

TCU

Intro Session

Monday/Tuesday

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Vertical Teams

Does your district have in place a Vertical Team for English?
JOIN IT!

If your district does not have a Vertical Team, **START ONE!**

Talk to the teachers in your pre-AP/AP program.
Talk to your administrators.
Talk to someone at College Board.

Just start meeting. Use the green English Vertical Teams guide to find topics for discussion.

Vertical Team members meet regularly
to discuss the alignment of pre-AP and AP classes
from the 7th through the 12th grades.

VT members do not teach in isolation Instead, they agree on which skills
should be emphasized in which grades. They discuss workable methods
of instruction and share lessons as well as students' work.

When teachers know what skills students have accomplished in earlier courses,
they can encourage students to apply past instruction to new and more challenging
literature and language.

When they reach their junior and senior years,
when they'll be taking THE TEST,
they are better prepared than they would have been,
traveling through classes which had been taught in isolation.

VT members discuss some of the problems that come up
for individual teachers, offering support and possible solutions.

With support from my vertical team members,
I made it through the difficult time when rumors were flying.

I was able to talk intelligently with colleagues at my school
about what they could expect from this new program.

I was confident about what I've been doing in my classroom,
confident enough to share lesson plans and ideas.

Curriculum

"There is not...
one ideal English program
or one rigidly set curriculum
that is right for all schools."

--English Vertical Teams Guide
The College Board

The "Acorn Book" describes the AP course. It discusses the "end result,"
and pre-AP in middle school is a long way from that "end result."
Still, it helps to keep the final goal in mind.

This is another way in which a Vertical Team is helpful.
Talking with VT members, I find out
what students must be able to do by May of their junior year.
We work backwards to figure out what we can accomplish in the 11th grade,
in the 10th grade, in the 9th grade, and so on,
until we figure out the starting place.

WHICH NOVELS students read or WHAT ESSAYS students write
is not as important as

the THINKING SKILLS
students acquire through reading and writing.

Students can learn to find ALLUSIONS
whether they read *Mockingbird* or *Mango Street*.

They can learn to PROVIDE EVIDENCE for an argument
whether they write their own or analyze Martin Luther King's.

MAKING MEANING

At an institute one summer, I heard a consultant talking about our job. She said,
"We're helping our students learn how to make meaning for themselves."

Enrollment

After we decided that we'd start a pre-AP class for the 7th and 8th graders at our school, we made a course description. At enrollment time, the course was added to their enrollment sheets. No one really had a chance to discuss it with the students, but we still had enough enrolled to make two sections in each grade.

Enrollment is open, in keeping with The College Board's philosophy, "Educational Excellence for All Students." The AP Program is intended to be inclusive, rather than exclusive, but this can wreak havoc on the schedule.

From our counselor, Jerry Rountree:

The fact that it is "open enrollment" actually made it easier on us counselors, because we did not have to deal with teacher approvals, grades, test scores. The students and their parents were the only ones who had to "approve" the enrollment. I think they did a fairly decent job of that... I only see about 5 kids in my grade and [another counselor] suspects about 5 in her grade who are likely to struggle excessively... and they [might] decide to change out of the class by the time school starts (or for sure after the first 3 wk. period.)

I have been to a couple of those AP workshops myself, and I have a child who took several Pre-AP and AP classes when he was in [high school] These two facts help me to understand a lot about what Pre-AP and AP classes are all about. I have had five years of experience planning a schedule, so that part of it (fitting the classes into the schedule) was not too difficult.

The only thing ... we might do differently next year would be to start on this earlier.

Comments from other counselors: Our biggest enrollment problem was keeping the lang & lit together as a block for the same students both hours. This year we are not having lang. and lit, stay together. We are offering 2 hours of Pre AP lit and 2 hours of Pre AP lang for both 7th and 8th and students can go into either of the hours. This has worked much better. We always have to drop a few during the year. We have enough lit and lang classes going in both grades so that does not create a problem.

And advice: Be sure to get a signed agreement. That helps when they don't make the grade and the parent says they were not aware of a grade requirement.

Advanced Placement Classes

Dear Parents and Students,

The Advanced Placement Program, including the Pre-Advanced Placement Program, sponsored by the College Board, is offered on all middle school and high school campuses to students in 7th through 12th grade. In this exciting college-preparatory program, students enroll in Pre-AP at the early level, graduating to AP courses in 11th and 12th. Curriculum is integrated from grade to grade, culminating in the opportunity to receive college credit after successfully completing an exam at the end of the Advanced Placement course in 11th and 12th grades.

The goal of the program is to develop awareness of language and to sharpen skills in critical reading and effective writing. In literature, we will focus our study on essays, novels, dramas, poetry, and short stories. In composition, we will focus on writing essays and analyzing literary style.

Because the AP program is designed to prepare students for college-level work, the classes proceed at a faster pace. Knowledge and skills needed are more complex and at a higher level of difficulty than those commonly required in regular classes. Homework is frequent and demanding; most assigned reading and writing is done outside of class, which may include weekends and holidays. Summer reading is required. For students who consistently fail to perform tasks or struggle excessively, a schedule change may be addressed.

Successful Pre-AP and AP students are typically task-oriented, proficient readers who are able to set priorities with regard to time and responsibilities. Parental support also plays a key role in the success of these students. Any student who is willing to make the necessary commitment to the time and work necessary to meet the requirements is welcome to enroll.

Sincerely,

AP English Vertical Team

-----sign, detach, and return-----

My parents and I have read the information described above.

We agree to the requirements of the Pre-AP English class at Oliver Middle School.

STUDENT

Print Name _____

Signature _____

Date _____

PARENT

Print Name _____

Signature _____

Date _____

Pre-AP/AP Summer Reading List

This list of required reading presents plot lines, characters, settings, and universal themes found in all good literature. Having an overall knowledge of these works enhances analyzing and writing throughout the Pre-AP/AP program and serves the student who is either college-bound or just desires to become a more mature, informed reader.

GRADE	BOOK TITLES	AUTHOR
7th	<i>Hatchet</i> <i>Old Yeller</i>	Gary Paulsen Fred Gipson
8th	<i>The Pearl</i> one book from the current Sequoyah list	John Steinbeck

Use this link to find the 2006 Sequoyah list: <http://www.oklibs.org/sequoyah/2006yamasterlist.htm>
If you don't have computer access at home, ask for a paper copy of this before school is out.

9th	<i>Fahrenheit 451</i> <i>The Hobbit</i>	Ray Bradbury J.R.R. Tolkein
10th	<i>The Grapes of Wrath</i> <i>Raisin in the Sun</i>	John Steinbeck Lorraine Hansberry
11th	<i>The Scarlet Letter</i> <i>All the King's Men</i>	Nathaniel Hawthorne Robert Penn Warren
12th	<i>Invisible Man</i>	Ralph Ellison

IN ANOTHER DISTRICT:

Incoming 9th graders read something that came out recently, so students will not be able to use Sparknotes and other analysis sources easily. The selection and assignment change every year.

Incoming 10th graders read *The Great Gatsby* or *The Scarlet Letter*. The summer assignment for *The Scarlet Letter* is on the next page. We changed from *Gatsby* to *Scarlet Letter* to make the summer reading fit more appropriately into a chronological study of American Literature...but that district is moving American Lit. to eleventh grade, so I'm sure they're changing the summer reading yet again. In coming 11th graders read *Narrative of the Life of Frederick Douglass, an American Slave*.

Ninth- and tenth-grade teachers take a day at the end of the school year to introduce and explain the summer assignment for next year.

The Scarlet Letter by Nathaniel Hawthorne

Please read the novel *The Scarlet Letter* in its entirety.

When you have finished, write the following:

- A one paragraph plot summary
- A one paragraph analysis of your favorite character
- A one paragraph explanation of the most significant symbol
- A one sentence thematic statement

These four items must be typed, double-spaced in 12-point Times New Roman font.

All four items MUST fit on one typed page.

What you turn in MUST not exceed one typed page.

The writing assignment is due on the second day of school.

You will have a comprehension test over the novel on the second day of school.

Pre-AP and AP English Curriculum -- grades 7-12

(Focus and Emphasis: Level 1 identifies concept: Level 2, approach)

Grade 7

Literature: Mythology

Level 1: any anonymous story reflecting or explaining the natural universe

Level 2: a symbolic pattern of people's collective values or rituals reflected in literature

Composition:

Rhetorical strategy: grammar/syntax

Writing strategy: description, exposition, and narration

Grade 8

Literature: Archetype

Level 1: any image or motif recurring regularly in history, literature, religion, or folkways that has acquired symbolic force

Level 2: archetypes or "primordial images" as myth forming structural elements present in classical through modern literature

Composition:

Rhetorical strategy: research skills and rhetorical terms

Writing strategy: exposition, persuasion, and analysis

Grade 9

Literature: Allegory

Level 1: any allegorical pattern—literal to metaphorical

Level 2: classical and modern literary selections that maintain their own narrative integrity while they embody distinct moral, political, or philosophical implications through symbol.

Composition:

Rhetorical strategy: style analysis for rhetorical skills and applications

Writing strategy: research skills and documented essay, exposition, persuasion, and analysis

Grade 10

Literature: Themes

- Level 1: patterns of conflict such as man vs society, man vs nature, and man vs himself
- Level 2: universal patterns abstracted from details of language, character, and action cast in the form of generalizations

Composition: Rhetorical strategy: review style analysis (Shaffer approach) for diction, detail, pathos (effect on reader)
Writing strategy: research paper, exposition, persuasion, and analysis

Grade 11

Literature: Fiction and Non-Fiction

- Level 1: patterns of writer's purpose and effects on reader; test strategies for reading comprehension and essay prompts
- Level 2: isolation of the elements of language to understand the writer's purposeful use of language

Composition: Rhetorical strategy: continuation of style analysis; study of ethos, logos, and pathos
Writing strategy: argumentation and analysis

Grade 12

Literature: Elements of Literature

- Level 1: genre conventions of short story, poetry, drama, novel, and essay; test strategies for these conventions and literary essay prompts
- Level 2: isolation of elements of genre to study the art of literature through the use of language and subject

Composition: Rhetorical strategy: continuation of style analysis through narrative and verse
Writing strategy: persuasion, analysis, and synthesis

Teaching is all about MAKING MEANING.

It's not so important what novels/stories/poems I teach.
I prefer to focus on the SKILLS I'm teaching.

The Skills:

- identification and analysis of literary devices
- identification and analysis of figurative language
- character analysis
- identification and analysis of story elements (Freytag's Pyramid)
- identification and analysis of common story patterns (archetypes)
- close reading

How Students Develop the Skills:

- Students spend class time discussing what they read outside of class.
- Students lead discussions.
- Students practice writing their own questions.
- Students keep dialectical journals and index card records of all reading.
- Students write about literature often, at least once a week.
- Students must provide evidence, textual support, for everything in their writing and for all comments made during discussion.

In this session, we'll discuss

literature (including short stories and novels)
poetry and how to fit it in with longer works
and
non-fiction (where to find it and how to use it).

Through all of this, we'll discuss
how to help our students **make meaning**
from these different kinds of texts.

vocab lesson 1--literary terms

name: _____

#: _____

I. Matching. Match the word on the left with its definition on the right. You'll use all the letters once.

- | | |
|-------------------------|---|
| ___1. characterization | A. what happens |
| ___2. internal conflict | B. where and when it happens |
| ___3. external conflict | C. main character; story revolves around this character |
| ___4. irony | D. what a character is like; what s/he does to show his/her personality |
| ___5. plot | E. THE big moment; the explosion or gunshot or phone call or car wreck that finally ends conflict |
| ___6. setting | F. story leads the reader to expect one thing, but the opposite happens |
| ___7. suspense | G. quick wrap-up AFTER the climax; just before the credits in a movie; now the whole thing feels finished |
| ___8. climax | H. problem or struggle within a character; decision a character must make |
| ___9. resolution | J. detailed descriptions of the moments just BEFORE the climax; puts off moment of climax; audience waits and wonders "What'll happen?" |
| ___10. protagonist | K. a problem or struggle between two characters or between one character and some outside force, like weather or a negative personality trait |

II. Fill in the blank. Choose from the following list of vocab words to fill in the blanks in the sentences. Each answer is used only once. Each question relates to the story "The Sea Devil."

characterization internal conflict external conflict irony
plot setting suspense climax resolution protagonist

11. The _____ of the story is "the man."
12. A _____ of the man would include a character trait like strong and some evidence from the story to prove that he is strong.
13. The story's _____ causes the reader to ask, "Will he live or will he die?"
14. During the _____, the man looks up and sees a plane flying overhead. His conflict has ended, yet the plane continues to fly as if man has conquered nature. The man knows this is not true.
15. The man experiences _____ when he tries to decide whether to fight longer or breathe the water and end his life.
16. The _____ of this story is "A man goes fishing and almost drowns."
17. The _____ of this story is "When the fisherman goes fishing, we expect he'll catch a fish. Instead a fish catches him."
18. The main _____ of this story is "man vs. sting ray."

characterization **internal conflict** **external conflict** **irony**
plot **setting** **suspense** **climax** **resolution** **protagonist**

19. The _____ of the story is off the coast of Florida during a summer night in the present.
20. In the _____ of the story, the rope breaks, and the man is freed.

III. Short Answers. Choose from the following list of vocab words to answer each of the following questions. Each answer is used only once.

characterization **internal conflict** **external conflict** **irony** **plot**
setting **suspense** **climax** **resolution** **protagonist**

21. _____ Which term best describes Hamlet's "To be or not to be" monologue?
22. _____ Which literary term best describes two boxers in a boxing ring?
23. _____ What's going to happen? How will the characters survive this?
24. _____ Around what character does every story revolve?
25. _____ Which term requires evidence to prove what the character is like?
26. _____ What big event always ends the suspense?
27. _____ How do you know when it's completely over?
28. _____ What happens in the story?
29. _____ Where and when does every story happen?
30. _____ What does the reader experience when the story leads us to believe that a fisherman will catch a fish, and instead he gets caught by a fish?

IV. REACH. Write a literary term in the first blank. Then combine part of the literary term definition and part of the movie to explain your answer (PROOF).

31. Bruce Wayne = LIT TRM: _____ PROOF _____
32. Two robbers stand in front of young Bruce and his parents in an alley. The camera shows Bruce's face. We see Bruce's father. Then the camera shows Bruce's mother's face. Then there's a slow-motion shot of one robber ripping the pearls from her neck. LIT TRM: _____
 PROOF _____
33. The Joker challenges Batman to a duel. Batman vs. Joker. LIT TRM: _____
 PROOF _____
34. Joker falls to his death from the top of Gotham tower. LIT TRM: _____
 PROOF _____
35. The camera shows us the view from the bottom of the stairwell. Batman climbs. He looks up. The camera shows us the Joker pulling the reporter up the stairs. She loses a shoe. Batman finds the shoe as he continues to climb. When he reaches the top, Batman has to walk through all kinds of debris to find the Joker and the reporter. It's hard to tell where he is. LIT TRM: _____
 PROOF _____
37. Bruce is smart and resourceful, and he wants to help his fellow humans. We know this about Bruce because he finds the chemical formula for the poisons that the Joker has been using.
 LIT TRM: _____ PROOF: _____

II. Fill in the blank. Each question relates to the story “A Worn Path.”

characterization internal conflict external conflict irony point of view exposition
plot setting suspense climax resolution protagonist first person flashback
3rd person omniscient 3rd person limited chronological order mood antagonist theme

11. The _____ of the story is Phoenix Jackson.
12. A _____ of Phoenix would include a character trait like determined and some evidence from the story to prove that she is determined.
13. The story’s _____ causes the reader to ask, “What is so important that she must walk all this long way?”
14. During the _____, Phoenix decides to buy her grandson a windmill.
15. Phoenix experiences _____ when she tries to decide whether to steal the nickel or let it lie there on the ground.
16. The _____ of this story is “Phoenix goes to town to get medicine for her grandson.”
17. One _____ of this story is “A windmill made out of paper doesn’t seem like much but to her grandson, it will be amazing.”
18. Some possible _____ of this story are “Phoenix vs. her grandson’s illness,” “Phoenix vs. poverty,” and “Phoenix vs. old age.”
19. The _____ of the story is on a worn path near Natchez, Mississippi, probably around 1930.
20. In the _____ of the story, Phoenix finally answers the nurse, letting us know that her grandson is okay. She says, “My little grandson, he is just the same, and I forgot it in the coming.”
11. The _____ of the story is 3rd person, limited to Phoenix’s perspective.
12. There is no _____ in the story because Phoenix doesn’t stop to remember any event that occurred long ago.
13. The story’s _____ can vary from reader to reader. Some are bored; some feel fear.
14. Phoenix faces and overcomes many different kinds of obstacles on her journey, including many that symbolize death. Different events in her journey symbolize different events that can occur in a person’s life. These comments are related to the _____ of the story.
15. If this story were told in _____, using *I* and *me*, we’d know already that Phoenix lived through all the suspenseful parts of this journey, and the suspense wouldn’t be as great.
16. Phoenix has more than one _____ in this story because there are different things that are working against her at different parts of the story.
17. The story is told from the _____ POV.
18. The story could have been told in _____ POV by adding some information from the perspectives of other characters, like the nurse and the hunter.
19. Because this story doesn’t have any flashbacks, it is told in _____.
20. In the first two paragraphs of this story, we meet Phoenix and we see the path on which she walks. A character and the setting of the story are both described in detail. These elements are parts of the _____ of the story.

vocab quiz 1: literary terms

I. Matching. Match the definition on the right with its word on the left. Write the letter on your paper.

- | | |
|----------------------|--|
| 1. characterization | A. what happens in the story |
| 2. internal conflict | B. details leading up to and putting off a climax |
| 3. external conflict | C. reader thinks one thing will happen, and opposite happens |
| 4. irony | D. the highest point of action |
| 5. protagonist | E. describes what a character is like |
| 6. plot | F. explains where and when |
| 7. setting | G. character's struggle within himself |
| 8. suspense | H. main character |
| 9. climax | J. time for tying up loose ends |
| 10. resolution | K. struggle between two characters or forces in the story |

II. Fill in the Blank. Choose from the following list of vocab words to fill in the blanks in these sentences. Each answer is used only once. On your paper, write the word which best fits the sentence.

characterization internal conflict external conflict irony protagonist
plot setting suspense climax resolution

- The _____ of "Speed" occurs when the main characters, Sandra Bullock and Keanu Reeves, finally hook up after the bad guy's head has been knocked off and the train has finally stopped.
- One _____ in "Scream" is when Drew Barrymore's character tries to decide whether she should hang up and dial 911 or stay on the line with the murderer.
- Part of Batman's _____ is revealed in the opening scene when he follows a robber and forces him to give back the things he stole. More is revealed when Bruce Wayne remembers his parents' death.
- The _____ of "Saving Private Ryan" is that many soldiers' lives are being sacrificed to save the life of just one soldier.
- The _____ in the movie "Batman" is not Alfred, but Batman himself.
- The _____ of "Speed" is the moment when the bad guy's head is knocked off on top of the moving train. There is no higher point of action in the film.
- One _____ in "Batman" is Batman against The Joker, one man vs. another.
- The _____ of "Armageddon" is this: "A huge asteroid threatens to destroy our planet, and a drilling team is brought in to help. They are trained as astronauts and go into space to intercept the asteroid. Ultimately, they drill into the asteroid and plant a bomb which destroys it. The planet is saved!"
- The _____ of "Star Wars" is "a long time ago in a galaxy far, far away."
- "Scream" and "Speed" contain many perfect examples of _____ because they continuously prolong moments of the climax through the use of details.

vocab lesson 2—more literary terms

name: _____

#: _____

I. Matching. Match the word on the left with its definition on the right. You'll use all the letters once.

- | | |
|---|--|
| ___ 1. point of view | A. "lesson" about life which the author or director hopes we will learn |
| ___ 2. first person POV | B. feeling, emotion which the story generates in the reader or audience |
| ___ 3. 3 rd pers. omniscient POV | C. present movement of the story is halted and a scene from the past is relived; readers relive the past moment in the present |
| ___ 4. 3 rd pers. limited POV | D. the very beginning of a story; characters, setting, and sometimes the conflict are all introduced in this part of the plot |
| ___ 5. exposition | E. narrator is NOT a character in the story and knows the thoughts and feelings of only one character |
| ___ 6. mood | F. narrator is one of the characters in the story |
| ___ 7. theme | G. the character who works AGAINST the main character |
| ___ 8. antagonist | H. narrator's perspective |
| ___ 9. flashback | J. events of the story occur in the same order in which they happened in "real" life; no flashbacks |
| ___ 10. chronological order | K. narrator is NOT a character but knows EVERYTHING about all of the characters |

II. Fill in the blank. Choose from the following list of vocab words to fill in the blanks in the sentences. Each answer is used only once. Each question relates to the story "The Sea Devil."

point of view first person flashback exposition antagonist theme
3rd person omniscient 3rd person limited chronological order mood

11. The _____ of the story is 3rd person omniscient.
12. The only _____ in the story occurs before the man has begun to fish. He remembers convincing the captain of a boat to release a baby porpoise from the bait well of his boat. The remembered event is retold as if it were happening in this story.
13. The story's _____ can vary from reader to reader. Some feel suspense; some fear.
14. At the very end, the man releases the mullet from the skiff because he now knows what it's like to be dragged into an alien atmosphere. He knows what it's like to feel his life gasping away. These comments are related to the _____ of the story.
15. If this story were told in _____, using *I* and *me*, we'd know ahead of time that the narrator, "the man," lived through the ordeal and the suspense would not be as great.
16. The title of this story spells out who the _____ is.
17. The story is told from the _____ POV.
18. The story could have been told in _____ POV without changing it much.
19. If we were to remove the one flashback, the story would be told in _____.

point of view **first person** **flashback** **exposition** **antagonist** **theme**
3rd person omniscient **3rd person limited** **chronological order** **mood**

20. In the beginning of this story, we meet the man and we see the Florida coast where he stands on the dock, thinking about going fishing. These elements are the _____ of the story.

III. Short Answers. Choose from the following list of vocab words to answer each of the following questions. Each answer is used only once.

21. _____ Where do we first meet the characters and see the setting?
22. _____ Which character have we been taught to hate?
23. _____ Which literary term describes the feeling in the audience as they exit the theater?
24. _____ Which point of view is neither omniscient nor limited?
25. _____ What do we learn from the best movies and stories?
26. _____ What if the story has no flashback?
27. _____ What has happened if the characters get younger with the passage of time?
28. _____ What kind of narrator knows everything, animals' thoughts to children's feelings?
29. _____ Which narrator knows only ONE character's thoughts and feelings?
30. _____ What general term describes the perspective of the narration?

IV. REACH. The following questions relate to a movie we previewed in class. Fill in the blanks. Some answers will be terms from Vocab Lesson 1.

31. At the end of the opening credits, part of the _____ flashes as a subtitle at the bottom of the screen: "South America _____ 1936."
32. The _____ is the first character we see, even though we see him only in silhouette.
33. As Indiana Jones he exits the cave, the _____ greets him, laughs at Indy's misfortune, and takes the idol from him.
34. In the beginning, there is a lot that helps to set the _____ of this film. We see men trekking through the jungle, hacking through the shrubs and consulting maps and landmarks to find their way. One of the "natives" finds a frightening mask and runs screaming from it, leaving the rest of the expedition behind. Two others in the expedition talk about the fact that they would be killed if someone knew they were in this part of the jungle. All the while, the music is eerie and helps to make us feel the fear that these men must be feeling.
35. From the start of the film, we see Indy's bravery and resourcefulness as he makes it through all the dangers of the cave, outwit his enemy at the cave entrance, and outruns the natives. He makes it back to the plane where he is safe...until he finds the snake in the seat with him, and this is the first time we see his fear. All of these incidents help to create Indy's _____.
36. Indy gets through all of the dangers of the cave, and he escapes the natives' poison darts, so we know he's very brave, but when he gets into the plane and says he's afraid of snakes, the pilot tells him to "show a little backbone." Because we know that Indy HAS BEEN showing backbone since the opening of the movie, this comment from the pilot is _____.

37. The following statement is an example of _____ : Indiana is brave, and we know this because even after witnessing death, he still went forward to get the idol.

38. When Indy finally reaches the chamber that houses the golden idol, the movie slows down considerably. It takes a long time before we get to see Indy at the idol finally picking it up. First there's a shot of one step. Then we see the masks that line the walls of the chamber. Another shot shows Indy step and wobble and almost fall. The camera cuts to his assistant who gasps when Indy almost falls. Then there's a shot of the idol itself. We see a shot of another step on the floor. Then we're at the idol with Indy. The music is intensifying all along, through zoom in on Indy, Indy rubs face, thinks, shot of assistant, slowly zoom out from Indy, he pulls out sandbag, judges the weight, and drops some sand. Then there's another shot of the idol. Indy gets ready, and we see a shot of the assistant, rubbing his fingers together. Finally, Indy swaps out the sandbag for the idol. The director took a lot of time getting to the idol in order to heighten the _____ of this part of the story.

Finish the following characterization with one piece of evidence from each sequence we watched in class:
Indiana is smart, and we know this because

39. EVIDENCE FROM SEQUENCE 1 (the cave) _____

_____ and

40. EVIDENCE FROM SEQUENCE 2 (the school) _____

41. Define FACT and use the text of question 38 above to give an example of a fact:

42. Define INFERENCE and use the text of question 38 above to give an example of an inference:

DO NOT WRITE ON THIS PAPER!

vocab quiz 2: literary terms

I. Matching. Match the definition on the right with its word on the left. Write the letter on your paper.

- | | |
|--------------------------------|---|
| 1. point of view | A. story is told as it happened, without flashback |
| 2. third person omniscient POV | B. a character's inner struggle |
| 3. third person limited POV | C. beginning of plot; characters & conflicts introduced |
| 4. flashback | D. hints of what will happen next |
| 5. exposition | E. the narration of a story, the perspective from which it is told |
| 6. theme | F. a narrator who knows everything, but is not a part of the story |
| 7. first person POV | G. details leading up to a climax in the story or play |
| 8. mood | H. narrator who is part of the story; uses I/me/my to refer to self |
| 9. foreshadowing | J. the main idea of a story or play, the lesson it hopes to teach |
| 10. antagonist | K. least expected thing happens; words have opposite meanings |
| 11. chronological order | L. character's struggle with some force or person outside herself |
| 12. irony | M. the character who is against the main character |
| 13. suspense | N. movement backward in time, to reveal an earlier event |
| 14. internal conflict | P. narrator is not in the story; understands one character's feelings |
| 15. external conflict | Q. the "feeling" of a story or scene |

II. Fill in the Blank. Choose from the following list of vocab words to fill in the blanks in these sentences. Each answer is used only once. On your paper, write the word which best fits the sentence.

flashback exposition chronological order point of view foreshadowing
third person omniscient POV third person limited POV first person POV
irony suspense mood theme antagonist climax internal conflict

16. The man has been trying for quite some time to disconnect himself from a sting ray. He finally frees himself when the rope breaks across some sharp barnacles on a post which marks the entrance to the bay. What do we call the moment when the rope breaks?
17. Leading up to the moment when the rope breaks, the author reveals many details, and it's these details which prolong the scene and create _____.
18. Most Edgar Allen Poe stories and poems have a sad, dark, sometimes frightening feeling to them. On the other hand, most of Walt Whitman's poetry was much more upbeat, sometimes even excited. What literary term describes the feeling in all of these literary works?

flashback exposition chronological order point of view foreshadowing
third person omniscient POV third person limited POV first person POV
irony suspense mood theme antagonist climax internal conflict

19. At the beginning of a movie, we see a man walk into his house. The house is empty, except for a few overturned chairs, and some pieces of clothing and papers on the floor. The man has gray hair. He walks around, picks up a book off the floor and begins to read it. The scene fades out, and when we see the man again. He no longer has gray hair, indicating that he is younger now. He is back in the same house, but his wife and children are with him, and no chairs are overturned. Everything seems to be in its place. What literary term can we use to describe what has happened?
20. If the scene in #19 is the scene in which we find out who the characters are and what their conflicts are, we call that scene the _____.
21. In “The Sea Devil,” “a school of sardines surfaced suddenly” as if they were scared, and this line gives the reader a hint of approaching danger before the sting ray jerks the man from his skiff. What is this hint called?
22. “The Sea Devil” is told in _____ (narration). We know this because the narrator is not a part of the story, and s/he seems to know something about all of the characters in the story.
23. If the man is considered the main character of “The Sea Devil,” what is the sting ray?
24. At the end of “The Sea Devil,” the man has just barely escaped death at the hands of Nature. He looks up at the night sky and sees a plane flying high overhead. It is ironic for him to notice the plane because the plane is an example of humankind’s conquer of Nature, but the man has just experienced his own powerlessness against Nature. If the story wants to teach us that we should respect the power of Nature, we call this “lesson” the _____ of the story.
25. A fisherman goes to catch a fish, and instead he’s caught by a fish. This is an example of _____.
26. “The Banana Tree” is told in _____ (narration). We know this because the narrator is not a part of the story, and s/he seems to understand only Gustus’s perspective.
27. There is only one type of narrator who refers to him/herself in the story, and that is a narrator.
28. When Gustus’s father asks him what’s wrong, Gustus has to decide whether he’ll tell his father or not. This decision-making time inside a character is called a/an _____.
29. The perspective from which a story is told is called its _____.
30. If the flashback about the capture of the baby porpoise were removed from “The Sea Devil,” the story would be told in _____.

The Sea Devil

Arthur Gordon

Originally published: 1953, *Saturday Evening Post*

- 1 The man came out of the house and stood quite still, listening. Behind him, the lights glowed in the cheerful room, the books were neat and orderly in their cases, the radio talked importantly to itself. In front of him, the bay stretched dark and silent, one of the countless lagoons that border the coast where Florida thrusts its great green thumb into the tropics.
- 2 It was late in September. The night was breathless; summer's dead hand still lay heavy on the land. The man moved forward six paces and stood on the sea wall. The tide was beginning to ebb.
- 3 Somewhere out in the blackness a mullet jumped and fell back with a sullen splash. Heavy with roe, they were jumping less often, now. They would not take a hook, but a practiced eye could see the swirls they made in the glassy water. In the dark of the moon, a skilled man with a cast net might take half a dozen in an hour's work. And a big mullet makes a meal for a family.
- 4 The man turned abruptly and went into the garage, where his cast net hung. He was in his late 20s, wide-shouldered, and strong. He did not have to fish for a living, or even for food. He was a man who worked with his head, not with his hands. But he liked to go casting alone at night.
- 5 He liked the loneliness and the labor of it. He liked the clean taste of salt when he gripped the edge of the net with his teeth as a cast netter must. He liked the arching flight of sixteen pounds of lead and linen against the starlight, and the weltering crash of the net into the unsuspecting water. He liked the harsh tug of the retrieving rope around his wrist, and the way the net came alive when the cast was true, and the thud of captured fish on the floorboards of the skiff.
- 6 He liked all that because he found in it a reality that seemed to be missing from his 20th century job and from his daily life. He liked being the hunter, skilled and solitary and elemental. There was no conscious cruelty in the way he felt. It was the way things had been in the beginning.
- 7 The man lifted the net down carefully and lowered it into a bucket. He put a paddle beside the bucket. Then he went into the house. When he came out, he was wearing swimming trunks and a pair of old tennis shoes. Nothing else.
- 8 The skiff, flat-bottomed, was moored off the sea wall. He would not go far, he told himself. Just to the tumble-down dock half a mile away. Mullet had a way of feeding around old pilings after dark. If he moved quietly, he might pick up two or three in one cast close to the dock. And maybe a couple of others on the way down or back.
- 9 He shoved off and stood motionless for a moment, letting his eyes grow accustomed to the dark. Somewhere out in the channel a porpoise blew with a sound like steam escaping. The man smiled a little; porpoises were his friends. Once, fishing in the Gulf, he had seen the charter-boat captain reach overside and gaff a baby porpoise through the sinewy part of the tail. He had hoisted it aboard, had dropped it into the bait well, where it thrashed around, puzzled and unhappy. And the mother had swum alongside the boat and under the boat and around the boat, nudging the stout planking with her back, slapping it with her tail, until the man felt sorry for her and made the captain let the baby porpoise go.

- 10** He took the net from the bucket, slipped the noose in the retrieving rope over his wrist, pulled the slipknot tight. It was an old net, but still serviceable; he had rewoven the rents made by underwater snags. He coiled the 30-foot rope carefully, making sure there were no kinks. A tangled rope, he knew, would spoil any cast.
- 11** The basic design of the net had not changed in 3,000 years. It was a mesh circle with a diameter of fourteen feet. It measured close to fifteen yards around the circumference and could, if thrown perfectly, blanket 150 square feet of sea water. In the center of this radial trap was a small iron collar where the retrieving rope met the twenty-three separate drawstrings leading to the outer rim of the net. Along this rim, spaced an inch and a half apart, were the heavy lead sinkers.
- 12** The man raised the iron collar until it was a foot above his head. The net hung soft and pliant and deadly. He shook it gently, making sure that the drawstrings were not tangled, that the sinkers were hanging true. He eased it down and picked up the paddle.
- 13** The night was black as a witch's cat; the stars looked fuzzy and dim. Down to the southward, the lights of a causeway made a yellow necklace across the sky. To the man's left were the tangled roots of a mangrove swamp; to his right, the open waters of the bay. Most of it was fairly shallow, but there were channels eight feet deep. The man could not see the old dock, but he knew where it was. He pulled the paddle quietly through the water, and the phosphorescence glowed and died.
- 14** For five minutes he paddled. Then, twenty feet ahead of the skiff, a mullet jumped. A big fish, close to three pounds. For a moment it hung in the still air, gleaming dully. Then it vanished. But the ripples marked the spot, and where there was one there were often others.
- 15** The man stood up quickly. He picked up the coiled rope, and with the same hand grasped the net at a point four feet below the iron collar. He raised the skirt to his mouth and gripped it strongly with his teeth. He slid his free hand as far as it would go down the circumference of the net so that he had three points of contact with the mass of cordage and metal. He made sure his feet were planted solidly. Then he waited, feeling the tension that is older than the human race, the fierce exhilaration of the hunter at the moment of ambush, the atavistic desire to capture and kill and ultimately consume.
- 16** A mullet swirled, ahead and to the left. The man swung the heavy net back, twisting his body and bending his knees so as to get more upward thrust. He shot it forward, letting go simultaneously with rope hand and with teeth, holding a fraction of a second longer with the other hand so as to give the net the necessary spin, impart the centrifugal force that would make it flare into a circle. The skiff ducked sideways, but he kept his balance. The net fell with a splash.
- 17** The man waited for five seconds. Then he began to retrieve it, pulling in a series of sharp jerks so that the drawstrings would gather the net inward, like a giant fist closing on this segment of the teeming sea. He felt the net quiver, and knew it was not empty. He swung it, dripping, over the gunwale, saw the broad silver side of the mullet quivering, saw too the gleam of a smaller fish. He looked closely to make sure no stingray was hidden in the mesh, then raised the iron collar and shook the net out. The mullet fell with a thud and flapped wildly. The other victim was an angel fish, beautifully marked, but too small to keep. The man picked it up gently and dropped it overboard. He coiled the rope, took up the paddle. He would cast no more until he came to the dock.

- 18** The skiff moved on. At last, ten feet apart a pair of stakes rose up gauntly out of the night. Barnacle-encrusted, they once had marked the approach from the main channel. The man guided the skiff between them, then put the paddle down softly. He stood up, reached for the net, tightened the noose around his wrist. From here he could drift down upon the dock. He could see it now, a ruined skeleton in the starshine. Beyond it a mullet jumped and fell back with a flat, liquid sound. The man raised the edge of the net, put it between his teeth. He would not cast at a single swirl, he decided; he would wait until he saw two or three close together. The skiff was barely moving. He felt his muscles tense themselves, awaiting the signal from the brain.
- 19** Behind him in the channel he heard the porpoise blow again, nearer now. He frowned in the darkness. If the porpoise chose to fish this area, the mullet would scatter and vanish. There was no time to lose.
- 20** A school of sardines surfaced suddenly, skittering along like drops of mercury. Something, perhaps the shadow of the skiff, had frightened them. The old dock loomed very close. A mullet broke water just too far away; then another, nearer. The man marked the spreading ripples and decided to wait no longer.
- 21** He swung back the net, heavier now that it was wet. He had to turn his head, but out of the corner of his eye he saw two swirls in the black water just off the starboard bow. They were about eight feet apart, and they had the sluggish oily look that marks the presence of something big just below the surface. His conscious mind had no time to function, but instinct told him that the net was wide enough to cover both swirls if he could alter the direction of his cast. He could not halt the swing, but he shifted his feet slightly and made the cast off balance. He saw the net shoot forward, flare into an oval, and drop just where he wanted it.
- 22** Then the sea exploded in his face. In a frenzy of spray, a great horned thing shot like a huge bat out of the water. The man saw the mesh of his net etched against the mottled blackness of its body and he knew, in the split second in which thought was still possible, that those twin swirls had been made not by two mullet, but by the wing tips of the giant ray of the Gulf Coast, *Manta birostris*, also known as clam cracker, devil ray, sea devil.
- 23** The man gave a hoarse cry. He tried to claw the slipknot off his wrist, but there was no time. The quarter-inch line snapped taut. He shot over the side of the skiff as if he had roped a runaway locomotive. He hit the water headfirst and seemed to bounce once. He plowed a blinding furrow for perhaps ten yards. Then the line went slack as the sea devil jumped again. It was not the full-grown manta of the deep Gulf, but it was close to nine feet from tip to tip, and it weighed over a thousand pounds. Up into the air it went, its pearl-colored underbelly gleaming as it twisted in a frantic effort to dislodge the clinging thing that had fallen upon it. Up into the starlight, a monstrous survival from the dawn of time.
- 24** The water was less than four feet deep. Sobbing and choking, the man struggled for a foothold on the slimy bottom. Sucking in great gulps of air, he fought to free himself from the rope. But the slipknot was jammed deep into his wrist; he might as well have tried to loosen a circle of steel.
- 25** The ray came down with a thunderous splash and drove forward again. The flexible net followed every movement, impeding it hardly at all. The man weighed 175 pounds, and he was braced for the shock, and he had the desperate strength that comes from looking into the blank eyes of death. It was useless. His arm straightened out with a jerk that seemed to dislocate his shoulder; his feet shot out from under him; his head went under again. Now at last he knew how the fish must feel when the line tightens and drags him toward the alien element that is his doom. Now he knew.

- 26** Desperately he dug the fingers of his free hand into the ooze, felt them dredge a futile channel through broken shells and the ribbonlike sea grasses. He tried to raise his head, but could not get it clear. Torrents of spray choked him as the ray plunged toward deep water.
- 27** His eyes were of no use to him in the foam-streaked blackness. He closed them tight, and at once an insane sequence of pictures flashed through his mind. He saw his wife sitting in their living room, reading, waiting calmly for his return. He saw the mullet he had just caught, gasping its life away on the floorboards of the skiff. He saw all these things and many others simultaneously in his mind as his body fought silently and tenaciously for its existence. His hand touched something hard and closed on it in a death grip, but it was only the sharp-edged helmet of a horseshoe crab, and after an instant he let it go.
- 28** He had been underwater perhaps fifteen seconds now, and something in his brain told him quite calmly that he could last another forty or fifty and then the red flashes behind his eyes would merge into darkness, and the water would pour into his lungs in one sharp painful shock, and he would be finished.
- 29** This thought spurred him to a desperate effort. He reached up and caught his pinioned wrist with his free hand. He doubled up his knees to create more drag. He thrashed his body madly, like a fighting fish, from side to side. This did not disturb the ray, but now one of the great wings tore through the mesh, and the net slipped lower over the fins projecting like horns from below the nightmare head, and the sea devil jumped again.
- 30** And once more the man was able to get his feet on the bottom and his head above water, and he saw ahead of him the pair of ancient stakes that marked the approach to the channel. He knew that if he was dragged much beyond those stakes he would be in eight feet of water, and the ray would go down to hug the bottom as rays always do, and then no power on earth could save him. So in the moment of respite that was granted him, he flung himself toward them.
- 31** For a moment he thought his captor yielded a bit. Then the ray moved off again, but more slowly now, and for a few yards the man was able to keep his feet on the bottom. Twice he hurled himself back against the rope with all his strength, hoping that something would break. But nothing broke. The mesh of the net was ripped and torn, but the draw lines were strong, and the stout perimeter cord threaded through the sinkers was even stronger.
- 32** The man could feel nothing now in his trapped hand; it was numb. But the ray could feel the powerful lunges of the unknown thing that was trying to restrain it. It drove its great wings against the unyielding water and forged ahead, dragging the man and pushing a sullen wave in front of it.
- 33** The man had swung as far as he could toward the stakes. He plunged toward one and missed it by inches. His feet slipped and he went down on his knees. Then the ray swerved sharply and the second stake came right at him. He reached out with his free hand and caught it.
- 34** He caught it just above the surface, six or eight inches below high-water mark. He felt the razor-sharp barnacles bite into his hand, collapse under the pressure, drive their tiny slime-covered shell splinters deep into his flesh. He felt the pain, and he welcomed it, and he made his fingers into an iron claw that would hold until the tendons were severed or the skin was shredded from the bone. The ray felt the pressure increase with a jerk that stopped it dead in the water. For a moment all was still as the tremendous forces came into equilibrium.

- 35** Then the net slipped again, and the perimeter cord came down over the sea devil's eyes, blinding it momentarily. The great ray settled to the bottom and braced its wings against the mud and hurled itself forward and upward.
- 36** The stake was only a four-by-four of creosoted pine, and it was old. Ten thousand tides had swirled around it. Worms had bored; parasites had clung. Under the crust of barnacles it still had some heart left, but not enough. The man's grip was five feet above the floor of the bay; the leverage was too great. The stake snapped off at its base.
- 37** The ray lunged upward, dragging the man and the useless timber. The man had his lungs full of air, but when the stake snapped he thought of expelling the air and inhaling the water so as to have it finished quickly. He thought of this, but he did not do it. Then, just at the channel's edge, the ray met the porpoise, coming in.
- 38** The porpoise had fed well this night and was in no hurry, but it was a methodical creature and it intended to make a sweep around the old dock before the tide dropped too low. It had no quarrel with any ray, but it feared no fish in the sea, and when the great black shadow came rushing blindly and unavoidably, it rolled fast and struck once with its massive horizontal tail.
- 39** The blow descended on the ray's flat body with a sound like a pistol shot. It would have broken a buffalo's back, and even the sea devil was half stunned. It veered wildly and turned back toward shallow water. It passed within ten feet of the man, face down in the water. It slowed and almost stopped, wing tips moving faintly, gathering strength for another rush.
- 40** The man had heard the tremendous slap of the great mammal's tail and the snorting gasp as it plunged away. He felt the line go slack again, and he raised his dripping face, and he reached for the bottom with his feet. He found it, but now the water was up to his neck. He plucked at the noose once more with his lacerated hand, but there was no strength in his fingers. He felt the tension come back into the line as the ray began to move again, and for half a second he was tempted to throw himself backward and fight as he had been doing, pitting his strength against the vastly superior strength of the brute.
- 41** But the acceptance of imminent death had done something to his brain. It had driven out the fear, and with the fear had gone the panic. He could think now, and he knew with absolute certainty that if he was to make any use of this last chance that had been given him, it would have to be based on the one faculty that had carried man to his preeminence above all beasts, the faculty of reason. Only by using his brain could he possibly survive, and he called on his brain for a solution, and his brain responded. It offered him one.
- 42** He did not know whether his body still had the strength to carry out the brain's commands, but he began to swim forward, toward the ray that was still moving hesitantly away from the channel. He swam forward, feeling the rope go slack as he gained on the creature.
- 43** Ahead of him he saw the one remaining stake, and he made himself swim faster until he was parallel with the ray and the rope trailed behind both of them in a deep U. He swam with a surge of desperate energy that came from nowhere so that he was slightly in the lead as they came to the stake. He passed on one side of it; the ray was on the other.

- 44** Then the man took one last deep breath, and he went down under the black water until he was sitting on the bottom of the bay. He put one foot over the line so that it passed under his bent knee. He drove both his heels into the mud, and he clutched the slimy grass with his bleeding hand, and he waited for the tension to come again.
- 45** The ray passed on the other side of the stake, moving faster now. The rope grew taut again, and it began to drag the man back toward the stake. He held his prisoned wrist close to the bottom, under his knee, and he prayed that the stake would not break. He felt the rope vibrate as the barnacles bit into it. He did not know whether the rope would crush the barnacles, or whether the barnacles would cut the rope. All he knew was that in five seconds or less he would be dragged into the stake and cut to ribbons if he tried to hold on, or drowned if he didn't.
- 46** He felt himself sliding slowly, and then faster, and suddenly the ray made a great leap forward, and the rope burned around the base of the stake, and the man's foot hit it hard. He kicked himself backward with his remaining strength, and the rope parted, and he was free.
- 47** He came slowly to the surface. Thirty feet away the sea devil made one tremendous leap and disappeared into the darkness. The man raised his wrist and looked at the frayed length of rope dangling from it. Twenty inches, perhaps. He lifted his other hand and felt the hot blood start instantly, but he didn't care. He put this hand on the stake above the barnacles and held on to the good rough, honest wood. He heard a strange noise, and realized that it was himself, sobbing.
- 48** High above, there was a droning sound, and looking up he saw the nightly plane from New Orleans inbound for Tampa. Calm and serene, it sailed, a symbol of man's proud mastery over nature. Its lights winked red and green for a moment; then it was gone.
- 49** Slowly, painfully, the man began to move through the placid water. He came to the skiff at last and climbed into it. The mullet, still alive, slapped convulsively with its tail. The man reached down with his torn hand, picked up the mullet, let it go.
- 50** He began to work on the slipknot doggedly with his teeth. His mind was almost a blank, but not quite. He knew one thing. He knew he would do no more casting alone at night. Not in the dark of the moon. No, not he.

from "The Sea Devil"
by Arthur Gordon

A

(from page 12, ¶ 8-9)

The skiff, flat-bottomed, was moored off the sea wall. He would not go far, he told himself. Just to the tumbledown dock half a mile away. Mullet had a way of feeding around old pilings after dark. If he moved quietly, he might pick up two or three in one cast close to the dock. And maybe a couple of others on the way down or back.

He shoved off and stood motionless for a moment, letting his eyes grow accustomed to the dark. Somewhere out in the channel a porpoise blew with a sound like steam escaping. The man smiled a little: porpoises were his friends. Once, fishing in the Gulf, he had seen the charter boat captain reach overside and gaff a baby porpoise through the sinewy part of the tail. He had hoisted it aboard, had dropped it into the bait well, where it thrashed around, puzzled and unhappy. And the mother had swum alongside the boat and under the boat and around the boat, nudging the stout planking with her back, slapping it with her tail, until the man felt sorry for her and made the captain let the baby porpoise go.

B

(from page 14, ¶ 18-19)

The skiff moved on. At last, ten feet apart, a pair of stakes rose up gauntly out of the night. Barnacle-encrusted, they once had marked the approach from the main channel. The man guided the skiff between them, then put the paddle down softly. He stood up, reached for the net, tightened the noose around his wrist. From here he could drift down upon the dock. He could see it now, a ruined skeleton in the starshine. Beyond it a mullet jumped and fell back with a flat, liquid sound. The man raised the edge of the net, put it between his teeth. He would not cast at a single swirl, he decided; he would wait until he saw two or three close together. The skiff was barely moving. He felt his muscles tense themselves, awaiting the signal from the brain.

Behind him in the channel he heard the porpoise blow again, nearer now. He frowned in the darkness. If the porpoise chose to fish this area, the mullet would scatter and vanish. There was no time to lose.

C

(from page 14, ¶ 20)

A school of sardines surfaced suddenly, skittering along like drops of mercury. Something, perhaps the shadow of the skiff, had frightened them. The old dock loomed very close. A mullet broke water just too far away; then another, nearer. The man marked the spreading ripples and decided to wait no longer.

D

(from page 14, ¶ 21)

He swung back the net, heavier now that it was wet. He had to turn his head, but out of the corner of his eye he saw two swirls in the black water just off the starboard bow. They were about eight feet apart, and they had the sluggish oily look that marks the presence of something big just below the surface. His conscious mind had no time to function, but instinct told him that the net was wide enough to cover both swirls if he could alter the direction of his cast. He could not halt the swing, but he shifted his feet slightly and made the cast off balance. He saw the net shoot forward, flare into an oval, and drop just where he wanted it.

E

(from page 14, ¶ 22)

Then the sea exploded in his face. In a frenzy of spray, a great horned thing shot like a huge bat out of the water. The man saw the mesh of his net etched against the mottled blackness of its body and he knew, in the split second in which thought was still possible, that those twin swirls had been made not by two mullet, but by the wing tips of the giant ray of the Gulf Coast, *Manta birostris*, also known as clam cracker, devil ray, sea devil.

F

(from page 16, ¶ 40-42)

The man had heard the tremendous slap of the great mammal's tail and the snorting gasp as it plunged away. He felt the line go slack again, and he raised his dripping face, and he reached for the bottom with his feet. He found it, but now the water was up to his neck. He plucked at the noose once more with his lacerated hand, but there was no strength in his fingers. He felt the tension come back into the line as the ray began to move again, and for half a second he was tempted to throw himself backward and fight as he had been doing, pitting his strength against the vastly superior strength of the brute.

But the acceptance of imminent death had done something to his brain. It had driven out the fear, and with the fear had gone the panic. He could think now, and he knew with absolute certainty that if he was to make any use of this last chance that had been given him, it would have to be based on the one faculty that had carried man to his preeminence above all beasts, the faculty of reason. Only by using his brain could he possibly survive, and he called on his brain for a solution, and his brain responded. It offered him one.

He did not know whether his body still had the strength to carry out the brain's commands, but he began to swim forward, toward the ray that was still moving hesitantly away from the channel. He swam forward, feeling the rope go slack as he gained on the creature.

G

(from page 17, ¶ 44-46)

The man took one last deep breath, and he went down under the black water until he was sitting on the bottom of the bay. He put one foot over the line so that it passed under his bent knee. He drove both his heels into the mud, and he clutched the slimy grass with his bleeding hand, and he waited for the tension to come again.

The ray passed on the other side of the stake, moving faster now. The rope grew taut again, and it began to drag the man back toward the stake. He held his prisoned wrist close to the bottom, under his knee, and he prayed that the stake would not break. He felt the rope vibrate as the barnacles bit into it. He did not know whether the rope would crush the barnacles, or whether the barnacles would cut the rope. All he knew was that in five seconds or less he would be dragged into the stake and cut to ribbons if he tried to hold on, or drowned if he didn't.

He felt himself sliding slowly, and then faster, and suddenly the ray made a great leap forward, and the rope burned around the base of the stake, and the man's foot hit it hard. He kicked himself backward with his remaining strength, and the rope parted, and he was free.

H

(from page 17, ¶ 47-50)

He came slowly to the surface. Thirty feet away the sea devil made one tremendous leap and disappeared into the darkness. The man raised his wrist and looked at the frayed length of rope dangling from it. Twenty inches, perhaps. He lifted his other hand and felt the hot blood start instantly, but he didn't care. He put his hand on the stake above the barnacles and held on to the good, rough, honest wood. He heard a strange noise, and realized that it was himself, sobbing.

High above, there was a droning sound, and looking up he saw the nightly plane from New Orleans inbound for Tampa. Calm and serene, it sailed, symbol of man's proud mastery over nature. Its lights winked red and green for a moment; then it was gone.

Slowly, painfully, the man began to move through the placid water. He came to the skiff at last and climbed into it. The mullet, still alive, slapped convulsively with its tail. The man reached down with his torn hand, picked up the mullet, let it go.

He began to work on the slipknot doggedly with his teeth. His mind was almost a blank, but not quite. He knew one thing. He knew he would do no more casting alone at night. Not in the dark of the moon. No, not he.

When students draw an inference, they must back it up with fact from the movie, something they see on the screen or something they hear in dialogue or music.

When I do this activity with my students, they never see this script. Instead they must draw their own inferences, based only on what they see and hear from the film.

As we do this, I am constantly reminding them of the similarities and differences between screen text and paper text, reminding them that the music we hear creates a mood that an author would have to create using only words.

The left column is EVIDENCE, the actual facts that appear as images on the screen or as dialogue or music that we can hear.

The right column is what we could make of that evidence, or INFERENCES we could draw based on the evidence.

MOVIE	TEACHER
<p>PARAMOUNT mountain fades into opening shot of a real mountain.</p> <p><i>music</i></p> <p>We see Indy in silhouette. Assistant #1 walks up, turns around. Assistant #2 shouts orders.</p> <p>We hear jungle sounds. We see the group through leaves of trees and vines. Group members wear "safari" clothing, carry "safari" gear. Some carry machetes.</p> <p>We always see leader from behind or from below (shots of his feet). We never see his face.</p> <p>We see entire expedition from a distance through the trees and vines.</p> <p>Assistant #2 ties a donkey to a tree.</p>	<p>mood</p> <p>characterization What do we know about this character? ...because he's leading ...because he stops to look at a landmark, gets his bearings then turns and moves on. INFERENCE: He knows what he's doing, where he's going. He is powerful.</p> <p>setting and mood</p> <p>characterization</p> <p>suspense and external conflict Who else is there, watching? Is someone tracking them? Is the jungle getting thicker?</p>

<p>One native clears away some vines and finds a large mask carved out of stone. He <u>screams and runs</u>. Other natives follow him.</p> <p>Indy sees the mask, seems to use it as a landmark, comparing it to a map he holds. He looks up and walks off to his left.</p> <p>The two assistants walk up to the mask, look at Indy as he walks ahead, look back through the trees where the rest of the group just fled. They hesitate, but they follow Indy.</p> <p>It's just the 3 of them now.</p> <p>They <u>see a dart stuck into a tree</u>. <i>music</i> [BONG!]</p> <p>Indy pulls out the dart, touches the end of it, rubs his fingers together, and drops the dart.</p> <p>The two assistants <i>rush</i> to the dropped dart.</p> <p>Each assistant has a different explanation.</p> <p>Caption reads, "South America 1936."</p> <p>Indy holds out his hand. Asst. #1 puts map in his hand. No word is spoken between them.</p> <p>We still have not seen Indy's face.</p>	<p>mood and suspense</p> <p>Music and screams signal climax #1.</p> <p>This mask means something very frightening to the "natives."</p> <p>characterization</p> <p>INFERENCE: Indy doesn't appear to be afraid.</p> <p>characterization</p> <p>INFERENCE: The two assistants are not as brave as Indy.</p> <p>mood and suspense</p> <p>It's a little scarier to think that members of their party are dropping off and leaving them to go it alone.</p> <p>Music signals climax #2.</p> <p>mood and suspense</p> <p>characterization</p> <p>INFERENCE: Indy doesn't appear to be afraid.</p> <p>characterization</p> <p>INFERENCE: The two assistants are still not as brave as Indy.</p> <p>Neither one of them really knows for sure?</p> <p>mood and suspense</p> <p>complete setting Where and When.</p> <p>Signals the end of the exposition because characters, setting, and even some conflict have all been introduced.</p> <p>characterization</p> <p>INFERENCE: They seem to understand each other. Who has the power?</p>
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Asst. #1 looks confused? or in awe?

The map is in pieces.
The paper is flimsy and tattered.

We see Asst. #2 in close up,
moving into the scene.

His eyes shift.

He pulls out a gun.

We see Asst. #2 cocking the gun, and
we hear the [CLICK!] of it.

At the sound, Indy turns his head slightly.

He turns quickly, pulls out his whip,
lashes out at Asst. #2 and wrests the gun
from him before he even has a chance to
fire.

The gun lands on a rock, firing into the air.

The music swells and pounds
with a triumphant sound.

Indy steps into the light.

A shot of Asst. #1's face shows his wide
eyes, open mouth, gaze follows Indy as
Indy passes in front of him.

Indy recoils his whip, looks off to his left,
and walks away.

INFERENCE: He is dark and mysterious...even
dangerous? He is probably important to the story since
his identity has been withheld all this time.

INFERENCE: He doesn't understand the map. Maybe
he admires the person who is able to read the map?

INFERENCE: It's an old map, maybe even ancient?

characterization

He looks determined because he moves quickly and
seems to know exactly where he's going, what he's after.

INFERENCE: He's a shifty character?

INFERENCE: Something bad will happen?

suspense

The slow unfolding of events puts off the moment of
climax, making us eagerly wonder, "What will
happen?"

suspense "What will happen?"

characterization

Music and gunfire signal **climax #3.**

Music and light indicate that this is our

protagonist!

characterization

Asst. #1 is surprised and in awe of our protagonist.

Our protagonist is noble, vanquishing the man who
threatened his life without hurting him.

music

He climbs a small embankment and enters a cave.

“This is it,” he says. They are the first words we hear him say.

“This is where Forestall cashed in... He was very, very good.”

As he says these words, he is filling a bag with sand.

“*Senor*. Nobody’s come out of there alive. Please!” Asst. #1 is begging not to go inside.

Inside the cave, we hear a new *music*. Is it a gong? Crashing cymbals? Lightly tapping on bongos?

WALKING THROUGH SPIDERS.
The duo walk through huge cobwebs.

A wide shot of them inside the cave reveals how huge the cave is. They look small in relation to their surroundings.

We see spiders on Indy’s back, and at the same time, we hear high staccato plucking on strings.

Asst. #1 has more spiders on his back.

Indy’s wipes all of the spiders off with his coiled whip.

Our hero has made quick work of that which threatened him, and now he carries on with his work. The whole amazing incident was no big deal to Indy.

In this movie, we don’t get much of a chance to rest. One climax ends, and immediately, the suspense begins to build again.

suspense

This is what? What is it?

Somebody died here, "cashed in"?
Somebody who was “very, very good”?
And our hero is going in there too?

What is the sand for?

If a character is begging and the other character does not listen, the

suspense

is heightened.

The music changes the **mood**,
also heightens the **suspense**.

foreshadowing?

The wide shot makes the two appear small and insignificant, as if the cave doesn’t care whether they live or die.

The music sounds like spider footsteps.

It changes the **mood**,
also heightens the **suspense**.

It’s a small climax, but it’s **climax #4**.

Asst.#1 is terrified.

STEPPING INTO THE LIGHT.

Indy says, "STOP! Stay out of the light."

Asst. #1 doesn't cross the light. Indy crawls under the light, slowly and carefully.

music

There are long pauses as Indy gets ready to activate the booby trap.

We see him in silhouette, as he carefully crawls into position.

There's a shot of his face...a shot of his hand going into the light...

a shot of spears flying out from the wall of the cave...shot of a body attached to the spears...

shot of Indy through the spears...

shot of the decaying body...

shot of screaming Asst. #1...

shot of Indy, peeking over spears...

shot of the decaying body...

shot of Asst.#1, trembling,

his hand shoved into his mouth.

Indy says, "Forefall."

SWINGING OVER THE PIT.

shot of a log, whip attaches...

shot from the bottom of the pit,

Indy swings across...

shot of Indy tossing whip to Asst. #1...

shot from behind...

shot from below...

log slips...

Asst. #1 almost falls, Indy grabs his belt...

shot from below, rocks falling...

Indy still trying to pull him up...

wider shot, Asst.#1 grabs Indy,

Indy pulls him off...

THE IDOL CHAMBER!

characterization/suspense

How did he know to stay out of the light?

characterization

mood

suspense

The director is heightening **suspense**.

When the director drags out the moment just before the climax, that's the same thing as a writer's addition of much detail in the moments just before the climax.

It's all about **suspense**.

Flying spears, music signal **climax #5**.

Any part of a film that has lots of cuts from one shot to another, putting off the moment of climax, is a suspenseful part of the film.

When the director cuts quickly from one shot to another,

in the moment right after climax, it's not adding to the suspense, but lengthening the moment of climax.

It's important to clarify that this booby trap means to catch a leader who has sent his lackeys in ahead. The light is in the front, and when it is crossed, the spears emerge a few steps behind, where the frightened leader might be lingering, waiting for his assistants to clear the traps.

A-ha! This is where he "cashed in."

suspense

What is so important that they continue to move forward risking both their lives?

Here, music sounds like a march, giving their forward movement a kind of urgency.

climax #6

What is the effect of watching the rocks fall into the pit?

<p>1 They enter a big room. Asst.#1 walks out of the frame. Zoom in on Indy. <i>MUSIC!</i> Indy steps into the light.</p> <p>2 Shot of the golden idol. ZOOM.</p> <p>3 Satisfied look on Indy's face. Nod.</p> <p>4 Long shot. "We must hurry," says Asst. #1. There is nothing to fear here."</p> <p>5 Indy stops him, shoves him into the wall. "That's what scares me." He looks down and grabs a piece of wood.</p> <p>6 He kneels and pokes the ground with the wood.</p> <p>7 Shot from overhead. Indy pulls back a spot of moss or turf.</p> <p>8 Shot of puzzled face on Asst.#1.</p> <p>9 Overhead shot. Indy slams wood onto rock. Rock falls away slightly, rumbling.</p> <p>10 <u>Stone mask spits dart.</u></p> <p>11 <u>Dart lands in wood, not far from Indy's face.</u></p> <p>12 Shot from behind. Indy hands wood to Asst.#1. "Stay here," he says. "If you insist," says asst.</p> <p>13 Indy's footsteps 1-2-3</p> <p>14 Shot of stone masks, shot moving forward</p> <p>15 Shot from behind. Indy, walking, wobbles and rolls arms to regain balance.</p> <p>16 Asst. #1 rises with sharp intake of breath.</p>	<p>Music is very hard to discuss. I've come to rely on band members in my classes to use words like atonal, melody, names of instruments and the effects their sounds can have on us.</p> <p>What makes this so suspenseful?</p> <p>Count the cuts from shot to shot.</p> <p>How does this work to build suspense?</p> <p>The rumble is almost mechanical.</p> <p>Small climax, but it is <u>climax #7</u>.</p> <p>The music begins an upward "crawl."</p> <p>Scary!</p>
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17 Shot from behind. Indy climbs around steps, up to idol's stand.

18 Zooming shot of idol.

19 Indy's feet on stones, stepping carefully in what is now a smaller space.

20 Shot of Indy at the idol's stand. Zoom in, Indy kneels, studying, thinking.

21 Asst.#1 kneeling also, hands up, ready to make the grab.

22 Indy rises, pulls out the bag of sand, judges its weight, pulls out a little sand.

23 Shot of idol through sand which is falling through Indy's fingers.

24 Overhead shot of Indy in front of the idol.

25 Head-on shot of Indy at the idol.

26 Asst.#1 standing also, rubbing his fingers.

27 SWITCH!

28 Asst.#1 has also made the switch (his hands). He smiles, seems relieved.

29 Indy is relaxed, adjust his hat, turns to go. We see the idol stand is sinking.

30 Asst.#1's smile fades.

31 Indy turns, notices the sinking stand, looks around at the walls of the chamber.

32 Shot of chamber crumbling, Indy starts to run.

33 Indy jumps off steps and darts begin to fly.

climax #8

34 Shot from behind, rocks tumbling, Indy running.

35 Darts flying from mouths of stone masks.

36 Indy shielding himself, ducking his head, and running.

37 Darts fly from stone masks.

38 Indy runs into camera with idol in his grasp. He has made it out of the chamber with the idol and his life.

The Adventures of Huckleberry Finn

FACT/INFERENCE CHART

INSTRUCTIONS: If facts are provided, use them to draw an inference. Write your inference in the space provided. If an inference is provided, find the evidence to back it up. Write your facts in the space provided.

FACT

1. "heaps of old greasy cards scattered around over the floor, and old whisky bottles, and a couple of masks made out of black cloth; and all over the walls was the ignorantest kind of words and picutres, made with charcoal" (41).

2. _____

3. "Whenever you leave a dead snake its mate always comes there and curls around it" (42).

4. Huck wanted to throw some of the spilled salt "over my left shoulder and keep off the bad luck" (13). "It would fetch bad luck" (42) to "talk about the dead man and guess out how he come to be killed" (42). "He made me take off the rattles and tie them around his wrist, too" (43). "Handling a snake-skin was...awful bad luck" (43).

5. When Huck hears that the town thinks his murder "was done by a runaway...named Jim" (46) he is startled and starts to say something in Jim's defense before he thinks better of it. He gets "so uneasy [he] couldn't set still" (47).

INFERENCE

1. What probably happened in this old house?

2. "...we reckoned the people left in a hurry" (41).

3. What superstitions could this fact help to explain?

4. What can we tell about these characters?

5. Why is Huck startled by the idea that people would believe Jim is a murderer? Give at least two different answers.

6. Huck tells Mrs. Loftus that he will “make a clean breast and tell her everything” (48), but he does no such thing. In fact, he is able on very short notice to create quite an elaborate lie.

7. “Pap always said, take a chicken when you get a chance” and “it warn’t no harm to borrow things, if you was meaning to pay them back some time” (52) but Pap doesn’t really mean to pay anything back.

8. Huck wants to find a way to save the man who is left to drown on the *Walter Scott*. He also wants to save the men who left him so they can be caught and punished.

9. from Chapter 13: _____

10. from Chapter 14: _____

11. _____

6. What does Huck’s easy lying ability tell us about his character?

7. Draw an inference about Pap.

8. Draw an inference about Huck.

9. Huck can spin quite a yarn.

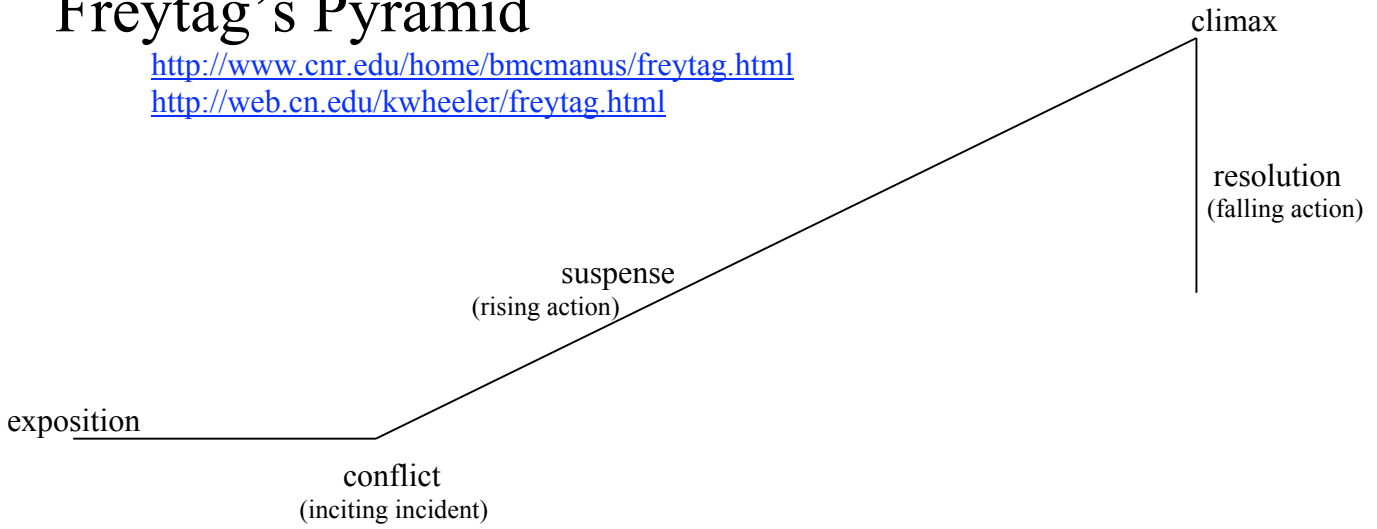
10. Jim does not understand the story of Solomon.

11. Huck and Jim have become great friends.

Freytag's Pyramid

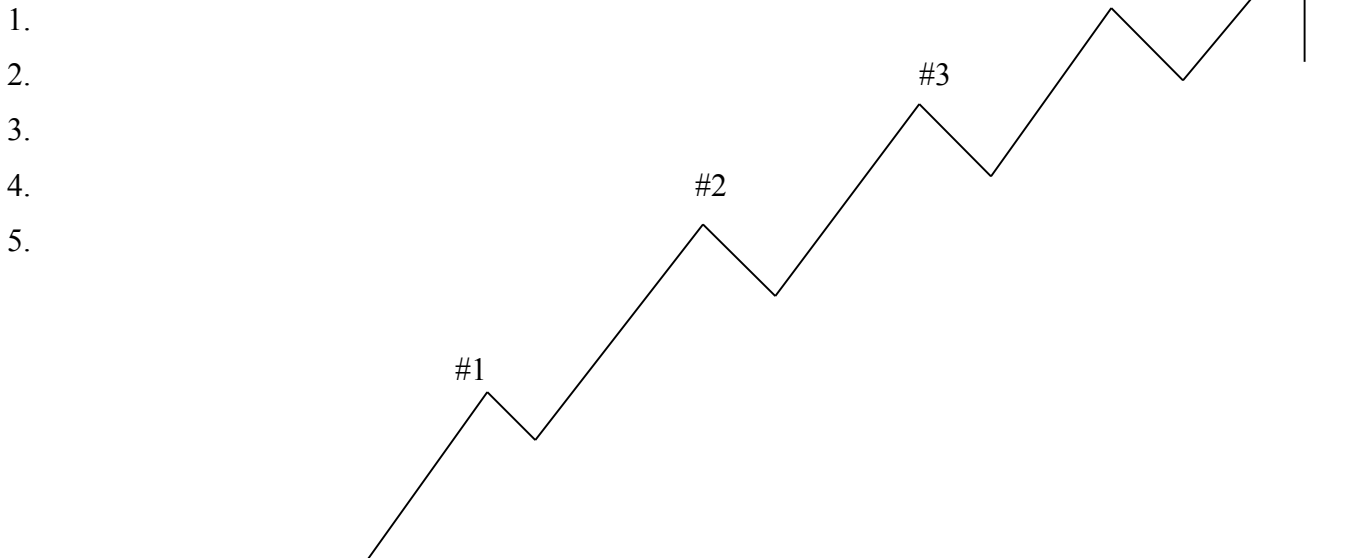
<http://www.cnr.edu/home/bmcmanus/freytag.html>

<http://web.cn.edu/kwheeler/freytag.html>



“The Sea Devil”

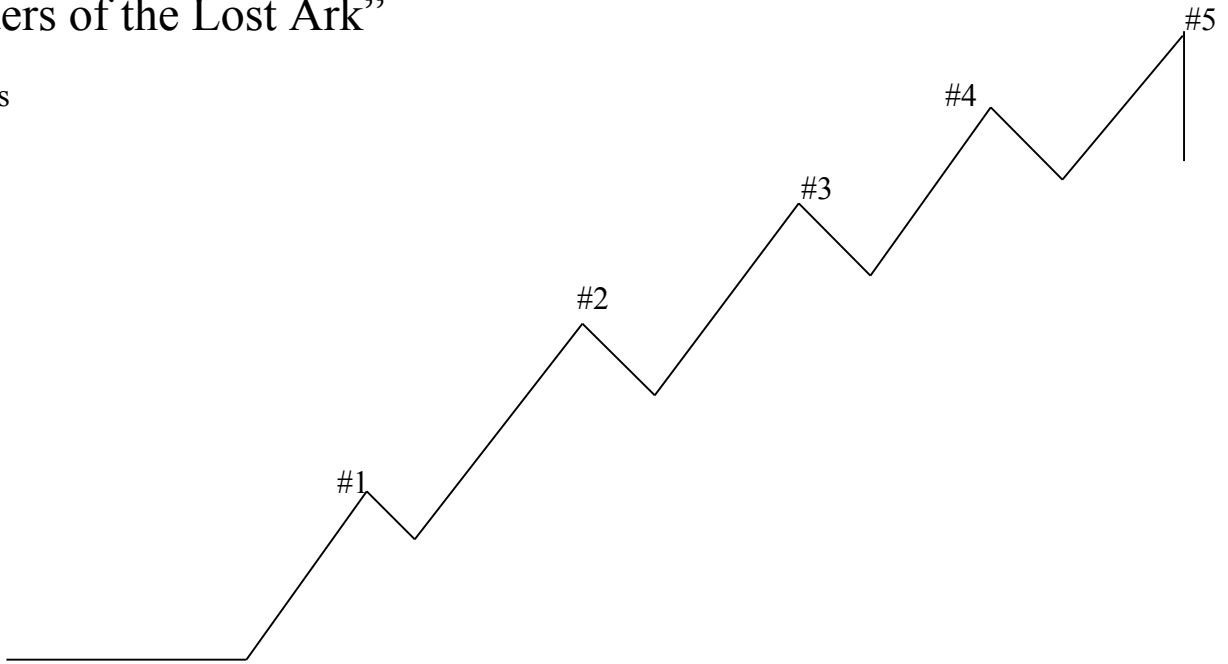
Climaxes



“Raiders of the Lost Ark”

Climaxes

- 1.
- 2.
- 3.
- 4.
- 5.



S.O.A.P.S.Tone

Speaker

Occasion

Audience

Purpose

Subject

Tone

SPEAKER--

the voice that tells the story; not the author

OCCASION--

time and place of the piece; context that encouraged the writing to happen

AUDIENCE--

the group of readers to whom this piece is directed; this is a difficult concept for students, who tend to think that authors just write, not that they write FOR anyone

PURPOSE--

the reason behind the text; students have difficulty distinguishing purpose from OCCASION; difference between an event (occasion) and how it differs from that event's reason for being (purpose)

SUBJECT--

general topic, content, and ideas contained in the text; in a few words or a short phrase

TONE--

author's attitude toward the subject; discernible through the author's choice of words, among other things

Using SOAPS, students discover that a poem or story is carefully structured, creating a framework within which students are better able to determine meaning.

Different perspectives and conclusions are allowed, of course, but all conclusions must be supported by evidence from the text.

The Gettysburg Address

Abraham Lincoln

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us--that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion, that we here highly resolve that these dead shall not have died in vain--that this nation, under God, shall have a new birth of freedom--and that government of the people, by the people, for the people, shall not perish from the earth.

Speaker

Occasion

Audience

Purpose

Subject

Tone

TONE WORDS

angry
sharp
upset
silly
boring
afraid
happy
hollow
joyful
allusive
sweet
vexed
tired
bitter
dreamy
restrained
proud
dramatic

sad
cold
urgent
joking
poignant
detached
confused
childish
peaceful
mocking
objective
vibrant
frivolous
audacious
shocking
somber
giddy
provocative

sentimental
fanciful
complimentary
condescending
sympathetic
contemptuous
apologetic
humorous
horrific
sarcastic
nostalgic
zealous
irreverent
benevolent
seductive
candid
pitiful
didactic

STONE

From *The Pearl*
by John Steinbeck

INSTRUCTIONS: Mark all passages which offer descriptions of this character. Then answer the following questions: Could the author have written these descriptions differently? What do these descriptions reveal about how the author feels about this character? (STONE)

In his chamber, the doctor sat up in his high bed. He had on his dressing gown of red watered silk that had come from Paris, a little tight over the chest now if it was buttoned. On his lap was a silver tray with a silver chocolate pot and a tiny cup of eggshell china, so delicate that it looked silly when he lifted it with his big hand, lifted it with the tips of thumb and forefinger and spread the other three fingers wide to get them out of the way. His eyes rested in puffy little hammocks of flesh and his mouth drooped with discontent. He was growing very stout, and his voice was hoarse with the fat that pressed on his throat. Beside him on a table was a small Oriental gong and a bowl of cigarettes. The furnishings of the room were heavy and dark and gloomy. The pictures were religious, even the large tinted photograph of his dead wife, who if Masses willed and paid for out of her own estate could do it, was in Heaven. The doctor had once for a short time been a part of the great world and his whole subsequent life was a memory and longing for France.

Tone

TRAVIS

I think that the tone of the author in this passage is contemptuous because the words used to describe the doctor aren't detached, yet are all negative synonyms where another word could have been used. "Puffy little hammocks of flesh" is used to portray the character as fat and happy. "The furnishings of the room were heavy and dark and gloomy" shows that the author wouldn't describe a single thing in the doctor's room as positive, yet all negative. There are many words used to portray gloom, laziness, and dejection where positive words could've been used such as high bed, silver, hammocks, dark, gloomy, tinted.

KATHLEEN

I believe sharp is the tone that the author intended for this passage. The author seems upset at the doctor for every description of the doctor is negative, such as "his voice was hoarse with the fat that pressed on his throat." Also I believe the author wants us to know he is lazy "...eyes rested in puffy little hammocks of flesh..." The hammocks allude to laziness.

The author is being harsh for he is not softening the blow of any of his critical comments. He is plainly saying "He was growing very stout...with fat..." The author is also saying that the doctor "looked silly."

Everything associated with the Doctor is also a negative feeling such as "heavy and dark and gloomy...tinted photograph of his dead wife..." The author wants us to dislike the doctor for he is upset with him and is not letting-up on his criticism.

MITCH

I think the tone is contemptuous. The author is obviously showing severe dislike towards the doctor. It is obvious in his word choice by saying "puffy little hammocks of flesh" and "fat that pressed on his throat." These phrases are disgusting and they show that the author feels scornful towards the doctor. I don't think the author feels sharp or condescending. The two tone words don't match the word choice.

JORDAN

I think that the tone for The Pearl is contemptuous because the author clearly doesn't like this character. I think the author despises and is mean to this character because he wants us to feel the same. The doctor is a disgrace as John Steinbeck puts it. I don't think the tone is sharp because I don't think Steinbeck is mad about something. I think he just trying to tell us the truth about the doctor. Evidence: "red watered silk, delicate tea cups, Oriental gongs" Those all describe possible laziness and or snobbiness. "Puffy little hammocks" The author says the doctor is fat (stout) That is very harsh which is part of the definition of contemptuous.

Levels of Questions

The Monkey Garden

1 The monkey doesn't live there anymore. The monkey moved—to Kentucky—and took his people with him. And I was glad because I couldn't listen anymore to his wild screaming at night, the twangy yakkety-yak of the people who owned him. The green metal cage, the porcelain table top, the family that spoke like guitars. Monkey, family, table. All gone.

2 And it was then we took over the garden we had been afraid to go into when the monkey screamed and showed its yellow teeth.

3 There were sunflowers big as flowers on Mars and thick cockscombs bleeding the deep red fringe of theater curtains. There were dizzy bees and bow-tied fruit flies turning somersaults and humming in the air. Sweet sweet peach trees. Thorn roses and thistle and pears. Weeds like so many squinty-eyed stars and brush that made your ankles itch and itch until you washed with soap and water. There were big green apples hard as knees. And everywhere the sleepy smell of rotting wood, damp earth and dusty hollyhocks thick and perfumy like the blue-blond hair of the dead.

4 Yellow spiders ran when we turned rocks over and pale worms blind and afraid of light rolled over in their sleep. Poke a stick in the sandy soil and a few blue-skinned beetles would appear, an avenue of ants, so many crusty lady bugs. This was a garden, a wonderful thing to look at in the spring. But bit by bit, after the monkey left, the garden began to take over itself. Flowers stopped obeying the little bricks that kept them from growing beyond their paths. Weeds mixed in. Dead cars appeared overnight like mushrooms. First one and then another and then a pale blue pickup with the front windshield missing. Before you knew it, the monkey garden became filled with sleepy cars.

5 Things had a way of disappearing in the garden, as if the garden itself ate them, or, as if with its old-man memory, it put them away and forgot them. Nenny found a dollar and a dead mouse between two rocks in the stone wall where the morning glories climbed, and once when we were playing hide-and-seek, Eddie Vargas laid his head beneath a hibiscus tree and fell asleep there like a Rip Van Winkle until somebody remembered he was in the game and went back to look for him.

6 This, I suppose, was the reason why we went there. Far away from where our mothers could find us. We and a few old dogs who lived inside the empty cars. We made a clubhouse once on the back of that old blue pickup. And besides, we liked to jump from the roof of one car to another and pretend they were giant mushrooms.

7 Somebody started the lie that the monkey garden had been there before anything. We liked to think the garden could hide things for a thousand years. There beneath the roots of soggy flowers were the bones of murdered pirates and dinosaurs, the eye of a unicorn turned to coal.

8 This is where I wanted to die and where I tried one day but not even the monkey garden would have me. It was the last day I would go there.

9 Who was it that said I was getting too old to play the games? Who was it I didn't listen to? I only remember that when the others ran, I wanted to run too, up and down and through the monkey garden, fast as the boys, not like Sally who screamed if she got her stockings muddy.

10 I said, Sally, come on, but she wouldn't. She stayed by the curb talking to Tito and his friends. Play with the kids if you want, she said, I'm staying here. She could be stuck-up like that if she wanted to, so I just left.

11 It was her own fault, too. When I got back Sally was pretending to be mad...something about the boys having stolen her keys. Please give them back to me, she said punching the nearest one with a soft fist. They were laughing. She was too. It was a joke I didn't get.

- 12** I wanted to go back with the other kids who were still jumping on cars, still chasing each other through the garden, but Sally had her own game.
- 13** One of the boys invented the rules. One of Tito's friends said you can't get the keys back unless you kiss us and Sally pretended to be mad at first but she said yes. It was that simple.
- 14** I don't know why, but something inside me wanted to throw a stick. Something wanted to say no when I watched Sally going into the garden with Tito's buddies all grinning. It was just a kiss, that's all. A kiss for each one. So what, she said.
- 15** Only how come I felt angry inside. Like something wasn't right. Sally went behind that old blue pickup to kiss the boys and get her keys back, and I ran up three flights of stairs to where Tito lived. His mother was ironing shirts. She was sprinkling water on them from an empty pop bottle and smoking a cigarette.
- 16** Your son and his friends stole Sally's keys and now they won't give them back unless she kisses them and right now they're making her kiss them, I said all out of breath from the three flights of stairs.
- 17** Those kids, she said, not looking up from her ironing.
- 18** That's all?
- 19** What do you want me to do, she said, call the cops? And kept on ironing.
- 20** I looked at her a long time, but couldn't think of anything to say, and ran back down the three flights to the garden where Sally needed to be saved. I took three big sticks and a brick and figured this was enough.
- 21** But when I got there Sally said go home. Those boys said leave us alone. I felt stupid with my brick. They all looked at me as if I was the one that was crazy and made me feel ashamed.
- 22** And then I don't know why but I had to run away. I had to hide myself at the other end of the garden, in the jungle part, under a tree that wouldn't mind if I lay down and cried a long time. I closed my eyes like tight stars so that I wouldn't, but I did. My face felt hot. Everything inside hiccupped.
- 23** I read somewhere in India there are priests who can will their heart to stop beating. I wanted to will my blood to stop, my heart to quit its pumping. I wanted to be dead, to turn into the rain, my eyes melt into the ground like two black nails. I wished and wished. I closed my eyes and willed it, but when I got up my dress was green and I had a headache.
- 24** I looked at my feet in their white socks and ugly round shoes. They seemed far away. They didn't seem to be my feet anymore. And the garden that had been such a good place to play didn't seem mine either.

Cisneros, Sandra. "The Monkey Garden." *The House on Mango Street*. Knopf: New York, 1991.

What is this story about?

Level One Level One questions can be answered using facts in the text or easily accessible information in other texts. They are fact-based.

I tell my students,

“If it’s a Level One question, you can literally put your finger on the answer in the text.”

What item do the boys take from Sally?

Level Two Level Two questions can be answered after interpreting or analyzing text. They are inference-based. The answer is an inference.

I tell my students,

“If it’s a Level Two question, you can put your finger on the evidence to support your answer.”

Why doesn’t Sally want to be saved?

Level Three Level Three questions are open-ended. They ask us to go beyond the text, to bring our own personal experience into the discussion in addition to evidence from the text. These questions will provoke discussion of an abstract idea or issue.

I tell my students,

“You don’t have to have read the piece to answer a Level Three question, but it helps”

How do people get beyond a great embarrassment?

Now answer the question again: What is this story about?

Teacher-Free Classroom Discussions

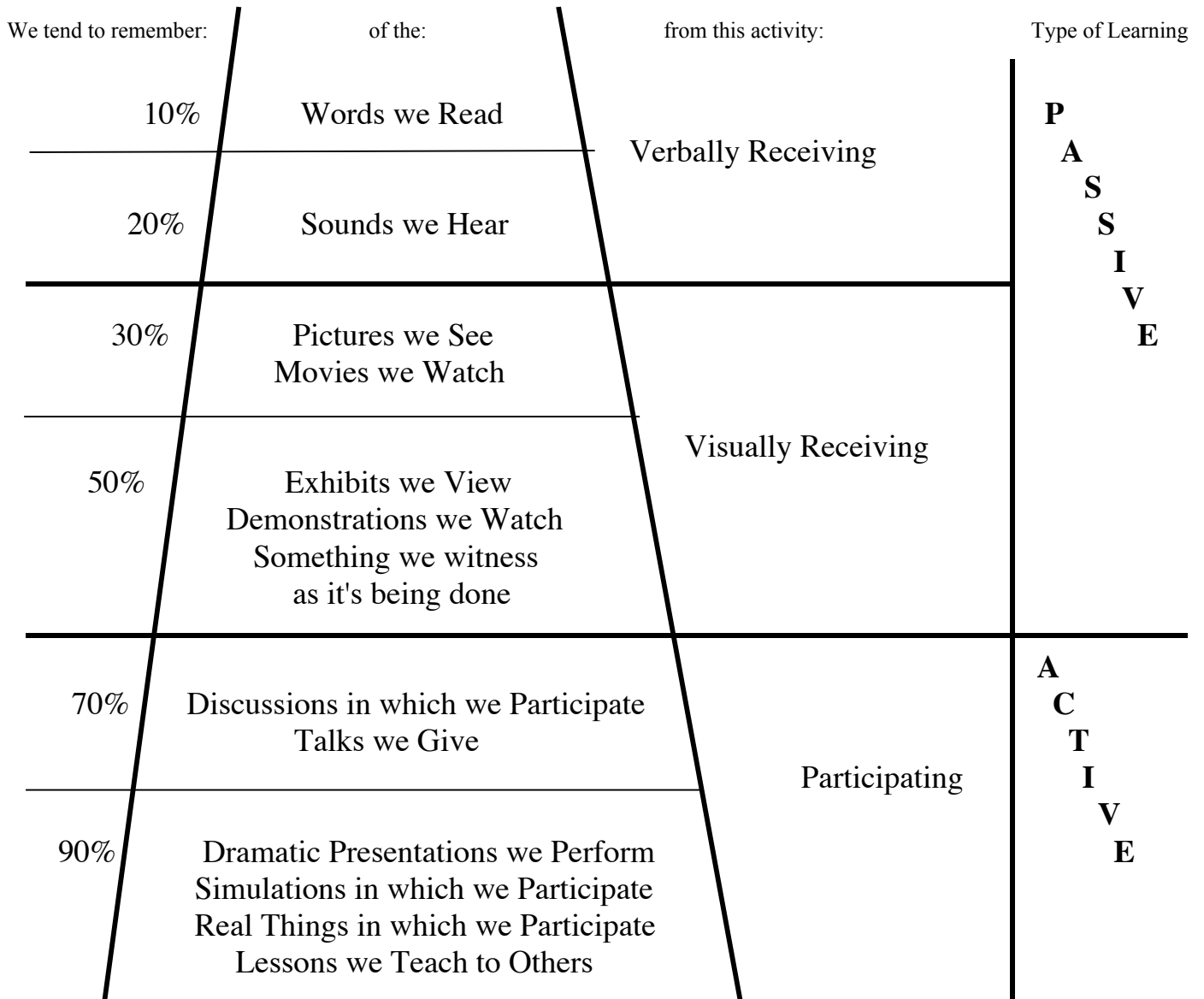
WE KNOW THAT STUDENTS RETAIN

20 % of what they learn through visual and aural means

50% of what they learn through a demonstration or an exhibit

70-90% of what they learn if they are giving a talk, participating in a class discussion, actually doing the real thing, or teaching someone else

The Learning Pyramid



Students who are active
in their learning WILL remember more.

Socratic Seminar:

a type of classroom discussion which encourages more student participation

Socrates, the great teacher, did not answer questions.
Instead, he led his pupils to find the answers themselves.
That's what we will do in a Socratic Seminar.

Socratic Seminar

vs.

Traditional Discussion

97% of the students participate.

Students know
the **teacher will not comment.**

Students sit in a circle,
facing each other.
All members of class have
eye contact with all others.

Ave. response length = **10-12 seconds.**

No teacher feedback is allowed.
Students affirm each other.

Thinking, backed by evidence,
is paramount.
Open-ended exploration is valued.

Students listen to
and respond to their peers.

Students have ownership and
responsibility for the success
of the discussion.

Students are held accountable—
based upon pre-agreed criteria.**

Teacher-talk is 97% of the discussion.

Even if many students will respond,
teacher still elaborates and answers.

Students often sit in rows,
facing the teacher.
All members of class have
eye contact with teacher only.

Ave. response length = **2-3 seconds.**

Teacher summarizes and reiterates.
Students have little contact with each other.

Thinking stops when
the correct answer is given.
Being correct is paramount.

Students listen to the teacher,
who has the answers.

Teacher has ownership and
responsibility for the success
and flow of the discussion.

If students miss class,
they "don't miss much"

With Socratic Seminar, the focus is on the discussion
Students know that teacher will not redirect them or give hints,
so they must listen and respond to one another.

**Ground rules and grading criteria are clearly explained
and agreed upon BEFORE the Socratic Seminar

Socratic Seminar

has four parts:

Opening Question: one general, introductory question; directs students to the text for the answer; relates to a more general topic, theme, or larger idea

EXAMPLES--From what you have read in the first two journal entries of "Flowers for Algernon," what kind of character is Charlie?

What evidence can you find to prove that Sal's mother has died?

What reasoning does the article give for NOT assigning homework to students?

Core Questions: 2- 5 questions which relate specifically to content; direct students to examine, evaluate, and interpret the information available in the text; require higher level thinking skills because responses are pulled from life experience, prior knowledge, and opinion; must be supported by evidence from the text, not pulled directly from the text

VARIATION--Have the students create these questions.

EXAMPLES-- From the companion article to "Flowers for Algernon," define *informed consent*.

Before his operation, is Charlie capable of giving "informed consent"?

What other evidence implies that Sal's mother is still alive? What do we learn about Sal when we learn that she has kept the secret of her mother's fate through the entire journey?

Is this author justified in saying that homework is "a scam"? Is unguided homework more harmful than helpful?

Closing Question: 1 final question; requires students to apply the situation to themselves or to the world; establishes relevancy of the discussion.

EXAMPLES--How would you refine the definition of *informed consent to allow for Charlie's case*?

How does reading about Sal help some people to deal with real life loss?

What can educators do to make homework more meaningful?

Follow-up Assignment:

Each Socratic Seminar must have a follow-up assignment--something simple like a journal entry, a more involved essay, or a lab experiment to perform. The follow-up assignment rounds out the experience. It gives each student a chance to put down on paper some final thoughts which were brought up by the discussion or a chance to practice the ideas which were discussed.

Ground Rules

Participate Actively-speaking, listening and drawing others into the discussion.

Respect the opinions and ideas of others.

Refrain from interrupting.

Support your ideas with evidence.

Cooperate in a friendly debate.

Grading Criteria

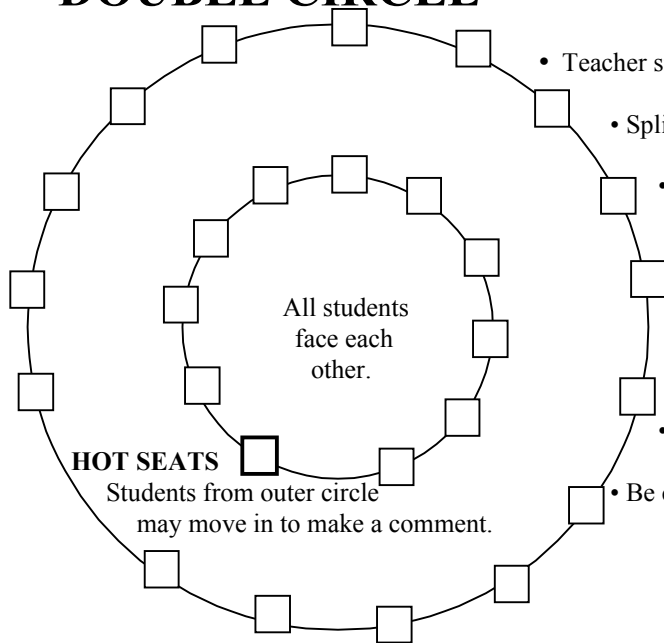
A = Speaks twice, with no rule infractions & at least I mark in all other columns.

B/C = Speaks at least once, may have one infraction, and a missing mark in one column.

D/E = Did not speak, or broke many rules when speaking. Has only one column marked.

Seating Options for Socratic Seminar:

DOUBLE CIRCLE

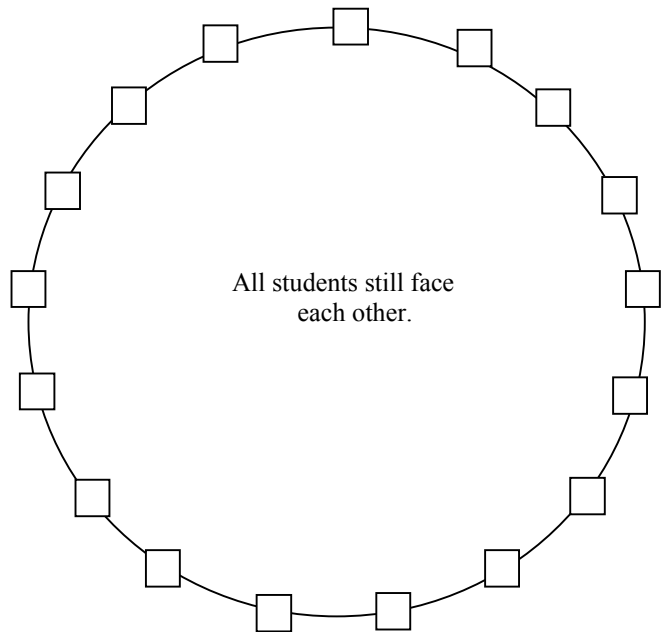


- Teacher sits in outer circle or completely outside the circle, separate from class.
- Split the class into two groups, inner and outer.
- Students who are not prepared to start out talking can prepare in the outer circle.
- Once prepared, they can move into HOT SEATS.
- Or, the outer circle can evaluate the inner circle. Then switch at a certain time.
- Or, the outer circle can take notes if seminar is a review.
- Be creative! This format has endless options!

This double circle is ideal for larger classes.

SINGLE CIRCLE

- All students participate in the discussion.
- Students are expected to draw in those students who are reluctant to participate. (Of course, this behavior must be taught.)
- Teacher sits within the group, asking guiding questions and evaluating the students. However, teacher does not affirm incorrectness or correctness of responses.
- Or teacher can sit outside of the circle, separate from students.
- Students talk to each other, not to the teacher.



The Homework Scam

Everyone agrees that it's important for kids to bring schoolwork home...But they're wrong.

by William Lenard

Adults seldom bring work home from the office. Ambitious professionals or budding entrepreneurs may find they have to spend evenings "on the job," but most workers leave for tomorrow what can't be done well for today.

So why do we expect children to do homework? Everyone agrees: It's important for children to bring work home from school. But this idea is as profoundly false as it is universally embraced. The media, educators, and parents all encourage a practice that is fraudulent and destructive to children's learning. Assigned homework promotes careless, sloppy work. It is too often an invitation to plagiarism and cheating. And it is balm for parents who think they are participating in their child's education by asking, "Did you finish your homework?"

In some instances, homework makes sense. If the assignment is a genuine learning experience, and if children have the time and desire to study, it can be useful. Specially crafted assignments may also be helpful for students struggling with a routine aspect of their work.

But when pupils are confused by their lessons in school, homework is worse than useless. It is nonsense to require a score of practice exercises when there is not a careful review of the work by someone who can correct mistakes and push for quality. Homework without such review merely ensures that poor habits and carelessness will be diligently practiced until the youngster becomes brilliantly proficient in making splendid errors.

Parents could provide this review, but they need the will, the time, and the knowledge. Truth is most parents do not have all three. As a mathematics teacher, I found that parents could undo hours of instruction in minutes by tackling a child's request for help with the attitude: "That isn't the way I learned it."

6 And although homework is seen as a valuable chance for children to learn, that opportunity is lost when assignments are graded using a check-off system that rewards students merely for completing the work. In such systems, the students who honestly struggle with an assignment but cannot complete it get penalized. Shrewd, less honest students, meanwhile, find cooperative classmates with completed work and engage in some creative emulation. The good grades awarded such bogus efforts foster a dangerous attitude about cheating: The grades, after all, reflect success, but not learning.

7 And what about the youngsters who have no place, time, or means to do work at home? Their family responsibilities are sometimes awesome, more awesome than those of some adults. What good is achieved when such students are embarrassed or ridiculed for incomplete or undone homework?

8 School officials know--or should know the waste of homework assignments, but they continue the charade and pressure teachers to promote the fiction that homework is essential. Public schools are under fire, and the public expects homework. In the simplistic terms often used to debate how to improve schools, more time is better, more homework is better, and quantity is easy to measure.

9 Sending children home toting book bags heavy enough to break a camel's back is not the answer, though. The school day now runs about seven and half hours, and if students invest any major fraction

of that time in serious mental work, they have done more with their intellect in one day than most adults do in a week. Study is intense and demanding.

10 Rather, we should schedule practice and application of new ideas during the school day. All disciplines should have laboratory periods where students can practice, and teachers should monitor that practice to ensure quality work and understanding.

You may have heard the story about a man walking in New York City with a violin case. A stranger approaches and asks, "How do I get to Carnegie Hall?" The man's response: "Practice, practice, practice." It's a mildly humorous anecdote that taps an obvious truth about success: Practice can work wonders.

11 But does practice have to take place at home to guarantee success? Youngsters spend many of their waking hours in school, away from home and family. They are expected to pay attention to their lessons every day, to cherish each teacher's words as if they were pearls. Give them a chance to put the pearls on a string while they are with the teacher. Application of new skills, practice of just-learned routines, and review of ideas should be done in school. Homework is best for most students when it is rare, optional, and specialized.

from *Teacher Magazine* vol. 138

William Lenard has taught business and finance for 30 years in New York state. He is a partner in Albertin Associates, developing instructional programs for schools, businesses, and industry.

Opening Question Level One question. Find the answers in the text. However, this question should be general enough to allow for many different answers. This question is designed to be simple enough for all students to join in the conversation, yet stimulating enough that some thinking will begin.

Opening Question: What reasoning does the article give for NOT assigning homework to students?

Core Questions Level Two questions. Draw inferences using evidence provided in the text (and some evidence from personal experience.) These questions should focus on the different parts of the text: separate aspects of the argument, or different sections of the textbook chapter. These questions should allow for different judgments, but you should still insist that students provide evidence for their opinionated answers.

Core Questions:

- What are some of the good and bad results of homework?
- If homework is given so students can practice what they've learned, what are some better ways students could practice what they're learning?
- Is unguided homework more harmful than helpful?
- Why do parents want their children to have homework?
- Why do administrators force teachers to assign homework?
- Could better use be made of the regular school day--to include time for "homework" practice at school?
- Is this author justified in saying that homework is "a scam"?
- Is the author's initial claim about adults who "seldom bring work home from the office" even true?
- Even if it is true, is that really a good reason to eliminate homework for children?
- Can we compare adults' work at their jobs to children's work at school?

Closing Question Level Three question. These questions will focus on one strand of the issue that the text addresses, then apply it to something outside of the text. A closing question will focus on something more like a theme statement, and students will have to apply what they've just learned from this text to a situation that has not been brought up yet.

Closing Question: What can we, as educators, do to make homework more meaningful?

Follow-up Assignment:

Each Socratic Seminar should be followed by an out-of-class assignment--something simple and immediate. An individual assignment gives each student the chance to show just what s/he got from the discussion. Even those who are too shy to speak can show that they were focused and listening.

Beyond the Open Door: Enrolling All Students in AP English

by Diane Downey

North Eugene High School

Eugene, Oregon

What the best and wisest parent wants for his own child, that must the community want for all its children.

Any other ideal for our schools is narrow and unlovely; acted upon, it destroys our democracy.

-- John Dewey, 1899

Putting Philosophy into Action

- 1 We educators do very well when it comes to making sure our own children get excellent educations. We read to them. We send them to preschools and to summer camps. We involve them in athletics and the arts. We prepare them for and push them into college-level courses in high school. Finally, we help them apply to and figure out how to pay for college. On the other hand, most parents who are of low socioeconomic status (SES) do not have the wherewithal, for myriad reasons, to negotiate our world of education to get the same outcome. That's why so few low-SES students end up in AP courses and, subsequently, in college. I believe that it is our moral imperative to act as parents by proxy, to educate all students as if they were our own.
- 2 North Eugene High School (NEHS) in Eugene, Oregon, is a low-SES school committed to preparing **every** student for college. Like NEHS, many schools across the nation offer AP English Language and Composition for their students. However, at most schools the course includes only the brightest students and/or the ones with savvy parents who push them into the college-prep track. For many years, the College Board has been encouraging schools to adopt an "open door" policy to allow a broader range of students access to AP courses. But opening the door is often not enough -- most students need a big push to walk on through.

Limiting Choices

- 3 In September 2005, NEHS began pushing our students by "untracking" English, heterogeneously grouping all our juniors, and **requiring** them to take AP English. At NEHS, we've put students on the path to college by removing all other "paths of least resistance." Our school does not offer any other language arts class for eleventh-graders. Some students, parents, and teachers bemoan the loss of choice for students. I say choice is overrated. Honestly, given the choice, most students would choose sex, drugs, and rock 'n' roll. Choice leads to students' segregating **themselves** into tracks and leads to inequality of education. Research shows that low-SES students lack structure at home and that they need more structure at school (Noguera 2006). Limiting student choice to college-level courses now expands their choices for the future. It's true that, despite our best efforts, many students simply won't go to college. But that doesn't mean they don't need AP courses. If high school is the last education those students are getting, then they need a rigorous course of study most of all.
- 4 Students' reflections at the end of the year support our ideas:
 - "The class is a good class to have students take, because it puts us all on the same level and challenges us all in different ways."
 - "To excuse students from this course would be depriving them of a great experience."
 - "I liked being forced to take this because it proves that even if you're at a lower level than someone else it doesn't mean you can't do well. If you try hard I think you can accomplish anything you want."
- 5 Recent research shows overwhelmingly that an intense academic experience in high school is the best predictor of success in college (Adelman 1999). The results hold regardless of a student's grades, test scores, and previous academic performance. Furthermore, even the lowest-skilled students make greater gains in college-level courses than in general or remedial courses (Barth 2003). Those who struggle with reading and writing **especially** need this curriculum. (Some would argue that it's the overweight kids who need P.E. the most. Should we excuse them because they're not in shape? No. In fact, it would be a good idea to have them make a few extra laps around the track.) Failure rates actually decrease when students are more challenged (Barth 2003; Riley 2002). And for students who don't go to college, the research shows that completion of a college-prep curriculum in high school predicts greater success in the world of work (Barth 2003).

Closing the Achievement Gap

- 6 Many low-SES schools lack a culture of academic achievement. After less than one year of requiring that all eleventh-graders at our school take AP English, our librarian and our chemistry teachers noted that students were more academically focused. The achievement gap is as much a gap of culture as it is of learning. The gap exists in kindergarten readiness but then widens with the creation of reading level groups in elementary school. By the time kids get to high school, it seems unbreachable. However, we can close the gap in achievement by closing the gap in what we require of students, and we do that by delivering college-level curriculum to heterogeneously grouped students. In essence, it's our gap we need to close -- that is, the gap in **our** expectations of our students.
- 7 Say a school, we'll call it "ABC," adopts an open-door policy for AP, and they're so successful that 60 percent of their students complete AP courses. Those students are now more academically, intellectually, socially, and emotionally prepared to succeed in college and the working world. Not to denigrate ABC's efforts or success, but what about the other 40 percent who didn't walk through the door? It's likely that they're languishing in classes with the least-skilled teachers and the least-motivated peers, and they're living, at least subconsciously, with the knowledge that their futures are limited. ABC hasn't closed its achievement gap; it has just moved it.
- 8 Again, students in their own words testify to the power of our belief in them:
 - "I thought if the school thought I could do this, then I could, so I tried harder to accomplish the goal of doing my best in AP."
 - "AP took me to a different level of learning that I did not know was there."
 - "The class helped a lot of students realize that they are smart and that they can make it through a tough class."
 - "In past years I didn't work to my full capabilities and now I want to exceed them."
 - "AP stands for Advanced Placement. Someone placed me in an advanced class because they had confidence that I would succeed, and now **I** have confidence that I will succeed."
 - "When I was first coming to this class, I thought I was being set up for failure, but it was just the opposite. I was being set up for the future."
- 9 We don't have time to build from the ground up when it comes to closing the achievement gap. Requiring AP English of all students provides downward academic pressure on teachers and students of lower grades. It's a signal to them that reform is happening now, and now is the time to step up.

Facing Political Obstacles

- 10 Since we know that we should teach to maximize students' abilities rather than cater to their lack thereof, we must acknowledge that our policies can stand in the way of students' achievements. But policy change is politically thorny. An overwhelming majority of NEHS parents are thrilled that we're pushing our students to their highest academic potential. However, a few academically elite students and their parents raise voices **against** our teaching AP English to everyone. They worry aloud that the brightest students will be cheated by some inevitable degradation of curriculum that will come with the inclusion of all students. What is the real risk to them? Injured ego. We teach to the top. Academic support lifts struggling and average students up to AP level while ensuring that the curriculum retains its integrity for the superstars.
- 11 Are we serious about reforming education? If so, then we must stand tall to face those who say, "What are you trying to do? Reform education? Teach these kids to read and write? Not if it changes our world." We must not submit to a vocal minority comprising high-SES parents who would make public education private, administrators who lack the courage to face political fallout, and teachers who lack the vision to teach all students.
- 12 AP teachers, for their part, often have extraordinary ego invested in their students' AP Exam grades. They boast of their students' high grades and their percentage of students earning a 3 or higher. **Their** out-loud voices say, "It's cruel to subject incapable students to challenges they can't meet." But are they really more concerned with their own academic reputations as teaching superstars? This is not to say that grades are irrelevant, but if we are to teach all students in AP courses, we must tolerate having lower percentages of students passing. Given our commitment to rigorous curriculum, we will maintain our numbers of students earning grades of 3, 4, and 5, **and** our raw number of students earning a 3 or higher will greatly increase, because we are casting our net that much wider.

Preparing for the Challenge

- 13 Including all students in AP English takes planning and preparation to meet the challenges. We began by revising our ninth- and tenth-grade language arts curriculum to provide more rigor. At each grade level, students read at least six novels and plays, write multiple literary analyses and creative pieces, and complete a research paper. Some assignments are fully processed in MLA style, and other writings are completed on-demand in class. Teachers cooperate with each other in creating and implementing curriculum, and each teacher keeps a portfolio of a representative student's work for the team to review at year's end.
- 14 Part of the ego involved with AP programs is the **perceived** exclusivity of the AP teacher club. If all students are to be AP students, then all teachers must be AP teachers in spirit and practice. Good administrative practice supports vertical articulation by encouraging every teacher to teach some AP courses **and** some ninth- or tenth-graders. To implement this paradigm shift, all our teachers went as a team to AP Summer Institute training. At the same time, we included middle school teachers in the training to provide for our vertical articulation. In addition, subscription to the College Board's AP SpringBoard® program of diagnostic assessment, instructional resources, and professional development for grades 6 through 12 is affordable for many schools and gives a great boost to students and teachers working to raise standards of performance for all.
- 15 As teachers challenge students to read more difficult texts, they will discover reading comprehension problems. We diagnose for reading problems in ninth grade and make coenrollment in a reading remediation program mandatory for students who need help. We use a program called Read Right. Another popular program is Read 180.

Implementing the Plan

- 16 After preparing imperfectly, given limited time and resources, we began our program in September 2005. Three teachers at our school taught 224 juniors in eight sections of AP English Language and Composition integrated with American literature. Our program includes the following elements:
- We see our students every other day, on an A/B schedule.
 - The alternate day is reserved for a class called AP Support, in which a student is enrolled when his or her grade drops below a C. (See "Providing Support for Struggling Students" in More, below.)
 - The teachers of the course collaborate to provide the same curriculum nearly simultaneously to all sections of students.
 - We require all students to take the AP Exam in May -- either the official exam or a previous year's exam administered in the classroom on the same day for a grade in the course. This ensures that all students maintain a serious interest in the curriculum and in exam preparation.
 - We encourage teachers to communicate regularly with parents and support staff. One method is to create an email group and then send out weekly messages that outline assignments due for the next two weeks, including reading schedules and attachments of assignment prompts. Teachers could also communicate with a Web page posting.

Reflecting and Looking Ahead

- 17 The best judges of our success are our students themselves. One student represents many others' changed outlooks: "I know that I can do anything I want as long as I believe in myself, and this course has taught me that." Our students personify the research that supports teaching an academically intense curriculum to **all** high school students, thereby providing for their future success (Adelman 1999). Last year was a challenge for us, as it was for our students, and we anticipate that this year will be challenging, too. But we have learned from our experience so far, and the culture of our school is changing. Last spring, 97 juniors took the official AP English Language and Composition Exam, and we'll work on increasing that number this year. We are secure that the College Board is on our side, and we're making good use of their support people, trainings, and materials. When faced with the criticism of skeptics and cynics, we cling tightly to the courage of our convictions that **every** student is worthy of the best of educations. Our reforms are a vote of confidence in our students and an investment in their dignity as human beings. Over 100 years later, we are taking a step toward fulfilling John Dewey's vision of equality, a vision of public education for a true democracy.

For the entire article, go to AP Central. You'll have to sign up to gain access.

Inner/ Outer Circle has two parts:

Outer Circle: Students write and ask their own questions.

- coaching and modeling required
- Sometimes I give my students a few sample questions.
- When the process is still new to them, I give class time for writing questions.
- Students must have their questions when they enter the classroom.
- I take up questions to grade for content at the end of the circle event.
- There is no set order for questions.

Options for keeping Outer Circle engaged:

- o Students must listen to discussion to know when's the best time to ask the next question.
- o Students must take notes to use in answers they'll provide when they appear in inner circle.
- o Students receive points for asking impromptu questions which arise out of the discussion.
- o Students receive points for redirecting questions when inner circle does not answer adequately.
- o With hot seats, students can earn points for clearing up an argument in the inner circle.

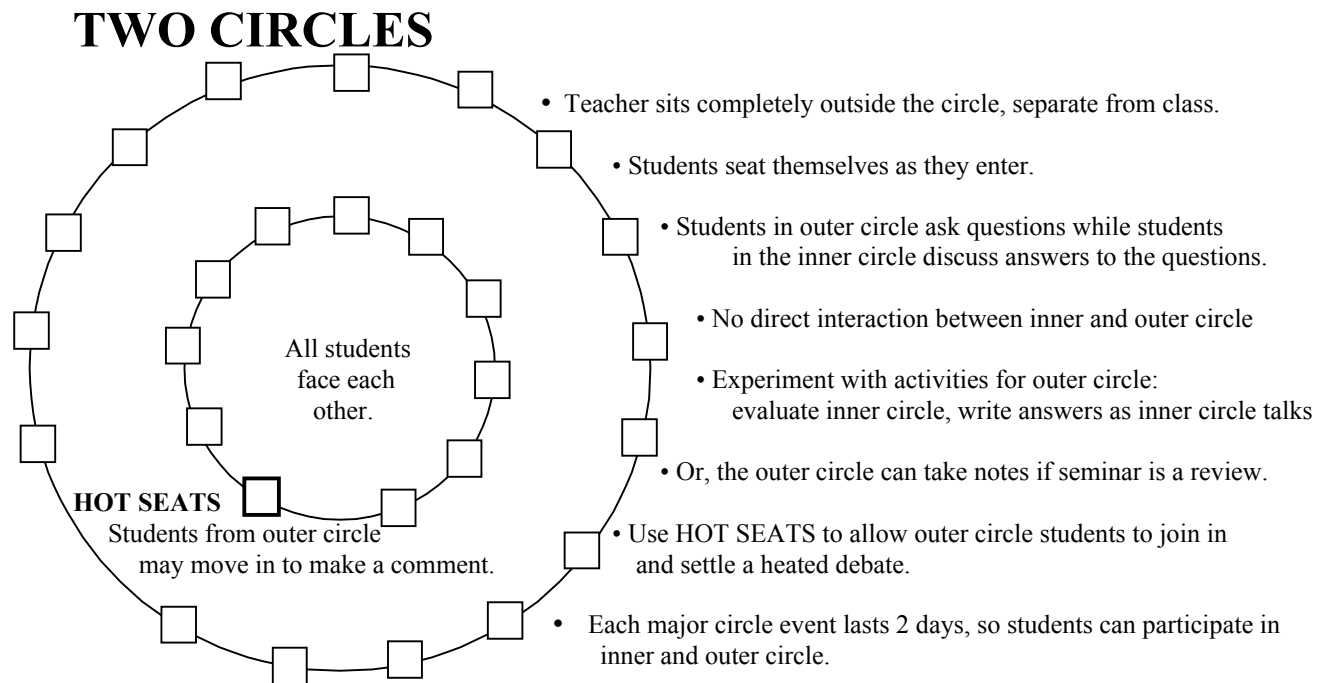
Inner Circle: Students discuss answers to the outer circle's questions.

- coaching and modeling required
- My students get at least one practice run--not graded.
- In a practice run, I will stop them to redirect and comment.
- In the real thing, I will not stop them, no matter how off track they find themselves.

Options for keeping Inner Circle focused:

- o Students lose points for hogging the conversation.
- o Students have a certain number of candies which they may eat when they speak. When the candies are gone, they may not speak any more.
- o Students have a certain number of pennies which they may toss into a hat when they speak. When the pennies are gone, they may not speak any more.
- o Students receive points for successfully pulling in a reticent member of the circle, getting a quiet person to join the conversation.
- o Students receive points for settling an argument with evidence from the novel.
- o Students receive points for making a logical argument or quoting from the book.
- o Students receive points for using their dialectical journals in the conversation.

Seating Tips for Inner/Outer Circle:



GRADING CRITERIA FOR THE CIRCLE DISCUSSION:

These are the things I'm looking for when I grade.

- brought questions
- asked questions
 - Level 2
 - Level 3
 - questions that spark good debate
- answered questions
 - using complete sentences/paragraphs
 - with evidence from novel
 - listened actively as well as spoke
 - (didn't hog conversation and didn't remain silent)
- remained actively engaged in the conversation throughout the hour

OUTER CIRCLE ASSIGNMENT:

When you are in the outer circle, your job is to LISTEN to the inner circle discussion. You will lose points by asking a question when the others are still talking or looking up answers or by otherwise showing that you weren't really paying attention to their discussion.

Today, you need to complete the following tasks as you sit in the outer circle. My hope is that these tasks will help you to LISTEN more actively to the inner circle discussion. Your answers must be specific and thorough.

1. Write here your favorite question of the hour:

What did you like about this question?

2. Describe here the answer which you thought was most balanced between evidence and commentary:
3. Why is it a good idea to balance evidence and commentary?
4. Write an answer that you would've liked to have discussed if you had been part of this circle. Make sure you refer to the question and use evidence and commentary.

IDEAS FOR KEEPING THE OUTER CIRCLE ENGAGED:

Have outer circle highlight questions on their paper as they ask them and summarize the answer given by the inner circle. Ask them to listen for similar questions and do the same thing on their paper when another student asks a question that's LIKE one they wrote. Ask them to write a better answer to one question that they felt wasn't answered well enough. This is due at the end of the hour.

These are things they must do as the discussion is going on, so when they turn in their questions at the end of day 2, I'll have something a little bit different to grade, not just their preparation but their participation as well.

Sample Questions for Inner/Outer Circle TEST

Before Papa's death, there are hints about what might happen to him and why. Quote two sections of the book which foreshadow Papa's death, including page numbers. Use evidence from each section--and from the final chapter, when Haven actually dies--to explain how the foreshadowing prepares us and Robert for his death.

Consider the numerous "circle of life" events which occur in *A Day No Pigs Would Die*. What purpose was the author trying to achieve by including so MANY different examples of death in this novel? Do his examples of life balance out the examples of death? Why or why not? Use at least five different "circle of life" events to support your response. (theme)

Describe the women in *A Day No Pigs Would Die*. Explain what you think their strengths and weaknesses are, and use evidence from the novel to support your response. Tell whether or not you think Robert speaks from an anti-female bias, and use evidence to show how you know. (characterization)

There are many times in this novel when Robert misunderstands a simple comment or phrase from another character. Write a characterization of Robert, and use three of these misunderstandings as PART of your evidence. What do we learn about him from these misunderstandings? What do we learn by watching him misunderstand?

React to the following statement: "*A Day No Pigs Would Die* is not just a book about the Shaker experience. It is a book that has lessons for all teenagers." Explain at least two lessons that teenagers can learn from the novel, and use evidence from the novel to support your response. (theme)

I give these sample questions to my students a few days prior to the circle test. We discuss them and students use them to create their own questions. We talk about using literary terms (underlined or in parentheses above) and sticking with Level 2 and Level 3 questions.

Preparations for the Circle Discussion Include:

- Practice Discussions (with no grade)
 - Levels of Questions
 - Small Group Discussions
 - Motif/Chapter Groups
 - Passages for Annotation
- Students find the passages.
Students complete the annotations.
Students present annotations to class and lead a discussion.

Students must anticipate what might happen in the circle discussion—possible questions, apt passages to answers those questions, important quotes, ideas for themes.

I have printed class lists and written titles for the columns, as if I'm recording so many grades.

FOR STUDENTS IN THE INNER CIRCLE...

DAY ONE 4/7 <i>The Pearl</i>	speaks w/evidence	quotes aptly and concisely	logically settles debate		NEGATIVE?	One specific comment per student
Crabapple, Edna						
Flanders, Tod						
Freeloader, Freida						
Grasshopper, Graham						
Lionheart, Lisa						
Quimby, Mayor						
Simpson, Bart						
Squirrel, Joe						

FOR STUDENTS IN THE OUTER CIRCLE...

DAY TWO 4/8 <i>The Pearl</i>	asks a question	Level Two	Level Three		NEGATIVE?	Record question here.
Crabapple, Edna						
Flanders, Tod						
Freeloader, Freida						
Grasshopper, Graham						
Lionheart, Lisa						
Quimby, Mayor						
Simpson, Bart						
Squirrel, Joe						

I have also printed seating charts and recorded students' names, remembering the same basic order of the columns and recording slash marks on the students' boxes in the seating chart.

"ETHICS IN MEDICINE"

from a site created by the University of Washington School of Medicine

Opportunities to "consent" a patient abound on the wards. The aim of this section is to provide you with the tools required for the "basic minimum" as well as providing a more complete picture of the ideal informed consent process. You will find that the particular circumstances (e.g. the patient's needs or the procedure) will determine whether a basic or complete informed consent process is necessary. (See also [Informed Consent in the OR.](#))

What is informed consent?

Informed consent is the process by which a fully informed patient can participate in choices about her health care. It originates from the legal and ethical right the patient has to direct what happens to her body and from the ethical duty of the physician to involve the patient in her health care.

What are the elements of full informed consent?

The most important goal of informed consent is that the patient have an opportunity to be an informed participant in his health care decisions. It is generally accepted that complete informed consent includes a discussion of the following elements:

- the nature of the decision/procedure
- reasonable alternatives to the proposed intervention
- the relevant risks, benefits, and uncertainties related to each alternative
- assessment of patient understanding
- the acceptance of the intervention by the patient

In order for the patient's consent to be valid, he must be considered competent to make the decision at hand and his consent must be voluntary. It is easy for coercive situations to arise in medicine. Patients often feel powerless and vulnerable. To encourage voluntariness, the physician can make clear to the patient that he is participating in a decision, not merely signing a form. With this understanding, the informed consent process should be seen as an invitation to him to participate in his health care decisions. The physician is also generally obligated to provide a recommendation and share her reasoning process with the patient. Comprehension on the part of the patient is equally as important as the information provided. Consequently, the discussion should be carried on in layperson's terms and the patient's understanding should be assessed along the way.

Basic consent entails letting the patient know what you would like to do and asking them if that will be all right. Basic consent is appropriate, for example, when drawing blood. Decisions that merit this sort of basic informed consent process require a low-level of patient involvement because there is a high-level of community consensus.

How much information is considered "adequate"?

How do you know when you have said enough about a certain decision? Most of the literature and law in this area suggest one of three approaches:

- ***reasonable physician standard:*** *what would a typical physician say about this intervention?* This standard allows the physician to determine what information is appropriate to disclose. However, it is probably not enough, since most research in this area shows that the typical physician tells the patient very little. This standard is also generally considered inconsistent with the goals of informed consent as the focus is on the physician rather than on what the patient needs to know.
- ***reasonable patient standard:*** *what would the average patient need to know in order to be an informed participant in the decision?* This standard focuses on considering what a patient would need to know in order to understand the decision at hand.
- ***subjective standard:*** *what would this patient need to know and understand in order to make an informed decision?* This standard is the most challenging to incorporate into practice, since it requires tailoring information to each patient.

Most states have legislation or legal cases that determine the required standard for informed consent. In the state of Washington, we use the "reasonable patient standard." The best approach to the question of how much information is enough is one that meets both your professional obligation to provide the best care and respects the patient as a person with the right to a voice in health care decisions.

Questions for Socratic Seminar over "Flowers for Algernon"

OPENING QUESTION

1. From the companion article, define "informed consent."

CORE QUESTIONS

2. According to the article, what two conditions must exist for the patient's consent to be valid?
2. How could we determine a patient's competence?
3. What are some possible coercive situations?
4. Charlie consented to the surgical procedure the doctors performed on him. Use evidence from the story to show whether Charlie was competent to give that consent.
5. What evidence can you find in the story to support this statement?
Charlie was coerced into having the surgery,
so his consent was not voluntary.

CLOSING QUESTION

6. Was Charlie capable of giving informed consent before the surgery was performed?

4th hour _____

***Walk Two Moons, et al* Circle Discussion**

5/13 *Stargirl*
Q's _____/10
disc. _____/40

5/14 *Wrinkle*
Q's _____/10
disc. _____/40

COMMENTS SPECIFIC TO 4th HOUR:

Day 1: WOW! You guys have really figured out how to do this. Excellent work. What I realized as you discussed: *Stargirl* is all about change: Leo TRIES to change *Stargirl* and it's a disaster. *Stargirl* is trying to change anyone, but she changes many of them for the better. What lesson does that teach us?

When Sarah referred to page 128, I realized that Leo is in his own denial. I hoped someone else would make that connection to Sal during the discussion...but alas...

Thank you Carissa! Being an outcast is not a matter of degree (how bad it is). It's about perspective (others choose to cast someone out).

Alicia was right about *Walk Two Moons* and Mrs. Winterbottom's kiss. We assume, because of the set up, that it's going to be a sloppy, wet, make-out kind of kiss, but when we look at the EVIDENCE, we see that it was a simple "kiss on the cheek."

Day 2: I brought up all of my comments for this day at the end of the discussion... except for this one: Make more connections from one novel to another.

Great job. I'm really proud of all that you have learned this year.

COMMENTS FOR ALL MY CLASSES:

When you discuss literature in the future, please remember that no matter how brilliant your answer to a level 3 question, it will always be better with evidence from the text.

TOTAL: _____/100

The House on Mango Street
Circle Discussion

Day 1 10/4

Day 2 10/5

Day 1 _____/10 questions _____/40 discussion

Day 2 _____/10 questions _____/40 discussion

TOTAL _____ / 100 (comments on back)

If you were absent or unprepared on the day of the discussion, you either wrote answers on paper or will write answers on paper. Those scores will be added later.

GENERIC NOTES for the whole class:

5th hour: Our parents ARE our ancestors.

I like the idea that neglect leads to a fall from grace.

Do not ask questions in a certain order.

I never thought before that there's a part of the book when "everything starts to go bad" or "starts to go downhill."

Someone said Esperanza is NEUTRAL toward her house. I don't believe this and wanted evidence to prove it. Esperanza is not happy about living on Mango Street. She doesn't decide to come back until "Alicia and I Talking on Edna's Steps."

Why is "A House of My Own" a juvenile idea?

The Cinderella allusion is important. I'm glad you spent a little time on it. Side note: In fairy tales, why is it so often a woman who brings the evil? Is it? The mother has usually died and is replaced by some animal or fairy or other creature to be the nurturing influence. Another woman is an evil influence, and the fathers are nincompoops at best, abusive at worst. Men are in some way absent until they swoop in at the end to rescue the damsel in distress.

If there are comments above that you agree with, why didn't you speak up during the discussion?

The Story of an Hour

by Kate Chopin

- 1 Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death. It was her sister Josephine who told her, in broken sentences, veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.
- 2 She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went to her room alone. She would have no one follow her.
- 3 There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.
- 4 She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves. There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.
- 5 She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.
- 6 She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

7 There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

8 Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will—as powerless as her two white slender hands would have been.

When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: “free, free, free!” The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

9 She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial.

10 She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending hers in that bland persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon in that brief moment of illumination.

And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

11 “Free! Body and soul free!” she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. “Louise, open the door! I beg; open the door—you will make yourself ill. What are you doing, Louise? For heaven’s sake open the door.”

12 “Go away. I am not making myself ill.” No; she was drinking the very elixir of life through that open window.

13 Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

14 She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

15 Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

16 But Richards was too late.

17 When the doctors came they said she had died of heart disease—of joy that kills.

ALLUSIONS



Start with this question:

What doesn't fit?

A story element might not fit if

it is a Biblical name, object, place, situation, or event...

such as an apple, a character named Eve or Michael or Sarah or Gabriel,

a flood, a large boat, fig leaves, ceremonious meals, brothers

it refers to a character/place/situation that's not in the story...

The story is set in New York, and Dodge City is mentioned.

Two children discuss a recent school lesson about Pandora's box.

None of the characters are named Rapunzel, and one line reads,

"She wishes her hair were like Rapunzel's."

it draws attention to itself...

An object is described more than it should be.

A character talks in a way that is unlike anyone else in the story.

A word is repeated often.

Any of these clues might indicate that a story element doesn't fit inside the story, and it might be an allusion, a reference to something outside the story.

from **“Raymond’s Run”**

by Toni Cade Bambara

So I’m strolling down Broadway breathing out and breathing in on counts of seven, which is my lucky number, and here comes Gretchen and her sidekicks: Mary Louise, who used to be a friend of mine when she first moved to Harlem from Baltimore and got beat up by everybody till I took up for her on account of her mother and my mother used to sing in the same choir when they were young girls, but people ain’t grateful, so now she hangs out with the new girl Gretchen and talks about me like a dog; and Rosie, who is as fat as I am skinny and has a big mouth where Raymond is concerned and is too stupid to know that there is not a big deal of difference between herself and Raymond and that she can’t afford to throw stones. So they are steady coming up Broadway and I see right away that it’s going to be one of those Dodge City scenes cause the street ain’t that big and they’re close to the building just as we are. First I think I’ll just step into the candy store and look over the new comics and let them pass. But that’s chicken and I’ve got a reputation to consider. So then I think I’ll just walk straight on through them or even over them if necessary. But as they get to me, they slow down. [But] like I said I don’t feature a whole lot of chitchat, I much prefer to just knock you down right from the jump and save everybody a lotta precious time.

What do you know about Dodge City?

Dodge City

Squeaky walking
down the street in Harlem

What greater meaning is added to the story by this allusion?

from **“Flowers for Algernon”**
by Daniel Keyes

“Which don’t mean to say,” she remarked, “that I don’t think there’s something mighty strange about you, Charlie. Them changes. I don’t know. You used to be a good, dependable, ordinary man--not too bright maybe, but honest. Who knows what you done to yourself to get so smart all of a sudden. Like everybody around here’s been saying, Charlie, it’s not right.”

“But how can you say that, Fanny? What’s wrong with a man becoming intelligent and wanting to acquire knowledge and understanding of the world around him?”

She stared down at her work and I turned to leave. Without looking at me, she said: “It was evil when Eve listened to the snake and ate from the tree of knowledge. It was evil when she saw that she was naked. If not for that none of us would ever have to grow old and sick, and die.”

...Once again now I have the feeling of shame burning inside me. This intelligence has driven a wedge between me and all the people I once knew and loved. Before, they laughed at me and despised me for my ignorance and dullness; now, they hate me for my knowledge and understanding. What do they want of me?

They’ve driven me out of the factory. Now I’m more alone than ever before....

What do you know about Adam & Eve?

Adam and Eve

Charlie's situation

What greater meaning is added to the story by this allusion?

An
informed
reader
knows
that an apple
is never
just an apple.

from *The Giver*
by Lois Lowry

There had been nothing special about it; it was an activity that he had performed countless times: throw, catch; throw, catch. It was effortless for Jonas, and even boring, though Asher enjoyed it, and playing catch was a required activity for Asher because it would improve his hand-eye coordination, which was not up to standards.

But suddenly Jonas had noticed, following the path of the apple through the air with his eyes, that the piece of fruit had -- well, this was the part that he couldn't adequately understand -- the apple had *changed*. Just for an instant. It had changed in mid-air, he remembered. Then it was in his hand, and he looked at it carefully, but it was the same apple. Unchanged. The same size and shape: a perfect sphere. The same nondescript shade, about the same shade as his own tunic.

There was absolutely nothing remarkable about that apple. He had tossed it back and forth between his hands a few times, then thrown it again to Asher. And again -- in the air, for an instant only -- it had changed.

It had happened four times. Jonas had blinked, looked around, and then tested his eyesight, squinting at the small print on the identification badge attached to his tunic. He read his name quite clearly. He could also clearly see Asher at the other end of the throwing area. And he had had no problem catching the apple.

Everyone had known, he remembered with humiliation, that the announcement ATTENTION. THIS IS A REMINDER TO MALE ELEVEN'S THAT OBJECTS ARE NOT TO BE REMOVED FROM THE RECREATION AREA AND THAT SNACKS ARE TO BE EATEN, NOT HOARDED had been specifically addressed to him, the day last month that he had taken an apple home. No one had mentioned it, not even his parents, because the public announcement had been sufficient to produce the appropriate remorse.

What do you know about Adam & Eve?

Adam and Eve

The Giver

What greater meaning is added to the story by this allusion?

from *The House on Mango Street*
by Sandra Cisneros

**Rafaela
Who Drinks
Coconut & Papaya
Juice
on Tuesdays**

On Tuesdays Rafaela's husband comes home late because that's the night he plays dominoes. And then Rafaela, who is still young but getting old from leaning out the window so much, gets locked indoors because her husband is afraid Rafaela will run away since she is too beautiful to look at.

Rafaela leans out the window and leans on her elbow and dreams her hair is like Rapunzel's. On the corner there is music from the bar, and Rafaela wishes she could go there and dance before she gets old.

A long time passes and we forget she is up there watching until she says: Kids, if I give you a dollar will you go to the store and buy me something? She throws a crumpled dollar down and always asks for coconut or sometimes papaya juice, and we send it up to her in a paper shopping bag she lets down with clothesline.

Rafaela who drinks and drinks coconut and papaya juice on Tuesdays and wishes there were sweeter drinks, not bitter like an empty room, but sweet sweet like the island, like the dance hall down the street where women much older than her throw green eyes easily like dice and open homes with keys. And always there is someone offering sweeter drinks, someone promising to keep them on a silver string.

Pre-AP Literature:

name:

ALLUSIONS

_____ #:

Chapter/ story name: _____

What doesn't fit?

why? Be specific. _____

What do you know about Rapunzel?	What do you know about the women in <i>House on Mango Street</i>?

What greater meaning is added to the story by this allusion?

from *The House on Mango Street*
by Sandra Cisneros

A Smart Cookie

I could've been somebody, you know? my mother says and sighs. She has lived in this city her whole life. She can speak two languages. She can sing an opera. She knows how to fix a T.V. But she doesn't know which subway train to take to get downtown. I hold her hand very tight while we wait for the right train to arrive.

She used to draw when she had time. Now she draws with a needle and thread, little knotted rosebuds, tulips made of silk thread. Someday she would like to go to the ballet. Someday she would like to see a play. She borrows opera records from the public library and sings with velvety lungs powerful as morning glories.

Today while cooking oatmeal she is Madame Butterfly until she sighs and points the wooden spoon at me. I could've been somebody, you know? Esperanza, you go to school. Study hard. That Madame Butterfly was a fool. She stirs the oatmeal. Look at my *comadres*. She means Izaura whose husband left and Yolanda whose husband is dead. Got to take care all your own, she says shaking her head.

Then out of nowhere:

Shame is a bad thing, you know. It keeps you down. You want to know why I quit school? Because I didn't have nice clothes. No clothes, but I had brains.

Yup, she says disgusted, stirring again. I was a smart cookie then.

Pre-AP Literature:

name:

ALLUSIONS

_____ #:

Chapter/ story name: _____

What doesn't fit?

why? Be specific. _____

**What do you know about
Rapunzel?**

**What do you know
about the women
in *House on Mango Street*?**

What greater meaning is added to the story by this allusion?

Mango Street Hotspots

An Internet Hotlist about *The House on Mango Street*

created by Ayn Owensby
Oliver Middle School

[Introduction](#) | [Samples of American Art](#) | [Samples of Hispanic Art](#) | [General Latino Culture](#) | [Hispanic Women & Literature](#) | [Allusion in 'Smart Cookie'](#)

Introduction

So you're reading or have finished reading THE HOUSE ON MANGO STREET...

Did you find the ALLUSION in 'A Smart Cookie'? Esperanza's mom refers to an opera. If you know the story of the opera, you'll get a lot more meaning from the vignette.

Are you unfamiliar with Latino culture and want to understand more about it? Use the sites listed here to help you add personal meaning to the novel.

(American art sites are listed to give a basis for comparison with Hispanic art.)

- [A Las Mujeres links to info about famous Hispanic women](#) - Just like THE HOUSE ON MANGO STREET, this site is dedicated 'to the women.' Check out these famous Hispanic Women.

Allusion in 'Smart Cookie'

- [Madama Butterfly](#) - Look here for descriptions of characters, a synopsis of the plot synopsis, and other general information about the opera.

Madama Butterfly

- Composer: [Giacomo Puccini](#)
- Librettists: Giuseppe Giacosa & [Luigi Mica](#)
- Source: *Madame Butterfly*, drama by [David Belasco](#) based on story *Madame Butterfly* by [John Luther Long](#)
- First performance: Teatro alla Scala, Milan, 17 February 1904
- Synopses:
 - [Opera-L](#)
 - [Arizona Opera](#)
- [Libretto](#)
 - [Version 1 \(Milan 1904\)](#)
 - [Version 2 \(Brescia 1904\)](#)
 - [Version 3 \(American 1906\)](#) • [English translation](#)
 - [Version 4 \(Paris 1907\)](#) • [English translation](#)
 - [Standard Version](#)

Setting: Nagasaki; the present day {c. 1900}

Plot Summary Act I: Lt. Pinkerton marries Cio-Cio-San, a young geisha, in a ceremony she takes more seriously than he. She is denounced by her family for embracing his religion. Act II. Part 1 (*or Act II*): Cio-Cio-San refuses to believe that Pinkerton has abandoned her, and Sharpless cannot bring himself to tell her the truth. Act II. Part 2 (*or Act III*): Lt. and Mrs. Pinkerton return, prepared to adopt Cio-Cio-San's child; she kills herself.