

Read aloud the Unit Overview, asking students to **mark the text** by highlighting words and phrases that help them predict what the unit will be about. Share responses in partner, small-group, or whole-class discussion.

Have students look at the photograph and respond to the visual prompt. You may want to have students **think-pair-share** to write a short response or discuss their responses as a class.

TEACHER ↔ TEACHER

Have students begin to think about the art of storytelling by posing the unit's Essential Questions: What makes a good story? How does an artist express his or her style? You may want to ask students to think about what they already know about Edgar Allan Poe and the short story genre. Sharing some of the images and themes they already associate with Poe can set the groundwork for an understanding of author's style. Discussion of short stories or short story writers they are familiar with can give students a frame of reference for later analysis of the short story structure.

Defining Style

Visual Prompt: What kind of story might this photograph inspire?

#Bellringer

Unit Overview

Through the ages, stories were passed from generation to generation, sometimes orally and sometimes in writing. Sometime between 1830 and 1835, Edgar Allan Poe began to write structured stories for magazines. His stories fascinated and terrified readers. Poe's suspenseful writing style and distinct voice set his stories apart from other writers of his time. His works continue to influence artists today, including filmmaker Tim Burton. Burton's grotesque yet charming films are examples of unique style. In this unit, you will study how authors and a filmmaker develop their style using specific techniques.

ELL Support

ELD Modes and Processes

Collaborative: Students engage in partner and small group teams to generate story ideas, hold round table discussions of director Tim Burton's movies, and provide peer-editing critiques of one another's writing.

Interpretive: Students analyze and mimic the writing style of Edgar Allan Poe. They also apply

their understanding of cinematic elements to better understand visual storytelling.

Productive: Students write compare and contrast essays that employ students' understanding of thematic elements used across multiple texts.

Connecting and Condensing Ideas: Students use transition words such as coordinating and subordinating conjunctions to combine ideas and to create compound and complex sentences.

UNIT 2

Have students read the goals for the unit and mark any words that are unfamiliar to them. Have students add these words to the classroom Word Wall, along with definitions.

You may also want to post these goals in a visible place in the classroom for the duration of this unit, allowing you and your students to revisit the goals easily and gauge progress toward achieving the goals throughout the unit.

VOCABULARY DEVELOPMENT

Adding to vocabulary knowledge is essential for reading fluency. Students will encounter new vocabulary in this course in multiple ways:

- Academic Vocabulary
- Literary Terms
- Academic Vocabulary in Context (unfamiliar terms glossed in text selections)
- Word Connections
- Oral Discussions

Encourage students to keep a **Reader/Writer Notebook** in which they record new words and their meanings (and pronunciations if needed). Having students use word-study graphic organizers to study key vocabulary terms in depth will greatly enhance their understanding of new words and their connection to unit concepts and to the broader use of academic terms.

See the Resources section at the back of this book for examples of graphic organizers suitable for word study. As students become more familiar with using graphic organizers to explore the meaning of a word, you may want them to create their own graphic organizers.

CONTENTS

Have the students *skim/scan* the activities and texts in this unit. Have them note any texts they have heard about but never read, as well as any activities that sound particularly interesting.

UNIT 2

Defining Style

GOALS:

- To identify specific elements of an author's style
- To review and analyze elements of fiction and write a short story
- To analyze syntactical structure and use clauses to achieve specific effects
- To develop close reading skills
- To identify cinematic techniques and analyze their effects

ACADEMIC VOCABULARY

commentary
textual commentary

Literary Terms

style
symbol
figurative language
literal language
tone
irony
allusions
dramatic irony
verbal irony
cinematic techniques
biography
autobiography
main idea
theme
mood

Contents

Activities

2.1	Previewing the Unit	94
2.2	Reviewing the Elements of a Story	95
2.3	Analyzing Writer's Style	99
2.4	The Meaning of Imagery and Symbols	101
	Poetry: "Fire and Ice," by Robert Frost	
2.5	Shared Gifts: Introducing Irony	104
	Short Story: "The Gift of the Magi," by O. Henry	
	>Introducing the Strategy: SIFT	
2.6	Close Reading of a Short Story	113
	Short Story: "The Stolen Party," by Lilliana Heker (translated by Alberto Manguel)	
	>Introducing the Strategy: Levels of Questions	
2.7	Introducing a Story of Revenge	122
	Informational Text: "Catacombs and Carnival"	
2.8	Irony in the Vaults	126
	Short Story: "The Cask of Amontillado," by Edgar Allan Poe	
	>Introducing the Strategy: Diffusing	
2.9	Connecting Symbolism to Meaning	136
	Poetry: "A Poison Tree," by William Blake	
	Embedded Assessment 1: Writing a Short Story	139
2.10	Previewing Embedded Assessment 2: Thinking About Style	141
2.11	Working with Cinematic Techniques	144
2.12	Film in Context: An Authorial Study	146
	Biographical Essay: "Tim Burton: Wickedly Funny, Grottesquely Humorous"	

ELL Support (continued)

English Language Development Standards:

ELD.PI.9–10.1 Bridging* Contribute to class, group, and partner discussions, sustaining conversations on a variety of age and grade-appropriate academic topics by following turn-taking rules, asking and answering relevant, on-topic questions, affirming others, and providing coherent and well-articulated comments and additional information. ELD.PI.9–10.5 Bridging* Demonstrate comprehension of oral

presentations and discussions on a variety of social and academic topics by asking and answering detailed and complex questions that show thoughtful consideration of the ideas or arguments, with light support. ELD.PI.9–10.6 Bridging* Explain ideas, phenomena, processes, and relationships within and across texts (e.g., compare/contrast, cause/effect, themes, evidence-based argument) based on close reading of a variety of grade-level texts, presented in various print and multimedia formats, using a variety of detailed

UNIT 2

LANGUAGE AND WRITER'S CRAFT

Each unit includes Language and Writer's Craft features that highlight particular language concepts from reading selections. With guidance, students examine a writer's use of the language concept in context before incorporating the concept into their own writing. Similarly, recurring Grammar & Usage features briefly highlight and explain an interesting grammar or usage concept that appears in a text, both to improve students' reading comprehension and to increase their awareness of the conventions of standard English grammar and usage.

INDEPENDENT READING

In this unit, students will explore the narrative writing genre as they read a variety of short stories as well as poetry and nonfiction. Their independent reading selections should complement the unit's short-story focus. The Planning the Unit section of the Teacher's Edition and the Resources section of the Student Edition contain guidance, Reading Logs, and Reading Lists to help students make reading selections. Independent Reading Links prompt students to actively respond to their reading and record responses in their Reader/Writer Notebooks or Reading Logs. Independent Reading Checkpoints allow for quick check-ins of independent reading prior to each Embedded Assessment.

TEACHER TO TEACHER

The SpringBoard program has been designed to allow students to interact with the text by making notes in their books and marking text to facilitate **close reading**. In addition to making notes in the text, students are expected to use their Reader/Writer Notebooks often: for vocabulary study, answering text-dependent reading comprehension questions, reflections, some writing assignments, notes about texts they read, responding to Independent Reading Links, capturing thoughts about learning strategies and how to use them, and so on. The Reader/Writer Notebooks are not listed as part of the materials for each activity, but the expectation is that students will have access to them.

Language and Writer's Craft

- Clauses (2.6)
- Combining Sentences (2.13)
- Transitions (2.19)

MY INDEPENDENT READING LIST

2.13	Setting the Mood and Understanding Tone: Wonka Two Ways.....	149
	Novel: Excerpts from <i>Charlie and the Chocolate Factory</i> , by Roald Dahl	
	*Film: <i>Charlie and the Chocolate Factory</i> (2005), directed by Tim Burton	
2.14	Revisiting Wonka: Thinking About Effect	158
	*Film: <i>Charlie and the Chocolate Factory</i> (2005), directed by Tim Burton	
2.15	More About Stylistic Effect.....	159
	*Film: <i>Charlie and the Chocolate Factory</i> (2005), directed by Tim Burton	
2.16	Interpreting Style: Tim Burton's <i>Edward Scissorhands</i>	162
	*Film: <i>Edward Scissorhands</i> (1990), directed by Tim Burton	
2.17	Analyzing Burton's Style: Supporting with Textual Evidence..	164
	*Film: <i>Edward Scissorhands</i> (1990), directed by Tim Burton	
2.18	Analyzing Burton's Style: Explaining with Commentary	168
	*Film: <i>Edward Scissorhands</i> (1990), directed by Tim Burton	
2.19	Analyzing Burton's Style: Bringing to Closure.....	171
	*Film: <i>Edward Scissorhands</i> (1990), directed by Tim Burton	
2.20	Analyzing Burton's Style: Writing the Analytical Paragraph	174
	*Film: <i>Edward Scissorhands</i> (1990), directed by Tim Burton	
2.21	Independent Viewing	176
2.22	Planning a Draft	178
	Embedded Assessment 2: Writing a Style Analysis Essay	181

*Texts not included in these materials.

ELL Support (continued)

sentences and a range of general academic and domain-specific words. ELD.PI.9–10.8 Bridging* Explain how a writer's or speaker's choice of a variety of different types of phrasing or words (e.g., hyperbole, varying connotations, the cumulative impact of word choices) produces nuances and different effects on the audience. ELD.PI.9–10.10a Bridging* Write longer and more detailed literary and informational texts (e.g., an argument about water rights) collaboratively (e.g., with peers)

and independently using appropriate text organization and register. ELD.PI.9–10.7 Bridging* Condense ideas in a variety of ways (e.g., through a variety of embedded clauses, or by compounding verbs or prepositional phrases, nominalization) to create precise simple, compound, and complex sentences that condense concrete and abstract ideas (e.g., Another issue that people may be concerned with is the amount of money that it will cost to construct the new building).

*The citation reflects the highest level supported. Support is also offered for the lower levels.

Bellringer:
Quickwrites

ACTIVITY 2.1

▶ PLAN

Materials: highlighters, whiteboard or chart paper
Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Review Learning Targets and the activity goals with students. You may want to post these goals in the classroom as a visual aid.

2 To determine students' existing knowledge about the concepts for the unit, ask them to read the Making Connections paragraph and use the **mark the text** strategy to respond to the two Essential Questions. Students will revisit these questions throughout the unit to develop a deeper understanding.

3 Provide students with a clear learning target by asking them to read the assignment for Embedded Assessment 1. Lead students through a **close reading** of the assignment prompt and the Scoring Guide criteria. Instruct students to underline or highlight the skills and knowledge necessary to succeed on the assignment.

4 Help students unpack the Embedded Assessment. Using a whiteboard or chart paper, lead the class in completing a web graphic organizer (or some other visual representation) of the Embedded Assessment's requirements. Each student should record the graphic on their own paper.

5 Remind students to complete the Independent Reading Link, and provide students with a list based on the Independent Reading Lists found in the Resources section.

▶ ASSESS

As you unpack the Embedded Assessment, notice students who don't chime in during the class process. Make your way around the class to make sure these quieter students are recording the graphic on their own.

▶ ADAPT

If a student is having difficulty completing the **graphic organizer**, pair him or her with another student who is farther along.

ACTIVITY 2.1

Previewing the Unit

LEARNING STRATEGIES:
Close Reading, KWHL, Marking the Text, Skimming/Scanning, Summarizing

Learning Targets

1. Connect prior knowledge to the genre of short story.
2. Analyze the skills and knowledge needed to complete Embedded Assessment 1 successfully.
3. Make a plan for independent reading during this unit.

Making Connections

In this unit, you will build on your experiences reading and writing short stories. You will study elements of short stories not only to write your own original stories, but also to understand how to analyze and write about literature. As you study poetry, short stories, and film, you will analyze the elements that make up a writer's or director's style. You will also examine the ways in which directors of visual media manipulate their audience's reactions through the unique stylistic choices they make in creating their products.

Essential Questions

Based on your current knowledge, write your answers to these questions.

1. What makes a good story?
2. How does an artist define his or her style?

Developing Vocabulary

Look at the list of Academic Vocabulary and Literary Terms on the Contents page. Use a QHT or other strategy to analyze and evaluate your knowledge of those words. Use your Reader/Writer Notebook to make notes about meanings you know already. Add to your notes as you study this unit and gain greater understanding of each of these words.

Unpacking Embedded Assessment 1

Read the following assignment for Embedded Assessment 1:

Your assignment is to write an original narrative from real or imagined experiences or events. Your story must include a variety of narrative techniques—such as foreshadowing, point of view, figurative language, imagery, symbolism, and/or irony—as well as effective details and a well-structured sequence of events.

With your class, create a graphic organizer to identify the skills and knowledge you will need to accomplish this task and plan how you will acquire them to complete the assignment. To help you complete your graphic organizer, be sure to review the criteria in the Scoring Guide.

My Notes
RL.9/comprehend
stories, drama,
and poems
Academic Vocabulary
Organization

INDEPENDENT READING LINK

Read and Discuss

The focus of this unit is on short stories. As you begin your study of the unit, discuss with peers effective ways to locate and select short stories. Browsing short story anthologies or reviewing collected works of short story authors are two examples of ways to find short stories. Choose three to four short stories to read independently. Make a plan for reading in which you decide which authors and kinds of stories you like, as well as a regular time you will set aside for reading.

COMMON CORE STATE STANDARDS

Focus Standards:

RL.9–10.10: By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Additional Standards Addressed:

L.9–10.6

Bellringers:
 • Something to review conflict

Reviewing the Elements of a Story

ACTIVITY 2.2

ACTIVITY 2.2

PLAN

Materials: 3 × 5 cards, a large drawing or SmartBoard projection of the Freytag plot diagram, a SmartBoard projection of p. 97 text excerpts.
Suggested Pacing: 2 50-minute class periods

TEACH

- 1 Introduce the idea that for this activity, students will be writing the opening to their own short story. Ask what a writer must include to create an effective short story.
- 2 After students brainstorm plot elements, have them create manipulative cards with the words and the definitions.

TEACHER TO TEACHER

You may need to provide students with the names of the plot elements and have them work in groups, using the glossary to define the elements.

- 3 Ask students to define elements as they create and then later post their cards on the class plot (Freytag) graphic organizer.

- Plot Elements:
- Exposition: characters and setting (the time and place in which a story happens) are introduced, and the conflict begins to unfold
 - Rising action: events occur that complicate the plot; characters struggle with the conflict (the problem in a story), which may be internal (character vs. self) or external (character vs. others, the environment, or society)
 - Foreshadowing: hints or clues that suggest future action
 - Flashback: an interruption in the plot events to relate an earlier event
 - Climax: the point of greatest interest or suspense in a story; the turning point, when the action reaches its peak and the outcome of the conflict is decided
 - Falling action: the events between the climax and the resolution
 - Resolution/denouement: the end of the story, when the conflict is resolved and loose ends are tied up

Learning Targets

1. Identify the elements of a short story and place them on a plot diagram.
2. Create characters, conflicts, and choose a point of view for an original short story.
3. Identify and discuss the effect of the point of view from which a story is told.

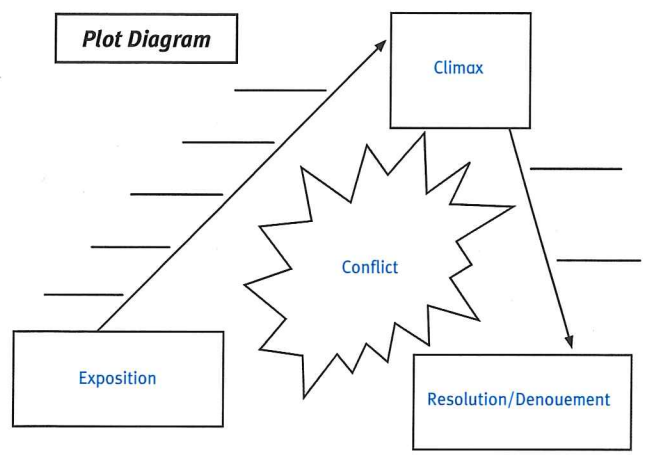
Elements of a Short Story/Narrative

A short story is a form of **narrative**. Narratives include made-up stories—fiction—as well as real-life stories—nonfiction. A short story is a work of fiction, and this genre includes certain literary elements.

Work with a partner and brainstorm in the My Notes section a list of elements of a plot. As a class, you will create a complete list of the literary terms associated with creating and analyzing the plot of any narrative.

Elements of Plot

After discussing the meanings of terms about plot, place the elements of plot that you identified in the appropriate place on the plot diagram below.



LEARNING STRATEGIES:
 Graphic Organizer, Marking the Text, Rereading

My Notes
 W.9/write original narrative
 Will need to review vocabulary

Note: plot diagram and elements of plot is heavily taught & emphasized in 7th and 8th grade SB curriculum.

* These literary terms are not listed on unit literary term list on p. 92 *

COMMON CORE STATE STANDARDS

Focus Standards:

W.9–10.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.9–10.3a: Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

W.9–10.3b: Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

W.9–10.3c: Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

W.9–10.5: Develop and strengthen writing as needed by planning, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

ACTIVITY 2.2 continued

4 Students will probably name elements of short stories that are not directly related to plot. This second list of elements will be the emphasis of this unit's instruction.

5 Have students complete the Planning a Story tasks in preparation for Embedded Assessment 1.

6 Students might need help with ideas for conflicts. Remind students that authors often use material from their own lives, even if they change the details. Students should ask "What if?" about a situation they would like to change. By following the trail of *what ifs*, students can imagine likely conflicts.

7 If students struggle to come up with conflicts, suggest that they brainstorm a character first. Many writers start a story or novel based on an idea about an eccentric, heroic, or flawed character.

8 Allow time for students to share their plans either in pairs or small groups so that they are generating multiple short story ideas.

Leveled Differentiated Instruction

In this activity, students may need support generating character traits to describe their characters.

Em Have students work in pairs to complete the **Character Map graphic organizer**. Students should brainstorm character traits, but each student should work on describing his or her own character. Provide sentence frames as needed for each section of the organizer: *My character likes to wear _____. He/she has _____ hair, _____ eyes, and is _____. My character says things like _____ and does things like _____. The other characters feel _____ about my character.*

Ex and Br Have students use the **Character Map graphic organizer** to describe the character's looks and actions, and what other characters say or think about him or her.

Stretch Have students come up with either an internal or external conflict for their short stories and use that conflict as a way of describing their characters.

ACTIVITY 2.2
continued

Reviewing the Elements of a Story

Planning a Story

In preparation for writing your own short story, brainstorm what you might include in a short story. Your ideas could become the basis of your short story for Embedded Assessment 1.

1. An essential element of a short story's plot is conflict. Think about possible conflicts that you could use to develop a plot, and use the following prompts to think about both an internal and an external conflict for your character.
2. Think about a character for your short story. Create a name and two important characteristics of your character's personality.

External conflict: _____ versus _____

Internal conflict: _____

Character Name: _____

Characteristic 1: _____

Characteristic 2: _____

My Notes

LT2.

W.9

→ p. 485

Might use this to review/teach characteristics

COMMON CORE STATE STANDARDS

Additional Standards Addressed:
L.9–10.4d; L.9–10.6; L.9–10.4a

LT.3. **Comparing Points of View** (W.9a)

The point of view is the position from which a story is being told. Authors consciously choose a point of view when writing a story. The point of view can be used in different ways and is a unique stylistic choice made by the author.

Read the following excerpts with different points of view:

First Person: From *The Great Gatsby* by F. Scott Fitzgerald

I decided to call to him. Miss Baker had mentioned him at dinner, and that would do for an introduction. But I didn't call to him, for he gave a sudden intimation that he was content to be alone — he stretched out his arms toward the dark water in a curious way, and, far as I was from him, I could have sworn he was trembling. Involuntarily I glanced seaward — and distinguished nothing except a single green light, minute and far away, that might have been the end of a dock. When I looked once more for Gatsby he had vanished, and I was alone again in the unquiet darkness.

Third-Person Limited: From *The Giver* by Lois Lowry

Usually, at the morning ritual when the family members told their dreams, Jonas didn't contribute much. He rarely dreamed. Sometimes he awoke with a feeling of fragments afloat in his sleep, but he couldn't seem to grasp them and put them together into something worthy of telling at the ritual.

But this morning was different. He had dreamed very vividly the night before.

His mind wandered while Lily, as usual, recounted a lengthy dream, this one a frightening one in which she had, against the rules, been riding her mother's bicycle and been caught by the Security Guards.

Third-Person Omniscient: From *Lord of the Flies* by William Golding

Signs of life were visible now on the beach. The sand, trembling beneath the heat haze, concealed many figures in its miles of length; boys were making their way toward the platform through the hot, dumb sand. Three small children, no older than Johnny, appeared from startlingly close at hand, where they had been gorging fruit in the forest. A dark little boy, not much younger than Piggy, parted a tangle of undergrowth, walked on to the platform, and smiled cheerfully at everybody. More and more of them came. Taking their cue from the innocent Johnny, they sat down on the fallen palm trunks and waited.

3. Reread the excerpts and underline the words or sentences that helped you determine point of view. What are the characteristics of each point of view?

a. First Person

The first person narrator is a character in the story, involved in the story action. He or she uses the pronoun I to tell the story and can tell us his or her inner thoughts and feelings.

b. Third-Person Limited

The third-person limited narrator focuses on one character, using he or she to tell a story. We see the action from his or her point of view. We are shown only his or her thoughts and feelings.

c. Third-Person Omniscient

The third person omniscient narrator has a birds-eye view of the action. This narrator can reveal the thoughts, feelings, and motives of any other characters and describe their character traits objectively.

My Notes

Variation: Number students off 1-3. Tell them that they have 5 mins to read their paragraph and underline words that helped them identify the POV.

Have students do a quick pair-share or small group discussion before opening up to whole-class review.

Note: more time on explicitly showing/bringing attention to difference in 3rd person omniscient is needed.



WORD CONNECTIONS

Roots and Affixes

The word *omniscient* has two Latin roots: *omni*, meaning "all" or "everything," and *sci*, meaning "knowing" or "knowledge." The root *omni* also occurs in *omnivorous* and *omnipotent*. The root *sci* occurs in *science*, *conscious*, *conscience*, and *conscientious*.

9 Place students into groups.

10 Project the three example paragraphs for class viewing. Have the groups answer question 1. After each group has finished, ask one group to present their results for 1a—including the passages they underlined in the corresponding excerpt. Then have another group present their results for 1b, and so on.

11 Make sure each group explains the connection between what they underlined in each example and the characteristics for that type of narrator.

12 Point out the Word Connections box and discuss how knowing the root of a word can help figure out the meaning.

ACTIVITY 2.2 continued

13 For question 2, break the class into two groups, and then into partners within each group. Partners from Group W will discuss the pros and cons from the writer's perspective. Partners from Group R will consider the pros and cons of each point of view from the perspective of a reader.

For example, as a writer, the advantage of third-person omniscient might be not having to worry about remembering to conceal certain characters' thoughts or feelings. As a reader, you may not have to work as hard to understand every character.

14 Have three sets of partners from each group (W and R) present their responses to the class. Record their responses on a whiteboard until all of question 2 is complete.

15 Complete question 3 as a class discussion. Have students respond to question 4 in the My Notes column.

16 Give students time to respond to the Check Your Understanding prompt.

17 Ask students to underline or highlight the key elements required in the Narrative Writing Prompt. Give students the rest of class to write their short story openers.

ASSESS

To evaluate Check Your Understanding responses, compare students' responses to the points Group W made, which you displayed for the whole class.

Use students' responses to the writing prompt to assess their understanding of plot elements (including conflict), main character, and point of view. They will need these skills to write their narratives in Embedded Assessment 1.

ADAPT

If students need additional help understanding why an author might choose a certain point of view, have them rewrite one or more of the three text excerpts from a different point of view and then think about what was gained and what was lost.

ACTIVITY 2.2 continued

Reviewing the Elements of a Story

My Notes

LT 3.

Variation:
Reverse order
of Q# 6 and
Check your understanding

LT 1
LT 2

4. What are the advantages and disadvantages of each? Work in pairs to create a list.

- First Person
- Third-Person Limited
- Third-Person Omniscient

5. Examine and discuss the differences among the three points of view.

6. Think about what point of view you might use in your short story. Briefly explain why you chose that point of view.

Check Your Understanding

Why would an author choose to tell a story in the first person, third-person limited, or third-person omniscient point of view?

Narrative Writing Prompt

Return to the conflicts and characters that you created earlier in Activity 2.2. Write an opening to a story that presents the character, the conflict(s), and/or the setting using the point of view that you think would be best to narrate the story. Be sure to:

- Provide an introduction to the main character through description of appearance, actions, and voice.
- Include a central conflict that will drive the events of the story and develop the character.
- Include an internal or external conflict for the main character.
- Use a consistent point of view.

Analyzing Writer's Style

Bellringer:
? Semicolon?
? Sentence Frag.
activity,
similar to
activity on
p. 99

ACTIVITY
2.3

ACTIVITY 2.3

PLAN

Suggested Pacing: 1 50-minute class period

TEACH

1 Point out the word *emulate* in the Learning Targets which describes the strategy focus of this lesson.

2 Review with students their prior knowledge of diction, imagery, and syntax from Unit 1. Lead students in a discussion of the variety of sentence structures, or syntax, demonstrated in the opening paragraphs from O. Henry's "The Gift of the Magi" and Edgar Allan Poe's "The Cask of Amontillado." The goal is to help students see how writers use syntax to help them achieve a specific effect.

3 Ask students to annotate the text in the My Notes section to indicate what effect O. Henry creates with diction and syntax. How does he use them to set up a conflict?

4 Read aloud Poe's opening first-person paragraph. Discuss the impression of the character that Poe creates. A possible response: *The compound-complex sentences and elevated vocabulary show his intelligence.*

5 Ask students to put a slash mark after every sentence in each excerpt to get a sense of the variety of sentence lengths and types.

6 After students have read the examples, ask them to point out the differences between the two. For example, Poe uses complex sentences. O. Henry begins and ends the paragraph with sentence fragments that frame the two simple sentences "That was all" and "Three times Della counted it." Discuss the effects of each.

7 Be sure students tend to the Grammar and Usage feature on semicolons. Possible response: *This sentence sets an almost reckless pace.*

Learning Targets

- Make inferences about the effect a writer achieves by using specific sentence types and patterns.
- Emulate an author's style by writing a story opener in that style.

Writer's Style

You learned in Unit 1 that a writer's **style** or voice is created by elements such as *diction*, *syntax*, and *imagery*, as well as *point of view*. Review these elements to be sure you understand and can define them.

Certain stories grab the reader's attention and never let go until the story ends. Read the opening paragraph of "The Gift of the Magi" by O. Henry which you will read in this unit.

- Circle the **images** that stand out in the passage.
- Underline the **sentence fragments**, and annotate the text to describe what effect the author creates with these fragments.

"One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies.

Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas."

In contrast, examine the opening of the short story "The Cask of Amontillado," by Edgar Allan Poe, which you will also be reading in this unit. After reading this passage, think about the effect of the **diction**, the **syntax**, and the **point of view**. What impression of the narrator does Poe create?

"The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. At length I would be avenged; this was a point definitively settled—but the very definitiveness with which it was resolved precluded the idea of risk."

Notice how the syntax affects the pacing of the action. Which story seems to set a faster pace or seems to set the action of the story in motion more quickly?

Poe uses long compound and complex sentences, while O. Henry uses sentence fragments for effect. A **sentence fragment** is a group of words that is grammatically incomplete and cannot stand alone. Writers change their sentence structure—their use of phrases, clauses, and different types of sentences—to create certain effects.

LEARNING STRATEGIES:
Marking the Text, Drafting

Literary Terms

Style refers to the distinctive way a writer uses language, characterized by elements of diction, syntax, imagery, organization, and so on.

GRAMMAR & USAGE Semicolons

A **semicolon** joins two independent clauses that could be written as separate sentences. Writers often use a semicolon in this way to suggest a close relationship between the two clauses—a closer relationship than would be implied if they stood as separate sentences—and to create a longer sentence. Notice the semicolon in the third sentence of Poe's opening. The first independent clause is short and to the point, yet Poe allows his narrator to expand upon the point in a lengthy second clause. Think about how this longer sentence sets the pace of the narrator's voice.

My Notes

★ Opportunity
> for students
to discuss
How does
this relate to
the POVs?

COMMON CORE STATE STANDARDS

Focus Standards:

RL.9–10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

W.9–10.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.9–10.3a: Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

Additional Standards Addressed:

RL.9–10.4; W.9–10.4; W.9–10.5; W.9–10.10; L.9–10.2a; L.9–10.4a; L.9–10.6

ACTIVITY 2.3 continued

8 Model how to use an author's text as a guide for writing in that author's style by comparing the sample emulation on this page to the excerpt from "The Cask of Amontillado" on the previous page.

9 Point out the Independent Reading Link in this activity.

TEACHER TO TEACHER

Since syntax is a key element of style, consider conducting a mini lesson reviewing the use of clauses to create compound, complex, and compound-complex sentences. Use students' writing that demonstrate effective use of clauses to add complexity.

Leveled Differentiated Instruction

In this activity, students may need support using transition words in varying sentence structure.

Em Have pairs use the **Idea Connector** graphic organizer to combine ideas from two different sentences into one. Have them write two complete sentences in the boxes labeled "Sentence One" and "Sentence Two." Provide the transition words *and*, *but*, and *or*. Model how to use a comma and a transition word to join the two ideas into a compound sentence.

Ex Review the **Idea Connector** graphic organizer with students, pointing out how it can be used to create a compound sentence from two complete sentences using a coordinating conjunction (transition word) such as *and*, *but*, or *or*. Tell students that they should use a comma along with the transition word when combining sentences.

Br Have students use the **Idea Connector** graphic organizer to join ideas in different sentences. A compound sentence is two complete sentences joined with a coordinating conjunction such as *and*, *but*, or *or*. A complex sentence joins a complete sentence with a dependent clause (a sentence that cannot stand alone) using a subordinate conjunction such as *because*, *although*, *since*, *unless*, or *when*.

ACTIVITY 2.3 continued

Analyzing Writer's Style

My Notes

LT2.

Variation:
Student chooses →
I to describe
and I to question.
When they question,
they describe their uncertainty about that
element & how it impacts style and voice.

LT2.

INDEPENDENT READING LINK

Read and Connect
Compare the author's style in a short story you have read independently to the author's style in one of the opening paragraphs from this activity. Create a chart, Venn diagram, or other form of note taking to compare specific aspects of each author's style, such as sentence structure, syntax, and use of imagery.

Emulating a Writer's Style

Every writer has a unique style. You will develop your own style as you develop your writing skills. One way to begin experimenting with style is to emulate another writer. To emulate a writer is to imitate the writer's style, including how he or she constructs sentences. For example, here is a sample paragraph written as an emulation of the opening of "The Cask of Amontillado":

The deliberate rudeness of Lydia I had suffered silently, but when her actions bordered on bullying, I promised myself payback. You, who know my cautious, careful manner, do not think, however, that I indicated anything about my plans to Lydia. Eventually, I would get revenge, this I knew—but I would do so without any risk of blame.

Check Your Understanding

Choose one of the following style elements: diction, syntax, imagery, or point of view. Briefly describe how an author can use that element to create unique style and voice.

Narrative Writing Prompt

Choose one of the short story opening paragraphs in this activity and emulate that writer's style to write an original story opening. Be sure to:

- Emulate the style of the author you chose.
- Introduce a character, a setting, and/or a conflict in the opening.
- Vary your sentence types to create an effect (or to affect the pacing of the narrative).

whole-class discussion, obvious misunderstandings become evident.

create? (3) How do diction, syntax, imagery, and/or point of view contribute to this effect?

ADAPT

If additional help emulating a writer's style is needed, work with the class to identify evidence of the four target style elements in a passage: diction, syntax, imagery, and point of view. Discuss different style choices the author could have made, and their effect.

ASSESS

To assess Check Your Understanding, have the students who wrote about diction share their responses. Continue with the three other style elements until each student in the class has had a chance to contribute.

Have student pairs conduct **Peer Responses** to each other's emulations, responding to these questions: (1) Which author's style is being emulated? (2) What effect does the emulation

The Meaning of Imagery and Symbols

ACTIVITY 2.4

ACTIVITY 2.4

PLAN

Materials: whiteboard or chart paper
Suggested Pacing: 2 50-minute class periods

TEACH

1 The section Figurative and Literal Language explains the relationship between images and symbols. Some images are used symbolically, as in the poem “Fire and Ice.” In addition to the main text, make sure students read and understand the two Literary Terms sidebars on this page. **Sketch**, or have student volunteers sketch, the images students brainstormed in response to question 1 on a whiteboard or chart paper. After partners discuss question 2, have them share the figurative associations of the words *fire* and *ice* in the four examples. If students need help, guide them to use the context clues in each sentence. Finally, ask student volunteers to answer the final question in the first section. (Possible responses: *fire=anger; ice=hated*)

2 Read the Preview and Setting a Purpose for Reading sections with your students. Help them understand that they should mainly look for words and phrases that have *two meanings*: literal meaning and figurative meaning.

3 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- choral reading
- read aloud

Learning Targets

- LT 1. Identify the imagery and symbols that writers use as a way to infer a writer's purpose and interpret meaning.
- LT 2. Write an interpretive statement about meaning in a text by analyzing and synthesizing information.

LEARNING STRATEGIES:
 Close Reading, Marking the Text, Oral Reading,

Figurative and Literal Language

Think about imagery and symbols as you answer these questions.

1. When you see the words “fire” and “ice,” what **literal** images come to mind? Brainstorm with your class a list of the ideas, objects, or events that you associate with these two words.
2. Now, with a partner, make meaning of the common **figurative** associations as presented in the sentences below:
- “Her icy stare let me know just how she felt.”
 - “He acted so cold to me that I knew he was still angry.”
 - “His face was red and flushed with the heat of his anger.”
 - “The fierce fire in her eyes made her attitude clear.”

When images are used figuratively rather than literally, they are being used symbolically—that is, the image represents itself but also stands for something more abstract. What do the images of fire and ice represent or symbolize in the sentences above?

Preview

In this activity, you will read a poem and think about how the author uses symbols for effect.

Setting a Purpose for Reading

- Underline and annotate any examples of figurative and literal language.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Robert Frost (1874–1963) was one of America's most popular twentieth-century poets. For much of his life, he lived on a farm in New Hampshire and wrote poems about farm life and the New England landscape. His apparently simple poems, however, have many layers of meaning.

Literary Terms

A **symbol** is anything (any object, animal, event, person, or place) that represents itself but also stands for something else on a figurative level.

Literary Terms

Figurative language refers to the use of words to describe one thing in terms of another. In contrast to figurative language, **literal language** uses the exact meanings, or denotations, of words. For example, “ice” and “fire” have specific literal meanings, but Frost also uses these words figuratively, or *connotatively*.

My Notes

Might need to review/teach context clues

Varied in Underline & skip a of figurative language. Be ready to explain why you believe this is NOT an example of literal language.

COMMON CORE STATE STANDARDS

Focus Standards:

- RL.9–10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- RL.9–10.2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

RL.9–10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

W.9–10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Additional Standards Addressed:
 RL.9–10.10; L.9–10.4a; L.9–10.6

Bellringer

- Something to review literary terms
- Something to review context clues

Context clues to figure out figurative vs. literal lang.

ACTIVITY 2.4 continued

4 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating words with both literal and figurative meanings. Evaluate whether the selected reading mode is effective.

5 Based on the observations you made in the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

6 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

7 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

ACTIVITY 2.4 continued

The Meaning of Imagery and Symbols

My Notes

perish: die

suffice: be enough

LT 1

q

LT 2

The TDD all hit LT 1 & 2

Poetry

Fire and Ice

by Robert Frost

Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favor fire.

5 But if it had to **perish** twice,
I think I know enough of hate
To know that for destruction ice
Is also great
And would **suffice**.

Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

3. Key Ideas and Details: What is the central idea of the poem? Which details convey the central idea?

The central idea of the poem is that there are people who feel that the world will end in one of two ways—either by fire or by ice. The author is clear that he agrees with those who believe that fire will destroy the world. In the second stanza, however, he contemplates the effectiveness of ice in destroying the world. Ultimately, the author explains that either fire or ice could do the job. RL.9–10.2

4. Craft and Structure: What human emotions does the author associate with the natural elements of fire and ice? What impact do these associations have on the poem's tone?

The author associates desire with the common symbolism of fire and hate with the symbolism of ice. Just as desire and hatred are opposite emotions, fire and ice are opposite elements. Both pairings are equally powerful, yet the tone of the poem is very matter-of-fact. The speaker comes across as almost apathetic about the two proposed methods. RL.9–10.4

may use "working from the text" process for 2nd read.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

3. Key Ideas and Details (RL.9–10.2) What is the central idea of the poem? Which details convey the central idea? What two viewpoints about how the world will end does the speaker note? With which viewpoint does he first agree?

4. Craft and Structure (RL.9–10.4) What human emotions does the author associate with the natural elements of fire and ice? What impact do these associations have on the poem's tone? Reread lines 3–4. What word does the poet associate with *fire*? What word is associated with *ice* in lines 6–8?

5. **Craft and Structure:** In line 3, the speaker says, "I've tasted of desire." Is this statement literal or figurative? Why?
This statement is figurative because *desire* is not something that can be tasted. It is not an object. RL.9–10.4

Working from the Text

6. Read the poem again silently. Pay close attention to the punctuation marks that signal ends of sentences.
7. With a partner, take turns reading the poem aloud to each other. Read the poem so that you stop only at the end of each sentence, not each line.
8. As your partner reads the poem to you, circle the words associated with the two major images.
9. Using the words and phrases that you circled, discuss and analyze the purpose of the imagery and symbols in the poem with your partner. Annotate the text in the My Notes space.

Check Your Understanding

What is Robert Frost saying about human emotions in "Fire and Ice?" Use this sentence frame to write a response:

In _____, _____ suggests that _____.
(title of text) (author) (purpose/meaning/main idea)

Writing to Sources: Explanatory Text

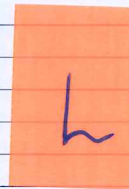
Explain how the author uses imagery and symbolism to convey purpose and meaning in his writing. Use the interpretative statement you wrote as a starting point. Be sure to:

- Begin with a clear thesis that states your position.
- Include direct quotations from the text to support your claims. Introduce and punctuate all quotations correctly.
- Include transitions between points and a statement that provides a conclusion.

Possible:
My Notes
*Model 1st
poem

Students can
do this on
a different
poem

"Hope" ?
p. 335



opportunity
quotations

-How to punctuate

① quotations

pg. 141 of
Grammar Handbook
online in
resources tab

② "punctuating dialogue"
support in writer's workshop
unit 2, activity 2.5



ACTIVITY 2.4 continued

8. Completing Working from the Text should not take too long. Encourage students to mark and annotate the text as they make meaning. To consolidate their understanding, conduct a class discussion of students' insights as you segue from partner discussions to Check Your Understanding.

9. Have students complete Check Your Understanding sentence frames in their Reader/Writer Notebooks.

ASSESS

Ensure that all students have completed the sentence frame. Share a few volunteers' frames with the class to show how their completion of the last blank reflects an understanding of Frost's symbols.

Use students' responses to the writing prompt to assess their ability to interpret figurative language and symbolism. Understanding these literary devices will prepare them to write their narratives in Embedded Assessment 1.

ADAPT

If students need additional help in expressing Frost's message about human emotions, have them use a T-chart to compare fire and ice, literally and figuratively, including what Frost says about each, to decide on Frost's attitude toward each.

If students have trouble generating effective thesis statements, explain that their interpretative statements are only a part of the equation. By briefly stating *how* "(Frost) suggests (purpose, meaning, main idea)," they can form a thesis.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

5. **Craft and Structure (RL.9–10.4)** In line 3, the speaker says, "I've tasted of desire." Is this statement literal or figurative? Why? Can you taste desire? How does your answer help you know if the statement is literal or factual?

Bellringer
• Something on Irony

ACTIVITY

ACTIVITY 2.5

Shared Gifts: Introducing Irony

Gift in 2.4 to 2.5 in the level of application that is required. We move from identifying to effect/impact.

PLAN

Materials: highlighters
Suggested Pacing: 3 50-minute class periods

TEACH

1 This activity, and the next two, will help students develop an understanding of irony by reading and analyzing short stories containing irony. Before students read the first short story, have them review the definitions of tone, irony, and allusion in the Literary Terms sidebar as well as the more detailed explanations on this page. Have students pay special attention to the meaning of situational irony, which is developed in "The Gift of the Magi."

2 Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand the literary elements they will be looking for: irony and allusion, along with striking images and word choice. Identifying these elements will help them identify the author's tone.

To prepare students for success, help them generate examples of irony, allusion, and tone before they read. These examples can come from literature, the media, or everyday conversation. Be sure to point out, if students do not, that the title of the selection contains a Biblical allusion (the magi).

*ELD Book p. 73-74 has some supports (context clues)

LEARNING STRATEGIES: Close Reading, Marking the Text, Predicting, Skimming/Scanning, SIFT, Drafting

Learning Targets
LT.1. Explain how images signify the literal and symbolic importance of objects to the development of characters.
2. Explain how situational irony contributes to the theme of "The Gift of the Magi."

Literary Terms

Tone is a writer's (or speaker's) attitude toward a subject, character, or audience. It can be serious, amused, sarcastic, indignant, objective, etc. **Irony** occurs when something turns out to be quite different from what is expected. **Allusions** are references that writers make to a well-known person, event, or place from history, music, art, or another literary work. Writers make these references to draw comparisons, create imagery, establish humor, or reinforce emotions. The three main categories of allusions are biblical, mythological, and historical/topical.

My Notes

Identifying Tone, Irony, and Allusions

1. Review all you know about the elements of short stories, including point of view, character, theme, imagery, and symbolism. You should already be familiar with these terms. Reflect on the following terms:

- **Tone:** A writer's diction and imagery help create the tone. Irony is one common literary tone. To be able to recognize an author's tone, especially if the author is using an ironic tone, is a key factor in understanding an author's purpose or meaning. If you miss the irony, you miss the meaning.
- **Irony:** This occurs when what is expected turns out to be quite different from what actually happens; one common form of irony is called **situational irony**. Writers use situational irony as a way to contradict the expectations of the characters or the reader.
- **Allusions:** These are references an author makes to people, places, or events in the Bible, classical mythology, or history. Allusions are deliberate choices by the author and are often significant and important to understanding the story.

Opportunity
Academic
discontent

Preview

In this activity, you will read a short story and analyze how the author develops tone, creates irony, and uses allusions and symbols.

Setting a Purpose for Reading

- Underline references or allusions.
- Highlight words or phrases that create tone.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Bellringer option

ABOUT THE AUTHOR

William Sydney Porter (1862–1910), whose pen name was O. Henry, was born in Greensboro, North Carolina. Porter left school at the age of 15 and moved to Texas, where he wrote a humorous weekly paper. When that failed, he worked as a reporter and columnist for the *Houston Post*. He was later convicted of embezzling money (although there was some doubt about his guilt) and was sentenced to jail. While in jail, he started writing short stories. After serving his sentence, Porter moved to New York City, where he wrote under the pen name O. Henry for the magazine *New York World*. Porter became a prolific writer, publishing more than 600 short stories.

COMMON CORE STATE STANDARDS

Focus Standards:

RL.9–10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9–10.2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

RL.9–10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Additional Standards Addressed:

RL.9–10.4; RL.9–10.5; RL.9–10.6; RL.9–10.7; RL.9–10.9; RL.9–10.10; W.9–10.3a; W.9–10.3b; W.9–10.3d; W.9–10.9a; L.9–10.4a; L.9–10.5a; L.9–10.6

Short Story

The Gift of the Magi

by O. Henry

1 One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent **imputation** of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

2 There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

3 While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the **mendicancy squad**.

4 In the **vestibule** below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young."

5 The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid \$30 per week. Now, when the income was shrunk to 20, the letters of "Dillingham" looked blurred, as though they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

6 Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling—something just a little bit near to being worthy of the honor of being owned by Jim.

7 There was a pier-glass between the windows of the room. Perhaps you have seen a pier-glass in an \$8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

My Notes

imputation: accusation
parsimony: thriftiness

mendicancy squad: a group of police who picked up beggars and homeless people

vestibule: hallway

ACTIVITY 2.5 continued

3 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- read aloud



Text Complexity

Overall: Complex

Lexile: 960L

Qualitative: High Difficulty

Task: Challenging (Create)

4 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating examples of irony, allusion, and other elements—such as imagery and word choice—that indicate tone. Evaluate whether the selected reading mode is effective. *LT 1*

5 If you choose to conduct a **guided reading** of "The Gift of the Magi," read the first five paragraphs. Ensure that students understand the mood of the hopelessness of poverty in this first section. Remind students of the syntax in the first paragraph—the interweaving of fragments and complete sentences.

Step 1

Step 2

LT 1

TQ # 2

Tone?

LT 2

TQ # 3

central idea theme?

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

2. Key Ideas and Details (RL.9–10.1) What evidence has O. Henry provided in the text to support the inference that Della and Jim do not have a lot of money? How does the author describe the apartment and apartment building? Which words help you visualize these places? How does Della come by the little bit of money that she has? What does this suggest about the characters?

3. Key Ideas and Details (RL.9–10.2) By the end of paragraph 6, the reader has met the two main characters—Della and Jim—and has a sense of their relationship. How does understanding their relationship underscore the story's central idea? What is the central idea? How do Della and Jim feel about each other? How does the author help you know this? What does Della do to show how she feels about Jim? Do they have a lot of money?

emphasize

LT 1

ACTIVITY 2.5 continued

6 As students continue reading, have them **mark the text** for tone (including allusion, imagery, diction, and irony) and be on the lookout for situational irony. Have them write thoughts and questions in the My Notes column.

LT 1

ACTIVITY 2.5 continued

Shared Gifts: Introducing Irony

My Notes

depreciate: lessen the value of

chaste: pure, simple
meretricious ornamentation:
gaudy or flashy decoration

truant: absent from school

LT 1
Stop 3
TPO #4

8 Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its color within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

9 Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the Queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

10 So now Della's beautiful hair fell about her rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

11 On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.

12 Where she stopped the sign read: "Mme. Sofronie. Hair Goods of All Kinds." One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the "Sofronie."

13 "Will you buy my hair?" asked Della.

14 "I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it." Down rippled the brown cascade. "Twenty dollars," said Madame, lifting the mass with a practised hand.

15 "Give it to me quick," said Della.

16 Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present.

17 She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation—as all good things should do. It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value—the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

18 When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends—a mammoth task.

19 Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy. She looked at her reflection in the mirror long, carefully, and critically.

20 "If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do—oh! what could I do with a dollar and eighty-seven cents?"

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SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

4. **Craft and Structure (RL.9–10.4)** O. Henry chooses specific words and phrases to point to the story's historical setting. Reread paragraphs 17–18. What language gives a sense of the story's time and place? A story's historical setting is the time in history that a

story takes place. Reread paragraph 17. What words does O. Henry choose to describe the fob chain? Now reread paragraph 18. What objects does the author describe that would seem out of place in modern times?

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- 21 At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.
- 22 Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit of saying little silent prayers about the simplest everyday things, and now she whispered: "Please God, make him think I am still pretty."
- 23 The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two—and to be burdened with a family! He needed a new overcoat and he was without gloves.
- 24 Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.
- 25 Della wriggled off the table and went for him.
- 26 "Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold it because I couldn't have lived through Christmas without giving you a present. It'll grow out again—you won't mind, will you? I just had to do it. My hair grows awfully fast. Say 'Merry Christmas!' Jim, and let's be happy. You don't know what a nice—what a beautiful, nice gift I've got for you."
- 27 "You've cut off your hair?" asked Jim, laboriously, as if he had not arrived at that patent fact yet even after the hardest mental labor.
- 28 "Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"
- 29 Jim looked about the room curiously.
- 30 "You say your hair is gone?" he said, with an air almost of idiocy.
- 31 "You needn't look for it," said Della. "It's sold, I tell you—sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with a sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"
- 32 Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year—what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.
- 33 Jim drew a package from his overcoat pocket and threw it upon the table.
- 34 "Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package you may see why you had me going a while at first."
- 35 White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.



WORD CONNECTIONS

Content Connections

A *fob chain* is a short chain used to hold a pocket watch. Pocket watches were a popular style in the early 1900s and came in many different styles. Having a gold chain, however plain, would have elevated Jim above his impoverished social status, if only in appearance.

setter: a hunting dog

My Notes

laboriously: with difficulty
patent: obvious

enfolded: wrapped arms around
regard with discreet scrutiny: look at closely but not in an obvious way
assertion: a declaration or statement, often without proof

STEP 4
TQQ #5

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

5. Craft and Structure (RL.9–10.5) From what point of view is this story told? Read paragraph 32. What do you notice about the story's point of view in this paragraph? Look at the first two sentences in paragraph 32. What pronouns does the narrator use?

tone?

Shared Gifts: Introducing Irony

My Notes

Handwritten notes on lined paper:

- STOP 5
- TDQ #Q 7
- Q 6 & 8
- Could use add exit ticket or bellringer on following day.

36 For there lay The Combs—the set of combs, side and back, that Della had worshipped for long in a Broadway window. Beautiful combs, pure tortoise shell, with jeweled rims—just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

37 But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"

38 And then Della leaped up like a little singed cat and cried, "Oh, oh!"

39 Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

40 "Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it?"

41 Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

42 "Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."

43 The magi, as you know, were wise men—wonderfully wise men—who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.



Visual Prompt: The magi and their gifts were often the subject of fine art painters. Compare the symbolism in "The Gift of the Magi" to the symbolism in this painting.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

6. Integration of Knowledge and Ideas (RL.9–10.9) How does understanding the allusion to the magi help with understanding O. Henry's purpose in writing this story? Are the gifts the magi brought the Babe considered expensive? What gifts, besides the fob chain and hair combs, do Jim and Stella give each other? How do they compare in value to the magi's gifts?

7. Craft and Structure (RL.9–10.5) How does the author use irony to create a surprise ending? Reread the final scenes of the story. What did you anticipate would happen when Jim came home? What clues did the author give to suggest that things might not go as Della had planned?

LT 1 & 2

LT 2

Second Read

- Reread the story to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

2. Key Ideas and Details: What evidence has O. Henry provided in the text to support the inference that Della and Jim do not have a lot of money?

The description of the flat and the building help readers visualize the setting. The words “shabby little couch” and “electronic button from which no mortal finger could coax a ring” make it clear that the building and apartment are rundown. Della’s behavior—saving every penny, feeling defeated and flopping on the couch to cry—shows that she is struggling to save money. RL.9–10.1

3. Key Ideas and Details: By the end of paragraph 6, the reader has met the two main characters—Della and Jim—and has a sense of their relationship. How does understanding their relationship underscore the story’s central idea? What is the central idea?

The author’s description of the couple’s rundown apartment highlights how little the young couple owns. Through the characters’ thoughts, emotions, and actions we understand they are desperately in love. It’s these two elements that lead readers to understand the central idea—that even though they do not have much physical wealth, they are rich in their love for each other. RL.9–10.2

4. Craft and Structure: O. Henry chooses specific words and phrases to point to the story’s historical setting. Reread paragraphs 17–18. What language gives a sense of the story’s time and place?

In paragraph 18, we read that Della uses “curling irons and lighted the gas.” Long ago, women used iron rods, heated by gas or fire, to curl their hair. In addition, the fact that pocket watches are in style, further suggests that the story is set long ago (in the late 1800s or early 1900s). RL.9–10.4

5. Craft and Structure: From what point of view is this story told? Read paragraph 32. What do you notice about the story’s point of view in this paragraph?

The story is told in third-person point of view, with limited omniscience through Della’s perspective. In paragraph 32, the point of view changes slightly in the third sentence. This suggests that the narrator is a wise storyteller, recounting Jim and Della’s story with the purpose of enlightening the audience to the moral lesson. RL.9–10.6

6. Integration of Knowledge and Ideas: How does understanding the allusion to the magi help with understanding O. Henry’s purpose in writing this story?

Understanding the allusion helps readers understand that O. Henry is developing a theme related to gift giving and the true meaning of Christmas. Even though Jim and Della live in poverty, they have love in abundance, which is certainly more valuable than material goods. RL.9–10.9

My Notes

LT 1

LT 1

ACTIVITY 2.5 continued

7 After students complete their first reading, ask them to look again at the last paragraph. Ask students how the author’s point of view affects their understanding of the story.

8 Have students consider the symbolism in the painting and compare it to the short story. They might notice the halo around the Virgin Mary’s head and compare it to the symbolism of Della’s hair, or compare the setting of the manger to Della and Jim’s apartment.

9 Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

10 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

11 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

8. Integration of Knowledge and Ideas (RL.9–10.9) How is the last paragraph different from the rest of the story in terms of its perspective or point of view? What is the paragraph about? Why did the author decide to include this information in the final paragraph?

ACTIVITY 2.5 continued

12 Strategy Focus: Introduce students to the **SIFT** graphic organizer by reminding them of their previous work with symbol, imagery, figurative language, tone, and theme.

13 Lead students in analyzing the story using **SIFT** by modeling the first entry for “Symbol” and showing how to explain “Effects.”

14 Give students time to complete the remaining sections of **SIFT**, challenging them to identify at least four or five details per element.

ACTIVITY 2.5 continued

Shared Gifts: Introducing Irony

My Notes

ACADEMIC VOCABULARY

Commentary refers to the expression of opinions or explanations about an event or situation. **Textual commentary** in an essay refers to explanations about the significance or importance of supporting details or examples in an analysis.

7. Craft and Structure: How does the author use irony to create a surprise ending? LT 2

The author uses irony to create a surprise ending by spending the entire story describing the sacrifices both Jim and Della make in order to purchase Christmas presents for each other without money. The two characters are so determined to show their love that they sacrifice their most valuable possessions. But in doing so, the characters make their gifts useless. RL.9–10.5

8. Integration of Knowledge and Ideas: How is the last paragraph different from the rest of the story in terms of its perspective or point of view?

Unlike the rest of the story, this paragraph has nothing to do with Jim and Della. It is informational rather than entertaining and serves to give the reader a deeper understanding of the story's moral theme and the allusion to the magi in the story's title. RL.9–10.9

Working from the Text

Introducing the Strategy: SIFT

The acronym **SIFT** stands for Symbol, Imagery, Figurative Language, and Tone or Theme. You can use this strategy to “sift” through the parts of a story in order to explore how a writer uses literary elements and stylistic techniques to convey meaning or theme. Identifying these elements is the key to helping you understand the author's purpose and **commentary** on life—the story's theme.

9. After reading the story, go back and scan for examples of symbols, imagery, figurative language, and tone/theme, and complete the SIFT graphic organizer. Record examples from “The Gift of the Magi” of each of the SIFT elements.

Teacher Notes

Literary Element	Text Details	Effects or Meanings of Details
Symbol:	<p>“One was Jim’s gold watch that had been his father’s and his grandfather’s. The other was Della’s hair.”</p> <p>Magi—brought gifts to show love</p>	<p>Gold watch represents Jim’s connection to his family; his attention to time</p> <p>Hair represents Della’s beauty (later in the story, her inner beauty?)</p> <p>Magi = wise men who recognized greatness</p>
Imagery:	<p>“Her eyes were shining brilliantly, but her face had lost its color within twenty seconds.”</p> <p>“a quick feminine change to hysterical tears and wails,”</p>	<p>See her bright eyes and the sudden paling in her face ... understand her conflict</p> <p>Hear her loud cry ... sympathize with her confused sorrow</p>
Figurative Language:	<p>“The letters of ‘Dillingham’ looked blurred, as though they were thinking seriously of contracting to a modest and unassuming D”</p> <p>“So now Della’s beautiful hair fell about her rippling and shining like a cascade of brown waters.”</p>	<p>Personification of the letters ... even they are conspiring to create a world of poverty for the Dillinghams</p> <p>Simile ... compares Della’s hair to a waterfall ... implies its beauty</p>
Tone/Theme:	<p>“Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride.”</p> <p>“The magi, as you know, were wise men—wonderfully wise men—who brought gifts to the Babe in the manger.”</p>	<p>The tone is ironic. A wise and worldly narrator presents the story of a young and naïve couple in a patient way that develops the idea of sacrifice for those you love. The theme depends on the irony.</p> <p>It is the ultimate act of love to sacrifice your dearest possession for another’s happiness.</p>

ACTIVITY 2.5 continued

15 Conduct a mini lesson on theme by bringing students' attention to the explanation of what a theme is and what a theme is not. Then, have them work on writing a thematic statement for "The Gift of the Magi." Be sure that students understand what situational irony is and how the writer has created it in this story.

16 Make sure students attend to the Independent Reading Link on this page. Direct them to create a SIFT chart like the one above in their Reader/Writer Notebooks. To assess their independent reading, set a date to check for the chart in students' notebooks.

ASSESS

Students' thematic statements in response to Check Your Understanding should (1) identify Henry's theme and (2) state how irony reinforces it. For example, "Henry uses situational irony to underscore this theme about love. By making sacrifices that render their gifts useless, the Dillingham Youngs drive home the point that the true value of gifts is the love they symbolize."

In assessing students' "unseen scenes," look for vivid descriptions, imaginative dialogue, and fidelity to the basic facts of the original story.

ADAPT

If students need additional help generating a thematic statement for Check Your Understanding, explain that a thematic statement is a sentence or two that identifies the author's theme and how he or she expresses it. This statement could serve as the thesis statement for an essay about theme. In this case, the thematic statement should focus on how the story's situational irony helps reinforce a theme.

If students need additional help responding to the writing prompt, have students pair up to improvise the scene. Then have each student take notes on their improvised scene to serve as the basis for their first draft.

ACTIVITY 2.5 continued

Shared Gifts: Introducing Irony

My Notes

2.5
LC: opportunity
Language
Checkpoint:
Using punctuation
within sentences
(needed when
learning how to
include dialogue
in writing)
This narrative
prompt doesn't
really hit
the learning
target

INDEPENDENT READING LINK

Read and Respond
Create a SIFT graphic organizer, similar to the one used in this activity, to identify the elements and techniques used in a short story you have read independently. Below the chart, write a few sentences to explain how the use of these elements contributes to the meaning and theme of the short story you read on your own.

Determining Theme

To determine theme, you must consider how all elements work together within a story and what ideas about life these elements present. Also, keep these points in mind when writing the theme of a story:

A THEME IS NOT:

- A "topic" (such as love or sacrifice)
- A summary, such as "Two people sell their valuables to show their love for each other"
- A moral (e.g., "If you love someone, you will do anything for him or her")

A THEME IS:

- A general statement about life (e.g., "People show their love for each other by making sacrifices")

Based on these examples, why is the sentence above an appropriate general statement about, or theme of, "The Gift of the Magi"?

Check Your Understanding

O. Henry develops the theme in "The Gift of the Magi" by creating an ironic situation. Remember that writers use situational irony as a way to contradict the expectations of the characters or the reader. Think about how the situational irony in this story contradicts expectations of the characters. Write a thematic statement that shows how irony is used to reinforce the theme of the story.

Narrative Writing Prompt

Review paragraphs 12–15 of the short story, where Della goes to get her hair cut at Madame Sofronie's. Use this "unseen scene" as an inspiration to write your own scene in which you imagine what the two characters might be doing and saying as the haircutting progresses. Or you may want to imagine the scene in which Jim sells his watch to buy the combs for Della. Be sure to:

- Use description and details to create a setting and situation.
- Set up the conflict, and introduce any new characters and their perspectives for the reader.
- Use dialogue to create a vivid picture of the characters and to develop tension regarding the conflict.
- Provide a smooth transition to the next part of the narrative.

*Can this be an opportunity to add dialogue to their past narrative?

TBH, I'd probably skip de-emphasize this writing prompt.

Close Reading of a Short Story

ACTIVITY
2.6

Learning Targets

- Analyze the stylistic elements of foreshadowing, point of view, and imagery to interpret author's purpose.
- Apply the stylistic use of foreshadowing, point of view, and imagery in my own writing.

The Foreshadowing Technique

- One technique that writers use to create suspense and anticipate the events of the story is foreshadowing. Writers use foreshadowing to give hints to the reader. As readers pay close attention to details and make connections to events and characters, they develop the ability to recognize these hints and how they create a sense of tension in the story. Sometimes, though, these hints are easy to spot only after reading the complete narrative and then rereading it.

Introducing the Strategy: Levels of Questions

Another complex skill that successful readers practice is asking questions about the text. Readers can actively involve themselves with the text by asking three levels of questions:

- Level 1, Literal**—Literal questions can be answered by referring back to the text or consulting references.
EXAMPLE: *What is "Coney Island"?*
- Level 2, Interpretive**—Interpretive questions call for inferences; answers cannot be found directly in the text; however, textual evidence points to and supports your answers.
EXAMPLE: *Why does the narrator call this young couple "the wisest"?*
- Level 3, Universal**—Universal questions go beyond the text. What are the larger issues or ideas raised by the text?
EXAMPLE: *Why are some people motivated to make sacrifices for others?*

Preview

In this activity, you will read a short story and interpret the author's purpose in using specific literary devices, such as foreshadowing and point of view.

Setting a Purpose for Reading

- As you read the story, use the My Notes space to write different levels of questions. Label your question as Level 1, Level 2, or Level 3.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

LEARNING STRATEGIES:
Rereading, Close Reading,
Marking the Text,
Visualizing, Drafting,
Discussion Groups

My Notes

note: When asking students to "question" the text using 3 levels, it becomes more evident which students stay in the "literal" level vs. 2 vs. 3. Students tend to struggle w/ making inferences. By asking level 2 questions, students have the opportunity to practice and flex their muscles.

Level 2

COMMON CORE STATE STANDARDS

Focus Standards:

RL.9–10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

RL.9–10.5: Analyze how an author's choices concerning how to structure a text, order events

within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Additional Standards Addressed:

RL.9–10.1, RL.9–10.3; RL.9–10.6; L.9–10.1, L.9–10.2b, L.9–10.5a, L.9–10.5b; W.9–10.3b, W.9–10.9a

ACTIVITY 2.6

PLAN

Suggested Pacing: 2 50-minute class periods

TEACH

1 "The Stolen Party" makes liberal use of foreshadowing and irony. Define and review *foreshadowing* as a literary element. You may have students explore the term on a graphic organizer in their Reader/Writer Notebooks.

2 To help students understand foreshadowing, you may take them back into "The Gift of the Magi" and examine the following passages:

Paragraph 9—alerts the reader that "there were two possessions of the James Dillingham Youngs in which they both took a mighty pride."

Paragraph 24—Della could not read Jim's expressions ... was he shocked at her short hair or his realization that the combs would not now be necessary?

3 Make sure students read and understand the Introducing the Strategy feature. Quiz the class on the level of additional questions, such as, *What is a "pie safe"?* (L1) *Why did the author point out the character's knife collection?* (L2)

4 "The Stolen Party" text has been divided into chunks. For each chunk, ask students to record at least three questions in the My Notes column using the **Levels of Questions** strategy. Also, consider using notes labeled Alternative Reading Plan that appears on the following Teacher Edition pages.

5 Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand their key goals for this reading: to practice the Levels of Questions strategy. Point out that this strategy fits nicely with the other goal of determining the meaning of unknown words. It also helps readers begin to interpret the purpose of literary devices like foreshadowing and point of view.

ACTIVITY 2.6 continued

6 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- read aloud

Text Complexity

Overall: Accessible

Lexile: 640L

Qualitative: Low Difficulty

Task: Challenging (Create)

7 Chunk 1 Alternative Reading Plan: Read this chunk aloud, with students following your reading in their texts. Point out details that give the reader hints about the story's outcome: the conflict between mother and daughter, the mother's disapproval of Rosaura's going to the party, and her reminder to Rosaura that she is "the maid's daughter."

8 As students are reading, monitor their progress. Be sure they are engaged with the text, annotating words and phrases that signal foreshadowing or point of view, for example, as well as writing **levels of questions**. Evaluate whether the selected reading mode is effective.

9 Be sure students tend to the Grammar & Usage feature on reciprocal pronouns.

ELD
T.E. p 80
Activity 1.5

ACTIVITY 2.6 continued

Close Reading of a Short Story

My Notes

How can we incorporate Grammar Usage & Word Connections as a learning activity?

ABOUT THE AUTHOR

Liliana Heker (b. 1943) is an Argentine journalist and award-winning short-story writer. In Argentina, she edited the literary magazine *El Ornitorrinco*, which translates to "The Platypus." She has published multiple short story collections in Spanish, and some have been translated into English. In "The Stolen Party," Heker presents the events of a party through the eyes of a child.

Short Story

The Stolen Party

by Liliana Heker

Translated by Alberto Manguel

Chunk 1

1 As soon as she arrived she went straight to the kitchen to see if the monkey was there. It was: what a relief! She wouldn't have liked to admit that her mother had been right. Monkeys at a birthday? her mother had sneered. Get away with you, believing any nonsense you're told! She was cross, but not because of the monkey, the girl thought; it's just because of the party.

2 "I don't like you going," she told her. "It's a rich people's party!"

3 "Rich people go to Heaven too," said the girl, who studied religion at school.

4 "Get away with Heaven," said the mother.

5 The girl didn't approve of the way her mother spoke. She was barely nine, and one of the best in her class.

6 "I'm going because I've been invited," she said. "And I've been invited because Luciana¹ is my friend. So there."

7 "Ah yes, your friend," her mother grumbled. She paused. "Listen, Rosaura," she said at last. "That one's not your friend. You know what you are to them? The maid's daughter, that's what."

8 Rosaura blinked hard: she wasn't going to cry. Then she yelled: "Shut up! You know nothing about being friends!"

9 Every afternoon she used to go to Luciana's house and they would both finish their homework while Rosaura's mother did the cleaning. They had their tea in the kitchen and they told each other secrets. Rosaura loved everything in the big house, and she also loved the people who lived there.

10 "I'm going because it will be the most lovely party in the whole world, Luciana told me it would. There will be a magician, and he will bring a monkey and everything."

¹ Luciana (Lū syə 'nə)

² Rosaura (Rō sah 'ra)

GRAMMAR & USAGE

Reciprocal Pronouns

Reciprocal pronouns are used to describe situations in which each individual in a pair or group performs the same action toward the other(s). The reciprocal pronoun *each other* is used to refer to two people, while *one another* is used to refer to three or more people. Heker uses *each other* in this sentence: "They had their tea in the kitchen and they told each other secrets." This indicates that each girl shares secrets with the other girl and reinforces Rosaura's sense that the friendship is mutual, rather than one-sided. As you read, look for other ways that the author leads readers to see events from Rosaura's perspective.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

2. Key Ideas and Details (RL.9–10.1) What text evidence supports the idea that Rosaura's mother does not approve of her daughter attending the party? What inferences can you make about why the mother feels this way? Reread the dialogue at the beginning of Chunk 1. What does Rosaura's mother say about the party? Reread paragraph 7. What do we learn about the relationship between Rosaura and her mother and the people having the party? How does knowing about this relationship help readers understand why the mother feels the way she does?

11 The mother swung around to take a good look at her child, and **pompously** put her hands on her hips.

12 *Monkeys at a birthday?* her mother had sneered. *Get away with you, believing any nonsense you're told!*

13 Rosaura was deeply offended. She thought it unfair of her mother to accuse other people of being liars simply because they were rich. Rosaura too wanted to be rich, of course. If one day she managed to live in a beautiful palace, would her mother stop loving her? She felt very sad. She wanted to go to that party more than anything else in the world.

14 "I'll die if I don't go," she whispered, almost without moving her lips.

Chunk 2

15 And she wasn't sure whether she had been heard, but on the morning of the party she discovered that her mother had starched her Christmas dress. And in the afternoon, after washing her hair, her mother rinsed it in apple vinegar so that it would be all nice and shiny. Before going out, Rosaura admired herself in the mirror, with her white dress and glossy hair, and thought she looked terribly pretty.

16 Senora Ines³ also seemed to notice. As soon as she saw her, she said: "How lovely you look today, Rosaura."

17 Rosaura gave her starched skirt a light toss with her hands and walked into the party with a firm step. She said hello to Luciana and asked about the monkey. Luciana put on a secretive look and whispered into Rosaura's ear: "He's in the kitchen. But don't tell anyone, because it's a surprise."

18 Rosaura wanted to make sure. Carefully she entered the kitchen and there she saw it deep in thought, inside its cage. It looked so funny that the girl stood there for a while, watching it, and later, every so often, she would slip out of the party unseen and go and admire it. Rosaura was the only one allowed into the kitchen. Senora Ines had said: "You yes, but not the others, they're much too **boisterous**, they might break something." Rosaura had never broken anything. She even managed the jug of orange juice, carrying it from the kitchen into the dining room. She held it carefully and didn't spill a single drop. And Senora Ines had said: "Are you sure you can manage a jug as big as that?" Of course she could manage. She wasn't a **butterfingers**, like the others. Like that blonde girl with the bow in her hair. As soon as she saw Rosaura, the girl with the bow had said:

Chunk 3

19 "And you? Who are you?"

20 "I'm a friend of Luciana," said Rosaura.

21 "No," said the girl with the bow, "you are not a friend of Luciana because I'm her cousin and I know all her friends. And I don't know you."

22 "So what," said Rosaura. "I come here every afternoon with my mother and we do our homework together."

23 "You and your mother do your homework together?" asked the girl, laughing.

24 "I and Luciana do our homework together," said Rosaura, very seriously.

25 The girl with the bow shrugged her shoulders.

26 "That's not being friends," she said. "Do you go to school together?"

³ Señora Ines (se nyōr 'ā ē nes')

pompously: in a self-important way

My Notes

boisterous: energetic; rowdy

butterfingers: a clumsy person

ACTIVITY 2.6 continued

10 **Chunk 2 Alternative Reading Plan:** Have students read in small groups, and then discuss Rosaura's attitude and the effectiveness of the third-person limited point of view.

11 **Chunk 3 Alternative Reading Plan:** Have two students read the dialogue in parts. Discuss the conflict and further foreshadowing.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

3. Key Ideas and Details (RL.9–10.2): What is the story's theme? How does the text in **Chunk 2** help shape and develop the theme? Are things pleasant between Rosaura and her mother? What's behind the tension? How do these interactions show what the author is trying to make us understand?

ACTIVITY 2.6 continued

12 Be sure students attend to the Grammar & Usage feature on commas versus colons.

13 Chunk 4 Alternative Reading Plan: Ask students to read this chunk silently, and then discuss Rosaura's reactions. How are Rosaura and the monkey alike? How is Rosaura's role at the party similar to the monkey's?

14 Make sure students tend to the Word Connections feature on multiple-meaning words.

ACTIVITY 2.6 continued

Close Reading of a Short Story

GRAMMAR & USAGE Punctuating Dialogue

Both commas and colons can be used to introduce quotations. Typically, a comma is used to introduce a shorter quotation, and a colon is used for a longer quotation. A colon also signals a more definite break between the introductory clause and the quotation. Notice that, in paragraph 31, the author uses a colon to introduce the instructions given by Rosaura's mother. Think about how the longer pause provided by the colon affects the way you read her mother's words.

WORD CONNECTIONS

Content Connections/ Multiple Meaning Words

Charades is a parlor game that was invented in France in the 18th century. It became extremely popular with the middle and upper classes in Great Britain during the Victorian era. Given this history, it is especially fitting that the game should be played at a party, highlighting the differences between social classes. It is also worth noting that *charade*, used as a noun, can be defined as "a deception intended to create a pleasant appearance."

My Notes

27 "No."

28 "So where do you know her from?" said the girl, getting impatient.

29 Rosaura remembered her mother's words perfectly. She took a deep breath.

30 "I'm the daughter of the employee," she said.

31 Her mother had said very clearly: "If someone asks, you say you're the daughter of the employee; that's all." She also told her to add "And proud of it." But Rosaura thought that never in her life would she dare say something of the sort.

32 "What employee?" said the girl with the bow. "Employee in a shop?"

33 "No," said Rosaura angrily. "My mother doesn't sell anything in any shop, so there."

34 "So how come she's an employee?" said the girl with the bow.

35 Just then Señora Ines arrived saying shh shh, and asked Rosaura if she wouldn't mind helping serve out the hot dogs, as she knew the house so much better than the others.

36 "See?" said Rosaura to the girl with the bow, and when no one was looking she kicked her in the shin.

Chunk 4

37 Apart from the girl with the bow, all the others were delightful. The one she liked best was Luciana, with her golden birthday crown; and then the boys. Rosaura won the sack race, and nobody managed to catch her when they played tag. When they split into two teams to play charades, all the boys wanted her for their side. Rosaura felt she had never been so happy in all her life.

38 But the best was still to come. The best came after Luciana blew out the candles. First the cake. Señora Ines had asked her to help pass the cake around, and Rosaura had enjoyed the task immensely, because everyone called out to her, shouting "Me, me!" Rosaura remembered a story in which there was a queen who had the power of life or death over her subjects. She had always loved that, having the power of life or death. To Luciana and the boys she gave the largest pieces, and to the girl with the bow she gave a slice so thin one could see through it.

39 After the cake came the magician, tall and bony, with a fine red cape. A true magician: he could untie handkerchiefs by blowing on them and make a chain with links that had no openings. He could guess what cards were pulled out from a pack, and the monkey was his assistant. He called the monkey "partner."

40 "Let's see here, partner," he would say, "Turn over a card." And, "Don't run away, partner: time to work now."

41 The final trick was wonderful. One of the children had to hold the monkey in his arms and the magician said he would make him disappear.

42 "What, the boy?" they all shouted.

43 "No, the monkey!" shouted the magician.

44 Rosaura thought that this was truly the most amusing party in the whole world.

45 The magician asked a small fat boy to come and help, but the small fat boy got frightened almost at once and dropped the monkey on the floor. The magician picked him up carefully, whispered something in his ear, and the monkey nodded almost as if he understood.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

4. Key Ideas and Details (RL.9–10.3) How does the interaction between Rosaura and Luciana's cousin in Chunk 3 develop the story's theme? Why does Rosaura get angrier as the questioning goes on? How does this scene support the story's theme that there is a social gap between the rich and the poor?

- 46 “You mustn’t be so unmanly, my friend,” the magician said to the fat boy.
 - 47 “What’s unmanly?” said the fat boy.
 - 48 The magician turned around as if to look for spies.
 - 49 “A sissy,” said the magician. “Go sit down.”
 - 50 Then he stared at all the faces, one by one. Rosaura felt her heart tremble.
 - 51 “You, with the Spanish eyes,” said the magician. And everyone saw that he was pointing at her.
 - 52 She wasn’t afraid. Neither holding the monkey, nor when the magician made him vanish; not even when, at the end the magician flung his red cape over Rosaura’s head and uttered a few magic words ...and the monkey reappeared, chattering happily, in her arms. The children clapped furiously. And before Rosaura returned to her seat, the magician said:
 - 53 “Thank you very much, my little countess.”
 - 54 She was so pleased with the compliment that a while later, when her mother came to fetch her, that was the first thing she told her.
- Chunk 5**
- 55 “I helped the magician and he said to me, “Thank you very much, my little countess.”
 - 56 It was strange because up to then Rosaura had thought that she was angry with her mother. All along Rosaura had imagined that she would say to her: “See that the monkey wasn’t a lie?” But instead she was so thrilled that she told her mother all about the wonderful magician.
 - 57 Her mother tapped her on the head and said: “So now we’re a countess!”
 - 58 But one could see that she was beaming.
 - 59 And now they both stood in the entrance, because a moment ago Señora Ines, smiling, had said: “Please wait here a second.”
 - 60 Her mother suddenly seemed worried.
 - 61 “What is it?” she asked Rosaura.
 - 62 “What is what?” said Rosaura. “It’s nothing; she just wants to get the presents for those who are leaving, see?”
 - 63 She pointed at the fat boy and at a girl with pigtails who were also waiting there, next to their mothers. And she explained about the presents. She knew, because she had been watching those who left before her. When one of the girls was about to leave, Señora Ines would give her a bracelet. When a boy left, Señora Ines gave him a yo-yo. Rosaura preferred the yo-yo because it sparkled, but she didn’t mention that to her mother. Her mother might have said: “So why don’t you ask for one, you blockhead?” That’s what her mother was like. Rosaura didn’t feel like explaining that she’d be horribly ashamed to be the odd one out. Instead she said:
 - 64 “I was the best-behaved at the party.”
 - 65 And she said no more because Señora Ines came out into the hall with two bags, one pink and one blue.

My Notes

uttered: said

15 Chunk 5 Alternative Reading Plan: Continue silent reading. After reading, have students turn to a partner and summarize what they have read. Have students compare summaries to check understanding.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

5. Craft and Structure (RL.9–10.6) From what point of view is this story written? What effect does the chosen point of view have on the story? Is the narrator speaking in first, second, or third person? Which character(s) does the narrator have the most access to? How might the story be different if the audience knew what other characters were thinking or feeling as well?

ACTIVITY 2.6 *continued*

16 Chunk 6 Alternative Reading Plan: Conduct a read-aloud as students follow in their texts. Discuss the surprise ending, and ask students to identify hints that foreshadowed the ending.

17 Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

18 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

19 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

ACTIVITY 2.6 *continued*

Close Reading of a Short Story

My Notes

marvelous: extraordinary

rummaged: searched thoroughly by moving things about

instinctively: naturally; from one's instincts

infinitely: extremely

LT 1

66 First she went up to the fat boy, gave him a yo-yo out of the blue bag, and the fat boy left with his mother. Then she went up to the girl and gave her a bracelet out of the pink bag, and the girl with the pigtails left as well.

67 Finally she came up to Rosaura and her mother. She had a big smile on her face and Rosaura liked that. Señora Ines looked down at her, then looked up at her mother, and then said something that made Rosaura proud:

68 "What a marvelous daughter you have, Herminia."⁴

Chunk 6

69 For an instant, Rosaura thought that she'd give her two presents: the bracelet and the yo-yo. Señora Ines bent down as if about to look for something. Rosaura also leaned forward, stretching out her arm. But she never completed the movement.

70 Señora Ines didn't look in the pink bag. Nor did she look in the blue bag. Instead she rummaged in her purse. In her hand appeared two bills.

71 "You really and truly earned this," she said handing them over. "Thank you for all your help, my pet."

72 Rosaura felt her arms stiffen, stick close to her body, and then she noticed her mother's hand on her shoulder. Instinctively she pressed herself against her mother's body. That was all. Except her eyes. Rosaura's eyes had a cold, clear look that fixed itself on Señora Ines's face.

73 Señora Ines, motionless, stood there with her hand outstretched. As if she didn't dare draw it back. As if the slightest change might shatter an infinitely delicate balance.

Second Read

- Reread the story to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

2. Key Ideas and Details: What text evidence supports the idea that Rosaura's mother does not approve of her daughter attending the party? What inferences can you make about why the mother feels this way?

The author has the mother say explicitly that she does not like the idea of her daughter going to "a rich people's party." We also learn that the mother is the maid at the home where the party is being held. One can infer that the mother's life experience has taught her that no matter what, the rich will always view her as nothing more than a maid. RL.9–10.1

3. Key Ideas and Details: What is the story's theme? How does the text in Chunk 2 help shape and develop the theme?

The theme of the story seems to be that there is an undeniable gap between the rich and the poor. In Chunk 2, the theme is developed in subtle ways—Rosaura's mother works hard to make sure her daughter looks her very best for the party; Rosaura is the only "guest" allowed in the kitchen to see the monkey before it's brought out as a surprise for the others; Rosaura helps serve the orange juice to the guests. RL.9–10.2

⁴ Herminia (er mē nyā')

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

6. Craft and Structure (RL.9–10.4) At the end of the story, Señora Ines stands motionless with her hand outstretched, afraid she "might shatter an infinitely delicate balance." What do you think the phrase "infinitely delicate balance" means? Does this balance actually

exist in the story? Look for examples in the story that show the relationship between Señora Ines' and Rosaura's family. Would you use the word *balanced* to describe it? Why or why not? How does the balance change over the course of the story?

4. Key Ideas and Details: How does the interaction between Rosaura and Luciana's cousin in Chunk 3 develop the story's theme?

The girl with the bow questions Rosaura about her connection to Luciana to the point of making Rosaura angry. Rosaura may not understand why she is feeling angry and defensive, but it's one of the first times that the story's theme—that there is a gap between the rich and the poor—is more evident. RL.9–10.3

5. Craft and Structure: From what point of view is this story written? What effect does the chosen point of view have on the story?

The story is written from the third-person limited point of view. This means that the narrator has access to Rosaura's thoughts and feelings only. They are as surprised as Rosaura to learn that she was invited as a worker—not a guest—to the birthday party. RL.9–10.6

6. Craft and Structure: At the end of the story, Señora Ines stands motionless with her hand outstretched, afraid she "might shatter an infinitely delicate balance." What do you think the phrase "infinitely delicate balance" means? Does this balance actually exist in the story?

The author is referring to Señora Ines's perceived balance between her family and their hired help. To Señora Ines, the balance is a happy one. In her mind, Rosaura is delighted to be invited to the party, even if it is to work. She maintains the separation between social classes while feeling charitable for giving Rosaura an enjoyable afternoon. RL.9–10.4

7. Craft and Structure: How does the author use situational irony to create a surprise ending? How does the ironic tone in this story compare to the tone in "The Gift of the Magi?"

The author uses situational irony to create a surprise ending by spending the entire story describing how excited Rosaura is to be included as a guest. The author builds up Rosaura's excitement for the gift at the end of the story, which makes her realization of the truth even more heartbreaking.

In both this story and "The Gift of the Magi," the authors use situational irony to create surprise endings. The tone in "The Gift of the Magi" is bittersweet, while the tone in this story is one of disappointment. RL.9–10.5

8. Craft and Structure: How does the author utilize foreshadowing to underscore Señora Ines's final action?

The girl with the bow suggests that Rosaura is not actually Luciana's friend. Additionally, there are multiple scenes within the party that highlight Rosaura's isolation from the rest of the guests: Luciana tells only Rosaura about the monkey; Rosaura is requested to help serve the refreshments; Rosaura is selected to help with the magic show. At first glance, these details seem rather harmless, but upon a second read, they are clear examples of foreshadowing. RL.9–10.5

My Notes

LT I

LT I

LT I

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

7. Craft and Structure (RL.9–10.5) How does the author use situational irony to create a surprise ending? How does the ironic tone in this story compare to the tone in "The Gift of the Magi?" Reread the final scenes of the story. What does Rosaura think Señora Ines is going to give her? What does she get instead? Why is this ironic? How do the authors of "The Stolen Party" and "The Gift of the Magi" express their attitudes?

8. Craft and Structure (RL.9–10.5) How does the author utilize foreshadowing to underscore Señora Ines's final action? How is Señora Ines's treatment of Rosaura different from her treatment of the other party guests? What other scenes highlight how Rosaura is treated differently from the rest of the guests?

ACTIVITY 2.6 continued

20 Consider having students pair up to complete the Working from the Text questions.

21 For question 9, confirm for students that all questions are Level 2, with the possible exception of number 7, which goes beyond the text by requiring students to make connection with another text.

22 For questions 10 and 11, guide students as needed to identify the monkey as the central image in the story (it appears in paragraphs 1, 17–18, and 39–53) and interpret its symbolism: The monkey, like Rosaura, is the helper of a paid servant, and therefore a servant too.

23 Walk students through the Language and Writer's Craft lesson on clauses. Have students complete the practice individually or in small groups. (Answer: Rosaura won the sack race, [independent clause]/and nobody managed to catch her, [independent clause]/when they played tag. [subordinate clause] When they split into two sides to play charades, [subordinate clause]/all the boys wanted her for their side. [independent clause])

24 Remind students of the other criterion for a theme statement: It is a general statement—the message about life or the world that the author wants to express.

TEACHER TO TEACHER

To extend the Check Your Understanding activity, have students practice writing an analytical paragraph that explores how the Learning Target literary elements of foreshadowing, point of view, and imagery contribute to the development of the story's theme. Responses should reflect an understanding that the limited point of view and the clues foreshadowing the monkey's symbolic meaning gradually reveal a disturbing theme about the relationship between the wealthy and the working class.

ACTIVITY 2.6 continued

Close Reading of a Short Story

My Notes

Resources:

① Writer's workshop
Lesson: clauses
Pg. 163

② Grammar
Handbook online

Part 1

↳ word groups

↳ "phrase"

↳ "clause"

Working from the Text

9. Reread each text-dependent question. Label the level of each question. Notice that these questions get at the meaning of the story.

10. Just as "The Gift of the Magi," has strong images of the comb and the watch, this story has a central image that may be used symbolically. Identify the image that is introduced at the beginning, appears in the middle, and ends the story.

11. How can this image be interpreted as symbolic?

Language and Writer's Craft: Clauses

A clause is a group of words that has a subject and a verb.

An **independent clause** is a complete thought that can function as a sentence. Read this example of an independent clause from "The Stolen Party."

"The final trick was wonderful."

Two independent clauses can be joined by a comma and a **coordinating conjunction**, such as *and*, *but*, or *or*. Here is an example from the story.

"He could guess what cards were pulled out from a pack, and the monkey was his assistant."

A **subordinate clause**, often called a **dependent clause**, does not express a complete thought and cannot function as a sentence. A subordinate clause is often introduced by a **subordinating conjunction** such as *after*, *when*, *while*, or *because*. Read this example from the story.

"When one of the girls was about to leave, Señora Ines would give her a bracelet."

In this story, the author varies the order of clauses in sentences to create specific effects. Including a variety of clauses makes writing more interesting. Try to include a variety in your own writing.

PRACTICE Read the following sentences from the story. Then identify the independent clauses, the subordinate clauses, and any subordinating and coordinating conjunctions.

"Rosaura won the sack race, and nobody managed to catch her when they played tag. When they split into two teams to play charades, all the boys wanted her for their side."