gathering and sharing information; persuading others; expressing and understanding ideas; and selecting and critically analyzing messages. Speaking and listening includes one-to-one exchanges, small and large group interactions, and events and performances

The Writing Process

Pre-Writing

- **Analyzing The Task/Choosing A Subject**
  - Purpose (explain, describe, narrate, and personal response
  - Audience
  - Tone
  - Form/Type of Writing
  - Possible Plan of Organization

- **Content and Idea Building**

Observing	Detailing
Remembering	Logging
Researching/Interviewing	Dramatizing
Imagining	Reading
Experiencing	Mapping
Brainstorming	Outlining
Clustering	Watching film and other media
Listing	

Drafting/First Draft

- **Developing and Organizing**
  Elaborating with reasons, examples, incidents, descriptive details, or facts

- **Selecting An Organizational Structure**

Chronological	Cause and Effect
Spatial	Comparison/Contrast
Order of Importance	Deductive/Inductive

- **Using Transitional Words or Phrases to Provide Coherence and Clues to the Organizational Format**

- **Choosing a Linguistic Voice**
  - Specific, Concrete Word Choice
  - Figurative Language
  - Sentence Structure: Length, opener, verb structure

Sentence Type: simple, expanded, complex, compound, cumulative

Syntax: phrase and clause structures, word orders; connections and transitions; modification and subordination

Revising Of Content

Reading	Changing Content, Sentence
Adding	Structure, or Word Choice
Deleting	Altering Tone or Point of View
Clarifying	Creating New Openings or Endings
Rearranging	
Conferencing	

Editing

Capitalization
Punctuation
Spelling
Grammar
Usage
Symbols

transpose	add colon	move
insert	add apostrophe	close space
delete	capitalize	add space
add period	make lowercase	delete & close
add comma	replace	

Drafting/Second Draft

Reviewing First Draft reflecting the revision and editing processes
Testing Second Draft against criteria/rubric

Proofreading

Checking for errors before and after writing Final Draft

Celebrating Final Draft

Sharing	Reading
Publishing	Reflecting
Posting	Displaying

Writing-To-Learn Activities

Writing Into Content:

- K-W-L Write: Students write what they know, then what they've learned.
- Facts, Values, Lists: Students write facts in left column, opinions about each one in right column.
- First Thoughts: Students write what they already know about a new topic at the beginning of unit.
- Clustering: Students put key concepts on a circle, and then cluster free associations around the circle.

Writing Through Content:

- Problems, Questions: Students write own discussion, study or exam questions.
- Stop-N-Write: Students pause during lessons to write reflections or questions.
- Observation Reports: Students record data from science experiments, growth processes, interviews, other events.
- Dialectics: Students divide page in half, use left side for note taking, right side for reactions and questions.

Writing Beyond Content:

- Sum-up Write: Students summarize learning, pose remaining questions.
- Dialogues: Students write ideas from opposing individuals or points of view.
- Collaborative Writing: Students draft together brief reports, summaries, or responses.
- Faction: Students create fiction from facts.

Source: Zemelman, Steven and Harvey Daniels. Illinois Writing Project

Literature Discussion Group: Teacher Observation Checklist

Book/Story Discussed: _____

Author: _____

Theme/Focus: _____

Date: _____

Name of Students:	#1	#2	#3	#4	#5	#6

Preparation

	#1	#2	#3	#4	#5	#6
Brought book/stories and other materials	_____	_____	_____	_____	_____	_____
Read the assigned pages	_____	_____	_____	_____	_____	_____
Prepared excerpts to share	_____	_____	_____	_____	_____	_____

Participation

	#1	#2	#3	#4	#5	#6
Contributed to discussion	_____	_____	_____	_____	_____	_____
Used higher level thinking skills	_____	_____	_____	_____	_____	_____
Used text to support comments	_____	_____	_____	_____	_____	_____
Encouraged responses from others or asked questions	_____	_____	_____	_____	_____	_____
Listened to alternative points of view	_____	_____	_____	_____	_____	_____
Inferred relationships not stated in text	_____	_____	_____	_____	_____	_____
Referred to literary elements (plot, conflict, characters, theme, etc.)	_____	_____	_____	_____	_____	_____

Adapted from © Addison-Wesley, *Authentic Assessment for English Language Learners.* **O'Malley/Valdez Pierce**

Suggested Reserved Titles

Grade 7:
- *My Brother Sam Is Dead* **- Collier and Collier**
- *Johnny Tremain* **- Forbes**
- *The Pearl* **- Steinbeck**
- *The Black Pearl* **- O'Dell**
- *Tom Sawyer* **- Twain**
- *Sarah Bishop* **- O'Dell**
- *Where the Red Fern Grows* **- Rawls**
- *Myths & Folktales Around the World*
- *Holes* **- Sachar**
- *Homecoming* **- Voigt**
- *Sounder* **- Armstrong**
- *Tuck Everlasting* **- Babbitt**
- *Red Badge of Courage* **- Crane**
- *Old Yeller* **- Gipson**
- *Fire Bug Connection* **– George**
- *The Scorpions* **– Myers**

Grade 8:
- *The Pigman* **- Zindel**
- *The Outsiders* **- Hinton**
- *Across Five Aprils* **- Hunt**
- *The Giver* **- Lowry**
- *Diary of a Young Girl* **- Frank**
- *Roll of Thunder Hear My Cry* **- Taylor**
- *Edgar Allan Poe* **(detective fiction, short stories, and poems)**
- *Hatchet* **- Paulsen**
- *Jacob Have I Loved* **- Paterson**
- *They Cage the Animals at Night* **- Burch**
- *Harriet Tubman* **- various authors**
- *Bud, Not Buddy* **- Curtis**
- *Cage* **- Sender**
- *Whirligig* **- Fleishman**
- *Midsummer's Night Dream* **– Shakespeare**
- *Durango Street* **– Boham**

Grade 9:
- *Romeo and Juliet* **- Shakespeare**

- *Raisin in the Sun -* **Hansberry**
- *The Miracle Worker -* **Gibson**
- *House On Mango Street -* **Cisneros**
- *Black Boy -* **Wright**
- *Animal Farm -* **Orwell**
- *The Good Earth -* **Buck**
- *That Was Then, This Is Now -* **Hinton**
- *Flowers for Algernon -*
- *Of Mice and Men-* **Steinbeck**
- *Call of the Wild -* **London**
- *Fahrenheit 451 –* **Bradbury**
- *Westside Story -* **Shulman**

Grade 10:
- *All Quiet on the Western Front -* **Remaruque**
- *Merchant of Venice -* **Shakespeare**
- *Julius Caesar -* **Shakespeare**
- *Taming of the Shrew -* **Shakespeare**
- *I Know Why the Caged Bird Sings -* **Angelou**
- *Tale of Two Cities -* **Dickens**
- *Antigone -* **Sophocles**
- *A Separate Peace -* **Knowles**
- *Lord of the Flies -* **Golding**
- *Inherit the Wind -* **Lawrence**
- *How the Garcia Girls Lost Their Accent -* **Alvarez**
- *Night -* **Wiesl**
- *To Kill a Mockingbird -* **Lee**
- *Catherine, Called Birdie -* **Cushman**
- *Farewell To Manzanar –* **Houston**
- *Iliad –* **Homer**
- *Odyssey -* **Homer**

Grade 11:
- *Scarlet Letter -* **Hawthorne**
- *The Great Gatsby -* **Fitzgerald**
- *The Crucible -* **Miller**

- *Death of a Salesman - **Miller***
- *Catcher in the Rye - **Salinger***
- *The Color Purple - **Walker***
- *One Flew Over the Cuckoo's Nest - **Kesey***
- *Farewell to Arms - **Hemingway***
- *Death Be Not Proud - **Gunther***
- *Macbeth - **Shakespeare***
- *The Grapes of Wrath - **Hemingway***
- *Schindler's List - **Keneally***
- *The Glass Menagerie - **Williams***
- *Our Town - **Wilder***
- *The Jungle - **Sinclair***
- *Gulliver's Travels - **Swift***
- *Hiroshima – **Hersey***
- *Twelve Angry Men - **Rose***

Grade 12:
- *Hamlet - **Shakespeare***
- *Othello - **Shakespeare***
- *Lear - **Shakespeare***
- *Their Eyes Were Watching God - **Hurston***
- *The Stranger- **Camus***
- *Native Son - **Wright***
- *Streetcar Named Desire - **Williams***
- *Fallen Angels - **Meyers***
- *Fences - **Wilson***
- *Ordinary People - **Guest***
- *Great Expectations - **Dickens***
- *The Wave – **Strasser***
- *Things Fall Apart - **Achebe***

Scope and Sequence of Skills Instruction
Grades 4 – 12

The charts on the following pages provide a listing of skills that students at each of the grade levels are to learn. Below is the coding system that defines the students' level of understanding of these skills.

Code

C = conceptual development

I = formal introduction of the skill

D = developing the ability to use the skill

U = the students' ability to utilize the skill independently

Much of the concept development and initial instruction may have taken place prior to Grade 4. By the end of Grade 8 students are expected to be able to utilize most skills independently.

Students will be expected to use the correct terminology when referring to grammatical concepts and parts of speech.

Story Frames for Story Writing about Literature

I.   **Simple Story Grammar**
     Answer in complete sentences-

     A. Where did the story take place?
     B. What was the main character's goal?
     C. What problem(s)/incident(s) got in the way of the main character's goal?
     D. What were the major events that took plce:

     1.
     2.

3.
4.
E.

<u>Note:</u> The following are illustrations of how frames may be used to record information about any subject that has been acquired from reading factual books/resources:

II. Sequentially Organized Paragraph Frame
Example: Before <u>a</u> <u>frog</u> <u>is</u> <u>grown</u>, <u>it goes</u> <u>through</u> <u>many</u> <u>changes.</u>

First,
Next,
Then,

III. Enumeration Frame
Example: Whales are unusual animals for several reasons.

First,
Second,
Third,
Finally,

As you can see, whales are unique members of the animal world.

IV. Reaction Frame
I learned some new thoughts about _____ from reading.
I learned _____.
I also discovered that_____.
In addition, I found out that_____.
One thing about _____ I would like to learn is…

Suggestions for Helping Students Learn Language Conventions

"Every act of putting marks on the page is an act of convention"
-Frank Smith

- Talk about how the use of conventions can help both the writer and the reader understand what the writer is trying to say.

- Teach brief, specific lessons in response to patterns observed in students work.

- Model your use of conventions and talk about how they function in your own writing.

- Encourage students to notice conventions in their reading and to talk about how they clarify the writer's meaning.

- Display correct uses of a specific convention and ask students to formulate a rule for correct usage.

- Underline specific conventions in a text, and then ask students to find the same conventions in their own writing.

- Ask individual students to conduct mini-lessons on conventions they know.

- Dictate a passage from a text and have students check for correct conventions against the original text.

Adapted from: Graves, Donald. A Fresh Look at Writing. Portsmouth, NH: Heinemann, 1994.
Source: New York State Resource Guide

Conference Questions

I. Questions for Conference with Students about their Writing:

    a. What is this writing about?
    b. What is the best part so far?
    c. What will you do next?
    d. What are you planning to write about next in your story?

II. Questions for Required or Self-Selected Assignments:

    a. How did you go about writing this piece?
    b. What did you want to say in this piece?
    c. What do you think it shows about your writing?
    d. What do you think are the strong points of your writing?
    e. What do you think you need help with in your writing?
    f. What will help you become a better writer?
    g. What can you do to improve your writing?

III. Questions for Self-Selected Assignments:

    a. Why did you decide to write about this topic?
    b. Why is (was) this topic important to you?
    c. What message did you want to convey? Were you successful?

Conference Questions

I. **Questions for Conference with Students about their Writing:**

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    f. What will help you become a better writer?
    g. What can you do to improve your writing?

V. **Questions for Self-Selected Assignments:**

    a. Why did you decide to write about this topic?
    b. Why is (was) this topic important to you?
    c. What message did you want to convey? Were you successful?

Possible Student Responses

Choices for Student Responses on Analytic Scoring guide (use only when appropriate and necessary)

Teacher directs student to do the following:

"From the following sentences select those which best describe how you feel about your writing."

1. **I liked writing about this subject.**

2. **I found this easy.**

3. **I found this hard.**

4. **I needed help.**

5. **I liked working on my own.**

6. **I learned how to write better.**

7. **I want to learn more about_____**

8. **I want to learn how to_____**

9. **I want to write more about this.**

10. **One thing I learned was_____**

11. **My writing is getting better.**

12. **A question I have is_____**

13. **This was fun.**

14. **This was hard work.**

15. **This was_____**

Story Frames for Story Writing about Literature

II.   Simple Story Grammar
Answer in complete sentences-

A. Where did your story take place?
B. What was your main character's goal?
C. What problem(s)/incident(s) got in the way of your main character's goal?
D. What were the major events that took place:
E. How did your story end?

Note: The following are illustrations of how frames may be used to record information about any subject that has been acquired from reading factual books/resources:

II.   Sequentially Organized Paragraph Frame
Example: Before <u>a</u> <u>frog</u> <u>is</u> <u>grown</u>, <u>it goes</u> <u>through</u> <u>many</u> <u>changes.</u>

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Example: Whales are unusual animals for several reasons.

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As you can see, whales are unique members of the animal world.

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I learned some new thoughts about _____ from reading.
I learned _____.
I also discovered that_____.
In addition, I found out that_____.
One thing about _____ would like to learn is…

Stages of the Writing Process

Stage I - Prewriting

- free writing
- identifying topic
- brainstorming for ideas, key words and phrases
- selecting and sequencing the ideas and key phrases to be included in the writing
- formulation of questions to be answered about topics

Stage II – Drafting

- writing of first draft with focus on content

Stage III – Sharing Conference

- writing is shared with teacher and/or peers
- teacher/students receive the writing and acknowledge what was shared by writer
- writer questions audience about what she/he wants to know about his/her piece (What did you think about my writing? What questions do you have about my story? Do you have any suggestions for me to consider?)
- teacher/peers ask writer about how and why she/he wrote the piece
- writer is asked what she/he is planning to do next

Stage IV – Revising

- writer revises writing to include his/her ideas and the suggestion of the teacher and/or peers, if appropriate

Stage V – Revision Conference

- a peer conference and/or teacher conference should be held to share the revised piece

Stage VI – Editing

- writer edits work for punctuation, grammar, sentence structure, spelling, and capitalization
- a proofreading checklist may be utilized for assistance

Stage VII – Evaluation Conference

- writer shares final draft with teacher for evaluation

Stage VIII – Publication

- writer decides whether or not to publish his/her work and rewrites in publication format (bound in book, typed on word processor, mounted , illustrated…)

Socratic Seminars

"The unexamined life is not worth living."
                                        -Socrates

Background

The Socratic method of teaching is based on Socrates' theory that it is more important to enable students to think for themselves than to merely fill their heads with "right" answers. Therefore, he regularly engaged his pupils in dialogues by responding to their questions with questions, instead of answers. This process encourages divergent thinking rather than convergent.

Students are given opportunities to "examine" a common piece of text, whether it is in the form of a novel, poem, art point, or piece of music. After "reading" the common text, open-ended questions are posed.

Open-ended questions allow students to think critically, analyze multiple meanings in texts, and express ideas with clarity and confidence. A certain degree of emotional safety is felt by participants when they understand that this format is based on dialogue and discussion/debate.

Dialogue is exploratory and involves the suspension of biases and prejudices. Discussion/debate is a transfer of information designed to win an argument and bring closure. When teachers and students learn to dialogue, they find that the ability to ask meaningful questions that stimulate thoughtful interchanges of ideas is more important than "the answer."

Participants in Socratic Seminar respond to one another with respect by carefully listening instead of interrupting. Students are encouraged to "paraphrase" essential elements of another's idea before responding, either in support of or in disagreement. Members of the dialogue look each other in the "eyes" and use each other names. This simple act of socialization reinforces appropriate behaviors and promotes team building.

Classroom Management

The size of a participating group is extremely important to the overall success of a Socratic Seminar. A seminar groups smaller than eight - ten may suffer from too few "points of view. A seminar group larger than fifteen may become unmanageable and non-productive. The "ideal" seminar size ranges from nine-fifteen participants.

Guidelines for Participation in a Socratic Seminar

Pre-activities
- **Read the "text" aloud**
- **Discuss vocabulary**
- **Have participants re-read the "text" independently**
- **Brainstorm themes relevant to the text**
- **Brainstorm character traits of key figures in the text**
- **Ask participants to create their own open-ended questions**

Activity 1: Pre-seminar voting activity:

Before engaging in a Socratic Seminar, you might generate an open-ended question that allows participants to cast a vote. This opportunity to "take a stand" serves the purpose of quickly "reeling in" students by asking them to focus on a question which is ironically more convergent than divergent.

1. **Which character would you most enjoy as a friend?**

2. **Which character would you support as president of your student body?**

3. **Vote for the most honest character.**

4. **Elect a character to honor showing the most growth throughout the story.**

Following the seminar, allow participants to again cast a vote. Have participants compare their pre and post votes. Allow for "accountable talk." Frequently, students discover a shift in their own thinking as a result of engaging in the process of listening to multiple perspectives.

Activity 2: Pre-seminar question-writing:

Before you come to a Socratic Seminar class, please read the assigned text (novel, section, poem, essay, article, etc.) and write at least one question in each of the following categories:

A. World Connection Question:

Write a question connecting the text to the real world.

Example: If you were given only 24 hours to pack your precious belongings in a back pack and to get ready for you to leave your home town, what might you pack? (After reading the first 30 pages of *Night)*.

B. Close-Ended Question:

Write a question about the text that will help everyone in the class come to an agreement about events or characters in the text. This question usually has a "correct" answer.

Example: What happened to Hester Prynne's husband that she was left alone in Boston without family? (After reading the first 4 chapters of *The Scarlet Letter).*

C. Open-Ended Question:

Write an insightful question about the text that will require proof and group discussion and "construction logic" to discover or explore the answer to the question.

Example: Why did Gene hesitate to reveal the truth about the accident to Finny that first day in the infirmary? (After mid-point of *A Separate Peace.)*

D. Universal Theme/Core Question:

Write a question dealing with a theme(s) of the text that will encourage group discussion about the universality of the text.

Example: After reading Albert Camus' *The Stranger,* can you pick out its existential elements?

E. Literary Analysis Question:

Write a question dealing with **How** an author chose to compose a literary piece. How did the author manipulate point of view, characterization, poetic form, or archetypal hero patterns?

Example: In *The Catcher In the Rye,* why is it important that the story is told through flashback?

Post Activities
- Ask participants to share what they learned and/or observed
- Allow participants to discuss feelings regarding the process
- Brainstorm themes relevant to the "text." Compare them to the pre-activity
- Allow students to participate in an art activity
- Assign a writing activity:
  1. Letter to the Editor
  2. Friendly Letter to character in "text"
  3. Compare/Contrast essay
  4. Poetry
  5. Reflection

The Socratic Seminar format allows students to examine literary elements, images and recurring motifs in order to increase their overall comprehension.

Guidelines for Participation in a Socratic Seminar

1. **Refer to the text when needed during the discussion. A seminar is not a test of memory. You are not "learning a subject"; your goal is to understand the ideas, issues, and values reflected in the text.**

2. **It's OK to "pass" when asked to contribute.**

3. **Do not participate if you are not prepared.**

4. **Do not stay confused; ask for clarification.**

5. **Stick to the point currently under discussion; make notes about ideas you want to come back to.**

6. **Don't raise hands; take turns speaking.**

7. **Listen carefully and build on one another's comments.**

8. **Speak up so that all can hear you.**

9. **Talk to each other, not just to the teacher.**

10. **Discuss ideas rather than each other's opinions.**

<u>**Student Handout #1**</u>
<u>**Expectations of Participants in a Socratic Seminar**</u>

When I am evaluating your Socratic Seminar participation, I ask the following questions about participants. Did they…

- **Speak loudly and clearly?**
- **Cite reasons and evidence for their statements?**
- **Use the text to find support?**
- **Listen to others respectfully?**
- **Stick to the subject?**
- **Talk to each other, not just the leader?**
- **Paraphrase accurately?**
- **Ask for help to clear up confusion?**
- **Support each other?**
- **Avoid hostile exchanges?**
- **Question others in a civil manner?**
- **Seem prepared?**

Student Handout #2
What is the difference between dialogue and debate?

- **Dialogue is collaborative: multiple sides work toward shared understanding.**
  Debate is oppositional: two opposing sides try to prove each other wrong.
- **In dialogue, one listens to understand, to make meaning, and to find common ground.**
  In debate, one listens to find flaws, to spot differences, and to counter arguments.
- **Dialogue enlarges and possibly changes a participant's point of view.**
  Debate defends assumptions as truth.
- **Dialogue creates an open-minded attitude: an openness to change.**
  Debate creates a close-minded attitude, a determination to be right.
- **In dialogue, one submits one's best thinking, expecting that other people's reflections will help improve rather than threaten it.**
  In debate, one submits one's best thinking and defends it against challenge to show that it is right.
- **Dialogue calls for temporarily suspending one's beliefs.**
  Debate calls for investing wholeheartedly in one's beliefs.
- **In dialogue, one searches for strengths in all positions.**
  In debate, one searches for weaknesses in the other position.
- **Dialogue respects all the participants and seeks not to alienate or offend.**
  Debate rebuts contrary positions and may belittle or deprecate other participants.
- **Dialogue assumes that many people have pieces of answers and that cooperation can lead to a greater understanding.**
  Debate assumes a single right answer that somebody already has.
- **Dialogue remains open-ended**
  Debate demands a conclusion.

Dialogue is characterized by:
- **Suspended judgment**
- **Examining our own work without defensiveness**
- **Exposing our reasoning and looking for limits to it**
- **Communicating our underlying assumptions**
- **Exploring viewpoints more broadly and deeply**

Socratic Seminar: Participation Rubric

A Level Participation

Participant offers enough solid analysis, without prompting, to move the conversation forward

Participant, through his/her comments, demonstrates a deep knowledge of the text and the question

Participant has come to seminar prepared, with notes and marked/annotated text

Participant, through his/her comments shows that he/she is actively listening to other participants

Participant offers clarification and/or follow-up that extends the conversation

Participant remark's often refer back to specific parts of the text

B Level Participation

Participant offers solid analysis without prompting

Through comments, participant demonstrates a good knowledge of the text and the question

Participant has come to the seminar prepared, with notes and a marked/annotated text

Participant shows that he/she is actively listening to others and offers clarification and/or follow-up

C Level Participation

Participant offers some analysis, but needs prompting from the seminar leader

Through comments, participant demonstrates a general knowledge of the text and question

Participant is less prepared, with few notes and no marked/annotated text
Participant is actively listening to others, but does not offer clarification and/or follow-up others' comments

Participant relies more upon his or her opinion, and less on the text to drive his/her comments

<u>D or F Level Participation</u>   **Participant offers little commentary**

Participant comes to the seminar ill-prepared with little understanding of the text and question

Participant does not listen to others, offers no commentary to further the discussion

Participant distracts the group by interrupting other speakers or by offering off topic questions and comments

Participant ignores the discussion and its participants

English Language Arts
Selected Teaching Strategies

Prompts for Literature Response Journals

I began to think of…	**This made me think of…**
I know the feeling of…	**I wonder why…**
I love the way…	**I noticed…**
I realized…	**I was surprised when…**
I think…	**I hope…**
If I were…	**Why do you suppose…**
I'm not sure…	**I never thought about…**
I predict…	**I hope…**
My favorite character is…	**I was reminded of…**
I like the way the author…	**I felt _____when…**
I wish that…	**I wonder...**

I felt___ at the end of the book

Useful Transition Words or Expressions

Transitional words help to connect the ideas in a paragraph. They also Help to make the ideas flow smoothly. The lists below show common transitional words and when to use them.

Words to Show Location:

above	among	beneath	in front of	on top of
across	around	beside	inside	outside
against	away from	between	into	over
along	back of	beyond	near	throughout
alongside	behind	by	off	to the right
amid	below	down	onto	under

Words to Indicate Time of Chronological Order:

about	first	until	soon	then
after	second	meanwhile	later	next
at	third	today	afterward	in the meantime
before	prior to	tomorrow	immediately	as soon as
during	till	yesterday	finally	when

Words to Show Order of Importance

first	second	third	next	also
last	furthermore	moreover	more important	most important

Words for Comparison/Contrast:

as	even so	still	conversely	in the same way
also	similarly	yet	otherwise	on the contrary
likewise	but	although	counter to	in the meantime
like	however	even though	as opposed	nevertheless

Words for Emphasis:

again	indeed	for this reason	truly
to repeat	with this in mind	in fact	to emphasize

Words to Conclude or Summarize:

as a result	consequently	accordingly	in short
finally	thus	due to	to sum up
therefore	all in all	in conclusion	in summary

Words to Provide Additional Information:

again	and	furthermore	next
also	besides	likewise	finally
moreover	as well	additionally	equally important
further	another	for example	together with
	along with	in addition	for instance

Words to Show Cause and Effect

because	therefore	as a result	so
thus	consequently	accordingly	

Applying Bloom's Taxonomy of Cognitive Processes

	Knowledge	Comprehension	Application
U	tell	explain	solve
S	list	interpret	show
E	describe	outline	use
F	relate	discuss	illustrate
U	locate	distinguish	calculate
L	write	restate	complete
V	find	translate	examine
E	state	compare	classify
R	name	describe	
B			
S			

	Analysis	Synthesis	Evaluation
U	analyze	create	judge
E	distinguish	invent	select
F	examine	compose	choose
U	compare	predict	decide
L	contrast	plan	justify
V	investigate	construct	argue
E	categorize	imagine	recommend
R	identify	improve	determine
B	explain	propose	prioritize
S	separate	devise	access
	advertise	formulate	rate

Using Checklists

The checklists provided can be used during the writing process to help students revise and edit their work. Each checklist provides specific criteria for students to look for in their own writing. These criteria help students to focus on the types of changes that need to be made. Each checklist can be reproduced and given to the students at the appropriate point in the writing process. They can be used by peer editors, as well.

Revision Checklist
This checklist can be used to help students identify the parts of their writing that need to be revised. It should be used after students have completed their first draft. After completing the checklist, students are asked to explain how they plan to revise their writing.

Editing Checklist
This checklist can be used to help students find and correct errors in their writing. It should be used after students have revised their writing. The checklist instructs students to look for specific types of errors. A list of proofreader's marks is also provided to help students correct their errors.

Peer Review Worksheet
This worksheet can be used to help students evaluate others' writing. It should be used after students have revised and edited their own papers. Prior to using this checklist, students should exchange papers and read each others' writing. The worksheet asks students to identify the good points of the paragraph as well as the parts that need improvement.

Revision Checklist

Read each question below. Think about the question as you skim the paragraph. Answer the question by **circling** the word **yes or no.**

1. Does the paragraph answer all parts of the assignment?   **Yes / No**

2. Has the main idea been stated?   **Yes/ No**

3. Are all the sentences about the same topic?   **Yes/No**

4. Are the sentences organized clearly?   **Yes/No**

5. Does the paragraph flow smoothly?   **Yes/No**

6. Does the paragraph include enough information?   **Yes/No**

7. Does the paragraph have supporting details?   **Yes/No**

8. Does the paragraph have a strong ending?   **Yes/No**

If you answered **No** to any of the questions above, the paragraph will need to be revised. Explain how to improve the paragraph.

_____

_____

_____

_____

_____

Now, make any changes to the first draft of your paragraph. You can recopy your paragraph later.

Editing Checklist

Read each sentence below. Then look through the paragraph carefully to find any errors. Correct any errors that you find using the proofreader's marks at the bottom of the page. As you go through the checklist, put a mark next to each sentence.

Checklist

1. Check that all sentences begin with a capital letter. _____

2. Check that all sentences end with the correct
   punctuation mark. _____

3. Check that all sentences have a subject and predicate. _____

4. Check the capitalization of all names and places. _____

5. Make sure commas are used correctly. _____

6. Circle any words that may be misspelled. _____

7. Use the spelling checker if you are using a computer. _____

8. Add any missing words. _____

Proofreader's Marks

Insert letters or words here.	Make this letter lowercase.
Capitalize this letter.	Delete or replace this.
Add a period.	Add a comma.

When you have finished editing, use a dictionary to find the correct spelling of any words you have circled. Then recopy or retype your paragraph. Correct all of the errors that you found. Make sure your paragraph is neat and easy to read. This is your final draft. Finally, read over your final draft one last time.

Peer Review

Trade papers with a partner. Read your partner's paragraph. Then check one of the answers beside each question below.

	Yes	**Sometimes**	**No**
1. Is the main idea stated?	___	___	___
2. Do all of the sentences relate to the same idea?	___	___	___
3. Does the paragraph make sense?	___	___	___
4. Does the paragraph flow smoothly?	___	___	___
5. Did the writer include enough information?	___	___	___
6. Did the writer use interesting and specific words?	___	___	___

If you answered *Sometimes* or *No* to any of the questions above, explain your answer.

_____

_____

_____

List two things that you liked about the paragraph.

_____

_____

List two things that could be improved.

_____

_____

Now, go back and look for any errors in spelling, capitalization, or punctuation. Correct any errors that you find in your partner's paper.

Writer's Checklist for Revisions

1. Does my writing have an organization?

- **Do I have a beginning?**
- **Do I have a middle?**
- **Do I have an ending?**

2. Did I provide examples and reasons to support what I wanted to say?

3. Did I stick to the topic?

4. Did I choose the best words to communicate my message?

5. Do I have accurate information?

6. Did I include enough information about my topic?

7. Did I include all of the answers to the questions I wanted to answer?

8. Did I insert the information suggested by my peers and/or teacher?

9. Can I hear my message throughout my writing?

10. Can I re-write it differently?

11. Can I re-write it without looking at the first/former draft?

12. Can I try my draft in a different genre?

13. Am I ready to edit my writing following the proofreading checklist to correct spelling, punctuation and sentence structure?

Greenburgh-North Castle Writing Program
Grade Level Outcomes

Philosophy

The writing program at Greenburgh-North Castle respects students' diversity of language, culture and learning style. As a result of participating in the writing program, students will develop as independent, skilled and lifelong writers. Writing will be incorporated within an integrated program of language arts (reading, writing, speaking and listening) across the curriculum areas.

Goals of the Writing Program: These goals have been shown to correlate with the English Language Arts Standards.

1. Students will engage in authentic writing experiences on a daily basis.
2. Students will acquire essential writing competencies (grammar, punctuation, spelling, and handwriting) within meaningful writing experiences.
3. Students will engage in writing as a process of stages: prewriting, drafting, revising, proofreading/editing and publishing.
4. Students' ideas, creativity and diverse voices will be respected and incorporated within the writing program.
5. Students will engage in writing experiences that reflect and celebrate their diversity and culture.
6. Students will engage in writing experiences involving reading-writing connections.
7. Students will engage in writing in all content areas.
8. Students will engage in writing of different forms and genres (narrative, expository, descriptive, fiction, non-fiction, poetry…).
9. Students will communicate ideas to authentic audiences through writing.
10. Students will demonstrate higher order thinking skills through analytical and evaluative writing.
11. Students will engage in self-assessment practices of their writing performance in authentic ways.

Scope and Sequence of Writing Skills Instruction
Grades K – 12

The charts on the following pages provide a listing of writing outcomes at each of the grade levels. Below is the coding system that defines the students' level of understanding.

Code

I = formal instruction of the skill is **Introduced** to the student

D = the students' ability to use the skill is being **Developed**

M = the students' ability to use the skill is **Mastered**

Reading and Writing Connections

In Reading	In Writing

Main Idea:
What are the main points this author is saying? | What are the main points you want to say?

Beginnings (Introductions):
How did the author begin the piece? | How will you begin the piece?
Did she/he use a quote, description, an event…?

Characters:
Who are the main characters? | Who will be your characters?
What are their traits? | What will they be like?
How does the author bring them to life? | How can you bring them to life?

Point of View:
Who is telling the story? | Who will be telling the story?
From what perspective is the story told? | From whose point of view will the story be told?

Sequence of Events:
How does the author sequence the events? | How will you sequence your story?
Does the author use flashbacks? | Will you inform the reader of the structure you will follow?

Problems/Solutions:
What are the problems faced by the characters? | What will be the characters' problems?
How were they solved? | How will they be solved?

Conclusions (Ending):
How did the author end the piece? | How will the story end?
Was it a logical or a surprise ending? | Will it be a logical or surprise ending?

Reader Response Model

Rationale

One major goal of a literature curriculum is to develop independent critical readers. By building on the initial knowledge readers have of how to understand stories, teachers can formalize and make conscious for students a process of literary response and analysis. The process described below is based on two assumptions:

1. Writing is a tool for thinking about literature. It makes concrete the reader's thinking about the text and his/her way(s) of understanding it.

2. Sharing in groups allows students to test and amplify early understanding(s) of the text.

The following procedures are intended to foster engagement with the text, response to the text, analysis of the text, and assimilation of the text.

Procedures

1. Assign students a writing task that will focus attention on an aspect of the text that may be interesting, problematic, and/or significant. Some activities which might be used for this purpose are:
   - free writing or an impromptu speech about a similar experience
   - fictional writing similar in some ways to the text to be read. (For example, the student might write a short piece in the first person plural point of view before reading John Steinbeck's short novel, *Of Mice and Men.)*
   - jotting a list of words freely associated with the title or theme
   - writing and comparing definitions of history before reading a work of historical fiction
   - small group discussion and recording of existing knowledge of the author or setting of the text
   - writing or orally presenting predictions or speculations of a possible future event suggested by a brief excerpt from the text

2. Invite students to read to an appropriate point in the text and record personal responses (feelings, experiences, and questions spurred by the reading).

3. Direct students to consider their initial written response and generate a list of significant questions that are likely to lead to interpretation of the text as a whole.

4. Ask students to share their questions in discussion groups.

5. **Provide a teacher-directed activity or problem solving task that demonstrates a critical model appropriate to the text (e.g., a formalist, cultural-historical, psychological or archetypal approach).**

6. **Direct students to do a close rereading of the text and identify textual evidence that may support the application of the chosen critical model.**

7. **Have students apply the critical model in answering the questions identified in Step 3.**

8. **Ask students to share their solutions to the significant questions with the whole class, defend their solutions with evidence from the text and respond to questions from the group.**

9. **Ask students to demonstrate an understanding of the work through a re-symbolizing activity that challenges students to do, for example, one of the following:**
   - **demonstrate understanding of the work as a whole through a valid interpretation, using at least one identifiable critical perspective in the interpretation**
   - **supply imagined dialogue between two characters in a scene**
   - **add another episode in a story sequence**
   - **insert a scene that was only alluded to in the original text**
   - **rewrite a segment from the viewpoint of another character**
   - **add an epilogue**
   - **rewrite the conclusion to include a dream scene**

Evaluation

Students have:
   - **revealed understanding of the work as a whole through interpretation**
   - **drawn support from specific aspects of the work in the interpretation**
   - **demonstrated the use of at least one identifiable critical method in the interpretation**

Qualities to Assess in Student Work

<u>Meaning</u> – The extent to which the response exhibits sound understanding, interpretation, and analysis.

<u>Development</u> – The extent to which ideas are elaborated using specific and relevant information or evidence.

<u>Organization</u> – The extent to which the response exhibits direction, shape, and coherence.

<u>Language use</u> – The extent to which the response reveals an awareness of audience and purpose through effective use of words, sentences structure, and sentence variety.

<u>Conventions</u> – The extent to which the response exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar and usage.

Proofreading Checklist for Editing

1. **Did I spell words correctly?**

    - correct all words that you know are misspelled
    - underline words you are not sure of
    - try to spell the words correctly
    - utilize a dictionary or computer spell check
    - share underline words at conference

2. **Did I write each sentence as a complete thought?**

3. **Did I write any run-on sentences?**

    - check for sentences that need to be divided into shorter sentences

4. **Did I punctuate each sentence correctly?**

    - check for correct use of commas, periods, semi-colons, colons, question marks, exclamation marks, quotation marks and apostrophes

5. **Did I use capital letters in the appropriate places?**

    - check for words at the beginning of each sentence
    - check for names of people, places, days of the week, months, titles

6. **Did I indent for each new paragraph?**

Writing/Conventions, Grammar and Usage

Overview

Writing is a process through which a writer shapes language to communicate effectively. Writing often develops through a series of initial plans and multiple drafts, and through access to information feedback and response. Purpose, audience, and context contribute to the form and substance of writing as well as to its style, tone and stance.

The control of the **conventions** and **grammar** of the English language is the ability to write appropriately with regard to current standards of correctness (e.g., spelling, punctuation, paragraphing, capitalization, subject-verb agreement).
Usage involves the appropriate application of convention and grammar in both written and spoken format.

Reading/Literature

Overview

Reading is a process which includes demonstrating comprehension and showing evidence of a warranted and responsible interpretation of the text.

Comprehension means constructing meaning from the text. It is frequently illustrated by demonstrating an understanding of the text as a whole; identifying complexities presented in the structure of the text; and extracting salient information from the text. In providing evidence of a responsible interpretation, students may

make connections between parts of a text, among several texts, and between texts and other experiences.

Literature consists of a variety of poetry, fiction, nonfiction, drama, and essays. Students will also read instructional, expository, and journalistic texts.

Mini-Lessons: Short, Focused Lessons Reflective of Writers' Needs

Possible Topics for Mini-Lessons for Emergent Writers:
- space between words
- listening for sounds and using invented/phonetic spelling
- using drawing as a starting point for writing
- beginning to put periods in writing to show pauses
- recognizing words student can spell
- choosing topics
- adding information and details

Possible Editing Skills for Emergent Writers:
- determining the end of sentences and inserting periods
- determining the end of sentences and inserting periods and capital letters for first words in new sentences
- identifying questions and inserting question marks
- identifying direct quotes and inserting quotation marks
- capitalizing first letter in proper nouns
- adding s for plurals
- adding 's to indicate possessive nouns
- identifying a few correctly spelled words and a few incorrectly spelled words
- leaving spaces between words
- using legible handwriting

Possible Revisions to Be Learned and Used By Emergent Writers:
- adding missing words
- adding information to clarify ideas
- adding titles
- using arrows to move information around
- brainstorming for several possible opening sentences
- focusing on the ending and revising or adding one
- showing not telling
- reordering information
- planning effective beginnings
- removing irrelevant information
- choosing different words for "overwork" ones

Graphic Organizers

1. **What is a graphic organizer?**

   A graphic organizer is a visual that represents the relationship of ideas or information from some source (text, lecture, experience, observation) using words or abstract symbols. The particular form of an individual graphic organizer varies depending on the kind of thinking present in the source and the organization of the material in the source.

   Graphic organizers can also be used by an author as an original pre-writing activity for organizing thoughts and ideas.

2. **What do graphic organizers do?**

   Graphic Organizers *help students:*
   - attend to and *isolate important information*
   - *organize information* into coherent structure
   - *integrate information* and see relationships between concepts

   Graphic Organizers also:
   - capitalize on *visual learning*
   - activate the *right brain*
   - become the vehicle for *teaching thinking skills*

3. **Uses of graphic organizers**

   Teachers and students can use graphic organizers:
   - *to activate current knowledge*
   - *to present information* or explain concepts
   - *to take notes* while listening, reading or viewing
   - *to* organize and *summarize information*
   - *to assess* student learning

Important Literary Genres

A balanced English Language Arts program requires that students experience a variety of literary forms and genres. The chart that follows suggests many opportunities for helping students to read for the purposes described in the *Learning Standards of English Language Arts*.

Fiction

Text	Distinguishing Features
1. Picture books	Plots are simple, fast-paced, and predictable. Characters and their actions appeal to young children. Illustrations contribute to story line. Rhyme, repetition, refrain encourage reading aloud. Story and language appeal to sense of humor through word play, nonsense, surprise, exaggeration. Illustrations encourage participation through naming, pointing, seeking.

Comments: Picture books provide pleasure for beginning readers, familiarize them with the language of books, and enhance the understanding of abstract ideas. Picture books can also be used with advanced readers to introduce story structure, allegory, characterization, or the effects of certain literary devices.

Text	Distinguishing Features
2. Traditional literature	
Folk tales/fairy tales	Time and place generic (e.g., "Once upon a time in a faraway castle…). Stories are not intended to be accepted as true. Plots use predictable motifs (ogres, magic, supernatural helpers, quests). Story line is frequently a series of recurring actions. Characters are one-dimensional.

Myths   Stories are seen as true in the represented
                       society.
                       Plots are often associated with religion or
                       ritual.
                       Accounts frequently explain natural
                       phenomena.

Fables   Tales concern human conduct with moralistic.
                       overtones.
                       Animals exhibit human qualities and behaviors.

Legends   Plots record deeds of past heroes.
                       Stories are presented as true.
                       Stories are usually secular and associated with
                       wars and victories.
                       May include explanation of local or regional
                       events.

Epic Literature   Long narratives detail the adventures of a
                       single heroic figure.
                       The center of action may revolve around the
                       relationship between the heroic figure and
                       the gods.
                       The main character symbolizes the ideal
                       characteristics of greatness.
                       Many were originally written as poetry or songs.
                       Language is lyrical, stately, and rich with images.

Comments: Traditional literature continues the oral traditions and reveals the
              values and beliefs of a culture. It provides opportunities for
              discussing human problems and solutions, morals and values, and
              the contributions of different cultures to our society. Folklore is a
              natural source of material for storytelling, creative dramatics,
              creative writing, and artistic interpretation.

3. Fantasy and science fiction   Characters or setting depart from what is realistic or expected.
The author makes the impossible believable
Through logical framework and consistency, character's acceptance of the fanciful, and use of appropriate language.
Characters include humanized animals, good and evil stereotypes, eccentrics, heroes and heroines with magical powers, or extraterrestrial beings.
Plots may reflect a heroic battle for the common good (high fantasy) or adventure of real characters in an enchanted setting (light fantasy.
Science fiction relies on hypothesized scientific advancements and raises questions about the future of humanity.

Comments: Reading fantasy nurtures the imagination and can help young students come to grips with the differences between reality and truth. For older students, fantasy and science fiction can be useful vehicle for examining issues related to human survival in exemplars of well-constructed plots, convincing characterizations, universal themes and evocative language.

---

4. Realistic fiction   Content addresses aspects of coping with life (peer relationships, death, identity, family problems, handicapping conditions, courage, survival).
Plots, setting, and characters reflect those found in real life.
Endings are not always happy, but reality is frequently relived by wit and humor.

Comments: Realistic fiction that is honest and authentic evokes feelings of personal identification with the story characters and allows students to discover that their experiences, needs, and emotions are not unique.
Realistic fiction can help students gain insight into their own feelings as will as understand the feelings of others. It can also allow students to try on roles and rehearse possible future experiences.

5. Historical fiction
                                         Stories are grounded in history but not restricted by it.
The historical setting is an authentic and integral part of the story.
Characters' actions, dialogue, beliefs, and values are true to the historical record.
Themes include loyalty, friendship, courage, and the conflict between good and evil.

Comments: Books and stories of historical fiction can make the past more vivid and interesting to students. They can supplement content-area text-books at all grade levels, provide knowledge about people, beliefs, hardships, and events of a particular historical period. Historical fiction helps students to discover their own heritage as well as to see and judge the events of the past.

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6. Mystery
                                         Tightly woven plots have elements of suspense, danger, or intrigue.
Plots are fast paced and frequently involve foreshadowing.

Comments: The best mysteries have well-drawn characters and well-structured plots. Students enjoy reading them and can improve their problem-solving skills, reading rate, reading for details, and vocabulary development through this fictional form.

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7. Drama
                                         The plot is carried by the dialogue.
The number of characters is limited.
Description and narration are infrequently used.
Structure is well-defined, with segments clearly divided by acts or scenes.
The play's ending marks the resolution of the conflict.

Comments: Plays appeal to young students for their immediacy and brevity. Their use provides clear illustration of story structure, allows for participation by several students at a time, and encourages dramatic interpretation of other genres.

Non-Fiction

Text	Distinguishing Features
1. **Informational books and articles**	Information is factual and may be supported by detailed descriptions, examples, definitions, or quotations from authorities. Mode of presentation may be expository, narrative or descriptive. Content may include history and geography, science and nature, hobbies and crafts, experiments, discoveries, and how things work. Organization follows a logical pattern and may include textual aids (e.g., Table of Contents, chapter headings, marginal notes). Illustrations clarify text and add authenticity.

Comments: Informational books and articles are excellent resources for reading, writing, or hands-on activities on topic of interest. They are frequently superior to textbooks in that they may provide sharper focus, present more specialized information, or more clearly reveal the author's point of view. They are an effective vehicle for teaching organizational patterns such as cause-effect, comparison-contrast, time-order, or sequence. At all levels, informational material provides provocative content for discussion, from how kittens grow to Shakespeare's England.

Text	Distinguishing Features
2. Biography	Subjects includes explorers; political heroes and heroines; and achievers in literature, science, the arts and other disciplines. Effectiveness depends on accuracy, authenticity, and an appealing narrative style.

Comments: Reading about the achievements of others may help students to see history as the lives and events of real people, and to appreciate the contributions of all cultures. For adolescents, biographies may help to increase their own aspirations and provide role models for their own lives. They also serve as a useful vehicle for studying bias, fact vs. opinion, and characterization.

3. **Books of true experience** **Content relates to specific episodes or events from a person's life over a limited time span. Author may be the central figure or an objective narrator.**

Comments: Books of true experience provide an in-depth look at a contemporary or historical event or series of related events. Students will broaden their understanding of those events and situations by seeing them in their culture and historical context as well as by observing the effects of those events on a number of people.

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4. **Essays, journals, letters, and personal accounts** **Content is based upon or adapted from original documents in diary, letter, or essay form.**

Comments: Documentary records on such diverse topics as slavery, life in 12th century England, or songs of the American Revolution provide excellent supplements to historical fiction or resources for creative dramatics.

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5. **Historical documents and speeches** **Official statements of social and political significance may include information about the author and setting of each document.**

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6. **Newspaper and news magazines** **Writing style is simple and direct. Vocabulary and writing conventions are functional. Communication is immediate.**

Comments: Newspapers and news magazines are adult media, thereby providing motivation for reluctant readers. The best news stories are models of conciseness and clear writing; the best editorials are models for teaching students to write for a particular audience and purpose. Newspapers are practical, flexible, and inexpensive supplements to an English language arts curriculum.

| 7. | Electronic-based (e-mail, list servers, etc.) | Writing style is simple and direct. Vocabulary and writing conventions are functional. Communication is immediate. |

Comments: Students are highly motivated to use computer technologies to meet their educational and recreational needs. Electronic-based communications are rapid, current, relevant, and increase the potential that students will seek additional information on topics of interest.

Poetry

Text	Distinguishing Features
1. Ballad	Poems give the effect of a song; are told with dramatic flair; usually focus on single incident; frequently use dialogue, refrain, and repetition. Content usually deals with heroic deeds, love, tragedy, feuds.

Comments: Ballads continue the oral tradition and are an excellent source of material for dramatization.

| 2. Narrative | Verses tells a story. Action is fast; plot develops rapidly and is usually related in chronological order. Humor is frequently employed. |

Comments: Story poems are among students' favorite poetic forms. For this reason, they provide an excellent way of capturing students' interest in poetry.

| 3. Lyric | Poems are rhythmic and melodic, evoking images and inspiring memorization. Content is usually personal or descriptive. |

Comments: Lyric poems are frequently the first poems students want to memorize because of their rhythm, beauty of language, and reflection of a poet's personal response to a topic.

4. Sonnet

Verses contain 14 lines, usually in iambic pentameter, with a formal rhyme scheme.

Comments: Sonnets are long enough to allow for development of thought, yet they require precision in language and form. For this reason, sonnets provide excellent examples of disciplined use of rhyme, and imagery.

5. Free Verse

Poems depend upon rhythm and cadence, rather than rhyme, for their effect.

Comments: The lack of rhyme and less predictable meter of free verse make this form a good introduction to the question "What is poetry?" Students are frequently surprised to learn that rhyme is not a requirement of poetry.

6. Patterned poetry

Limerick

Verses have five lines with first, second, and fifth lines rhyming; third and fourth lines shorter and rhyme with each other.

Haiku

Form consists of 17 syllables within 3 lines (5-7-5).
Content relates to mood of feelings evoked by nature or the season.

Diamante

Structure follows a diamond shape of seven lines as follows: one noun, two adjectives, three participles, two adjectives, one noun.

Tanka

Structure follows a five line, 5-7-5-7-7 syllable pattern.

Comments: Asking students to write their own patterned poetry encourages word play and challenges them to create rhyme and rhythm in a structured format. Both the reading and the writing of patterned poetry demand discipline. Writing it requires searching for the perfect word to express the desired images. Reading it requires constructing inferences to recreate the poem's meaning. Many students enjoy composing patterned poetry in pairs or teams.

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7. Concrete poems   **The message of the poem is revealed through the choices and arrangement of words on the page.**

**Source: *Reading and Literature in the English Language Arts Curriculum K-12,* The New York State Education Department, and adapted from the following:
D. Norton, *Through the Eyes of a Child,* E. Marrill Publishing Company, 1983.
C. Huck, *Children's Literature in the Elementary School,* Holt, Rhinehart, and Winston, 1979.
B. Cullinan, *Literature and the Child,* Hartcourt, Brace Javonovich, 1981.**

Ideas for Literature Response Journals

1. Describe the setting of the story. Does it play an important role in the story so far?
2. What is the event that the author uses to get the story started?
3. What can you say about the author's style so far? Does she/he use humor, exaggeration, sarcasm, flash-backs, comparisons, metaphors…? Give some examples.
4. Does the story make you feel a certain way? How? How does the author make you feel this way? Give specific examples.
5. Who is telling the story? How would the story be different if another character were telling it?
6. Does this story remind you of any other story you have read?
7. What do you think are the main messages of this story (so far)?
8. What question(s) would you like to have answered as you read more in the next section of this book?
9. What question(s) would you ask the author at this point in your reading if you could interview him/her? What do you think the author's answers would be?
10. Which character do you most identify with or relate to the most? Why?
11. Do any of the characters change during the story? Describe any of these changes and what, in your opinion, made the character(s) change?
12. Do you agree or disagree with the ways the main character(s) think and act? Why?
13. What is the most interesting (surprising, unusual…) thing(s) you have learned from the book so far?
14. What is the most interesting (surprising, unusual…) thing(s) you have learned from the book?
15. Why do you think the author ended the book the way he/she did?
16. Were you able to predict the ending of the book? What did the author do to help you make this prediction?
17. How would you have ended the book?
18. What was your favorite part of the book? Why?
19. What interesting or unusual words or phrases did you find throughout the book?
20. Was the title appropriate? Why do you think the author chose this title?
21. Did this book remind you of any other book you have read? How?
22. How did this book make you feel?
23. Did you learn anything about life from the story?
24. What did this story remind you of in your own life?
25. Would you recommend this book to others? Why or why not?

Reread all the seeds you "planted" in your response journal. What did you "hear" throughout your entries? Did anything surprise you? What writing project can you now write using your "seeds"?

English Language Arts
Graphic Organizers and Visuals

Kinds of Organizers:

Idea Web
This graphic organizer is used to cluster supporting details around a central topic. It is very useful for brainstorming. The main idea is written in the center shape. Related ideas are listed in the outer shapes.

Venn Diagram
This graphic organizer is used to compare and contrast ideas. Each circle should be labeled as one of the two things being contrasted. Then the differences are written in the outer section of each circle. The similarities are written in the section in which the circles overlap.

Chart
This graphic organizer can be used for many purposes. The columns can be labeled as needed. Then relevant information is written in each cell of the chart.

Spider Map
This graphic organizer is used to organize several levels of elaboration. The main topic is written in the center circle. Attributes are listed on the spokes. Specific details are listed on the horizontal lines extending from the spoke.

Sunburst Diagram
This graphic organizer is used to depict several ideas related to one topic. It is useful when listing three or more supporting ideas. The topic is written in the center circle, and supporting ideas are written on the rays.

Tree Map
This graphic organizer is used to depict a hierarchy of ideas. The central idea is written in the top square, and subordinate ideas are written in the bottom ovals.

Outline 1
This graphic organizer is used to help students organize and write outlines. An outline can be used to organize fully developed paragraphs into essays in which supporting details are given.

Outline 2
This outline is used to help students organize their paragraphs. It is divided into three parts: introduction, body, and conclusion. Students complete each part separately by responding to questions and prompts. These questions and prompts are strategies that help students complete each part of the paragraph.

KWL Chart
This chart is used to help students access their knowledge of a topic and to add to what they already know. KWL stands for "Know," "Want to Know" and "Learned."

Business Letter Form
This form can be used to help students write a business letter. It can also be used to teach students the different parts of the business letter.

Friendly Letter Form
This form can be used to help students write a friendly letter. It can also be used to teach students about the different parts of a friendly letter.

Envelope
This blank visual can be used to teach students how to address an envelope. It can also be used to practice abbreviations, capitalization, and punctuation.

Postcard
This blank visual can be used as a writing practice tool for students. Students can practice writing friendly notes or messages. It can also be used to teach students how to address a postcard.

Application
This form can be used to teach students how to complete an application. Students can also use the application to practice many of the grammar skills, such as capitalizing proper nouns of abbreviations.

Resume
This form can be used to teach students how to complete a resume. It also can be use to show students what information is important to an employer.

Storyboard

This visual can be used to help students plan a skit or design advertisements. Students can use the storyboard to organize any activity that involves sequencing.

Newsletter

This form can be used to help students practice different types of writing. Students can write editorials, eyewitness reports, interviews, or movie reviews in the form of a newsletter.

E-Mail Screen

This blank visual can be used to help students practice different kinds of writing. Students can learn how to write an e-mail and an e-mail address. Students can also write letters, paragraphs, essays and lists in an e-mail format.

Elements of a Story

This blank chart can be used to help students organize their notes on literary elements as they read a story. The finalized chart can be utilized as an exam study sheet or writing "jump start" for a response to literature essay.

Plot Diagram

This visual can help students diagram the development of the elements of the plot (beginning, rise of action, conflict/crisis, climax, fall of action and resolution). Students can take notes as they read the story and the plot unfolds.

Reader/Writer Response Diagram

This visual includes the key components needed in a reader/writer response assignment. Students can utilize this diagram as a "checklist" reference tool when preparing their written or oral responses to a story.