English II
End of Course Exam
Review Guide

Lessons and Assessments for Success in Reading and Writing!

Please call the Reading Language Arts Department (972-925-8822) if you have questions or need assistance.
ENGLISH II END OF COURSE EXAM REVIEW GUIDE

This review guide was written by the Reading Language Arts Department to help students as they prepare for the English II End of Course Exam.

There are fifteen lessons, all designed to be reviewed for between 50 and 90 minutes per day over several weeks. The lessons model best practices for reviewing the readiness and supporting standards assessed by the EOC II Exam and are meant to engage students in strategic reading and writing tasks similar to those they will encounter on the actual test. Lessons begin with an overview or bellringer; the bellringer is then followed by learning activities; and lessons conclude with closure activities and suggested homework. Formative assessments of the standards are included, all of which model the format used by the EOC II Exam.

The lessons may be taught as is in their entirety, or the teacher may tailor the lessons to the needs of their students. The use of the lessons is optional, and they may be utilized, in part or in their entirety, in lieu of the CPG or other plans in order to plan, deliver, and evaluate instruction. Some of the lessons come from ProjectShare, and we encourage using the interactive plans on this site as well. Please note that the reading selections represent a variety of genres, including poetry, which is new to large-scale assessments in Texas:

1. “The House” by Cris Tovani (literary)
2. “Hair” by Malcolm X (expository)
4. “Why Men are in Trouble” by William J. Bennett (expository)
5. “How to Be a Real Man” by Dan Mulhern (expository)
6. “Come to Camp Chippenstock” (visual)
7. “Backyard Pride Plastic Picnic Table” (visual)
8. “Jobs” (visual)
9. “Quickeats” (visual)
10. “Superman’s Song” by Brad Roberts (poetry)
11. “The Blue Bowl” by Jane Kenyon (poetry)
12. “A Tribute: Why the UN is Relevant” by Jordan Ryan (expository)
# Week One Overview

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<tr>
<td>(9) Reading/Comprehension of Informational Text/Expository Text. Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:</td>
<td><strong>Bell Ringer</strong></td>
<td><strong>Homework</strong></td>
<td>After completing <em>The House</em> activity ask students the difference between the first reading and the second and third. Which was easier? Why?</td>
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<td>(9)</td>
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<td>Read Malcolm X’s “Hair” and annotate using the question stems to drive annotations.</td>
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<td>“The House” by Cris Tovani</td>
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<td>Increasing comprehension through annotations</td>
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<td>“Hair” by Malcolm X</td>
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<td>(5) Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to:</td>
<td><strong>Bell Ringer</strong></td>
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<td>(B) analyze differences in the characters' moral dilemmas in works of fiction across different countries or cultures</td>
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<td>Bell Ringer</td>
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<td>(D) synthesize and make logical connections between ideas and details in several texts selected to reflect a range of viewpoints on the same topic and support those findings with textual evidence</td>
<td>Vocabulary</td>
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<td>Applying the rubric</td>
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<td><strong>Literature</strong></td>
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## Week Two Overview

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<td><strong>DAY SIX</strong></td>
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<tr>
<td>1) Reading/Vocabulary Development. Students understand new vocabulary and use it when reading and writing. Students are expected to:</td>
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<tr>
<td>(A) determine the meaning of grade-level technical academic English words in multiple content areas (e.g., science, mathematics, social studies, the arts) derived from Latin, Greek, or other linguistic roots and affixes;</td>
<td>Bell Ringer</td>
<td>Read articles and complete Reporter’s Formula chart</td>
<td>Check student understanding of the rubric</td>
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<tr>
<td>(B) analyze textual context (within a sentence and in larger sections of text) to distinguish between the denotative and connotative meanings of words;</td>
<td>Diction</td>
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<tr>
<td>(6) Reading/Comprehension of Literary Text/Literary Nonfiction. Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to evaluate the role of syntax and diction and the effect of voice, tone, and imagery on a speech, literary essay, or other forms of literary nonfiction.</td>
<td>Daily Activity</td>
<td>Assessing with the rubric</td>
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<tr>
<td>(7) Reading/Comprehension of Literary Text/Sensory Language. Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to explain the function of symbolism, allegory, and allusions in literary works.</td>
<td>Literature</td>
<td>“Why Men are in Trouble” by Will J. Bennett</td>
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<tr>
<td>(8) Reading/Comprehension of Informational Text/Culture and History. Students analyze, make inferences and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to analyze the controlling idea and specific purpose of a passage and the textual elements that support and elaborate it, including both the most important details and the less important details.</td>
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<td>“How to be a Real Man” by Dan Mulhern</td>
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to:

(A) summarize text and distinguish between a summary and a critique and identify non-essential information in a summary and unsubstantiated opinions in a critique;

(B) distinguish among different kinds of evidence (e.g., logical, empirical, anecdotal) used to support conclusions and arguments in texts;

(C) make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns; and

(D) synthesize and make logical connections between ideas and details in several texts selected to reflect a range of viewpoints on the same topic and support those findings with textual evidence.

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DAY SEVEN

(6) Reading/Comprehension of Literary Text/Literary Nonfiction. Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to evaluate the role of syntax and diction and the effect of voice, tone, and imagery on a speech, literary essay, or other forms of literary nonfiction.

(7) Reading/Comprehension of Literary Text/Sensory Language. Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to explain the function of symbolism, allegory, and allusions in literary works.

(8) Reading/Comprehension of Informational Text/Culture and History. Students analyze, make inferences and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to analyze the controlling idea and specific purpose of a passage and the textual elements that support and elaborate it, including both the most important details and the less important details.

(9) Reading/Comprehension of Informational Text/Expository Text. Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected

Bell Ringer Revise and edit short answer question Multiple choice questions for the articles

Main Idea

Daily Activity

Literature

See Above

Answering short answer questions

See Above

Answering short answer questions
(A) summarize text and distinguish between a summary and a critique and identify non-essential information in a summary and unsubstantiated opinions in a critique;

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<th>Revise and edit the crossover question</th>
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See Above
summary and unsubstantiated opinions in a critique;
(B) distinguish among different kinds of evidence (e.g., logical, empirical, anecdotal) used to support conclusions and arguments in texts;
(C) make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns; and
(D) synthesize and make logical connections between ideas and details in several texts selected to reflect a range of viewpoints on the same topic and support those findings with textual evidence

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<th>DAY NINE</th>
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(A) determine the meaning of grade-level technical academic English words in multiple content areas (e.g., science, mathematics, social studies, the arts) derived from Latin, Greek, or other linguistic roots and affixes;
(B) analyze textual context (within a sentence and in larger sections of text) to distinguish between the denotative and connotative meanings of words; |

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<td>Various visuals</td>
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<th>Bell Ringer</th>
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<td>Inferences</td>
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<td><strong>Literature</strong></td>
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<td>“Superman’s Song” by Brad Roberts</td>
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<th>Bell Ringer</th>
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<td>Inferences</td>
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<td><strong>Literature</strong></td>
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<td>“Superman’s Song” by Brad Roberts</td>
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<th>DAY TEN</th>
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<tr>
<td>(3) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the structure or prosody (e.g., meter, rhyme scheme) and graphic elements (e.g., line length, punctuation, word position) in poetry.</td>
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| Finish TPCASTT |
| Multiple choice questions |
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<td>Check TPCASTT for completion, accuracy, and critical thinking</td>
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<td>“The Blue Bowl” by Jane Kenyon</td>
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<td>Check to see that ideas on map or chart are related to the prompt and to each other</td>
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<td><strong>Daily Activity</strong></td>
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<td>Completed graphic organizer with ideas on organizer are relate to the prompt and to each other</td>
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<td><strong>Bell Ringer</strong></td>
<td>Highlight supporting details within draft</td>
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<td>thesis</td>
<td>Literature</td>
<td>Rough draft</td>
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**DAY FIFTEEN**

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<td>Identifying and Finding supporting details</td>
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<td>Literature</td>
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## Week One

### Lesson 1: Reading Comprehension (Expository)

#### TEKS:

(9) Reading/Comprehension of Informational Text/Expository Text. Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:

- A. summarize text and distinguish between a summary and a critique and identify non-essential information in a summary and unsubstantiated opinions in a critique;
- B. distinguish among different kinds of evidence (e.g., logical, empirical, anecdotal) used to support conclusions and arguments in texts;
- C. make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns; and
- D. synthesize and make logical connections between ideas and details in several texts selected to reflect a range of viewpoints on the same topic and support those findings with textual evidence.

#### Bell Ringer:

As I scanned the room, one student hopped on his chair and started acting like a monkey, miming the peeling of a banana and grunting. “He’s the class monkey today,” a student near him said.

Robert was the perfect shield. While he was distracting the other students, I quickly retreated to my desk.

Why does Michael say that Robert is “the perfect shield”?

- A. Michael needs help finding his way around the school.
- B. Robert can protect Michael from unwanted attention.
- C. Michael believes that Robert is fun to be around.
- D. Robert has a talent for making people laugh.

#### Daily Activity: Cris Tovani’s “House” (set a purpose for reading)

**Materials:** Copies of *The House*. 2 highlighters and a pencil per student, white board and/or chart paper, “Hair,” copies of questions (three sets per page to decrease copies)

1. Tell students to read the passage and mark what they think is important.
2. Students will share what they marked (quick response or table talk); teacher records
3. Tell students to read the passage again, but this time they will mark what they think is important if they were going to buy that home.
4. Students share what they marked (quick response or table talk); teacher records
5. Tell students to read the passage again, but this time they will mark what they think is important if they were going to rob that home.
6. Students will share what they marked (quick response or table talk); teacher records
7. As a class, discuss the difference between the first read and the last two.
8. Discuss the importance of setting purpose when you read, highlighting that on a test, the purpose is set by the questions.
9. Give each student the question stems for the piece they will read for homework (*Hair* by Malcolm X). Have student think-pair-share this question: Based on the question stems, what do you think this story will be about? What can you tell about the setting? Characters? Plot?
10. Have students use the questions as their purpose as the mark the text for homework. Stress that the questions are to guide their reading – they are NOT just searching for the answers.

#### Homework:

- **Purpose:** Use question stems to guide reading
- **First read of Malcolm X’s “Hair”**
The House

The two boys ran until they came to the driveway. “See, I told you today was good for skipping school,” said Mark. “Mom is never home on Thursday,” He added. Tall hedges hid the house from the road so the pair strolled across the finely landscaped yard. “I never knew your place was so big,” said Pete. “Yeah, but it’s nicer now than it used to be since Dad had the new stone siding put on and added the fireplace.”

There were front and back doors and a side door that led to the garage, which was empty except for three parked 10-speed bikes. They went in the side door, Mark explaining that it was always open in case his younger sisters got home earlier than their mother.

Pete wanted to see the house so Mark started with the living room. It, like the rest of the downstairs, was newly painted. Mark turned on the stereo, the noise of which worried Pete. “Don’t worry, the nearest house is a quarter mile away,” Mark shouted. Pete felt more comfortable observing that no houses could be seen in any direction beyond the huge yard.

The dining room, with all the china, silver, and cut glass, was no place to play so the boys moved into the kitchen where they made sandwiches. Mark said they wouldn’t go to the basement because it had been damp and musty ever since the new plumbing had been installed.

“This is where my Dad keeps his famous paintings and his coin collection,” Mark said as they peered into the den. Mark bragged that he could get spending money whenever he needed it since he’d discovered that his Dad kept a lot in the desk drawer.

There were three upstairs bedrooms. Mark showed Pete his mother’s closet that was filled with furs and the locked box that held her jewels. His sisters’ room was uninteresting except for the color TV that Mark carried to his room. Mark bragged that the bathroom in the hall was his since one had been added to his sisters’ room for their use. The big highlight in his room, though, was a leak in the ceiling where the old roof had finally rotted.


1. Shorty shows support for his friend through the following actions
2. Shorty shows these emotions toward his friend:
3. Which of Shorty’s words imply a tone of concern and warmth for the narrator?
4. What word best describes Malcolm’s attitude toward his conk at the beginning of the piece?
5. Which of the following is **not** an experience of the narrator while getting his conk?

6. The narrator reveals that despite his misgivings, he

7. By the end of the selection, we can infer from the writer’s tone that he

8. What words does the writer use to indicate a change in tone at the end of the selection?

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**Hair**

*from The Autobiography of Malcolm X*

*Malcolm X with Alex Haley*
Shorty soon decided that my hair was finally long enough to be conked. He had promised to school me in how to beat barbershops’ three-and four-dollar price by making up congolene and then conking ourselves.

I took the little list of ingredients he had printed out for me and went to the grocery store, where I got a can of Red Devil lye, two eggs, and two medium-sized white potatoes. Then at a drugstore near the poolroom, I asked for a large jar of Vaseline, a large bar of soap, a large-toothed comb and a fine-toothed comb, one of those rubber hoses with a metal sprayhead, a rubber apron, and a pair of gloves.

“Going to lay on that first conk?” the drugstore man asked me. I proudly told him grinning, “Right!”

Shorty paid six dollars a week for a room in his cousin’s shabby apartment. His cousin wasn’t at home. “It’s like the pad’s mine, he spends so much time with his woman,” Shorty said. “Now you watch me——"

He peeled the potatoes and thin-sliced them into a quart-sized Mason fruit jar, then started stirring them with a wooden spoon as he gradually poured in a little over half the quart of lye. “Never use a metal spoon; the lye will turn it black,” he told me.

A jellylike, starchy-looking glop resulted from the lye and potatoes, and Shorty broke in the two eggs, stirring real fast—his own conk and dark face bent down close. The congolene turn pale yellowish. “Feel the jar,” Shorty said. I cupped my hand against the outside and snatched it away. “Damn right, it’s hot, that’s the lye,” he said. “So you know it’s going to burn when I comb it in—it burns bad. But the longer you can stand it, the straighter the hair.”

He made me sit down, and he tied the string of the new rubber apron tightly around my neck and combed up the bush of my hair. Then, from the big Vaseline jar, he took a handful and massaged it hard all through my hair and into the scalp. He also thickly Vaselined my neck, ears, and forehead. “When I get to washing it out your head, be sure to tell me anywhere you feel any little stinging,” Shorty warned me, washing the his hands, then pulling on rubber gloves and tying on his own rubber apron. “You always got to remember that any congolene left in burns a sore into your head.”
The congdolen just felt warm when Shorty started combing it in. But then my head caught fire.

I gritted my teeth and tried to pull the sides of the kitchen table together. The comb felt as if it was raking my skin off.

My eyes watered, my nose was running. I couldn’t stand it any longer; I bolted to the washbasin. I was cursing Shorty with every name I could think of when he got the spray going and started soap-lathering my head.

He lathered and spray-rinsed, lathered and spray-rinsed, maybe ten or twelve times, each time gradually closing the hot water faucet until the rinse was cold, and that helped some.

“You feel any stinging spots?”

“No,” I managed to say. My knees were trembling.

“Sit back down, then. I think we got it all out OK.”

The flame came back as Shorty, with a thick towel, started drying my head, rubbing hard. “Easy, man, easy!” I kept shouting.

“The first time’s always worst. You get used to it better before long. You took it real good, homeboy. You got a good conk.”

When Shorty let me stand up and see in the mirror, my hair hung down in limp, damp strings. My scalp still flamed, but not as badly; I could bear it. He draped the towel around my shoulders, over my rubber apron, and began again Vaselining my hair.

I could feel him combing, straight back, first the big comb, then the fine-toothed comb.

Then he was using a razor, very delicately, on the back of my neck. Then, finally, shaping the sideburns.

My first view in the mirror blotted out the hurting. I’d seen some pretty conks, but when it’s the first time, on your own head, the transformation, after a lifetime of kinks, is staggering.

The mirror reflected Shorty behind me. We were both grinning and sweating. And on top of my head was a thick, smooth sheen of shining red hair—real red—as straight as any white man’s.
How ridiculous I was! Stupid enough to stand these simply lost in admiration of my hair now looking “white,” reflected in the mirror in Shorty’s room. I vowed that I would never again be without a conk, and I never was for many years.

This was my first real step toward self-degradation: when I endured all of that pain, literally burning my flesh to have it look like a white man’s hair. I joined the multitude of Negro men and women in America who are brainwashed into believing that the black people are “inferior”—and white people “superior”—that they will even violate and mutilate their God-created bodies to try to look “pretty” by white standards.

Lesson 2: Reading Comprehension (literary)

TEKS:
(5) Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to:
   A. analyze isolated scenes and their contribution to the success of the plot as a whole in a variety of works of fiction;
   B. analyze differences in the characters’ moral dilemmas in works of fiction across different countries or cultures

Bell Ringer:
Just what is this crazy contest? It’s the O. Henry Pun-Off World Championships, of course! The contest is named for O. Henry, the famous American writer. Apart from his masterful storytelling, he is remembered for his talent for punning. A pun is a kind of joke that plays with words that sound similar but have different meanings. Here’s an example: “When a clock is hungry, it goes back four seconds.” The word seconds could refer to a unit of time or an extra portion of food. No, it’s not exactly funny, but a groan is as good as a gold medal for an accomplished punster

In this paragraph, the words “a groan is as good as a gold medal” suggest that —
   A. receiving a groan in response to a pun is a mark of success
   B. people cast their votes for a contestant by groaning
   C. competitors often make strange noises for effect
   D. actual prizes are never awarded at pun-offs

Daily Activity:
Wrapping up Malcolm X
1. In small groups, have students share their annotations and answers for the questions provided
2. Discuss the benefit of using the question stems to set a purpose when reading.
4. In small groups, have students predict the plot, characters, and setting of the story.
5. Have students silently, individually read the story, annotate and begin to answer the questions.

Daily homework:
Complete the questions
1. When the narrator asks Sheila to the dance, she
2. Fishing is so important to the narrator that he
3. Sheila is best described as
4. The narrator is torn between the tugging of the bass and
5. What causes the narrator to let the bass go
6. What effect does letting the bass go have on the narrator?
7. The central conflict in the story is revealed when the narrator
8. The narrator’s primary emotion during the resolution can best be described as
There was a summer in my life when the only creature that seemed lovelier to me than a large mouth bass was Sheila Mant. I was fourteen. The Mants had rented the cottage next to ours on the river, with their parties, their frantic games of softball, their constant comings and goings, they appeared to me the denizens of a brilliant existence. “Too noisy by my half,” my mother quickly decided, but I would have given anything to be invited to one of their parties, and when my parents went to bed I would sneak through the woods to their hedge and stare enchanted at the candlelit swirl of white dresses, and bright, paisley skirts.

Sheila was the middle daughter—at seventeen, all but out of reach. She would spend her days sunbathing on a float my uncle Siebert had moored in their cove, and before July was over I had learned all her moods. If she lay flat on the diving board with her hand trailing idly in the water, she was pensive, not to be disturbed. On her side, he head propped up by her arm, she was observant, considering those around her with a look that seemed queenly and severe. Sitting up, arms tucked around her long, suntanned legs, she was approachable, but barely, and it was only in those glorious moments when she stretched herself prior to entering the water that her various suitors found the courage to come near.

These were many. The Dartmouth heavyweight crew would scull by her house on their way upriver, and I think all eight of them must have been in love with her at various times during the summer. The coxswain would curse them through his megaphone, but without effect—there was always a pause in their pace when they passed Sheila’s float. I suppose to these jaded twenty-year-olds she seemed an incarnation of innocence and youth, while to me she appeared unutterably suave, the epitome of sophistication. I was on the swim team at school, and to win her attention would do endless laps between my house and the Vermont shore, hoping she would notice the beauty of my flutter kick, the power of my crawl. Finishing, I would boost myself up onto our dock and glance casually over toward her, but she was never watching, and the miraculous day she was, I immediately climbed the diving board and did my best tuck and a half for her and continued diving until she had left and the sun went down and my longing was like a madness and I could not stop.

It was late August before I got up the nerve to ask her out. The tortured will-’s, won’t-’s, the agonized indecision over what to say, the false starts toward her house and embarrassed retreats—the details of these have been seared from my memory, and the only part I remember clearly is emerging from the woods toward dusk while they were playing softball on their lawn, as bashful and frightened as a unicorn.

Sheila was stationed halfway between first and second, well outside the infield. She didn’t seem surprised to see me—as a matter of fact, she didn’t seem to see me at all.

“If you’re playing second base, you should move closer,” I said.
She turned—I took the full brunt of her long red hair and well-spaced freckles.

“I’m playing outfield,” she said, “I don’t like the responsibility of having a base.”

“Yeah, I can understand that,” I said, even though I couldn’t. “There’s a band in Dixford tomorrow night at nine. Want to go?”

One of her brother’s sent the ball sailing over the left-fielder’s head; she stood and watched it disappear toward the river.

“You have a car?” she said, without looking up.

I played my master stroke. “We’ll go by canoe.”

I spent all the following day polishing it. I turned it upside down on our lawn and rubbed ever inch with Brillo, hosing off the dirt, wiping it with chamois until it gleaned. About five, I slid it into the water, arranging cushions near the bow so Sheila could lean on them if she was in one of those pensive moods, propping up my father’s transistor radio by the middle thwart so we could have music when we came back. Automatically, without thinking about it, I mounted my Mitchell reel on my Pfleuger spinning rod and stuck it in the stern.

I say automatically because I never went anywhere that summer without a fishing rod. When I wasn’t swimming laps to impress Sheila, I was back in our driveway practicing casts, I was tying the line to Tosca, our Springer spaniel, to test the reel’s drag, and when I wasn’t doing any of those things, I was fishing the river for bass.

Too nervous to sit at home, I got in the canoe early and started paddling in a huge circle that would get me to Sheila’s dock around eight. As automatically as I brought along my rod, I tied on a big Rapala plug, let it down into the water, let out some line, and immediately forgot all about it.

It was already dark by the time I glided up to the Mants’ dock. Even by day the river was quiet, most of the summer people preferring Sunapee or one of the other nearby lakes, and at night it was a solitude difficult to believe, a corridor of hidden life between banks like a tunnel. Even the stars were part of it. They weren’t as sharp anywhere else; they seemed to have chosen the river as a guide on their slow wheel toward morning, an in the course of the summer’s fishing, I had learned their names.

I was there ten minutes before Sheila appeared. I heard the slam of their screen door first, then saw her in the spotlight as she came slowly down the path. As beautiful as she was on the float, she was even lovelier now—her white dress went perfectly with her hair, and complemented her figure even more than her swimsuit.

It was her face that bothered me. It had on its delightful fullness a very dubious expression.

“Look,” she said. “I can get Dad’s car.”
“It’s faster this way,” I lied. “Parking’s tense up there. Hey, it’s safe. I won’t tip it or anything.”

She let herself down reluctantly into the bow. I was glad she wasn’t facing me. When her eyes were on me, I felt like diving in the river again from agony and joy.

I pried the canoe away from the dock and started paddling upstream. There was an extra paddle in the bow, but Sheila made no move to pick it up. She took her shoes off and dangled her feet over the side.

Ten minutes went by.

“What kind of band?” she said.

“It’s sort of like folk music. You’ll like it.”

“Eric Caswell’s going to be there. He strokes number four.”

“No kidding?” I said. I had no idea whom she meant.

“What’s that sound?” she said, pointing toward shore.

“Bass. That splashing sound?”

“Over there.”

“Yeah, bass. They come into the shallows at night to chase frogs and moths and things. Big largemouths. *Micropterus salmoides,*” I added, showing off.

“I think fishing’s dumb,” she said, making a face. “I mean it’s boring and all. Definitely dumb.”

Now I have spent a great deal of time in the years since wondering why Sheila should come down so hard on fishing. Was her father a fisherman? Her antipathy toward fishing nothing more than normal filial rebellion? Had she tried it once? A messy encounter with worms? It doesn’t matter. What does is that at that fragile moment in time I would have given anything not to appear dumb in Sheila’s severe and unforgiving eyes.

She hadn’t seem my equipment yet. What I should have done, of course, was push the canoe in closer to shore and carefully slide the rod into some branches where I could pick it up again in the morning. Failing that, I could have surreptitiously dumped the whole outfit overboard, written off the forty or so dollars as love’s tribute. What I actually did do was gently lean forward, and slowly, ever so slowly, push the rod back through my legs toward the stern where it would have been less conspicuous.

It must have been just exactly what the bass was waiting for. Fish will trail a lure sometimes trying to make up their mind whether or not to attack, and the slight pause in the plug’s speed caused by my adjustment was tantalizing enough to overcome the bass’s inhibitions. My rod, safely
out of sight at last, bent double. The line, tightly coiled, peeled off the spool with the shrill, tearing zip of a high-speed drill.

Four things occurred to me at once. One, that it was a bass. Two, that it was a big bass. Three, that it was the biggest bass I had ever hooked. Four, that Sheila must not know.

“What was that?” she said, turning half around.

“Oh, what was what?”

“That buzzing noise.”

“Bats.”

She shuddered, quickly drew her feet back into the canoe. Every instinct that I had told me to pick up the rod and strike back at the bass, but there was no need to—it was already solidly hooked. Downstream an awesome distance downstream, it jumped clear of the water, landing with a concussion heavy enough to ripple the entire river. For a moment, I thought it was gone, but then the rod was bending again, the tip dancing into the water. Slowly, not making any motion that might alert Sheila, I reached down to tighten the drag.

While all this was going on, Sheila had begun talking, and it was a few minutes before I was able to catch up with her train of thought.

“I went to a party there. There fraternity men. Katherine says I could get in there if I wanted. I am thinking more of UVM of Bennington. Somewhere I can ski.”

The bass was slanting toward the rocks on the New Hampshire side by the ruins of Donaldson’s boathouse. It had to be an old bass—a young one probably wouldn’t have known the rocks were there. I brought the canoe back into the middle of the river, hoping to head it off.

“That’s neat,” I mumbled. “Skiing. Yeah, I can see that.”

“Eric said I have the figure to model, but I thought I should get an education first. I mean, it might be awhile before I get started and all. I was thinking about getting my hair styled, more swept back? I mean, Ann-Margaret? Like hers only shorter.”

She hesitated. “Are we going backward?”
We were. I had managed to keep the bass in the middle of the river away from the rocks, but it had plenty of room there, and for the first time, a chance to exert its full strength. I quickly computed the weight necessary to draw a fully loaded canoe backward—the thought of it made me feel faint.

“It’s just the current,” I said hoarsely. “No sweat or anything.”

I dug in deeper with my paddle. Reassured, Sheila began talking about something else, but all my attention was taken up now with the fish. I could feel its desperation as the water grew shallower. I could sense the extra strain on the line, the frantic way it cut back and forth in the water. I could visualize what it looked like—the gape of its mouth, the flared gills and thick vertical tail. The bass couldn’t have encountered many forces in its long like that it wasn’t capable of handling, and the unrelenting tug at its mouth must have been a source of great puzzlement and mounting panic.

Me, I had problems of my own. To get to Dixford, I had to paddle up a sluggish stream that came into the river beneath a covered bridge. There was a shallow sandbar at the mouth of this stream—weeds on one side, rocks on the other. Without doubt, this is where I would lose the fish.

“I have to be careful with my complexion. I can tan, but in segments. I can’t figure out if it’s even worth it. I wouldn’t even do it probably. I saw Jackie Kennedy in Boston, and she wasn’t tan at all.”

Taking a deep breath, I paddled as hard as I could for the middle, deepest part of the bar. I could have threaded the eye of the needle with the canoe, but the pull on the stern threw me off, and I overcompensated—the canoe veered left and scraped bottom. I pushed the paddle down and shoved. A moment of hesitation...a moment more...The canoe shot clear into the deeper water of the stream. I immediately looked down at the rod. It was bent in the same tight arc—miraculously, the bass was still on.

The moon was out now. It was low and full enough that its beam shone directly on Sheila there ahead of me in the canoe, washing me in a creamy, luminous glow. I could see the lithe, easy shape of her figure. I could see the way her hair curled down off her shoulders, the proud alert tilt of her head, and all these things were a tug on my heart. Not just Sheila, but the aura she carried about parties and casual touchings and grace. Behind me, I could feel the strain of the bass, steadier now, growing weaker, and this was another tug on my heart, not just the bass, but the beat of the river and the slant of the stars and the smell of the night, until finally it seemed I would be torn apart between longings, split in half. Twenty yards ahead of us was the road, and once I pulled the canoe up on shore, the bass would be gone, irretrievably gone. If instead I stood up, grabbed the rod, and started pumping, I would have it—as tired as the bass was, there was no chance it would get away. I reached down for the rod, hesitated, looked up to where Sheila was stretching herself lazily toward the sky, her small breast rising beneath the soft fabric of her dress, and the tug was too much for me, and quicker than it takes to write down, I pulled a penknife from my pocket and cut the line in half.
With a sick, nauseous feeling in my stomach, I saw the rod unbend.

“My legs are sore,” Sheila whined. “Are we there yet?”

Through a superhuman effort of self-control, I was able to beach the canoe and help Sheila off. The rest of the night is much foggier. We walked to the fair—there was the smell of popcorn, the sound of guitars. I may have danced once or twice with her, but all I really remember is her coming over to me once the music was done to explain that she would be going home in Eric Caswell’s Corvette.

“So?” I mumbled.

For the first time that night she looked at me, really looked at me.

“You’re a funny kid, you know that?”

Funny. Different. Dreamy. Odd. How many times was I to hear that in the years to come, all spoken with the same quizzical, half-accusatory tone Sheila used then. Poor Sheila! Before the month was over, the spell she cast over me was gone, but the memory of that lost bass haunted me all summer and it haunts me still. There would be other Sheila Mants in my life, other fish, and though I came close once or twice, it was these secret, hidden tuggings in the night that claimed me, and I never made the same mistake again.

Lesson 3: Short Answer Questions

TEKS:
(5) Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to:
   B. analyze differences in the characters' moral dilemmas in works of fiction across different countries or cultures

(9) Reading/Comprehension of Informational Text/Expository Text. Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:
   D. synthesize and make logical connections between ideas and details in several texts selected to reflect a range of viewpoints on the same topic and support those findings with textual evidence

Bell Ringer:
How many main ingredients do you need to create a magnificent meal? The folks at SPAMARAMA would probably say, “Just one!” If you like to eat or prepare unusual foods, Austin is the perfect venue to satisfy your appetite.

What does the word venue mean in paragraph 8?
   A. People
   B. Location
   C. Challenge
   D. Restaurant

Daily Activity:
Materials: Short answer draft sheet, short answer rubric, short answer graphic organizer
1. Have students answer the two short answer questions for the two stories (first draft cold no teaching)
2. Teach/review the state rubrics for open-ended questions
3. Handout short answer graphic organizer to complete (could have students cut out shapes, use color, etc.)
4. Have them re-work their short answers to meet the organizer and the rubric

Daily homework:
Perfect short answers and put them on index cards using their student ID number as their name to preserve anonymity
What mistake has the narrator never repeated? Support your answer with evidence from the text.

How does Malcolm X’s feeling about the experience change from the beginning of the narrative to the end? Support your answer with evidence from the text.
1. Answer Question

2. Embed Appropriate Quote

3. Connect Back to Question
Lesson 4: The Crossover

TEKS:
1) Reading/Vocabulary Development. Students understand new vocabulary and use it when reading and writing. Students are expected to:

   A. determine the meaning of grade-level technical academic English words in multiple content areas (e.g., science, mathematics, social studies, the arts) derived from Latin, Greek, or other linguistic roots and affixes;
   B. analyze textual context (within a sentence and in larger sections of text) to distinguish between the denotative and connotative meanings of words;

(5) Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to:

   B. analyze differences in the characters’ moral dilemmas in works of fiction across different countries or cultures

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   D. synthesize and make logical connections between ideas and details in several texts selected to reflect a range of viewpoints on the same topic and support those findings with textual evidence

Bell Ringer:
But the cook-off isn’t the only event that pulls in audiences at SPAMARAMA. Those who don’t want to actually eat SPAM can play with it instead. The SPAM toss (similar to an egg toss) is entertaining to watch, and so is the Tug-of-War that takes place across a huge vat of SPAM jelly. Artistic types can enjoy the SPAM carving display, which features “SPAM sculptures” of animals, people, and much more.

Read this dictionary entry for the word pull.

pull \pu \v 1. to attract 2. to exert force upon 3. to perform or carry out 4. to express sympathy for

What is the definition of pulls as it is used?

A. Definition 1
B. Definition 2
C. Definition 3
D. Definition 4

Daily Activity:
Materials: Large notecards, crossover brainstorm sheet, crossover question (written on the board)

1. Review/Teach the crossover rubric.
2. Remind students of the previous day’s graphic organizer.
3. Hand out the crossover graphic organizer and have students write the following question at the top of the organizer: What do the main characters of both selections learn about the concept of self-respect? Support your answer with evidence from both texts.
4. Have students complete the organizer.
5. Have students pair with a partner to check their answers for accuracy.

Daily Homework:
Final Copy on index cards using student ID as name
1. Answer the question

2. Support

2. Support

3. Connect back to text
Lesson 5 (and 6)

**TEKS:**
1) **Reading/Vocabulary Development.** Students understand new vocabulary and use it when reading and writing. Students are expected to:

   A. determine the meaning of grade-level technical academic English words in multiple content areas (e.g., science, mathematics, social studies, the arts) derived from Latin, Greek, or other linguistic roots and affixes;
   B. analyze textual context (within a sentence and in larger sections of text) to distinguish between the denotative and connotative meanings of words;

(5) **Reading/Comprehension of Literary Text/Fiction.** Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to:

   B. analyze differences in the characters’ moral dilemmas in works of fiction across different countries or cultures

(9) **Reading/Comprehension of Informational Text/Expository Text.** Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:

   D. synthesize and make logical connections between ideas and details in several texts selected to reflect a range of viewpoints on the same topic and support those findings with textual evidence

**Bell Ringer:**

Since the impairment to my ear drums, sometimes my ears produce a low, dull sound, something between the hum of an organ and the purr of a car motor. At other times the sound is a ringing or a faint, high squealing. Still other times the sound is like the whooshing inside a seashell. The sounds can get so bad sometimes that I can’t function. I become completely immobilized, often for hours at a time.

The paragraph is mainly about —

   A. the sounds that are the most annoying for someone who has hearing loss
   B. the effect of hearing so many different sounds at high decibel levels
   C. the fact that a person with hearing loss can hear high and low sounds
   D. the kinds of sounds that someone with hearing damage can experience

**Daily Activity:**

*Materials: assessment, rubric, student questions*

1. Have students take the multiple choice assessment (15 minutes timed)
2. Put students in groups and have them share their Bass short answer with the group.
3. Instruct students to use the rubric to select the best answer from their group. They must be sure to be able to defend their choice using the rubric.
4. Have groups put best answer on Elmo and defend their answers.
5. Repeat process for other questions.

**Daily homework:** Review the rubrics to be able to continue scoring next lesson
1. When the narrator asks Sheila to the dance, she
   A. responds with an enthusiastic yes
   B. responds with an empathetic no
   C. tells the narrator she is going with Eric
   D. asks him if he has a car

2. Fishing is so important to the narrator that he
   A. automatically puts his fishing rod in the canoe
   B. arrives at Sheila’s dock an hour late
   C. leaves the dance to fish
   D. won’t go anywhere in a car

3. Sheila is best described as
   A. sensitive to other people’s feelings
   B. immature and silly
   C. a role model for the narrator
   D. generally self-centered

4. The narrator is torn between the tugging of the bass and
   A. his emotional longings
   B. Sheila’s whining
   C. his struggle to grow up
   D. social failures

5. What causes the narrator to let the bass go?
   A. He does not like to fish at night.
   B. He wants to get to the dance on time.
   C. He knows that Sheila does not approve of fishing.
   D. He thinks the bass will pull them onto a sandbar.

6. What effect does letting the bass go have on the narrator?
   A. He is filled with regret.
   B. He becomes angry with Sheila.
   C. He decides to give up fishing.
   D. He decides to give up dancing.

7. The central conflict in the story is revealed when the narrator
   A. catches his first fish
   B. gathers the nerve to speak to Sheila Mant
   C. considers whether to reel the fish in or let it go
   D. realizes that he has no hope with Sheila

8. The narrator’s primary emotion during the resolution can best be described as
   A. rage
   B. relief
   C. love
   D. glee
9. Shorty shows support for his friend through all of the following actions except

A. writing a list of ingredients needed for the conk
B. providing a place to create the conk
C. offering tips and guidelines for a good conk
D. assembling an audience to supervise the creation of the conk

10. Which of the following emotions does Shorty not show in the story?

A. concern that Malcolm might get burned
B. encouragement to withstand the burning as long as possible
C. anger over his cursing during the conk
D. appreciation for how he endures the pain

11. Which of Shorty’s words imply a tone of concern and warmth for the narrator?

A. “Sit back down, then.”
B. “Easy, man, easy!”
C. “Never us a metal spoon.”
D. “You took it real good, homeboy.”

12. What word best describes Malcolm’s attitude toward his conk at the beginning of the piece?

A. hesitant
B. proud
C. resigned
D. jubilant

13. Which of the following is not an experience of the narrator while getting his conk?

A. anger that his friend is hurting him
B. pain from the burning lye
C. anticipation for the end result
D. regret that he ever began the process

14. The narrator reveals that despite his misgivings, he

A. continued to get conks for many years
B. encouraged others to get conked
C. gave conks to his friends
D. also colored his hair red

15. By the end of the selection, we can infer from the writer’s tone that he

A. has gained a romantic notion of what is beautiful
B. is angry with himself for having conked
C. is proud of himself for enduring the conking process
D. is pleased with himself for no longer conking

16. What words does the writer use to indicate a change in tone at the end of the selection?

A. grinning, sweating
B. ridiculous, stupid
C. admiration, transformation
D. limp, damp string
## Lesson 6: Reading Comprehension (Expository)

### TEKS:

1. **Reading/Vocabulary Development.** Students understand new vocabulary and use it when reading and writing. Students are expected to:

   (A) determine the meaning of grade-level technical academic English words in multiple content areas (e.g., science, mathematics, social studies, the arts) derived from Latin, Greek, or other linguistic roots and affixes;

   (B) analyze textual context (within a sentence and in larger sections of text) to distinguish between the denotative and connotative meanings of words;

2. **Reading/Comprehension of Literary Text/Literary Nonfiction.** Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to evaluate the role of syntax and diction and the effect of voice, tone, and imagery on a speech, literary essay, or other forms of literary nonfiction.

3. **Reading/Comprehension of Literary Text/Sensory Language.** Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to explain the function of symbolism, allegory, and allusions in literary works.

4. **Reading/Comprehension of Informational Text/Culture and History.** Students analyze, make inferences and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to analyze the controlling idea and specific purpose of a passage and the textual elements that support and elaborate it, including both the most important details and the less important details.

5. **Reading/Comprehension of Informational Text/Expository Text.** Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:

   (A) summarize text and distinguish between a summary and a critique and identify non-essential information in a summary and unsubstantiated opinions in a critique;

   (B) distinguish among different kinds of evidence (e.g., logical, empirical, anecdotal) used to support conclusions and arguments in texts;

   (C) make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns; and

   (D) synthesize and make logical connections between ideas and details in several texts selected to reflect a range of viewpoints on the same topic and support those findings with textual evidence

### Bell Ringer:

Later that night at the dinner table, Marissa pushed her peas around until they formed a circle on her plate. Her mother was washing dishes at the sink and noticed what Marissa had done. "You've got track on the brain. You're even turning dinner into your new favorite thing! What does Coach Evans think about your jumps?" her mother asked.

Marissa shrugged and smiled *halfheartedly*. Who was she kidding? Why had she thought that just because her mother had been good at the high jump, she would be, too?

It was the perfect time to tell her mother how she felt about track, but . . . "He says to keep working hard" was all Marissa could manage before she headed upstairs to do homework.
The author uses the word *halfheartedly* to show that Marissa smiles with —

- A. complete boredom
- B. tremendous patience
- C. much eagerness
- D. little enthusiasm

### Daily Activity:

*Materials: assessment, rubric, student questions, articles and chart for homework*

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<td>1.</td>
<td>Have students take the multiple choice assessment (15 minutes timed)</td>
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<tr>
<td>2.</td>
<td>Put students in groups and have them share their Bass short answer with the group.</td>
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<tr>
<td>3.</td>
<td>Instruct students to use the rubric to select the best answer from their group. They must be sure to be able to defend their choice using the rubric.</td>
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<tr>
<td>4.</td>
<td>Have groups put best answer on Elmo and defend their answers.</td>
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<tr>
<td>5.</td>
<td>Repeat process for other questions.</td>
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### Daily homework:

Read the attached passages and complete a Reporter’s Formula chart.
Editor's note: William J. Bennett, a CNN contributor, is the author of “The Book of Man: Readings on the Path to Manhood.” Bennett is the Washington fellow of the Claremont Institute. He was U.S. secretary of education from 1985 to 1988 and was director of the Office of National Drug Control Policy under President George H.W. Bush.

(CNN) -- For the first time in history, women are better educated, more ambitious and arguably more successful than men.

Now, society has rightly celebrated the ascension of one sex. We said, "You go girl," and they went. We celebrate the ascension of women but what will we do about what appears to be the very real decline of the other sex?

The data does not bode well for men. In 1970, men earned 60% of all college degrees. In 1980, the figure fell to 50%, by 2006 it was 43%. Women now surpass men in college degrees by almost three to two. Women's earnings grew 44% in real dollars from 1970 to 2007, compared with 6% growth for men.

In 1950, 5% of men at the prime working age were unemployed. As of last year, 20% were not working, the highest ever recorded. Men still maintain a majority of the highest paid and most powerful occupations, but women are catching them and will soon be passing them if this trend continues.

The warning signs for men stretch far beyond their wallets. Men are more distant from a family or their children then they have ever been. The out-of-wedlock birthrate is more than 40% in America. In 1960, only 11% of children in the U.S. lived apart from their fathers. In 2010, that share had risen to 27%. Men are also less religious than ever before. According to Gallup polling, 39% of men reported attending church regularly in 2010, compared to 47% of women.

If you don't believe the numbers, just ask young women about men today. You will find them talking about prolonged adolescence and men who refuse to grow up. I've heard too many young women asking, "Where are the decent single men?" There is a maturity deficit among men out there, and men are falling behind.

This decline in founding virtues -- work, marriage, and religion -- has caught the eye of social commentators from all corners. In her seminal article, "The End of Men," Hanna Rosin unearthed the unprecedented role reversal that is taking place today. "Man has been the dominant sex since, well, the dawn of mankind. But for the first time in human history, that is changing—and with shocking speed," writes Rosin. The changes in modern labor -- from backs to brains -- have catapulted women to the top of the work force, leaving men in their dust.

Man's response has been pathetic. Today, 18-to-34-year-old men spend more time playing video games a day than 12-to-17-year-old boys. While women are graduating college and finding good jobs, too many men are not going to work, not getting married and not raising families. Women are beginning to take the place of men in many ways. This has led some to ask: do we even need men?

So what's wrong? Increasingly, the messages to boys about what it means to be a man are confusing. The machismo of the street gang calls out with a swagger. Video games, television and music offer dubious lessons to boys who have been abandoned by their fathers. Some coaches and drill sergeants bark, "What kind of man are you?" but don't explain.

Movies are filled with stories of men who refuse to grow up and refuse to take responsibility in relationships. Men treat women as toys to be discarded when things get complicated. Through all these different and conflicting signals, our boys must decipher what it means to be a man, and for many of them it is harder to figure out.

For boys to become men, they need to be guided through advice, habit, instruction, example and correction. It is true in all ages. Someone once characterized the two essential questions Plato posed as: Who teaches the children, and what do we teach them? Each generation of men and women have an obligation to teach the younger males (and females of course) coming behind them. William Wordsworth said, "What we have loved, others will love, and we will teach them how." When they fail in that obligation, trouble surely follows.

We need to respond to this culture that sends confusing signals to young men, a culture that is agnostic about what it wants men to be, with a clear and achievable notion of manhood.

The Founding Fathers believed, and the evidence still shows, that industriousness, marriage and religion are a very important basis for male empowerment and achievement. We may need to say to a number of our twenty-something men, "Get off the video games five hours a day, get yourself together, get a challenging job and get married." It's time for men to man up.
"How to Be a Real Man"

Dan Mulhern

Editor’s note: Mulhern is married to star Democrat Jennifer Granholm, the former governor of Michigan. After reading NEWSWEEK’S April 26 cover on how the Great Recession has left many men feeling shamed and powerless, he composed this letter to his son.

The old rules don’t work—as I’ve learned being married to a powerful woman. Here’s what I’m telling our son about modern manhood.

Dear Jack,

At your physical yesterday, the nurse measured you at 5 feet 9 inches. You have officially passed your old man. And at 13, you’re not done growing.

There’s never been a better time to grow into manhood, but not everyone thinks so. NEWSWEEK recently reported on the plight of the “Beached White Male.” “Man down!” they’re crying—and insisting we’d better man up. It got me thinking about what it means to be a man.

I always thought that I would become governor, and then I’d “be the man.” But the train tracks got switched, and instead Mom pulled into that station. I came to wonder about my strength. Do you remember when I took you along to my speech about leadership to some Cisco executives in Chicago, where you ran the PowerPoint slides? During the Q&A someone asked you why your dad was a great leader. You told them that I faithfully visited the young man I mentor in the Big Brother program, even when he was frustrating and difficult. Then someone asked, “Why is your mom a great leader?” and you said, “Wow, my mom—where do I even start?” I felt my armor pierced by that contrast—Mom’s obvious, overwhelming heroism, and my leadership, such as it was, smaller, humbler.

Male armor had always seemed to fit me well. As a young man I felt comfortable behind Ivy League walls, then moved easily through halls of power. When I launched my leadership consulting business, I enjoyed “eating what I killed,” as the macho maxim puts it. But the choices Mom and I made to put her public service in front of my career, and for me to lead at home, left me vulnerable and caused me to rethink what it means to “be a man.” It has not been a tragic end to my manhood, but a wondrous beginning. It’ll get even better for you.

When your grandmothers were raised, being a woman meant being a housewife. But Mom and her generation seized new opportunities. As a prosecutor and attorney general, Mom developed extraordinary executive skills. I was proud, and learned to exult in her strengths. Her success freed me to see a man can be good—or great—without being a hero in war, sports, business, or politics. A strong man, Jack, is not threatened by others’ greatness. He’s comfortable with his own.

I have loved raising you and your college-age sisters. It’s been a gift. I stepped out of my male armor. I now cry when I’m sad, afraid, or just overwhelmed by the beauty of a sonata or a newborn baby. I don’t feel less of a man. I do feel more of a human being.

Jack, you can play all kinds of roles in your time. You can whack at someone with a lacrosse stick—or express courage as you did last week, when I watched you console your goalie while everyone else was mad at him for giving up the deciding goal. You showed me a strong man.

My dad, like so many men of his generation, could tell his wife what to do. He could tell his staff. And his boss could tell him. You and I need a more nimble strength. For example, you will have to stand
up to your woman. You will honor her when you treat her as an equal, neither unduly backing down nor asking her to give up her principles and experience. You won’t have clear social roles to inherit. Instead, you’ll have to talk, negotiate, sacrifice, and make it up as you go along. A modern warrior prevails not by sheer physical strength but by exercising his values with discipline.

As a modern man, you’ll learn way more than if you were large and in charge. It used to be a man’s world (and, in some measure, it still is). If you lead like Mom, you’ll know how to persevere. You need not fear strong women, or dismiss gentle men. And if you so choose, you’ll be a great stay-at-home or lead parent, giving and receiving incredible lessons and profound joy. Either way, it’s a great time to be a man.

Mulhern teaches at the University of California, Berkeley’s Haas School of Business and Boalt law school and is a senior adviser to the Families and Work Institute. He writes on leadership at danmulhern.com.

Directions: Read the two articles about manhood and complete the chart below:

<table>
<thead>
<tr>
<th></th>
<th>Why Men are in Trouble</th>
<th>How to be a Real Man</th>
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<td>WHO</td>
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**WHO** is the article about?

**WHAT** is the article about?

**WHEN** was the article written?

**WHERE** was the article written?

**WHY** did the author write the article?

**HOW** does the author feel about manhood?
Lesson 7: Short Answer practice

TEKS:

(6) Reading/Comprehension of Literary Text/Literary Nonfiction. Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to evaluate the role of syntax and diction and the effect of voice, tone, and imagery on a speech, literary essay, or other forms of literary nonfiction.

(7) Reading/Comprehension of Literary Text/Sensory Language. Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to explain the function of symbolism, allegory, and allusions in literary works.

(8) Reading/Comprehension of Informational Text/Culture and History. Students analyze, make inferences and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to analyze the controlling idea and specific purpose of a passage and the textual elements that support and elaborate it, including both the most important details and the less important details.

(9) Reading/Comprehension of Informational Text/Expository Text. Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:

(A) summarize text and distinguish between a summary and a critique and identify non-essential information in a summary and unsubstantiated opinions in a critique;

(B) distinguish among different kinds of evidence (e.g., logical, empirical, anecdotal) used to support conclusions and arguments in texts;

(C) make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns; and

(D) synthesize and make logical connections between ideas and details in several texts selected to reflect a range of viewpoints on the same topic and support those findings with textual evidence.

Bell Ringer:

In her bedroom, Marissa stared out the window. Then she turned to the stack of homework in front of her. There was so much. Before she had signed up for track, she would come home from school, do her homework, have dinner with the family, and then have time for her art. Now she got home late, ate dinner alone, and started her homework. There was no time for anything else.

The paragraph is mostly about —
A. what time Marissa gets home from school
B. how Marissa’s life has recently changed
C. whom Marissa eats dinner with
D. how much homework Marissa has to do

Daily Activity:

Materials: Articles, assessment, short answer document

1. Review the homework chart
2. Assessment (15 minutes maximum)
3. Students answer the short answer question
4. Teacher checks progress and works with students

Daily homework: Perfect short answer questions
“Why Men are In Trouble” and “How to Be a Real Man” ASSESSMENT

Directions: Use the two passages to answer the following questions.

“Why Men Are In Trouble”

1. _____ In this article, the author’s attitude towards the changing status of men in modern America seems to be
   a. concerned, and somewhat frustrated
   b. objective—the article is merely a presentation of facts
   c. celebratory of all men have achieved in the past 50 years
   d. irritated and angry at women for slowing the rate of men’s progress

2. _____ As support for his thesis, the author cites all of the following concerns except that
   a. Both the rate of college education and earnings growth has been growing for women, while both have declined or slowed for men.
   b. Men report feeling less satisfied with their jobs, families, and levels of physical fitness than in the past.
   c. Men are less involved with their own families and religion than in years past.
   d. Men’s increasing "maturity deficit" is causing them to fall behind, and they’re really not all that concerned about it.

3. _____ From this article, we can conclude that the author believes that
   a. "men are in trouble" due to a wide variety of social and sociological factors out of their control, not through any fault of their own.
   b. the status of men will continue to decline unless there’s a dramatic shift in which men decide to “man up” and take responsibility for themselves and their lives.
   c. men have become useless, unneeded in a society where work has shifted from “brawn to brains.”
   d. even with a “clear and achievable notion of manhood,” today’s boys have little chance of success in an increasingly female-dominated world.

4. _____ The main organizational pattern used in the selections is
   a. a chronology of the history of the rise and fall of man in the 20th century
   b. a comparison / contrast of strengths and weaknesses of both genders
   c. the pointing out of a social problem, provision of evidence to support it, and proposal of a solution
   d. a trouble-shooting-style list of questions and answers about gender differences in modern America

5. _____ Read these sentences from the middle of the article:

   ...“The machismo of the street gang calls out with a swagger. Video games, television and music offer dubious lessons to boys who have been abandoned by their fathers....”
The author most likely includes these sentences

a. in order to blame gang violence, TV, and video games for fathers abandoning their sons.
b. to help answer the question posed just before that—“Do we even need men?”
c. as support for that paragraph’s topic sentence—“Increasingly, the messages to boys about what it means to be a man are confusing.”
d. to counter the statement he has made earlier about positive effects of video games and television.

“How to Be a Real Man”

6. _____ In this article, the writer’s attitude toward manhood is one of
   a. distress at the lack of definition of what “real manhood” means
   b. frustration at powerful women like his wife who seem intent on “keeping men down.”
   c. ambivalence—while he enjoys being a man, he is concerned that the world is a different place for his son.
   d. optimism—asserting the benefits of being a man in modern America

7. _____ Readers of this selection can conclude that the author
   a. loves his wife, and is proud of—not threatened by—her accomplishments.
   b. is comfortable with his role as the primary parent and what that means for his manhood
   c. is excited about the opportunities his son will have in the future, in spite of (or maybe because of) less clearly defined gender roles.
   d. All of the above
   e. A and B only

8. _____ In the first half of the article, the author makes reference to his “armor” or “male armor.” This “armor,” figuratively speaking, most likely refers to the
   a. protective clothing he had to wear because of the dangerous nature of his job.
   b. traditional definition of “manhood” the author had grown up “wearing”
   c. idea that the author’s love and respect for his wife and family protected him from all harm
   d. author’s time in the military and sense of pride he still retains from that.

9. _____ Reread the paragraph beginning, “When your grandmothers...” Which word/phrase is most similar in meaning to the phrase “exult in” as its used in this paragraph?
   a. get over  b. resent  c. tolerate  d. take pride in

10. _____ Which of the following sentences is the best expression of the thesis of Mulhern’s letter?
    a. “It used to be a man’s world (and, in some measure, it still is).
    b. “A modern warrior prevails not by sheer physical strength but by exercising his values with discipline.”
    c. “I have loved raising you and your college-age sisters.”
    d. “Either way, it’s a great time to be a man.”
What Does It Mean to be a “Real Man”?

Short Answer Practice

**Single Selection:** Use the article “Why Men Are in Trouble” to answer the following question:

ROUGH DRAFT

1. What does William Bennett, author of “Why Men are in Trouble” see as the main problem facing modern men? Be sure to support your response with *specific* evidence from the text.

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FINAL

1. What does William Bennett, author of “Why Men are in Trouble” see as the main problem facing modern men? Be sure to support your response with *specific* evidence from the text.

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Lesson 8: Crossover Practice

TEKS:

(6) Reading/Comprehension of Literary Text/Literary Nonfiction. Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to evaluate the role of syntax and diction and the effect of voice, tone, and imagery on a speech, literary essay, or other forms of literary nonfiction.

(7) Reading/Comprehension of Literary Text/Sensory Language. Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to explain the function of symbolism, allegory, and allusions in literary works.

(8) Reading/Comprehension of Informational Text/Culture and History. Students analyze, make inferences and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to analyze the controlling idea and specific purpose of a passage and the textual elements that support and elaborate it, including both the most important details and the less important details.

(9) Reading/Comprehension of Informational Text/Expository Text. Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:

   (A) summarize text and distinguish between a summary and a critique and identify non-essential information in a summary and unsubstantiated opinions in a critique;
   
   (B) distinguish among different kinds of evidence (e.g., logical, empirical, anecdotal) used to support conclusions and arguments in texts;
   
   (C) make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns; and

   (D) synthesize and make logical connections between ideas and details in several texts selected to reflect a range of viewpoints on the same topic and support those findings with textual evidence.

Bell Ringer:

The next day at school, Marissa was missing two assignments. During math, she couldn’t follow the lesson because she hadn’t done her homework. She failed the quiz and earned a surprised scowl from her teacher.

After a week of deliberately ignoring her homework, Marissa had a stomach full of knots. Letters had been mailed out to parents listing grades, and Marissa knew her letter would show that her grades had dropped drastically. She trudged home, knowing her ugly plan of neglect had worked.

Which words from the paragraph does the author use to create a mood of despair?

   A. mailed out to parents
   B. ugly plan of neglect
   C. letter would show
   D. listing grades

Daily Activity:

Materials: Articles, crossover question, rubrics

1. Finish lesson from yesterday, if necessary.
2. Have students trade and “grade” (do not take this for a grade; have students practice with the rubric on each other’s answers)
3. Review the crossover rubric again.
4. Have students write the attached crossover.

Daily homework: Perfect crossover questions; take this for a grade
Crossover: Use both articles—“Why Men are in Trouble” and “How to Be a Real Man” to answer the following question:

1. What one idea about modern manhood do these articles share? Be sure to support your response with specific evidence from both texts.
Lesson 9: Visuals

TEKS:
(1) Reading/Vocabulary Development. Students understand new vocabulary and use it when reading and writing. Students are expected to:

(A) determine the meaning of grade-level technical academic English words in multiple content areas (e.g., science, mathematics, social studies, the arts) derived from Latin, Greek, or other linguistic roots and affixes;

(B) analyze textual context (within a sentence and in larger sections of text) to distinguish between the denotative and connotative meanings of words;

(12) Reading/Media Literacy. Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to:

(A) evaluate how messages presented in media reflect social and cultural views in ways different from traditional texts

Bell Ringer:
Ten minutes of determined effort brought another sound to his ears—the most welcome sound 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.

1. In this paragraph, the word jut most likely means—
   A. fly
   B. disintegrate
   C. recede
   D. protrude

2. In this paragraph, the word perils most likely means—
   A. excitement
   B. dangers
   C. paths
   D. wisdom

Daily Activity:
Materials: Visual handouts (laminated), timer

1. Put students in pods (3 groups per pod – they will be passing three sheets of paper between the groups)
2. Ask each student to take out a sheet of paper and number it 1-12
3. Tell them each group will receive one visual; they will get 10 minutes to analyze the visual and answer the questions (pay attention to the numbers on the questions and the numbers on your sheet of paper)
4. When the timer goes off, they will switch visuals.
5. Review the answers as a class

Daily homework:
Quick Eats Visual

Visuals are from the Virginia Department of Education
Come to Camp Chippenstock!

If you’re looking for happy summer memories that will last a lifetime, *Camp Chippenstock* is for you! We provide fun and meaningful activities for young people ages 12 through 17. Our campers choose from a wide variety of interesting activities, led by an enthusiastic staff, some of whom were once Chippenstock campers themselves. Because we are a day camp, *Camp Chippenstock* is more affordable than many other camps. Read on to find out how you can participate.

*Camp Chippenstock* is surrounded by pine trees, hills, streams, and a large lake. Counselors and aides are friendly, caring, and experienced. Each year we get letters from satisfied campers like this one from Tommy Molina:

> "*Camp Chippenstock* is a great place to be in the summer. It’s everything you’d expect a camp to be and then some. I had a great summer, met a lot of cool people, and learned to paddle a canoe. I am definitely coming back next summer.”

**ACTIVITIES OFFERED**

- **Swimming**: Visualize yourself swimming or diving into a crystal clear pool. Whether you are a beginner or already swim like a fish, we’ll find a class for you.

- **Team Sports**: Choose from softball, soccer, basketball, and volleyball. Fridays are game days—hot dogs and all!

- **Hiking**: See the most beautiful hiking trails in the area and learn about animal tracks, bird calls, and native plants.

- **Canoeing**: Glide across the lake or paddle up a stream. You can also take part in all-day canoe trips or weekly races.

- **Crafts**: Express your creative side by learning to work with wood, leather, and clay.

- **Photography**: Learn how to get the pictures you want and how to develop them. Taking good pictures isn’t as simple as it seems, even in this magnificent setting. Bring your own camera or use one of ours.

- **The Chippenstock Times**: Everyone is encouraged to get involved by becoming a reporter or photographer for our weekly newspaper.

Imagine the fun you can have! We start each day at 9:00 A.M. and end at 5:30 P.M., Monday through Friday. Camp begins on June 22 and runs through July 24. Transportation can be arranged for those who live in the Allentown area. To receive an application, call 1-888-293-3151 or write to:

**Camp Chippenstock**  
P.O. Box 292  
Allentown, NY 10020
Camp Chippenstock

Which question is answered in paragraph 2 of the flyer?

1. A. Do campers play sports at Camp Chippenstock?
   B. Is Camp Chippenstock open during the month of August?
   C. What is the setting like at Camp Chippenstock?
   D. Does Camp Chippenstock offer creative arts activities?

The main purpose of the last paragraph of the flyer is to —

2. A. review the activities that Camp Chippenstock offers to its campers
   B. give the reader information necessary to apply for Camp Chippenstock
   C. persuade the reader that Camp Chippenstock is the right camp for them
   D. tell the reader one more time how much fun campers have each summer

Which statement is a fact expressed in the flyer?

3. A. “Camp begins on June 22 and runs through July 24.”
   B. “Taking good pictures isn’t as simple as it seems . . .”
   C. “. . . Camp Chippenstock is more affordable than many other camps.”
   D. “It’s everything you’d expect a camp to be and then some.”
Directions: Read the directions and answer the questions that follow.

**Backyard Pride Plastic Picnic Table**

**Parts to Assemble**

<table>
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<tr>
<th>Table Leg Units</th>
<th>Table Top and Table Top Support</th>
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</thead>
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<tr>
<td><img src="image1" alt="Diagram of Table Leg Units" /></td>
<td><img src="image2" alt="Diagram of Table Top and Table Top Support" /></td>
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</table>

Your **Backyard Pride Plastic Picnic Table** is cleverly designed to be put together by joining the components by means of a series of grooves and notches. No tools are required for assembly. Just follow these simple instructions. It's as easy as 1, 2, 3.

1. Lay the table top [AA] upside down on a work table or flat surface. Using the waterproof glue provided in the kit, securely glue the four short strips of rubber trim (shown in black) across each end of the table top 3” from the edge. (These rubber strips keep the table from sliding out of place.)

2. Lay the two benches [C] upside down on the work surface. Glue a long rubber strip lengthwise on each, 3” from the edge. (This rubber strip should rest on top of the bench support in order to prevent the bench seat from sliding.)

3. You will need two people to hold the two leg units [A & B] while you drop the bench supports into each side. (Insert bench support [D] notches 3 and 4 into the corresponding leg support notches. Then insert bench support notches 5 and 6 into the corresponding leg support notches on the opposite side of the table.

4. The two bench seats [C] can now be placed on top of the bench supports. **Stability** is achieved by pushing the seats forward, locking them securely into the notches on the leg pieces.

5. Slide the notches 1 and 2 of the top support [BB] down into the corresponding notches on the table legs units.

6. Rest the table top [AA] on the top support [BB] so that the groove in the underside of the table top fits over the table top support and the rubber strip on the underside of the table top rests on the top edge of the leg supports. (For more permanent uses, you can screw to fasten the table top to the table legs and table top support.)

7. Paint your table or coat it with a clear finish, if desired.
4. Which question is answered in the introduction to the assembly instructions?
   A. Are tools needed to assemble the table?
   B. What are the dimensions of the finished table?
   C. Is a clear finish included in the kit?
   D. How many pieces are included in the kit?

5. In Step 4 of the instructions, the word stability means –
   A. height
   B. steadiness
   C. attractiveness
   D. durability

6. From the assembly instructions, the reader could conclude that –
   A. a painted finish will last longer than a clear finish
   B. the table is not intended to be taken apart and reconstructed
   C. a warranty is provided in the package
   D. the table cannot be assembled by one person

7. Which statement best summarizes this passage?
   A. The design for the Backyard Pride Plastic Picnic Table was based on several prize-winning designs submitted as part of a drafting contest.
   B. The Backyard Pride Plastic Picnic Table can be built by following simple instructions that involve gluing and assembling pre-cut pieces.
   C. The material used in the Backyard Pride Plastic Picnic Table has been molded and hardened to retain its shape under varying weather conditions.
   D. The Backyard Pride Plastic Picnic Table provides a roomy place to have an outdoor lunch on a hot summer day.

8. Which statement below expresses an opinion found in the introduction to the assembly instructions?
   A. Assembly requires no additional tools.
   B. Waterproof glue is provided in the kit.
   C. The table can be put together with a series of grooves.
   D. The table design is very clever.
JOBS

Virginia Careers in the Commonwealth of Virginia

Keyboard Specialist

Keyboard Specialist is an entry-level position. The majority of the keyboard specialist's work involves skill in the manipulation of a standard typewriter, word processor, or computer alphanumeric keyboard. A minimum typing speed of 35 words per minute is required.

Typing of correspondence, documents, forms, and records is a key function of this position. Final copy is typed from typewritten drafts, marked copy, rough handwritten drafts, printed copy, and data from various sources. Some offices use electronic dictating equipment from which typewritten copy must be produced. Proficiency in correct layout, spelling, and punctuation, as well as basic rules of English grammar and usage, is essential. A thorough understanding of preferred rules of capitalization, hyphenation, spacing, and tabulation is needed.

Keyboard specialists are also called upon to operate other office machines such as copiers and fax machines. Opening and distributing incoming mail and maintaining alphabetic and chronological files are other routine duties. Some keyboard specialists are called upon to answer and make telephone calls and to refer visitors.

For information on job opportunities now available in this field, please contact the Virginia Department of Personnel and Training.

Beginning Salary Range - $14,000 to $15,500
9. The phrase "entry-level position" is intended to --
   A. show that this job primarily involves the entry of data into various computer databases
   B. invite applicants who would like to receive free training in the skills required for the job
   C. encourage applicants who possess the necessary skills but might not yet have job experience
   D. persuade only those with multiple years of job experience to apply for this position

10. The job description indicates that keyboard specialists are expected to --
    A. receive training from the Virginia Department of Personnel and Training
    B. hire office workers when additional help is needed
    C. repair copiers and other kinds of office machines
    D. correct the spelling and punctuation of handwritten drafts

11. Which skill is most important for a keyboard specialist to have?
    A. Planning to meet long-term goals
    B. Making speeches to large audiences
    C. Finding creative solutions to problems
    D. Paying close attention to details

12. Which question is not answered in this job description?
    A. Does the job require contact with persons outside the office?
    B. What is the telephone number for the Virginia Department of Personnel and Training?
    C. What kind of material does a keyboard specialist type?
    D. In what order are the files maintained?
Are you always busy?  
Is your schedule hectic?  
Do you sometimes forget to take time to eat?

If you answered “yes” to any of these questions, then you need

QUICKEATS

HEALTHY EATING THAT FITS YOUR DAILY ROUTINE.

Vacuum-sealed meals for people on the go! 
Nutritious, low-sugar, low-fat, well-balanced meals in a convenient pouch! 
They don’t spoil!

Are you in the mood for a hot meal? Or do you prefer a cold dish instead? 
Hot or cold, Quickeats are delicious, and the tantalizing aroma will have you 
believing you are eating a home-cooked meal. A variety of meals is already available at 
leading grocery stores in your area.

Try our Red Hot Quickeats!  
(Heat in a microwave for 3 minutes.)  
Stew with Garden Vegetables  
Barbecued Chicken and Rice  
Creamy Ham and Noodles

Choose one of our Cool Blue Quickeats!  
(Refrigerate for extra coldness, if desired.)  
Yogurt with Dried Fruit and Nuts  
Vegetables and Pasta Salad  
Tuna Salad and Whole Wheat Crackers

Quickeats are reasonably priced and ready to eat. Take the coupon below to a 
participating store to receive a free Red Hot or Cool Blue container that will fit neatly in 
your backpack, briefcase, or shoulder bag, and keep your Quickeats meal hot or cold 
until you’re ready to eat it. Each container holds up to 4 Quickeats.

If you have questions or suggestions, please contact our national office:  
Neavest Inc., P.O. Box 90210, Lexinet, VA  
or call 1-888-293-3151

☑ One FREE container for Quickeats with the purchase of one Quickeats meal.

**Can be used as an assessment
1. What does the phrase “on the go” mean in this advertisement?
   A. Hard to find
   B. Very active
   C. Working properly
   D. About to leave

2. In this advertisement, tantalizing means --
   A. tempting
   B. common
   C. original
   D. frequent

3. This ad is designed to appeal to people who –
   A. don't have much time
   B. like home-cooked meals
   C. want to save money
   D. want to be like others

4. From information in this advertisement, the reader can conclude that "Neavest" is probably a –
   A. supermarket chain
   B. food manufacturer
   C. government agency
   D. consumer organization

5. Which of these is a fact presented in this advertisement?
   A. One Quickeats meal consists of vegetables and pasta.
   B. Quickeats are packaged in a convenient way.
   C. Quickeats fit in people's daily routine.
   D. Eating Quickeats is like eating homemade food.

6. Which of these questions is answered in the advertisement?
   A. What kinds of dried fruit are included in a Cool Blue Quickeats meal with yogurt?
   B. Is a Quickeats container small enough to fit into a backpack?
   C. Can Red Hot Quickeats be prepared on a stove as well as in a microwave oven?
   D. How long are Quickeats available at local stores?

7. Which of these is the best summary of this advertisement?
   A. One Red Hot Quickeats meal is stew with garden vegetables.
   B. People with questions or suggestions should call 1-888-293-3151.
   C. Neavest can be contacted at P.O. Box 90210 in Lexinet, Virginia.
   D. Quickeats are easy to prepare and come in both hot and cold varieties.
Lesson 10: Poetry

TEKS:

(3) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the structure or prosody (e.g., meter, rhyme scheme) and graphic elements (e.g., line length, punctuation, word position) in poetry.

Bell Ringer:

Ten minutes of determined effort brought another sound to his ears—the most welcome sound 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.

1. Read the following line from the paragraph.

What perils that tangle of trees and underbrush might hold for him did not concern Rainsford just then.

The author includes this line from the paragraph in order to suggest that Rainsford—

A. Is so grateful to have made it to land that he doesn’t care if he faces new challenges on land.
B. Is worried about the new problems he may have to deal with on the land.
C. Is too tired from battling the sea to even notice he has made it to land.
D. Is rested and ready to face the next set of challenges that might be lurking in the jungle.

2. Read the following sentence taken from the paragraph.

Ten minutes of determined effort brought another sound to his ears—the most welcome sound he had ever heard—the muttering and growling of the sea breaking on a rocky shore.

The sentence expresses a tone of—

A. Gratitude
B. Simplicity
C. Insincerity
D. Familiarity

Daily Activity:

Materials: Superman Poem, TPCASTT handouts

1. Share some of your favorite poems with kids
2. Ask what they notice about the language
3. Have them read the lyrics to Superman
4. Introduce/teach TPCASTT to students
5. TPCASTT Superman as a class

Daily homework:
Superman questions (could use as assessment instead of homework)
Superman's Song

Tarzan wasn't a ladies' man
He'd just come along and scoop 'em up under his arm
Like that, quick as a cat in the jungle
But Clark Kent, now there was a real gent
He would not be caught sittin' around in no
Junglescape, dumb as an ape and doing nothing.

Superman never made any money
For saving the world from Solomon Grundy
And sometimes I despair the world will never see
Another man like him

Hey Bob, Supe had a straight job
Even though he could have smashed through any bank
In the United States, he had the strength, but he would not
Folks said his family were all dead
Their planet crumbled but Superman, he forced himself
To carry on, forget Krypton, and keep going

Tarzan was the king of the jungle and Lord over all the apes
But he could hardly string together four words: "I Tarzan, You Jane."

Sometimes when Supe was stopping crimes
I'll bet that he was tempted to just quit and turn his back
On man, join Tarzan in the forest
But he stayed in the city, and kept on changing clothes
In dirty old phone booths till his work was through
And nothing to do but go on home.

--Brad Roberts
TP—CASTT Poetry Analysis

Title  Ponder the title before reading the poem. Predict what it will be about.

Paraphrase  Translate the poem into your own words. Make sure to read complete sentence by complete sentence, not just line by line.

Connotation  Contemplate the poem for meaning beyond the literal. Consider imagery, figures of speech, irony, diction (see questions at bottom), point of view, allusions, and sound devices. How do these devices enhance meaning and effect?

Attitude  Observe both the speaker’s and the poet’s attitude (tone). Look for the speaker’s attitude toward self, other characters, and the subject; attitudes of characters other than the speaker; and the poet’s attitude toward speaker, other characters, the subject, and the reader.

Shifts  Note shifts in speakers and in attitudes. Look for key words (but, yet, however, although), punctuation (dashes, periods, colons, ellipsis), stanza divisions, diction.

Title  Examine the title again, this time on an interpretive level.

Theme  Determine what the poem is saying. What human experience, motivation, or condition is suggested by the poem? Remember that theme is stated as a complete sentence.

Diction in Poetry

1. What words are of central importance in the poem?
2. What is the denotative meaning of each of these key words?
3. Why is each word chosen instead of a near synonym? (For example, is the word chosen for its sound? Its connotation? Its relationship to other words in the poem? Its contribution to the poem’s metrical pattern?)
4. What other words could be effectively used in its place?
5. How would substitutions change the poem’s meaning?
6. Which key words have neutral connotations? Which have negative connotations? Which have positive connotations? Beyond its literal meaning, what does each word suggest?
7. Does the poem use dialect? For what purpose?
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<td>P – PARAPHRASE</td>
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ASSESSMENT
1. How does the lyricist organize the information in the song?
   A. narrative form
   B. persuasive
   C. compare-contrast
   D. fact-opinion

2. How do stanzas two and three differ from the other stanzas?
   A. They are shorter.
   B. They focus on Superman’s family.
   C. They focus on Superman only.
   D. They provide factual information about Superman.

3. Which difference does the lyricist highlight in stanza 5?
   A. Superman is strong; Tarzan is weak.
   B. Superman is a part of society; Tarzan is not.
   C. Superman has a costume; Tarzan does not.
   D. Superman wants to give up on people; Tarzan has given up on people.

4. Read the first stanza. The lyricist uses similes in this stanza to show-
   A. The contrasting behaviors of Superman and Tarzan
   B. The similar behaviors of Superman and Tarzan
   C. Tarzan in a romantic.
   D. Clark Kent is dumb.

5. In the fourth stanza, the lyricist characterizes Tarzan as -
   A. powerful
   B. dim-witted
   C. valiant
   D. taciturn

6. In the third stanza, the lyricist characterizes Superman as
   A. honorable and unfaltering
   B. focused and determined
   C. reluctant and depressed
   D. unemotional and distant

---

Superman’s Song

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He'd just come along and scoop 'em up under his arm
Like that, quick as a cat in the jungle
But Clark Kent, now there was a real gent
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Another man like him

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I'll bet that he was tempted to just quit and turn his back
On man, join Tarzan in the forest
But he stayed in the city, and kept on changing clothes
In dirty old phonebooths till his work was through
And nothing to do but go on home.

--Brad Roberts
Lesson 11: Poetry (Independent TPCASTT)

TEKS:

(3) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the structure or prosody (e.g., meter, rhyme scheme) and graphic elements (e.g., line length, punctuation, word position) in poetry.

Bell Ringer:

By the time Whitman was seventeen years old, he had already worked as a printer’s apprentice, worked as a compositor, and a teacher.

What is the correct way to rewrite this sentence using parallel structure?

A. By the time Whitman was seventeen years old, he had already worked as a printer’s apprentice, he had worked as a compositor, and a teacher.
B. By the time Whitman was seventeen years old, he had already worked as a printer’s apprentice, a compositor, and a teacher.
C. By the time Whitman was seventeen years old, he had already worked as a printer’s apprentice, and a compositor, and also worked as a teacher.
D. By the time Whitman was seventeen years old, he had already worked as a printer’s apprentice, as a compositor, and had worked as a teacher.

In his work, Whitman deviates from conventional patterns of rhyme and meter to create a unique rhythm and a multi-layered, but truly American, voice.

Which underlined word in the sentence is spelled incorrectly?

A. deviates
B. conventional
C. rhyme
D. unique

Daily Activity:

Materials: Blue Bowl, TPCASTT handouts

1. After the warm-up, read the poem aloud to students.
2. Then, have them TPCASTT the poem individually or in pairs
3. Review TPCASTT as a whole class.

Daily homework:

Write a paragraph (12-15 sentences) in which you analyze the theme of the poem The Blue Bowl. Use your TPCASTT sheet and your annotations as a guide.
TPCASTT this poem using margin notes

The Blue Bowl

*Jane Kenyon*

Like primitives we buried the cat

with his bowl. Bare-handed we scraped

sand and gravel

back into the hole.

They fell with a hiss

and thud on his side,

on his long red fur, the white feathers

between his toes, and his

long, not to say aquiline, nose.

We stood and brushed each other off.

There are sorrows keener than these.

Silent the rest of the day, we worked,

ate, stared, and slept. It stormed

all night; now it clears, and a robin

burbles from a dripping bush

like the neighbor who means well

but always says the wrong thing.

**Independent Practice**

Read the meanings of the unfamiliar words in the questions that follow. Respond to each question based on these definitions. You’ll want to note the meaning of each unfamiliar word in the margins of your poem.
1. The word “keen” is an adjective that can mean “sharp and biting.” The speaker in the poem says, “There are sorrows keener than these,” meaning that the cat’s owners will suffer losses that are—
   A. more intense and extreme.
   B. less hurtful.

2. Kenyon begins the poem with the simile “like primitives” in order to describe the way the cat’s owners bury their pet. A primitive (noun) can mean “someone from a culture with simple technologies.” Kenyon is suggesting that the burial was—
   A. simple and crude.
   B. uncaring and unfeeling.

3. In the last stanza, Kenyon lists the following verbs to illustrate how the cat’s owners spent “the rest of the day” after the cat’s burial: worked, ate, stared, slept. These verbs characterize the owners as—
   A. numb with grief.
   B. showing no care, concern for, or interest in the animal’s death.

4. In the last stanza, Kenyon’s speaker pairs a stormy setting (“It stormed all night”) with a chirping robin who “burbles from a dripping bush” in order to create a parallel between her personal mourning and a world—
   A. that is sympathetic to her loss but doesn’t always know how to express it.
   B. that shows no care or concern for her pain.

Jot down the main ideas for your notes in the margin:

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Lesson 12: Brainstorming the persuasive essay

TEKS:

(13) Writing/Writing Process. Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text. Students are expected to:

(A) plan a first draft by selecting the correct genre for conveying the intended meaning to multiple audiences, determining appropriate topics through a range of strategies (e.g., discussion, background reading, personal interests, interviews), and developing a thesis or controlling idea;

(B) structure ideas in a sustained and persuasive way (e.g., using outlines, note taking, graphic organizers, lists) and develop drafts in timed and open-ended situations that include transitions and rhetorical devices used to convey meaning;

(16) Writing/Persuasive Texts. Students write persuasive texts to influence the attitudes or actions of a specific audience on specific issues. Students are expected to write an argumentative essay to the appropriate audience that includes:

(A) a clear thesis or position based on logical reasons supported by precise and relevant evidence;

(B) consideration of the whole range of information and views on the topic and accurate and honest representation of these views (i.e., in the author’s own words and not out of context);

(C) counter-arguments based on evidence to anticipate and address objections

Bell Ringer:

If Howard had not believed in himself and his play—if he had not persevered until failure became success—he might of given up and pursued a different career.

What is the correct way to revise the underlined words in this sentence?

A. he might of give up and pursue a different career.
B. he might of given up, pursued, a different career.
C. he might have given up and pursued a different career.
D. he might give up and pursue a different career.

Mexico, however, should also be mentioned in the same breath, thanks to the following artists Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros.

What is the correct punctuation of the underlined part of the sentence?

A. artists: Diego Rivera
B. artists; Diego Rivera
C. artists—Diego Rivera
D. artists, Diego Rivera

Daily Activity:

Materials: Brainstorming informational handout, graphic organizers, prompt for homework

1. Review the brainstorming handout with students
2. Have students list ideas on the T-Chart
3. Then, have them do the mind map
4. Discuss – which did they prefer and why? Emphasize there is no right way to brainstorm, but it is important that they do.

Daily homework:

Create either a T-Chart or a mind map for the attached prompt
The term “brainstorming” refers to different practices for generating ideas and questions about a topic. Of course brainstorming is not literally a storm in your head, but a mental whirlwind in which you create a storm of ideas that can eventually become the framework for a piece of writing. In this section, you will focus on some of these methods. You will also learn how to incorporate research into your brainstorming in order to develop an interesting and workable topic.

To find the focus of your paper, you first need to ask, “What is it about this topic that interests me?” To answer this question, you can brainstorm what you have heard or read about school starting times. Then you can formulate your own ideas about the topic. You might also come up with some new questions. You will look at several different brainstorming techniques and find the brainstorming strategies that work best for you. Keep in mind that you don’t need to use them all every time you write. Some brainstorming techniques may work better than others for different kinds of essays.

### T-Charts

Now that you have determined the purpose and audience for your essay, make a list of ideas and questions that pertain to your persuasive essay topic, “Starting the School Day Later.” One way to focus your ideas is to use a T-Chart. A T-Chart is used for listing two separate viewpoints of a topic. Topics can include anything that can be cleanly divided into two opposing views. For example, evaluating the pros and cons of a major decision is a common use for a T-Chart. Identifying facts vs. opinions, advantages vs. disadvantages, or strengths vs. weaknesses can also be done using a T-Chart.

Try T-Charting your topic using the graphic organizer as a guide.

### Mind Mapping

Another valuable brainstorming technique is the mind map, which is a type of graphic organizer. To build a mind map, take a piece of paper and write your central topic in the middle of the page. Next, fill the page with everything you can think of about your topic, writing anywhere you wish. After you are finished, draw lines between related ideas and assign them to a category.

For example, you may have a group called “arguments for starting the school day later” and another group called “arguments against starting the school day later.” Seeing how many ideas you have to support each statement might help you to shape your persuasive argument and decide what position to take.

Try mind mapping your topic using the graphic organizer as a guide.
Instructions: In the left column, write the positive ideas about starting the school day later. In the right column, write the negative ideas about starting the school day later.

<table>
<thead>
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<th>STARTING THE SCHOOL DAY LATER</th>
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Instructions: Fill in the spaces below with the information you have gathered to write your persuasive essay on starting the school day later. Keep in mind that is only a sample graphic organizer. If you need more space, you can make your own.

Make sure you refine your information by organizing it as much as you can. Do you need all of the information you have collected, for example? If not, leave it out. You do not want to pad your essay with “fluff.”

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<th>Viewpoints of students:</th>
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Read the following quotation.

I know the price of success: dedication, hard work, and unremitting devotion to the things you want to see happen. – Frank Lloyd Wright

Think carefully about the following statement.

Many people want to be successful, but only a select few have the work ethic to make that success happen.

Write an essay stating your position on the importance of hard work when it comes to finding success.

Be sure to –

- state your position clearly
- use appropriate organization
- provide specific support for your argument
- choose your words carefully
- edit your writing for grammar, mechanics and spelling
Lesson 13: Persuasive Essay Pre-Writing

TEKS:

(13) Writing/Writing Process. Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text. Students are expected to:

(A) plan a first draft by selecting the correct genre for conveying the intended meaning to multiple audiences, determining appropriate topics through a range of strategies (e.g., discussion, background reading, personal interests, interviews), and developing a thesis or controlling idea;

(B) structure ideas in a sustained and persuasive way (e.g., using outlines, note taking, graphic organizers, lists) and develop drafts in timed and open-ended situations that include transitions and rhetorical devices used to convey meaning;

(16) Writing/Persuasive Texts. Students write persuasive texts to influence the attitudes or actions of a specific audience on specific issues. Students are expected to write an argumentative essay to the appropriate audience that includes:

(A) a clear thesis or position based on logical reasons supported by precise and relevant evidence;

(B) consideration of the whole range of information and views on the topic and accurate and honest representation of these views (i.e., in the author's own words and not out of context);

(C) counter-arguments based on evidence to anticipate and address objections

Bell Ringer:

Read the paragraph. Find the sentence that contains an incorrect shift in tense.

(1) In 1896 gold was discovered near the Klondike River in the Yukon Territory of northwestern Canada. (2) For the next two years, the Klondike Gold Rush brought thousands of spectators north. (3) Once they arrived in the Yukon, these hopeful adventurers were becoming less concerned with gold than with the struggle against the savage climate. (4) Average winter temperatures in the Yukon ranged from fifteen to thirty degrees below freezing.

A. Sentence 1
B. Sentence 2
C. Sentence 3
D. Sentence 4

Choose the sentence in which quotation marks are used correctly.

A. Voltaire once said, “Superstition sets the world aflame. Philosophy quenches it.”
B. Voltaire once said that “superstition sets the world aflame but that philosophy quenches it.”
C. Voltaire once said, Superstition sets the world aflame. “Philosophy quenches it.”
D. Voltaire once said, “Superstition sets the world aflame, but philosophy quenches it”.

Daily Activity:

Materials: Prewriting the persuasive essay

Writing the Persuasive Essay: Audience and Purpose

Before beginning most writing assignments, you will need to determine the purpose for writing the essay. In this section, we will focus on persuasion. Your goal is to present your opinion and use supporting evidence to influence a reader’s way of thinking. While you are working on your purpose, you also need to be thinking about your audience. Your teacher may assign a paper and tell you who your audience is, but if no audience is assigned, think about these questions:

- Who will read your writing?
- How much do they know about your topic?
- What do you want them to know about your topic?

You have to think about how your audience can be persuaded to consider your position and agree with your point of view.

Let’s think about an assignment you might encounter. Pretend that your teacher has asked you to write a persuasive
essay to be presented to the class on the topic of “Starting the School Day Later.” The essay must be no fewer than 500 words and is due in one week. Remember that a persuasive essay is one that is written with the intent to persuade or convince the reader of something.
Think about the purpose and audience for an essay about starting school later and use the graphic organizer in this lesson titled “Prewriting for a Persuasive Essay.” Follow the directions in the graphic organizer.

**Daily homework:**
Students may write a first draft for the essay
The Writing Process: Generate Ideas and Questions  

adapted from ProjectShare

Directions: A persuasive essay is written with the intent to persuade or convince the reader of something. Respond to the questions below to help you begin planning your persuasive essay.

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<td>Who is my audience?</td>
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<td>What evidence do I have to support my side?</td>
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Lesson 14: Thesis Statements

**TEKS:**

(13) Writing/Writing Process. Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text. Students are expected to:

(A) plan a first draft by selecting the correct genre for conveying the intended meaning to multiple audiences, determining appropriate topics through a range of strategies (e.g., discussion, background reading, personal interests, interviews), and developing a thesis or controlling idea;

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(16) Writing/Persuasive Texts. Students write persuasive texts to influence the attitudes or actions of a specific audience on specific issues. Students are expected to write an argumentative essay to the appropriate audience that includes:

(A) a clear thesis or position based on logical reasons supported by precise and relevant evidence;

**Bell Ringer:**

Read this sentence of a report:
Listeners used a primitive set of headphones, which were attached to the box with thin wire called *cat whisker*, to hear talk and music.

What is the correct way to punctuate the underlined part of the sentence?
- A. headphones which were attached, to the box with thin wire, called *cat whisker*
- B. headphones which were attached to the box, with thin wire, called *cat whisker*
- C. headphones which were attached to the box, with thin wire called, *cat whisker*
- D. Leave as is.

Read this sentence from a report:
When Josephine was ten years old, her mother *was moving* the family west to Los Angeles, California.

What is the correct way to rewrite the underlined part of the sentence to maintain consistent verb tense?
- A. had moved
- B. moved
- C. is moving
- D. will move

**Daily Activity:**

*Materials: Adjusting thesis handout (for Elmo or even read aloud); rough drafts from homework.*

- A. Work through the Adjusting Thesis handout
- B. Have students take their thesis statement from their rough draft and perfect it; some may find that they do not have one
- C. Pair-Evaluate-Adjust with partners
- D. Share strong thesis statements

**Daily homework:**

Students will highlight the supporting details within their draft.
Adjusting the Thesis

If you want to check your thesis, a good technique is to make a list of your subtopics and check them against it. If your thesis is too specific, you can make it broader. If it is too general, you can narrow it.

Look at each thesis and set of subtopics that follow. For each set, decide if the thesis is too broad, too narrow, or just right. Click the box next to your choice to record your answer. For this first one, give it a try, and then check your understanding to see if you are on the right track.

Thesis: Shopping has become a form of entertainment.

Subtopics:
• My cousin and I go to the mall every weekend.
• We don’t take much money and never take a credit card.
• We take pictures of some of the things we would like to buy.
• We go home with a wish-list scrap book.
• I look forward to this all week long.

Now try the next two examples on your own:

Thesis: Courtesy costs nothing.

Subtopics:
• Courtesy has rewards.
• Courtesy can prevent misunderstanding.
• Courtesy is easy.
• “Pretend” courtesy can lead to true respect.

Thesis: Other people deserve our trust.

Subtopics:
• Children must be trusted by their parents to learn responsibility.
• In a good sibling relationship, people have to trust each other.
• Within families, breakdowns in trust can be disastrous.
• Parents can teach trust by demonstrating trust for each other.
Lesson 15: Identifying Supporting Details

TEKS:

(13) Writing/Writing Process. Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text. Students are expected to:

(A) plan a first draft by selecting the correct genre for conveying the intended meaning to multiple audiences, determining appropriate topics through a range of strategies (e.g., discussion, background reading, personal interests, interviews), and developing a thesis or controlling idea;

(B) structure ideas in a sustained and persuasive way (e.g., using outlines, note taking, graphic organizers, lists) and develop drafts in timed and open-ended situations that include transitions and rhetorical devices used to convey meaning;

(16) Writing/Persuasive Texts. Students write persuasive texts to influence the attitudes or actions of a specific audience on specific issues. Students are expected to write an argumentative essay to the appropriate audience that includes:

(A) a clear thesis or position based on logical reasons supported by precise and relevant evidence;

(B) consideration of the whole range of information and views on the topic and accurate and honest representation of these views (i.e., in the author's own words and not out of context);

(C) counter-arguments based on evidence to anticipate and address objections

Bell Ringer:

Read this sentence from a letter:
Young children love it when they have your full attention, and they listen to your every word which is why mentoring is so important.

Which is the correct way to punctuate the underlined part of the sentence?

A. word, which is why
B. word; which is why
C. word. Which is why
D. Leave as is.

Read this sentence from a letter:
It is in early childhood that children begin to form their own opinions about school and begin to illicit the input of peers.

Which underlined word in the sentence is used incorrectly?

A. their
B. own
C. illicit
D. peers

Daily Activity:

Materials: rough drafts, Urbana's speech, highlighters

1. Follow the handout instructions.
2. Have students find the details in Urbana’s speech.
3. Have students return their paper and evaluate the supporting details they highlighted for homework.
4. Have them adjust their details accordingly

**Daily homework:**

Students will write the final copy of their essay, including their polished thesis statement and revised details.
Identifying and Finding the Supporting Details

Getting to the Details

In this section, you will read a speech. The writer of the speech uses specific details to support his claims about the relevancy of the United Nations (UN). These details help to persuade us that his views are valid. The controlling idea of the speech is this: the UN often serves and protects vulnerable populations in countries that struggle to meet even the most basic human needs.

The speech is also a tribute to Dr. Carlo Urbani, a UN doctor who died in 2003. Through his heroic efforts, he worked to meet the medical needs of the poor. His work served as an example of the critical work the UN performs around the world.

Read the speech and find important details.

When you’re finished, check your understanding to see a possible response.

1. Explain why two of the details that you highlighted support the controlling idea of the speech.

Do you see how the details of Dr. Urbani’s life support the argument that the UN is relevant? Did you notice that most of the details in the speech are relevant to the controlling idea that “the UN plays a vital role in the world”? Was each detail important? Explain why or why not.
Dr. Carlo Urbani, the World Health Organization (WHO) doctor whose warnings drew the world’s attention to Severe Acute Respiratory Syndrome (SARS), died after treating a SARS patient in Vietnam. The following address was given at a United Nations memorial service for Dr. Urbani in Hanoi on Tuesday.

Let me pay tribute to Carlo by speaking—as has the United Nations secretary-general, Kofi Annan—about Carlo’s other family, his United Nations family. We in the United Nations are bound by a common vision and we share an abiding faith in the principles of the UN Charter, including concerns for human well-being and human rights. Some in the world today say the United Nations is irrelevant. Tell that to the members of the UN family who, like Carlo, serve on the front lines of health and give their lives as a result. Tell that to the hundreds of civilian staff who have died or been held hostage while serving in the United Nations for the cause of peace.

The United Nations is not a bully, not a know-it-all, not a superior force, and it is not irrelevant. The relevance of the United Nations is reborn each day through the work of the women and men of the UN family. Like Carlo, we work for a better, more peaceful world as we care for the poor, the sick and the disadvantaged.

Carlo was one of the UN family’s everyday heroes. These heroes are at work all over the world, fighting for human rights, better living conditions for the poor, healthier lives for the forgotten and education for those denied it. These heroes choose to work where the challenges are, just as Carlo didn’t hesitate to attend those sick from SARS at their hospital bedsides in Hanoi. As a WHO public health specialist, Carlo knew our world could be better. He argued that even simple steps, like eradicating parasites, would help children in developing countries. He said solutions exist, if we’d only act.

He so loved his work bringing together people who would rarely meet to tackle problems head-on. The UN family is all about bringing people together to solve problems. His compassion and his sense of duty will always be in our hearts. And we so miss his love of life, sharing Italian red wine with him or seeing him zooming on his motorbike around the crowded streets of Hanoi.
Carlo expressed the dreams of the UN family far better than I could when he wrote to a friend explaining his decision to leave behind a comfortable life in Italy and come to work in Vietnam. His words still move us: “I grew up following the mirage of making my dreams come true. And now I believe I have succeeded in this. I made of my dreams my life and my work. Years of sacrifice allow me today to live next to problems, those problems that have always interested me and disturbed me. Today these problems are also mine as their solution represents the everyday challenge that I need to accept.

“But the dream to provide access to health to the most disadvantaged segments of the population has today become my work. And in those problems I shall raise my children, hoping to see them become aware of the larger horizons that surround them and perhaps to see them grow up following dreams apparently unreachable, as I have done.”

The testament Carlo leaves to his wife and their young children is a world made better. There is no fine legacy.
### Keys

#### Bell Ringers

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#### “Hair” and “The Bass, The River, and Sheila Mant”

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“Why Men and in Trouble” and “How to be a Real Man”

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Visuals Practice

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Visuals Assessment

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“Superman’s Song”

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Possible key

English II: Reading: Module 5: Lesson 1: Section 3

Highlighting Important Details (continued, page 2)

Here are the controlling idea and important details that one student highlighted. The controlling idea is in bold italics.


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