“Loss of Innocence”
Pre-AP 9th Grade
Literature and Composition
5 weeks
Natalie Laughlin
EDUC463, Fall 2010
Introduction

Because my unit covers the loss of innocence, it’s only fitting that it comes after the unit on “What is Innocence”, which would be the first unit of the year. This unit wouldn’t be very long and would include definitions of innocence. We’d be reading Of Mice and Men in this unit in order to give example to different forms of innocence specifically dealing with the relationship between Lenny and George. The book will be read towards the end of this first unit so that it’ll serve as a nice transition piece into the unit on “Loss of Innocence” since the novel deals with both defining innocence and losing it. This first unit, though somewhat short (about 3 weeks), also focuses on using a lot of classroom community building activities so that students are more comfortable with their peers as they move into a more personal and vulnerable unit.

The unit I’ve created is the second unit in the year and so it’s dealing with the “Loss of Innocence”. It outlines the various ways that innocence is lost through examples in literature, specifically the novel Speak and the short story “The Most Dangerous Game”, exploring the physical and emotional loss of innocence that is shown in these pieces.

This unit will fit into the rest of the year’s units in that it’s a stepping stone from defining innocence to self discovery. The entire year is based on the idea of “Loss and Discovery” on the basis of innocence, and eventually branching out from there to encompass further ideals of discovery and how that discovery is put to use (but that’s covered closer to the end of the year).

There are 24 students in my class. The class is 9th grade Pre-AP Literature and Composition, and is located in a primarily white community. The students in this class are around the ages of 14-15 years old, and have a general appreciation for English and reading since they have to have been approved by their 8th grade teacher to be put into this class. If they successfully complete this class then they move into 10th grade AP English. As a 9th grade class, it’s considered a Pre-AP class because of the possible transition issues new to high school may encounter. The school doesn’t want these students to become overwhelmed by the pressure to perform at high AP standards as soon as they arrive and haven’t had a chance to accustom themselves to the other pressures of high school. By giving them a Pre-AP class students are still held to higher standards of work, but it’s still flexible enough not to become overbearing. These students are more advanced than their peers in the regular English classes in that they have more correct execution of writing skills and techniques, and are better able and equipped to analyze texts covered in class.

The texts that I will be using throughout this unit include:

**Novel:** Speak by Laurie Halse Anderson

**Short Story:** “The Most Dangerous Game” by Richard Connell
Articles:


The standards I’m using for this entire unit are the Colorado Draft Content standards. I like to use these standards more than the district standards because I feel that it brings students up to a standard that is established over a broader spectrum. Also, may keep students closer in abilities with students across the nation.

Standards Addressed Throughout Unit

**Standard: Oral Expression and Listening**

2. Listening critically to comprehend a speaker’s message requires mental and physical strategies to direct and maintain attention
   a. Follow the speaker’s arguments as they develop; take notes when appropriate
      Students will be applying this when they participate in a Socratic seminar during week four of the unit.
   c. Ask clarifying questions
      Students will do this during the Socratic seminar as well as during their peer editing.

**Standard: Reading for All Purposes**

1. Increasingly complex literary elements in traditional and contemporary works of literature require scrutiny and comparison
   b. Explain the relationships among elements of literature: characters plot, setting, tone, point of view, and theme
      During the second week of the unit we will be discussing these elements in relation to the novel we’re reading, Speak.

2. Increasingly complex information texts require mature interpretation and study
   b. Evaluate clarity accuracy of information through close text study and investigation via other sources
      Students are going to have lab time to investigate one of the areas of the “loss of innocence” that we covered and then create an informational brochure about it.
   d. Use flexible reading and note-taking strategies (outlining, mapping, systems, skimming, scanning, key word search to organize information and make connections within and across informational texts
      Students will be using the double entry journal method of note taking while they read the book Speak, so that they are forced to make connections to the literature with their own experiences.
Standard: Writing and Composition

1. Literary and narrative texts develop a controlling idea or theme with descriptive and expressive language.
   - Organize paragraphs or stanzas to present ideas clearly and purposely for a specific audience.
     Students will be writing a comparison/contrast paper over Speak and “The Most Dangerous Game.” They will have to use paragraph organization in order to convey ideas clearly.
   - Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details
     Students will go through a revision process along with a peer edit for the comparison/contrast paper in week 5.
   - Explain strengths and weaknesses of own writing and the writing of others using criteria (e.g. checklists, scoring guides).
     For the students comparison/contrast paper they will receive a rubric of the scoring for the paper. They will have to write a reflection to be turned in with the paper in order to explain strengths and weaknesses of their writing, and to write briefly on the progression of their learning throughout Speak and “The Most Dangerous Game”.

2. Informational and persuasive texts develop a topic and establish a controlling idea or thesis with relevant support
   a. Develop texts that define or classify a topic
     Students will be doing this as they write their compare/contrast paper on Speak the movie and the book.
   c. Arrange paragraphs into a logical progression
     It’s important to arrange paragraphs in a concise and organized fashion when writing a comparison/contrast paper. Students will be looking for this type of organization in their peer edits.
   e. Revise ideas and structure to improve depth of information and logic of organization.
     It’s important to arrange paragraphs in a concise and organized fashion when writing a comparison/contrast paper. Students will be looking for this type of organization in their peer edits.

3. Writing for grammar, usage, mechanics, and clarity requires ongoing refinements and revisions
   a. Use punctuation correctly (semi-colons with conjunctive adverbs to combine clauses; colons for emphasis and to introduce a list).
     Students will be getting a grammar lesson on using semi colons correctly during the second week of the unit. They will also be peer editing with this lesson in mind.
   b. Identify comma splices and fused sentences in writing and revise to eliminate them
     Students will be getting a grammar lesson on comma splices during the second week of the unit. They will also be peer editing with this lesson in mind.
   d. Use various reference tools to vary word choice and make sure words are spelled correctly
Students will be using dictionaries throughout the unit working on their vocabulary and will know that this a resource they can come to. They will also have time to write their papers in class and will have access to Word Thesaurus and spell check. They will also be conducting peer edits on each other’s papers and will have to look for those kinds of mistakes as well.
### Understanding By Design Unit Template

<table>
<thead>
<tr>
<th>Title of Unit</th>
<th>Loss of Innocence</th>
<th>Grade Level</th>
<th>9th</th>
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</thead>
<tbody>
<tr>
<td>Curriculum Area</td>
<td>Pre-AP Literature and Composition</td>
<td>Time Frame</td>
<td>5 weeks</td>
</tr>
<tr>
<td>Developed By</td>
<td>Natalie Laughlin</td>
<td></td>
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</tbody>
</table>

#### Identify Desired Results (Stage 1)

## Content Standards

Standards Addressed:
- 2.1: Increasingly complex literary elements in traditional and contemporary works of literature require scrutiny and comparison
- 3.1: Literary and narrative texts develop a controlling idea or theme with descriptive and expressive language
- 3.3: Writing for grammar, usage, mechanics, and clarity requires ongoing refinements and revisions

## Understandings

<table>
<thead>
<tr>
<th>Overarching Understanding</th>
<th>Essential Questions</th>
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<tbody>
<tr>
<td>In writing about innocence and the loss of that innocence author’s present an opportunity for readers to connect to that thought and opens up discussions to connected but larger topics.</td>
<td>How does your own experience in the loss of innocence define and restrict your ability to see past a particular type of innocence loss. How do multiple perspectives on the loss of innocence add layers of understanding to the overall concept.</td>
</tr>
</tbody>
</table>

## Related Misconceptions

- The loss of innocence is strictly a physical matter
- The loss of innocence only happens when a person is young

## Knowledge

Students will know...

## Skills

Students will be able to...
- a better understanding of the wide and various ways in which innocence exists
- a better understanding of perspective on how that loss innocence can affect life in various ways, positive and negative
- Formulate ideas and perspectives based on the different viewpoints of others through critically thinking
- use 3 strategies of reading and writing
- use a comparison/contrast essay to explore and explain the complexities of the loss of innocence focusing primarily on the physical and emotional

### Assessment Evidence (Stage 2)

#### Performance Task Description

<table>
<thead>
<tr>
<th>Goal</th>
<th>To provide a full understanding of the theme of the unit and accurately apply the various grammatical and writing strategies we’ve learned over the time of the unit.</th>
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</thead>
<tbody>
<tr>
<td>Role</td>
<td>writer (student)</td>
</tr>
<tr>
<td>Audience</td>
<td>Teacher (me)</td>
</tr>
</tbody>
</table>

#### Situation

Over the last month we have looked into the loss of innocence and have discovered many forms in which it occurs. In order to show your analysis, writing, and reasoning skills on the matter you will be writing a paper over the loss of innocence present in the book *Speak* and “The Most Dangerous Game”. Each of these texts showcases the loss of innocence in a very different way and it’ll be your job to identify them, define them, and use textual evidence to support your claims. You will then take what you have discovered and compare and contrast these two pieces of work based on your ideas around the loss of innocence.

#### Product/Performance

Defining/Compare/Contrast Paper

#### Standards

**Standard: Writing and Composition**

4. Literary and narrative texts develop a controlling idea or theme with descriptive and expressive language.
   b. Organize paragraphs or stanzas to present ideas clearly and purposely for a specific audience.
   e. Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details
   f. Explain strengths and weaknesses of own writing and the writing of others using criteria (e.g. checklists, scoring guides).
5. **Informational and persuasive texts develop a topic and establish a controlling idea or thesis with relevant support**
   b. Develop texts that define or classify a topic
   c. Arrange paragraphs into a logical progression
   d. Revise ideas and structure to improve depth of information and logic of organization

6. **Writing for grammar, usage, mechanics, and clarity requires ongoing refinements and revisions**
   a. Use punctuation correctly (semi-colons with conjunctive adverbs to combine clauses; colons for emphasis and to introduce a list).
   b. Identify comma splices and fused sentences in writing and revise to eliminate them
   d. Use various reference tools to vary word choice and make sure words are spelled correctly

**Other Evidence**

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**Learning Plan (Stage 3)**

<table>
<thead>
<tr>
<th>Where are your students headed? Where have they been? How will you make sure the students know where they are going?</th>
<th>Since it’s the beginning of the school year, I want students to start their major writing assignments in a place they’re probably more familiar with (compare/contrast papers), so that they can learn to really perfect those during this unit and then move up to a persuasive papers in the following units. The next unit is Self Discovery and I think that Loss of Innocence is a good point to move from onto that next unit.</th>
</tr>
</thead>
<tbody>
<tr>
<td>How will you hook students at the beginning of the unit?</td>
<td>My introductory activity/lesson deals with the idea of Dear Abby letters and the admittance of issues dealt with in <em>Speak</em>. Students begin to really get hooked when they have to write their own versions of a Dear Abby letter dealing with one of their own experiences of the loss of innocence.</td>
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<tr>
<td>What events will help students experience and explore the big idea and questions in the unit? How will you equip them with needed skills and knowledge?</td>
<td>Students will experience and explore the topic/theme of the loss of innocence through several articles outlining issues dealing with this topic from different societies that experience it in different ways. Students will be using double entry journals, which encourage them to use their prior knowledge to make connections between the</td>
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<tr>
<td>How will you cause students to <strong>reflect and rethink</strong>? How will you guide them in rehearsing, revising, and refining their work?</td>
<td>Students will be using double entry journals, which encourage them to use their prior knowledge to make connections between the materials and their own experiences. Students will also be participating in a Socratic seminar that has them reflecting back on what they’ve learned so far and how it all connects.</td>
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<tr>
<td>How will you help students to <strong>exhibit and self-evaluate</strong> their growing skills, knowledge, and understanding throughout the unit?</td>
<td>For both of the major writing assignments that my students will be completing they will be turning in an additional reflection page that has them evaluating their own skills and identifying their strengths and weaknesses.</td>
</tr>
<tr>
<td>How will you <strong>tailor and otherwise personalize</strong> the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?</td>
<td>The writing assignments that my students are receiving has a basic idea requirement and components that they have to have and include in their papers, but they have free rein of what they choose to write about within those dimensions. How they want to approach the final requirement of the papers is up to them.</td>
</tr>
<tr>
<td>How will you <strong>organize and sequence</strong> the learning activities to optimize the engagement and achievement of ALL students?</td>
<td>I’ve organized the lessons in a way that has them building off the last and supporting the ongoing theme of the unit. I’ve purposely placed the article on young girls forced into marriage during the weeks we’re reading <em>Speak</em> because of the essence of feminine loss. I placed the article of young boys forced to be killers during the week we cover “The Most Dangerous Game” because of the running masculine entity in both texts. Students will be able to make more connections through these sequences.</td>
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Loss of Innocence Rationale

For my unit “Loss of Innocence” students will be covering varying topics centered on the idea of the loss of innocence. The unit is for a Pre-AP 9th grade Literature and Composition class and I feel that some of the major concepts for this class are the discovery of what innocence is, what constitutes innocence personally (for the students) and in society, and what it means to lose that innocence (the consequences, if there are, in this society as well as in other societies).

I believe that this unit is important to teach, especially at the 9th grade level because of the human developmental level the students are at or are growing into. During this time of transition they are often experiencing feelings of the loss of their childhoods as they enter into the high school level and beginning a more adult role with more adult responsibilities. This is also the time that students are beginning to more fully reach puberty and having their first sexual encounters. All of these common occurrences for 9th graders can be extremely stressful and anxiety filled and can lead to depression and misunderstandings about their new roles in life and expectations of them. With a unit like this, students will be able to connect more fully with the concepts that we will be covering because they’ll be able to more fully understand the positions the characters may be experiencing in novels and articles we read. By covering the concepts in this unit students may be able to deal better with their newfound environment and circumstances at the high school level giving them a better foundation to continue and succeed through their following years.

It may be argued that not all students are going through this vulnerable stage of transition and loss of innocence, but going through a unit like this also gives insights to those
who may not fully understand these issues (losing innocence, emotionally and/or physically, the consequences, fears...etc.) for a variety of reasons. They’ll gain more of an understanding over these topics and how they affect people, and learn empathy through it. It’ll also work to teach these students to look at situations and experiences through a different perspective which is something I strongly believe is key for students to develop when furthering their education.

Through this unit, the students will be reading varying texts that come at these issues from different points. The novel, *Speak* by Halse Anderson is a great example of a student new to the high school environment that experiences the loss of innocence through rape and then the loss of her friends. This novel is very powerful as it shows the growth of this character over time as she rediscovers herself and learns to overcome her fear. I believe that this more contemporary novel would really reach out to student’s interests and experiences.

I also will be having my students read the short story “The Most Dangerous Game” by Richard Connell. This short story is also a prime example of the loss of innocence in the concept of human kind (when we lose the once pure view of mankind as it turns upon itself). Students need to be able to see the varying degrees of which innocence exists and how it is lost.

Students will also be given articles on different countries where innocence may be something that never existed. An example would be an article on how girls are made into prostitutes or married off at extremely young ages, and the possible lives of young boys, younger than many of the students, are chained into the “armies” of their countries, never experiencing that innocence.

I feel that “The Loss of Innocence” unit I have planned would be an extremely important and well received experience for students, especially at the 9th grade level. It serves as a type of
transitional stepping stone as they cross from middle school over into the more adult high school realm of existence and works to provide them with a foundation in order to deal with the loss of their own innocence while also teaching understanding of those around them, both in the classroom and in the outside world.
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>13</td>
<td>(50 min.) Intro. to Unit. Activity. (Dear Abby)</td>
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<tr>
<td>14</td>
<td>(90 min.) -Intro. to <em>Speak</em> by Laurie Halse Anderson -Double Entry Journals -Anticipation Guide HW: first 40 pages of book</td>
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<tr>
<td>15</td>
<td>(90 min.) -Intro. to <em>Speak</em> by Laurie Halse Anderson -Double Entry Journals -Anticipation Guide HW: first 40 pages of book</td>
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<tr>
<td>16</td>
<td>(50 min.) -Journal Entry HW: Read to pg. 85</td>
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<td>17</td>
<td>(90 min.) -Journal Entry HW: Read to pg. 85</td>
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<tr>
<td>18</td>
<td>(90 min.) -Journal Entry -Intro. to dictionary -weekly vocab. HW: Read to pg. 85</td>
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<tr>
<td>19</td>
<td>(50 min.) -D.E.J.s Check -Grammar lesson (semicolon) HW: Read to pg. 123</td>
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<tr>
<td>20</td>
<td>(50 min.) -D.E.J.s Check -Grammar lesson (semicolon) HW: Read to pg. 123</td>
</tr>
<tr>
<td>21</td>
<td>(90 min.) -Journal Entry -Young girls article -Vocab. test HW: Read to pg. 158</td>
</tr>
<tr>
<td>22</td>
<td>(90 min.) -Journal Entry -Young girls article -Vocab. test HW: Read to pg. 158</td>
</tr>
<tr>
<td>23</td>
<td>(90 min.) -Journal entry -Grammar Lesson (commas) -Weekly vocab. HW: Read to pg. 198 (end)</td>
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<tr>
<td>24</td>
<td>(90 min.) -Journal entry -Grammar Lesson (commas) -Weekly vocab. HW: Read to pg. 198 (end)</td>
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<tr>
<td>25</td>
<td>(50 min.) -Final DEJ check -Speak Quiz -Speak Film</td>
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<tr>
<td>26</td>
<td>(50 min.) -Final DEJ check -Speak Quiz -Speak Film</td>
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<tr>
<td>27</td>
<td>(50 min.) -Final DEJ check -Speak Quiz -Speak Film</td>
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<tr>
<td>28</td>
<td>(90 min.) -Vocab. test -Finish Film HW: write the comparison paper over the book/film (first draft due Fri.)</td>
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<tr>
<td>29</td>
<td>(90 min.) -Vocab. test -Finish Film HW: write the comparison paper over the book/film (first draft due Fri.)</td>
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<tr>
<td>30</td>
<td>(90 min.) -Journal Entry -Paper Revisions -Intro. to &quot;M.D.G.&quot; -Week vocab. HW: final paper due Mon.</td>
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<tr>
<td>31</td>
<td>(50 min.) -Young soldiers article -Final Paper due HW: Finish &quot;M.D.G.&quot;</td>
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<td>1</td>
<td>(90 min.) -Journal Entry -Paper Revisions -Intro. to &quot;M.D.G.&quot; -Week vocab. HW: final paper due Mon.</td>
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<td>2</td>
<td>(50 min.) -Young soldiers article -Final Paper due HW: Finish &quot;M.D.G.&quot;</td>
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<td>3</td>
<td>(90 min.) -Journal Entry -Paper Revisions -Intro. to &quot;M.D.G.&quot; -Week vocab. HW: final paper due Mon.</td>
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<tr>
<td>4</td>
<td>(50 min.) -Young soldiers article -Final Paper due HW: Finish &quot;M.D.G.&quot;</td>
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<tr>
<td>5</td>
<td>(90 min.) -Journal Entry -Vocab. test -Socratic Seminar</td>
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<td>6</td>
<td>(90 min.) -Journal Entry -Vocab. test -Socratic Seminar</td>
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<tr>
<td>7</td>
<td>(90 min.) -Journal Entry -Vocab. test -Socratic Seminar</td>
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<tr>
<td>8</td>
<td>(90 min.) -Journal Entry -intro. culm, assign. -Lab time -weekly vocab HW: finish vocab.</td>
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<tr>
<td>9</td>
<td>(90 min.) -Journal Entry -intro. culm, assign. -Lab time -weekly vocab HW: finish vocab.</td>
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<tr>
<td>Sunday</td>
<td>Monday</td>
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JANUARY

2010
**DAY 1- Sept. 13th (50 minutes)**

Ms. Laughlin  
**Class:** Pre-AP Literature and Composition  
**Lesson Plan Name:** Letters of Desperation

**Objectives:**
- Students will begin thinking about some of the major issues we will be covering in this unit
- Students will have the opportunity to use their own experiences and prior knowledge as a stepping stone to gain a better knowledge of the upcoming unit

**Standards:**
Standard 3: Writing and Composition  
Concept 1: Literary and narrative texts develop a controlling idea or theme with descriptive and expressive language.

**Evidence Outcomes:**
a. Write well-focused texts with an explicit or implicit theme and details that contribute to a definite point of view and tone  
d. Refine the expression of voice and tone in a text by selecting and using appropriate vocabulary, sent. Structure, and sent. organization

**Introduction (7 minutes):**
I’ll begin off the class by giving the students a copy of a Dear Abby letter. I’ll read it first and then get their first impressions on it. For their journal the students will have to respond to the letter in writing what they believe the writer should do.

**Instructions:**
1. (7 minutes)-After the introduction and sharing what everyone’s thoughts were for the journal entries I’d get them thinking further on the topic of what it means to be innocent and lose that innocence. (What is innocence? How does it exist within our realm of society and how is it changed and lost? How do you deal with that kind of loss? Do we mourn that loss or celebrate it? )
2. (1 minute)-Moving from that discussion the students are going to receive another Dear Abby type of letter that I would have written from the point of view of several of the characters from the upcoming novel we would be reading, Speak. There will be several forms of the letter from several points of view.
3. (5 minutes)- Student will read their letters individually, and then write their own advice to the letter while remembering that they have to be supportive of the person’s problems and give a thoughtful answer.
4. (8 minutes)- Once students have had enough time to write, they will get together with a partner that has the same kind of they do (from the same character) and discuss the advice they gave to the person. Are there a lot of differences between the two? Did your partner’s advice surprise you or occur to you while you were writing your response?)
5. (15 minutes) -After the discussion with partners, the groups (organized by who the letter is from) will be allowed to share their responses or their thoughts about them after reading the original letter to them first (so the entire class knows what the letter said).
6. (6 minutes)- Looking at all the letters and each of the situations, we’ll revisit the original questions we’d discussed at the beginning of class, to see if student’s answers have changed or been more developed.

7. (1 minute) - For homework students will write their own Dear Abby letters about a moment in which they lost their innocence or a situation that in some way changed them. I’ll remind them that they I’ll be reading them, and that they will be read by their peers and to not put anything in them that they would be uncomfortable with others reading and responding to next class.

**Total Class time: 50 minutes**
Materials for Lesson:


Use this Dear Abby letter as the Daily Journal response to start off the Introductory Activity class for the new unit on “Loss of Innocence.”

DEAR ABBY: I am 13 and my boyfriend just moved to Colorado. He won't be back home for three years, but I promised I'd wait for him. Now I feel like I'm being tied down. It's not that I don't want to be with him anymore, but I'm lonely with his being away. I don't want to break his heart, but I want some freedom. What should I do? — MISSING HIM IN MASSACHUSETTS

After students have had time to respond and time to share with the class some of their responses then you will go ahead and show them the actual response Dear Abby gave. While they are sharing their responses write some of the major ideas on the board.

DEAR MISSING HIM: Send him a sweet note and tell him that you’re lonely without him and didn't know what to do — so you wrote to me. Tell him I said that while you may love each other, it would be better for both of you to socialize while he is away. This is an important growth period for you both — and if your relationship is meant to be permanent, you can resume it where you left off when he returns.

These are the Dear Abby Letter from some of the characters in the upcoming novel, Speak.

Dear Abby,

I just recently started high school, and over the summer before I’d gone to a party and was raped and now all my friends hate me. Since that night I haven’t told anyone what actually happened
and I’ve become numb and can’t stand being around anyone. How can I get back to the old me? How can I learn to forget it all?

When It Rains You Drown in Desperate MerryWeather

Dear Abby,

I want desperately to fit in at my high school, and no matter what I do I can’t find my place in the school social crowds! I’ve recently befriended this girl who is a complete outcast, and no matter how hard I try she just won’t really try to get along with anyone else. She is totally socially repugnant, and I don’t want other people’s distaste with her rubbing off on how they see me! How do I still find my own friends and group without leaving her behind or let her affect my getting new friends?

Newfound Friends Wanted

Dear Abby,

I’m an art teacher in a high school and I have a student that seems to be having a particularly hard time with high school. She doesn’t have many friends, and her other teachers report has as being extremely disinterested and possibly depressed. It seems like my class is the only one she half way enjoys. How can I help this girl open up and possibly seek help?

Paints and Brushes Concern for Student

Dear Abby,

My daughter just recently started high school and I am shocked by the complete transformation that she has undergone. She used to be so open, and, just this shining light, but now she’s become withdrawn and sullen. I don’t understand what the matter with her is. She won’t talk to me or her father about anything anymore, and has become almost disrespectful. How do I get my daughter back?

Fed Up Parent of Withdrawn Daughter
DAY 2-Wed. Sept. 15th (90 minutes)

Ms. Laughlin  

Class: Pre-AP Literature and Composition

Lesson Plan Name: Intro. Speak of Double Entry

Objectives:

SWBAT:
- Learn how to properly use the during reading strategy Double Entry Journals
- Use prior knowledge to make connections to current text themes and ideas
- Make connections between the new text and the theme of the unit.

Standards:

Standard 2: Reading for All Purposes

Concept 2: Increasingly complex informational texts require mature interpretation and study.

Evidence:

d. Use flexible reading and note-taking strategies (outlining, mapping systems, and skimming, scanning, key word search) to organize information and make connections within and across informational texts

Introduction:

Start out the lesson by talking with students about their homework assignment (Dear Abby letters). Get some of the students’ reactions to the assignment. What did it make them think about their own experiences in innocence loss? Move on to talk about how so much of the time many forms of innocence loss happen during teenage years. From here I’ll move into the actual steps of the lesson:

1. (5 minutes) Above introduction
2. (15 minutes) Hand out copies of the novel to each student and document which books are going to which students. While I’m taking down the information and handing out books, students will be turning in their Dear Abby writing assignment.
3. (2 minutes) Introduce the during-reading strategy, double entry journals. I’ll branch it into introducing the strategy while we talk about making connections to the novel and making them more efficient and effective.
4. (3 minutes) Tell the students to take out a sheet of paper and fold it down the center dividing the sheet long ways into two major columns. Tell them to label the top left hand column “Notes from the text” or “What’s in the Book”. On the top right hand corner of the other column have them label it, “Notes from My Mind” or “My Response” (These titles are the suggestion Beers gives and are easily changed to whatever you may think would be more appropriate for the direction you want the students to take when completing their Double-entry journals). You may want to be modeling this on the board so there’s less likely any misunderstandings.
5. (2 minutes) Give a brief description of the purpose of the Double-entry journals to the students and to keep these ideas in mind.
   - use them to make connections to your life directly to the text
   - use this as a tool to better analyze events in stories by breaking them down in the notes
   - can look back at notes to better prepare for big paper assignments/exams
6. (3 minutes) Use the short description on the back of the novel as an example starter. Have students read the description on the back of the book.

7. (7 minutes) Draw out the double entry journal on the board. After reading the back start asking questions to spur responses from the students about how they would fill in their columns. Focus on the left hand column first addressing what is happening in the book. For this example students will be focusing on the information that they can draw from the description. Give the facts in their basic form drawn from it.

8. (8 minutes) Fill out the double entry journal on the board, and make sure that students fill it out in their double entry journals (75 page notebook used for the year) to refer back to as they begin writing their own.

9. (4 minutes) Remind students to put page numbers next to their references so they can be easily looked back at. Explain to students that they don’t necessarily need to write a lot, but enough that they’ll be able to think back effectively and remember what was happening during this chapter. It can be a couple lines of or even a single word. Do the same for the right hand column, but focusing on the student’s thoughts about the text now. Ask them questions like, “Does this chapter remind me of anything I’ve experienced? Anyone I know? A show I’ve watched? What does this acknowledgment of this chapter and what it’s saying about the main character? What can I conclude about this selection…etc?”

10. (4 minutes) Discuss these ideas for a few more minutes before assigning them to complete Double-entry journals for the rest of the book. Explain that their Double-entry journals will be checked regularly to make sure they are being completed and will help students when it comes time to discuss the book and use as a reference for any possible writing assignment over the text that may happen in the future…hint hint.

11. (8 minutes)Hand out the students Anticipation Guide for students to fill out. Give students some time to fill it out.

12. (10 minutes) Talk with the students on the general feel of the class about their responses on the Anticipation Guide. Discuss the ideas of right and wrong in the name of friends or under the pressures of peers.

13. (5 minutes)Have students create their own scenario in the last box of the Anticipation Guide.

14. (3 minutes) Switch with a partner and answer their question, but then discuss why you chose “yes” or “no” with that person.

15. (4 minutes) Share with the class.

16. (1 minute) Instruct students to keep these guides for the rest of the time that we’re reading the novel. They’ll be coming back to these to fill out the After Reading portion. They will be collected and given credit for.

17. (20 minutes)For the rest of the time in class students will be able to start reading the novel in order to get some of their homework done during class time.

Total Class Time: 90 minutes
**Directions:** Read each statement-write “yes” in the blank if you believe it and could support it, and write “no” if you do not believe it and could not support it. Save this guide and refer to it during your reading. After you’ve finished the text, go back and answer the questions again-alternatively, answer the questions as if you were a particular character from the book.

<table>
<thead>
<tr>
<th>Before Reading</th>
<th>Questions</th>
<th>After Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Your friends are harassing a new student who is acting strangely. This student makes you feel uncomfortable. You should always abandon your friends to defend a harassed student.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>You’re constantly picked on at school by students who dislike you for something that happened months before. Rather than giving in and starting a fight, you ignore them.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A teacher only wants to hear what they believe is the right answer, rather than what your actual opinion is. You know that you’ll lose points if you speak up to contradict them, but you do so anyway.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Something horrible has happened to you and your first instinct is to hole yourself away and deal with it on your own.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
DAY 3-Friday Sept. 17th (90 minutes)
Ms. Laughlin
Class: Pre-AP Literature and Composition

Lesson Plan Name:
Objectives:
SWBAT:
- Utilize the dictionary as a resource to find definitions to vocabulary words (words that are often used in SAT tests)
- Create their own sentences applying new words correctly

Standards:

Standard: Writing and Composition
7. Writing for grammar, usage, mechanics, and clarity requires ongoing refinements and revisions
d. Use various reference tools to vary word choice and make sure words are spelled correctly

Instructions/Steps:
1. (7 minutes) Start the class off with having students complete their journal entry of the day. The question they’ll be answering is: What are some of the resources you utilize while writing for different purposes? Sites, books…etc.
2. (5 minutes) After students have had enough time to write I’ll ask them to share some of their responses. If no student does, then I will bring up the dictionary as a resource. The dictionary is often overlooked in nowadays because of the prevalence of the internet, but it’s still an excellent resource to come back to.
3. (2 minutes) I’ll have students go to the bookcase to grab them a dictionary.
4. (3 minutes) I’ll outline the basic areas of the dictionary and why we would use a dictionary:

Why Use a Dictionary?

- How to spell a word
- Pronunciation for a word
- Definition for a word
- Synonyms and antonyms for a word
- How to correctly use a word
- How to break the word into syllables
- Part of speech for the word
- History of the word

Read more at Suite101: Teaching Dictionary Skills: Dictionary Skills Activities and Games http://www.suite101.com/content/teaching-dictionary-skills-a7204#ixzz17MpHLeFG

5. (10 minutes) Students will each choose a word at random in the dictionary and find each of the elements above in the dictionary. Share.
6. (5 minutes) I’ll move in to explain the importance of building an advanced vocabulary (how it can serve as a reflection of your intelligence both in speaking and writing, and it better prepares you for exams such as the ACT or the SAT). Explain to students that each week they will be given new vocabulary words to learn. I’ve chosen these words specifically to better prepare them for the testing since these are words that more often than not show up in SAT tests. Students will receive ten words each week, will look up the definitions, use these words in sentences they will write based on Speak, and be tested over them.

7. (40 minutes) Write the first set of words on the board. Have students copy them down and then, using their dictionaries they will go through and find the definition of every word, copy it down and then write their own sentence based on the book Speak. Students will have the rest of the time to complete this assignment. Students will have 35 minutes to complete this. They will get completion points for these assignments.

8. (8 minutes) Go over the words and make sure that everyone’s definitions match.

9. (9 minutes) Remind students that they need to read to page 85 in Speak and study their vocab. words. Answer any questions students may have.

Class time: 90 minutes
Vocabulary words for week 1

Given Friday (Sept. 17th) and tested on the next Wed (Sept. 22). Students will have time in class to use the classroom dictionaries to look up the definitions of the words. They will receive credit for doing this work in class. They will have to write sentences for each of these words based on the novel Speak.

The following words taken from the "hit list" of SAT vocabulary words contains some of the words found most often on the SAT test. Knowing these words prepares students for higher SAT scores and college admission.

Words Definitions SAT selections

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
<th>Selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>engender</td>
<td>to bring into existence; give rise to</td>
<td>cause to exist</td>
</tr>
<tr>
<td>vitiate</td>
<td>to reduce the value or impair the quality of</td>
<td>make impure</td>
</tr>
<tr>
<td>pacify</td>
<td>to ease the anger or agitation of</td>
<td>calm someone down</td>
</tr>
<tr>
<td>dearth</td>
<td>a scarce supply; a lack</td>
<td>lack</td>
</tr>
<tr>
<td>indolence</td>
<td>being disinclined to exert oneself; habitually lazy</td>
<td>lazy</td>
</tr>
<tr>
<td>marred</td>
<td>damaged, especially disfiguring damage</td>
<td>damaged or bruised</td>
</tr>
<tr>
<td>indolent</td>
<td>disinclined to exert oneself; habitually lazy</td>
<td>lazy</td>
</tr>
<tr>
<td>supercilious</td>
<td>feeling or showing haughty disdain</td>
<td>haughty</td>
</tr>
<tr>
<td>squander</td>
<td>to spend wastefully or extravagantly; dissipate</td>
<td>waste</td>
</tr>
<tr>
<td>ardent</td>
<td>expressing or characterized by warmth of feeling;</td>
<td>passionate</td>
</tr>
<tr>
<td></td>
<td>passionate</td>
<td></td>
</tr>
</tbody>
</table>

Taken from the site:
http://medtech.stisd.net/summer_requirements/ninth_grade_vocabulary_list_jp.htm
Vocabulary Quiz  
Week 1  

Directions: Beside the following words (left side of the page) write down the letter of the corresponding definition of each of the words in the box of the word on the line provided. Each definition can only be used once. Write your letters clearly. If I can’t read them I’ll mark them incorrect.

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
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<td>B. to bring into existence; give rise to</td>
</tr>
<tr>
<td>Pacify</td>
<td>C. expressing or characterized by warmth of feeling; passionate</td>
</tr>
<tr>
<td>Dearth</td>
<td>D. to spend wastefully or extravagantly; dissipate</td>
</tr>
<tr>
<td>Indolence</td>
<td>E. being disinclined to exert oneself; habitually lazy</td>
</tr>
<tr>
<td>Marred</td>
<td>F. to reduce the value or impair the quality of</td>
</tr>
<tr>
<td>Indolent</td>
<td>G. a scarce supply; a lack</td>
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<td>H. to ease the anger or agitation of</td>
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<td>Squander</td>
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<tr>
<td>Ardent</td>
<td>J. disinclined to exert oneself; habitually lazy</td>
</tr>
</tbody>
</table>
Vocabulary Quiz
Week 1

Answer Guide

Directions: Beside the following words (left side of the page) write down the letter of the corresponding definition of each of the words in the box of the word on the line provided. Each definition can only be used once. Write your letters clearly. If I can’t read them I’ll mark them incorrect.

<table>
<thead>
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Day 4-Monday Sept. 20th (50 minutes)

Ms. Laughlin
Class: Pre-AP Literature and Composition

Lesson Plan Name: Semi-colons

Objectives:
SWBAT:
- Correctly interpret and apply the use of semi-colons in their writing and recognize the reason for their presence in other texts.

Standards:
Standard: Writing and Composition
8. Writing for grammar, usage, mechanics, and clarity requires ongoing refinements and revisions
   a. Use punctuation correctly (semi-colons with conjunctive adverbs to combine clauses; colons for emphasis and to introduce a list).

Instructions/Steps:
1. (10 minutes) Students will complete their journal entry over the question: What kind of role do your friends play in your life? What do they do for you?
2. (2 minutes) Introduce the lesson on semi-colons. I’ll write a sentence on the board and have students identify the semi-colon. I’ll ask them what the function of the semi-colon is in the sentence.
3. (5 minutes) Tell students that semicolons have many uses and we’re going to go over the main ones and how to use them.
   1. Use a semicolon to separate two independent clauses that are joined without a conjunction.
   2. Place a semicolon before and a comma after an adverbial conjunction that acts as a bridge between two independent clause.
   3. When a clause needs major and minor separations, use semicolons for major breaks and commas for minor breaks
4. (7 minutes) Once I’ve introduced the three main reasons for using semicolons, we’ll break down the first reason. I’ll give several examples up on the board of it. And then have students give some of their own, but using characters and situations from Speak.
5. (7 minutes) We’ll move on to break down the second use of semicolons in the same way as the first, and having students give examples as they did with the first one.
6. (7 minutes) We’ll go over the last use of semicolons, following the steps from the first two.
7. (2 minutes) Students will be offered 2 points extra credit for finding two uses of semicolons in the book Speak, identifying what the use is, and then turning it in to me on Wed.
8. (10 minutes) Students will come up to my desk by their rows with their double entry journals so that I can check it and give them points for completing it so far.

Total Lesson Time: 50 minutes
Resource:

Lessons in Grammar: Core Semicolon Rules
Monday, April 27, 2009 at 12:00PM

By Dona Young

Note: if you want to receive these articles via e-mail, follow the instructions here.

Dona Young gave our first Writing Teacher webinar, where she covered some ways to make good grammar interesting and memorable for students. Her presentation files are available here, and include the slides and handouts from the presentation.

One thing that almost always confuses students is when to use semicolons. Here, Dona summarizes her three simple rules from Chapter 5: Semicolons and Other Marks, in her book Which Comes First, the Comma or the Pause? A Practical Guide to Writing.

SC Rule 1: Semicolon No Conjunction (NC)

Use a semicolon to separate two independent clauses that are joined without a conjunction.

For example:

Comma Conjunction: Al went to the store, but he forgot to buy bread. (CONJ)

Semicolon No Conjunction: Al went to the store; he forgot to buy bread. (NC)

Period: Al went to the store. He forgot to buy bread.

SC Rule 2: Semicolon Bridge (BR)

Place a semicolon before and a comma after an adverbial conjunction that acts as a bridge between two independent clauses.

For example:

Comma PAR: Bob, however, will determine the fees.

Instead, the semicolon bridge rule involves two complete sentences, with an adverbial conjunction providing a bridge or transition between the two:
Semicolon BR: Bob will determine the fees; however, he is open to suggestions.

SC Rule 3: Semicolon Because of Comma (BC)

When a clause needs major and minor separations, use semicolons for major breaks and commas for minor breaks.

For example:

Semicolon BC: Joni will travel to Dallas, Texas; Buffalo, New York; and Boston, Massachusetts.

Since the state names need commas around them, reading the above sentence without semicolons would be confusing:

Incorrect: Joni will travel to Dallas, Texas, Buffalo, New York, and Boston, Massachusetts.

DAY 5-Wed. Sept. 22 (90 minutes)

Ms. Laughlin  
Class: Pre-AP Literature and Composition

Lesson Plan Name: Young Girls’ Loss

Objectives:
SWBAT:
- Make connections through theme between the novel Speak to other real world issues.
- Display their knowledge of their weekly vocabulary words

Standards:
Standard: Reading for All Purposes
  3. Increasingly complex information texts require mature interpretation and study
     b. Evaluate clarity accuracy of information through close text study and investigation via other sources

Instructions/Steps:
  1. (5 minutes) Give students a few minutes to look over their vocab. words.
  2. (20 minutes) Hand out the vocab. tests to the students and read over the directions to them. Have them take the test and turn it in to me after they've finished.
  3. (10 minutes) Journal Entry writing: Have you ever been faced with a situation in which you could do nothing to stop it? When? What did that mean to you?
  4. (5 minutes) Sharing of answers and some expansion on this. How having freedoms taken away is a form of the loss of innocence. This loss is more along the lines of our illusions of safety in choice.
  5. (3 minutes) Hand out the article that the students will be reading. Talk about the liberties we mostly likely take for granted. Our choice.
  6. (7 minutes) Read the article to the students.
  7. (10 minutes) Have students read the article again on their own
  8. (15 minutes) Responses about the article. What students thought? Have they heard about this before? Did it surprise them? How does this tie in with the book Speak in the essence of freedom?
  9. Students will have the rest of the time in class (15 minutes) to work on their homework (read to page 158 in Speak).

Total Class Time: 90 minutes
Most girls dream about about falling in love, getting married in a beautiful dress, and having a family. But for thousands of young Afghan girls, and millions more across Asia and Africa, marriage often comes before they are old enough for such dreams -- and ends in nightmare.

Torpekay, for example, is an Afghan girl from western Herat Province. Although just 17, she has been married for four years.

Torpekay tells RFE/RL's Radio Free Afghanistan that becoming a wife at the tender age of 13, being forced to serve her husband's family, and having virtually no say in her own life have taken a heavy toll on her. So heavy, she says, that she tried to escape -- by taking her own life.

She survived the attempt, and has been recovering at a local hospital. "I was so angry that I wanted to kill myself," she says, asking that her surname not be used. "I didn't have a knife, I didn't have any drug to inject into myself, so I decided to set myself on fire. Using gasoline was the easiest way."

The issue of child marriages, which affects more than 50 million girls worldwide according to the United Nations, was thrust back in the headlines recently when the UN Children's Fund (UNICEF) selected its "Photo of 2007." The winning shot, by American photographer Stephanie Sinclair, shows a 40-year-old Afghan man, Mohammad, sitting next his visibly horror-stricken fiancee, Ghulam. She is barely 11 years old.

"We needed the money," Ghulam's parents, from Ghor Province, were quoted as saying.

UNICEF says child marriages are a reaction to extreme poverty. They mainly take place in Asian and African regions where poor families see daughters as a burden and as second-class citizens. The girls are given into the "care" of a husband, and many of them end up abused. Moreover, they are often under pressure to bear children, but the risk of death during pregnancy or childbirth for girls under 14 is five times higher than for adult women.

Still Clutching Toys

According to UNICEF, 57 percent of Afghan marriages involve girls under 16. Women's activists say up to 80 percent of marriages in the country are either forced or arranged. And the problem is particularly acute in poverty-stricken rural areas.
In such places, many girls are forced into marriages when they are as young as nine or 10, says Khatema Mosleh of the Afghan Women's Network (AWN), a nonpartisan group of organizations that campaign for women's rights in Afghanistan. Most marry far older men -- some in their 60s -- whom they meet for the first time at their wedding.

So young are some girls, Mosleh says, that they hold onto their toys during the wedding ceremony. And they usually become mothers in their early teens, while they are still children themselves.

"When we speak with girls who married very young, they usually say, 'It feels like we didn't have a life, we didn't have childhood,'" Mosleh says. "These girls don't even remember their wedding day because they were so young. They say, 'We had a wedding, but we didn't even understand what the ceremony meant.'"

Women and children's rights activists in Afghanistan say the marriages are imposed on young girls for a variety of reasons.

In Afghan villages, it's considered dishonorable for families for daughters to meet and date boys. Some parents try to marry their daughters as soon as possible to avoid such a prospect. A lack of security during more than three decades of war, and the risk of kidnapping and rape, has also prompted many families to force their young daughters into marriage. And widespread poverty still compels many parents to get their daughters married to avoid the cost of caring for them.

According to Mosleh, most men who marry young girls are much older and wealthier, and they pay significant amounts of money to the families of the young brides.

**Deadly Consequences**

Young marriages have contributed to high rates of death among women, infant mortality, and particularly maternal deaths. At 44, an Afghan woman's life expectancy is one of the lowest in the world.

Badriya Hassas, a gynecologist in Rabiya Balkhi Hospital in Kabul, says that shortly after being married, many young girls are admitted to hospital in a state of shock from serious physical injuries and psychological trauma. "Some of these girls suffer irreversible physical damage," Hassas tells RFE/RL. "They suffer from tearing and extensive bleeding. Besides, they usually come to hospital too late -- after massive bleeding, and in a state of shock. We have personally seen many such cases."

Sami Hashemi, an expert at UNICEF's Kabul office, says it is a tragedy for Afghan society that "young girls who are supposed to be thinking about toys, books, and cartoons are being forced to become wives, to serve their husbands' families, and bear a child."

The Afghan government has taken some steps to tackle the problem. The country has recently changed the legal age for marriage for girls from 16 to 17. Men who want to marry girls under 17 are not entitled to obtain a marriage certificate, although rights activists say many men simply do not bother with officially registering their marriages.

Local NGOs and their international partners have also started an awareness campaign throughout the country to promote children's rights to education and self-determination.
Mosleh says many parents, teachers, and local leaders take part in workshops and meetings organized by her and other NGOs in Afghanistan's remote towns and villages. But she and other activists harbor few illusions: It will take years, perhaps a generation, to root out the tradition of child marriages.

(RFE/RL's Radio Free Afghanistan contributed to this report)
DAY 6- Friday Sept. 24th (90 minutes)
Ms. Laughlin
Class: Pre-AP Literature and Composition
Lesson Plan Name: Commas
Objectives:
SWBAT:
- Students will be able to identify the correct situation to use a comma while writing.

Standards:
Standard: Writing and Composition
9. Writing for grammar, usage, mechanics, and clarity requires ongoing refinements and revisions
   a. Identify comma splices and fused sentences in writing and revise to eliminate them

Instructions/Steps:
1. (10 minutes) Journal Entry Writing: How often are you faced with a difficult decision that you feel could alter the way those around you perceive you? How does this awareness impact your behavior? Explain.
2. (6 minutes) Brief discussion over journal sharing
3. (2 minutes) Ask students how many of them know the correct use of commas. Explain to them how important it is to use commas when it comes to writing because it can potentially create or destroy an entire sentence.
4. (2 minutes) Pass out the commas uses handout to each student. Explain that the handout is a guiding tool for learning commas and gives the uses of commas.
5. (35 minutes) Read over the first comma use rule with the students. Write a couple of the examples from the handout onto the board. Reiterate the rule. Together, write a sentence on the board that the students create together. Follow this same process for every comma rule.
6. (35 minutes) Once we’ve gone over all the rules, students will take out their own piece of paper and write three examples of each of the comma rules (15 total). Once they’ve finished they can turn it in at my desk and collect their next set of vocabulary words for the week and get to work on defining those and writing their sentences for the rest of the class period so they won’t have much homework for the weekend.
   NOTE: If students finish with the vocabulary words with time to spare they can go on to do the rest of their homework for the weekend (finish Speak) and look over their double entry notes to study for the Speak quiz on Monday.

Total Lesson Time: 90 minutes
Self-Teaching Unit:
Major Comma Uses

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COMMA RULE #1 – THE COMMA IN A SERIES: Use commas to separate items in a series.

What is a "series"?

A “series” is a list of 3 or more items, the last two of which are joined by and, or, or nor.

____________, ____________, and ____________

EXAMPLES:

<table>
<thead>
<tr>
<th>series of single words</th>
</tr>
</thead>
<tbody>
<tr>
<td>cups, jars, and plates</td>
</tr>
<tr>
<td>saw, screamed, and cried</td>
</tr>
<tr>
<td>running, jumping, diving, or swimming (4 items)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>series of phrase/clause (groups of words)</th>
</tr>
</thead>
<tbody>
<tr>
<td>cups of sugar, jars of honey, and plates of spaghetti</td>
</tr>
<tr>
<td>saw the mugging, screamed loudly, and cried about it</td>
</tr>
<tr>
<td>Running around the track, jumping over hurdles, diving off the board, or swimming across the pool.</td>
</tr>
<tr>
<td>whom you see, where you go, or what you do</td>
</tr>
</tbody>
</table>

Any of these can be put into sentence form.
The important things to remember about using commas in series are these:

1. A series includes 3 or more items of the same type (words or groups of words).

2. The series is connected by **and**, **or**, or **nor** before the last item.

3. A comma separates items in the series, including the final item preceded by **and**, **or**, or **nor**.

**COMMA RULE #2 – THE COMMA WITH COORDINATE ADJECTIVES:** Use commas between coordinate adjectives.

What are “coordinate adjectives”?  

“Coordinate adjectives” are adjectives placed next to each other that are equal in importance.

Two tests to determine whether adjectives are coordinate are the following:

1. See whether “and” can be smoothly placed between them.

2. See whether the adjectives’ order can be reversed.

Look at this example.

We saw a **happy, lively** poodle.

In this example, a comma belongs between **happy** and **lively** because they are coordinate adjectives.

Test to make certain:

**First**, try the “and” test.

We saw a **happy (and) lively** poodle.
And placed between the 2 adjectives sounds smooth.

Second, try reversing the adjectives.

**We saw a lively, happy poodle.**

When the adjectives are reversed, the sentence still makes sense.

Thus, happy and lively are coordinate adjectives in the example and should be separated by a comma.

**We saw a happy, lively poodle.**

CAUTION: Not all adjective pairs are coordinate adjectives. Thus, not all adjectives should be separated from one another by a comma.

Look at this example.

**We saw a young golden retriever.**

In this example, no comma belongs between the two adjectives young and golden because they are not coordinate adjectives.

How can we know?

**First**, try the “and” test.

**We saw a young (and) golden retriever.**

*And* placed between the two adjectives does not fit smoothly.

**Second**, try reversing the adjectives.

**We saw a golden young retriever.**

When the two adjectives are reversed, they do not make sense.

Thus, young and golden are not coordinate adjectives and should not be separated by a comma.
COMMA RULE #3 – THE COMMA IN A COMPOUND SENTENCE: Use a comma before and, but, or, nor, for, so, or yet to join two independent clauses that form a compound sentence.

What is a compound sentence?

A **compound sentence** is a sentence that has 2 independent clauses.

An **independent clause** is a group of words with a subject and verb that expresses a complete thought. It is also known as a **simple sentence**. An independent clause can stand alone as a sentence.

The two independent clauses in a compound sentence can be joined by:

A. Semicolons

![Diagram of a compound sentence with semicolons]

OR

![Diagram of a compound sentence with a comma and semicolon]

B. A comma and one of the seven joining words: for, and, nor, but, or, yet, and so. (Taken together, the first letters spell “FANBOYS.”)
This last type of compound sentence is the one we will concentrate on for comma use.

A compound sentence must have two independent clauses – not just two verbs, two nouns, or two groups of words that are not independent clauses.

Look at this example.

In the above example, two verb groups are being joined by and. The second verb group does NOT have a subject; thus, it is NOT an independent clause.

Therefore, NO comma belongs before and.

This example is a simple sentence with a compound verb, not a compound sentence.

However, we can make this sentence into a compound sentence by simply making the last verb part into an independent clause.

Now we have a “bona fide” compound sentence. The two independent clauses are separated by a comma and the word and.

Here are some other examples which illustrate the difference between compound elements in simple sentences (no comma) and true compound sentences (comma).
Simple Sentence

Marion read the paper but didn't agree with its thesis.

- Independent Clause
- NOT Independent Clause

Compound Sentence

Marion read the paper, but she didn't agree with its thesis.

- Independent Clause
- Independent Clause

Simple Sentence

The army and the marines were summoned.

- Two noun subjects joined by and

Compound Sentence

The army was summoned, and the marines were put on alert.

- Independent Clause
- Independent Clause
Now you are ready to try an exercise.

Make certain that you:

1. Know the seven joining words (for, and, nor, but, or, yet, so).

2. Can distinguish between simple sentences with compound elements (no comma) and compound sentences (comma).

**COMMA RULE #4 – THE COMMA WITH INTRODUCTORY WORDS:** Place a comma after introductory phrases that tell *where, when, why,* or *how.*

Specifically . . . use a comma:

1. **After a long introductory phrase.**

Example:

```
**when**

During the hot summer of 1984, the temperatures set records

long prepositional phrase  comma
```

Usually, it is NOT necessary to use a comma after short introductory prepositional phrases.

Example:
2. After an introductory phrase made up of “to” plus a verb and any modifiers (“infinitive”) that tells why.

Example:

*During 1984, the temperature set records.*

*short prepositional phrase*

Use a comma even after a short “to” + verb phrase that answers why.

Example:

*To get my records, I had to send a check for $3.00.*

*tol + verb phrase comma*

You can tell you have this kind of introductory “to” + verb phrase when you can put the words “in order” in front of the phrase.

Example:

*To win, you must practice hard.*

*tol + verb comma*

Be careful! Not all introductory “to” phrases tell why.

Example:

*(in order) To win is my goal.*

*tol + verb no comma*

3. After an introductory clause that answers
when?  where?  why?  how?  to what degree?

(A “clause” is a group of words with a subject and a verb.)

Examples:

**tells when**

After you complete the film, you will edit it.

introductory clause  comma

**tells where**

Wherever you go, I will follow.

introductory clause  comma

**tells why**

If the train is on time, we will meet you.

introductory clause  comma

**tells why**

Although the train is late, we will still meet you.

introductory phrase  comma

**tells how**

As if we were still friends, hold my hand.

introductory clause  comma

NOTE: When such a clause comes at the end of a sentence, do NOT use a comma.

Examples:
COMMA RULE #5 – THE COMMA WITH NONESSENTIAL WORDS, PHRASES, AND CLAUSES: Separate with a comma any nonessential words or groups of words from the rest of the sentence.

1. Separate “interrupter” words like however, nevertheless, yes, no, of course, from the rest of the sentence.

Examples:

- The man forgot, however, where he had placed his keys.
- However, the man forgot where he has placed his keys.

2. Separate a “renamer” (an appositive) from the rest of the sentence with a comma.

Example:

- Mr. Jones, the foreman at the plant, is on vacation.

3. Separate adjective phrases from the essential parts of the sentence.

(An “adjective” describes or limits a noun.)

Examples:
In each instance above, “Mary Roberts ran down the street” comprises the essential part of the sentence. The adjective phrases are nonessential and should be separated from the rest of the sentence with commas.

4. Separate nonessential adjective clauses from the rest of the sentence.

   There are two kinds of adjective clauses:
   
   - one that is needed for the sentence to be complete (ESSENTIAL)
   
   - one that is NOT needed for the sentence to be complete (NONESSENTIAL)

The essential adjective clause should NOT be separated from the sentence with commas.

The nonessential adjective clause (like other nonessential elements) SHOULD be separated with commas.

Two examples illustrate the difference:

A.
B.

Look at example A. If we remove the adjective clause “who robbed the bank,” the sentence reads, “The man was caught today.” Without the adjective clause (“who robbed the bank”), we do not know which man was caught. Thus, the adjective clause is needed to complete the sentence’s meaning. In other words, this adjective clause is **essential**. As the rule notes, do not use commas around essential adjective clauses.

Now look at example B. If we remove the adjective clause “who robbed the bank,” the sentence reads, “Sam Spider was caught today.” Without the adjective clause (“who robbed a bank”), we **do** know which man was caught (Sam Spider). Thus, the adjective clause is NOT needed to complete the sentence’s meaning. In other words, this clause is **nonessential**. Following the rule, you should separate this adjective clause from the rest of the sentence.

REMEMBER, there are 4 nonessential elements that should be separated from the rest of the sentence with commas:

1. “interrupter” words like *of course, however*
2. “renamers” (appositives)
3. nonessential adjective phrases
4. nonessential adjective clauses
Vocabulary words for Week 2
Given Friday and tested on the following Wed. There will be an additional 5 words form the previous week’s list.

Students will have time in class to use the classroom dictionaries to look up the definitions of the words. They will receive credit for doing this work in class. They will have to write sentences for each of these words based on the novel *Speak*.

The following words taken from the "hit list" of SAT vocabulary words contains some of the words found most often on the SAT test. Knowing these words prepares students for higher SAT scores and college admission.

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>beset</td>
<td>to trouble persistently; harass</td>
<td>harass</td>
</tr>
<tr>
<td>countenance</td>
<td>appearance-especially the expression of the face</td>
<td>face</td>
</tr>
<tr>
<td>cursory</td>
<td>performed with haste and scant attention to detail</td>
<td>hasty</td>
</tr>
<tr>
<td>charisma</td>
<td>a rare personal quality attributed to leaders who arouse fervent popular devotion and enthusiasm</td>
<td>magical attractiveness</td>
</tr>
<tr>
<td>demagogue</td>
<td>a leader who obtains power by means of impassioned appeals to the emotions and prejudices of the populace</td>
<td>rabble-rousing leader</td>
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<tr>
<td>placate</td>
<td>to allay the anger of, especially by making concessions; appease</td>
<td>pacify</td>
</tr>
<tr>
<td>indigenous</td>
<td>intrinsic; innate</td>
<td>native</td>
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<tr>
<td>labyrinth</td>
<td>an intricate structure of interconnecting passages through which it is difficult to find one's way</td>
<td>maze</td>
</tr>
<tr>
<td>exacerbate</td>
<td>to increase the severity, violence, or bitterness of; aggravate</td>
<td>make worse</td>
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<td>incense</td>
<td>to cause to be extremely angry; infuriate</td>
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Vocabulary Quiz
Week 2

Directions: Beside the following words (left side of the page) write down the letter of the corresponding definition of each of the words in the box of the word on the line provided. Each definition can only be used once. Write your letters clearly. If I can’t read them I’ll mark them incorrect.

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<td>A. an intricate structure of interconnecting passages through which it is difficult to find one's way</td>
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<td>B. intrinsic; innate; native</td>
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DAY 7- Monday Sept. 27th (50 minutes)
Ms. Laughlin  
Class: Pre-AP Literature and Composition

Lesson Plan Name: *Speak* Quiz and Film

Objectives:

SWBAT:
- Students will be able to draw comparisons and contrasts between the film version of *Speak* and the book.

Standards:

Standard: Reading for All Purposes

4. *Increasingly complex information texts require mature interpretation and study*
   - Use flexible reading and note-taking strategies (outlining, mapping, systems, skimming, scanning, key word search to organize information and make connections within and across informational texts)

Materials Needed:
- Dvd player
- Television
- DVD of *Speak*

Instructions/Steps:

1. (4 minutes) Coming straight into class students will sit in their seats; get out their double entry journals which will remain closed and on the corner of their desk.

2. (3 minutes) Students will get out paper and a writing utensil. According to the notes on the board, they will take notes while watching the film *Speak*. These notes should contain both commonalities and differences between the two versions they’ll have been exposed to by this time. They will use these notes for a writing assignment so they had been detailed. I will read these board instructions right before turning on the movie.

3. (43 minutes) The rest of the hour is spent watching the movie. Students are told to keep their notes since we will be finishing the movie next class.

Total Lesson Time: 50 minutes
DAY 8-Wed. Sept. 29th (90 minutes)  
Ms. Laughlin  
Class: Pre-AP Literature and Composition  
Lesson Plan Name: Finish *Speak*  
Objectives:  
SWBAT:  
- Students will be able to draw comparisons and contrasts between the film version of *Speak* and the book.  

Standards:  
**Standard: Reading for All Purposes**  
5. *Increasingly complex information texts require mature interpretation and study d. Use flexible reading and note-taking strategies (outlining, mapping, systems, skimming, scanning, key word search to organize information and make connections within and across informational texts*  

Materials Needed:  
- Dvd player  
- Television  
- DVD of *Speak*  

Instructions/Steps:  
10. (5 minutes) Give students a few minutes to look over their vocab. words.  
11. (20 minutes) Hand out the vocab. tests to the students and read over the directions to them. Have them take the test and turn it in to me after they've finished.  
12. (48 minutes) Have students take out their notes in order to continue taking them while they finish watching the rest of the movie.  
13. (8 minutes) Give students the assignment for the Comparison/Contrast paper.  
14. (2 minutes) Remind students that their first draft of this paper is due on Friday for peer editing.  

Total Lesson Time: 83 minutes (leaves flexibility for questions and tech. difficulties)
Speak

Over the last few weeks you have read the novel Speak and have now watched the movie. Many times, when novels are made into movies they are greatly transformed for various reasons, but regardless of those reasons, it’s just not the same.

Your assignment is to write a comparison/contrast essay over the commonalities and the differences between the novel and the movie.

You will find three main points of either similarities or differences (all 3 same or all 3 diff. or you can mix and match) and give those points and the evidence they you found to support your thoughts. Do not forget to cite your pages from the book!

When you hand in your paper I expect to find:

- Introduction paragraph (listing the three points you’re focusing on)
- the three main points with at least one piece of evidence for each
- Closing paragraph that lists the points again and makes a final statement on which you feel was better because of those points.

The paper is a minimum 2 pages long with a maximum of 3 pages (no more than that!) Your paper should be double spaced, with one inch margins and in 12pt. font.

Schedule:
- Wed. Sept. 29: finish movie. Receive assignment. HW: write the first draft
- Friday, Oct. 1st: First draft of paper is due for peer editing in class (you will be turning this copy in to me as well so I can see your revisions). Peer edits in class. HW: continue your revisions at home and then write the final paper. Paper will be due at the beginning of class on Monday.
- Monday, Oct. 4th: Final draft of paper is due at the beginning of class along with the first drafts with all its editing and revisions apparent.
DAY 9-Friday, Oct. 1\textsuperscript{st} (90 minutes)

Ms. Laughlin

Class: Pre-AP Literature and Composition

Lesson Plan Name: In class revisions/Intro “M.D.G.”

Objectives:

SWBAT:

- Look critically at a piece of writing and give well thought out feedback
- Correctly apply grammar knowledge over commas and semicolons while editing the writing of others and themselves

Standards:

Standard: Writing and Composition

10. Literary and narrative texts develop a controlling idea or theme with descriptive and expressive language.
    b. Organize paragraphs or stanzas to present ideas clearly and purposely for a specific audience.
    e. Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details

Materials:

- Edit Handouts for students
- Student copies of “The Most Dangerous Game”

Instructions/Steps:

1. (3 minutes) When students get into class they will go to their seats and take out their first drafts of their papers, and wait to receive the handout I’m passing out.
2. (3 minutes) Explain the handout. Editing handout is for the students to use a guide as they go through each other’s papers. They should signature the handout and give it back to the person whose paper they were editing. This paper will be turned in along with the first draft and final on Monday! Each student will receive two handouts since they will be expected to complete a peer edit for two classmates.
3. (4 minutes) I’ll count the student’s off by eight so that there are eight groups of three students. I’ll direct students to their specific areas of the room
4. (25 minutes) Students will have the next 25 minutes to complete their peer edits in their groups.
5. (3 minutes) Once students have finished their edits they’ll return to their seats, and I’ll remind them that their final drafts along with drafts and revisions are due on Monday. I’ll answer questions.
6. (6 minutes) Journal Entry: Have you ever been hunting? What do you think is/would be the most thrilling animal to hunt? Why?
7. (20 minutes) Give some background on Richard Connell and “The Most Dangerous Game”. We’ve been covering the loss of innocence for the last few weeks. Keep that in mind when you read this story. How does this story relate to our theme? What does it mean to you? Keep these questions in mind in Monday.
8. (35 minutes) For the rest of class, students can choose which homework to work on. They’ll have to read the first 11 pages of “The Most Dangerous Game” and complete their weekly vocabulary words assignment. To make sure students don’t read on, they’ll only receive the first 11 pages of the story.
"OFF THERE to the right--somewhere--is a large island," said Whitney. "It's rather a mystery--"

"What island is it?" Rainsford asked.

"The old charts call it `Ship-Trap Island,'" Whitney replied. "A suggestive name, isn't it? Sailors have a curious dread of the place. I don't know why. Some superstition--"

"Can't see it," remarked Rainsford, trying to peer through the dank tropical night that was palpable as it pressed its thick warm blackness in upon the yacht.

"You've good eyes," said Whitney, with a laugh, "and I've seen you pick off a moose moving in the brown fall bush at four hundred yards, but even you can't see four miles or so through a moonless Caribbean night."

"Nor four yards," admitted Rainsford. "Ugh! It's like moist black velvet."

"It will be light enough in Rio," promised Whitney. "We should make it in a few days. I hope the jaguar guns have come from Purdey's. We should have some good hunting up the Amazon. Great sport, hunting."

"The best sport in the world," agreed Rainsford.

"For the hunter," amended Whitney. "Not for the jaguar."

"Don't talk rot, Whitney," said Rainsford. "You're a big-game hunter, not a philosopher. Who cares how a jaguar feels?"

"Perhaps the jaguar does," observed Whitney.

"Bah! They've no understanding."

"Even so, I rather think they understand one thing--fear. The fear of pain and the fear of death."

"Nonsense," laughed Rainsford. "This hot weather is making you soft, Whitney. Be a realist. The world is made up of two classes--the hunters and the huntees. Luckily, you and I are hunters. Do you think we've passed that island yet?"
"I can't tell in the dark. I hope so."

"Why?" asked Rainsford.

"The place has a reputation--a bad one."

"Cannibals?" suggested Rainsford.

"Hardly. Even cannibals wouldn't live in such a God-forsaken place. But it's gotten into sailor lore, somehow. Didn't you notice that the crew's nerves seemed a bit jumpy today?"

"They were a bit strange, now you mention it. Even Captain Nielsen--"

"Yes, even that tough-minded old Swede, who'd go up to the devil himself and ask him for a light. Those fishy blue eyes held a look I never saw there before. All I could get out of him was 'This place has an evil name among seafaring men, sir.' Then he said to me, very gravely, 'Don't you feel anything?'--as if the air about us was actually poisonous. Now, you mustn't laugh when I tell you this--I did feel something like a sudden chill.

"There was no breeze. The sea was as flat as a plate-glass window. We were drawing near the island then. What I felt was a--a mental chill; a sort of sudden dread."

"Pure imagination," said Rainsford.

"One superstitious sailor can taint the whole ship's company with his fear."

"Maybe. But sometimes I think sailors have an extra sense that tells them when they are in danger. Sometimes I think evil is a tangible thing--with wave lengths, just as sound and light have. An evil place can, so to speak, broadcast vibrations of evil. Anyhow, I'm glad we're getting out of this zone. Well, I think I'll turn in now, Rainsford."

"I'm not sleepy," said Rainsford. "I'm going to smoke another pipe up on the afterdeck."

"Good night, then, Rainsford. See you at breakfast."

"Right. Good night, Whitney."

There was no sound in the night as Rainsford sat there but the muffled throb of the engine that drove the yacht swiftly through the darkness, and the swish and ripple of the wash of the propeller.
Rainsford, reclining in a steamer chair, indolently puffed on his favorite briar. The sensuous drowsiness of the night was on him." It's so dark," he thought, "that I could sleep without closing my eyes; the night would be my eyelids--"

An abrupt sound startled him. Off to the right he heard it, and his ears, expert in such matters, could not be mistaken. Again he heard the sound, and again. Somewhere, off in the blackness, someone had fired a gun three times.

Rainsford sprang up and moved quickly to the rail, mystified. He strained his eyes in the direction from which the reports had come, but it was like trying to see through a blanket. He leaped upon the rail and balanced himself there, to get greater elevation; his pipe, striking a rope, was knocked from his mouth. He lunged for it; a short, hoarse cry came from his lips as he realized he had reached too far and had lost his balance. The cry was pinched off short as the blood-warm waters of the Caribbean Sea closed over his head.

He struggled up to the surface and tried to cry out, but the wash from the speeding yacht slapped him in the face and the salt water in his open mouth made him gag and strangle. Desperately he struck out with strong strokes after the receding lights of the yacht, but he stopped before he had swum fifty feet. A certain coolheadedness had come to him; it was not the first time he had been in a tight place. There was a chance that his cries could be heard by someone aboard the yacht, but that chance was slender and grew more slender as the yacht raced on. He wrestled himself out of his clothes and shouted with all his power. The lights of the yacht became faint and ever-vanishing fireflies; then they were blotted out entirely by the night.

Rainsford remembered the shots. They had come from the right, and doggedly he swam in that direction, swimming with slow, deliberate strokes, conserving his strength. For a seemingly endless time he fought the sea. He began to count his strokes; he could do possibly a hundred more and then--

Rainsford heard a sound. It came out of the darkness, a high screaming sound, the sound of an animal in an extremity of anguish and terror.

He did not recognize the animal that made the sound; he did not try to; with fresh vitality he swam toward the sound. He heard it again; then it was cut short by another noise, crisp, staccato.

"Pistol shot," muttered Rainsford, swimming on.

Ten minutes of determined effort brought another sound to his ears--the most welcome he had ever heard--the muttering and growling of the sea breaking on a rocky shore. He was almost on the rocks before he saw them; on a night less calm he would have been shattered
against them. With his remaining strength he dragged himself from the swirling waters. Jagged crags appeared to jut up into the opaqueness; he forced himself upward, hand over hand. Gasping, his hands raw, he reached a flat place at the top. Dense jungle came down to the very edge of the cliffs. What perils that tangle of trees and underbrush might hold for him did not concern Rainsford just then. All he knew was that he was safe from his enemy, the sea, and that utter weariness was on him. He flung himself down at the jungle edge and tumbled headlong into the deepest sleep of his life.

When he opened his eyes he knew from the position of the sun that it was late in the afternoon. Sleep had given him new vigor; a sharp hunger was picking at him. He looked about him, almost cheerfully.

"Where there are pistol shots, there are men. Where there are men, there is food," he thought. But what kind of men, he wondered, in so forbidding a place? An unbroken front of snarled and ragged jungle fringed the shore.

He saw no sign of a trail through the closely knit web of weeds and trees; it was easier to go along the shore, and Rainsford floundered along by the water. Not far from where he landed, he stopped.

Some wounded thing--by the evidence, a large animal--had thrashed about in the underbrush; the jungle weeds were crushed down and the moss was lacerated; one patch of weeds was stained crimson. A small, glittering object not far away caught Rainsford's eye and he picked it up. It was an empty cartridge.

"A twenty-two," he remarked. "That's odd. It must have been a fairly large animal too. The hunter had his nerve with him to tackle it with a light gun. It's clear that the brute put up a fight. I suppose the first three shots I heard was when the hunter flushed his quarry and wounded it. The last shot was when he trailed it here and finished it."

He examined the ground closely and found what he had hoped to find--the print of hunting boots. They pointed along the cliff in the direction he had been going. Eagerly he hurried along, now slipping on a rotten log or a loose stone, but making headway; night was beginning to settle down on the island.

Bleak darkness was blacking out the sea and jungle when Rainsford sighted the lights. He came upon them as he turned a crook in the coast line; and his first thought was that he had come upon a village, for there were many lights. But as he forged along he saw to his great astonishment that all the lights were in one enormous building--a lofty structure with pointed towers plunging upward into the gloom. His eyes made out the shadowy outlines of a palatial chateau; it was set on a high bluff, and on three sides of it cliffs dived down to where the sea licked greedy lips in the shadows.
"Mirage," thought Rainsford. But it was no mirage, he found, when he opened the tall spiked iron gate. The stone steps were real enough; the massive door with a leering gargoyle for a knocker was real enough; yet above it all hung an air of unreality.

He lifted the knocker, and it creaked up stiffly, as if it had never before been used. He let it fall, and it startled him with its booming loudness. He thought he heard steps within; the door remained closed. Again Rainsford lifted the heavy knocker, and let it fall. The door opened then--opened as suddenly as if it were on a spring--and Rainsford stood blinking in the river of glaring gold light that poured out. The first thing Rainsford's eyes discerned was the largest man Rainsford had ever seen--a gigantic creature, solidly made and black bearded to the waist. In his hand the man held a long-barreled revolver, and he was pointing it straight at Rainsford's heart.

Out of the snarl of beard two small eyes regarded Rainsford.

"Don't be alarmed," said Rainsford, with a smile which he hoped was disarming. "I'm no robber. I fell off a yacht. My name is Sanger Rainsford of New York City."

The menacing look in the eyes did not change. The revolver pointing as rigidly as if the giant were a statue. He gave no sign that he understood Rainsford's words, or that he had even heard them. He was dressed in uniform--a black uniform trimmed with gray astrakhan.

"I'm Sanger Rainsford of New York," Rainsford began again. "I fell off a yacht. I am hungry."

The man's only answer was to raise with his thumb the hammer of his revolver. Then Rainsford saw the man's free hand go to his forehead in a military salute, and he saw him click his heels together and stand at attention. Another man was coming down the broad marble steps, an erect, slender man in evening clothes. He advanced to Rainsford and held out his hand.

In a cultivated voice marked by a slight accent that gave it added precision and deliberateness, he said, "It is a very great pleasure and honor to welcome Mr. Sanger Rainsford, the celebrated hunter, to my home."

 Automatically Rainsford shook the man's hand.

"I've read your book about hunting snow leopards in Tibet, you see," explained the man. "I am General Zaroff."

Rainsford's first impression was that the man was singularly handsome; his second was that there was an original, almost bizarre quality about the general's face. He was a tall man past
middle age, for his hair was a vivid white; but his thick eyebrows and pointed military mustache were as black as the night from which Rainsford had come. His eyes, too, were black and very bright. He had high cheekbones, a sharp cut nose, a spare, dark face—the face of a man used to giving orders, the face of an aristocrat. Turning to the giant in uniform, the general made a sign. The giant put away his pistol, saluted, withdrew.

"Ivan is an incredibly strong fellow," remarked the general, "but he has the misfortune to be deaf and dumb. A simple fellow, but, I'm afraid, like all his race, a bit of a savage."

"Is he Russian?"

"He is a Cossack," said the general, and his smile showed red lips and pointed teeth. "So am I."

"Come," he said, "we shouldn't be chatting here. We can talk later. Now you want clothes, food, rest. You shall have them. This is a most-restful spot."

Ivan had reappeared, and the general spoke to him with lips that moved but gave forth no sound.

"Follow Ivan, if you please, Mr. Rainsford," said the general. "I was about to have my dinner when you came. I'll wait for you. You'll find that my clothes will fit you, I think."

It was to a huge, beam-ceilinged bedroom with a canopied bed big enough for six men that Rainsford followed the silent giant. Ivan laid out an evening suit, and Rainsford, as he put it on, noticed that it came from a London tailor who ordinarily cut and sewed for none below the rank of duke.

The dining room to which Ivan conducted him was in many ways remarkable. There was a medieval magnificence about it; it suggested a baronial hall of feudal times with its oaken panels, its high ceiling, its vast refectory tables where twoscore men could sit down to eat. About the hall were mounted heads of many animals—lions, tigers, elephants, moose, bears; larger or more perfect specimens Rainsford had never seen. At the great table the general was sitting, alone.

"You'll have a cocktail, Mr. Rainsford," he suggested. The cocktail was surpassingly good; and, Rainsford noted, the table appointments were of the finest—the linen, the crystal, the silver, the china.

They were eating borsch, the rich, red soup with whipped cream so dear to Russian palates. Half apologetically General Zaroff said, "We do our best to preserve the amenities of
civilization here. Please forgive any lapses. We are well off the beaten track, you know. Do you think the champagne has suffered from its long ocean trip?"

"Not in the least," declared Rainsford. He was finding the general a most thoughtful and affable host, a true cosmopolite. But there was one small trait of the general's that made Rainsford uncomfortable. Whenever he looked up from his plate he found the general studying him, appraising him narrowly.

"Perhaps," said General Zaroff, "you were surprised that I recognized your name. You see, I read all books on hunting published in English, French, and Russian. I have but one passion in my life, Mr. Rainsford, and it is the hunt."

"You have some wonderful heads here," said Rainsford as he ate a particularly well-cooked filet mignon. "That Cape buffalo is the largest I ever saw."

"Oh, that fellow. Yes, he was a monster."

"Did he charge you?"

"Hurled me against a tree," said the general. "Fractured my skull. But I got the brute."

"I've always thought," said Rainsford, "that the Cape buffalo is the most dangerous of all big game."

For a moment the general did not reply; he was smiling his curious red-lipped smile. Then he said slowly, "No. You are wrong, sir. The Cape buffalo is not the most dangerous big game." He sipped his wine. "Here in my preserve on this island," he said in the same slow tone, "I hunt more dangerous game."

Rainsford expressed his surprise. "Is there big game on this island?"

The general nodded. "The biggest."

"Really?"

"Oh, it isn't here naturally, of course. I have to stock the island."

"What have you imported, general?" Rainsford asked. "Tigers?"

The general smiled. "No," he said. "Hunting tigers ceased to interest me some years ago. I exhausted their possibilities, you see. No thrill left in tigers, no real danger. I live for danger, Mr. Rainsford."
The general took from his pocket a gold cigarette case and offered his guest a long black cigarette with a silver tip; it was perfumed and gave off a smell like incense.

"We will have some capital hunting, you and I," said the general. "I shall be most glad to have your society."

"But what game--" began Rainsford.

"I'll tell you," said the general. "You will be amused, I know. I think I may say, in all modesty, that I have done a rare thing. I have invented a new sensation. May I pour you another glass of port?"

"Thank you, general."

The general filled both glasses, and said, "God makes some men poets. Some He makes kings, some beggars. Me He made a hunter. My hand was made for the trigger, my father said. He was a very rich man with a quarter of a million acres in the Crimea, and he was an ardent sportsman. When I was only five years old he gave me a little gun, specially made in Moscow for me, to shoot sparrows with. When I shot some of his prize turkeys with it, he did not punish me; he complimented me on my marksmanship. I killed my first bear in the Caucasus when I was ten. My whole life has been one prolonged hunt. I went into the army--it was expected of noblemen's sons--and for a time commanded a division of Cossack cavalry, but my real interest was always the hunt. I have hunted every kind of game in every land. It would be impossible for me to tell you how many animals I have killed."

The general puffed at his cigarette.

"After the debacle in Russia I left the country, for it was imprudent for an officer of the Czar to stay there. Many noble Russians lost everything. I, luckily, had invested heavily in American securities, so I shall never have to open a tearoom in Monte Carlo or drive a taxi in Paris. Naturally, I continued to hunt--grizziest in your Rockies, crocodiles in the Ganges, rhinoceroses in East Africa. It was in Africa that the Cape buffalo hit me and laid me up for six months. As soon as I recovered I started for the Amazon to hunt jaguars, for I had heard they were unusually cunning. They weren't." The Cossack sighed. "They were no match at all for a hunter with his wits about him, and a high-powered rifle. I was bitterly disappointed. I was lying in my tent with a splitting headache one night when a terrible thought pushed its way into my mind. Hunting was beginning to bore me! And hunting, remember, had been my life. I have heard that in America businessmen often go to pieces when they give up the business that has been their life."

"Yes, that's so," said Rainsford.
The general smiled. "I had no wish to go to pieces," he said. "I must do something. Now, mine is an analytical mind, Mr. Rainsford. Doubtless that is why I enjoy the problems of the chase."

"No doubt, General Zaroff."

"So," continued the general, "I asked myself why the hunt no longer fascinated me. You are much younger than I am, Mr. Rainsford, and have not hunted as much, but you perhaps can guess the answer."

"What was it?"

"Simply this: hunting had ceased to be what you call `a sporting proposition.' It had become too easy. I always got my quarry. Always. There is no greater bore than perfection."

The general lit a fresh cigarette.

"No animal had a chance with me any more. That is no boast; it is a mathematical certainty. The animal had nothing but his legs and his instinct. Instinct is no match for reason. When I thought of this it was a tragic moment for me, I can tell you."

Rainsford leaned across the table, absorbed in what his host was saying.

"It came to me as an inspiration what I must do," the general went on.

"And that was?"

The general smiled the quiet smile of one who has faced an obstacle and surmounted it with success. "I had to invent a new animal to hunt," he said.

"A new animal? You're joking." "Not at all," said the general. "I never joke about hunting. I needed a new animal. I found one. So I bought this island built this house, and here I do my hunting. The island is perfect for my purposes--there are jungles with a maze of traits in them, hills, swamps--"

"But the animal, General Zaroff?"

"Oh," said the general, "it supplies me with the most exciting hunting in the world. No other hunting compares with it for an instant. Every day I hunt, and I never grow bored now, for I have a quarry with which I can match my wits."

Rainsford's bewilderment showed in his face.
"I wanted the ideal animal to hunt," explained the general. "So I said, 'What are the attributes of an ideal quarry?' And the answer was, of course, 'It must have courage, cunning, and, above all, it must be able to reason.'"

"But no animal can reason," objected Rainsford.

"My dear fellow," said the general, "there is one that can."

"But you can't mean--" gasped Rainsford.

"And why not?"

"I can't believe you are serious, General Zaroff. This is a grisly joke."

"Why should I not be serious? I am speaking of hunting."

"Hunting? Great Guns, General Zaroff, what you speak of is murder."

The general laughed with entire good nature. He regarded Rainsford quizzically. "I refuse to believe that so modern and civilized a young man as you seem to be harbors romantic ideas about the value of human life. Surely your experiences in the war--"

"Did not make me condone cold-blooded murder," finished Rainsford stiffly.

Laughter shook the general. "How extraordinarily droll you are!" he said. "One does not expect nowadays to find a young man of the educated class, even in America, with such a naive, and, if I may say so, mid-Victorian point of view. It's like finding a snuffbox in a limousine. Ah, well, doubtless you had Puritan ancestors. So many Americans appear to have had. I'll wager you'll forget your notions when you go hunting with me. You've a genuine new thrill in store for you, Mr. Rainsford."

"Thank you, I'm a hunter, not a murderer."

"Dear me," said the general, quite unruffled, "again that unpleasant word. But I think I can show you that your scruples are quite ill founded."

"Yes?"

"Life is for the strong, to be lived by the strong, and, if needs be, taken by the strong. The weak of the world were put here to give the strong pleasure. I am strong. Why should I not use my gift? If I wish to hunt, why should I not? I hunt the scum of the earth: sailors from
tramp ships--lassars, blacks, Chinese, whites, mongrels--a thoroughbred horse or hound is worth more than a score of them."

"But they are men," said Rainsford hotly.

"Precisely," said the general. "That is why I use them. It gives me pleasure. They can reason, after a fashion. So they are dangerous."

"But where do you get them?"

The general's left eyelid fluttered down in a wink. "This island is called Ship Trap," he answered. "Sometimes an angry god of the high seas sends them to me. Sometimes, when Providence is not so kind, I help Providence a bit. Come to the window with me."

Rainsford went to the window and looked out toward the sea.

"Watch! Out there!" exclaimed the general, pointing into the night. Rainsford's eyes saw only blackness, and then, as the general pressed a button, far out to sea Rainsford saw the flash of lights.

The general chuckled. "They indicate a channel," he said, "where there's none; giant rocks with razor edges crouch like a sea monster with wide-open jaws. They can crush a ship as easily as I crush this nut." He dropped a walnut on the hardwood floor and brought his heel grinding down on it. "Oh, yes," he said, casually, as if in answer to a question, "I have electricity. We try to be civilized here."

"Civilized? And you shoot down men?"

A trace of anger was in the general's black eyes, but it was there for but a second; and he said, in his most pleasant manner, "Dear me, what a righteous young man you are! I assure you I do not do the thing you suggest. That would be barbarous. I treat these visitors with every consideration. They get plenty of good food and exercise. They get into splendid physical condition. You shall see for yourself tomorrow."

"What do you mean?"

"We'll visit my training school," smiled the general. "It's in the cellar. I have about a dozen pupils down there now. They're from the Spanish bark San Lucar that had the bad luck to go on the rocks out there. A very inferior lot, I regret to say. Poor specimens and more accustomed to the deck than to the jungle." He raised his hand, and Ivan, who served as waiter, brought thick Turkish coffee. Rainsford, with an effort, held his tongue in check.
"It's a game, you see," pursued the general blandly. "I suggest to one of them that we go hunting. I give him a supply of food and an excellent hunting knife. I give him three hours' start. I am to follow, armed only with a pistol of the smallest caliber and range. If my quarry eludes me for three whole days, he wins the game. If I find him "--the general smiled--" he loses."

"Suppose he refuses to be hunted?"

"Oh," said the general, "I give him his option, of course. He need not play that game if he doesn't wish to. If he does not wish to hunt, I turn him over to Ivan. Ivan once had the honor of serving as official knouter to the Great White Czar, and he has his own ideas of sport. Invariably, Mr. Rainsford, invariably they choose the hunt."

"And if they win?"

The smile on the general's face widened. "To date I have not lost," he said. Then he added, hastily: "I don't wish you to think me a braggart, Mr. Rainsford. Many of them afford only the most elementary sort of problem. Occasionally I strike a tartar. One almost did win. I eventually had to use the dogs."

"The dogs?"

"This way, please. I'll show you."

The general steered Rainsford to a window. The lights from the windows sent a flickering illumination that made grotesque patterns on the courtyard below, and Rainsford could see moving about there a dozen or so huge black shapes; as they turned toward him, their eyes glittered greenly.

"A rather good lot, I think," observed the general. "They are let out at seven every night. If anyone should try to get into my house--or out of it--something extremely regrettable would occur to him." He hummed a snatch of song from the Folies Bergere.

"And now," said the general, "I want to show you my new collection of heads. Will you come with me to the library?"

"I hope," said Rainsford, "that you will excuse me tonight, General Zaroff. I'm really not feeling well."

"Ah, indeed?" the general inquired solicitously. "Well, I suppose that's only natural, after your long swim. You need a good, restful night's sleep. Tomorrow you'll feel like a new man,
I'll wager. Then we'll hunt, eh? I've one rather promising prospect--" Rainsford was hurrying from the room.

"Sorry you can't go with me tonight," called the general. "I expect rather fair sport--a big, strong, black. He looks resourceful--Well, good night, Mr. Rainsford; I hope you have a good night's rest."

The bed was good, and the pajamas of the softest silk, and he was tired in every fiber of his being, but nevertheless Rainsford could not quiet his brain with the opiate of sleep. He lay, eyes wide open. Once he thought he heard stealthy steps in the corridor outside his room. He sought to throw open the door; it would not open. He went to the window and looked out. His room was high up in one of the towers. The lights of the chateau were out now, and it was dark and silent; but there was a fragment of sallow moon, and by its wan light he could see, dimly, the courtyard. There, weaving in and out in the pattern of shadow, were black, noiseless forms; the hounds heard him at the window and looked up, expectantly, with their green eyes. Rainsford went back to the bed and lay down. By many methods he tried to put himself to sleep. He had achieved a doze when, just as morning began to come, he heard, far off in the jungle, the faint report of a pistol.

General Zaroff did not appear until luncheon. He was dressed faultlessly in the tweeds of a country squire. He was solicitous about the state of Rainsford's health.

"As for me," sighed the general, "I do not feel so well. I am worried, Mr. Rainsford. Last night I detected traces of my old complaint."

To Rainsford's questioning glance the general said, "Ennui. Boredom."

Then, taking a second helping of crêpes Suzette, the general explained: "The hunting was not good last night. The fellow lost his head. He made a straight trail that offered no problems at all. That's the trouble with these sailors; they have dull brains to begin with, and they do not know how to get about in the woods. They do excessively stupid and obvious things. It's most annoying. Will you have another glass of Chablis, Mr. Rainsford?"

"General," said Rainsford firmly, "I wish to leave this island at once."

The general raised his thickets of eyebrows; he seemed hurt. "But, my dear fellow," the general protested, "you've only just come. You've had no hunting--"

"I wish to go today," said Rainsford. He saw the dead black eyes of the general on him, studying him. General Zaroff's face suddenly brightened.

He filled Rainsford's glass with venerable Chablis from a dusty bottle.
"Tonight," said the general, "we will hunt--you and I."

Rainsford shook his head. "No, general," he said. "I will not hunt."

The general shrugged his shoulders and delicately ate a hothouse grape. "As you wish, my friend," he said. "The choice rests entirely with you. But may I not venture to suggest that you will find my idea of sport more diverting than Ivan's?"

He nodded toward the corner to where the giant stood, scowling, his thick arms crossed on his hogshead of chest.

"You don't mean--" cried Rainsford.

"My dear fellow," said the general, "have I not told you I always mean what I say about hunting? This is really an inspiration. I drink to a foeman worthy of my steel--at last." The general raised his glass, but Rainsford sat staring at him.

"You'll find this game worth playing," the general said enthusiastically. "Your brain against mine. Your woodcraft against mine. Your strength and stamina against mine. Outdoor chess! And the stake is not without value, eh?"

"And if I win--" began Rainsford huskily.

"I'll cheerfully acknowledge myself defeat if I do not find you by midnight of the third day," said General Zaroff. "My sloop will place you on the mainland near a town." The general read what Rainsford was thinking.

"Oh, you can trust me," said the Cossack. "I will give you my word as a gentleman and a sportsman. Of course you, in turn, must agree to say nothing of your visit here."

"I'll agree to nothing of the kind," said Rainsford.

"Oh," said the general, "in that case--But why discuss that now? Three days hence we can discuss it over a bottle of Veuve Cliquot, unless--"

The general sipped his wine.

Then a businesslike air animated him. "Ivan," he said to Rainsford, "will supply you with hunting clothes, food, a knife. I suggest you wear moccasins; they leave a poorer trail. I suggest, too, that you avoid the big swamp in the southeast corner of the island. We call it Death Swamp. There's quicksand there. One foolish fellow tried it. The deplorable part of it was that Lazarus followed him. You can imagine my feelings, Mr. Rainsford. I loved
Lazarus; he was the finest hound in my pack. Well, I must beg you to excuse me now. I always' take a siesta after lunch. You'll hardly have time for a nap, I fear. You'll want to start, no doubt. I shall not follow till dusk. Hunting at night is so much more exciting than by day, don't you think? Au revoir, Mr. Rainsford, au revoir." General Zaroff, with a deep, courtly bow, strolled from the room.

From another door came Ivan. Under one arm he carried khaki hunting clothes, a haversack of food, a leather sheath containing a long-bladed hunting knife; his right hand rested on a cocked revolver thrust in the crimson sash about his waist.

Rainsford had fought his way through the bush for two hours. "I must keep my nerve. I must keep my nerve," he said through tight teeth.

He had not been entirely clearheaded when the chateau gates snapped shut behind him. His whole idea at first was to put distance between himself and General Zaroff; and, to this end, he had plunged along, spurred on by the sharp rowers of something very like panic. Now he had got a grip on himself, had stopped, and was taking stock of himself and the situation. He saw that straight flight was futile; inevitably it would bring him face to face with the sea. He was in a picture with a frame of water, and his operations, clearly, must take place within that frame.

"I'll give him a trail to follow," muttered Rainsford, and he struck off from the rude path he had been following into the trackless wilderness. He executed a series of intricate loops; he doubled on his trail again and again, recalling all the lore of the fox hunt, and all the dodges of the fox. Night found him leg-weary, with hands and face lashed by the branches, on a thickly wooded ridge. He knew it would be insane to blunder on through the dark, even if he had the strength. His need for rest was imperative and he thought, "I have played the fox, now I must play the cat of the fable." A big tree with a thick trunk and outspread branches was near by, and, taking care to leave not the slightest mark, he climbed up into the crotch, and, stretching out on one of the broad limbs, after a fashion, rested. Rest brought him new confidence and almost a feeling of security. Even so zealous a hunter as General Zaroff could not trace him there, he told himself; only the devil himself could follow that complicated trail through the jungle after dark. But perhaps the general was a devil--

An apprehensive night crawled slowly by like a wounded snake and sleep did not visit Rainsford, although the silence of a dead world was on the jungle. Toward morning when a dingy gray was varnishing the sky, the cry of some startled bird focused Rainsford's attention in that direction. Something was coming through the bush, coming slowly, carefully, coming by the same winding way Rainsford had come. He flattened himself down on the limb and, through a screen of leaves almost as thick as tapestry, he watched. . . . That which was approaching was a man.
It was General Zaroff. He made his way along with his eyes fixed in utmost concentration on the ground before him. He paused, almost beneath the tree, dropped to his knees and studied the ground. Rainsford's impulse was to hurl himself down like a panther, but he saw that the general's right hand held something metallic—a small automatic pistol.

The hunter shook his head several times, as if he were puzzled. Then he straightened up and took from his case one of his black cigarettes; its pungent incenselike smoke floated up to Rainsford's nostrils.

Rainsford held his breath. The general's eyes had left the ground and were traveling inch by inch up the tree. Rainsford froze there, every muscle tensed for a spring. But the sharp eyes of the hunter stopped before they reached the limb where Rainsford lay; a smile spread over his brown face. Very deliberately he blew a smoke ring into the air; then he turned his back on the tree and walked carelessly away, back along the trail he had come. The swish of the underbrush against his hunting boots grew fainter and fainter.

The pent-up air burst hotly from Rainsford's lungs. His first thought made him feel sick and numb. The general could follow a trail through the woods at night; he could follow an extremely difficult trail; he must have uncanny powers; only by the merest chance had the Cossack failed to see his quarry.

Rainsford's second thought was even more terrible. It sent a shudder of cold horror through his whole being. Why had the general smiled? Why had he turned back?

Rainsford did not want to believe what his reason told him was true, but the truth was as evident as the sun that had by now pushed through the morning mists. The general was playing with him! The general was saving him for another day's sport! The Cossack was the cat; he was the mouse. Then it was that Rainsford knew the full meaning of terror.

"I will not lose my nerve. I will not."

He slid down from the tree, and struck off again into the woods. His face was set and he forced the machinery of his mind to function. Three hundred yards from his hiding place he stopped where a huge dead tree leaned precariously on a smaller, living one. Throwing off his sack of food, Rainsford took his knife from its sheath and began to work with all his energy.

The job was finished at last, and he threw himself down behind a fallen log a hundred feet away. He did not have to wait long. The cat was coming again to play with the mouse.

Following the trail with the sureness of a bloodhound came General Zaroff. Nothing escaped those searching black eyes, no crushed blade of grass, no bent twig, no mark, no matter how
faint, in the moss. So intent was the Cossack on his stalking that he was upon the thing Rainsford had made before he saw it. His foot touched the protruding bough that was the trigger. Even as he touched it, the general sensed his danger and leaped back with the agility of an ape. But he was not quite quick enough; the dead tree, delicately adjusted to rest on the cut living one, crashed down and struck the general a glancing blow on the shoulder as it fell; but for his alertness, he must have been smashed beneath it. He staggered, but he did not fall; nor did he drop his revolver. He stood there, rubbing his injured shoulder, and Rainsford, with fear again gripping his heart, heard the general's mocking laugh ring through the jungle.

"Rainsford," called the general, "if you are within sound of my voice, as I suppose you are, let me congratulate you. Not many men know how to make a Malay mancatcher. Luckily for me I, too, have hunted in Malacca. You are proving interesting, Mr. Rainsford. I am going now to have my wound dressed; it's only a slight one. But I shall be back. I shall be back."

When the general, nursing his bruised shoulder, had gone, Rainsford took up his flight again. It was flight now, a desperate, hopeless flight, that carried him on for some hours. Dusk came, then darkness, and still he pressed on. The ground grew softer under his moccasins; the vegetation grew ranker, denser; insects bit him savagely.

Then, as he stepped forward, his foot sank into the ooze. He tried to wrench it back, but the muck sucked viciously at his foot as if it were a giant leech. With a violent effort, he tore his feet loose. He knew where he was now. Death Swamp and its quicksand.

His hands were tight closed as if his nerve were something tangible that someone in the darkness was trying to tear from his grip. The softness of the earth had given him an idea. He stepped back from the quicksand a dozen feet or so and, like some huge prehistoric beaver, he began to dig.

Rainsford had dug himself in in France when a second's delay meant death. That had been a placid pastime compared to his digging now. The pit grew deeper; when it was above his shoulders, he climbed out and from some hard saplings cut stakes and sharpened them to a fine point. These stakes he planted in the bottom of the pit with the points sticking up. With flying fingers he wove a rough carpet of weeds and branches and with it he covered the mouth of the pit. Then, wet with sweat and aching with tiredness, he crouched behind the stump of a lightning-charred tree.

He knew his pursuer was coming; he heard the padding sound of feet on the soft earth, and the night breeze brought him the perfume of the general's cigarette. It seemed to Rainsford that the general was coming with unusual swiftness; he was not feeling his way along, foot by foot. Rainsford, crouching there, could not see the general, nor could he see the pit. He lived a year in a minute. Then he felt an impulse to cry aloud with joy, for he heard the sharp crackle of the breaking branches as the cover of the pit gave way; he heard the sharp scream
of pain as the pointed stakes found their mark. He leaped up from his place of concealment. Then he cowered back. Three feet from the pit a man was standing, with an electric torch in his hand.

"You've done well, Rainsford," the voice of the general called. "Your Burmese tiger pit has claimed one of my best dogs. Again you score. I think, Mr. Rainsford, I'll see what you can do against my whole pack. I'm going home for a rest now. Thank you for a most amusing evening."

At daybreak Rainsford, lying near the swamp, was awakened by a sound that made him know that he had new things to learn about fear. It was a distant sound, faint and wavering, but he knew it. It was the baying of a pack of hounds.

Rainsford knew he could do one of two things. He could stay where he was and wait. That was suicide. He could flee. That was postponing the inevitable. For a moment he stood there, thinking. An idea that held a wild chance came to him, and, tightening his belt, he headed away from the swamp.

The baying of the hounds drew nearer, then still nearer, nearer, ever nearer. On a ridge Rainsford climbed a tree. Down a watercourse, not a quarter of a mile away, he could see the bush moving. Straining his eyes, he saw the lean figure of General Zaroff; just ahead of him Rainsford made out another figure whose wide shoulders surged through the tall jungle weeds; it was the giant Ivan, and he seemed pulled forward by some unseen force; Rainsford knew that Ivan must be holding the pack in leash.

They would be on him any minute now. His mind worked frantically. He thought of a native trick he had learned in Uganda. He slid down the tree. He caught hold of a springy young sapling and to it he fastened his hunting knife, with the blade pointing down the trail; with a bit of wild grapevine he tied back the sapling. Then he ran for his life. The hounds raised their voices as they hit the fresh scent. Rainsford knew now how an animal at bay feels.

He had to stop to get his breath. The baying of the hounds stopped abruptly, and Rainsford's heart stopped too. They must have reached the knife.

He shinned excitedly up a tree and looked back. His pursuers had stopped. But the hope that was in Rainsford's brain when he climbed died, for he saw in the shallow valley that General Zaroff was still on his feet. But Ivan was not. The knife, driven by the recoil of the springing tree, had not wholly failed.

Rainsford had hardly tumbled to the ground when the pack took up the cry again.
"Nerve, nerve, nerve!" he panted, as he dashed along. A blue gap showed between the trees dead ahead. Ever nearer drew the hounds. Rainsford forced himself on toward that gap. He reached it. It was the shore of the sea. Across a cove he could see the gloomy gray stone of the chateau. Twenty feet below him the sea rumbled and hissed. Rainsford hesitated. He heard the hounds. Then he leaped far out into the sea. . . .

When the general and his pack reached the place by the sea, the Cossack stopped. For some minutes he stood regarding the blue-green expanse of water. He shrugged his shoulders. Then he sat down, took a drink of brandy from a silver flask, lit a cigarette, and hummed a bit from Madame Butterfly.

General Zaroff had an exceedingly good dinner in his great paneled dining hall that evening. With it he had a bottle of Pol Roger and half a bottle of Chambertin. Two slight annoyances kept him from perfect enjoyment. One was the thought that it would be difficult to replace Ivan; the other was that his quarry had escaped him; of course, the American hadn't played the game--so thought the general as he tasted his after-dinner liqueur. In his library he read, to soothe himself, from the works of Marcus Aurelius. At ten he went up to his bedroom. He was deliciously tired, he said to himself, as he locked himself in. There was a little moonlight, so, before turning on his light, he went to the window and looked down at the courtyard. He could see the great hounds, and he called, "Better luck another time," to them. Then he switched on the light.

A man, who had been hiding in the curtains of the bed, was standing there.

"Rainsford!" screamed the general. "How in God's name did you get here?"

"Swam," said Rainsford. "I found it quicker than walking through the jungle."

The general sucked in his breath and smiled. "I congratulate you," he said. "You have won the game."

Rainsford did not smile. "I am still a beast at bay," he said, in a low, hoarse voice. "Get ready, General Zaroff."

The general made one of his deepest bows. "I see," he said. "Splendid! One of us is to furnish a repast for the hounds. The other will sleep in this very excellent bed. On guard, Rainsford."

. . .

He had never slept in a better bed, Rainsford decided.
Peer Edit Sheet

1. Did I look at this person’s three main points? What are they? Do they make sense?

2. Are the paragraphs organized in a way that makes sense and flows smoothly from point to point? How are the transitions?

3. How does the grammar and spelling look in paper, especially with semicolons and commas? Go back and review your notes on these two if you need reminding. What are some areas this person could work on in the area of grammar and spelling?

4. Does this person have an introduction paragraph? Does it list the three main points they’re going to be writing about?

5. Does this person have a conclusion paragraph? Does is state their opinion, supported by their points, on whether they believe the film or the novel is better?

Further Comments:

Editor’s Name: ________________________________
Vocabulary Words for Week 3

Students will have time in class to use the classroom dictionaries to look up the definitions of the words. They will receive credit for doing this work in class. They will have to write sentences for each of these words based on the novel *Speak*.

The following words taken from the "hit list" of SAT vocabulary words contains some of the words found most often on the SAT test. Knowing these words prepares students for higher SAT scores and college admission.

<table>
<thead>
<tr>
<th>Word</th>
<th>Meanings</th>
<th>Synonyms</th>
</tr>
</thead>
<tbody>
<tr>
<td>daunt</td>
<td>to abate the courage of; discourage</td>
<td>make fearful</td>
</tr>
<tr>
<td>rudimentary</td>
<td>of or relating to basic facts or principles; elementary</td>
<td>basic</td>
</tr>
<tr>
<td>credulous</td>
<td>disposed to believe too readily; gullible</td>
<td>eager to believe</td>
</tr>
<tr>
<td>lucid</td>
<td>easily understood; intelligible</td>
<td>easy to understand</td>
</tr>
<tr>
<td>sacrosanct</td>
<td>regarded as sacred and inviolable</td>
<td>sacred</td>
</tr>
<tr>
<td>docile</td>
<td>ready and willing to be taught; teachable</td>
<td>easily taught</td>
</tr>
<tr>
<td>impartial</td>
<td>not partial or biased; unprejudiced</td>
<td>fair</td>
</tr>
<tr>
<td>precedent</td>
<td>an act of instance that may be used as an example in dealing with subsequent similar instances</td>
<td>earlier example</td>
</tr>
<tr>
<td>figurative</td>
<td>based on or making use of figures of speech; metaphorical</td>
<td>based on figures of speech</td>
</tr>
<tr>
<td>reiterate</td>
<td>to say or do again or repeatedly</td>
<td>say again</td>
</tr>
</tbody>
</table>
Vocabulary Quiz
Week 3 Answer Guide

Directions: Beside the following words (left side of the page) write down the letter of the corresponding definition of each of the words in the box of the word on the line provided. Each definition can only be used once. Write your letters clearly. If I can’t read them I’ll mark them incorrect.

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daunt</td>
<td>F. to abate the courage of; discourage</td>
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<td>Rudimentary</td>
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<td>Credulous</td>
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<td>Impartial</td>
<td>A. not partial or biased; unprejudiced</td>
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<td>Precedent</td>
<td>E. an act of instance that may be used as an example in dealing with subsequent similar instances</td>
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<td>Figurative</td>
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<tr>
<td>Reiterate</td>
<td>B. to say or do again or repeatedly</td>
</tr>
</tbody>
</table>
DAY 10-Monday, Oct. 4th (50 minutes)
Ms. Laughlin  
Class: Pre-AP Literature and Composition
Lesson Plan Name: Young Soldiers
Objectives:
SWBAT:
--Make connections through theme between the novel *Speak* to other real world issues.

Standards:
Standard: Reading for All Purposes
6. Increasingly complex information texts require mature interpretation and study
   b. Evaluate clarity accuracy of information through close text study and investigation via other sources
Standard: Writing and Composition
11. Literary and narrative texts develop a controlling idea or theme with descriptive and expressive language.
   f. Explain strengths and weaknesses of own writing and the writing of others using criteria (e.g. checklists, scoring guides).

Materials:
- Student copies of the “Stolen Kids turned into terrifying killers” article

Instructions/Steps:
1. (5 minutes) When students first come into the room, I have them sit down and take out a piece of paper. I explain that their final paper is due and that before they turn it in I want them to write a reflection about it. I want them to address the process, the topic, what they felt were their weaknesses and strengths along the way. Do they believe the peer editing groups were beneficial…etc. I want at least half a page that will then be stapled and turned in along with the final draft, first drafts and it’s editing and revisions handouts.
2. (10 minutes) Students take time to write their reflections and turn them in.
3. (3 minutes) Intro. into article with the brief explanation that many times we are forced to do things we’re not proud of. Actions that we may not have wanted to take. We have done these things and have been ultimately changed forever. At times the innocence within ourselves, about ourselves, can be diminished.
4. (7 minutes) Read article out loud to students
5. (10 minutes) Have students read article to themselves.
6. (10 minutes) Discuss impressions. What they thought, and what it made them feel while reading and after once they’ve thought about it. How does this tie in with what we’ve read so far with “T.M.D.G”?
7. (5 minutes) Check students’ vocabulary homework for completion points and remind them that their test is on Wed.

Total lesson time: 50 minutes
DAY 11-Wed., Oct. 6th (90 minutes)

Ms. Laughlin

Class: Pre-AP Literature and Composition

Lesson Plan Name: Socratic Seminar

Objectives:

SWBAT:
- voice their opinions and thoughts using textual evidence to support them
- listen carefully to gain a better understanding of the opinions of others
- debate the opinions of others using textual evidence and concise reasoning

Standards:

Standard: Oral Expression and Listening

2. Listening critically to comprehend a speaker’s message requires mental and physical strategies to direct and maintain attention
   a. Follow the speaker’s arguments as they develop; take notes when appropriate
   c. Ask clarifying questions

Materials:

Students should bring:
-Speak, the novel
-“The Most Dangerous Game” by Richard Connell

Instructions/Steps:

1. (7 minutes) Give students a few minutes to look over their vocab. words.
2. (20 minutes) Hand out the vocab. tests to the students and read over the directions to them. Have them take the test and turn it in to me after they’ve finished.
3. (10 minutes) Explain the purpose of the Socratic seminar. Today they’ll be focusing on the question: The loss of innocence happens to most everyone at some point in their lives, how have these two stories own version of the loss of innocence reflects on today’s society? Which is more prevalent? I’ll write that question on the board and then explain my role as the Guide through the seminar. Explain that in order to get the days participation points everyone must contribute at least once. Students will be expected to be taking notes during the entire seminar.
4. (50 minutes) allow the Socratic seminar to take place. I help guide the along and bring students back to the focal questions when they begin to stray. I’m also giving points to students as they contribute their required one time.

Total Lesson Time: 87 minutes
DAY 12-Friday, Oct. 8th (90 minutes)
Ms. Laughlin Class: Pre-AP Literature and Composition
Lesson Plan Name: Intro. to culminating assessment
Objectives:
SWBAT:
-map out ideas in a cohesive manner in order to plan out a concise and well flowing paper
-use time wisely in order to lay out a complete first draft of the culminating assessment paper

Standards:
Standard: Writing and Composition
12. Literary and narrative texts develop a controlling idea or theme with descriptive and expressive language.
   b. Organize paragraphs or stanzas to present ideas clearly and purposely for a specific audience.
13. Writing for grammar, usage, mechanics, and clarity requires ongoing refinements and revisions
   a. Use punctuation correctly (semi-colons with conjunctive adverbs to combine clauses; colons for emphasis and to introduce a list).
   b. Identify comma splices and fused sentences in writing and revise to eliminate them

Materials:
Students will need their:
-Speak books
-“The Most Dangerous Game” by Richard Connell

Instructions/Steps:
1. (12 minutes) Introduce the culminating assignment to the students. They will each be writing a paper that speaks specifically about the two forms of innocence loss that take place in the texts we covered. They will analyze the texts and use textual support to support the loose definition of these forms of innocence loss. They will then draw a comparison/contrast of these two forms.
2. (5 minutes) I’ll hand out the assignment sheet for the culminating assessment and then answer questions on it.
3. (45 minutes) We’ll go to the computer lab so students will then have class time to begin brainstorming on their points, and can begin writing their first draft.
4. (25 minutes) For the remaining time in class students can work on their weekly vocabulary words assignment.
5. For homework, students need to finish their vocab. assignment
Vocabulary Words for Week 4

Students will have time in class to use the classroom dictionaries to look up the definitions of the words. They will receive credit for doing this work in class. They will have to write sentences for each of these words based on the novel *Speak*.

The following words taken from the "hit list" of SAT vocabulary words contains some of the words found most often on the SAT test. Knowing these words prepares students for higher SAT scores and college admission.

<table>
<thead>
<tr>
<th>Word</th>
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</tr>
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<tbody>
<tr>
<td>prudent</td>
<td>careful in regard to one's own interest; provident</td>
</tr>
<tr>
<td>negligence</td>
<td>failure to exercise the degree of care considered reasonable under the circumstances; carelessness</td>
</tr>
<tr>
<td>innocuous</td>
<td>having no adverse effect; harmless</td>
</tr>
<tr>
<td>lax</td>
<td>lacking in rigor, strictness, or firmness; careless</td>
</tr>
<tr>
<td>precipitate</td>
<td>to cause to happen, especially suddenly or prematurely</td>
</tr>
<tr>
<td>equivocate</td>
<td>to avoid making an explicit statement</td>
</tr>
<tr>
<td>assiduous</td>
<td>constant in application or attention; diligent</td>
</tr>
<tr>
<td>aptitude</td>
<td>an inherent ability, as for learning; a talent</td>
</tr>
<tr>
<td>circumspect</td>
<td>heedful of circumstances and potential consequences; prudent</td>
</tr>
<tr>
<td>metamorphosis</td>
<td>a transformation, as by magic or sorcery</td>
</tr>
</tbody>
</table>

http://medtech.stisd.net/summer_requirements/ninth_grade_vocabulary_list.jp.htm
Vocabulary Quiz
Week 4 Quiz Answers

Directions: Beside the following words (left side of the page) write down the letter of the corresponding definition of each of the words in the box of the word on the line provided. Each definition can only be used once. Write your letters clearly. If I can’t read them I’ll mark them incorrect.

<table>
<thead>
<tr>
<th>Word</th>
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<td>Prudent</td>
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<td>Circumspect</td>
<td>J</td>
</tr>
<tr>
<td>Metamorphosis</td>
<td>H</td>
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</tbody>
</table>

- **A.** an inherent ability, as for learning; a talent
- **B.** to avoid making an explicit statement
- **C.** failure to exercise the degree of care considered reasonable under the circumstances; carelessness
- **D.** to cause to happen, especially suddenly or prematurely
- **E.** constant in application or attention; diligent
- **F.** having no adverse effect; harmless
- **G.** careful in regard to one's own interest; provident
- **H.** a transformation, as by magic or sorcery
- **I.** lacking in rigor, strickness, or firmness; careless
- **J.** heedful of circumstances and potential consequences; prudent
DAY 13-Monday, Oct. 11th (50 minutes)
Ms. Laughlin Class: Pre-AP Literature and Composition
Lesson Plan Name: Culminating Assessment work
Objectives:
SWBAT:
-map out ideas in a cohesive manner in order to plan out a concise and well flowing paper
-use time wisely in order to lay out a complete first draft of the culminating assessment paper

Standards:
Standard: Writing and Composition
  14. Literary and narrative texts develop a controlling idea or theme with descriptive and expressive language.
  b. Organize paragraphs or stanzas to present ideas clearly and purposely for a specific audience.
  15. Writing for grammar, usage, mechanics, and clarity requires ongoing refinements and revisions
     a. Use punctuation correctly (semi-colons with conjunctive adverbs to combine clauses; colons for emphasis and to introduce a list).
     b. Identify comma splices and fused sentences in writing and revise to eliminate them

Materials:
-computer lab
-Speak
-“The Most Dangerous Game”

Instructions/Steps:
  1. (5 minutes) Explain that today students are going to be given the entire hour to work on their drafts of their papers. They will go into the lab and while they write I will come around to check that they completed their vocab. assignment.
  2. (43 minutes) Lab time.
  3. (2 minutes) Remind students that they should have a working draft for Wednesday’s peer edit/revisions session. Also, that they have their vocabulary test at the beginning of class on Wed.
DAY 14-Wed., Oct. 13th (90 minutes)
Ms. Laughlin

Class: Pre-AP Literature and Composition

Lesson Plan Name: Peer editing

Objectives:

SWBAT:
- look critically at a piece of text and edit it focusing on grammar and spelling correctness
- look critically at a piece of writing and organize it in the best functional flowing way
- give constructive criticism to others
- receive constructive criticism and realize its benefits

Standards:

Standard: Writing and Composition

16. Literary and narrative texts develop a controlling idea or theme with descriptive and expressive language.
   b. Organize paragraphs or stanzas to present ideas clearly and purposely for a specific audience.
   e. Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details
   f. Explain strengths and weaknesses of own writing and the writing of others using criteria (e.g. checklists, scoring guides).

17. Informational and persuasive texts develop a topic and establish a controlling idea or thesis with relevant support
   c. Develop texts that define or classify a topic
   e. Arrange paragraphs into a logical progression
   f. Revise ideas and structure to improve depth of information and logic of organization

18. Writing for grammar, usage, mechanics, and clarity requires ongoing refinements and revisions
   a. Use punctuation correctly (semi-colons with conjunctive adverbs to combine clauses; colons for emphasis and to introduce a list).
   b. Identify comma splices and fused sentences in writing and revise to eliminate them
   d. Use various reference tools to vary word choice and make sure words are spelled correctly

Materials:
- Peer Edit Handouts for students
- first working draft of papers

Instructions/Steps:

5. (7 minutes) Give students a few minutes to look over their vocab. words.
6. (20 minutes) Hand out the vocab. tests to the students and read over the directions to them. Have them take the test and turn it in to me after they’ve finished.
7. (7 minutes) Hand out the Peer Edit handouts (two per person) and count students off by 8 so that there are 8 groups of 3 people.
8. (45 minutes) Students do their peer editing. I can walk around and give instruction and answers questions during it.
9. (11 minutes) Journal Entry: What are your general feelings on peer editing and workshops? Since the last paper we wrote in class have your feelings changed at all about it?
Total Lesson Time: 90 minutes
Peer Edit Sheet

6. Did I look at this person’s three main points? What are they? Do they make sense?

7. Are the paragraphs organized in a way that makes sense and flows smoothly from point to point? How are the transitions?

8. How does the grammar and spelling look in paper, especially with semicolons and commas? Go back and review your notes on these two if you need reminding. What are some areas this person could work on in the area of grammar and spelling?

9. Does this person have an introduction paragraph? Does it list the three main points they’re going to be writing about?

10. Does this person have a conclusion paragraph? Does it state their opinion, supported by their points, on whether they believe the film or the novel is better?

Further Comments:

Editor’s Name: ______________________________
Day 15- Friday, Oct. 15th (90 minutes)
Ms. Laughlin  
Class: Pre-AP Literature and Composition

Lesson Plan Name: time for final draft

Objectives:

SWBAT:  
-finalize revisions and put together a cohesive final paper

Standards:

Standard: Writing and Composition

19. Literary and narrative texts develop a controlling idea or theme with descriptive and expressive language.
   b. Organize paragraphs or stanzas to present ideas clearly and purposely for a specific audience.
   e. Review and revise ideas and development in substantive ways to improve the depth of ideas and vividness of supporting details.
   f. Explain strengths and weaknesses of own writing and the writing of others using criteria (e.g. checklists, scoring guides).

20. Informational and persuasive texts develop a topic and establish a controlling idea or thesis with relevant support.
   d. Develop texts that define or classify a topic.
   g. Arrange paragraphs into a logical progression.
   h. Revise ideas and structure to improve depth of information and logic of organization.

21. Writing for grammar, usage, mechanics, and clarity requires ongoing refinements and revisions.
   a. Use punctuation correctly (semi-colons with conjunctive adverbs to combine clauses; colons for emphasis and to introduce a list).
   b. Identify comma splices and fused sentences in writing and revise to eliminate them.
   d. Use various reference tools to vary word choice and make sure words are spelled correctly.

Materials:  
-all drafts and revisions up to this point
-computer lab

Instructions/Steps:

1. (7 minutes) Explain to students when they come in today they will have majority of the class to work on their final draft of their papers. I’ll write on the board all that is required when they turn everything in:
   -Final draft
   -first draft with editing and revisions on it
   -at least two peer edit handouts completed
   -reflection sheet
   -rubric attached to the front

2. (60 minutes) Students go to the lab to work on their drafts

3. (20 minutes) Students go back to the classroom and I give them their next round of
vocabulary words.
They can have the remainder of the time to work on their vocab. assignment.

22. (3 minutes) Remind students that their final drafts with all the accompanying components are due at the start of class on Monday.

Total Class Time: 90 minutes
Week 5  Quiz Answers

Directions: Beside the following words (left side of the page) write down the letter of the corresponding definition of each of the words in the box of the word on the line provided. Each definition can only be used once. Write your letters clearly. If I can’t read them I’ll mark them incorrect.

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<th>Definition</th>
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</thead>
<tbody>
<tr>
<td>Substantive</td>
<td>H. stormy; showing no clemency; unmerciful</td>
</tr>
<tr>
<td>Nepotism</td>
<td>C. favoritism shown or patronage granted to relatives, as in business</td>
</tr>
<tr>
<td>Solicitous</td>
<td>J. marked by or given to anxious care and often hovering attentiveness</td>
</tr>
<tr>
<td>Inclement</td>
<td>A. a horizontal layer of material, especially one of several parallel layers arranged one on top of another</td>
</tr>
<tr>
<td>Obscure</td>
<td>F. not clearly understood or expressed; ambiguous or vague</td>
</tr>
<tr>
<td>Jeopardy</td>
<td>D. risk of loss or injury; peril or danger</td>
</tr>
<tr>
<td>Nebulous</td>
<td>E. lacking definite form or limits; vague</td>
</tr>
<tr>
<td>Diverse</td>
<td>I. differing one from another</td>
</tr>
<tr>
<td>Stratum</td>
<td>B. not imaginary; actual; real</td>
</tr>
<tr>
<td>Anarchy</td>
<td>G. absence of any form of political authority</td>
</tr>
</tbody>
</table>
End of the Unit:

This is the last official day of the Unit: Loss of Innocence. I have the student’s culminating assignment due on the following Monday, but the rest of the Monday would be contributed to introducing the next Unit: Self Discovery.