

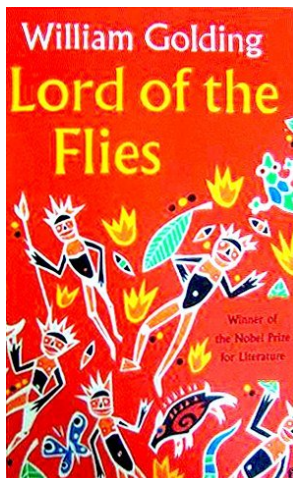


# Getting to the Core

English Language Arts

Grade 10

*Lord of the Flies Unit*





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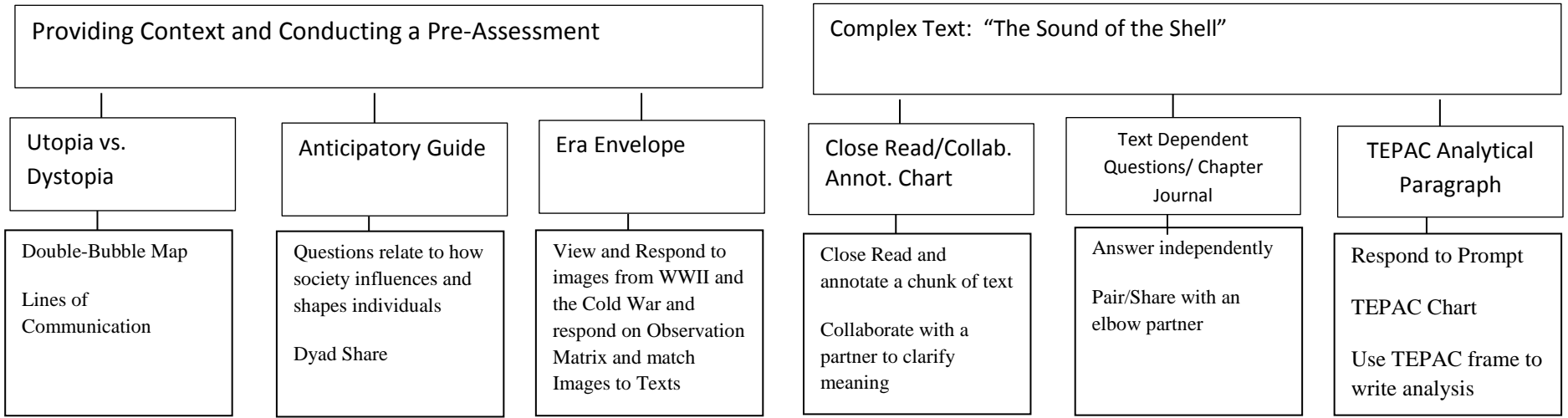
**Santa Ana Unified School District Common Core Unit Planner-Literacy**

<b>Unit Title:</b>	<i>Lord of the Flies</i>	
<b>Grade Level/Course:</b>	<b>ELA Grade 10</b>	<b>Time Frame: 4 to 6 weeks</b>
<b>Big Idea (Enduring Understandings):</b>	<b>Big Idea: Society influences and shapes individuals</b>	
<b>Performance Assessment</b>	There are two options for the summative assessment. The first option is to have students write to one of the two writing prompts provided in Resource 7.1. The second option is to have students, in groups of three, complete a digital project in which they will create a society that will enable survival on the island, while also protecting basic human rights (Resource 7.2). The Digital Survival Challenge is the best choice for allowing students to research data, and apply that data to the analysis of the novel while at the same time exhibiting twenty-first century learning skills through the use of technology for presentation purposes.	
<b>Essential Questions:</b>	How does a writer’s background influence his/her work? How does a time period influence an author’s work? How does a writer’s style affect his/her purpose? How does society influence and shape individuals?	

**Instructional Activities:** Activities/Tasks

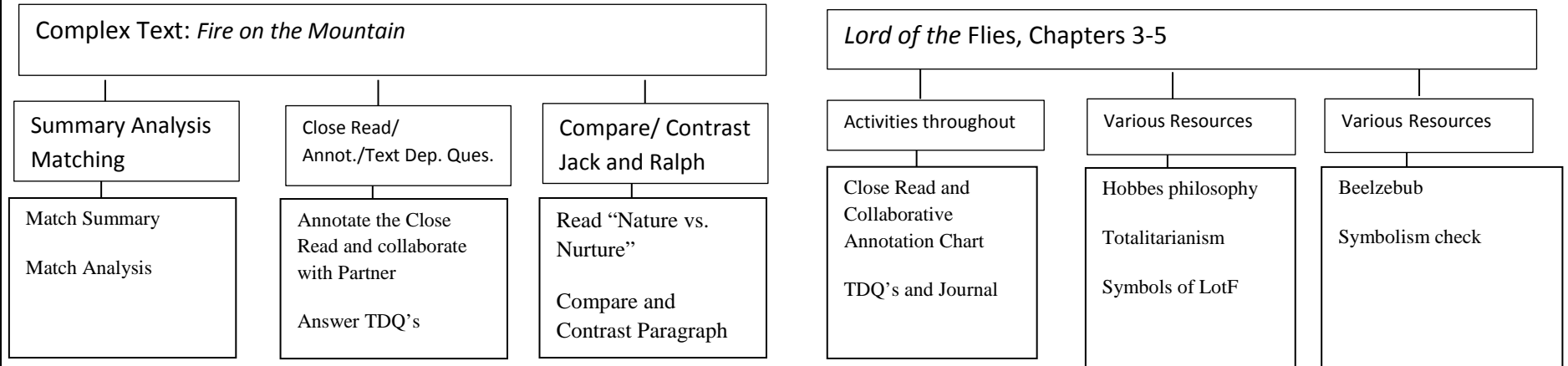
**Lesson 1: Preparing the Learner (2-3 days)**

**Lesson 2: Chapter 1 of *Lord of the Flies***

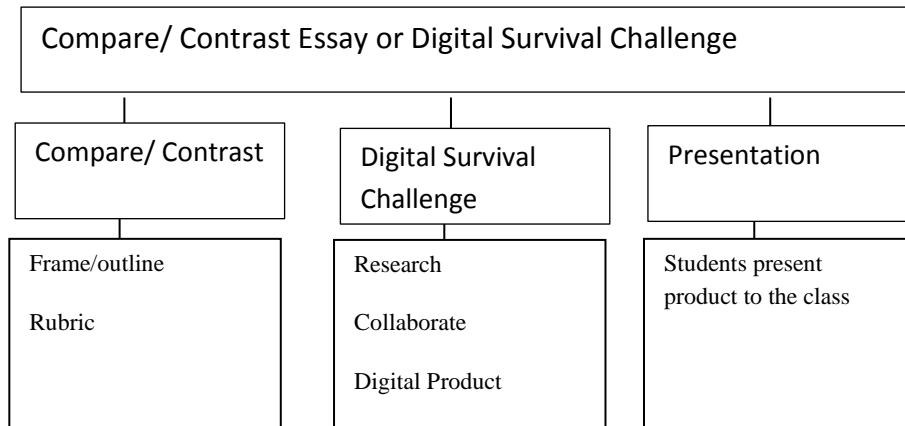


### Lesson 3: Ch. 2 of *Lord of the Flies*

### Resources for Chapters 3-5



### Lesson 5: Summative Assessment



<b>21<sup>st</sup> Century Skills:</b>	<p><b>Learning and Innovation:</b>  <input checked="" type="checkbox"/> Critical Thinking &amp; Problem Solving      <input checked="" type="checkbox"/> Communication &amp; Collaboration      <input checked="" type="checkbox"/> Creativity &amp; Innovation</p> <p><b>Information, Media and Technology:</b>  <input checked="" type="checkbox"/> Information Literacy      <input type="checkbox"/> Media Literacy      <input type="checkbox"/> Information, Communications &amp; Technology Literacy</p>	
<b>Essential Academic Language:</b>	<p><b>Tier II:</b>  influence, utopia, dystopia, civilization, savage(ry), Cold War, anticipatory, society, nuclear, political, modern, setting, futility, citizen, fulfilled, oppressed, creepers, Home Counties, half, matins, head boy, stockings, wizard, smashing, garter, wacco, Caps of maintenance Altos Trebles, Quota, ebullience, indignant, burden, triumphant</p>	<p><b>Tier III:</b>  Analyze, compare, contrast</p>
<p><b>What pre-assessment will be given?</b>  Students will be given an Anticipatory Guide that will gauge student perspectives on how society influences and shapes individuals.</p>		<p><b>How will pre-assessment guide instruction?</b>  The Anticipatory Guide helps teachers and students see what their perspectives are before the unit, so that they can see how those perspectives evolve and/or change over time.</p>
<p><b>End of Unit Performance Task:</b> The Digital Survival Challenge will ask students to take what they have learned about in the Lord of the Flies unit and apply it to creating their own society. This will challenge their thinking process, strengthen their collaboration skills, and will provide an inquiry-based learning experience. They will be asked to examine the criteria used to create a society, and may have to participate in a debate with their group members in order to come to a consensus, which will require them to provide a rationale based on facts, but will also ask the students to analyze the importance of each piece of information they present to their group members. Through the process of inquiry, students construct much of their understanding of the natural and human-designed worlds, which will enable them to continue the quest for knowledge throughout life.</p> <p>The Compare and contrast Essay will allow students to compare and contrast the two main characters and analyze the two different types of society that they represent.</p>		

Standards	Assessment of Standards (include formative and summative)	
<p><b>Common Core Learning Standards Taught and Assessed</b> (include one or more standards for one or more of the areas below. Please write out the complete text for the standard(s) you include.)</p>	<p><b>What assessment(s) will be utilized for this unit?</b> (Include the types of both formative assessments (F) that will be used throughout the unit to inform your instruction and the summative assessments (S) that will demonstrate student mastery of the standards.)</p>	<p><b>What does the assessment tell us?</b></p>
<p><b>Bundled Reading Literature Standard(s):</b> Reading Standards (ELA):</p> <p>RL.10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RL 10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>RL.10.3: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p> <p>RL.10.10: By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at</p>	<p>Review Questions Lesson 1 (F)</p> <p>Summary Analysis Matching Activity; Lesson 2(F)</p>	<p>This assessment checks students' ability to summarize information from a text, but also to analyze the information is interpreted. This assessments shows students ability to support their claims with textual evidence</p> <p>This assessment shows students' ability to analyze and interpret characters actions and support the analysis with textual details.</p> <p>This assessment shows students' ability to cite evidence and interpret the author's message.</p> <p>This assessment has students cite evidence for their interpretation of the events of the attack.</p> <p>This assessment shows students' ability to decipher the central idea of a text including how it emerges and is shaped and refined by specific details.</p>



<p>the high end of the grades 9–10 text complexity band independently and proficiently</p>		
<p><b>Bundled Reading Informational Text Standard(s):</b></p> <p>RI.10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>	<p>Nature vs. Nurture Say –Mean-Matter (F) Lesson 3</p>	<p>This assessment shows students’ ability to cite and evaluate evidence and apply the new knowledge to existing situations.</p>
<p><b>Common Core Learning Standards Taught and Assessed</b> (include one or more standards for one or more of the areas below. Please write out the complete text for the standard(s) you include.)</p>	<p><b>What assessment(s) will be utilized for this unit?</b> (Include the types of both formative assessments (F) that will be used throughout the unit to inform your instruction and the summative assessments (S) that will demonstrate student mastery of the standards.)</p>	<p><b>What does the assessment tell us?</b></p>
<p><b>Writing Standards (ELA):</b></p> <p>W.10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	<p>Lesson 4A: (F) TEPAC Analytical Paragraph Chart (Resource 2.5-2.6)</p> <p>Compare/ Contrast Essay/ Paragraph (F) (S) Lesson 3 and Summative</p>	<p>This assessment shows a students’ ability state a claim and support that claim with textual evidence.</p> <p>This assessment allows stud write an analytical paragraph using academic language from the TEPAC Analytical Writing Language Supports document (Resource 4.7)</p> <p>This essay/ paragraph allows students to analyze characters and show how thy both represent different forms of government/society. They will</p>

	Summative Assessment (S)	<p>use textual evidence to support their claims.</p> <p>This summative assessment is a review and synthesis of activities throughout the unit, which allows students to show growth over time in the analysis of the characters, themes and theme of the text. This activity also allows students to use 21<sup>st</sup> century learning skills to present their conclusions they have drawn and cite the appropriate documentation.</p>
<p><b>Speaking and Listening Standards (ELA):</b></p> <p>SL.10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	<p>Collaborative Annotation Chart (F) Lesson 1-5</p> <p>Observation Matrix (F) Lesson 1</p>	<p>This assessment engages students in collaborative one-on-one discussions and allows students to build their verbal academic vocabulary.</p> <p>This assessment allows students to listen and repeat what their partner has shared, using academic language to explain what courage is.</p> <p>This assessment allows students to work together in order to settle on a consensus in reaching an answer to the questions.</p>
<p><b>Language Standards (ELA):</b></p> <p>L.10 6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	TEPAC Analytical Paragraph with Writing Language Supports (F) Lesson 2	This assessment requires students to use general academic and domain specific words and use this language in sharing verbally with a partner.

<p><b>Resources/ Materials:</b></p>	<p><b>Literature Titles:</b></p> <ul style="list-style-type: none"> <li>• <i>Lord of the Flies</i></li> </ul> <p><b>Primary Sources:</b></p> <ul style="list-style-type: none"> <li>• “Nature vs. Nurture”</li> <li>• “Philosophies of Thomas Hobbes”</li> <li>• “Totalitarianism”</li> <li>• “Beelzebub”</li> <li>• “Killing Centers,” “William Golding Biography,” “McCarthyism,” “Bomb Shelters,” “Gas Masks,” “Cold War...”</li> </ul> <p><b>Media/Technology:</b></p> <ul style="list-style-type: none"> <li>• WWII Photos</li> </ul> <p><b>Other Materials:</b></p>	
<p><b>Interdisciplinary Connections:</b></p>	<p><b>Cite several interdisciplinary or cross-content connections made in this unit of study (i.e. math, social studies, art, etc.)</b> Students will be able to make connections to Social Sciences and Economics as they review the World War II and the Cold War. Connections may also be drawn to the History, and philosophy and the concept of the “fall of man.”</p>	
<p><b>Differentiated Instruction:</b></p>	<p><b>Based on desired student outcomes, what instructional variation will be used to address the needs of English Learners by language proficiency level?</b></p> <p>Sentence frames have been provided throughout lessons.</p>	<p><b>Based on desired student outcomes, what instructional variation will be used to address the needs of students with special needs, including gifted and talented?</b></p> <p><b>Special Needs:</b> <b>GATE:</b> It is recommended that GATE students be challenged to look the biblical allegory in depth and explore the fall of man, the garden of Eden, the “bestie” (Serpent), Beelzebub (Lord of the Flies), Christophony of Simon, etc.</p>

<b>Unit:</b> 8 LotF <b>Lesson #:</b> 1- Preparing the Learner	<b>Grade Level/Course:</b> ELA grade 10	<b>Duration:</b> 2-3 days <b>Date:</b>	
<b>Big Idea:</b> Society influences and shapes individuals.			
<b>Essential Questions:</b> How does society influence and shape individuals? How does a writer’s background influence an author’s work? How does a time period influence an author’s work?			
<b>Common Core and Content Standards</b>	<b>Content Standards:</b> RL.10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. RL.10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. RL.10.10: By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently W.10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. SL.10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.		
<b>Materials/ Resources/ Lesson Preparation</b>	Teacher PowerPoint Resource 1.1/1.1A – Quick write/Quick write with Sentence Frames Resource 1.2 “Utopia” Resource 1.3 “Dystopia: Definitions and Characteristics” Resource 1.4 –Anticipatory Guide Resource 1.5 –Era Envelop Observation Matrix Resource 1.5A- F -Images Resource 1.6A- F-Images		
<b>Objectives</b>	<b>Content:</b> Students will analyze how society is influenced by historical events and how this is reflected in an author’s work.	<b>Language:</b> Students will use academic language to discuss how society is influenced by historical events, and they will use textual evidence to support their claims.	
<b>Depth of Knowledge Level</b>	<input checked="" type="checkbox"/> <b>Level 1: Recall</b> <input checked="" type="checkbox"/> <b>Level 2: Skill/Concept</b> <input checked="" type="checkbox"/> <b>Level 3: Strategic Thinking</b> <input checked="" type="checkbox"/> <b>Level 4: Extended Thinking</b>		
<b>College and Career Ready Skills</b>	<input checked="" type="checkbox"/> <b>Demonstrating independence</b> <input checked="" type="checkbox"/> <b>Building strong content knowledge</b> <input type="checkbox"/> <b>Responding to varying demands of audience, task, purpose, and discipline</b> <input checked="" type="checkbox"/> <b>Valuing evidence</b> <input checked="" type="checkbox"/> <b>Comprehending as well as critiquing</b> <input type="checkbox"/> <b>Using technology and digital media strategically and capably</b> <input checked="" type="checkbox"/> <b>Coming to understand other perspectives and cultures</b>		

<b>Common Core Instructional Shifts</b>		<input checked="" type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b> <input checked="" type="checkbox"/> <b>Reading and writing grounded from text</b> <input checked="" type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b>	
<b>Academic Vocabulary (Tier II &amp; Tier III)</b>	<b>TEACHER PROVIDES SIMPLE EXPLANATION</b>	<b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b>	<b>WORDS WORTH KNOWING</b>
		influence, utopia, dystopia, civilization, savage(ry), Cold War, anticipatory	analyze, modern, setting, futility
	<b>STUDENTS FIGURE OUT THE MEANING</b>	society, nuclear, political	citizen, fulfilled, oppressed
<b>Pre-teaching Considerations</b>		Students will need to understand the concept of “influence”. If you think they may struggle with this, have them complete a circle map at the beginning of the lesson.	
<b>Lesson Delivery Comprehension</b>			
<b>Instructional Methods</b>		<b>Check method(s) used in the lesson:</b> <input checked="" type="checkbox"/> <b>Modeling</b> <input type="checkbox"/> <b>Guided Practice</b> <input checked="" type="checkbox"/> <b>Collaboration</b> <input checked="" type="checkbox"/> <b>Independent Practice</b> <input checked="" type="checkbox"/> <b>Guided Inquiry</b> <input type="checkbox"/> <b>Reflection</b>	
<b>Lesson Overview</b>		<u>Day 1</u> 1. Big Idea/Essential Questions/ (PowerPoint) 2. Think-Write-Pair-Share ( <b>Resource 1.1/1.1A</b> ) 3. Genre: Utopia/Dystopia ( <b>Resource 1.2/1.3</b> )	<u>Day 2</u> 4. Anticipatory Guide ( <b>Resource 1.4</b> ) 5. Era Envelope ( <b>Resource 1.5 A-F</b> ) 6. Era Envelope Texts ( <b>Resource 1.6A-F</b> )
<b>Preparing the Learner</b>		<b>Prior Knowledge, Context, and Motivation:</b>  <u>Day 1:</u> <b>1. Unit Introduction: Big Idea/Essential Questions</b> (PowerPoint slides 1-4) <ul style="list-style-type: none"> <li>Guide students through the first four slides, explaining the big idea and essential questions</li> </ul> <b>2. Think-Write-Pair-Share:</b> How students are influenced by modern society	
		<b>THINK-WRITE-PAIR-SHARE</b> <ul style="list-style-type: none"> <li><u>Think-Write:</u> Have students write a <b>Quick-write (Resource 1.1/1.1A)</b> answering the following question: <ul style="list-style-type: none"> <li><i>How do you think you have been influenced by modern American society? How has it shaped your values, beliefs, identity, etc...?</i> <ul style="list-style-type: none"> <li>Note to teacher: Encourage students to include specific details in their response. Also, tell them not to write about something too personal as they will be sharing their response with another person. (A frame for the Quick write is available for those who need it in <b>Resource 1.1A</b>)</li> </ul> </li> </ul> </li> </ul>	

- **Pair/Share:** Have students share their responses with their elbow partner. The elbow partner is responsible for listening quietly and then asking the sharing student at least two questions about his/her story. Have student volunteers share their story with the class.

### 3. Utopia vs. Dystopia

- Students will read “Utopia” (**Resources 1.2**) and “Dystopias: Definition and Characteristics” (**Resource 1.3**).
- With a partner, students will create a Double Bubble Map to compare and contrast a utopian and dystopian society.
- Students participate in Lines of Communication to share their ideas.
- Students may be referred to compare and contrast sentence frames.
  - Both \_\_\_\_\_ and \_\_\_\_\_ are similar because \_\_\_\_\_.
  - Despite having \_\_\_\_\_ in common, \_\_\_\_\_ is different than \_\_\_\_\_ because \_\_\_\_\_.
  - Although \_\_\_\_\_ is \_\_\_\_\_, a \_\_\_\_\_ is \_\_\_\_\_.
  - As opposed to \_\_\_\_\_, \_\_\_\_\_ \_\_\_\_\_.

#### Lines of Communication Protocol:

1. Form 2 rows facing each other.
2. Wait for a signal and greet your partner.
3. Partner A shares while Partner B listens. Then Partner B shares and Partner A listens.
4. Wait for signal. Thank your partner.
5. Partner A moves 1 person to the left.
6. Wait for signal. Repeat process.

## Day 2

### 3. Anticipatory Guide (Resource 1.4)

- Have students complete the Anticipatory Guide.
  - a. Students independently place a checkmark under the column that best represents their opinion for each statement.
  - b. In pairs, Student A reads statement #1 and then shares his/her opinion and reason while Student B listens (no discussion yet).
  - c. Then, Student B acknowledges Student A’s response and then shares his/her own opinion using the academic language structures below.

Academic Language for Agreeing	Academic Language for Disagreeing
<ul style="list-style-type: none"> <li>• I agree with the statement that...because...</li> <li>• I agree with my classmates/you that... Because...</li> <li>• I concur with...because...</li> </ul>	<ul style="list-style-type: none"> <li>• I respectfully disagree with my classmates/you. I believe that...because...</li> <li>• I disagree with the statement...because...</li> <li>• Although_____ makes a valid point, I still feel that...because...</li> </ul>

### 4. Era Envelope (Resources 1.5, 1.5A – 1.5F)

- In groups of four, students will analyze and discuss six images that represent society at the time. (*These groups will remain intact throughout the unit and work together to create the culminating project.*)
- Each student will write responses to the first two questions on the Observation Matrix.

	<ul style="list-style-type: none"> <li>• Teacher will provide excerpts of articles to the group.</li> <li>• Each group member will read an article out loud to the group. (There are two extra articles that the group will need to determine who will read out loud.)</li> <li>• Students will reach a consensus to determine which image matches the information in the excerpt.</li> <li>• Students will discuss and answer the last question on the Observation Matrix.</li> <li>• Teacher will project each image and have a class discussion based on group's response. Students may add additional information to their Observation Matrix.</li> </ul>	
<b>Interacting with the Text</b>	<p><b>6. Setting the Purpose</b></p> <ul style="list-style-type: none"> <li>• Explain to students that they will be reading the first half of chapter one in order to find: <ul style="list-style-type: none"> <li>○ What is the setting of the story?</li> <li>○ What has happened before their arrival? Why are they there?</li> <li>○ What is the initial conflict presented?</li> </ul> </li> <li>• Depending on the class, teacher will determine how the first chapter will be read. (i.e., whole class, small group, or independently)</li> <li>• Students should be prepared to give an oral summary of what they learned from the chapter in the next lesson.</li> </ul>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners:</b> Draw a <b>Circle Map</b> with “influence” in the middle if students need help with this concept.</p> <p><b>Accelerated Learners:</b> Instead of giving the dystopian and utopian articles to students, ask them to research the terms the night before, take notes and print out resources that they will use in group discussions the following day.</p>
		<p><b>Special Education:</b> Give students highlighters to use on the articles and model highlighting. Pull small groups of students to read the excerpts prior to having them work in groups.</p>
<b>Lesson Reflection</b>		
<b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b>		

**Think-Write: Pair-Share**

How do you think you have been influenced by modern American society? How has it shaped your values, beliefs, identity, etc...?


**Pair-Share**

1. Student A shares his/her story with Student B.
2. Student B asks at least two clarifying questions about Student A’s story.  
*Optional sentence frames:*  
*How did you feel when . . . ?*  
*Why did you . . . ?*  
*Why do you think the other person . . . ?*
3. Then Student B shares his/her story with Student A, and Student A asks clarifying questions of Student B.



## Lesson 1: Quickwrite Frame

Use the paragraph frame below to answer the following quickwrite question.

How do you think you have been influenced by modern American society? How has it shaped your values, beliefs, identity, etc...?

I believe I have been influence by American society in the following ways. First, I have been influence by \_\_\_\_\_.

This shaped the person I am because \_\_\_\_\_  
\_\_\_\_\_.

Secondly, I have been influenced by \_\_\_\_\_.

This shaped the person I am because \_\_\_\_\_  
\_\_\_\_\_.

Thirdly, I have been influenced by \_\_\_\_\_.

This shaped the person I am because \_\_\_\_\_  
\_\_\_\_\_.

## Utopia

### Definition of Utopia

The literary term utopia denotes an illusionary place that projects a perfect society to the reader. Here, the “perfect society” refers to ideal conditions achieved within the material world as opposed to the expected idealism of afterlife in Christianity or other religions. Further, the citizens presiding in such utopias are bearers of a perfect moral code, or at least every violator of the moral code is harshly punished. A utopian society is basically one where all the social evils have been cured.

An important distinction to be appreciated is that amongst the imaginary utopias and live heterotopias. However, the terms should not be treated as opposites of each other. They denote a midway experience referring to instances that are real as well as unreal. Most of the examples that Foucault provides of heterotopias include several utopian aspects. However, the relationship between these two notions has tended to be ignored in the interpretation of heterotopia.

### Description of Utopian Literature

A piece of writing that concerns itself with the description of a perfect society in the physical world as opposed to the perfection of afterlife is termed as Utopian literature. However, the original motives behind utopian novel were political, social and philosophical. Plato’s Republic, is usually considered the first example of the genre.

Some traces of utopian elements can be found in Arthurian literature in the idealization of King Arthur’s court at Camelot, but the trend followed by medieval poets involved romanticizing an imaginary past rather than using hypothetical utopias for the purposes of critiquing political institutions and suggesting alternatives. It was by the time of Sir Thomas More (in his book Utopia in 1516) that the notion of utopia was practically manifested, and his name for the imaginary kingdom then became the new name for referring to the genre.

The common characteristics of the genre include an elaborate description of the geographic structures of the imaginary landscape by the native guides that familiarize the narrator to the ways through the region. He is an outsider to the utopian society, and harbors extensive skepticism regarding modern political, social, economic, or ethical problems. One of the common misunderstandings is that utopian models serve to project a better way of life. To the contrary, the reason behind such literature is to help the reader envision the problems, paradoxes, or faults entrenched within the existing political framework.

### Examples of Utopia

- Andreae’s Christianopolis
- Campanella’s City of the Sun, Bacon’s New Atlantis,
- Samuel Gott’s New Jerusalem, Winstanley’s The Law of Freedom in a Platform
- Edward Bellamy’s Looking Backward
- William Morris’s News from Nowhere

- Theodor Hertzka's Freeland
- H. G. Wells's A Modern Utopia

The examples quoted above portray various scenarios of utopia.

## **Functions of Utopia**

Over the time, the vision encapsulating the notion of utopia has suffered radical transformations. The events of war, church reform, revolution and economic changes have contributed towards the construction of a new type of utopia.

The term utopia formulated new shapes and new prefixes and each type having its own function and its own use. They are generally employed as a means of constructing an organized society in the reader's mind. The writer makes use of the tool so as to highlight the discrepancies prevalent within an existing political and legal framework. A utopian society is framed in a manner which presents to the reader an ideal sociopolitical culture. The writer is basically presenting his audience with a standard example of a socially and morally fit society through the use of utopia so as to make them realize the various deficiencies of their existing societal framework. It is used as a tool for exposing the flaws prevalent within an existing political structure. Further, the tool has been widely employed in writings where the writers have intended to make an impact on the conscience of the reader. The writer uses utopia in order to portray a scenic picture in the eyes of the reader, in an attempt to make him fully appreciate the various diverging factors contributing towards the failings of the existing society. It basically deals with constructing a standard sociopolitical society in the reader's mind in order criticize the prevalent legal norms.

<http://literarydevices.net/utopia/>

Retrieved on 3/11/2014

# Dystopias: Definition and Characteristics

**Utopia:** A place, state, or condition that is ideally perfect in respect of politics, laws, customs, and conditions.

**Dystopia:** A futuristic, imagined universe in which oppressive societal control and the illusion of a perfect society are maintained through corporate, bureaucratic, technological, moral, or totalitarian control. Dystopias, through an exaggerated worst-case scenario, make a criticism about a current trend, societal norm, or political system.

## Characteristics of a Dystopian Society

- Propaganda is used to control the citizens of society.
- Information, independent thought, and freedom are restricted.
- A figurehead or concept is worshipped by the citizens of the society.
- Citizens are perceived to be under constant surveillance.
- Citizens have a fear of the outside world.
- Citizens live in a dehumanized state.
- The natural world is banished and distrusted.
- Citizens conform to uniform expectations. Individuality and dissent are bad.
- The society is an illusion of a perfect utopian world.

## Types of Dystopian Controls

Most dystopian works present a world in which oppressive societal control and the illusion of a perfect society are maintained through one or more of the following types of controls:

- Corporate control: One or more large corporations control society through products, advertising, and/or the media. Examples include *Minority Report* and *Running Man*.
- Bureaucratic control: Society is controlled by a mindless bureaucracy through a tangle of red tape, relentless regulations, and incompetent government officials. Examples in film include *Brazil*.
- Technological control: Society is controlled by technology—through computers, robots, and/or scientific means. Examples include *The Matrix*, *The Terminator*, and *I, Robot*.
- Philosophical/religious control: Society is controlled by philosophical or religious ideology often enforced through a dictatorship or theocratic government.

## The Dystopian Protagonist

- often feels trapped and is struggling to escape.
- questions the existing social and political systems.
- believes or feels that something is terribly wrong with the society in which he or she lives.
- helps the audience recognize the negative aspects of the dystopian world through his or her perspective.

Lord of the Flies Anticipatory Guide

Statement	Agree	Disagree	Explanation	After Reading Novel	
				Agree	Disagree
1. Groups should only have one leader.					
2. Everyone in a group should get an equal vote in decision-making.					
3. Children are capable of taking care of themselves without adult supervision.					
4. Superstitions should be believed in and followed.					
5. If a leader orders you to hurt someone, you should do it.					
6. Food is more important than shelter.					

Academic Language for Agreeing

- I agree with the statement that ... because ...
- I agree with my classmate/you that ... because ...
- I concur with ... because ...

Academic Language for Disagreeing

- I respectfully disagree with my classmate/you. I believe that ... because...
- I disagree with the statement ... because....
- Although \_\_\_\_\_ makes a valid point, I still feel that ... because ...

**Era Envelope-Observation Matrix**

	What observations can you make about this image?	What message is being conveyed through this image?	What new information have you gained about society during this time period by reading the excerpt?
Image 1			
Image 2			
Image 3			
Image 4			
Image 5			
Image 6			

Image 1-



<http://hullandastridingatwar.co.uk/index.php/education/gasmask>

Retrieved on 3.11.2014

Image 2-

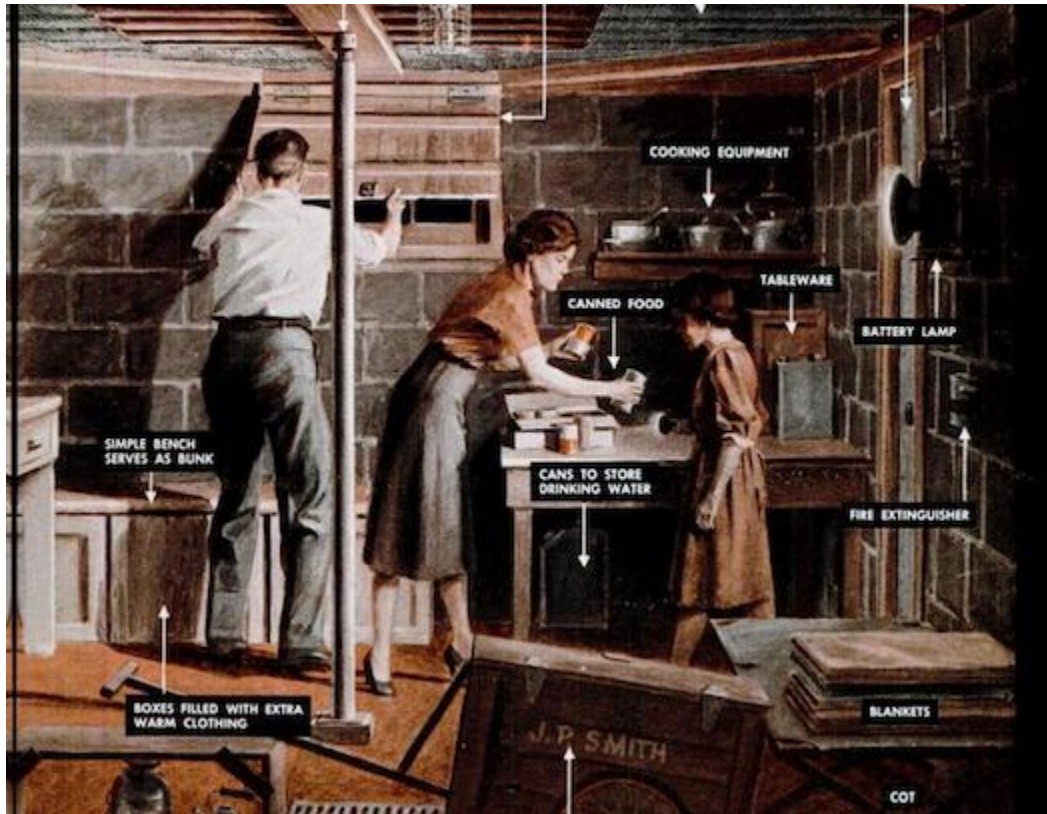


[http://socioecohistory.files.wordpress.com/2012/05/mutually\\_assured\\_destruction\\_mad.jpg](http://socioecohistory.files.wordpress.com/2012/05/mutually_assured_destruction_mad.jpg)

Retrieved on 3.11.2014



Image 3



<http://www.popsci.com/science/gallery/2013-02/7-creepiest-fallout-shelters-cold-war/?image=1>

3/11/2014

Image 4

**AMERICANS . . . . .**  
**DON'T PATRONIZE REDS!!!!**

—•—

**YOU CAN DRIVE THE REDS OUT OF TELEVISION, RADIO AND HOLLYWOOD . . . . .**  
**THIS TRACT WILL TELL YOU HOW.**

**WHY WE MUST DRIVE THEM OUT:**

1) The REDS have made our Screen, Radio and TV Moscow's most effective Fifth Column in America . . .  
2) The REDS of Hollywood and Broadway have always been the chief financial support of Communist propaganda in America . . . 3) OUR OWN FILMS, made by RED Producers, Directors, Writers and STARS, are being used by Moscow in ASIA, Africa, the Balkans and throughout Europe to create hatred of America . . . 4) RIGHT NOW films are being made to craftily glorify MARXISM, UNESCO and ONE-WORLDISM . . . and via your TV Set they are being piped into your Living Room—and are poisoning the minds of your children under your very eyes !!!

So REMEMBER — If you patronize a Film made by RED Producers, Writers, Stars and STUDIOS you are aiding and abetting COMMUNISM . . . every time you permit REDS to come into your Living Room VIA YOUR TV SET you are helping MOSCOW and the INTERNATIONALISTS to destroy America !!!

[http://en.wikipedia.org/wiki/File:Anticommunist\\_Literature\\_1950s.png](http://en.wikipedia.org/wiki/File:Anticommunist_Literature_1950s.png)

Retrieved on 3.14.2014

Image 5



Image 6



# Killing Centers: An Overview

The Nazis established [killing centers](#) for efficient mass murder. Unlike concentration camps, which served primarily as detention and labor centers, killing centers (also referred to as "extermination camps" or "death camps") were almost exclusively "death factories." German SS and police murdered nearly 2,700,000 Jews in the killing centers either by asphyxiation with [poison gas](#) or by shooting.

## CHELMNO, BELZEC, SOBIBOR, AND TREBLINKA

The first killing center was [Chelmno](#), which opened in the Warthegau (part of Poland annexed to Germany) in December 1941. Mostly Jews, but also [Roma](#) (Gypsies), were gassed in mobile gas vans there. In 1942, in the Generalgouvernement (a territory in the interior of occupied Poland), the Nazis opened the [Belzec](#), [Sobibor](#), and [Treblinka](#) killing centers (known collectively as the [Operation Reinhard](#) camps) to systematically murder the Jews of Poland. In the Operation Reinhard killing centers, the SS and their auxiliaries killed approximately 1,526,500 Jews between March 1942 and November 1943.

## AUSCHWITZ-BIRKENAU

Almost all of the deportees who arrived at the camps were sent immediately to death in the gas chambers (with the exception of very small numbers chosen for special work teams known as Sonderkommandos). The largest killing center was [Auschwitz-Birkenau](#), which by spring 1943 had four gas chambers (using Zyklon B poison gas) in operation. At the height of the deportations, up to 6,000 Jews were gassed each day at Auschwitz-Birkenau in Poland. Over a million Jews and tens of thousands of Roma, [Poles](#), and [Soviet prisoners of war](#) were killed there by November 1944.

## MAJDANEK

Though many scholars have traditionally counted the [Majdanek](#) camp as a sixth killing center, recent research had shed more light on the functions and operations at Lublin/Majdanek. Within the framework of Operation Reinhard, Majdanek primarily served to concentrate Jews whom the Germans spared temporarily for forced labor. It occasionally functioned as a killing site to murder victims who could not be killed at the Operation Reinhard killing centers: Belzec, Sobibor, and Treblinka II. It also contained a storage depot for property and valuables taken from the Jewish victims at the killing centers.

The SS considered the killing centers top secret. To obliterate all traces of gassing operations, special prisoner units (the Sonderkommandos) were forced to remove corpses from the gas chambers and cremate them. The grounds of some killing centers were landscaped or camouflaged to disguise the murder of millions.

<http://www.ushmm.org/wlc/en/article.php?ModuleId=10005145>

Retrieved on 3.21.14

# William Golding Biography

"Sir William Golding." 2013. *The Biography Channel website*. Nov 20, 2013 <http://www.biography.com/people/william-golding-9314523>.

## EARLY LIFE

William Golding was born on September 19, 1911, in Saint Columb Minor, Cornwall, England. He was raised in a 14th-century house next door to a graveyard. His mother, Mildred, was an active suffragette who fought for women's right to vote. His father, Alex, worked as a schoolmaster.

William received his early education at the school his father ran, Marlborough Grammar School. When William was just 12 years old, he attempted, unsuccessfully, to write a novel. A frustrated child, he found an outlet in bullying his peers. Later in life, William would describe his childhood self as a brat, even going so far as to say, "I enjoyed hurting people."

After primary school, William went on to attend Brasenose College at Oxford University. His father hoped he would become a scientist, but William opted to study English literature instead. In 1934, a year before he graduated, William published his first work, a book of poetry aptly entitled *Poems*. The collection was largely overlooked by critics.

## TEACHING

After college, Golding worked in settlement houses and the theater for a time. Eventually, he decided to follow in his father's footsteps. In 1935 Golding took a position teaching English and philosophy at Bishop Wordsworth's School in Salisbury. Golding's experience teaching unruly young boys would later serve as inspiration for his novel *Lord of the Flies*.

Although passionate about teaching from day one, in 1940 Golding temporarily abandoned the profession to join the Royal Navy and fight in World War II.

## ROYAL NAVY

Golding spent the better part of the next six years on a boat, except for a seven-month stint in New York, where he assisted Lord Cherwell at the Naval Research Establishment. While in the Royal Navy, Golding developed a lifelong romance with sailing and the sea.

During World War II, he fought battleships at the sinking of the Bismarck, and also fended off submarines and planes. Lieutenant Golding was even placed in command of a rocket-launching craft.

Of his World War II experiences, Golding has said, "I began to see what people were capable of

doing. Anyone who moved through those years without understanding that man produces evil as a bee produces honey, must have been blind or wrong in the head.” Like his teaching experience, Golding’s participation in the war would prove to be fruitful material for his fiction.

In 1945, after World War II had ended, Golding went back to teaching and writing.

## **LORD OF THE FLIES**

In 1954, after 21 rejections, Golding published his first and most acclaimed novel, *Lord of the Flies*.

The novel told the gripping story of a group of adolescent boys stranded on a deserted island after a plane wreck. *Lord of the Flies* explored the savage side of human nature as the boys, let loose from the constraints of society, brutally turned against one another in the face of an imagined enemy. Riddled with symbolism, the book set the tone for Golding’s future work, in which he continued to examine man’s internal struggle between good and evil. Since its publication, the novel has been widely regarded as a classic, worthy of in-depth analysis and discussion in classrooms around the world.

In 1963, the year after Golding retired from teaching, Peter Brook made a film adaptation of the critically acclaimed novel. Two decades later, at the age of 73, Golding was awarded the 1983 Nobel Prize for Literature. In 1988 he was knighted by England’s Queen Elizabeth II.

In 1990 a new film version of the *Lord of the Flies* was released, bringing the book to the attention of a new generation of readers.

**McCarthyism** is the practice of making accusations of disloyalty, subversion, or treason without proper regard for evidence. It also means "the practice of making unfair allegations or using unfair investigative techniques, especially in order to restrict dissent or political criticism."<sup>[1]</sup> The term has its origins in the period in the United States known as the **Second Red Scare**, lasting roughly from 1950 to 1956 and characterized by heightened [political repression](#) against [communists](#), as well as a [fear campaign](#) spreading paranoia of their influence on American institutions and [espionage](#) by [Soviet](#) agents. Originally coined to criticize the [anti-communist](#) pursuits of [Republican U.S. Senator Joseph McCarthy](#) of [Wisconsin](#), "McCarthyism" soon took on a broader meaning, describing the excesses of similar efforts. The term is also now used more generally to describe reckless, unsubstantiated accusations, as well as [demagogic](#) attacks on the character or patriotism of political adversaries.

During the McCarthy era, thousands of Americans were accused of being communists or communist sympathizers and became the subject of aggressive investigations and questioning before government or private-industry panels, committees and agencies. The primary targets of such suspicions were government employees, those in the entertainment industry, educators and [union](#) activists. Suspicions were often given credence despite inconclusive or questionable evidence, and the level of threat posed by a person's real or supposed leftist associations or beliefs was often greatly exaggerated. Many people suffered loss of employment and/or destruction of their careers; some even suffered imprisonment. Most of these punishments came about through trial verdicts later overturned,<sup>[2]</sup> laws that would be declared unconstitutional,<sup>[3]</sup> dismissals for reasons later declared illegal<sup>[4]</sup> or [actionable](#),<sup>[5]</sup> or extra-legal procedures that would come into general disrepute.

The most famous examples of McCarthyism include the speeches, investigations, and hearings of Senator McCarthy himself; the [Hollywood blacklist](#), associated with hearings conducted by the [House Un-American Activities Committee](#) (HUAC); and the various anti-communist activities of the [Federal Bureau of Investigation](#) (FBI) under Director [J. Edgar Hoover](#). McCarthyism was a widespread social and cultural phenomenon that affected all levels of society and was the source of a great deal of debate and conflict in the United States.

Some conservatives regard the term as inappropriate and deprecate what they say are myths created about McCarthy.<sup>[6][7][8][9]</sup>

<http://en.wikipedia.org/wiki/McCarthyism>

Retrieved on 3.11.2014



# Cold War: A Brief History

## Nuclear Deterrence

For a time after World War II, America held the upper hand with regards to nuclear superiority. It used this threat of "massive retaliation" as a means to deter Soviet aggression. By the late 1950s, the Soviet Union had built up a convincing nuclear arsenal that could be delivered on the territory of the United States and Western Europe.

By the mid-1960s, unilateral deterrence gave way to "mutual deterrence," a situation of strategic stalemate. The superpowers would refrain from attacking each other because of the certainty of mutual assured destruction, better known as MAD. This theory is still a major part of the defense policies of the United States and Russia.

Both superpowers recognized that the first requirement of an effective deterrent was that it should survive or "ride out" a surprise "counterforce" targeted attack without being decimated--a task made difficult by the ever increasing numbers of accurate delivery systems, "penetration aids," and multiple warheads.

This led to the foundation of the nuclear triad, or use of three different types of delivery systems (bombers, missiles, and submarines) to assure that a second-strike capability existed able to cause massive destruction to the attacking nation.

Both the Strategic Arms Limitation Treaty (SALT) and Strategic Arms Reduction Treaty (START) treaties all reflected attempts by the superpowers to manage strategic nuclear developments in such a way as to stabilize mutual deterrence. Ballistic missile defenses were outlawed; "first strike" weapons were decommissioned; civil defense was discouraged. However, neither the U.S. nor the Soviet Union was comfortable basing their country's defense on deterrence.

The U.S. has explored various Nuclear Use Theories (NUTs) such as "counterforce", "countervailing" or "flexible response." However, the status quo of MAD remains. Current arms control efforts are aimed at finding a minimum level of mutual assured destruction.

<http://www.atomicarchive.com/History/coldwar/page15.shtml>

Retrieved 3/11/2014

### Bomb Shelters

Popular Science archives

"You cannot escape an atomic bomb, but there is something practical and patriotic you can do to prepare for atomic attack. A millionaire could not construct a complete A-bomb-proof shelter, but the average house-holder can make a worthwhile refuge room in the average basement. By building your family foxhole, you will also be building the state of mind that can resist the pressures of aggression as well as the shocks of actual atomic war." Read the rest of the story in the [March 1951 issue](#) of *Popular Science*.

<http://www.popsci.com/science/gallery/2013-02/7-creepiest-fallout-shelters-cold-war/?image=1>

3/11/2014

## Gas Masks

Gas masks were issued to all British civilians at the start of [World War Two](#). There was a very real fear in Britain that [Nazi German](#) bombers would drop poison gas bombs. Therefore, all civilians were issued with gas masks. The bombing of [Guernica](#) in the [Spanish Civil War](#) had shown what could happen when bombers got through. The government had planned for tens of thousands of deaths in London alone. An advisor to the government - Liddell Hart - told the government to expect 250,000 deaths in the first week of the war alone.

At the start of the war some citizens had not been issued with a gas mask. In a government document "[If war should come](#)" (issued to people in July [1939](#)), the explanation for this was that district leaders might have decided to keep gas masks in storage until they decided that an emergency situation had developed. However, the public was told to tell their local Air Raid Warden if they had not been issued with a gas mask and neighbours had. It was the responsibility of air raid wardens to ensure that everybody had been issued with a gas mask.

Babies had special gas masks made for them which would only be issued if an emergency situation arose - see above photo. Children were issued with what became known as "Mickey Mouse" gas masks - the nickname was an attempt by the government to make the gas masks seem less scary.

### A child's gas mask

The Ministry of Home Safety issued advice on how to put on a gas mask :

Hold your breath

Hold mask in front of face with thumbs inside straps

Thrust chin well forward into mask, pull straps over head as far as they will go

Run finger round face piece taking care head straps are not twisted.

If out of doors people were advised to turn up their jacket collar to stop gas drifting down their necks and to put on gloves or put hands in pockets to stop open skin being hit b gas.

After the [Blitz](#) had ended, carrying around a gas mask became less and less important in the mind of the public.

<b>Unit:</b> 8 LotF <b>Lesson #:</b> 2	<b>Grade Level/Course:</b> ELA grade 10	<b>Duration:</b> 1 day <b>Date:</b>
<b>Big Idea:</b> Society influences and shapes individuals.		
<b>Essential Questions:</b> How does society influence and shape individuals? How does a writer's background influence an author's work? How does a time period influence an author's work?		
<b>Common Core and Content Standards</b>	<b>Content Standards:</b> RL.10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. RL 10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. RL.10.10: By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently W.10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. SL.10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	
<b>Materials/ Resources/ Lesson Preparation</b>	Resource 2.1 Close Read Passage/Collaborative Annotation Symbols Resource 2.2 Collaborative Annotation Chart Resource 2.3 Text-Dependent Question Resource 2.4 Character Analysis Journal/Exit Slip Resource 2.5 TEPAC Analytical Paragraph Chart Resource 2.5A TEPAC Analytical Writing Language Supports Resource 2.5B Deconstruction of an Analytical Paragraph Resource 2.6 Analytical Paragraph Rubric	
<b>Objectives</b>	<b>Content:</b> Students will work collaboratively to analyze Ch.1 of Lord of the Flies and complete their analysis by writing an analytical paragraph that states a claim and supports the claim with textual evidence.	<b>Language:</b> Students will use the sample language supports, including signal words and phrases from the TEPAC Analytical Writing Language Supports resource to incorporate academic language into their chapter analysis.
<b>Depth of Knowledge Level</b>	<input checked="" type="checkbox"/> <b>Level 1: Recall</b> <input checked="" type="checkbox"/> <b>Level 2: Skill/Concept</b> <input checked="" type="checkbox"/> <b>Level 3: Strategic Thinking</b> <input checked="" type="checkbox"/> <b>Level 4: Extended Thinking</b>	
<b>College and Career Ready Skills</b>	<input checked="" type="checkbox"/> <b>Demonstrating independence</b> <input checked="" type="checkbox"/> <b>Building strong content knowledge</b> <input type="checkbox"/> <b>Responding to varying demands of audience, task, purpose, and discipline</b> <input checked="" type="checkbox"/> <b>Valuing evidence</b> <input checked="" type="checkbox"/> <b>Comprehending as well as critiquing</b> <input type="checkbox"/> <b>Using technology and digital media strategically and capably</b> <input checked="" type="checkbox"/> <b>Coming to understand other perspectives and cultures</b>	

<b>Common Core Instructional Shifts</b>		<input checked="" type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b> <input checked="" type="checkbox"/> <b>Reading and writing grounded from text</b> <input checked="" type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b>	
<b>Academic Vocabulary (Tier II &amp; Tier III)</b>	<b>TEACHER PROVIDES SIMPLE EXPLANATION</b>	<b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b>	<b>WORDS WORTH KNOWING</b>
	<b>STUDENTS FIGURE OUT THE MEANING</b>	creepers Home Counties half matins stockings head boy	wizard smashing  garter wacco
<b>Pre-teaching Considerations</b>		Students should have read the first half of chapter one up to the point where the Close Read begins (about page 15).	
<b>Lesson Delivery Comprehension</b>			
<b>Instructional Methods</b>	<b>Check method(s) used in the lesson:</b> <input checked="" type="checkbox"/> <b>Modeling</b> <input type="checkbox"/> <b>Guided Practice</b> <input checked="" type="checkbox"/> <b>Collaboration</b> <input checked="" type="checkbox"/> <b>Independent Practice</b> <input checked="" type="checkbox"/> <b>Guided Inquiry</b> <input type="checkbox"/> <b>Reflection</b>		
<b>Lesson Overview</b>	<u><b>Day 1</b></u> 1. <b>Focus Questions</b> 2. <b>Close Read/Collaborative Annotation</b> 3. <b>Text-Dependent Questions</b> 4. <b>Chapter Journal</b> 5. <b>TEPAC Analytical Paragraph</b>		
<b>Preparing the Learner</b>	<b>Prior Knowledge, Context, and Motivation:</b> 1. <b>Review questions:</b> Have a class discussion based on the focus questions from the previous day: a. What is the setting of the story? b. What has happened before their arrival? Why are they there? c. What is the initial conflict presented?		

**Interacting with the Text**

2. Present students with the Text-Dependent question (**Resource 2.3**): Discuss at least three ways the boys try to bring the rules from civilized society to the island.
3. Have students engage in a Close Read using the Collaborative Annotation Chart
  - a. 1<sup>st</sup> read: Students do an unencumbered read of the passage (Resource 2.1).
  - b. 2<sup>nd</sup> read: Students re-read and annotate the text using at least two of the annotation symbols.
  - c. Students will then fill out the Collaborative Annotation Chart (Resource 2.2) and have a discussion with their partner.

**Collaborative Annotation Chart Protocol:**

Partner A: Write your annotation and comment in the chart.

Partner B: Listen and comment on your partner’s annotation.

Partner A: Record your partner’s comment/question/response. Then switch roles.

4. Students will continue reading the remainder of Chapter 1, then answer the text-dependent question (3 ways the boys try to bring in rules) and fill out the “Character Analysis” journal (**Resource 2.4**)

Grade 10 ELA- Lord of the Flies      Lesson 2      Resource 2.3- Text Dependent Questions

**THINKING ABOUT THE BIG IDEA:** Society Influences and shapes individuals

1. Text Dependent Question: Discuss at least three ways the boys try to bring the rules from civilized society to the new island.  
#1 \_\_\_\_\_  
\_\_\_\_\_  
#2 \_\_\_\_\_  
\_\_\_\_\_  
#3 \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. **WHY** do you think the boys try to bring civilized society to the island?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Extending Understanding**

5. Exit Slip: Why do you think the boys try to bring civilized society to the island? (**Resource 2.4**)
6. Have students use the necessary TEPAC-Analytical Paragraph **Resources 2.5-2.5B** in order to complete this assignment using appropriate textual evidence to support their claims.
7. Additionally, the Analytical Paragraph Rubric (Resource 2.6) has

**Differentiated Instruction:**

**English Learners/Students with Special Needs:**

Students should be given full access to the resources for writing 2.5-2.5B and be encouraged to work together in order to answer the text-Dependent Questions and plan for the writing of the analytical paragraph

**Accelerated Learners:**

In order to look deeper into the author’s craft and intended meaning of the novel, have students research the “fall of man” and make comparisons to Ch. 1 and the Garden of Eden from Genesis 1-6 of the Bible.

	been provided to give students guidelines and a checklist for what is expected of them.	
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<b>Lesson Reflection</b>		
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<b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b>	
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## Chapter 1

**Close Read:** Read the following selection below. Choose **three** of the five symbols from the Close Read Symbol chart below to do a close read of the text. (This means that you will underline the part you want to put a symbol next to, and put the symbol in the margin next to what you underlined.)

**Close Read Symbol Chart:**

Symbol	Comments/Question/Response	Sample Language Support
?	<ul style="list-style-type: none"> <li>○ Questions I have</li> <li>○ Confusing parts for me</li> </ul>	<ul style="list-style-type: none"> <li>● My question about this part is:</li> <li>● I'm confused about this part because...</li> </ul>
+	<ul style="list-style-type: none"> <li>○ Ideas/statements I agree with</li> </ul>	<ul style="list-style-type: none"> <li>● I agree with this character because...</li> </ul>
-	<ul style="list-style-type: none"> <li>○ Ideas/statements I disagree with</li> </ul>	<ul style="list-style-type: none"> <li>● I disagree with this character because ...</li> </ul>
*	<ul style="list-style-type: none"> <li>○ Significant ideas</li> </ul>	<ul style="list-style-type: none"> <li>● I think this part is significant because ...</li> </ul>
!	<ul style="list-style-type: none"> <li>○ Shocking statements or parts</li> <li>○ Emotional parts</li> </ul>	<ul style="list-style-type: none"> <li>● I was shocked to read that ... (further explanation)</li> <li>● The part about ____ made me feel ...</li> </ul>
O	<ul style="list-style-type: none"> <li>○ Ideas/sections you connect with</li> <li>○ What this reminds you of</li> </ul>	<ul style="list-style-type: none"> <li>● This section reminded me of...</li> <li>● This experience connects with my own experience in that...</li> </ul>

“Let’s have a vote.”

“Yes!”

“Vote for chief.”

“Let’s vote.”

This toy of voting was almost as pleasing as the conch. Jack started to protest but the clamor changed from the general wish for a chief to an election by acclaim of Ralph himself. None of the boys could have found good reason for this; what intelligence had been shown was traceable to Piggy, while the most obvious leader was Jack. But there was a stillness about Ralph as he sat that marked him out; there was his size, and attractive appearance; and most obscurely yet most powerfully, there was the conch...

“Him with the shell.”

“Ralph! Ralph!”

“Let him be chief with the trumpet-thing.”

Ralph raised a hand for silence.

“All right. Who wants Jack for chief?”

With dreary obedience the choir raised their hands.

“Who wants me?”

Every hand outside the choir except Piggy’s was raised immediately. Then Piggy, too, raised his hand grudgingly into the air.

Ralph counted.

“I’m chief then.”

The circle of boys broke into applause. Even the choir applauded; and the freckles on Jack’s face disappeared under a blush of mortification. He started up, then changed his mind and sat down again while the air rang. Ralph looked at him, eager to offer something.

“The choir belongs to you, of course.”

“They could be the army—”

“Or hunters—”

“They could be—”

The suffusion drained away from Jack’s face. Ralph waved again for silence.

“Jack’s in charge of the choir. They can be—what do you want them to be?”

“Hunters.”

Jack and Ralph smiled at each other with shy liking. The rest began to talk eagerly.



### Collaborative Annotation Chart Response Sheet

<b>Symbol/ Section</b>	<b>Comment/Question/Response</b>	<b>Partner's Comment/Question/Response</b>

**THINKING ABOUT THE BIG IDEA: Society Influences and shapes individuals**

1. Text Dependent Question: Discuss at least three ways the boys try to bring the rules from civilized society to the new island.

#1

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#2

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#3

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2. **WHY** do you think the boys try to bring civilized society to the island?

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**CHAPTER JOURNAL**

This chart will assist you in the final assessment, which will be an essay or a project in which you compare/contrast the development of these two important characters.

	<b>Develop</b> What new information do we learn in this chapter about him?	<b>Interact</b> How does he interact with others?	<b>Advance the Plot</b> What problems does he cause that now need to be solved?
<b>Jack</b>			

How do Jack's actions symbolize civilized society or savagery?

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## TEPAC Analytical Paragraph Chart

Teacher-Posed Question/Prompt: \_\_\_\_\_

Student Response (Topic sentence/claim): \_\_\_\_\_

<b>Evidence</b>	<b>Paraphrase Evidence</b>	<b>Analysis of Evidence</b>	<b>Concluding Statement</b>
Rewrite with Academic Language:	Rewrite with Academic Language:	Rewrite with Academic Language:	Rewrite with Academic Language:

## TEPAC Analytical Writing Language Supports

### SAMPLE LANGUAGE FRAMES AND SIGNAL WORDS/PHRASES

<p><u>Language Frames for Citing Evidence</u> – <i>“What evidence do you have to support your topic sentence/claim?”</i></p> <ul style="list-style-type: none"> <li>• For example, on page ___ (or in lines ___), ___ says, “...”</li> <li>• As an illustration, in the text on page ___ (or in lines ___), it reads, “...”</li> <li>• For instance, in the text it states, “...”</li> <li>• To illustrate this idea/theme, the author describes...</li> <li>• The description on page ___ (or ...)</li> <li>• The author sites evidence that illustrates...</li> </ul>	<p><u>Language Frames for Paraphrasing Information</u> – <i>“How can you paraphrase the evidence?”</i></p> <ul style="list-style-type: none"> <li>• In other words, ___ is ...</li> <li>• In this quote, ___ compares/ describes/ refers to...</li> <li>• At this point in the story/poem, ___ is ...</li> <li>• That is to say, ___ feels/thinks/ believes ...</li> <li>• In the literal sense/ Literally speaking, ...</li> <li>• To sum up/ In summary, ...</li> <li>• According to ___, ...</li> <li>• Basically, ___ is saying ...</li> </ul>	<p><u>Language Frames for Analyzing Information</u> – <i>“What is the significance of the evidence?”</i></p> <ul style="list-style-type: none"> <li>• From this, (I/we) can infer that ...</li> <li>• I interpret this to mean ...</li> <li>• The author (This) suggests/ conveys/ intimates/ implies/ illustrates ...</li> <li>• ___ refers to / represents ...</li> <li>• Possibly/ Maybe the character/speaker is ...</li> <li>• ... may suggest (is suggesting) that ...</li> <li>• It seems to me that ...</li> <li>• On a figurative level/ Figuratively speaking, ...</li> <li>• Like/Similar to ___, ...</li> <li>• ___ is compared to ___ because ...</li> <li>• The author makes this comparison because/ so that ...</li> <li>• The evidence highlights that...</li> <li>• The author includes this fact to emphasize...</li> </ul>	<p><u>Language Frames for Connecting to Theme/Claim</u> – <i>“How can you connect the evidence back to your topic sentence/claim?”</i></p> <ul style="list-style-type: none"> <li>• ___ clearly suggests ...</li> <li>• To sum up/ In summary, ...</li> <li>• As one can see, ...</li> <li>• ___ illustrates/ examines/ demonstrates...</li> <li>• ... connects with/to ...</li> <li>• ___ emphasizes...</li> </ul>
<p><u>Signal Words/Phrases for Citing Evidence:</u></p> <ul style="list-style-type: none"> <li>• For example</li> <li>• As an illustration</li> <li>• For instance</li> <li>• To illustrate this idea/theme</li> </ul>	<p><u>Signal Words/Phrases for Paraphrasing Information:</u></p> <ul style="list-style-type: none"> <li>• In other words</li> <li>• That is to say</li> <li>• Literally speaking</li> <li>• To sum up/ In summary</li> <li>• According to</li> <li>• Basically</li> </ul>	<p><u>Signal Words/Phrases for Analyzing Information:</u></p> <ul style="list-style-type: none"> <li>• Infer</li> <li>• Interpret</li> <li>• Suggest</li> <li>• Convey/ Imply</li> <li>• Illustrate</li> <li>• May suggest</li> <li>• Figuratively speaking</li> </ul>	<p><u>Signal Words/Phrases for Connecting to Theme/Thesis:</u></p> <ul style="list-style-type: none"> <li>• Clearly suggests</li> <li>• To sum up</li> <li>• As one can see</li> <li>• Illustrate/examine/demonstrate</li> <li>• Connect (to/with)</li> <li>• Emphasize</li> </ul>

## Deconstruction of an Analytical Paragraph

### Typical Text Structure (TEPAC)

#### **T**opic Sentence

- Identify the text, author and publisher (if provided) + strong predicate + central idea/theme.

#### **E**vidence

- Include specific details from the text to support the topic sentence.

#### **P**araphrase evidence

- Use your own thinking and language to express the author's ideas.

#### **A**nalysis of evidence

- Explain the significance (provide an interpretation) of the evidence.

#### **C**oncluding statement

- Explain how the evidence connects back to the topic sentence/claim.

### Typical Language Features

- The Timeless present tense (unless past or future is required)
- Verbs used to express opinions
- Passive verbs are often used
- Signal words/phrases (conjunctions) for
  - Introducing evidence that supports the central idea/claim
  - Paraphrasing information
  - Explaining significance (analyzing evidence)
  - Making connections/Concluding
- Modality used to show strength of feeling (should, must, may)
- Vocabulary specific to the topic
- Strong and effective adjectives

**ANALYTICAL PARAGRAPH RUBRIC  
(TEPAC)**

Name: \_\_\_\_\_ Teacher \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

Prompt: \_\_\_\_\_

<b>Learning Targets (Content)</b>	<b>Strong Evidence 4</b>	<b>Some Evidence 3</b>	<b>Little Evidence 2</b>	<b>No Evidence 1</b>
<b><u>T</u>opic sentence</b>  Introduces the main point/claim.	<i>Topic sentence (4)</i> <ul style="list-style-type: none"> <li>Introduces the main point/claim</li> <li>Clear, precise, and arguable</li> </ul>	<i>Topic sentence(3)</i> <ul style="list-style-type: none"> <li>Introduces main point/claim</li> <li>May need to be arguable or more precise</li> </ul>	<i>Topic sentence (2)</i> <ul style="list-style-type: none"> <li>Main point/claim is implied (needs to be directly stated)</li> <li>May need to be arguable or more precise</li> </ul>	<i>Topic sentence (1)</i> <ul style="list-style-type: none"> <li>Unclear or missing a topic sentence</li> </ul>
<b><u>E</u>vidence</b>  Provides evidence that supports the main point/claim (such as: examples, quotes, facts, statistics, stories, descriptions, definitions...).	<i>Evidence (4)</i> <ul style="list-style-type: none"> <li>Supports the main point/claim</li> <li>Relevant and logical</li> <li>Proper citations (MLA Style)</li> </ul>	<i>Evidence (3)</i> <ul style="list-style-type: none"> <li>Supports or somewhat supports the main point/claim</li> <li>Minor errors in citations (MLA Style)</li> </ul>	<i>Evidence (2)</i> <ul style="list-style-type: none"> <li>Evidence is unrelated to the main point/claim (needs evidence that supports topic sentence)</li> <li>May need proper citations (MLA Style)</li> </ul>	<i>Evidence (1)</i> <ul style="list-style-type: none"> <li>Missing evidence</li> </ul>
<b><u>P</u>araphrase of evidence</b>  Provides an original version of key information/ideas expressed by someone else.	<i>Paraphrase of evidence (4)</i> <ul style="list-style-type: none"> <li>Restates key information/ideas expressed by the author</li> <li>Accurate, concise, and original</li> </ul>	<i>Paraphrase of evidence (3)</i> <ul style="list-style-type: none"> <li>Restates information/ideas expressed by the author</li> <li>May be lengthy or too similar to the author's version</li> </ul>	<i>Paraphrase of evidence (2)</i> <ul style="list-style-type: none"> <li>Repeats what the author states</li> <li>Needs to restate in a new version the key information/ideas expressed by the author</li> </ul>	<i>Paraphrase of evidence (1)</i> <ul style="list-style-type: none"> <li>Copies author directly OR</li> <li>No evidence of paraphrasing</li> </ul>
<b><u>A</u>nalysis of evidence</b>  Breaks apart the evidence (referring to specific words, phrases, or ideas) and explains <u>how</u> it supports the main idea/claim.	<i>Analysis of evidence (4)</i> <ul style="list-style-type: none"> <li>Explains, interprets, and discusses <u>how</u> the evidence supports the main point/claim</li> <li>Logical and insightful</li> </ul>	<i>Analysis of evidence (3)</i> <ul style="list-style-type: none"> <li>Explains, interprets, and discusses the evidence</li> <li>Logical interpretation</li> <li>Does not fully explain <u>how</u> this evidence supports the main point/claim</li> </ul>	<i>Analysis of evidence (2)</i> <ul style="list-style-type: none"> <li>Needs to provide an interpretation of <u>how</u> the evidence supports the main point/claim</li> <li>Retells (rather than analyzes) evidence</li> </ul>	<i>Analysis of evidence (1)</i> <ul style="list-style-type: none"> <li>Missing analysis</li> </ul>
<b><u>C</u>oncluding statement</b>  Emphasizes <u>how</u> the evidence connects to the main point/claim.	<i>Concluding statement (4)</i> <ul style="list-style-type: none"> <li>Emphasizes the connection between the evidence and the main point/claim</li> </ul>	<i>Concluding statement (3)</i> <ul style="list-style-type: none"> <li>An implied connection is made between the evidence and the main point/claim</li> </ul>	<i>Concluding statement (2)</i> <ul style="list-style-type: none"> <li>Concluding statement is off topic</li> <li>Needs to make a connection between the evidence and the main point/claim</li> </ul>	<i>Concluding statement (1)</i> <ul style="list-style-type: none"> <li>Missing a concluding statement</li> </ul>

**Focused Feedback for Revision:**

1. \_\_\_\_\_

2. \_\_\_\_\_



## ANALYTICAL PARAGRAPH RUBRIC (Cont.)

<b>Learning Targets (Language)</b>	<b>Strong Evidence 4</b>	<b>Some Evidence 3</b>	<b>Little Evidence 2</b>	<b>No Evidence 1</b>
<u>Connectors</u> Uses transitions and signal words and phrases to create cohesion.	<i>Connectors (4)</i> <ul style="list-style-type: none"> <li>Effective use of connectors creates cohesion</li> <li>A variety of connectors used</li> </ul>	<i>Connectors (3)</i> <ul style="list-style-type: none"> <li>Some evidence of connectors used to create cohesion</li> <li>Connectors lack variety</li> </ul>	<i>Connectors (2)</i> <ul style="list-style-type: none"> <li>Very few connectors used</li> <li>May be difficult to understand and see connections between ideas</li> </ul>	<i>Connectors (1)</i> <ul style="list-style-type: none"> <li>Missing connectors to create cohesion</li> </ul>
<u>Vocabulary</u> Uses precise language and domain-specific vocabulary.	<i>Vocabulary (4)</i> <ul style="list-style-type: none"> <li>Precise language and topic-specific vocabulary used throughout</li> <li>Appropriate language for audience and purpose</li> </ul>	<i>Vocabulary (3)</i> <ul style="list-style-type: none"> <li>Some precise language and/or topic-specific vocabulary</li> <li>May not be appropriate for audience and purpose</li> </ul>	<i>Vocabulary (2)</i> <ul style="list-style-type: none"> <li>Uses mostly casual/informal language</li> <li>Language is not appropriate for audience and purpose</li> </ul>	<i>Vocabulary (1)</i> <ul style="list-style-type: none"> <li>Only casual, conversational language used</li> </ul>
<u>Grammar/Conventions</u> Uses Standard English grammar (i.e., subject-verb agreement, verb tense/form, complete sentences, word form, word order) and conventions (i.e., capitalization, punctuation, and spelling).	<i>Grammar/Conventions (4)</i> <ul style="list-style-type: none"> <li>Mostly accurate use of Standard English grammar and conventions to convey ideas clearly</li> </ul>	<i>Grammar/Conventions (3)</i> <ul style="list-style-type: none"> <li>Some miscues in Standard English grammar and/or conventions</li> <li>May lead to reader confusion</li> </ul>	<i>Grammar/Conventions (2)</i> <ul style="list-style-type: none"> <li>Frequent miscues in Standard English grammar and/or conventions</li> <li>Often leads to reader confusion</li> </ul>	<i>Grammar/Conventions (1)</i> <ul style="list-style-type: none"> <li>Frequent miscues in Standard English grammar and/or conventions</li> <li>Leads to reader confusion</li> </ul>

Focused Feedback for Revision:

- \_\_\_\_\_
- \_\_\_\_\_

<b>Learning Targets (Content/Language)</b>	<b>Strong Evidence 4</b>	<b>Some Evidence 3</b>	<b>Little Evidence 2</b>	<b>No Evidence 1</b>
<u>Planning and Revision</u> Plans, revises, edits, or tries a new approach to strengthen writing.	<i>Planning and Revision (4)</i> <ul style="list-style-type: none"> <li>Planning and revision has strengthened writing</li> <li>Shows an increased awareness of task, purpose, and audience.</li> </ul>	<i>Planning and Revision (3)</i> <ul style="list-style-type: none"> <li>Some evidence of planning and revision has strengthened writing</li> <li>Further revision would increase awareness of task, purpose, and audience.</li> </ul>	<i>Planning and Revision (2)</i> <ul style="list-style-type: none"> <li>Little evidence of planning and revision to strengthen writing</li> </ul>	<i>Planning and Revision (1)</i> <ul style="list-style-type: none"> <li>No evidence of planning and revision</li> </ul>

## Overall Comments:

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**SAUSD Common Core Lesson Planner**

**Teacher:**

<p><b>Unit: LoTF</b> <b>Lesson: 3</b></p>	<p><b>Grade Level/Course:10</b></p>	<p><b>Duration: 1-2 days</b> <b>Date:</b></p>
<p><b>Big Idea:</b> Society Influences and Shapes Individuals <b>Essential Question:</b> How does one’s past experiences influence future decisions? How does society influence and shape individuals? How does a writer’s background influence an author’s work? How does a time period influence an author’s work?</p>		
<p><b>Common Core and Content Standards</b></p>	<p><b>Content Standards:</b>                      RL.10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                      RL 10.2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.                      RL.10.3: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.                      RL.10.10: By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently                      W.10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)                      SL.10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.                      a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.                      b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.                      c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.                      d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</p>	

<b>Materials/ Resources/ Lesson Preparation</b>		<b>Resource 3.1-</b> Summary/Analysis Matching Activity <b>Resource 3.1A-</b> Summary/Analysis Matching Activity Key <b>Resource 3.2-</b> Summary/Analysis Matching Activity Template <b>Resource 3.3-</b> Close Read and Collaborative Annotation and Chart <b>Resource 3.4-</b> Text-Dependent Question and Chapter Journal <b>Resource 3.5-</b> “Nature Vs. Nurture” <b>Resource 3.6-</b> Compare and Contrast Thinking Map Matrix <b>Resource 3.7-</b> Compare and Contrast Paragraph frame <b>Resource 3.8-</b> Compare and Contrast Rubric	
<b>Objectives</b>		<b>Content:</b> Students will analyze the pivotal characters in the novel and connect each character to the concept/theme of “Nature vs. Nurture” with citing relevant textual evidence.	<b>Language:</b> Students will use appropriate transitions within a compare and contrast essay that clearly shows the relationship between the characters being compared.
<b>Depth of Knowledge Level</b>		<input checked="" type="checkbox"/> <b>Level 1: Recall</b>	<input checked="" type="checkbox"/> <b>Level 2: Skill/Concept</b>  <input checked="" type="checkbox"/> <b>Level 3: Strategic Thinking</b>
<b>College and Career Ready Skills</b>		<input checked="" type="checkbox"/> <b>Demonstrating independence</b> <input type="checkbox"/> <b>Responding to varying demands of audience, task, purpose, and discipline</b> <input type="checkbox"/> <b>Comprehending as well as critiquing</b> <input type="checkbox"/> <b>Using technology and digital media strategically and capably</b> <input type="checkbox"/> <b>Coming to understand other perspectives and cultures</b>	<input checked="" type="checkbox"/> <b>Building strong content knowledge</b>  <input checked="" type="checkbox"/> <b>Valuing evidence</b>
<b>Common Core Instructional Shifts</b>		<input checked="" type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b> <input checked="" type="checkbox"/> <b>Reading and writing grounded from text</b> <input checked="" type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b>	
<b>Academic Vocabulary (Tier II &amp; Tier III)</b>	<b>TEACHER PROVIDES SIMPLE</b>	<b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b> Caps of maintenance Altos Trebles Quota ebullience	<b>WORDS WORTH KNOWING</b> Burden
	<b>STUDENTS FIGURE OUT THE</b>	Indignant creepers	triumphant

<b>Pre-teaching Considerations</b>	Students should have read Ch. 2 the night before. For students who did not complete the reading, the beginning activity will give them an opportunity to shore up the gaps and keep pace with the class.
<b>Lesson Delivery</b>	
<b>Instructional Methods</b>	<p><b>Check method(s) used in the lesson:</b></p> <p><input checked="" type="checkbox"/> Modeling    <input type="checkbox"/> Guided Practice    <input checked="" type="checkbox"/> Collaboration    <input checked="" type="checkbox"/> Independent Practice</p> <p><input type="checkbox"/> Guided Inquiry    <input type="checkbox"/> Reflection</p>
<p><b>Lesson Overview:</b></p> <ol style="list-style-type: none"> <li>1. <b>Summary Analysis Matching Activity</b></li> <li>2. <b>Close Read/Collaborative Annotation Chart</b></li> <li>3. <b>Text-Dependent Question and Chapter Journal</b></li> <li>4. <b>Read “Nature Vs. Nurture”</b></li> <li>5. <b>Compare and Contrast paragraph/mini-essay</b></li> </ol>	
<b>Lesson Opening</b>	<p><b>Preparing the Learner</b>                  Prior Knowledge, Context, and Motivation:</p> <ol style="list-style-type: none"> <li>1. Tell students that today’s class will begin with a sorting activity in which they will receive a summary of Chapter 2 events out of order.</li> <li>2. Students should be placed in groups of two or four in order to complete this activity.</li> <li>3. Have one student from each group cut out the eleven different events from <b>Resource 3.1</b> in the left-hand column and have a different student cut out the analysis in the right-hand column. Be sure to remind students to keep them separate, so they don’t get confused between the summary events and the analysis.</li> <li>4. Students should then use the Summary/Analysis Matching Template (<b>Resource 3.2</b>) to place the summary events in chronological order.</li> <li>5. After students have placed the summary events in order, they should then match the analysis statements with the correct summary event.</li> <li>6. After about fifteen minutes of working with their team, have teams share what they came up with in a class discussion (The answers are provided for the teacher in <b>Resource 3.1A</b>).</li> </ol>

Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding	<p><b>Interacting with the concept/text:</b></p> <ol style="list-style-type: none"> <li>7. Use <b>Resource 3.3</b> to conduct a close read from a section of Ch. 2. Students should read the text independently, using symbols from the chart to monitor their reading comprehension.</li> <li>8. Have students use a Collaborative Annotation Chart (<b>Resource 3.3A</b>) to complete the activity and discuss and record their findings with their elbow partner.</li> <li>9. Next, have students answer the text dependent questions on <b>Resource 3.4</b>. For students who are having difficulty with this question, have them think in terms of theme (for example Technology vs. Nature).</li> <li>10. Allow students time to collaborate in completing the Chapter journal. You may even decide to use the lines of communications protocol so students can rapidly share information</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners/Students with Special Needs:</b>                  Students should use the sample language supports provided with the Collaborative Annotation Chart for the Close Read and subsequent discussion with their partners.</p>
	<p><b>Extending Understanding:</b></p> <ol style="list-style-type: none"> <li>11. Have students read “Nature vs. Nurture” (<b>Resource 3.5</b>) and highlight two pieces of the text for Nature and two pieces of the text for nurture that most closely defines the terms.</li> <li>12. Have students fill out the Say-Mean-Matter Chart (<b>Resource 3.5A</b>) in order so they fully comprehend the difference between the two concepts and to prepare them for the next step.</li> <li>13. Next, have students use <b>Resource 3.6</b> and to complete a compare and contrast matrix that compares and contrasts how Ralph and Jack represent the different concepts.</li> <li>14. Finally, after students have completed the compare and contrast matrix, have them write a compare and contrast paragraph/essay. Students can use the Compare and Contrast Paragraph Frame (<b>Resource 3.7</b>) to complete this activity.</li> <li>15. A Compare and Contrast Rubric has been provided as <b>Resource 3.8</b>.</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>Accelerated Learners:</b>                  Students can further delve into the topic of Nature and Nurture by researching the topics at home and by providing a more clinical analysis of the character in their compare/contrast essay</p>
<b>Lesson Reflection</b>		
<p><b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b></p>		

### Chapter 2 Summary/Analysis Matching Activity

Instructions: With a partner or in a group of four, cut or tear out each segment of the summary. Then, using numbers (1, 2, 3 etc.) place the summary events for Chapter 2 in the correct order using the blank template Resource 3.2. After your group has agreed upon the correct order of events, match the literary analysis items with each event. Your group will receive 1 point for each correct answer.

Summary Events Out of Order	Analysis Events out of order
<p>Jack, excited, shouts out that they can make more rules and punish whoever breaks them.</p>	<p>Fire leads to rescue, which leads back to civilization.</p>
<p>Piggy takes the conch and says no one knows they're on the island. Ralph agrees, but describes the island as a good place where they'll have fun even if they have to stay for a long time.</p>	<p>Only Piggy sees the big picture. Ralph and the other boys focus on short term pleasure and fun.</p>
<p>A nervous little boy with a birthmark that covers half his face steps forward. After some prodding, the boy whispers to Piggy, and Piggy tells everyone what the boy said. He saw a "beastie," a "snake-thing," the previous night in the woods. Ralph and the older boys dismiss this "beastie" as just a nightmare, but the younger boys seem scared. Jack grabs the conch and says there's no snake-thing. If there is, he adds, his hunters will find and kill it. Ralph also says there's no snake-thing.</p>	<p>Jack needs to be in control: he interrupts Ralph to demonstrate his importance.</p>
<p>Ralph says he's confident they boys will be rescued. He suggests they build a fire on the mountaintop to alert rescuers.</p>	<p>The boys' first law is focused on the conch and made by Ralph.</p>

<p>Excited by the idea of building a fire, the boys jump up and run to collect wood and bring it to the mountain top. Piggy, left alone at the meeting place, disgustedly says that the other boys are acting like a bunch of kids.</p> <p>The boys make a pile of dead wood on the mountain. They can't figure out how start the fire until Jack grabs the glasses off Piggy's face. Ralph uses the glasses to focus the sun's rays on the wood. Piggy is terrified, nearly blind without his glasses.</p> <p>The fire burns out because the wood is so dry. Piggy starts to criticize the boys, but Jack shouts him down. Simon points out that Piggy's glasses made the fire possible.</p> <p>Ralph says they have to keep the fire burning every day without fail. Jack volunteers himself and his hunters to do the job.</p> <p>Ralph says that without adults, they'll have to take care of themselves. He makes a rule that whoever holds the conch at meetings gets to speak.</p> <p>Piggy notices that sparks from their signal fire have set the trees below them on fire. He argues that instead of running off to start a fire they should have first made shelters. The other boys shout at him again, but are disturbed. Piggy asks where the boy with the birthmark who saw the "beastie" is. No one knows.</p>	<p>Jack likes law only because he likes to punish.</p> <p>Though they know Piggy's right, the other boys still gang up on him. The boy who saw the "beastie" was actually killed, symbolically, by the beast: the boys' savage desire to have "fun."</p> <p>Civilized and intelligent, Piggy prefers organized plans to short-sighted "fun."</p> <p>Jack takes on keeping the boys linked to civilization. This seems like a bad fit.</p> <p>The rivalry between the savage (Jack) and intellectual (Piggy) intensifies. Note also Simon's generosity.</p> <p>The beast's first appearance. It symbolizes the evil in human nature. Jack, the symbol of savagery, says the beast doesn't exist but also that his hunters will kill it. He uses the beast to make himself more powerful. Ralph, the symbol of civilization, just denies that the</p>
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<p>Back at the beach, Ralph blows the conch to call another meeting. Ralph announces that they're on an uninhabited island. Jack interrupts to say that they still need an army in order to hunt pigs.</p>	<p>beast exists.</p> <p>Piggy's glasses symbolize technology, mankind's ability to harness nature to build tools. Here the boys use technology to help their return to civilization.</p>
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### Chapter 2 Summary/Analysis Matching Activity

Instructions: With a partner or in a group of four, cut or tear out each segment of the summary. Then, using numbers (1, 2, 3 etc.) place the summary events for Chapter 2 in the correct order using the blank template Resource 3.2. After your group has agreed upon the correct order of events, match the literary analysis items with each event. Your group will receive 1 point for each correct answer.

Summary Events Out of Order	Analysis Events in order
<p>1. Back at the beach, Ralph blows the conch to call another meeting. Ralph announces that they're on an uninhabited island. Jack interrupts to say that they still need an army in order to hunt pigs.</p> <p>2. Ralph says that without adults, they'll have to take care of themselves. He makes a rule that whoever holds the conch at meetings gets to speak.</p> <p>3. Jack, excited, shouts out that they can make more rules and punish whoever breaks them.</p> <p>4. Piggy takes the conch and says no one knows they're on the island. Ralph agrees, but describes the island as a good place where they'll have fun even if they have to stay for a long time.</p> <p>5. A nervous little boy with a birthmark that covers half his face steps forward. After some prodding, the boy whispers to Piggy, and Piggy tells everyone what the boy said. He saw a "beastie," a "snake-thing," the previous night in the woods. Ralph and the older boys dismiss this "beastie" as just a nightmare, but the younger boys seem scared. Jack grabs the conch and says there's no snake-thing. If there is, he adds, his hunters will find and kill it. Ralph also says there's no snake-thing.</p>	<p>1. Jack needs to be in control: he interrupts Ralph to demonstrate his importance.</p> <p>2. The boys' first law is focused on the conch and made by Ralph.</p> <p>3. Jack likes law only because he likes to punish.</p> <p>4. Only Piggy sees the big picture. Ralph and the other boys focus on short term pleasure and fun.</p> <p>5. The beast's first appearance. It symbolizes the evil in human nature. Jack, the symbol of savagery, says the beast doesn't exist but also that his hunters will kill it. He uses the beast to make himself more powerful. Ralph, the symbol of civilization, just denies that the beast exists.</p>

<p>6. Ralph says he's confident they boys will be rescued. He suggests they build a fire on the mountaintop to alert rescuers.</p> <p>7. Excited by the idea of building a fire, the boys jump up and run to collect wood and bring it to the mountain top. Piggy, left alone at the meeting place, disgustedly says that the other boys are acting like a bunch of kids.</p> <p>8. The boys make a pile of dead wood on the mountain. They can't figure out how start the fire until Jack grabs the glasses off Piggy's face. Ralph uses the glasses to focus the sun's rays on the wood. Piggy is terrified, nearly blind without his glasses.</p> <p>9. The fire burns out because the wood is so dry. Piggy starts to criticize the boys, but Jack shouts him down. Simon points out that Piggy's glasses made the fire possible.</p> <p>10. Ralph says they have to keep the fire burning every day without fail. Jack volunteers himself and his hunters to do the job.</p> <p>11. Piggy notices that sparks from their signal fire have set the trees below them on fire. He argues that instead of running off to start a fire they should have first made shelters. The other boys shout at him again, but are disturbed. Piggy asks where the boy with the birthmark who saw the "beastie" is. No one knows.</p>	<p>6. Fire leads to rescue, which leads back to civilization.</p> <p>7. Civilized and intelligent, Piggy prefers organized plans to short-sighted "fun."</p> <p>8. Piggy's glasses symbolize technology, mankind's ability to harness nature to build tools. Here the boys use technology to help their return to civilization.</p> <p>9. The rivalry between the savage (Jack) and intellectual (Piggy) intensifies. Note also Simon's generosity.</p> <p>10. Jack takes on keeping the boys linked to civilization. This seems like a bad fit.</p> <p>11. Though they know Piggy's right, the other boys still gang up on him. The boy who saw the "beastie" was actually killed, symbolically, by the beast: the boys' savage desire to have "fun."</p>
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**Chapter 2 Summary/Analysis Matching Activity**

Instructions: With a partner or in a group of four, cut or tear out each segment of the summary. Then, using numbers (1, 2, 3 etc.) place the summary events for Chapter 2 in the correct order using the blank template Resource 3.2. After your group has agreed upon the correct order of events, match the literary analysis items with each event. Your group will receive 1 point for each correct answer.

Summary Events Out of Order	Analysis Events in order
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.

6.	6.
7.	7.
8.	8.
9.	9.
10.	10.
11.	11.

## Chapter 2

**Close Read:** Read the following selection below. Choose **three** of the five symbols from the Close Read Symbol chart below to do a close read of the text. (This means that you will underline the part you want to put a symbol next to, and put the symbol in the margin next to what you underlined.)

**Close Read Symbol Chart:**

Symbol	Comments/Question/Response	Sample Language Support
?	<ul style="list-style-type: none"> <li>o Questions I have</li> <li>o Confusing parts for me</li> </ul>	<ul style="list-style-type: none"> <li>• My question about this part is:</li> <li>• I’m confused about this part because...</li> </ul>
+	<ul style="list-style-type: none"> <li>o Ideas/statements I agree with</li> </ul>	<ul style="list-style-type: none"> <li>• I agree with this character because...</li> </ul>
-	<ul style="list-style-type: none"> <li>o Ideas/statements I disagree with</li> </ul>	<ul style="list-style-type: none"> <li>• I disagree with this character because ...</li> </ul>
*	<ul style="list-style-type: none"> <li>o Significant ideas</li> </ul>	<ul style="list-style-type: none"> <li>• I think this part is significant because ...</li> </ul>
!	<ul style="list-style-type: none"> <li>o Shocking statements or parts</li> <li>o Emotional parts</li> </ul>	<ul style="list-style-type: none"> <li>• I was shocked to read that ... (further explanation)</li> <li>• The part about ___ made me feel ...</li> </ul>
O	<ul style="list-style-type: none"> <li>o Ideas/sections you connect with</li> <li>o What this reminds you of</li> </ul>	<ul style="list-style-type: none"> <li>• This section reminded me of...</li> <li>• This experience connects with my own experience in that...</li> </ul>

[Piggy] “I got the conch”

Jack turned fiercely.

“You shut up!”

Piggy wilted. Ralph took the conch from him and looked round the circle of boys.

“We’ve got to have special people for looking after the fire. Any day there may be a ship out there” –he waved his arm at the taut wire of the horizon—“and if we have a signal going they’ll come and take us off. And another thing. We ought to have more rules. Where the conch is, that’s a meeting. The same up here as down there.”

They assented. Piggy opened his mouth to speak, caught Jack’s eye, and shut it again. Jack held out his hands for the conch and stood up, holding the delicate thing carefully in his sooty hands.

“I agree with Ralph. We’ve got to have rules and obey them. After all, we’re not savages. We’re English, and the English are the best at everything. So we’ve got to do the right things.”

He turned to Ralph.

“Ralph, I’ll split up the choir—my hunters, that is—into groups, and we’ll be responsible for keeping the fire going—“

This generosity brought a splatter of applause from the boys, so that Jack grinned at them, then waved the conch for silence. (pp. 42-43)

**Collaborative Annotation Chart Response Sheet**

**Directions:** In the left hand column of this chart, write the three symbols that you chose for the Close Read. In the next column, explain why you chose this symbol. Use the Sentence Starters from the Close Read Symbol Chart if you need to. In the last column write your partner’s responses.

Symbol/ Section	Comment/Question/Response	Partner’s Comment/Question/Response

**Text-Dependent Question and Chapter Journal**

**Directions:** Answer the Text-Dependent Question and complete the Chapter Journal character development of Jack and Ralph.

**THINKING ABOUT THE BIG IDEA: Society Influences and shapes individuals**

When the boys’ plane crashed, the path of destruction it left on the island is called a “scar.” Why do you think the author chose this word? Be sure to use textual evidence in your response.

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**CHAPTER JOURNAL**

This chart will assist you in the final assessment, which will be an essay or a project in which you compare/contrast the development of these two important characters.

	<b>Develop</b> What new information do we learn in this chapter about him?	<b>Interact</b> How does he interact with others?	<b>Advance the Plot</b> What problems does he cause that now need to be solved?
<b>Jack</b>			
<b>Ralph</b>			

## What Is Nature Versus Nurture?

By [Kendra Cherry](#)

Which is more important in development: genetics or experience? The nature versus nurture debate seeks to answer this important question.

### Definition:

The nature versus nurture debate is one of the oldest issues in psychology. The debate centers on the relative contributions of [genetic inheritance](#) and [environmental factors](#) to human development.

Some philosophers such as Plato and Descartes suggested that certain things are inborn, or that they simply occur naturally regardless of environmental influences. People who take the position that all or most behaviors and characteristics are the result of inheritance are known as nativists. Other well-known thinkers such as John Locke believed in what is known as *tabula rasa*, which suggests that the mind begins as a blank slate. According to this notion, everything that we are and all of our knowledge is determined by our experience. People who take the position that all or most behaviors and characteristics are the result of learning are known as empiricists.

### Examples of Nature Versus Nurture

For example, when a person achieves tremendous academic success, did they do so because they are genetically predisposed to be successful or is it a result of an enriched environment? If a man abuses his wife and kids, is it because he was born with violent tendencies or is it something he learned by observing his own parents behavior?

A few examples of biologically determined characteristics (nature) include certain genetic diseases, eye color, hair color, and skin color. Other things like life expectancy and height have a strong biological component, but they are also influenced by environmental factors and lifestyle.

An example of a nativist theory within psychology is Chomsky's concept of a language acquisition device (or LAD). According to this theory, all children are born with an instinctive mental capacity that allows them to both learn and produce language.

A number of characteristics are tied to environmental influences. How a person behaves can be tied to influence such as parenting styles and learned experiences. For example, a child might learn through observation and reinforcement to say 'please' and 'thank you.' Another child might learn to behave aggressively by observing older children engage in violent behavior on the playground.

One example of an empiricist theory within psychology is Albert Bandura's [social learning theory](#). According to theory, people learn by observing the behavior of others.



## Contemporary Views of Nature Versus Nurture

Today, the majority of experts believe that behavior and development are influenced by both nature and nurture. However, the issue still rages on in many areas such as in the debate on the origins of homosexuality and influences on [intelligence](#). While few people take the extreme nativist or extreme empiricist approach, researchers and experts still debate the degree to which biology and environment influence behavior.

<http://psychology.about.com/od/nindex/g/nature-nurture.htm>

Retrieved on 3/14/14

## SAY-MEAN-MATTER

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*Your purpose in completing this chart is to analyze the “Nature vs. Nurture” article. Choose two significant quotes from your reading on nature and two significant quotes on nurture. Explain what the quotes say, then break it down further and explain what the quotes mean. Finally, explain why the quotes matter.*

Text	SAY	MEAN	MATTER

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Period: \_\_\_\_\_

**Compare/Contrast Matrix**

Write down all the ways that each character represents either nature or nurture. Conduct a thorough analysis because you will use this information to write a compare and contrast paragraph.

<b>Character</b>	<b>Nature</b>	<b>Nurture</b>
Ralph		
Jack		

## Compare/Contrast Paragraph Frame

Start by identifying the items you are comparing and state that they have similarities and differences. (Don't forget to indent your paragraph.)	_____ and _____ have some similarities and some differences.
Add to your paragraph by stating <b>how</b> both items are similar. You may use the transition word <i>first</i> .	First, _____ and _____ are the same because they both _____.
Add more similarities in as many sentences as are needed. Use transitional words like <i>second, additionally, in addition, another, moreover, also, next, furthermore, last, or finally</i> .	Additionally, they both _____.
Next, explain that the items have some differences. Choose one of the following transitional words or phrases: <i>on the other hand, contrarily, or conversely</i> .	On the other hand, _____ and _____ have some differences.
Add to your paragraph by stating <b>how</b> both items are different. You may use the transitional word <i>first</i> .	First, _____ (is/has/does) _____, but _____ (is not/has not/does not) _____.
Add more differences in as many sentences as are needed. Use transitional words like <i>second, additionally, in addition, another, moreover, also, next, furthermore, last, or finally</i> . After the comma, you use a contrasting word like <i>but, although, or yet</i> .	Second, _____ (is/has/does) _____, although _____ (is not/has not/does not) _____.
Conclude your paragraph by reminding your reader that the items you are writing about have some similarities and some differences. Signal your conclusion by using one of the following words or phrases: <i>clearly, obviously, assuredly, without doubt, or certainly</i> .	Clearly, _____ and _____ have similarities and differences.
<b>Note:</b> Be sure your paragraph looks like the one to the right. Do not leave extra white spaces or line spaces.	_____ and _____ have some similarities and some differences. First, _____ and _____ are the same because they both _____. Additionally, they both _____. On the other hand, _____ and _____ have some differences. First, _____ (is/has/does) _____, but _____ (is not/has not/does not) _____. Second, _____ (is/has/does) _____, although _____ (is not/has not/does not) _____. Clearly, _____ and _____ have similarities and differences.

# Comparison and Contrast Rubric

CATEGORY	4	3	2	1
<b>Purpose &amp; Supporting Details</b>	The paper compares and contrasts items clearly. The paper points to specific examples to illustrate the comparison. The paper includes only the information relevant to the comparison.	The paper compares and contrasts items clearly, but the supporting information is general. The paper includes only the information relevant to the comparison.	The paper compares and contrasts items clearly, but the supporting information is incomplete. The paper may include information that is not relevant to the comparison.	The paper compares or contrasts, but does not include both. There is no supporting information or support is incomplete.
<b>Organization &amp; Structure</b>	The paper breaks the information into whole-to-whole, similarities - to-differences, or point-by-point structure. It follows a consistent order when discussing the comparison.	The paper breaks the information into whole-to-whole, similarities - to-differences, or point-by-point structure but does not follow a consistent order when discussing the comparison.	The paper breaks the information into whole-to-whole, similarities - to-differences, or point-by-point structure, but some information is in the wrong section. Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in a logical or expected order. There is little sense that the writing is organized.
<b>Transitions</b>	The paper moves smoothly from one idea to the next. The paper uses comparison and contrast transition words to show relationships between ideas. The paper uses a variety of sentence structures and transitions.	The paper moves from one idea to the next, but there is little variety. The paper uses comparison and contrast transition words to show relationships between ideas.	Some transitions work well; but connections between other ideas are fuzzy.	The transitions between ideas are unclear or nonexistent.
<b>Grammar &amp; Spelling (Conventions)</b>	Writer makes no errors in grammar or spelling that distract the reader from the content.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content.	Writer makes more than 4 errors in grammar or spelling that distract the reader from the content.

## Resources for Chapters 3-5

The Resources that follow are for Chapters 3, 4, and 5 of *Lord of the Flies*. There are no lesson plans included in this section of the unit. Be creative and provide student with meaningful activities for each chapter. All lessons should include a **Preparing the Learner** phase that introduces the day's lesson and content and motivates students to learn; **Interacting with the Text**, which has students engaging in meaningful activities and strategies that help them comprehend, analyze, and cite the text; and **Extending Understanding**, which provides an activity/project for students to complete that connects their learning to the Big Idea and even to situations outside the text.

This unit was never intended to be a complete unit, rather a jumping off point for teachers to try some new strategies that engage their students and increase autonomy. With that said, the development of these types of lessons requires that the teacher provide the materials, resources, strategies and structured protocols to ensure that students are successful. Creative We hope the previous three lessons have given a good model for teachers to be creative in the lessons to follow.

## Chapter 3

**Close Read:** Read the following selection below. Choose **three** of the five symbols from the Close Read Symbol chart below to do a close read of the text. (This means that you will underline the part you want to put a symbol next to, and put the symbol in the margin next to what you underlined.)

### Close Read Symbol Chart:

Symbol	Comments/Question/Response	Sample Language Support
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-	<ul style="list-style-type: none"> <li>○ Ideas/statements I disagree with</li> </ul>	<ul style="list-style-type: none"> <li>● I disagree with this character because ...</li> </ul>
*	<ul style="list-style-type: none"> <li>○ Significant ideas</li> </ul>	<ul style="list-style-type: none"> <li>● I think this part is significant because ...</li> </ul>
!	<ul style="list-style-type: none"> <li>○ Shocking statements or parts</li> <li>○ Emotional parts</li> </ul>	<ul style="list-style-type: none"> <li>● I was shocked to read that ... (further explanation)</li> <li>● The part about ___ made me feel ...</li> </ul>
O	<ul style="list-style-type: none"> <li>○ Ideas/sections you connect with</li> <li>○ What this reminds you of</li> </ul>	<ul style="list-style-type: none"> <li>● This section reminded me of...</li> <li>● This experience connects with my own experience in that...</li> </ul>

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[Jack] "We want meat."

[Ralph] "Well, we haven't got any yet. And we want shelters. Besides, the rest of your hunters came back hours ago. They've been swimming."

"I went on," said Jack. "I let them go. I had to go on. I—"

He tried to convey the compulsion to track down and kill that was swallowing him up.

"I went on. I thought, by myself—"

The madness came into his eyes again.

"I thought I might kill."

"But you didn't."

"I thought I might."

Some hidden passion vibrated in Ralph's voice.

"But you haven't yet."

His invitation might have passed as casual, were it not for the undertone.

"You wouldn't care to help with the shelters, I suppose?"

"We want meat—"

"And we don't get it."

Now the antagonism was audible.

"But I shall! Next time! I've got to get a barb on this spear! We wounded a pig and the spear fell out. If we could only make barbs—"

"We need shelters."

Suddenly Jack shouted in rage.

"Are you accusing—?"

"All I'm saying is we've worked dashed hard. That's all."

They were both red in the face and found looking at each other difficult.

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**New! Directions:** Complete the following two columns of this chart as you did for Chapter 2. This time, however, after you have completed the first two columns on your own, you will share them with a partner. In the third column, you will write down what your partner’s response to your ideas.

Symbol	Why you chose this symbol (comment/question)	Partner’s comment/question/response

**THINKING ABOUT THE BIG IDEA: Society Influences and shapes individuals**

In this chapter, Ralph talks to Jack about the nightmares the younger boys have been experiencing about a “beastie” or “snake-thing” one of them claimed to see in the forest. Should this fear among the boys be something Ralph and Jack should be worried about? Why or why not?

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**CHAPTER JOURNAL**

	<b>Develop</b> What new information do we learn in this chapter about him?	<b>Interact</b> How does he interact with others?	<b>Advance the Plot</b> What problems does he cause that now need to be solved?
<b>Jack</b>			
<b>Ralph</b>			



## Philosophies of Thomas Hobbes

### The State of Nature

To establish these conclusions, Hobbes invites us to consider what life would be like in a state of nature, that is, a condition without government. Perhaps we would imagine that people might fare best in such a state, where each decides for herself how to act, and is judge, jury and executioner in her own case whenever disputes arise—and that at any rate, this state is the appropriate baseline against which to judge the justifiability of political arrangements. Hobbes terms this situation “the condition of mere nature”, a state of perfectly private judgment, in which there is no agency with recognized authority to arbitrate disputes and effective power to enforce its decisions.

Hobbes's near descendant, John Locke, insisted in his *Second Treatise of Government* that the state of nature was indeed to be preferred to subjection to the arbitrary power of an absolute sovereign. But Hobbes famously argued that such a “dissolute condition of masterlesse men, without subjection to Lawes, and a coercive Power to tye their hands from rapine, and revenge” would make impossible all of the basic security upon which comfortable, sociable, civilized life depends. There would be “no place for industry, because the fruit thereof is uncertain; and consequently no culture of the earth; no navigation, nor use of the commodities that may be imported by Sea; no commodious Building; no Instruments of moving and removing such things as require much force; no Knowledge of the face of the Earth; no account of Time; no Arts; no Letters; and which is worst of all, continuall feare, and danger of violent death; And the life of man, solitary, poore, nasty, brutish, and short.” If this is the state of nature, people have strong reasons to avoid it, which can be done only by submitting to some mutually recognized public authority, for “so long a man is in the condition of mere nature, (which is a condition of war,) as private appetite is the measure of good and evill.”

Although many readers have criticized Hobbes's state of nature as unduly pessimistic, he constructs it from a number of individually plausible empirical and normative assumptions. He assumes that people are sufficiently similar in their mental and physical attributes that no one is invulnerable nor can expect to be able to dominate the others. Hobbes assumes that people generally “shun death”, and that the desire to preserve their own lives is very strong in most people. While people have local affections, their benevolence is limited, and they have a tendency to partiality. Concerned that others should agree with their own high opinions of themselves, people are sensitive to slights. They make evaluative judgments, but often use seemingly impersonal terms like ‘good’ and ‘bad’ to stand for their own personal preferences. They are curious about the causes of events, and anxious about their futures; according to Hobbes, these characteristics incline people to adopt religious beliefs, although the content of those beliefs will differ depending upon the sort of religious education one has happened to receive.

With respect to normative assumptions, Hobbes ascribes to each person in the state of nature a liberty right to preserve herself, which he terms “the right of nature”. This is the right to do whatever one sincerely judges needful for one's preservation; yet because it is at least possible

that virtually anything might be judged necessary for one's preservation, this theoretically limited right of nature becomes in practice an unlimited right to potentially anything, or, as Hobbes puts it, a right “to all things”. Hobbes further assumes as a principle of practical rationality, that people should adopt what they see to be the necessary means to their most important ends.

## 4. The State of Nature Is a State of War

Taken together, these plausible descriptive and normative assumptions yield a state of nature potentially fraught with divisive struggle. The right of each to all things invites serious conflict, especially if there is competition for resources, as there will surely be over at least scarce goods such as the most desirable lands, spouses, etc. People will quite naturally fear that others may (citing the right of nature) invade them, and may rationally plan to strike first as an anticipatory defense. Moreover, that minority of prideful or “vain-glorious” persons who take pleasure in exercising power over others will naturally elicit preemptive defensive responses from others. Conflict will be further fueled by disagreement in religious views, in moral judgments, and over matters as mundane as what goods one actually needs, and what respect one properly merits. Hobbes imagines a state of nature in which each person is free to decide for herself what she needs, what she's owed, what's respectful, right, pious, prudent, and also free to decide all of these questions for the behavior of everyone else as well, and to act on her judgments as she thinks best, enforcing her views where she can. In this situation where there is no common authority to resolve these many and serious disputes, we can easily imagine with Hobbes that the state of nature would become a “state of war”, even worse, a war of “all against all”.

## 5. Further Questions About the State of Nature

In response to the natural question whether humanity ever was generally in any such state of nature, Hobbes gives three examples of putative states of nature. First, he notes that all sovereigns are in this state with respect to one another. This claim has made Hobbes the representative example of a “realist” in international relations. Second, he opined that many now civilized peoples were formerly in that state, and some few peoples—“the savage people in many places of America” (*Leviathan*, XIII), for instance—were still to his day in the state of nature. Third and most significantly, Hobbes asserts that the state of nature will be easily recognized by those whose formerly peaceful states have collapsed into civil war. While the state of nature's condition of perfectly private judgment is an abstraction, something resembling it too closely for comfort remains a perpetually present possibility, to be feared, and avoided.

Do the other assumptions of Hobbes's philosophy license the existence of this imagined state of isolated individuals pursuing their private judgments? Probably not, since, as feminist critics among others have noted, children are by Hobbes's theory assumed to have undertaken an obligation of obedience to their parents in exchange for nurturing, and so the primitive units in the state of nature will include families ordered by internal obligations, as well as individuals. The bonds of affection, sexual affinity, and friendship—as well as of clan membership and shared religious belief—may further decrease the accuracy of any purely individualistic model of the state of nature. This concession need not impugn Hobbes's analysis of conflict in the state of nature, since it may turn out that competition, diffidence and glory-seeking are disastrous sources

of conflicts among small groups just as much as they are among individuals. Still, commentators seeking to answer the question how precisely we should understand Hobbes's state of nature are investigating the degree to which Hobbes imagines that to be a condition of interaction among isolated individuals.

Another important open question is that of what, exactly, it is about human beings that makes it the case (supposing Hobbes is right) that our communal life is prone to disaster when we are left to interact according only to our own individual judgments. Perhaps, while people do wish to act for their own best long-term interest, they are shortsighted, and so indulge their current interests without properly considering the effects of their current behavior on their long-term interest. This would be a type of failure of rationality. Alternatively, it may be that people in the state of nature are fully rational, but are trapped in a situation that makes it individually rational for each to act in a way that is sub-optimal for all, perhaps finding themselves in the familiar 'prisoner's dilemma' of game theory. Or again, it may be that Hobbes's state of nature would be peaceful but for the presence of persons (just a few, or perhaps all, to some degree) whose passions overrule their calmer judgments; who are prideful, spiteful, partial, envious, jealous, and in other ways prone to behave in ways that lead to war. Such an account would understand irrational human passions to be the source of conflict. Which, if any, of these accounts adequately answers to Hobbes's text is a matter of continuing debate among Hobbes scholars. Game theorists have been particularly active in these debates, experimenting with different models for the state of nature and the conflict it engenders.

## 6. The Laws of Nature

Hobbes argues that the state of nature is a miserable state of war in which none of our important human ends are reliably realizable. Happily, human nature also provides resources to escape this miserable condition. Hobbes argues that each of us, as a rational being, can see that a war of all against all is inimical to the satisfaction of her interests, and so can agree that "peace is good, and therefore also the way or means of peace are good". Humans will recognize as imperatives the injunction to seek peace, and to do those things necessary to secure it, when they can do so safely. Hobbes calls these practical imperatives "Laws of Nature", the sum of which is not to treat others in ways we would not have them treat us. These "precepts", "conclusions" or "theorems" of reason are "eternal and immutable", always commanding our assent even when they may not safely be acted upon. They forbid many familiar vices such as iniquity, cruelty, and ingratitude. Although commentators do not agree on whether these laws should be regarded as mere precepts of prudence, or rather as divine commands, or moral imperatives of some other sort, all agree that Hobbes understands them to direct people to submit to political authority. They tell us to seek peace with willing others by laying down part of our "right to all things", by mutually covenanting to submit to the authority of a sovereign, and further direct us to keep that covenant establishing sovereignty.

## 7. Establishing Sovereign Authority

When people mutually covenant each to the others to obey a common authority, they have established what Hobbes calls "sovereignty by institution". When, threatened by a conqueror,

they covenant for protection by promising obedience, they have established “sovereignty by acquisition”. These are equally legitimate ways of establishing sovereignty, according to Hobbes, and their underlying motivation is the same—namely fear—whether of one's fellows or of a conqueror. The social covenant involves both the renunciation or transfer of right and the authorization of the sovereign power. Political legitimacy depends not on how a government came to power, but only on whether it can effectively protect those who have consented to obey it; political obligation ends when protection ceases.

## 8. Absolutism

Although Hobbes offered some mild pragmatic grounds for preferring monarchy to other forms of government, his main concern was to argue that effective government—whatever its form—must have absolute authority. Its powers must be neither divided nor limited. The powers of legislation, adjudication, enforcement, taxation, war-making (and the less familiar right of control of normative doctrine) are connected in such a way that a loss of one may thwart effective exercise of the rest; for example, legislation without interpretation and enforcement will not serve to regulate conduct. Only a government that possesses all of what Hobbes terms the “essential rights of sovereignty” can be reliably effective, since where partial sets of these rights are held by different bodies that disagree in their judgments as to what is to be done, paralysis of effective government, or degeneration into a civil war to settle their dispute, may occur.

Similarly, to impose limitation on the authority of the government is to invite irresolvable disputes over whether it has overstepped those limits. If each person is to decide for herself whether the government should be obeyed, factional disagreement—and war to settle the issue, or at least paralysis of effective government—are quite possible. To refer resolution of the question to some further authority, itself also limited and so open to challenge for overstepping its bounds, would be to initiate an infinite regress of non-authoritative ‘authorities’ (where the buck never stops). To refer it to a further authority itself unlimited, would be just to relocate the seat of absolute sovereignty, a position entirely consistent with Hobbes's insistence on absolutism. To avoid the horrible prospect of governmental collapse and return to the state of nature, people should treat their sovereign as having absolute authority.

## 9. The Limits of Political Obligation

While Hobbes insists that we should regard our governments as having absolute authority, he reserves to subjects the liberty of disobeying some of their government's commands. He argues that subjects retain a right of self-defense against the sovereign power, giving them the right to disobey or resist when their lives are in danger. He also gives them seemingly broad resistance rights in cases in which their families or even their honor are at stake. These exceptions have understandably intrigued those who study Hobbes. His ascription of apparently inalienable rights—what he calls the “true liberties of subjects”—seems incompatible with his defense of absolute sovereignty. Moreover, if the sovereign's failure to provide adequate protection to subjects extinguishes their obligation to obey, and if it is left to each subject to judge for herself the adequacy of that protection, it seems that people have never really exited the fearsome state of nature. This aspect of Hobbes's political philosophy has been hotly debated ever since

Hobbes's time. Bishop Bramhall, one of Hobbes's contemporaries, famously accused *Leviathan* of being a “Rebell's Catechism.” More recently, some commentators have argued that Hobbes's discussion of the limits of political obligation is the Achilles' heel of his theory. It is not clear whether or not this charge can stand up to scrutiny, but it will surely be the subject of much continued discussion.

## **10. Religion and Social Instability**

The last crucial aspect of Hobbes's political philosophy is his treatment of religion. Hobbes progressively expands his discussion of Christian religion in each revision of his political philosophy, until it comes in *Leviathan* to comprise roughly half the book. There is no settled consensus on how Hobbes understands the significance of religion within his political theory. Some commentators have argued that Hobbes is trying to demonstrate to his readers the compatibility of his political theory with core Christian commitments, since it may seem that Christians' religious duties forbid their affording the sort of absolute obedience to their governors which Hobbes's theory requires of them. Others have doubted the sincerity of his professed Christianity, arguing that by the use of irony or other subtle rhetorical devices, Hobbes sought to undermine his readers' religious beliefs. Howsoever his intentions are properly understood, Hobbes's obvious concern with the power of religious belief is a fact that interpreters of his political philosophy must seek to explain.

# Totalitarianism

From Wikipedia, the free encyclopedia

**Totalitarianism** or **totalitarian state** is a term used by some [political scientists](#) to describe a [political system](#) in which the [state](#) holds total [authority](#) over the society and seeks to control all aspects of public and private life wherever possible.<sup>[1]</sup>

The concept of totalitarianism was first developed in a positive sense in the 1920s by the Weimar German jurist, and later Nazi academic, [Carl Schmitt](#) and [Italian fascists](#). Schmitt used the term, *Totalstaat* in his influential work on the legal basis of an all-powerful state.<sup>[2]</sup> The concept became prominent in [Western anti-communist](#) political discourse during the [Cold War](#) era, in order to highlight perceived similarities between [Nazi Germany](#) and other [Fascist](#) states on the one hand, and [Soviet Communist Party](#) states on the other.<sup>[3][4][5][6][7]</sup>

Other movements and governments have also been described as totalitarian. The leader of the historic Spanish [reactionary conservative](#) movement called the [Spanish Confederation of the Autonomous Right](#) declared his intention to "give Spain a true unity, a new spirit, a totalitarian polity..." and went on to say "[Democracy](#) is not an end but a means to the conquest of the new state. When the time comes, either [parliament](#) submits or we will eliminate it."<sup>[8]</sup>



[Benito Mussolini](#)

The notion of totalitarianism as a "total" political power by state was formulated in 1923 by [Giovanni Amendola](#), who described [Italian Fascism](#) as a system fundamentally different from conventional [dictatorships](#).<sup>[9]</sup> The term was later assigned a positive meaning in the writings of [Giovanni Gentile](#), Italy's most prominent philosopher and leading theorist of [fascism](#). He used the term "totalitario" to refer to the structure and goals of the new state, which was to provide the "total representation of the nation and total guidance of national goals."<sup>[10]</sup> He described totalitarianism as a society in which the ideology of the state had influence, if not power, over most of its citizens.<sup>[11]</sup> According to [Benito Mussolini](#), this system politicizes everything spiritual and human: "Everything within the state, nothing outside the state, nothing against the state."<sup>[9]</sup> He stated that "We must finish once and for all with the neutrality of chess. We must condemn once and for all the formula 'chess for the sake of chess', like the formula 'art for art's sake'. We must organize shockbrigades of chess-players, and begin immediate realization of a Five-Year Plan for chess."<sup>[12]</sup>

## Early concepts and use



One of the first to use the term "totalitarianism" in the English language was the Austrian writer [Franz Borkenau](#) in his 1938 book *The Communist International*, in which he commented that it more united the Soviet and German dictatorships than divided them.<sup>[13]</sup> [Syngman Rhee](#), the first president of Korea, has used the term "totalitarianism" in his book *Japan Inside Out* (1941) to categorize the Japanese rule over many Asian nations against the democratic world, where individuals are of greater importance than the society itself. [Isabel Paterson](#), in *The God of the Machine* (1943), used the term in connection with the [Soviet Union](#) and [Nazi Germany](#).

## Adolf Hitler

[F.A. Hayek](#) helped develop the idea of totalitarianism in his classic defense of economic competition *The Road to Serfdom* (1944). In his Introduction, Hayek contrasts Western Anglo values with Nazi Germany under [Adolf Hitler](#), stating that "the conflict between the National-Socialist "Right" and the "Left" in Germany is the kind of conflict that will always arise between rival socialist factions". He later conflates "Germany, Italy and Russia" going on to say that "the history of these countries in the years before the rise of the totalitarian system showed few features with which we are not familiar" (Chapter 1, The Abandoned Road). During a 1945 lecture series entitled *The Soviet Impact on the Western World* (published as a book in 1946), the pro-Soviet British historian [E. H. Carr](#) claimed that "The trend away from individualism and towards totalitarianism is everywhere unmistakable", and that [Marxism-Leninism](#) was much the most successful type of totalitarianism, as proved by Soviet industrial growth and the Red Army's role in defeating Germany. Only the "blind and incurable" could ignore the trend towards totalitarianism, said Carr.<sup>[14]</sup>

[Karl Popper](#), in *The Open Society and Its Enemies* (1945) and *The Poverty of Historicism* (1961), articulated an influential critique of totalitarianism: in both works, he contrasted the "open society" of [liberal democracy](#) with totalitarianism, and argued that the latter is grounded in the belief that history moves toward an immutable future in accordance with knowable laws.

In *The Origins of Totalitarianism*, [Hannah Arendt](#) argued that [Nazi](#) and [State communist](#) regimes were new forms of government, and not merely updated versions of the old [tyrannies](#). According to Arendt, the source of the mass appeal of totalitarian regimes is their ideology, which provides a comforting, single answer to the mysteries of the past, present, and future. For [Nazism](#), all history is the history of [race struggle](#); and, for [Marxism](#), all history is the history of [class struggle](#). Once that premise is accepted, all actions of the state can be justified by [appeal to Nature](#) or the [Law of History](#), justifying their establishment of authoritarian state apparatus.<sup>[15]</sup>

In addition to Arendt, many scholars from a variety of academic backgrounds and ideological positions have closely examined totalitarianism. Among the most noted commentators on totalitarianism are [Raymond Aron](#), Lawrence Aronsen, [Franz Borkenau](#), [Karl Dietrich Bracher](#), [Zbigniew Brzezinski](#), [Robert Conquest](#), [Carl Joachim Friedrich](#), Eckhard Jesse, [Leopold Labedz](#), [Walter Laqueur](#), [Claude Lefort](#), [Juan Linz](#), [Richard Löwenthal](#), [Karl Popper](#), [Richard Pipes](#), [Leonard Schapiro](#), and [Adam Ulam](#). Each one of these describes totalitarianism in slightly different ways. They all agree, however, that totalitarianism seeks to mobilize entire populations in support of an official state [ideology](#), and is intolerant of activities which are not directed towards the goals of the state, entailing repression or state control of [business](#), [labour unions](#), [churches](#) or [political parties](#).

## Differences between authoritarian and totalitarian regimes

The term 'an [authoritarian regime](#)' denotes a state in which the single power holder - an individual '[dictator](#)', a committee or a [junta](#) or an otherwise small group of political elite - monopolizes political power. However, a totalitarian regime attempts to control virtually all aspects of the social life including [economy](#), education, art, science, private life and morals of citizens. "The officially proclaimed [ideology](#) penetrates into the deepest reaches of societal structure and the totalitarian government seeks to completely control the thoughts and actions of its citizens."<sup>[9]</sup>

Totalitarianism is an extreme version of [authoritarianism](#). Authoritarianism primarily differs from totalitarianism in that social and economic institutions exist that are not under governmental control. Building on the work of Yale political scientist Juan Linz, Paul C. Sondrol of the [University of Colorado at Colorado](#)

[Springs](#) has examined the characteristics of authoritarian and totalitarian dictators and organized them in a chart.<sup>[16][unreliable source?]</sup>

	<b>Totalitarianism</b>	<b>Authoritarianism</b>
<a href="#">Charisma</a>	High	Low
Role conception	Leader as function	Leader as individual
Ends of power	Public	Private
<a href="#">Corruption</a>	Low	High
Official <a href="#">ideology</a>	Yes	No
Limited <a href="#">pluralism</a>	No	Yes
Legitimacy	Yes	No

Sondrol argues that while both authoritarianism and totalitarianism are forms of [autocracy](#), they differ in "key [dichotomies](#)":

- (1) Unlike their bland and generally unpopular authoritarian brethren, totalitarian dictators develop a [charismatic 'mystique'](#) and a mass-based, pseudo-democratic [interdependence](#) with their followers via the conscious manipulation of a prophetic image.
  - (2) [Concomitant](#) role conceptions differentiate totalitarians from authoritarians. Authoritarians view themselves as individual beings, largely content to control; and often maintain the status quo. Totalitarian self-conceptions are largely [teleological](#). The [tyrant](#) is less a [person](#) than an indispensable 'function' to guide and reshape the universe.
  - (3) Consequently, the utilisation of power for personal aggrandizement is more evident among authoritarians than totalitarians. Lacking the binding appeal of [ideology](#), authoritarians support their rule by a mixture of instilling fear and granting rewards to loyal collaborators, engendering a [kleptocracy](#).<sup>[16]</sup>
- Thus, compared to totalitarian systems, authoritarian systems may also leave a larger sphere for [private life](#), lack a guiding ideology, tolerate some [pluralism](#) in social organization, lack the power to mobilize the whole population in pursuit of national goals, and exercise their power within relatively predictable limits.



## Chapter 4

**Close Read:** Read the following selection below. Choose **three** of the five symbols from the Close Read Symbol chart below to do a close read of the text. (This means that you will underline the part you want to put a symbol next to, and put the symbol in the margin next to what you underlined.)

Symbol	Comments/Question/Response	Sample Language Support
?	<ul style="list-style-type: none"> <li>○ Questions I have</li> <li>○ Confusing parts for me</li> </ul>	<ul style="list-style-type: none"> <li>● My question about this part is:</li> <li>● I'm confused about this part because...</li> </ul>
+	<ul style="list-style-type: none"> <li>○ Ideas/statements I agree with</li> </ul>	<ul style="list-style-type: none"> <li>● I agree with this character because...</li> </ul>
-	<ul style="list-style-type: none"> <li>○ Ideas/statements I disagree with</li> </ul>	<ul style="list-style-type: none"> <li>● I disagree with this character because ...</li> </ul>
*	<ul style="list-style-type: none"> <li>○ Significant ideas</li> </ul>	<ul style="list-style-type: none"> <li>● I think this part is significant because ...</li> </ul>
!	<ul style="list-style-type: none"> <li>○ Shocking statements or parts</li> <li>○ Emotional parts</li> </ul>	<ul style="list-style-type: none"> <li>● I was shocked to read that ... (further explanation)</li> <li>● The part about ___ made me feel ...</li> </ul>
O	<ul style="list-style-type: none"> <li>○ Ideas/sections you connect with</li> <li>○ What this reminds you of</li> </ul>	<ul style="list-style-type: none"> <li>● This section reminded me of...</li> <li>● This experience connects with my own experience in that...</li> </ul>

[Ralph] “You let the fire go out.”

...“We can light the fire again. You should have been with us, Ralph. We had a smashing time . . . There was lashings of blood,” said Jack, laughing and shuddering, “you should have seen it! ...”

Ralph spoke again, hoarsely. He had not moved.

“You let the fire go out.”

This repetition made Jack uneasy. He looked at the twins and then back at Ralph . . .

“The fire’s only been out an hour or two. We can light up again—”

... “There was a ship. Out there. You said you’d keep the fire going and you let it out!” He took a step toward Jack, who turned and faced him.

“They might have seen us. We might have gone home—”

This was too bitter for Piggy, who forgot his timidity in the agony of his loss. He began to cry out, shrilly:

“You and your blood, Jack Merridew! You and your hunting! We might have gone home—”

Ralph pushed Piggy to one side.

“I was chief, and you were going to do what I said . . .”

He turned away, silent for a moment. Then his voice came again on a peak of feeling.

“There was a ship—”

One of the smaller hunters began to wail...

*Jack realizes what he has done. He can't take his anger out on Ralph, so he takes it out on Piggy instead, breaking his glasses in the process. He apologizes for allowing the fire to go out, but Ralph refuses to accept it. Jack finally relights the fire and they start to cook the pig. At first, Ralph refuses to eat the pig, but then finally gives in. He is still silent and angry. The hunters start to tell the story of how they killed the pig, dancing and singing, “Kill the pig. Cut her throat. Bash her in.”*

Ralph watched them, envious and resentful. Not till ... the chant died away did he speak.

“I’m calling an assembly . . . With the conch. I’m calling a meeting even if we have to go on into the dark. Down on the platform. When I blow it. Now.”

He turned away and walked off, down the mountain.

**THINKING ABOUT THE BIG IDEA:** Society Influences and shapes individuals

**Directions:** Read the following paragraph. While it may seem an unimportant part of the story, it includes foreshadowing of what may become of the boys’ society.

Roger stooped, picked up a stone, and threw it at Henry—threw it to miss ... Roger gathered a handful of stones and began to throw them. Yet there was a space round Henry, perhaps six yards in diameter, into which he dare not throw. Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law. Roger’s arm was conditioned by a civilization that knew nothing of him and was in ruins.

<b>Say</b>	<b>Mean</b> What does it mean?	<b>Matter</b> Why does it matter?
Roger made sure that the stones landed at least 6 yards from Henry. The paragraph states that this was because of the “taboo of the old life” and because the child was protected by “parents and school and policemen and the law.”		
“Roger’s arm was conditioned by a civilization that knew nothing of him and was in ruins.”		

**Short Answer:** If the only thing holding Roger back from actually hitting little Henry with the stones are his memories from the past, what happens when those memories start to disappear?

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**CHAPTER JOURNAL**

	<b>Develop</b> What new information do we learn in this chapter about him?	<b>Interact</b> How does he interact with others?	<b>Advance the Plot</b> What problems does he cause that now need to be solved?
<b>Jack</b>			
<b>Ralph</b>			

## *Lord of the Flies* – Symbols

A symbol is something concrete that represents another thing or idea. In *Lord of the Flies* a lot of things we encounter are given a symbolic meaning.

### **The Conch Shell**

The conch shell stands for \_\_\_\_\_.  
It is an actual vessel of political legitimacy and democratic power. As the island civilisation erodes and the boys descend into savagery, the conch shell loses its power and influence among them.

*Because the rules are the only thing we've got.  
If you don't blow, we'll soon be animals anyway.  
He can hold it when he's speaking.*

### **The Glasses**

The glasses represent \_\_\_\_\_.  
This symbolic significance is clear from the start of the novel, when the boys use the lenses from Piggy's glasses to focus the sunlight and start a fire.

*If the fire's right out, we'll need them-  
He polished his glass again and went back to his subject.  
They blinded me. See?*

### **The Fire**

The fire symbolises \_\_\_\_\_.  
When the fire burns low or goes out, we realise that the boys have lost sight of their desire to be rescued and have accepted their savage lives on the island.

*There's only one thing we can do to get out of this mess.  
We can help them to find us.  
I wonder how far off you could see that.*

### **The Island**

At the beginning the island might be considered paradise on earth (before the arrival of the boys), but soon it is made clear that it rather represents \_\_\_\_\_.  
It is a microcosm representing the world.

*We may stay here till we die.  
Perhaps there aren't any grown-ups anywhere.  
Then gradually the almost infinite size of this water forced itself on his attention.*

### The Parachutist

The parachutist is a sign from the world of grown-ups, a sign of \_\_\_\_\_.

*If only they could send us something grown-up [...] a sign  
or something.  
But a sign came down from the world of grown-ups,  
though at the time there was no child awake to read it.  
The tangle of lines showed him the mechanics of this par-  
ody.*

### The Masks

The masks represent the \_\_\_\_\_.

### The Beast

The imaginary beast that frightens all the boys stands for the primal instinct of \_\_\_\_\_ that that resides within all human beings, the dark side of human nature. The boys are afraid of the beast, but only Simon reaches the realisation that they fear the beast because it exists within each of them. By the end of the novel, the boys are leaving it sacrifices and treating it as a totemic god.

### The Lord of the Flies

The pig's head impaled on a stake stands for \_\_\_\_\_. This complicated symbol becomes the most important image in the novel when Simon confronts the pig's head in the glade and it seems to speak to him, telling him that evil lies within every human heart and promising to have some "fun" with him. (This "fun" foreshadows Simon's death in the following chapter.) In this way, the Lord of the Flies becomes both a physical manifestation of the beast, a symbol of the power of evil, and a kind of \_\_\_\_\_ figure who evokes the beast within each human being. Looking at the novel in the context of biblical parallels, the Lord of the Flies recalls the devil, just as Simon recalls Jesus. In fact, the name "Lord of the Flies" is a literal translation of the name of the biblical name Beelzebub, a powerful demon in hell sometimes thought to be the devil himself.

*As if it wasn't a good island.  
There was a blackness within, a blackness that spread.  
Then he backed away, keeping his face to the skull that lay  
grinning at the sky.*

### The Butterflies

The butterflies stand for Simon's \_\_\_\_\_.

## *Lord of the Flies* – Symbols

A symbol is something concrete that represents another thing or idea. In *Lord of the Flies* a lot of things we encounter are given a symbolic meaning.

### **The Conch Shell**

The conch shell stands for **law and order** (civilisation, democracy, authority). It is an actual vessel of political legitimacy and democratic power. As the island civilisation erodes and the boys descend into savagery, the conch shell loses its power and influence among them.

*Because the rules are the only thing we've got.  
If you don't blow, we'll soon be animals anyway.  
He can hold it when he's speaking.*

### **The Glasses**

The glasses represent **reason and logic** (science, insight, wisdom, knowledge). This symbolic significance is clear from the start of the novel, when the boys use the lenses from Piggy's glasses to focus the sunlight and start a fire.

*If the fire's right out, we'll need them-  
He polished his glass again and went back to his subject.  
They blinded me. See?*

### **The Fire**

The fire symbolises **hope and rescue**. When the fire burns low or goes out, we realise that the boys have lost sight of their desire to be rescued and have accepted their savage lives on the island.

*There's only one thing we can do to get out of this mess.  
We can help them to find us.  
I wonder how far off you could see that.*

### **The Island**

At the beginning the island might be considered paradise on earth (before the arrival of the boys), but soon it is made clear that it rather represents **isolation**. It is a microcosm representing the world.

*We may stay here till we die.  
Perhaps there aren't any grown-ups anywhere.  
Then gradually the almost infinite size of this water forced  
itself on his attention.*

### The Parachutist

The parachutist is a sign from the world of grown-ups, a sign of **adult supervision**.

*If only they could send us something grown-up [...] a sign or something.*

*But a sign came down from the world of grown-ups, though at the time there was no child awake to read it.*

*The tangle of lines showed him the mechanics of this parody.*

### The Masks

The masks represent the **loss of civilisation, savagery**.

### The Beast

The imaginary beast that frightens all the boys stands for the primal instinct of **savagery** (evil, fear, superstition) that resides within all human beings, the dark side of human nature. The boys are afraid of the beast, but only Simon reaches the realisation that they fear the beast because it exists within each of them. By the end of the novel, the boys are leaving it sacrifices and treating it as a totemic god.

### The Lord of the Flies

The pig's head impaled on a stake stands for **chaos and evil**. This complicated symbol becomes the most important image in the novel when Simon confronts the pig's head in the glade and it seems to speak to him, telling him that evil lies within every human heart and promising to have some "fun" with him. (This "fun" foreshadows Simon's death in the following chapter.) In this way, the Lord of the Flies becomes both a physical manifestation of the beast, a symbol of the power of evil, and a kind of **Satan** figure who evokes the beast within each human being. Looking at the novel in the context of biblical parallels, the Lord of the Flies recalls the devil, just as Simon recalls Jesus. In fact, the name "Lord of the Flies" is a literal translation of the name of the biblical name Beelzebub, a powerful demon in hell sometimes thought to be the devil himself.

*As if it wasn't a good island.*

*There was a blackness within, a blackness that spread.*

*Then he backed away, keeping his face to the skull that lay grinning at the sky.*

### The Butterflies

The butterflies stand for Simon's **goodness and harmony with nature**.

## Symbolism in *Lord of the Flies*

By: Lesli Odom


### Golding's Use of Symbolism

- Symbolism is the "frequent use of words, places, characters, or objects that mean something beyond what they are on a literal level" (Wheeler).
- William Golding uses so much symbolism in *Lord of the Flies* that many critics agree that it is an allegory- a writing that has "a double meaning" (Wheeler).

### Title- Lord of the Flies

- Before even opening the novel, the readers of Golding's work are face to face with a symbol—the title.
- *Lord of the Flies* is "a name applied to the Biblical demon Beelzebub" thus symbolizing evil (Rosenfield, p.174).

### Lord of the Flies




(Flickr)

- In the novel, the Lord of the Flies is the name is given to the pigs head that the hunters put on a stick sharpened at both ends. "This head is for the beast. It's a gift" (Golding, 140).

### Conch Shell

- The conch shell, which is "used to call the children to assemblies," serves as a symbol of order and authority (Cox, 170).

- For the children in the story, the conch shell is an important object. Rosenfield points out that "the conch must be held by a child before that child can speak at councils" (173).



(Flickr)

### Conch Shell (cont.)

- C.B. Cox points out that the conch is more than "just a symbol of order" (170). From the beginning of the novel, Golding describes the conch with much precision and detail. When the conch is broken, the reader feels "that sadness which comes when any object of exquisite beauty is broken. The symbolic meaning, that this is the end of the beauty of justice and order" on the island (Cox 170-71).

### Signal Fire

- At their second council meeting, Ralph tells the rest of the boys, "We can help them to find us... We must make a fire" (Golding, 37). The boys agree because they want to be rescued.



(Flickr)

### Signal Fire (cont.)



(Flickr)

- Paulette Michel-Michot states: "The fire which must be kept burning is the symbol of their hope for rescue, of their attachment to civilization, for it will reveal their presence on the island to the outside world" (Michel-Michot, pg. 176).

### Parachutist

- Cox describes the dead parachutist as a "symbol of adult evil" (171). When the boys kill Simon as he attempts to tell them the truth about the beast, they show the "adult evil" as "part of themselves" (Cox, 171).
- Frank Kermode calls the dead parachutist "an ugly emblem of war and decay that broods over the paradise and provide the only objective equivalent for the beasts the boys imagine." (Kermode, 226).

### Characters

- Golding also uses symbolism in the various characters of the story. According to Michel-Michot, he "makes them work out archetypal pattern of human society or of different conflicting tendencies within the individual" (176).
- We can find symbolic meaning in the four main characters of *Lord of the Flies*: Ralph, Jack, Piggy, and Simon.

### Ralph



(Flickr)

- Ralph and Jack "are two polarizing figures" in the novel (Michel-Michot).
- Ralph is a symbol of democracy because "he sought ways to maintain parliamentary procedures, to respect freedom of speech, to rule through persuasion, with the consent of the governed" (Spitz, 173).

### Jack

- Spitz calls Jack "authorian man" and compares him to the dictators "Hitler and Mussolini" (173).
- Spitz also discusses Jack's appearance calling him a "Satanic figure with his red hair and black cape" (173).



(Flickr)



### Piggy

- David Spitz compares Piggy to “Socrates, the voice of reason” (173). One example of his sense of reason is shown when the boys’ first fire gets out of control. Piggy tells the others, “The first thing we ought to have made was shelters on the beach... How can you expect to be rescued if you don’t put first things first and act proper” (Golding, 44).
- When Piggy is killed, “with his death all sense, all reason is gone; the ultimate madness sets in” (Spitz, 173).

### Simon

- In *Lord of the Flies*, Simon signifies “the Christ-figure, the voice of revelation” (Spitz, 172).
- In an interview with James Keating, William Golding states: “Simon is a saint” (Keating, 219).

### Examples of Simon as Christ-like

- There are several events involving Simon that portray him as a Christ-like or Biblical figure:
  - The first event occurs when Simon feeds the littluns described in the following passage:

“Then, amid the roar of bees in the afternoon sunlight, Simon found for them the fruit they could not reach, pulled off the choicest from up in the foliage, passed them back down to endless outstretched hands” (Golding, 55).

### Simon (cont.)



- This passage “unmistakably evokes the Biblical accounts of Christ amid the bread-hungry masses” (Spangler, 233). Like Jesus, Simon provides his followers, in his case the littluns, with plenty of food to satisfy their hunger.

### Simon (cont.)

- When he discovers that the beast is the dead parachutist, “like Moses, then, he comes down from the mountain bearing the truth” (Spitz, 172). Also, like Moses, he is not listened to.
- Secondly, his death symbolizes the Crucifixion of Jesus. Like Jesus, Simon was trying to tell the others the truth. For this, he was slain.




A Walk Through William Golding’s *Lord of the Flies*

### Golding's Inspiration

- Bruce Lambert states: "Sir William recalled that as a teacher he once allowed a class of boys complete freedom in a debate, but he had to intervene as mayhem broke out. That incident and his own war experience inspired *Lord of the Flies*" (Lambert, 317).

### Setting

- A group of English boys are deserted on an island when their plane is attacked during the World War II.



### Setting (cont.)


- The island "shore was fledged with palm trees." Behind the palm trees was the "darkness of the forest" and the space where their plane crashed. About a mile from the shore, the "white surf flinked on a coral reef, and beyond that the open sea was dark blue." Between the ocean and the palm trees was the beach "apparently endless." (Golding, 8)

### Symbols


- Golding's novel is full of symbolism, or objects "that mean something beyond what they are on a literal level" (Wheeler).
- Some of the symbols Golding uses in his novel include: The title, the conch shell, the signal fire, the parachutist, and the main characters in the novel.

### Symbols (cont.)

- The title "Lord of the Flies" translates to mean Beelzebub—the name given to the devil.
- The parachutist arrives on the island after the boys ask for a sign from the adult world. Therefore, the parachutist symbolizes adult evil and is a reminder of war.



### Symbols (cont.)



- The purpose of the signal fire is to help the children get rescued. Therefore, the fire symbolizes their hope to be rescued.
- The conch shell symbolizes order and authority. When the conch is blown in the novel, all the boys listen.

## Characters

- Golding's four main characters are Ralph, Piggy, Jack, and Simon.
- Each of these characters plays an important role in the novel.




(Flickr)

## Ralph

- Ralph is introduced to us first as "the fair-haired boy" (Golding, 5).
- As the story progresses, Ralph emerges as a leader. "It is he who find that conch and arranges that when there is a meeting he who hold the conch shall speak" (Forester, 228).

## Piggy

- Piggy is introduced to the reader as being short, fat, and wearing "thick spectacles" (Golding, 5).
- Piggy's glasses play an important role in the novel—they are used to start the fire. 
- As the novel progresses, we learn that Piggy is the "brains of the party" (Forester, 228). When Piggy and Ralph found the conch, it was Piggy that said, "We can use this to call the others. Have a meeting..." (Golding, 15). This way of thinking exemplifies Piggy's intelligence.

## Jack

- Jack is introduced as being "tall, thin, and bony" (Golding 17). He has red hair, and is wearing a black hat and cloak. "His face was crumpled and freckled, and ugly without silliness" (Golding, 17).
- When all the boys gather to have a meeting and are discussing the idea of a chief, Jack states with arrogance, "I ought to be chief...because I'm chapter chorister and head boy" (Golding, 20).

## Simon

- Simon is introduced to the reader as "the choir boy who had fainted" (Golding, 20). Then, Golding describes him as "a skinny, vivid little boy, with...straight hair that hung down, black and coarse" (Golding, 22).
- In the novel, Simon plays the role of the Christ-like figure. In an interview, Golding himself calls Simon "a saint" (Kermode, 219).

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## **Beelzebub**

Beelzebub is said to be many things, but is often heard of as a fallen angel and Satan's right hand man, or his lieutenant. He was in command of disease, and it is known that flies congregate around corpses, and spread diseases from the dead to the living. The name Beelzebub is derived from the name Ba'al Zebûb, meaning "Lord of the Flies" (ba'al being Hebrew for lord, and zebûb meaning the noun fly.) Ba'al Zebûb was the deity worshipped in the Philistine city of Ekron; one of the demonizations of the deity is thought to have been one basis for the personification of Satan. In the poem Paradise Lost, Beelzebub was an angel that was cast down from Heaven and imprisoned in Hell with Satan after losing a war. Before being hurled down to Hell, they were the brightest angels in all of Heaven. Beelzebub presents a plan for a furtive revenge against God by perverting man, and tries to sabotage paradise and mortal man. Satan advocates a new course of action: attack mortal man. Beelzebub is described as "less in power and excellence (than themselves) but favored more by God (Paradise Lost Book 2, lines 349-50)." Beelzebub explains that the best revenge on God would be seducing man to follow Satan.

Beelzebub appears in many different forms, usually as a fly, a gargantuan cow, or a male goat with a long tail. Sometimes he is even described to have cavernous nostrils, two big horns that sprout out from his head, ducks feet, a lions tail and covered entirely in black hair with large bat wings that adorn his back.



## Summative Assessment

There are two options for the summative assessment. The first option is to have students write to one of the two writing prompts provided in **Resource 7.1**. The second option is to have students, in groups of three, complete a digital project in which they will create a society that will enable survival on the island, while also protecting basic human rights (**Resource 7.2**). The Digital Survival Challenge is the best choice for allowing students to research data, and apply that data to the analysis of the novel while at the same time exhibiting twenty-first century learning skills through the use of technology for presentation purposes.

**Directions:** Choose ONE of the essay prompts below and write a multi-paragraph literary analysis.

**Essay Prompt #1:**

Choose one of the main characters (Jack or Ralph) and analyze how a lack of society on the island influenced that character throughout the novel.

**Essay Prompt #2:**

Compare and contrast the two main characters (Jack and Ralph). How are they similar? How do they differ? How did they both try to develop different forms of government on the island?

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## Writing a Compare/Contrast Essay

As always, the instructor and the assignment sheet provide the definitive expectations and requirements for any essay. Here is some general information about the organization for this type of essay:

- A **comparison** essay notes either *similarities*, or *similarities and differences*.
- A **contrast** essay notes only *differences*.
- The comparison or contrast should **make a point** or **serve a purpose**. Often such essays do one of the following:
  - **Clarify** something unknown or not well understood.
  - Lead to a fresh **insight** or new way of viewing something.
  - Bring one or both of the subjects into sharper **focus**.
  - Show that one subject is **better** than the other.
- The **thesis** can present the subjects and indicate whether they will be compared, contrasted, or both.
- The **same points** should be discussed for both subjects; it is not necessary, however to give both subjects the same degree of development.
- Some common **organizational** structures include: (see note below)
  - Block method (subject by subject)
  - Point by point
  - Comparisons followed by contrasts (or the reverse)
- Use detailed topic sentences and the following connecting words to make the relationship between your subjects clear to your reader:

### Connectors That Show Comparison (Similarities)

- |                      |                          |                           |
|----------------------|--------------------------|---------------------------|
| ▪ <i>In addition</i> | ▪ <i>Correspondingly</i> | ▪ <i>Compared to</i>      |
| ▪ <i>Similarly</i>   | ▪ <i>Just as</i>         | ▪ <i>As well as</i>       |
| ▪ <i>Likewise</i>    | ▪ <i>Same as</i>         | ▪ <i>At the same time</i> |

### Connectors That Show Contrast (Differences)

- |                      |                          |                            |
|----------------------|--------------------------|----------------------------|
| ▪ <i>However</i>     | ▪ <i>On the contrary</i> | ▪ <i>On the other hand</i> |
| ▪ <i>Even though</i> | ▪ <i>In contrast</i>     | ▪ <i>Although</i>          |
| ▪ <i>Unlike</i>      | ▪ <i>Conversely</i>      | ▪ <i>Meanwhile</i>         |



See the other side of this page of a detailed example for both the Block Method and the Point-by-Point method. For a blank chart to organize your own essay, use the Compare/Contrast Essay Worksheet

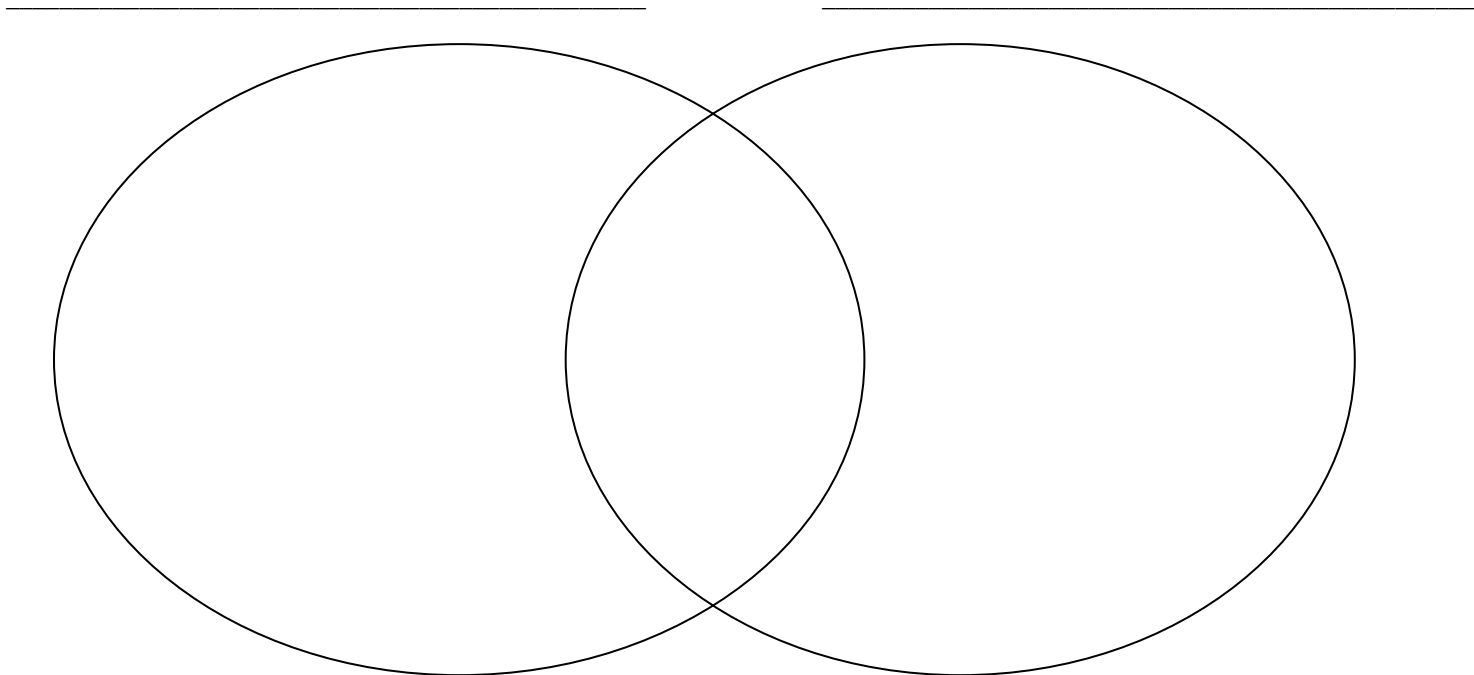
Writing a Compare/Contrast Essay

The following example contains an element of the author’s opinion, but not all compare/contrast assignments allow for that. Always check your assignment sheet and ask your instructor for clarification about including your opinion.

	Point-by-Point Method	Block Method
Intro	<ul style="list-style-type: none"> <li>Introduction of general topic</li> <li>Specific topic</li> <li><b>Thesis</b> = areas to be covered in this essay: <i>Both cats and dogs make excellent pets, but an appropriate choice depends on the pet owner’s lifestyle, finances, and household accommodations.</i></li> </ul>	<ul style="list-style-type: none"> <li>Introduction of general topic</li> <li>Specific topic</li> <li><b>Thesis</b> = areas to be covered in this essay: <i>Both cats and dogs make excellent pets, but an appropriate choice depends on the pet owner’s lifestyle, finances, and household accommodations.</i></li> </ul>
Body Paragraph 1	<p><b>Topic Sentence - Aspect 1</b> <i>Cats make less of an impact on an owner’s lifestyle.</i></p> <p><b>Topic 1 - Aspect 1: Cats</b></p> <ul style="list-style-type: none"> <li><b>Detail:</b> Don’t have to be watched during the day</li> <li><b>Detail:</b> Easier to get care if owner travels</li> </ul> <p><b>Topic 2 - Aspect 1: Dogs</b></p> <ul style="list-style-type: none"> <li><b>Detail:</b> Pack animals shouldn’t be left alone</li> <li><b>Detail:</b> Harder to get care when away</li> </ul> <p><b>Transition Sentence</b></p>	<p><b>Topic Sentence – Topic 1</b> <i>Cats are easier and less expensive to care for.</i></p> <p><b>Aspect 1: Lifestyle</b></p> <ul style="list-style-type: none"> <li><b>Detail:</b> <i>Don’t have to be watched during the day</i></li> <li><b>Detail:</b> <i>Easier to get care if owner travels</i></li> </ul> <p><b>Aspect 2: Cost</b></p> <ul style="list-style-type: none"> <li><b>Detail:</b> <i>Food and health care are usually less expensive</i></li> <li><b>Detail:</b> <i>Less likely to cause property damage</i></li> </ul> <p><b>Aspect 3: House accommodations</b></p> <ul style="list-style-type: none"> <li><b>Detail:</b> <i>Don’t take up much space</i></li> <li><b>Detail:</b> <i>Less intrusive</i></li> </ul> <p><b>Transition Sentence</b></p>
Body Paragraph 2	<p><b>Topic Sentence - Aspect 2</b> <i>Cats are less expensive to own and care for.</i></p> <p><b>Topic 1 - Aspect 2: Cats</b></p> <ul style="list-style-type: none"> <li><b>Detail:</b> <i>Food and health care are usually less expensive</i></li> <li><b>Detail:</b> <i>Less likely to cause property damage</i></li> </ul> <p><b>Topic 2 - Aspect 2: Dogs</b></p> <ul style="list-style-type: none"> <li><b>Detail:</b> <i>Food is more expensive</i></li> <li><b>Detail:</b> <i>Over-breeding causes some health problems</i></li> </ul> <p><b>Transition Sentence</b></p>	<p><b>Topic Sentence – Topic 2</b> <i>Dogs are active and loyally engaging pets.</i></p> <p><b>Aspect 1 – Lifestyle</b></p> <ul style="list-style-type: none"> <li><b>Detail:</b> <i>Pack animals shoudn’t be left alone</i></li> <li><b>Detail:</b> <i>Harder to get care when away Need more living space</i></li> </ul> <p><b>Aspect 2 – Cost</b></p> <ul style="list-style-type: none"> <li><b>Detail:</b> <i>Food is more expensive</i></li> <li><b>Detail:</b> <i>Over-breeding causes some health problems</i></li> </ul> <p><b>Aspect 3 – House accommodations</b></p> <ul style="list-style-type: none"> <li><b>Detail:</b> <i>Often need yard and fence</i></li> <li><b>Detail:</b> <i>Require more safety and protective measures</i></li> </ul> <p><b>Transition Sentence</b></p>
Body Paragraph 3	<p><b>Topic Sentence - Aspect 3</b> <i>Cats need few special house accommodation.</i></p> <p><b>Topic 1 - Aspect 3: Cats</b></p> <ul style="list-style-type: none"> <li><b>Detail:</b> <i>Don’t take up much space</i></li> <li><b>Detail:</b> <i>Less intrusive</i></li> </ul> <p><b>Topic 2 - Aspect 3: Dogs</b></p> <ul style="list-style-type: none"> <li><b>Detail:</b> <i>Often need yard and fence</i></li> <li><b>Detail:</b> <i>Require more safety and protective measures</i></li> </ul> <p><b>Transition Sentence</b></p>	<p><b>Optional:</b> develop a paragraph to evaluate the comparison made in the essay: <i>Last summer, I was considering adopting a pet, so I visited the SPCA to gather more information about cats and dogs. I am a full time student and work part time in the evenings, so my lifestyle and schedule didn’t seem conducive to owning a dog like I had originally planned. Now that I’ve had my cat Cookie for a few months, I see that she’s the perfect fit and a great companion for me.</i></p>
Conclusion	<ul style="list-style-type: none"> <li><b>Summary of main points</b></li> <li><b>Evaluation</b> and/or possible future developments</li> <li><b>Significance</b> of topic to author: <i>When considering adopting a pet, a prospective owner must consider the lifestyle, finances, and household accommodations that the pet would require. Owners who neglect to compare these aspects will often not care for their pet in a safe manner.</i></li> </ul>	<ul style="list-style-type: none"> <li><b>Summary of main points</b></li> <li><b>Evaluation</b> and/or possible future developments</li> <li><b>Significance</b> of topic to author: <i>When considering adopting a pet, a prospective owner must consider the lifestyle, finances, and household accommodations that the pet would require. Owners who neglect to compare these aspects will often not care for their pet in a safe manner.</i></li> </ul>

### Brainstorming for a Compare/Contrast Essay

1. Write each topic name above one of the circles. List attributes or qualities of that topic in the circle, placing any shared qualities in the overlapping section. Be specific and use details. (*Example: details of living in SB might include high cost of living, beach community, good schools, etc. Less effective qualities: not nice place, cool hangouts.*)
2. Circle the most important qualities in each list and match at least three opposites from one circle to another.



After completing steps 1-3, list the three categories or aspects that both items share:

- 1.
- 2.
- 3.

3. Review the lists and identify three *categories* or *aspects* that describe these details. (*Example: "beach community" detail for one topic and "big city" detail for the other = environment or setting as a category.*) List the categories in the box above.
4. Then choose one option (point by point or block method) to structure your essay. See examples in this handout.
5. Use the chart on the next page to organize your paragraphs as indicated. Add more ideas and details for each category as you think of them.

### Compare and Contrast Essay Structure: Block Method

In the Block Method, each paragraph addresses ONE TOPIC ONLY from your pair of topics and includes the SHARED ASPECTS you have chosen to Compare to topic 2. Use the following chart to organize your ideas for your essay. (See Venn diagram steps 1 – 5 for examples on topics, aspects, and details.)

Block Method	My Essay
<ul style="list-style-type: none"> <li>• <b><u>Introduction</u></b> <ul style="list-style-type: none"> <li>○ introduction of general topic</li> <li>○ specific topic</li> <li>○ areas to be covered in this essay</li> </ul> </li> </ul>	
<ul style="list-style-type: none"> <li>• <b><u>Topic 1</u></b> <ul style="list-style-type: none"> <li>○ <b><u>Aspect 1</u></b> <ul style="list-style-type: none"> <li>▪ Detail</li> <li>▪ Detail</li> </ul> </li> <li>○ <b><u>Aspect 2</u></b> <ul style="list-style-type: none"> <li>▪ Detail</li> <li>▪ Detail</li> </ul> </li> <li>○ <b><u>Aspect 3</u></b> <ul style="list-style-type: none"> <li>▪ Detail</li> <li>▪ Detail</li> </ul> </li> </ul> </li> </ul>	<p><b><u>Topic Sentence:</u></b></p>
<ul style="list-style-type: none"> <li>• <b><u>Topic 2</u></b> <ul style="list-style-type: none"> <li>○ <b><u>Aspect 1</u></b> <ul style="list-style-type: none"> <li>▪ Detail</li> <li>▪ Detail</li> </ul> </li> <li>○ <b><u>Aspect 2</u></b> <ul style="list-style-type: none"> <li>▪ Detail</li> <li>▪ Detail</li> </ul> </li> <li>○ <b><u>Aspect 3</u></b> <ul style="list-style-type: none"> <li>▪ Detail</li> <li>▪ Detail</li> </ul> </li> </ul> </li> </ul>	<p><b><u>Topic Sentence:</u></b></p>
<ul style="list-style-type: none"> <li>• <b><u>Conclusion</u></b> <ul style="list-style-type: none"> <li>○ Summary of main points</li> <li>○ Evaluation and/or possible future developments</li> </ul> </li> </ul>	



Compare and Contrast Essay Structure: Point by Point Method

In the Point-by-Point Method, each paragraph contains details on ONE ASPECT of BOTH TOPICS organized in the same order. Use the following chart to organize your ideas for your essay. (See Venn diagram steps 1 – 5 for examples on topics, aspects, and details.)

Table with 2 columns: Point by Point Method and My Essay. Rows include Introduction, Topic 1 - Aspect 1, Topic 2 - Aspect 1, Topic 1 - Aspect 2, Topic 2 - Aspect 2, Topic 1 - Aspect 3, Topic 2 - Aspect 3, and Conclusion.

Source referenced: http://www.efl.arts.gla.ac.uk/CampusOnly/essays/15web.htm

## Compare / Contrast Essay Rubric

Category	Advanced 4	Proficient 3	Basic 2	Below Basic 1	Score
Prewriting	Prewriting is <b>clear and well developed</b> . It matches the content in the essay.	Prewriting is <b>well developed</b> . It mostly matches the content in the essay.	Prewriting is <b>not very well developed</b> and/or does not match the content in the essay.	Prewriting is very <b>underdeveloped</b> and does not match the content in the essay.	
Introduction and Thesis Sentence	The introduction includes a hook and transitions to the thesis statement. The thesis statement names the topic of the essay, is logically placed within the paragraph and outlines the main points to be discussed.	The introduction includes a hook, transitions to the thesis statement, and is mostly effective. The thesis statement names the topic of the essay, but may not address all points of the paper.	A hook is present though not followed by important information. The introduction is somewhat effective. The thesis statement outlines some or all of the main points to be discussed.	The introduction is not effective or is not included. The thesis statement does not name the topic and does not preview what will be discussed.	
Body Paragraphs and Organization	Each of the body paragraphs includes a creative and well-written topic sentence, effectively constructed sentences with supporting details, and smooth transitions. The essay uses a pattern of organization appropriate for compare/contrast writing.	Each of the body paragraphs includes a well-written topic sentence, sentences with supporting details, and transitions.	Each of the body paragraphs includes a topic sentence and supporting sentences, but is not a smooth read and often lacks transitions.	Some or all of the body paragraphs lack topic sentences. The organization of some or all of the body paragraphs make for a difficult read because of poor sentence structure or lack of transitions.	
Balance/Ideas	The paragraphs include all of the necessary points that support the position statement. The ideas are presented in a balanced and coherent way. Each topic is balanced throughout the essay.	The paragraphs include the some of the necessary points that support the position statement, as outlined in the rough draft. One side is not represented more than the other.	The paragraphs include few of the necessary points that support the position statement, as outlined in the rough draft. One side may be represented somewhat more than the other.	The paragraphs include few to none of the necessary points that support the position statement, as outlined in the rough draft. One side is represented more than the other.	
Conclusion	The conclusion is strong and leaves the reader solidly understanding the writer's position. There is an effective restatement of the position statement. The author favors one institution over the other.	The conclusion is recognizable and is smooth to read. The author's position is restated.	The conclusion is recognizable. The author's position is restated within the closing paragraph.	The thesis is not restated or is found in the same wording as the introduction. The essay is not summed up.	
Conventions	Author makes virtually no errors in grammar, spelling or punctuation that distract the reader from the content.	Author makes few errors in grammar, spelling or punctuation that distract the reader from the content.	Author makes some errors in grammar, spelling or punctuation that distract the reader from the content.	Author makes excessive errors in grammar, spelling or punctuation that distract the reader from the content.	
Works Cited	Perfectly formatted MLA works cited.	Some errors in MLA citation.	Attempt at citing works; incorrect format.	No works cited	

Total: \_\_\_\_\_/\_\_\_\_\_



Sample Language frames for Comparison and Contrast

<p><b>Comparison</b></p> <p><b>Commonly used transitions:</b> Likewise, Similarly, Along the same lines, In the same way,</p>	<p>1. _____ and _____ both show _____</p> <p>2. _____ and _____ are alike in that they both _____.</p> <p>3. _____ and _____ all show _____.</p> <p>4. Likewise, both are _____</p> <p>5. Similarly, _____ and _____ are _____</p> <p>6. In the same way, _____ and _____ are _____.</p>
<p><b>Contrast</b></p> <p><b>Commonly used transitions:</b> Although, but, by contrast, Conversely, Despite the fact, even though, however, in contrast, Nevertheless, Nonetheless, On the contrary, On the other hand, regardless, Whereas, While, yet</p>	<p>1. _____ is _____, while _____ is _____.</p> <p>2. _____ is _____, but _____ is _____</p> <p>3. _____ and _____ are different in that _____.</p> <p>4. While _____ shows _____, _____ shows _____.</p> <p>5. _____ is _____, on the other hand _____ is _____.</p> <p>6. _____, yet _____.</p> <p>7. Although _____, _____</p>

# ***Lord of the Flies* by William Golding: A Digital Survival Challenge**

## **Teaching Guide Adapted from the work of Clare Lund**

### **Introduction:**

In this digital collaborative Project, your students will be researching and analyzing various types of government, survival strategies, and human rights issues. They will use this information in conjunction with what they learned and discussed as part of their *Lord of the Flies* novel study to come to a group consensus about the type of society they would like to create, including rationales from each piece of information they have analyzed. In addition, students will be required to include a section of their presentation

### **Aim:**

This digital project will challenge students to create a society that will enable their survival on the island, while also protecting basic human rights.

### **Rationale:**

This digital project will ask students to take what they have learned about in the *Lord of the Flies* unit and apply it to creating their own society. This will challenge their thinking process, strengthen their collaboration skills, and will provide an inquiry-based learning experience. They will be asked to examine the criteria used to create a society, and may have to participate in a debate with their group members in order to come to a consensus, which will require them to provide a rationale based on facts, but will also ask the students to analyze the importance of each piece of information they present to their group members. Through the process of inquiry, students construct much of their understanding of the natural and human-designed worlds, which will enable them to continue the quest for knowledge throughout life.

### **General Goals**

- Apply the insight gained through a novel study of *Lord of the Flies*
- Analyze knowledge acquired through the research process of this collaborative digital project
- Work collaboratively to solve a problem that does not have a single “correct” answer

### **Subject Matter Description**

- *Lord of the Flies* by William Golding
- Types of societies/government
- Survival
- Human rights

**Learner Description:**

10th grade language arts students who have already completed a novel study on William Golding's *Lord of the Flies*

**Prerequisites:**

- 8th grade reading level (or higher)
- Good interpersonal skills
- Strong research skills and ability to gather information from reliable sources

**Learning Objectives:**

After completing this collaborative digital project, students will be able to:

- Understand the importance of inquiry
- Prepare a proposal based on their research to share with their group members
- Work collaboratively with group members to create a society with a government and laws
- Write rationales for each aspect of their society, citing information from research
- Collaboratively present their society to the rest of the class

**Materials:**

- Pen/pencil and paper
- Computers
- Copy of *Lord of the Flies* to use as a reference

**Instructional Plan:**

1. Prior to starting the collaborative digital project, have a whole class discussion about what inquiry is, what the importance of inquiry is, and how students should apply inquiry to their group's creation of a society. Set parameters at this time about what a good proposal and rationale should include.
2. Students will break into groups of three. (Students with special needs accommodations could split up the duties involved with one of the roles, as a modification.)
3. Students will decide among themselves which role they each want to fulfill: political scientist, survivalist, or human rights activist.
4. Each student will independently research the information they were assigned to do, using the resources listed as a starting point, but possibly finding other valid, reputable Internet sources on their own. They will then create their proposal to share with the rest of the group.
5. The group will reconvene, and will take turns presenting what they have found. Now comes the challenging part—they must reach a consensus on what type of government they want to institute for their society, figure out an action plan for survival, and be sure all laws and consequences they create for their society protect human rights.
6. After deciding on the type of government, the plan for survival, and the list of rules and consequences (keeping human rights in mind), the group will work together to write rationales for each of these decisions. This will be handed in to the teacher in writing, and will be presented orally to the rest of the class.

**Plan for Assessment & Evaluation:**

Use the rubric provided to evaluate your students' work, and encourage them to use it to evaluate their own work throughout the process as well. The extent to which the students present their society is up to each individual teacher. They could create multimedia presentations, design 3-D models, or share the information in a more informal fashion.

**Resources:**

Political Scientist

<https://www.cia.gov/library/publications/the-world-factbook/fields/2128.html>

[http://news.bbc.co.uk/cbbcnews/hi/find\\_out/guides/world/united\\_nations/types\\_of\\_government](http://news.bbc.co.uk/cbbcnews/hi/find_out/guides/world/united_nations/types_of_government)

<http://www2.scholastic.com/browse/article.jsp?id=5116>

[http://en.wikipedia.org/wiki/List\\_of\\_forms\\_of\\_government](http://en.wikipedia.org/wiki/List_of_forms_of_government)

Survivalist

<http://www.disaster-survival-guide.com/emergency-kits.html#longterm>

<http://dsc.discovery.com/survival/how-to-survive/how-to-survive-tips.html>

<http://dsc.discovery.com/fansites/manvswild/tips/tips.html>

<http://www.adventuresportsonline.com/5basic.htm>

<http://www.wildwoods survival.com/>

Human Rights Activist

<http://www.amnesty.org/>

<http://www.hrw.org/>

<http://www.un.org/en/rights/index.shtml>

<http://www.state.gov/g/drl/hr/>

<http://www.humanrights.com/#/home>

	<b>10 points</b>	<b>8 points</b>	<b>6 points</b>	<b>2 points</b>
<b>Research</b>	Each group member collected all of the research needed for his/her assigned task, and was able to correctly cite reputable sources	Each group member collected most of the research needed for his/her assigned task, but had some errors with sources	Not all group members collected enough research needed for his/her assigned task	More than one group member failed to collect enough research needed for his/her assigned task
<b>Presentation of Society</b>	The group as a whole was able to effectively present—both orally and in writing—their description of the society that they would create	The group presented their description of the society that they would create, but is lacking either in the oral portion or the written submission of their ideas	The group presented their description of the society that they would create, but is lacking in both the oral portion and the written submission of their ideas	The group failed to present their description of the society that they would create effectively to the rest of the class
<b>Rationale</b>	Each decision made about their society can be defended and explained, using information and examples gathered from their research, as well as references to Golding's text	Many of the rules and consequences can be defended and explained using information and examples gathered from their research, as well as references to Golding's text	The rules and consequences can only be defended and explained using either information and examples gathered from their research or Golding's text	The group fails to defend or explain their list of rules and consequences using information and examples gathered from their research and Golding's text
<b>Comprehension</b>	The rules and explanations presented show a clear and deep understanding of both the information gathered from research and Golding's text by all group members	The rules and explanations presented show a basic understanding of the information gathered from research and Golding's text by all group members	The rules and explanations presented show a understanding of the information gathered from research and Golding's text by some group members	The rules and explanations presented do not show an understanding of the information gathered from research or Golding's text
<b>Collaboration</b>	The group worked very well together, each member contributing equal levels of work and insight, resulting in a cohesive final product	The group worked well together, each member contributing work and insight, resulting in a cohesive final product	The group could have worked better together, and this is evident in a lack of cohesiveness in the final product	The group did not work well together, and as a result, did not present a cohesive or acceptable final product
<b>Graphics/ Pictures</b>	Graphics go well with the text and there is a good mix of text and graphics and complies with the principles of good design.	Graphics go well with the text, but there are so many that they distract from the text.	Graphics go well with the text, but there are too few and the Product seems "text-heavy".	Graphics do not go with the accompanying text or appear to be randomly chosen.

Total: \_\_\_\_\_ / 60 points

## Forms of Government

This entry gives the basic form of government. Definitions of the major governmental terms are as follows. (Note that for some countries more than one definition applies.):

**Absolute monarchy** - a form of government where the monarch rules unhindered, i.e., without any laws, constitution, or legally organized opposition.

**Anarchy** - a condition of lawlessness or political disorder brought about by the absence of governmental authority.

**Authoritarian** - a form of government in which state authority is imposed onto many aspects of citizens' lives.

**Commonwealth** - a nation, state, or other political entity founded on law and united by a compact of the people for the common good.

**Communist** - a system of government in which the state plans and controls the economy and a single - often authoritarian - party holds power; state controls are imposed with the elimination of private ownership of property or capital while claiming to make progress toward a higher social order in which all goods are equally shared by the people (i.e., a classless society).

**Confederacy (Confederation)** - a union by compact or treaty between states, provinces, or territories, that creates a central government with limited powers; the constituent entities retain supreme authority over all matters except those delegated to the central government.

**Constitutional** - a government by or operating under an authoritative document (constitution) that sets forth the system of fundamental laws and principles that determines the nature, functions, and limits of that government.

**Constitutional democracy** - a form of government in which the sovereign power of the people is spelled out in a governing constitution.

**Constitutional monarchy** - a system of government in which a monarch is guided by a constitution whereby his/her rights, duties, and responsibilities are spelled out in written law or by custom.

**Democracy** - a form of government in which the supreme power is retained by the people, but which is usually exercised indirectly through a system of representation and delegated authority periodically renewed.

**Democratic republic** - a state in which the supreme power rests in the body of citizens entitled to vote for officers and representatives responsible to them.

**Dictatorship** - a form of government in which a ruler or small clique wield absolute power (not restricted by a constitution or laws).

**Ecclesiastical** - a government administered by a church.

**Emirate** - similar to a monarchy or sultanate, but a government in which the supreme power is in the hands of an emir (the ruler of a Muslim state); the emir may be an absolute overlord or a sovereign with constitutionally limited authority.

**Federal (Federation)** - a form of government in which sovereign power is formally divided - usually by means of a constitution - between a central authority and a number of constituent regions (states, colonies, or provinces) so that each region retains some management of its internal affairs; differs from a confederacy in that the central government exerts influence directly upon both individuals as well as upon the regional units.

**Federal republic** - a state in which the powers of the central government are restricted and in which the component parts (states, colonies, or provinces) retain a degree of self-government; ultimate sovereign power rests with the voters who chose their governmental representatives.

**Islamic republic** - a particular form of government adopted by some Muslim states; although such a state is, in theory, a theocracy, it remains a republic, but its laws are required to be compatible with the laws of Islam.

**Maoism** - the theory and practice of Marxism-Leninism developed in China by Mao Zedong (Mao Tse-tung), which states that a continuous revolution is necessary if the leaders of a communist state are to keep in touch with the people.

**Marxism** - the political, economic, and social principles espoused by 19th century economist Karl Marx; he viewed the struggle of workers as a progression of historical forces that would proceed from a class struggle of the proletariat (workers) exploited by capitalists (business owners), to a socialist "dictatorship of the proletariat," to, finally, a classless society - Communism.

**Marxism-Leninism** - an expanded form of communism developed by Lenin from doctrines of Karl Marx; Lenin saw imperialism as the final stage of capitalism and shifted the focus of workers' struggle from developed to underdeveloped countries.

**Monarchy** - a government in which the supreme power is lodged in the hands of a monarch who reigns over a state or territory, usually for life and by hereditary right; the monarch may be either a sole absolute ruler or a sovereign - such as a king, queen, or prince - with constitutionally limited authority.

**Oligarchy** - a government in which control is exercised by a small group of individuals whose authority generally is based on wealth or power.

**Parliamentary democracy** - a political system in which the legislature (parliament) selects the government - a prime minister, premier, or chancellor along with the cabinet ministers - according to party strength as expressed in elections; by this system, the government acquires a dual responsibility: to the people as well as to the parliament.

**Parliamentary government (Cabinet-Parliamentary government)** - a government in which members of an executive branch (the cabinet and its leader - a prime minister, premier, or chancellor) are nominated to their positions by a legislature or parliament, and are directly responsible to it; this type of government can be dissolved at will by the parliament (legislature) by means of a no confidence vote or the leader of the cabinet may dissolve the parliament if it can no longer function.

**Parliamentary monarchy** - a state headed by a monarch who is not actively involved in policy formation or implementation (i.e., the exercise of sovereign powers by a monarch in a ceremonial capacity); true governmental leadership is carried out by a cabinet and its head - a prime minister, premier, or chancellor - who are drawn from a legislature (parliament).

**Presidential** - a system of government where the executive branch exists separately from a legislature (to which it is generally not accountable).

**Republic** - a representative democracy in which the people's elected deputies (representatives), not the people themselves, vote on legislation.

**Socialism** - a government in which the means of planning, producing, and distributing goods is controlled by a central government that theoretically seeks a more just and equitable distribution of property and labor; in actuality, most socialist governments have ended up being no more than dictatorships over workers by a ruling elite.

**Sultanate** - similar to a monarchy, but a government in which the supreme power is in the hands of a sultan (the head of a Muslim state); the sultan may be an absolute ruler or a sovereign with constitutionally limited authority.

**Theocracy** - a form of government in which a Deity is recognized as the supreme civil ruler, but the Deity's laws are interpreted by ecclesiastical authorities (bishops, mullahs, etc.); a government subject to religious authority.

**Totalitarian** - a government that seeks to subordinate the individual to the state by controlling not only all political and economic matters, but also the attitudes, values, and beliefs of its population.

# Wilderness survival techniques and tips

## Generalized awareness of the skills needed to survive in a wilderness situation.

Whether you are simply going camping at a commercial campground, taking a short hike, or backpacking into a pristine wilderness area... be prepared. Never leave to chance those few articles that may become lifesavers. Above all, always let someone know your itinerary and the time you plan to return.

The following is a list of items that should be included in a basic survival kit:

1. Waterproof matches (stick matches in a 35mm film container) or a disposable lighter.
2. Fire starter
3. Rigid blade knife (Preferably serrated on one side of the blade) w/ sheath
4. Folding saw
5. Compass
6. Map of the area you are in
7. Signal mirror
8. Flashlight
9. Plastic tarp
10. 50 to 100 feet of nylon cord (1/8 inch is adequate)
11. First aid kit



- 12.Coins for pay phones (here again a 35mm film container works well)
- 13.Full canteen
- 14.Emergency food rations
- 15.Water purification tablets/filter.
- 16.Fish hooks and fishing line
- 17.Police whistle
- 18.Toilet paper

Fire: When starting a fire find dry wood. Use the inner bark of trees, or look for the dead branches at the very bottom of fir trees. These are dead because they were denied sunlight by the branches above them. These same branches have probably protected them from getting wet. Start your fire small and gradually increase its size. Tinder will greatly enhance your chance for success. Take small branches and shred them with a knife or your fingers. You can use dead grass, bird's nests, wasp nests (unoccupied of course), inner bark from dead trees, or a strip of cloth from the tail of your shirt. Use anything that will ignite quickly. Place this in the center. Around this, build a teepee of small dry twigs. Once this is burning, slowly feed your fire with larger and larger pieces of wood. Always making sure the fire is burning freely before you progress to a larger piece of wood. Once this fire is burning do not let it go out.

Shelter: Do not make the mistake of trying to construct a large shelter. Make it just large enough to accommodate you. This is important, especially in cold climates, because you are going to have to heat it. Use the materials at hand. Dig out a pit and line it with something to insulate you from the ground. Your body heat can be lost very quickly lying on the bare ground. Use leaves, grass, or pine bows for this insulation. Create a frame with 2 "V" shaped sticks and a cross support. Cover this frame with materials at hand. Overlap them or place them in layers to make your shelter resistant to water and wind.

Water: In most areas, water is readily available. However, treat all water as if it were contaminated. Boil all water before you use it. Most organisms cannot stand up to a 10 or 12 minute boiling. Look for hills as water might be at their base. Animal trails will eventually lead you to water. Look for birds, as they will often circle a watering hole. Their flight patterns usually include a water source. Also watch the animals that you come across, they will scratch at the surface of the ground if water is just below the surface. Watch the insects. They will congregate on ground that is moist. If you are lucky enough to have a piece of plastic you can create a solar still. Another trick is to dig holes in the ground

and catch rainwater in them. Even a dry creek might still have water running underground.

Food: Starving to death is not an immediate problem. Most of us can endure 2 to 3 weeks of not eating and still survive. However, food is an important means of preserving our mental and emotional state, as well as a source of energy. If you find yourself stranded near a river or stream, fish can be a food source you would exploit. Fish can be caught with a line and hook, speared, or trapped. Watch eagles and hawks. Sometimes you will be able to scare them away from their catches. If you find a beaver dam find the weakest spot and pry it open. Stand by this small waterfall with a club and wait for fish or muskrats to come through. The beaver that built the dam is sure to come out to repair the damage. They can be eaten also. There are also many edible plants. Some are poisonous so be sure to learn how to find and prepare them before you need this skill. A good rule of thumb is to stay away from mushrooms and any plant that has a milky sap. Cattail roots, acorns, and the bark from trees are all edible. Lastly look for areas where ducks, geese, and other fowl are nesting. When they are roosting, you might be lucky enough to bring one or two down by throwing your club into their midst. If not the eggs they leave behind are edible.

Signal for help:

The most noticeable signal is your fire. It is easily seen at night. Be sure to build your fire where it can be seen. Build it in a clearing, hilltop, or on a lakeshore. During the daytime the smoke from your fire can be seen for many miles and in most wilderness areas there are firewatchers and rangers that investigate smoke sightings. Three fires arranged in a triangle, 100 feet apart is a distress signal to aircraft. Also when using hand/arm motions to signal aircraft hold both your arms above your head. This is the sign for help. One arm upraised indicates " No Assistance Required". Signal mirrors, lids from a can, broken glass with one side coated with mud, a brightly colored jacket or shirt tied to a long stick can all be used to attract attention.

# The Universal Declaration of Human Rights

## PREAMBLE

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world,

Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people,

Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law,

Whereas it is essential to promote the development of friendly relations between nations,

Whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom,

Whereas Member States have pledged themselves to achieve, in co-operation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms,

Whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge,

**Now, Therefore THE GENERAL ASSEMBLY proclaims THIS UNIVERSAL DECLARATION OF HUMAN RIGHTS** as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

### Article 1.

- All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

**Article 2.**

- Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

**Article 3.**

- Everyone has the right to life, liberty and security of person.

**Article 4.**

- No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

**Article 5.**

- No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

**Article 6.**

- Everyone has the right to recognition everywhere as a person before the law.

**Article 7.**

- All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

**Article 8.**

- Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.

**Article 9.**

- No one shall be subjected to arbitrary arrest, detention or exile.

**Article 10.**

- Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

**Article 11.**

- (1) Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence.
- (2) No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

**Article 12.**

- No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

**Article 13.**

- (1) Everyone has the right to freedom of movement and residence within the borders of each state.
- (2) Everyone has the right to leave any country, including his own, and to return to his country.

**Article 14.**

- (1) Everyone has the right to seek and to enjoy in other countries asylum from persecution.
- (2) This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

**Article 15.**

- (1) Everyone has the right to a nationality.
- (2) No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

**Article 16.**

- (1) Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution.

- (2) Marriage shall be entered into only with the free and full consent of the intending spouses.
- (3) The family is the natural and fundamental group unit of society and is entitled to protection by society and the State.

**Article 17.**

- (1) Everyone has the right to own property alone as well as in association with others.
- (2) No one shall be arbitrarily deprived of his property.

**Article 18.**

- Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

**Article 19.**

- Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

**Article 20.**

- (1) Everyone has the right to freedom of peaceful assembly and association.
- (2) No one may be compelled to belong to an association.

**Article 21.**

- (1) Everyone has the right to take part in the government of his country, directly or through freely chosen representatives.
- (2) Everyone has the right of equal access to public service in his country.
- (3) The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures.

**Article 22.**

- Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

**Article 23.**

- (1) Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.
- (2) Everyone, without any discrimination, has the right to equal pay for equal work.
- (3) Everyone who works has the right to just and favourable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.
- (4) Everyone has the right to form and to join trade unions for the protection of his interests.

**Article 24.**

- Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.

**Article 25.**

- (1) Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.
- (2) Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

**Article 26.**

- (1) Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.
- (2) Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.
- (3) Parents have a prior right to choose the kind of education that shall be given to their children.

**Article 27.**

- (1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.
- (2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

**Article 28.**

- Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realized.

**Article 29.**

- (1) Everyone has duties to the community in which alone the free and full development of his personality is possible.
- (2) In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society.
- (3) These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations.

**Article 30.**

- Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.

Retrieved on 3.25.14

<http://www.un.org/en/documents/udhr/>



## Appendix of Strategies

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**\*Please Note:** The Strategies listed below in **bold** are strategies used in this unit. The additional strategies have been included as a reference for your use in planning future lessons.

Academic Discussion Frames

Academic Summary Writing: Teacher Rationale and Protocol

Anticipatory Guide and Extended Anticipatory Guide: Teacher Rationale and Protocol

Clarifying Bookmark: Teacher Rationale and Protocol

Collaborative Poster with Rubric: Teacher Rationale and Protocol

Compare/Contrast Matrix: Teacher Rationale and Protocol

Copy Change: Teacher Rationale and Protocol

Do/Say Chart: Teacher Rationale and Protocol

Era Envelope: Teacher Rationale and Protocol

Focused Annotation: Teacher Rationale and Protocol

Four Corners: Teacher Rationale and Procedures

Framer Model: Teacher Rationale and Protocol

Gallery Walk: Teacher Rationale and Protocol

Jigsaw Expert Group Strategy: Teacher Rationale and Protocol

Inside-Outside Circles: Teacher Rationale and Protocol

Plutchik's Wheel of Emotion: Teacher Rationale and Protocol

Quick-Write: Teacher Rationale and Procedure

Reading in Four Voices: Teacher Rationale and Procedure

Round-Robin: Teacher Rationale and Procedure

Save the Last Word for Me Protocol

Say-Mean-Matter: Teacher Rationale and Procedure

S.O.A.P.S.Tone Analysis – Guided Inquiry Questions for teachers

Think-Pair-Share: Teacher Rationale and Protocol

Viewing with a Focus: Teacher Rationale and Protocol

Vocabulary Notebook: Teacher Rationale and Protocol

Vocabulary Review Jigsaw

Wordle: Teacher Rationale and Protocol

Thinking Maps

# Academic Discussion Frames

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## **Share Your Thinking/ Discussion Starters:**

- I think that... because
- In my opinion...
- Based on ...
- I noticed that...
- A good example would be...
- According to ....

## **Building on Ideas/Continuing the Discussion:**

- I see what \_\_\_ is saying. Would that also mean ...?
- What \_\_\_\_ said reminds me of...?
- \_\_\_\_\_ made a good point when he/she said...
- Another example is...
- I see what \_\_\_\_\_ is saying, and I think that...

## **Clarifying Ideas/Understanding the Discussion:**

- I think \_\_\_ means ...
- \_\_\_\_, could you please clarify what you mean by...
- \_\_\_\_, can you be more specific...
- \_\_\_\_, can you give an example of ...
- \_\_\_\_, are you saying that...

# Academic Summary Writing: Teacher Rationale and Protocol

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**Purpose:** The goal of summary writing is for students to extend and synthesize their comprehension of a particular text by bringing together the most relevant and valid details that support their understanding of the central idea/theme. It is also a method for teachers to assess their students' level of understanding of a text and use this information to inform their instruction.

**Procedure:** Steps to writing an academic summary follow.

*NOTE: The manner in which scaffolds below are added or removed are contingent upon the needs of students. Meaning, this work can be done individually or in collaboration with others.*

- 1) Read the text using strategies to identify the central idea/theme. Come to consensus with your partner about the central idea/theme.
- 2) Return to the completed Do/Say Chart and *independently* star the top 3-4 details throughout the text that help to develop the central idea/theme.
- 3) Come to consensus with your partner about the top 3-4 supporting details from the Do/Say Chart that will go into your summary.
- 4) Paraphrase the details with your partner.
- 5) Summary must be paraphrased in complete sentences and written in 3<sup>rd</sup> person. Remember to include signal words within your summary.

## Structure of Academic Summary

**Topic Sentence** – Identify the text, author, and publisher (if provided) + strong predicate + central idea/theme.

**Paraphrase Details** – In your own words, write the details from the DO/SAY chart. Decide on no more than 3-5 details, depending on the text length.

**Concluding statement** – Conclude summary with a strong finish that sums up the central idea/theme.

## Benefits for ELs:

- ✓ Helps student to read critically to gain a better understanding of the text and the language used.
- ✓ Enables students to work with manageable and meaningful chunks of information.
- ✓ Students are able to work collaboratively to co-construct meaning.
- ✓ Works in conjunction with Focused Annotation, Passage-Based Analysis, and Do/Say note taking tasks so preparation for this writing is highly scaffolded.
- ✓ Summaries can be used as the foundation for writing different types of analytical essays.

## Some Helpful Reminders:

- r Be sure to model this task and guide students in this process.
- r This task can be used for fiction or non-fiction text and across disciplines.
- r Summaries are always written in 3<sup>rd</sup> person and always paraphrased in students' own words.
- r The main difference between a summary and analytical writing is that there is virtually no analysis of evidence.
- r This task is typically used as a preparation for larger pieces of writing, but can be used as a stand-alone as well, depending on the goal/outcome.
- r Summaries are generally developed from reading and note taking strategies, such as Focused Annotation, Passage-Based Analysis, Do/Say Charts, etc....

# Anticipatory Guide and Extended Anticipatory Guide: Teacher Rationale and Protocol

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**Purpose:** An Anticipatory Guide is intended to activate students' background knowledge that is relevant to the content of a text they are expected to read and comprehend, as well as introduce key concepts and language. As a preparatory task, the anticipatory guide provides a context for the text and makes connections between content and students' own experiences. The Anticipatory Guide also enables teachers to introduce key vocabulary within the context of a theme. Furthermore, it is a vehicle for teaching students the importance of being aware as readers of their own knowledge in relation to the content of a text. The Anticipatory Guide is a useful diagnostic tool for the teacher, as it allows her to learn ahead of time what students believe about a certain theme or topic, and what background information they are bringing to the text which may support or impede their understanding.

**Required for use:** To use the Anticipatory Guide effectively, the teacher writes five statements that require students to reflect on and think about themes and concepts they will encounter in the text. The sentences should capture students' interest and provide a mixture of statements that trigger agreement and disagreement. Teachers need to take care when creating the statements so that they are neither too narrow nor too broad. Statements should be one level above the text. For example, a statement might be, "All small children love dogs," rather than, "Peter loved the dog his grandfather gave him."

**Structure of the activity:** The first time students encounter an Anticipatory Guide, the teacher should model how to read and respond to the statements. When the students engage in the activity, they should be alerted that they have two minutes to read each statement and respond, "agree" or "disagree" by checking the appropriate column. In the column to the right, students will discuss why they agree or disagree, providing personal evidence to support their response. It is important for students to know that there is not a right or wrong answer.

## Process outline:

- 1) Students silently read each statement and individually place a checkmark under the column that best represents their opinions.
- 2) Students think of reasons to justify their responses.
- 3) Students begin to share responses in their small groups. One student begins by reading the statement and then stating agree or disagree, and providing a reason for the opinion.
- 4) The other students in the small group each state whether or not they agree or disagree, providing reasons for opinions.
- 5) Once all students have shared, the next student repeats the process with the second statement.

# Clarifying Bookmark: Teacher Rationale and Protocol

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**Purpose:** This task is used to assist students in their development of good reading habits. It requires that students read texts beyond their comprehension, and that they slowdown in their reading and consciously apply strategies to make sense of the text and of their reading: what they understand, how they understand it, what they don't understand and what they may do about it. Over time, students appropriate this conscious and effortful focus on strategies and their relevant application. Then they automatically use these skills in reading, until they encounter a text that is complex beyond their ability to understand, and once again the conscious process of focusing on making sense of text can be applied.

**Required for use:** To use the Clarifying Bookmark effectively the teacher selects four or five especially complex and rich paragraphs from a text the class is reading. If five paragraphs are selected, the teacher can model the activity with one, and then invite students to work in dyads through the other four. The choice of paragraphs must be deliberate and modeling is important until the students understand the process very well. This activity should not continue for more than four paragraphs at a time, thus the sections to be read need to be carefully chosen because of their richness for exploration.

**Structure of the activity:** The Clarifying Bookmark has two columns. In the left hand column, strategies that can be used are introduced. In the right hand side, three *routine expressions* or *formulaic chunks* are offered students so that they choose how to initiate their participation. Initially the teacher uses only Section I, which offers students a choice of two strategies. After this section has been practiced several times over a period of three or four weeks, and students are totally comfortable with their application to the point where they have internalized them, two more strategies are added. Once again, students practice several times choosing among four strategies to apply to their exploration of the reading of a section of the text. When they are comfortable and have appropriated the additional strategies, the two final strategies are added and the same process ensues.

## Process outline:

- 1) Students work in dyads reading the text.
- 2) Student A reads first selected paragraph in a soft voice to her/his partner.
- 3) Student A then announces which strategy s/he is going to choose: 'I am going to summarize my understanding so far.' And then chooses one of the formulaic chunks offered to them in the right hand side of the chart: 'The main points of this section are...'
- 4) Then Student B may add his ideas –if they are different than the ones stated by A- or not. After that, she reads the next paragraph in a soft voice to his/her partner and engages in the process of selecting a strategy and then applying it by using one of the three routine expressions offered in the right hand side of the chart.
- 5) After Student B is finished exploring the paragraph, Student A may add something different or just continue with the next paragraph.

## Collaborative Poster with Rubric: Teacher Rationale and Protocol

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**Purpose:** The Collaborative Poster with Rubric provides opportunities for students to consolidate and extend their understanding of key ideas in a text or unit by representing them in a novel way, and is most effective when used in the Extending Understand of Texts moment of the lesson. The task requires that students synthesize their own understanding of key ideas they read, share that understanding with members of their group, and negotiate and come to consensus about how to represent these main ideas and themes in visual and written form. A rubric is provided to enhance students' agency and autonomy by making explicit what needs to be paid attention to during the development of the end product. In doing so, students revisit the text to select a quote and image that best represents key ideas and to craft an original phrase that synthesizes their understanding. The task provides support for students to cite relevant evidence that supports their reasoning about a text.

**Required for use:** Students need to be given time to think individually about how to represent on a collaborative poster the spirit of a text read by the team. In the ensuing discussions in their small groups — at which point the group must reach consensus on one (or more) image, quote, and original phrase — all should be primed with ideas to share and from which to build their consensus. As groups plan and create their poster, a rubric is essential to ensure that they discuss the text, stay on task, and use images to highlight main ideas rather than merely to decorate the poster.

**Structure of the activity:** The first time students create a Collaborative Poster; they should have 25 minutes to complete it, but no more (do not compromise). After 20 minutes, post the posters as they are and have students use the rubric to assess selected posters. Teams may revise their posters on their own time. Decrease the time for work on subsequent poster assignments until students work within a 20-minute timeframe. Provide each student in the team a single marker, of a different color from any other team member's for his or her work on the poster, as well as for signing the poster when the group agrees that it is complete.

### Process outline:

- 1) Students have already read the team text, supported by scaffolding as needed.
- 2) Students have selected one quote and one image to share.
- 3) Students engage in two Round Robin sharing: the first to share the quote and the second to share the image.
- 4) After students have finished sharing their images and quotes they begin to negotiate about which quote best represents the spirit or theme of the story.
- 5) After that, students agree on an integrated image that best represents the text.
- 6) Once these have been agreed upon, students develop an original phrase that connects to and synthesizes the ideas they have represented in the poster.
- 7) Each student contributes to the completion of the poster, signs his or her name, using the assigned marker.
- 8) Finally, students use the rubric to evaluate their own work. They give themselves an overall evaluation and indicate two reasons why the product deserves that assessment.
- 9) Posters are posted in the room for all to see.
- 10) Other groups assess one poster, using the rubric. They indicate three reasons why the poster gets the specific rating and perhaps suggest what team could do to improve. They sign and place their assessment on the poster.

# Compare/Contrast Matrix: Teacher Rationale and Protocol

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**Purpose:** The Compare-and-Contrast Matrix is a graphic organizer that helps students analyze key features of two or more ideas, characters, objects, stories, etc., and can be used in all three moments of a lesson. These comparison charts highlight the central notions in a text, whether it is written or oral. The task can be used immediately before students experience an oral text, such as a mini-lecture to foreshadow important ideas that the teacher will present. Students can also use these matrixes to organize their understanding of a text they are reading or to revisit a text they have recently finished reading. As with any graphic organizer, these notes can be very helpful to students in constructing essays.

**Required for use:** For this task to be effective, the questions or prompts that guide students' comparisons must focus on salient and key elements that pertain to two or more thing being compared. For example, asking how two or more characters respond to challenges they face focuses students' attention on conflict and theme, while asking how characters are described focuses on categories that are not generative.

**Structure of the activity:** The teacher develops, based on goals for the lesson(s), three or four questions or prompts that guide students' analysis. The foci for comparison are placed in the left-hand column of a table, and the ideas, characters, objects, stories, etc. being compared are labeled at the top of columns in the table. For example, a compare/contrast matrix comparing two texts using three questions would be arrayed as follows:

	Text A	Text B
Question 1		
Question 2		
Question 3		

## Process outline:

- 1) Students work with a partner or small group
- 2) They may complete the chart independently and then share findings or may complete it collaboratively.
- 3) The teacher should circulate to clear up any misunderstandings.

*Adapted from Understanding Language ell.stanford.edu*

# Copy Change: Teacher Rationale and Protocol

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**Purpose:** Using Copy Change provides a framework for writing. Students use another author's pattern as a framework for their own writing. For example, young children might use Bill Martin Jr.'s "Brown bear, brown bear..." to create their own version: "Fierce eagle, fierce eagle, what do you see?" or "Mr. Jones, Mr. Jones, what do you see?"

**Required for use:** This task is best when used with predictable text or with text that has been analyzed for structure. This can often be poetry or trade books, as well as speeches.

**Structure of the activity:** Research has shown that understanding and using text structures can improve writing skills and enhance reading comprehension. This is a method that is used by both novice writers and those writers who are trying to hone their style. "Like any other craftspeople, professional writers know that to learn their craft, they must stand on the shoulders of writers who have gone before them. Copy change is a way young writers can stand on the shoulders of professional writers. (Ray, 1999)

## Process outline:

- 1) Students read and listen to the original text.
- 2) Students have a discussion about the text characteristics (student led or teacher led). Some questions to consider include:
- 3) What did you notice about the format of this text?
- 4) What did the author do first, second, etc.?
- 5) If you were going to use the author's framework to write something of your own, what framework would you use?
- 6) Students then use the author's framework for their own writing.

*Adapted from [literacy.kent.edu/eureka/strategies/copy\\_change.pdf](http://literacy.kent.edu/eureka/strategies/copy_change.pdf) and Timothy Rasinski*



# Do/Say Chart: Teacher Rationale and Protocol

**Purpose:** A powerful technique for examining how a text is constructed by noting what the writer is DOING (his/her function or strategy) in each paragraph/section and what the writer is SAYING (the content) in each paragraph/section. The DO/SAY technique is a very effective reading and writing tool.

## Procedure:

1. If needed, teacher numbers the text into meaningful chunks (sections).
2. For each paragraph/section, students (collaboratively or independently) are responsible for writing brief statements about the function (DO) of each paragraph/section and the content (SAY) of each paragraph/section.
3. DO statements include a verb and tell the strategy the author is using. SAY statements tell briefly what the content is in each paragraph/section.

## Examples:

*From an “accounting” essay*

DO	SAY
Introduces the claim/thesis statement	Accounting is crucial because the financial life of a company depends on it.
Presents the first reason to support his claim/thesis	Managerial accounting is the type of accounting dealing with the day-to-day operation of a business which is essential.
Presents the second reason to support his claim/thesis	Financial accounting is the type of accounting that provides necessary information to people outside the business.
Restates the claim/thesis and expand on it	Every company relies on accounting for success. There are other kinds of accounting as well, suited to special kinds of organization.

*From a literary work*

DO	SAY
Provides the setting of the story and introduces the conflict.	A boy tries to steal a large woman’s purse, but she grabs him before he can run away.
Provides a dialogue between the boy and the lady about the crime he committed.	The woman scolds the boy and drags him up the street. The boy pleads for her to let him go.
Describes what they boy and woman are doing and continues to advance the plot.	The woman drags Roger into her apartment and tells him to wash his face and eat supper with her. Roger is frightened, but he obeys the woman does not escape even when he gets a chance to.
Provides background information on the woman’s life and describes the actions of Roger. Continues to advance the plot.	Woman tells Roger that she also did things in her past that were wrong and that everybody has something in common. She makes him dinner, while Roger cleans himself up. Roger now wants the woman to trust him so he makes sure to move far away from the purse and behaves.
Illustrates how this woman is influencing Roger’s behavior and also provides more details about the woman’s life.	Roger now wants to help the woman and even offers to go to the store for her. Woman tells him about her job and does not say or ask anything to embarrass Roger.
Provides a resolution to the story.	Woman gives Roger \$10 so he can buy the shoes he wanted, tells him to behave, and shuts the door. Roger wants to say something

	to her, but he cannot find the words to do so.
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### **Benefits for English Learners:**

- ✓ Helps deconstruct the text genre and demystifying the author's writing moves.
- ✓ Enables student work with manageable and meaningful chunks of information.
- ✓ Students are able to work collaboratively to co-construct meaning.
- ✓ By noting the function and content of different sections of the text, students gain a clear and deeper understanding of the author's central idea/theme.
- ✓ Helps to scaffold the writing of summary and analytical texts.

### **Helpful Reminders:**

- r Deconstruct the genre by making students aware of the typical structural elements before delving into the specific functions of each paragraph/section.
- r Do/Say is a scaffold to help students deconstruct texts to gain a deeper level of understanding, NOT simply an exercise of listing do/say statements.
- r Depending on the level of your students, you may want to begin by providing the function of each paragraph/section (DO), BUT as students' learning in this area increases, students will then be identifying these statements on their own (gradual release of responsibility).
- r If chunking the text for students is done ahead of time, be sure to chunk the text into meaningful parts (preferably by common functions).
- r One paragraph may contain multiple functions; similarly, multiple paragraphs may contain the same function.

*Adapted from Sonja Munevar Gagnon, QTEL training*

# Era Envelope: Teacher Rationale and Protocol

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**Purpose:** This task is used to build and provide relevant background knowledge to students as part of preparing learners to read a text that is situated in a specific time period. Learning about the societal norms, politics, culture, and so on of a particular era helps students understand the historical context of an event, and thus better access the message, undertones, and nuances of texts that may be misunderstood or misinterpreted otherwise such as speeches, poems, and historical fiction.

**Required for use:** To create the Era Envelope—an envelope with four to six pieces of background information—the teacher chooses relevant texts or photographs –with captions- that illustrate a particular aspect of a time period. Each item in the envelope must fit on one page. In addition to the pieces of background information, the teacher creates a graphic organizer to be used by students as they read each piece. The graphic organizer serves to focus the students’ reading of the texts, highlighting salient information to consider, and the space to write responses.

**Structure of the task:** The Era Envelope consists of a large manila envelope or a folder, which contains four to six pieces of background information, along with focus questions to guide reading. Students work together in groups, based on the number of background information texts. The task begins with each student reading a different background text and answering the corresponding focus questions on the task handout. After about five minutes, students rotate papers, and each student repeats the process with a new text. Eventually all students will have read the documents.

## Process outline:

- 1) Students sit in heterogeneous groups of three or four based on the number of texts (no more than four).
- 2) One student opens and distributes the texts in the envelope, one to each student in the group.
- 3) A second student distributes the accompanying handout for the task.
- 4) Each student reads his or her text—or examines the visual—and takes notes writes answers on the corresponding box of the handout.
- 5) At the teacher’s signal, students pass their papers in the direction specified.
- 6) Students repeat this process until all texts are read.
- 7) After everyone in the group has read and responded to the focus questions, students share responses text by text, adding to or revising responses as needed.

**Options for scaffolding:** For classes with students who are at varying levels of English proficiency, teachers have the option of placing students in heterogeneous base groups and homogeneous expert groups, based on students’ English proficiency and reading level. Though different expert groups may read material of varying levels of textual difficulty, all groups are responsible for the same academic and cognitive tasks, and each member of the expert group contributes equally to the knowledge of his or her base group.

*Adapted from Understanding Language ell.stanford.edu*

# Focused Annotation: Teacher Rationale and Protocol

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**Purpose:** Focused Annotation is a task that helps students interact with the text and record their thinking processes.

## Procedure:

- 1) Teacher distributes the *Sample Annotation Marks* to students.
- 2) Teacher models how to annotate a text using the *Sample Annotation Marks* and the think-aloud process:  
*Note: It may be helpful to chunk the text ahead of time and focus on one chunk at a time.*
- 3) In pairs or individually, teacher instructs students to read and annotate the text by focusing on key language functions (such as: asking questions, agreeing/disagreeing, identifying main ideas, making connection).
- 4) Students share their annotation marks with a peer(s) and add/delete information on their chart or in their notebook based on their peer's feedback.  
*Note: You may want students to use the Collaborative Annotation Chart to record their thoughts and share with peers. The Collaborative Annotation Chart also contains language support for this task.*
- 5) Based on their annotations and discussions, students develop an initial understanding of the central idea/theme.

## Some Benefits for ELs:

- ✓ Helps build students' understanding of the text and their metacognitive skills.
- ✓ Provides students with a focus for reading.
- ✓ Requires students to stop and think about what they are reading, and record these thoughts.
- ✓ Students are able to work collaboratively to co-construct meaning.

## Some Helpful Reminders:

- r Be sure to model HOW to annotate a text and orally express your thinking DURING this process.
- r Begin by selecting 2-3 annotation marks for students to focus on so the task will be manageable for students.
- r When students are sharing their annotation marks, be sure that they are reading aloud their thoughts, not simply exchanging papers.

*Adapted from Sonja Munévar Gagnon*

# Four Corners: Teacher Rationale and Procedures

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**Purpose:** Four Corners is a forced-choice task that can be used in a variety of subjects. For this task, the teacher writes a controversial statement in a definitive manner (there should not be a clear “right” or “wrong” choice to the statement.)

**Process:**

- 1) Before class, record the statements on an interactive white board or overhead so students will be able to view the statements one at a time. Clear the four corners of the room of tripping hazards and label each corner of the room with a sign stating “Strongly Agree,” “Agree,” “Disagree,” and “Strongly Disagree.”
- 2) The teacher distributes 3 x 5 cards to all students and asks them to record on the unlined side of the card the letter representing their choice of the four alternatives after she or he reads each aloud and posts them for reading. On the lined side of the card, students write three reasons for their choice, citing evidence.
- 3) The teacher then reads each statement and asks students to assemble in the corner of the room that corresponds to their choice.
- 4) In each corner, students form groups, ideally of three or four each, and exchange the reasons for their choice.
- 5) After two or three minutes of exchange, representative students share reasons for their choices. Based on the evidence provided, students may change “corners” if their belief changes.
- 6) Repeat the process for the next statement.
- 7) When all four statements have been shared, students return to their seats.

# Frayer Model: Teacher Rational and Protocol

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## **Purpose:**

The Frayer Model is a graphic organizer used for word analysis and vocabulary building. This four-square model prompts students to think about and describe the meaning of a word or concept by . . .

- defining the term,
- describing its essential characteristics,
- providing examples of the idea, and
- offering non-examples of the idea.

This strategy stresses understanding words within the larger context of a reading selection by requiring students, first, to analyze the items (definition and characteristics) and, second, to synthesize/apply this information by thinking of examples and non-examples. Students should analyze and synthesize vocabulary in context and not in isolation.

## **Required for use**

Using the Frayer model, students will activate their prior knowledge of a topic, organize knowledge into categories, and apply their new knowledge to the compartmentalized structure. Students will need a reading or task to activate prior knowledge on the subject as well as blank copies of the Frayer Model handout.

## **Structure of the activity**

Either give students a list of words or have them brainstorm a list of ideas related to the key topic. After reading a selection, students will group the words into one of four categories: essential characteristics, non-essential characteristics, examples, and non-examples.

## **Process Outline**

- 1) Explain the Frayer model graphical organizer to the class. Use a common word to demonstrate the various components of the form. Model the type and quality of desired answers when giving this example.
- 2) Select a list of key concepts from a reading selection. Write this list on the chalkboard and review it with the class before students read the selection.
- 3) Divide the class into student pairs. Assign each pair one of the key concepts and have them read the selection carefully to define this concept. Have these groups complete the four-square organizer for this concept.
- 4) Ask the student pairs to share their conclusions with the entire class. Use these presentations to review the entire list of key concepts.

# Gallery Walk: Teacher Rationale and Protocol

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**Purpose:** This task enables students to self-assess a product and then assume a more distant and critical stance toward a collaborative product developed in groups, an important aspect of reflection and meta-awareness developed in tasks comprising the Extending Understanding moment. The Gallery Walk also promotes students' metacognitive development, since they have to understand the level of implementation of key criteria in peers' products. To do this, they are provided with a rubric or specific focus for assessing how other groups accomplished the same task. The Gallery Walk helps students learn about effective, or ineffective, ways to organize and represent ideas, take note of patterns and trends within the classroom, and envision how they might accomplish tasks in the future.

**Required for use:** A clear focus for assessing other groups' work is necessary for this task to be effective. The focus for the gallery walk should be specific and generative and related directly to the criteria for development of the product. A second, and equally necessary, requirement is the setting of norms for assessing the work of other students. Students need clear guidelines and language before they begin their gallery walks, and they need to write a written assessment and sign their notes. This helps to model academic uses of language and habits of mind, and to avert problems.

**Structure of the activity:** Students need to know what they should do as individuals and as a group as they assess the work of others and when they return to their small groups. Based on the number of groups and the needs of students, students may participate in the gallery walk as individuals, dyads, or small groups. If students are unfamiliar with assessing the work of others, the teacher may need to model the process with the help of two or three students and a poster from another class. Students need to know if they are to take notes on a form or post comments on a poster. They also need to know how they will be held accountable individually and as a group.

## **Process outline:**

- 1) Students move in groups, pairs, or individually in a pre-arranged direction and signal.
- 2) Students discuss the product using a rubric or focus questions provided.
- 3) Students write down their assessment with each student keeping notes and signing it.

**Options for scaffolding:** If needed, students should have formulaic expressions that they can use to begin their discussion of the product. Some possible expressions include:

Based on the rubric, I think the poster should be rated \_\_\_\_ because...

I think the poster should be rated as \_\_\_\_\_ because...

I agree/disagree with your assessment because....

# Jigsaw Expert Group Strategy: Teacher Rationale and Protocol

**Purpose:** Jigsaw learning allows students to be introduced to material and yet maintain a high level of personal responsibility. The purpose of Jigsaw is to develop teamwork and cooperative learning skills within all students. In addition, it helps develop a depth of knowledge not possible if the students were to try and learn all of the material on their own. Finally, because students are required to present their findings to the home group, Jigsaw learning will often disclose a student's own understanding of a concept as well as reveal any misunderstandings.

**Required for Use:** To create a jigsaw activity, the materials should be divided into manageable sections. The materials can all be of the same complexity, or you may decide to have various levels if you will assign students to each level. For instance, the readings in this section vary in length (461 words to 1,000+ words) but also vary in Lexile complexity. In the case of these readings, the texts that are longer have a lower Lexile (easier to read) than the texts that are shorter. In addition to the pieces of information to be learned, students should have a graphic organizer of some sort to use as they read each piece. The graphic organizer serves to focus the students reading of the text, highlighting salient information to consider, and the space to write the responses.

**Structure of the activity:** Jigsaw is a cooperative learning strategy that enables each student of a "home" group to specialize in one aspect of a learning unit. Students meet with members from other groups who are assigned the same aspect, and after mastering the material, return to the "home" group and teach the material to their group members. Just as in a jigsaw puzzle, each piece--each student's part--is essential for the completion and full understanding of the final product. If each student's part is essential, then each student is essential. That is what makes the Jigsaw instructional strategy so effective.

## **Process Outline:**

Each student receives a portion of the materials to be introduced. Since this assignment requires students to interact with a complex text, students should be asked to read the text on their own first, noting confusions or possible ideas to share with their "expert group".

After individually reading the text...

- 1) Students leave their "home" groups and meet in "expert" groups;
- 2) Expert groups discuss the material and brainstorm ways in which to present their understandings to the other members of their "home" group by completing the graphic organizer.
- 3) The experts return to their "home" groups to teach their portion of the materials and to learn from the other members of their "home" group.



# Inside-Outside Circles: Teacher Rationale and Protocol

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**Purpose:** The purpose of Inside-Outside Circle is to promote practice with key content concepts and develop oral language. This can also be done as a Conga Line, with two lines of students facing each other. This strategy provides for practice in oral communication

**Required for use:** To use an Inside-Outside circle, there needs to be some information for students to share orally. This could be written information, pictures, illustrations, white boards, etc.

**Structure of the activity:** This activity works well as a way to change partners to provide multiple perspectives on an assignment. For instance, as students rotate through the Inside-Outside Circle, the inside circle students could share a piece of writing and have the outside circle act as editors. With each rotation, the editors should have an assigned task, perhaps to check punctuation. The outside circle continues to rotate while helping to revise the stories that are being read by the inside circle. The roles then change and the inside circle members become the editors while the outside circle members share their writing.

## **Process outline:**

- 1) The class is divided into two groups; half the class forms a circle looking out (the inside circle), and the other half stands in front of someone in the inner circle (the outside circle).
- 2) The students are asked a question or directed to perform a task.
- 3) The students in the inner circle answer first while the outer circle listens; then the outer circle responds while the inner circle listens.
- 4) When each has finished, students can give a signal (e.g. thumbs up) to indicate they are finished.
- 5) Once both have shared, the teacher gives a signal (e.g., ringing a bell) and the inner circle stays in place while the outer circle rotates one person clockwise.

# Plutchik's Wheel of Emotion: Teacher Rationale and Protocol

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**Purpose:** The task helps student describe with precision their emotional responses to visual, written or hybrid texts. Students move beyond past responses by using *Plutchik's Wheel of Emotion* to identify subtle emotions and a more complex vocabulary for describing their responses. *Plutchik's Wheel of Emotion* supports students' awareness of a range of emotions, development of a language for describing emotion, and increased ease in talking about emotional response. It can be used as part of a series of Interacting with Texts tasks, as it helps students distinguish between tone and mood.

**Required for use:** When first using *Plutchik's Wheel of Emotion* it is important that students be reading a potent visual or written text that triggers emotional responses they have to describe. For example, students respond strongly when reading about the sacrificial killing in Shirley Jackson's short story "The Lottery," as the characters go about their business with no visible affect. In the story, it is their matter-of-factness about a disturbing reality that provokes strong responses in students.

**Structure of the activity:** *Plutchik's Wheel of Emotion* has eight basic emotions at the center of the wheel. Contrasting emotions are opposite in color and placement on the wheel. The outer circles on the wheel represent blends that are more nuanced than basic emotions. The emotions outside of the wheel are combinations arising from adjacent blends. The teacher asks students to jot down emotions felt when reading or viewing a text. Students determine where these emotions would fit on the wheel and whether their intensity reflects students' feelings. If they don't, then the wheel provides them with alternative choices. This activity can be repeated at different points in a text, visual, written, or hybrid. Alternately, students can use the wheel to identify how they felt at different points. The teacher can list emotional responses to different parts of a text and then match those responses to stylistic choices made by the author.

## Process outline:

- 1) Students work in small groups.
- 2) Students write down three emotions in response to a text.
- 3) They then locate the emotions on Plutchik's Wheel.
- 4) The group discusses their responses and uses the wheel to arrive at three emotions they share and the rationale for these emotions.
- 5) At a second point in time the activity is repeated and changes in emotional response are identified and mapped back to the text.

# Quick-Write: Teacher Rationale and Procedure

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**Purpose:** The Quick Write invites students to make a connection between background knowledge and themes expressed in a text or unit. It provides students with an opportunity to give a quick gut-level reaction to ideas, situations, or events. Since the goal of the activity is to capture students' first impressions, memories, or feelings, linguistic accuracy and complexity are not stressed.

**Required for use:** An open-ended and engaging prompt that connects to topics, themes or issues about which students have some background knowledge is an important part of what makes this task effective. If the prompt is too general or too removed from students' experiences in or out of school, students may feel unsure about how to approach the topic. A commitment to fluency on the part of the teacher and students is also required. Students need to know that correctness is not the focus of the activity. If need be, encourage students to write in their native language and require them to use English to talk about what they wrote.

**Structure of the activity:** One way this activity may be explained to students is to tell them that the writing goes "from your heart to your hand to the paper." Introduce the prompt and, if need be, provide some context by connecting the topic to students' knowledge and experience and the topic or theme that the prompt explores. Give students no more than five minutes to write. If a student says that he or she cannot think of anything to write about have the student write, "I don't know what to write about" for the allotted time.

## **Process outline:**

- 1) Students respond in writing to a prompt without focusing on spelling and grammar correctness.
- 2) Students have no more than 3-5 minutes to write their response.

*Adapted from Understanding Language ell.stanford.edu*

# Reading in Four Voices: Teacher Rationale and Procedure

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**Purpose:** This task is used to scaffold the reading of difficult texts. The selected text is chunked into meaningful parts, which promotes students' focus on units of meaning, rather than focusing their reading strictly on punctuation or line breaks.

**Required for use:** This task requires careful preparation by the teacher. For this task to be successful, the text should be oral in nature (e.g., poems, speeches, monologues or songs) and rich enough in content that it warrants multiple readings. To prepare a text, the teacher reads the text aloud, chunking meaning parts, based on where natural pauses occur. This scaffolds students' reading by emphasizing the meaningful chunks that form the architecture of a text. Each chunk is written in one of four fonts (plain, bold, underlined, and italic); thus, the creation of this task requires teachers to retype the text. This task is not intended for use with textbooks.

**Structure of the activity:** Students read the formatted text collaboratively, with each student reading aloud only his or her assigned font. In this way, the reading aloud helps students focus on units of meaning. Each group of four students will read their text collaboratively twice, with students keeping the same parts. Often, after an initial, tentative reading, students will realize that even if they do not understand everything in the text, they will still be able to make some sense of it (this is especially true for poetry). This collaborative reading ensures that students at all reading levels are able to contribute to the group task while developing their language skills.

## Process outline:

- 1) Students sit in groups of four.
- 2) Each student chooses one of four fonts.
- 3) The different font styles will alert students when it is their turn to read.
- 4) Students will read the text collaboratively, with each person reading his or her font style to read aloud.
- 5) Students will read the text twice, aloud in their small groups.

*Adapted from Understanding Language ell.stanford.edu*

# Round-Robin: Teacher Rationale and Procedure

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**Purpose:** This task structures small group interaction and participation to ensure that all students have a voice and those students who might otherwise monopolize small group work do not limit anyone else's opportunities to participate. By requiring that every student states his or her response to teacher-initiated questions without interruption, each member of the group connects his/her own ideas to that of their peers and has opportunities to build conceptual and linguistic understanding.

**Required for use:** Students need time to develop a response to a question prior to engaging in the Round Robin task. The question(s) need to be substantive and open-ended so that students are engaged and learning from each other. If the question(s) are closed, responses will be repetitive and learning constrained.

**Structure of the activity:** Round Robin requires members of a group to listen to and learn from peers without interruption. Students may feel that agreeing and adding information when someone is sharing information shows engagement. To promote active listening, without speaking, some teachers use a prop when first introducing this task. The student holding the prop "holds the floor," and when done speaking, he or she passes the prop to the next person. Eventually students will internalize the structure and will not need a material reminder.

## Process outline:

- 1) Each student shares his/her response to a prompt.
- 2) One person speaks at a time
- 3) Nobody should interrupt
- 4) If a student's answer is similar to somebody else's, the student may not pass. Instead the student should indicate agreement ("I have the same opinion as... I also think ...")
- 5) There are no interruptions or discussions until the four members have finished sharing their responses.

*Adapted from Understanding Language ell.stanford.edu*

# Save the Last Word for Me Protocol

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**Purpose:** This protocol is used after reading to improve comprehension. It will support students' interaction with the text while promoting reading comprehension. It also allows students to clarify and deepen thinking about the content.

**Required for use:** Students will read an article independently and find sentences or phrases that stand out for them for any reason. They will write at least 3 sentences on an index card and then be ready to discuss their reasons for selecting the quote to their group. Timing is important; each round should last approximately 7 minutes.

**Structure of the activity:** The process is designed to build on each other's thinking, and not to enter into a dialogue. Participants may decide to have an open dialogue about the text at the end of the 30 minutes. After reading an article, students pull quotes from the article which they have a response. They share these quotes with group members using a strict protocol which requires listening as well as speaking. When the activity is complete, you may want to debrief the activity, have each person select a quote to write about in a response journal, or ask each group to report out the most important quote with justification about why it was seen as significant.

## Process outline:

- 1) Silently read the article.
- 2) When time is called after 9-10 minutes, go back through the article and look for 3 sentences or phrases that stand out to you in some way....you found it interesting, surprising, confusing, enlightening etc.
- 3) Write your 3 sentence on the paper provided.
- 4) You will work in groups of 3 or 4 people.
  - a. The group member whose birthday is closest to Christmas picks up the globe and begins by reading one of their sentences aloud. They will not comment on why they chose that sentence. They will only read the sentence or phrase aloud. They will pass the globe to the person seated on their right, group member 2.
  - b. Group member 2 will comment on the sentence the first speaker read. Person 2 will pass the globe to the person on their right, group member 3.
  - c. Group member 3 will comment on the sentence the first speaker read. Person 3 will pass the globe to the person on their right, group member 4.
  - d. Group member 4 will comment on the sentence the first speaker read. Person 4 will pass the globe to the person on their right, group member 1.
- 5) When all group members have had the chance to comment on the sentence chosen by the first speaker, the first speaker will then, "have the last word", and explain why they chose that sentence.
- 6) Now group member 2 will read one of their sentences. In the order described above, the other group members will comment on the sentence, until group member 2 will "have the last word."

# Say-Mean-Matter: Teacher Rationale and Procedure

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**Purpose:** Students who struggle with reading often don't understand the level of mental processing that needs to go on for comprehension to occur. They tend to mechanically read the words rather than interacting with the text. When used consistently in the classroom, this strategy gives students a way of attacking complex text. Students stay engaged and comprehension increases.

**Strategy:** Say-Mean-Matter turns a simple foldable into an effective tool to prompt students to higher-level reading. Using this strategy, students build from summary to inference to conclusion. This strategy is effective with any challenging text including magazine articles, poems, short stories, political cartoons, and more.

**Procedure:** As always, the teacher should model this strategy before assigning it to students. Demonstrate for the whole class using increasingly complex text, both print and non-print. Allow students to practice in small-group settings. Then lead discussions about what happens to their understanding as they practice this strategy. You might even let students make posters of the strategy to post in the classroom as a reminder to apply this strategy when they are reading a piece of text. The process:

- 1) The teacher assigns a short chunk of the text for students to read silently.
- 2) In the say column, the students will summarize the assigned portion of the text. This shows that the student has a literal comprehension of the text.
- 3) In the mean column, students record what they think the passage means. This pushes them to the inferential level of comprehension. They must infer the implications, motivations, and intentions of the text.
- 4) In the matter column, students must answer the question "So what?" Explain to students that the other two columns have provided them with the facts and implications, but thinking about the final column will help them to figure out why it matters. They then will understand the significance of the text and how it impacts the topic, novel, time period, or even mankind itself. Referring to the Essential Questions for the lesson or unit is helpful in this stage of interpretation.
- 5) Repeat for subsequent portions of the text.

*A variation of this strategy is Quote-Note-Response. This is useful when you want students to identify specific textual evidence to analyze rather than summarize larger sections. Teachers should provide a focus for identifying significant text (i.e. "Identify conflicts faced by the narrator.") Once students identify a significant quote, the inferencing process is essentially the same.*

*Resource: Gallagher, Kelly. Deeper Reading: Comprehending Challenging Texts, 4-12. Portland, Maine: Stenhouse Publishers, 2004*

# S.O.A.P.S.Tone Analysis – Guided Inquiry Questions for teachers

The acronym “SOAPSTone” provides students with prompts that give them a strategy for dissecting and interpreting documents or visuals. Whenever readers encounter a document, whether primary or secondary sources, one of the most important skills needed is the ability to determine the purpose and points-of-view (POV’s) that are present in the document. To get to the point of writing an effective POV statement for historical documents, begin by applying SOAPSTone to each document.

Letter	Ideas to Think About
<b>S</b> ubject ( <i>What historic importance is revealed?</i> )	<ul style="list-style-type: none"> <li>• What is the document’s content and subject (i.e. what is it saying)?</li> <li>• How do you know this?</li> <li>• How has the subject been selected and presented by the author?</li> <li>• What ideas or values does the document presuppose in the audience?</li> </ul>
<b>O</b> ccasion ( <i>What is the time, place, situation of the document?</i> )	<ul style="list-style-type: none"> <li>• When and where was the source produced?</li> <li>• What local, regional, and/or global events prompted the author to create this piece?</li> <li>• What events led to its publication or development?</li> <li>• What conditions needed to exist in order for this document to be created, disseminated and/or preserved?</li> </ul>
<b>A</b> udience ( <i>To whom is this document is directed?</i> )	<ul style="list-style-type: none"> <li>• Does the speaker identify an audience?</li> <li>• If not, who was the likely audience for this piece? For whom was the document created? Was there an unintended audience?</li> <li>• What assumptions can you make about the audience in terms of social class, political affiliations, gender, race/ethnicity, occupation, or relationships to foci of power?</li> <li>• If it is text, does the speaker use language that is specific for a unique audience (SLANG)?</li> <li>• Why is the speaker using this type of language? What is the mode of delivery?</li> <li>• Are there any words or phrases that seem unusual or different (JARGON)?</li> <li>• What background does the speaker assume? Does the speaker evoke God? Nation? Liberty? History? Hell? Science? Human Nature?</li> <li>• Does the speaker allude to traditional, provincial/urbanized, classical, pre-modern or modern themes? Above all, what is the author trying to achieve or gain with this document?</li> </ul>
<b>P</b> urpose ( <i>What is the reason behind the text?</i> )	<ul style="list-style-type: none"> <li>• What is the significance of the document?</li> <li>• What can be inferred about the possible intentions of the document?</li> <li>• In what ways does he/she convey this message?</li> <li>• How was this document communicated to the audience?</li> <li>• How is the speaker trying to spark a reaction in the audience?</li> <li>• What is the speaker and/or author’s purpose?</li> </ul>
<b>S</b> peaker ( <i>Who created the document and what was his/her role in history?</i> )	<ul style="list-style-type: none"> <li>• Is there someone identified as the speaker?</li> <li>• Is the speaker the same as the author?</li> <li>• What facts are known and what inferences can you make about this person? e.g. What class does he/she come from? What political party? What gender? What ethnicity? What religion? What about his/her families?</li> </ul>
<b>T</b> one ( <i>How does document make you feel?</i> )	<ul style="list-style-type: none"> <li>• What is the author’s tone?</li> <li>• What is the author’s mood and how is it conveyed? For what purpose?</li> <li>• What is the emotional state of the speaker and how can you tell?</li> <li>• How is the document supposed to make the reader/viewer feel?</li> </ul>



<b>Additional Questions</b>	<p>Once you've analyzed the document with all the lenses of SOAPSTone, you're ready to ask your own questions and make assertions of your own. What are they?</p> <ul style="list-style-type: none"><li>• What else would you like to know about the author/speaker, or about the society/historical era in which he/she lived?</li><li>• Based on all of the above, what are potential biases that the document contains? Your answer to this question will shape your understanding of Point of View.</li><li>• What other types of documents would you need in order to better understand THIS document's point of view?</li></ul>
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# Think-Pair-Share: Teacher Rationale and Protocol

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**Purpose:** Providing “think time” increased quality of student response so that students become actively involved in thinking about the concepts presented in the lesson. When students talk over new ideas, they are forced to make sense of those new ideas in terms of their prior knowledge. Their misunderstandings about the topic are often revealed and resolved during the discussion state. Students are more willing to participate since they don’t feel the peer pressure involved in responding in front of the whole class. Think-Pair-Share provides opportunities to bridge concepts as well as schema build for English Learners.

## Structure of the activity:

- ✓ Assign Partners—Be sure to assign discussion partners rather than just saying “Turn to a partner and talk it over.” When you don’t assign partners, students frequently turn to the most popular student and leave the other person out.
- ✓ Change Partners—Switch the discussion partners frequently. With students seated in teams, they can pair with the person beside them for one discussion and the person across from them for the next discussion.
- ✓ Monitor Discussion—Walk around and monitor the discussion stage. You will frequently hear misunderstandings that you can address during the whole-group discussion that follows.
- ✓ Randomly Select students—During the sharing stage at the end, call on students randomly. You can do this by having a jar of popsicle sticks that have student names or numbers on them. Draw out a popsicle stick and ask that person to tell what their PARTNER said. The first time you may find they didn’t listen well to their partner, but if you keep using this strategy, they will learn to listen to their partner.

## Process outline:

### Think:

- 1) The teacher asks one or two questions for students to consider.
- 2) In order to see what they are thinking, and to provide further scaffolding to them if needed, the teacher asks students to jot down key elements of their answer using words or phrases, but not complete sentences.
- 3) Depending on the complexity of the questions, the teacher may assign between three and five minutes for students to jot down their ideas.
- 4) In the meantime, the teacher circulates around the classroom monitoring and checking what students have written. An empty piece of paper may be an indication that the students need support from the teacher.

### Pair:

- 5) Students are asked to form dyads. There are many ways of doing this, depending on time available, the nature of the questions, or even what time of the day it is (classes immediately after lunch may require opportunities for movement).

### Share:

- 6) Dyads orally share their responses with each other.
- 7) All students should be read –if called upon—to present to the class their partner’s responses first, and then their own.

# Viewing with a Focus: Teacher Rationale and Protocol

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**Purpose:** This task helps students focus on main ideas and key information as they “read” visual text such as a movie or video clip, a picture, an advertisement, etc. In the same way that reading focus questions help students navigate through extraneous or non-salient information in a written text, questions for viewing help students focus on what the teacher thinks is important or noteworthy in a predominately visual text.

**Required for use:** The questions that guide students’ viewing of text need to focus on central ideas in the discipline or subject area. If students are asked low-level questions, they will concentrate on details instead of key ideas or discipline specific ways of analyzing text.

**Structure of the activity:** Students are asked to read or view with a specific purpose in mind. For example, they may be given three questions to consider as they view a text or members of a group may have different questions to focus on. Students may need several different possible models of how they might begin their responses to a focus question. Models should be generative, meaning that students are learning ways of using language that will be useful in other academic settings. If visual texts are lengthy, complex, or viewed in different ways (with sound, without sound), students may need questions for different sections or viewings.

**Process outline:**

- 1) Students use the focus question(s) as a guide for viewing and jotting down notes in response to the question(s).
- 2) Students initially work alone, but may share responses with a partner or small group.

*Adapted from Understanding Language by WestEd’s Teacher Professional Development Program*

# Vocabulary Notebook: Teacher Rationale and Protocol

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**Purpose:** Focuses on developing essential vocabulary and providing vocabulary instruction in context. This notebook also serves as a tool students can use across disciplines and can be adapted for some high-stakes exams (glossary).

## Vocabulary Notebook includes

- ✓ Word and Translation (primary language)
- ✓ Picture or Image
- ✓ Definition
- ✓ Source Sentence
- ✓ Original Sentence

## Process

Include Key Words Essential to Understanding, those words that cannot be deciphered using content clues.

- 1) In table groups, students share any knowledge they already have on these words (definition, where they have seen/hears it, etc.).
- 2) Teacher walks around the room and notes students' knowledge and/or misconceptions.
- 3) Teacher leads a discussion on these words and provides sample explanations.
- 4) Students record the information in their Vocabulary Notebooks (word/translation, visual or image, definition, source sentence, and original sentence).

NOTE: Teachers may also want to create worksheets or transfer images to a PowerPoint if desired.

You may also want to include other essential words (from AWL and content-specific lists). These may be words that students can decipher meaning using context clues.

- 1) Using “Wordsift,” [www.wordsift.com](http://www.wordsift.com), teacher notes key vocabulary from Academic Word List (AWL) and content-specific vocabulary to alert students to notice while reading the text.
- 2) Student record words in *Vocabulary Notebook* and during/after reading include: translation (EL students), picture or image, definition, example source sentence, original sentence.

Students should include personal new words as well to increase their vocabulary. Teacher should provide students with numerous opportunities for them to say and write using these words.

**IMPORTANT NOTE:** The first column of the Vocabulary Notebook (Word/Translation) is a personal glossary for English learners. Students can use this on some high-stakes exams, such as the CAHSEE. Students would simply need to cut along the line of the first column to have their personal glossary.

*Adapted from Sonja Munevar Gagnon, QTEL training*

# Vocabulary Review Jigsaw

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**Purpose:** This task engages students in a fun, collaborative way in the review of content vocabulary and terms. Students work in groups of four to combine the clues held by each member and try to guess the 12 target words. It is important to recognize that this task is not used to teach vocabulary, but to review vocabulary.

**Required for use:** To use the Vocabulary Review Jigsaw, the teacher selects key vocabulary items or terms that the students have been introduced to within a unit of study or a text. The teacher prepares five cards—four to be used in the jigsaw and the Answer Key. There are two ways to prepare the jigsaw cards (Version 1 and Version 2). This allows for differentiation based on the level of most students in the class.

In Version 1 (basic or below students), the clues for each word fall into four categories. Three of the categories are very simple: (A) the first letter, (B) the number of syllables, and (C) the last letter. The fourth category, (D), is a working definition of the term. The definition is not one from the dictionary; rather, the teacher’s definition uses knowledge stressed in class and can be written in the teacher’s own words. In Version II (proficient or above students), all the clues are meaningful. Clue A should be the broadest, opening up many possibilities. Clue B, while narrowing the selection of an answer, should still leave it quite open. Clue C should narrow the possibilities. And Clue D should limit the possibilities to the target word.

**Structure of the activity:** Initially, the teacher models the Vocabulary Review Jigsaw. For this process, students need to be in small groups of four. The teacher explains to students that they will participate in a fun way to review vocabulary. It should be stressed to students that the activity is collaborative and that all four clues (A, B, C, and D) must be heard before the group can guess the vocabulary word. The teacher should prepare a short sample jigsaw as an example for the students. Model the process with a key term students have learned in previous units and texts. For example, a term such as “hyperbole.” Prepare four index cards with the clues:

A: the first letter is “h”

B: There are four syllables.

C: The last letter is “e.”

D: The word means exaggerated statements or phrases not to be taken literally.

Four students will work together to model for the class, with each student reading only their assigned clue.

## Process outline:

- 1) Students sit in small groups of four.
- 2) Students number a piece of paper for the number of words to be used, down the left hand side (or give them a prepared sheet of paper prepared with numbers).
- 3) The student with Card A selects the number he or she would like to read and all group members then circle the number on their answer sheet.
- 4) Each student reads their clue for that number, in order, A, B, C, and D.
- 5) After all four clues have been read, the students try to guess the word or term.
- 6) Students write their answer in the appropriate line on their answer sheet.
- 7) After two terms, students rotate the cards to the right, so that all four students have a chance to read all your clue cards.
- 8) When a group has completed the jigsaw, one member asks for the answer sheet, and the group checks their answers, taking notes of any terms that require additional study.

# Wordle: Teacher Rationale and Protocol

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**Purpose:** This task is used to help students focus on how authors use repetition to emphasize and develop ideas and create cohesion and coherence in texts. By creating a “word cloud,” words that appear more frequently in a text are highlighted, as these words appear larger and thicker in the visual diagram of lexical choices in a text. Students are able to reflect on their impression, interpretation, or understanding of these significant words.

**Required for use:** For this task to be effective, the selected text should use repetition of words to emphasize ideas and create connections across the text. The teacher takes a selected text and places it in to a word cloud program, such as Wordle (<http://www.wordle.net/create>). There are many “word cloud” programs available through the internet; some additional programs include Wordsift (<http://www.wordsift.com>) and Tag Crowd (<http://tagcrowd.com>). When using any word cloud program, teachers need to note if any words have been omitted in the final visual. Some programs allow for certain words to be filtered or omitted by choice, and others will filter certain words (such as pronouns or conjunctions) automatically.

**Structure of the activity:** The Wordle activity has two parts, one occurring in the Preparing the Learner moment and the other in the Interacting with Texts moment. In the first part of the activity, **preparing the learner**, students are invited to examine the Wordle, noting which words jump out at them before reading the text. After choosing one or two words, students reflect in pairs on what images or ideas come to mind when they think of that particular word. Students then share their thoughts with others, noting similarities and differences in their choices and responses. Teachers may choose to provide students with the language they want them to use in their discussion in the form of formulaic chunks. In the second part of the activity, **interacting with text**, the teacher focuses students’ attention on one or two words key to an author’s argument, asking students to examine different ways the author uses the word(s) to develop central ideas.

## Process outline:

- 1) Students work in dyads examining the Wordle.
- 2) Students are provided with focus questions, such as “Which words jump out as you (pick two or three)” and “When you think of those words, what images and ideas come to mind?” to guide their discussion.
- 3) Student A begins by responding to the first prompt, followed by Student B.
- 4) When discussing ideas and images, Student B begins, followed by Student A. Once dyads have shared their ideas, students will share their ideas with the other dyads in their small group. Once all students have shared, the teacher may invite several students to share their group’s ideas with the class, noting similarities and differences.
- 5) In the second part of the task, students examine the author’s use of selected words to develop central idea(s).

*Adapted from Understanding Language [ell.stanford.edu](http://ell.stanford.edu)*

# Thinking Maps: Teacher Rationale and Protocol

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**Purpose:** Thinking Maps are eight specific visual patterns. Visualizing our thinking allows us to have a concrete image of our abstract thoughts. Visual representations enhance the brain's natural ability to detect and construct meaningful patterns. Thinking Maps reduce anxiety by providing familiar visual patterns for thinking and working with complex ideas and situations.

**Required for use:** Thinking Maps professional development is designed to increase teacher and leadership effectiveness. A 3-5 year plan of action should be designed to address the specific yearly goals within a school or district improvement plan.

**Structure of the activity:** Each visual is linked to a specific thought process. By connecting a concrete visual design with a specific abstract thought process, students create mental visual patterns for thinking. Thinking Maps are most effective when used to teach readiness standards or objectives. Disciplinary literacy requires students to think critically, creatively and analytically in all content areas. As students learn different concepts with increasing complexity, they can apply the same patterns for cognition in all areas.

Students use visual patterns to work collaboratively for deeper comprehension at all content areas and grade levels. They are empowered with the tools to analyze complex texts and think mathematically for conceptual understanding and problem solving. In addition, students use Thinking Maps for the production and distribution of a range of writing types and purposes

## **Process outline:**

Each Thinking Map is designed to answer guiding questions that are related to a specific thought process.

- 1) Circle Map – defining in context. Understand and use general (Tier 2) and domain-specific (Tier 3) academic vocabulary.
- 2) Tree Map – classifying and grouping. Identify the main idea(s), key supporting ideas and details in complex texts.
- 3) Bubble Map – describing with adjectives. Use relevant descriptive details and sensory language in reading and writing.
- 4) Double Bubble Map –comparing and contrasting. Compare and contrast important points in two texts or points of view; draw comparative inferences about two populations.
- 5) Flow Map – sequencing and ordering. Understand the steps and patterns in complex processes in order to answer questions and solve problems.
- 6) Multi-Flow Map – analyzing causes and effects. Evaluate the argument and specific claims in a text; determine the impact the author’s purpose and point of view have on a text.
- 7) Brace Map – identifying part/whole relationships. Use common affixes to determine and clarify the meaning of unfamiliar vocabulary terms.
- 8) Bridge Map – seeing analogies. ”Choose two historical leaders and show their relationship to important movements or conflicts. Remember to state your relating factor.”

*Adapted from [thinkingmaps.com/thinking\\_maps\\_common\\_core.php](http://thinkingmaps.com/thinking_maps_common_core.php)*