

## *8<sup>th</sup> Grade Literature Book Club Novels*

### ***Walk Two Moons* by Sharon Creech**

**Plot Summary:** Sal travels with her grandparents to Lewiston, Idaho in search of her missing mother.

**Setting:** Present day-Euclid, Ohio

**Big Ideas:** Love, loss, and the journey.

**Pages:** 280

**Reading Level:** The chapters are short and the book is fast-paced. This is an easy read.

**Honors:** Newbery medal winner

**Notes:** Occasionally, Sal's grandfather uses colorful language.

### ***The Sea of Trolls* by Nancy Farmer**

**Plot Summary:** Jack & his sister Lucy are kidnapped by Viking berserkers. A bard's apprentice, Jack must embark on a dangerous quest to save his sister from doom at the hands of an evil half-troll queen.

**Setting:** Middle Earth, the 700's

**Big Ideas:** The hero's quest, the power of love, coming of age

**Pages:** 450

**Reading Level:** In spite of its size, this book is a fast-paced, exciting read. Nancy Farmer tirelessly researched Norse legend and lore to produce this book, the first (and best in my opinion) in a trilogy.

**Honors:** Nancy Farmer is a three-time Newbery Honor and a National Book Award winning author, in addition to numerous other honors.

**Notes:** This book contains elements of magic, and Jack must measure his Christian upbringing against Viking beliefs in Valhalla and numerous gods.

### ***The Call of the Wild* by Jack London**

**Plot Summary:** Kidnapped from his easy life in the Santa Clara Valley, Buck, a dog, struggles to survive in the Klondike.

**Setting:** 19<sup>th</sup> century

**Big Ideas:** Survival of the fittest, membership of the individual in a group, and the journey from civilization to wilderness.

**Pages:** 147

**Reading Level:** This is the most difficult book on the list in terms of vocabulary and sentence structure.

**Notes:** This book has long been considered a classic. Jack London was not a Christian and this is evident in the book's themes.

## **Son by Lois Lowry**

**Plot Summary:** Unlike others in the dystopian Community of *The Giver*, Claire experiences yearning for the son that was taken from her. This novel is the story of a mother's devotion and the lengths to which she will go to find her child.

**Big Ideas:** Love, the journey, and the consequences of dystopia.

**Setting:** Future

**Pages:** 393

**Reading Level:** This novel is divided into three "Books", Before, Between, & Beyond- the stages of Claire's story. Although it is nearly 400 pages long, this is a fast read.

**Notes:** This is the fourth and final book in Lowry's Giver quartet. It solves the mystery of what happens to Jonas and Gabriel at the end of the Newbery winning first book, *The Giver*.

## **Trouble by Gary D. Schmidt**

**Plot Summary:** In honor of his older brother Franklin, Henry decides to climb Mt. Katahdin and in the process, learns much about his brother and himself.

**Big Ideas:** Love, loss, the journey and the consequences of prejudice.

**Setting:** New England, 1980's

**Pages:** 297

**Reading Level:** Although this book is by the same author as *Okay For Now*, our first novel study this year, the style is more meditative. The descriptive language is beautiful, as Schmidt takes a close look at what happens when Trouble visits the life of a boy who had never known anything but ease.

**Notes:** This is one of Mrs. O's favorite books.

## **Navigating Early by Clare Vanderpool**

**Plot Summary:** Jack Baker and his friend Early Auden go on a quest in search of Pi.

**Big Ideas:** Love, loss, and the journey.

**Setting:** Maine, 1945

**Pages:** 306

**Reading Level:** This novel is "a story within a story." The author juxtaposes Early and Jack's story with the adventures of Pi.

**Notes:** This novel recently won a Printz Honor. Vanderpool's first novel, *Moon Over Manifest*, won the Newbery medal.

### *Weekly Activities:*

- ★ **Reading:** Each week, I will assign reading from your selected novel. Your reading may be done individually or aloud with your book club members. I suggest alternating between silent reading and group read aloud.
- ★ **Double Entry Notes:** For each reading assignment, you will complete double entry notes. Each person in the book club will compose a discussion question or point, quote a golden line from the text, select an important word from the reading that you would like to share with your book club, and finally, write an additional question, a character or setting observation, or a prediction or inference.
- ★ **Reading Logs:** For each section of your novel, I will compose questions or bring up events or ideas in the book that you can consider further in a reading log entry. Reading logs are simply reflective journals in which you share thoughts that you have about characters, big ideas, etc. Often, you will have an opportunity to compose your reading log entries during class. Then, entries can be submitted to turnitin.com. You are also welcome to write on other topics related to your novel that are of interest to you.
- ★ **Book Club Meetings:** Once a week, you will meet with your book club to discuss the assigned reading and share your double entry notes. The discussion will be flat unless all members participate. You may read beyond what is assigned for a particular week, but avoid spoiling later chapters for those who have not read ahead.

### *Other Book Club Activities*

- ★ **Poetic Response:** Occasionally, you may be asked to compose a poetic response to a portion of your novel. This might be a narrative poem, a two-voice poem, or a character constellation.
- ★ **Passage Master:** As an assessment, you may be asked to select key passages from the novel and explain why they are important.
- ★ **Night in a Museum:** At the end of your novel study, your book club will select a way to present your novel to the rest of the class.
- ★ **Evaluation:** Periodically, you will be asked to evaluate peers. Are other book club members completing the reading? Have all members come prepared for discussions?

**Hope is the Thing With Feathers**  
**The Birds in *Okay for Now***  
**By Gary D. Schmidt**

*“You know what it feels like to stroke color onto an Arctic Tern flying off the page going wherever he wants to go? Terrific”(Schmidt 341).*

**Background:** Some of our discussion points as we read *Okay for Now* will include how the chapter breaks work and why Schmidt may have chosen to structure the novel this way, and the importance of the Audubon prints in Doug’s story. One of the questions that you should be asking as you read is: How does Doug identify himself or other characters in the novel with the bird for which the chapter is named?

**Ongoing Learning Opportunity:**

For each of the ten chapters in *Okay For Now*, your opportunity is to keep a Feather Journal that is composed of the following:

- ★ Make two (2) or more observations about the bird for which the chapter is named and how Doug makes connections with this bird, and two (2) observations about the plot, characters or tone of the chapter. Observations must be complete and properly punctuated with any quotes cited correctly.
- ★ Choose one (1) Golden Line for each chapter. Since you are only selecting one, be sure that it is the BEST possible choice to capture the big idea or author’s craft for that chapter.
- ★ Include a rationale explaining why you think that quote was noteworthy.
- ★ Write a burning question OR a discussion point. Remember that a burning question is one that you truly wish to explore more deeply. A discussion point is an idea you would like to discuss with the class.
- ★ Choose one (1) word from the chapter that you think is important to the novel or that you would like to use in your own writing. Include a definition of the word and cite where it appears in the novel.

**Purpose:** The purpose of keeping the Feather Journals is for you to reflect on the novel individually while at the same time collecting ideas and questions that you can use to contribute to class discussions and to incorporate into writing at the end of the novel. The journals also illustrate that you are reading closely.

**Grading:** You will be submitting each of your journal entries to turnitin.com. I will also ask you to bring a copy of your journal to class if we are having a large group discussion. Journals will be graded based on the following criteria:

- ✓ Did you include a title for each Feather Journal entry and each of the elements on this job sheet?
- ✓ Did you properly cite any quotations from the novel?
- ✓ Are you interacting with the novel and asking excellent questions?
- ✓ Are you submitting your entries on time at turnitin.com?

**Due Date:**

Feathered Hope  
Mrs. O's Reflections on the Arctic Tern  
*Okay for Now Chapter One*

***Learning to Fly: Audubon's Birds of America Observations***

- ★ Doug thinks that the Audubon painting of the Arctic Tern is the most beautiful picture he has ever seen. The detail about the bird that most captures his attention is the terrified eye.
- ★ Doug identifies with the tern since he lives in fear of his father's quick hands.

***Character/Plot Observations***

- ★ A mother with an Elizabeth Taylor smile is a sunburst in an otherwise cloudy landscape for Doug.
- ★ I notice that tension defines Doug's home life. He experiences almost constant tension with his brother Chris and with his father. Ernie Eco is also a source of strife. Doug's mother associates Eco with her husband's alcohol dependency.

***Golden Line:***

"I'm not lying when I say that Hollywood actresses would kill for my mother's smile. You think Elizabeth Taylor can smile? If you saw my mother's smile, you wouldn't even let Elizabeth Taylor in the same room...we sat there quiet in the heat, me looking up to watch her smile and wondering if I could ever draw it, it was that beautiful"(Schmidt 23).

***Rationale:***

I chose this line because it illustrates Doug's admiration for his mother and also his awakening interest in learning to draw.

***Burning Question or Discussion Point***

Reading this chapter makes me wonder why Doug's father is abusive. How did they end up where they are as a family?

***Word Wizard***

Vietcong: This is a term used to refer to the North Vietnamese during the Vietnam War. The North Vietnamese were also referred to as VC or Charlie.

"Lucas is my oldest brother who stopped beating me up a year and a half ago when the United States Army drafted him to beat up Vietcong instead"(Schmidt 6).

## ***The Brown Pelican Feather Journal: Noble & Steadfast***

**"Did you know that the Brown Pelican's beak is about as long as its whole body? It's huge. It looks like it could open wide and fit in a whole lot. Like a principal"(267).**

**Learning Opportunity: Compose a Feather Journal based on Chapters 7-8 in *Okay For Now*, the Forked Tailed Petrels and The Brown Pelican.**

**Literary Focus for This Entry: Your entries have been EXCELLENT! Here are a few suggestions for focusing your writing for this entry:**

- ★ **Flight Patterns:** In Chapter 7, we have this example of an **AGAIN & AGAIN** signpost: "All movement relies on that kind of tension, you know." How does the tension that Doug studies in the Audubon print of the petrels apply to his relationships with Lucas and Coach Reed in this chapter? In Chapter 8, notice that Doug references not only the **Brown Pelican**, but also the **Black Backed Gull** again. Why do you think the gull is included in Chapter 8? What role does the pelican play?
- ★ **Character Considerations:** What changes have you noticed in ensemble characters? What about the Daugherty family? How do you think they are important to Doug's story? What do they contribute to Chapter 8? Do you have any character predictions based on the text? What about the subplot involving the robberies of Spicer's Deli and the Tools n' More Hardware Store?
- ★ **Pure Gold:** Choose **ONE** excellent example of a golden line from these two chapters. Remember that a golden line may illustrate something about a character or a big idea, or it may simply be an example of a beautifully composed sentence. Include a rationale for your choice.
- ★ **Great Balls of Fire:** Ask a burning question in regard to an element in Chapters 7&8 that is of interest to you. Remember to include some thoughtful reflection in response to your question.
- ★ **Word Wizard:** Choose one word from the two chapters that you think is noteworthy. Remember to include a definition that **FITS** the way that the word is used in the novel, and an example of where the word appears including a page reference. Share why you chose this word.

**The beautiful and noble Brown Pelican...**

# The Forked-Tailed Petrels

## Okay For Now by Gary D. Schmidt

| From the <b>BOOK</b><br>Character, Setting, Event, Quote        | From Your <b>BRAIN</b><br>Your Personal <b>Response</b> |
|---|---|
| 1. Discussion question or point:                                |   |
|   |   |
|   |   |
|   |   |
|   |   |
| 2. Interesting quote, snapshot, figurative language, character: |   |
|   |   |
|   |   |
|   |   |
|   |   |
| 3. Vocabulary word, definition, and sentence it appeared in:    |   |
|   |   |
|   |   |
|   |   |
|   |   |
| 4. Question, prediction, inference:                             |   |
|   |   |
|   |   |
|   |   |
|   |   |



**Okay For Now by Gary D. Schmidt**  
**The Beating of Strong Wings: Character Journals That Soar**

*"Maybe the Snowy Heron is going to come off pretty badly when the planes come together. Maybe. But he's still proud and beautiful. His head is high, and he's got this sharp beak that's facing out to the world. He's okay for now"(Schmidt 202).*

**Background:** You have read the first six chapters of *Okay For Now*, and have done an excellent job communicating observations about characters and sharing golden lines and burning questions in your Feather Journals.

Following are a few questions I would like you to ponder:

- ★ Which of the characters in the novel do I identify with most?
- ★ How do I think that Doug and the ensemble characters have developed since the beginning of the novel?
- ★ What do I think the big ideas of the novel are?

**Learning Opportunity:** Choose one of the ensemble characters in the story and compose a one-page journal from his/her point-of-view. Focus your composition on one episode in *Okay For Now* that you think is important.

**Stepping Stones:**

- ★ Choose a favorite ensemble character in the novel and reflect on an episode that you think would be a good "fit" for your journal entry. Some examples of excellent episodes would be:
  1. Lil meets Doug on the steps of the Marysville Free Public Library.
  2. Principal Peattie encounters Doug at student orientation.
  3. Sergeant Daugherty reflects on who is responsible for the robberies in Marysville.
  4. Mr. Ferris observes Doug's behavior and teaches him the basic principle of physical science.
  5. Lucas does all that he can not to think that everything is ruined forever as he rides into New York on the bus with his official U.S. Army escort.
- ★ Find your character's voice. Use the first person "I" point-of-view.
- ★ Write about one episode or event in the novel through your chosen character's eyes.
- ★ Conclude your journal with a telegram in parentheses stating why you chose the character that you did. You may also ask a burning question about the character if you have one that you'd like to share.
- ★ Don't forget to give your journal a creative title and to state your chosen character at the top of your entry.

**Due Date:**

## **Beauty from Ashes**

**A Character Journal by Mrs. O.**

**I am writing as Vivienne Swieteck, Doug's mother.**

**"Are you folks waiting for a kid in a wheelchair?" asked the bus driver as he closed up the luggage bins. His question tore my attention away from the scene that had been unfolding before me at the Port Authority Bus Station. It was like a Christmas picture window-Currier and Ives tableaux of soldiers embracing sweethearts they hadn't seen for months and had wondered if they would ever see again as they patrolled nameless Vietnamese jungles.**

**"No," said my husband.**

**But I was running. I dashed up the bus steps and sprinted down the aisle, my eyes filled with the sight of my oldest son who sat in a wheelchair at the back of the bus. Could this be my firstborn? I remembered Lucas shining in the sun like a Greek god before he left for Vietnam. He was invincible then, confident in his youth and in the strength that comes from hours playing baseball, lifting weights, and dreaming of an unlimited future. Both of his legs were gone, above the knee. Two stumps remained. Lucas' eyes were covered with white gauze. I had dreamed so often of seeing his eyes. Warm. The color of rich coffee.**

**My arms were around him, trying to push away the injuries that had maimed him. Lucas didn't say anything, but I felt his trembling as he held me. He was like a little boy again, coming to me with a nightmare that I could not erase. Tenderly, I kissed his cheeks, his forehead, his hair, clinging to all that was still familiar about my oldest son. I turned to look down the aisle and saw Doug walking toward us, running his fingers over the top of each empty seat as he read my face.**

**I stood and Lucas leaned his head against me. My eyes burned with unshed tears. A lifetime will not be long enough for all of them to fall, I thought. Doug looked at the remnants of his brother's legs, and the white band of gauze hiding Lucas' eyes.**

**"Lucas," he said softly.**

**"I got dinged up," murmured Lucas, reaching toward Doug.**

**"A little bit," said Doug, and smiled. I wondered whether Lucas would ever see Doug's smile again. I found myself wishing that the three of us could leave the Port Authority and fly wherever Lucas wanted to go, far from the horrors inflicted in Vietnam, to a place where Hope would perch like a bird, protecting us by beating her strong wings.**

**(I chose Doug's mother because I think she symbolizes love and hope for Doug. I admire her unselfish devotion to her sons, and the way that she loves Lucas even more deeply after he is wounded. It is remarkable that she presses on in spite of poverty and abuse.)**

## **I Am...Okay For Now Writing a Character Constellation**

**"...with a beak held up just as flat and just as straight, and an eye that said 'I know where I belong,' you couldn't help but be a little jealous of this bird"(Schmidt 174).**

**Background: You have read the first five chapters in *Okay For Now*, and have come to know several of the characters well. What would a constellation of character traits look like?**

**Learning Opportunity: Using the prewriting page from *Mrs. O.*, choose a character from the novel and write a "constellation" describing some things that you know to be true about your chosen character.**

**Examples of Good Choices for a Character Constellation:**

**Christopher Swieteck  
Lil Spicer  
Mrs. Windermere  
Doug Swieteck  
Mrs. Swieteck  
Mr. Ferris  
Coach Reed  
Mr. Swieteck**

**Stepping Stones:**

- ★ Choose a character for your constellation.**
- ★ Complete the prewriting sheet by finishing each statement for your character.**
- ★ Use words and phrases from the novel to make your constellation sound authentic, like you did when you wrote found poetry in groups.**
- ★ Try to include details that you have learned about your character in each of the first five chapters of the novel.**
- ★ Plan to share the ideas on your prewriting page with a partner.**

**Constellation Prewriting Page Due:**

**Character Constellation Due Date:**

## Character Constellation Prewriting Page

**My Character's Name** \_\_\_\_\_

**I am.....**

**I wonder.....**

**I hear.....**

**I see.....**

**I want.....**

**I am.....**

**I pretend.....**

**I feel.....**

**I touch.....**

**I worry.....**

**I cry.....**

**I am.....**

**I understand or don't understand.....**

**I dream.....**

**I hope.....**

**I say.....**

## Character Constellations

### I Am...Okay For Now by Mrs. O.

I am Doug Swieteck.

I wonder if I will ever fit in stupid Marysville.

I hear my father's lies through the paper-thin walls of the Dump.

I see my mother looking at something far away.

I want my life to be whole, like a baseball with 216 stitches.

I am defined by my brother's reputation.

I pretend to draw my mother's smile in the air, it is that beautiful.

I feel like the Black-Backed Gull has given up the sky.

I touch the cold glass covering the Red-Throated Divers.

I worry about how Lucas might be different when he comes home.

I cry about a tattoo that says "Mama's Baby."

But I am okay for now.

I understand the Arctic Tern's terrified eye, and the basic principle of physical science.

I say that I won't read *Jane Eyre* but I do.

I dream of touching Lil's hands. She has hair the color of the pelican's feathers.

I try not to think that everything is ruined forever, even though that's how it always is.

I hope to restore all of the pages to Audubon's book, since things belong in the class to which they have been assigned.

I am Doug Swieteck.

# **Okay For Now**

## **By Gary D. Schmidt**

### **Creative Comparisons: Poems for Two Voices**

**Background:** We have done several character study activities with the novel *Okay For Now*. What similarities & differences have you noticed between yourself and the characters in the novel? How does Doug's family differ from those of his friends?

**Learning Opportunity:** Using Mrs. O's two-voice poem and Paul Fleishman's poem "Honeybees" as models, write a poem featuring two contrasting voices.

#### **Writing Options:**

- ★ **Compose a poem comparing & contrasting yourself and a character in the novel.**
- ★ **Compose a poem comparing & contrasting two characters in the novel.**

#### **Grading Criteria:**

- ✓ **Does your poem feature two distinct voices?**
- ✓ **Does your poem feature a creative title?**
- ✓ **Does your poem illustrate careful study of the novel?**
- ✓ **Did you proofread for critical errors?**
- ✓ **Did you present your poem with a partner so that the two voices may be heard as the poem is read aloud?**

**Due Date:**

# Doug & Lil

***I am in eighth grade.  
I live in  
the Dump.***

***I am  
abused.***

***I am in love.***

***I try to get the Audubon  
prints back in the book so  
it will be whole again.***

***Here is the stat  
that the doctors gave  
Mr. & Mrs. Spicer:  
One in four.***

***I am  
not lying. Stats don't  
mean a thing.***

***I heard  
the beating of  
Strong wings.***

***I am in eighth grade.  
I live in***

***a perfect white  
house.***

***I am***

***adored.***

***I am in love .***

***I try to pretend that I  
am imagining my  
stomachaches, that  
life is still as perfect as  
Mr. Ballard's orchids.***

***Here is the stat***

***that is burned into  
my heart:  
One in four.***

***I am***

***trembling. One in four.  
I hope I'm the one.***

***I heard  
the beating of  
Strong wings.***

Thomas Dykstra  
4th Period English  
Mrs. Oosterheert  
December 13, 2013

## The Black-Backed Gull & Brown Pelican

I am a bird

A once strong and lovely bird  
I used to soar high in the skies above the sea

I dove and splashed in waters  
Every day I enjoyed searching for gleaming fish

But one day I fell  
Into the darkness

I fell into the pain  
The agony of the cold, dull pain

The crack, the snap  
Suffering rushing in, blood spilling out

I am a bird

A majestic, beautiful bird  
Every day I see stunning views from my perch

I wait and swim carefully  
Carefully observing to catch the burnished fish

I have strong wings  
That rush like a windstorm

I have a beak that is very capable  
Of acquiring large amounts



I hear rush of winds, crash of waves  
And my firm call

That day was the end  
Of the black-backed gull

I take every day by a firm hold  
And look toward the future

I am not a lovely bird anymore  
I am painful to look at

I am a symbol of hope  
I am a noble bird

Birds of America

I am  
The Black Backed Gull

I feel  
Ruined

I am

Shot down,  
Grounded

I'll never fly again

Yet nobody cares

I am

Miserable.

Truly I am the least of all.

I watch the birds fly past

The last thing that is heard from me is my  
dying cry.

I am  
Ruined forever

I am

The Great Esquimaux Curlew

I feel

Like a star

I am  
An actor

I live for the stage

The whole world loves me

I am  
Adored

Truly I am the greatest of all.

Flocks adore me.

And when I puff out my chest and raise  
my beak the whole world moves

I am  
An actor

Bekah Horstman  
4th Period English  
Mrs. Oosterheert  
December 9, 2013

## Opposites Don't Always Attract

I am the parent  
Who abuses

I am the parent  
who loves and cares

I live with my  
disgrace of a family

I live with my  
beautifully talented sons

I work all day  
And come home to this wrecked home

He says he works all the time  
but he really talks with  
the man that hates my sons

Ernie Echo keeps me company  
He's the only right minded person  
In this world.

He comes to have dinner  
every night  
and I hate it

What's wrong with my family anyway?

What's wrong with them anyway?

Maybe I should just  
Ditch them

Why can't he just  
leave already

I can't even think about  
Mr. Ballard  
What a freaking jerk

It was nice for  
Mr. Ballard  
to give me that beautiful orchid

He thinks he's so good at everything  
And now, stupid Doug thinks  
That he's friends with him  
I'll show him someday

It's nice that Doug  
became friends with him  
at least he has Mr. Ballard  
And Lil

I am the parent  
Who abuses

I am the parent  
who loves and cares

Mikala Lanferman  
Literature  
Mrs. ©  
April 30, 2014

The Battle Between Mother and Daughter  
(Anne and Mrs. Frank)

**I am**

unconcerned

**I am**

wild and rambunctious

**I don't understand why**

my mother tries to change me

**I try so hard**

to be nicer really I do

**I live my life**

spontaneous and carefree

**I wonder**

when I can breathe fresh air again

**I dream of**

a life filled with carefree shouting,  
laughing, and singing instead of  
tense silence

**I am**

a daughter

**I am**

dignified

**I am**

quiet and calm

**I don't understand why**

Anne can't be more like  
Margot

**I try so hard**

to be a good mother

**I live my life**

carefully planned

**I wonder**

when my children will live in  
safety

**I dream of**

a life where I do not hold  
my breath at the slightest  
sound

**I am**

a mother

**Our Town by Thornton Wilder**  
**This is the Way We Were: Double Entry Journals**  
**Take Five**

“The play is an attempt to find value above all price for the smallest events of our daily life.”  
Thornton Wilder

While reading Thornton Wilder’s classic play *Our Town*, you will have the opportunity to personalize and expand the double entry journaling that you learned to do while reading *Okay For Now*.

**Learning Opportunity:**

Your opportunity will be to compose a double entry journal for each act of the play. Please follow the format described below:

The **LEFT** side of your journal must contain five observations that you make while reading the text.

**TWO** of these observations should be direct quotations that particularly engage you as a reader and/or as a performer.

On the **RIGHT** side of your journal, record your personal response to the observations, questions, or golden lines that you cited on the left. Following are questions that may guide your writing:

- What struck me about this passage? Why did I include this in my journal?
- What did I first think when I read this? What do I think now that I am looking back at it again?
- What does this passage or idea make me remember?
- In what ways do I agree or disagree with the playwright about this idea?
- What else have I read, heard or experienced that connects with this?
- Does a passage confuse me or lead me to ask additional questions?
- What is the tone or mood of this act in the play?
- What are the big ideas of *Our Town*? How does Wilder communicate them in this act?
- Analyze details that you notice about the playwright. Does he use foreshadowing? Simile & metaphor? Flashback?

**Purpose:** The purpose of keeping a double entry journal is to learn the critical art of reading closely, and to reflect on the characters & themes of *Our Town*. The double entry journal encourages you as the reader to slow down and consider details, the author's style, and evidence of literary elements that you've learned.

**Grading:** Your double entry journal entries will be worth 50 points each. You will be graded according to the following criteria:

- ❖ Does your entry show that you understood the text and were able to pick out significant passages? (Are you able to isolate big ideas, celebrate golden lines, and ask authentic questions?)
- ❖ Did you make accurate and detailed references to the text including page numbers?
- ❖ Did you demonstrate knowledge of the author's style and use of literary elements such as flashback, foreshadowing, symbolism, etc.?
- ❖ Are your entries neatly written?
- ❖ Did you include a big idea statement in your entry?

**Due date:**

**Glorious in Its Simplicity**  
**Mrs. Q's Double Entry for *Our Town* Act I**

Following are examples from Mrs. Q's double entry for the first act of the play.

**Left Hand Side: (Observation)**

**Golden Line: "This is the way we were: in our growing up and in our marrying and in our living and in our dying"(Wilder 33).**

**Right Hand Side: (Rationale/Reflection)**

**This passage is from the Stage Manager's lines toward the end of Act I. He is reflecting on what the people of Grover's Corners should leave behind for future generations, but he is also providing a glimpse of what the rest of the play may be about-the business of living, loving, and finally, losing this life and tasting eternity. I chose this because I am intrigued by the way that the Stage Manager plays so many vibrant roles in the play, and I think it is a beautiful and sobering example of foreshadowing.**

**Left Hand Side: (Observation)**

**Character Observation: Wilder simply yet poignantly sets the scene for the future relationship between George & Emily in this act. In *Daily Life*, I notice that their interactions are simple enough-casual conversations about homework, yet it is clear that Emily hopes George thinks she is pretty. George shows that he wants to communicate with Emily by suggesting that they set up a telegraph of sorts between the Gibbs & Webb houses.**

**"GEORGE: Emily, what do you think? We might work out a kinda telegraph from your window to mine; and once in a while you could give me a kinda hint about one or two of those algebra problems"(Wilder 29).**

**Right Hand Side: (Reflection)**

**I love the way that George & Emily's relationship begins so simply and that Wilder shows without sentimentality that they are beginning to fall in love even before the second act, *Love & Marriage*, officially begins. George is eager to tell Emily his dreams about one day living on his uncle's farm, and although Emily is a better student than George, she never belittles him and gladly helps him with algebra.**



# Double-Entry Journal

*Our Town* by Thornton Wilder: Act I Daily Log

| Idea from Text: | Reaction/Connection: |
|-----------------|----------------------|
|                 |                      |

*Take Five: Rubric for Double Entry Notes*  
*Our Town by Thornton Wilder*

Author's Name \_\_\_\_\_

4-Exceptional:

- ★ The writer has shared five observations about the play, including two quotations, properly cited.
- ★ The author's observations are thoughtful & the writing is correct.
- ★ A close reading of the play is evident.

3-Capable:

- ★ The writer has shared five observations about the play.
- ★ Citation or grammatical errors are present.
- ★ The writer's observations exhibit a close reading of the play, but could be more detailed.

2-Emergent

- ★ Double entry notes are missing one or more elements.
- ★ Frequent citation or grammatical errors are present.
- ★ Observations do not illustrate a close reading of *Our Town*.

1-Undeveloped:

- ★ Double entry notes are incomplete.
- ★ The author has not included enough detail to exhibit understanding of the play.

Final Score: \_\_\_\_\_

Comments from Mrs. O:



Costume renderings for Emily and George in Act I. (Kelly Kasper)

**PROJECT BE BOLD** In Quest of More Beautiful Dreams...

[BOLD LIVING](#) [VIDEOS](#) [BOLD?](#) [SHARE](#) [BOLD TED SPEECH](#)

[Home](#) [Bold?](#) [Share](#) [subscribe](#) [Daily Cup of Boldness](#) [Contributors](#)

# If I Had My Life to Live Over Again by Nadine Stair - February 28, 2010

100 My words on February 28, 2010, 9:11



Like 142 people like this. Sign Up to see what your friends like.

If I had my life to live over again,  
I'd dare to make more mistakes next time.  
I'd relax.  
I'd limber up.  
I'd be sillier than I've been this trip.  
I would take fewer things seriously.  
I would take more chances.  
I would eat more ice cream and less beans.  
I would, perhaps, have more actual troubles  
but fewer imaginary ones.  
you see, I'm one of those people who was sensible and sane,  
hour after hour,  
day after day.



Oh, I've had my moments.  
If I had to do it over again,  
I'd have more of them.  
In fact, I'd try to have nothing else- just moments,  
one after another, instead of living so many yeas ahead of each day.  
I've been one of those persons who never goes anywhere without a thermometer, a hot-water  
bottle, a raincoat, and a parachute.  
If I could do it again, I would travel lighter than I have.

If I had to live my life over,  
I would start barefoot earlier in the spring  
and stay that way later in the fall.  
I would go to more dances,  
I would ride more merry-go-rounds,  
I would pick more daisies.

- Nadine Stair  
(An amazing 85-year-old woman, from Louisville, Kentucky, who provided the words above after  
someone asked her how she would have lived her life differently if she had a chance.)

Wishing you a bold day!!

- Team Project BeBold

Like 142 people like this. Sign Up to see what your friends like.

PLUG IN ANY WORD FOR INSPIRATION!

ABOUT THE FOUNDER

TEDxYouth@BommerCanyon - Jen E



I really love you, but  
I can't be with you with the  
concept of being being  
standing just there. I  
wasn't my approach to  
the. With my intention  
I hope I could have to be  
you. I hope I could have to be

observing them and attempting to apply the  
principles they teach, and then the other aspect of  
some. I believe that we must change the  
world if we do not change the way we think. You  
can't let your ego rule the way you live. It's  
not about you, it's about the world. It's about  
the people who are suffering. It's about the  
people who are hungry. It's about the people  
who are homeless. It's about the people who  
are sick. It's about the people who are  
dying.

When I think of Project Be Bold, I think of  
a combination of my writings, the life plus of words  
and of people, and of people who have  
been analyzed by scientists around the world.

It's not about you, it's about the world. It's about  
the people who are suffering. It's about the  
people who are hungry. It's about the people  
who are homeless. It's about the people who  
are sick. It's about the people who are  
dying.

It's not about you, it's about the world. It's about  
the people who are suffering. It's about the  
people who are hungry. It's about the people  
who are homeless. It's about the people who  
are sick. It's about the people who are  
dying.

## If I Had My Life to Live Over Again

"Good-by, Good-by world. Good-by Grover's Corners...Mama & Papa. Good-by to clocks ticking...and Mama's sunflowers. And food & coffee. And new-ironed dresses and hot baths...and sleeping & waking up. Oh earth, you're too wonderful for anybody to realize you."

Emily Webb Gibbs, *Our Town Act III*

**Background:** Today we had the opportunity in class to discuss & free write about the big ideas of *Our Town* & about Nading Stair's famous poem, "If I Had My Life to Live Over Again."

What do you think is the most significant idea that Wilder communicates in *Our Town*? How does this idea connect to your daily life and to your journey of faith?

**Opportunity:** You will write your own poem about what your life would look like if you had the opportunity to live it over again, OR you will write as one of the characters of *Our Town*, living his or her life again. With your poem, you will include a picture or pictures that illustrate the big ideas of your poem.

This poem will count as the culminating assessment for *Our Town*.

**Requirements:**

- Model your poem after the examples by Nading Stair, Mrs. O., and other students.
- Consider Emily's words in *Our Town* about how people are shut up in little boxes, blind to the wonder of life. What does this blindness look like in the play, and what, does Emily discover, is the opposite of this?
- Consider multiple aspects of your life as you write. How would your actions, words, and thoughts change if you had a second chance? If you are writing as one of the characters in *Our Town*, remember to include specific details from the play in your writing.
- Write your poem in stanzas. Stanzas are to poems what paragraphs are to prose.
- Utilize what you've learned about figurative language to give your poem life.
- Don't forget a fitting title!
- Include a photo or picture that illustrates the heart of your poem.
- Plan to share at least a portion of your poem with the class.

**Due Date:**

*If I Had My Life to Live Over Again*

*Carpe Diem*

*By Mrs. O.*

If I had my life to live over again,  
I would be less afraid of the future.  
I'd laugh more easily.  
I'd let the waves of Lake Michigan  
Carry me with their soft, white hands.  
I would trust God more when He asks me  
To risk everything.  
I would savor more desserts  
And worry less about weight.

I would perhaps have more heartache  
But that's okay since the Land of the  
Broken Heart is holy.

I'm one of those people who plans every minute  
Not wanting to waste a moment  
Passionate to run the race marked out  
For me while that great cloud of witnesses  
Cheers me onward,  
Hailing me like a champion

I've had my cherished moments.  
In some sense I've lived the fairy tale I always dreamed  
Of as a child.  
I know the Prince of Heaven is waiting for me.

If I had it to do over again,  
I would embrace even the mundane.  
Instead of fretting about next week  
Or weeping for some past sweetness that has melted like snow,  
I would be grateful for the gift of Now.

I've tried to be organized-expertly prepared for whatever life brings.  
If I could do it again, I would ask God to lead me over the water  
Rather than clinging desperately to the boat like a barnacle.

If I had my life to live over,  
I would wrap my arms around my children more often, and listen more intently  
To their everyday dreams and fears.  
I would say more prayers.  
I would cry more tears- both joyous and yearning ones.  
I would sing.  
I would love fearlessly.

Thomas Dykstra  
2nd Period Literature  
Mrs. Oosterheert  
March 5, 2014

## THE OPPOSITE

If I had my life to live over again,

I would let my emotions loose

I'd let more love out

And not be afraid of not getting any back

I'd share my true emotions

With all those who are dear to me and whom I love

If I had my life to live over again,

I would not stress about anything

I would be conscious of what I need to do

But not stress over it

If I had my life to live over again,

I would try to be genuinely happy

I would make my own fun and happiness

My happiness would not rely on others

I would do the things that make me happy

If I had to live my life over again,

I would not look towards the future

Or down my past

I would live in the present

And I would make that present moment

The best moment that it could be

I'd think even more about people

I would do crazy gestures for friends

I'd strike up a conversation with a stranger

I would take time to know people's stories

I'd hang out with my relatives more

I would think of others first

And make sure they were happy

And that would make me very happy

If I had my life to live over again,

I'd make sure that everything I do

Would be honoring and glorifying God

And people could see Jesus through me

HOW I TRY TO MAKE MY LIFE LIKE



HOW I WOULD MAKE MY LIFE IF I COULD LIVE IT OVER





*If I Had My Life to Live Over Again*  
**Culminating Poem Grading Rubric**

Author's Name \_\_\_\_\_

Poem Title \_\_\_\_\_

**4-EXCEPTIONAL**

- This poem is creatively written & reflects the examples given in class.
- The author has thoughtfully considered how a second chance in life might look.
- The poem reflects the themes we've discussed throughout our study of *Our Town*.
- The poem is flawless or nearly error free.

**3-CAPABLE**

- The poem is creatively written & loosely reflects examples given in class.
- The author has considered how a second chance might look, but he/she could have made more vivid word choices.
- The poem is well written, but lacks depth or detail.
- A few critical errors are present.

**2-EMERGENT**

- The poem does not reflect examples or big ideas discussed in class.
- Multiple critical errors are present.

**1-POOR**

- The poem does not reflect examples or big ideas discussed in class.
- The poem is incomplete and/or missing elements described on the job sheet.
- Multiple critical errors are present.

Final Score \_\_\_\_\_

Mrs. O's Comments:



# *Our Town by Thornton Wilder*

## *Personal Commentary Proposal*

*"I'll choose the day I first knew that I knew I loved George... Why should that be painful?" (Wilder 98).*

**Learning Opportunity:** Your opportunity is to write a proposal describing a question or key passage related to *Our Town* that you would like to consider in a final paper. The building blocks for your paper will be the Take Five notes that you have written for each of the three acts.

### **Stepping Stones:**

- ✓ Choose a question or key passage about *Our Town* that you would like to respond to in your personal commentary. This may be a question or passage that you have already selected in one of your Take Five journals, or one that we have written about during an in-class journaling time.
- ✓ Read over your Take Five notes carefully.
- ✓ Identify entries in your Take Five (or excerpts from entries) that connect with your question or key passage, or simply entries that illustrate excellent thinking.
- ✓ For your proposal, type up the question or key passage that you have selected, followed by the pieces of Take Five entries that you will use as evidence for your paper or to further explain your point-of-view.
- ✓ Finally, describe the direction that you plan to go in your paper. Share the story with me of how you will address your question or key passage.

### **Additional Instructions:**

Please use the time given during this class period to begin writing your proposal. Plan to finish the proposal in time for Monday's class. On Monday, you will share your idea first in a small group, and then in a larger group setting. Mrs. O. will share an example of a personal commentary with you next week, and you will be given additional class time to compose your paper. Your personal commentary will be your final, and most important literature grade for third quarter.

### **Assessment:**

I will be grading your proposal based on the following criteria:

- ✓ Did you write a quality question, or choose a key passage that is noteworthy?
- ✓ Did you thoughtfully select evidence from your Take Five notes that will strengthen your personal commentary?
- ✓ Does your plan make sense? Have you explained how you are going to approach your chosen question or passage?

**Due Date:** Your proposal is due Monday, March 10<sup>th</sup>. You will be given class time to write your papers next week with additional guidelines & examples, as well as an opportunity to meet with Mrs. O. or a peer editor to polish your paper.

# *Of Stars & Angels*

## *A Personal Commentary Proposal by Mrs. O.*

My Question: Why do you think *Our Town* has endured for seventy-five years? A possible follow-up question to this is, why does it mean so much to me personally?

Supportive Evidence from Take Five Journals:

- ✿ *Our Town* is about the events of life that resonate with all human beings: growing up, going to school, falling in love, getting married, & untimely death. “This is the way we were: in our growing up, and in our marrying, and in our living, and in our dying”(Wilder 33).
- ✿ *Our Town* reminds readers and viewers that life does have an expiration date, and that it flies by at an incredible speed. This is part of the warning of the play and is introduced by the Stage Manager in Act I, when he tells us that Joe Crowell was one of the brightest boys in Grover’s Corners, but he died in World War I. “But the war broke out and he died in France. -All that education for nothing”(Wilder 9).
- ✿ Through George & Emily, the audience is asked to reflect on the importance of love, something that all human beings desperately need, but don’t necessarily find. “Try and remember the days when you were first in love...”(Wilder 63).
- ✿ Act III celebrates that there is something eternal about every human being, and that we are waiting for the eternal in us to outshine everything else about who we are.
- ✿ Emily’s monologue reminds us that even the tiniest events in our daily lives, like sleeping and waking up, are of inestimable value, because we are only given one chance to live. “Oh earth, you are too wonderful for anybody to realize you”(Wilder 108).
- ✿ *Our Town* warns us to escape the agony that Emily experiences by cherishing life instead of living blindly. “So all that was going on and we never noticed...”(Wilder 108).

How I Will Answer My Question:

I plan to answer my question by reflecting on key passages from the play and by referencing film clips that we watched in class, as well as including a section in my paper where I will discuss why the play is deeply meaningful to me personally.

Scriptural Link: “He has made everything beautiful in His time. He has also set eternity in the hearts of men; yet they cannot fathom what God has done from beginning to end.” Ecclesiastes 3:11

## *Examples of Questions You've Written:*

Why doesn't George have any lines in Act III?

Why does Wilder end the play with the Stage Manager's monologue about night falling?

Why does Thornton Wilder choose to use the dead as characters in Act III?

Why are Mrs. Gibbs and other characters in the cemetery so unfeeling toward Emily?

What is Thornton Wilder saying about love through George and Emily?

What does Thornton Wilder mean when he says that humans are just blind people?

Why is it so painful for Emily to go back to her twelfth birthday?

Is Emily's choice to travel in time a mistake?

## *Guidelines for a Burning Question Paper*

If you choose to write a burning question paper, your composition should include these elements:

- ✧ **Begin with your question.** Why does it matter to you?
- ✧ **Connect:** How is this question connected to characters & big ideas in *Our Town*?
- ✧ **Quote:** Use key passages you've selected to search out an answer to your question.
- ✧ **Analyze:** Based on the events and dialogue in the play, how might Thornton Wilder answer your question? Does he answer it? Explain.
- ✧ **Evaluate:** What, ultimately, do you learn from *Our Town* by exploring your question?

## *Guidelines for a Key Passage Paper*

If you would prefer to focus on a key passage rather than a question you've written, your paper should consist of these elements:

- ✧ **Quote the Key Passage:** "Key" means that you think this passage is golden, or critically important to the play.
- ✧ **Summarize:** What does this passage say to you as the reader & observer of this play?
- ✧ **Analyze:** What do you think the passage means? Does it raise any questions in your mind? What is the tone of the passage? Do you notice anything about Wilder's word choice?
- ✧ **Connect:** How does this passage connect with other passages in the play and with the big ideas we've discussed in class?
- ✧ **Evaluation:** What, ultimately, is the message of *Our Town*? What universal truths does it convey?

## *Blessed Be the Tie That Binds*

The Story of a Play Still Speaking After Seventy-Five Years

By Mrs. O.

My Question: Why does *Our Town* continue to appeal to audiences after seventy-five years?

A paperboy named Joe Crowell dies in a blaze of glory on a forgotten battlefield in France. The world is his oyster, waiting for him to open it and discover the shining pearl of his potential, but World War I ruins him, along with the rest of his generation. *Our Town* must be a play about death. Emily Webb demands, "Am I pretty enough to get people interested in me?" (Wilder 32). Actually, she is asking, am I worthy of George Gibbs? Will he ever love me? *Our Town* is about love, then. Newly dead after giving birth to her second child, Emily agonizes in the final act of the play, "But, Mother Gibbs, how can I ever forget that life? It's all I know. It's all I had" (Wilder 99). Wilder has brought us full circle from birth to death to love to death and eternity. *Our Town* endures because it is about all of these things; it is composed of the very fabric of human life.

Wilder uses the Stage Manager expertly to show his audiences that the play is about them, regardless of the year or the location. Midway through Act I, the Daily Life, smoking a pipe perhaps as he leans against the proscenium pillar, the Stage Manager muses, "This is the way we were: in our growing up, and in our marrying, and in our living, and in our dying" (Wilder 33). If I were to approach Thornton Wilder with my burning question about his play's endurance, I think he would suggest that the play has thrived because it illustrates the value beyond price in every moment that we are given. The big ideas of *Our Town* are each of the chapters of our lives: birth, love, death, and eternity.

Act I, The Daily Life, begins with references to both birth and death. Dr. Gibbs is coming down Main Street after assisting a Polish mother giving birth to twins, and the Stage Manager shares with us the details of Joe Crowell's death. Additionally, we learn that Mrs. Gibbs will precede her husband in death by succumbing to pneumonia. Wilder shares this in a matter-of-fact manner only moments into the play. Juxtaposition of birth and death is universally true, far beyond the city limits of Grover's Corners, New Hampshire.

Death continues to mingle with the sweetest events of life in Act II, Love & Marriage. This act opens on the morning of George Gibbs' and Emily Webb's wedding, yet George comes downstairs and says, "Only five more hours to live" (Wilder 56). Playing a significant role again, the Stage Manager invites the audience to remember what it was like to be first in love, and to embrace those memories. George & Emily's wedding is a dance of both joy and despair as they cling to one another deeply in love, yet desperately afraid of abandoning childhood for married life. The second act closes as the radiant couple leaves the church following their wedding.

"I always say I hate to supervise when a young person is taken,"(Wilder 89), Joe Stoddard, the undertaker in Grover's Corners remarks at the beginning of the final act. Where is the radiant couple that crossed the stage moments ago? Wasn't the Stage Manager delivering a sermon about the importance of going through life two by two? The abruptness of the shift from marriage to death in the play is, I believe, meant to mimic how quickly our circumstances can change, and that our lives have an expiration date that only God knows. Famous writer Jeremy McCarter suggests in an editorial about *Our Town* that we should pity Emily in Act III not because she has died, but because she is fraught with regret. To escape a similar fate, we must live abundantly.

Critics, who scoff that *Our Town* is dark, or too sentimental, fail to comprehend the heart of Wilder's message. Not content simply to write about love, or death, as universal as these are, Wilder pens a warning. "Do any human beings ever realize life while they live it, every, every minute?" (Wilder 108). In the play, the answer to this question is no. Only the saints and poets taste the wonder and holiness of life. Watching and reading Wilder's play closely, it's clear that he is imploring his audience to escape Emily's anguish by savoring the simple pleasures that she will miss- sunflowers, and new-ironed dresses.

Glorious in its simplicity, *Our Town* resonates with me deeply as a human being and as a believer. In Ecclesiastes, Solomon writes that God has placed eternity in our hearts, but we cannot fathom what He has done from beginning to end. As the brightest years of my youth fade into the uncertainty of aging and an increasing understanding of my own mortality, *Our Town* is a celebration of the people I have loved, and a remembrance of all that I have lost. I hope each time I read the play I will be spurred on to avoid the ignorance and blindness that grieves Emily when she revisits her life, and that I will be reminded of the gift of each moment and the One who gives them.

#### Works Cited

Wilder, Thornton. *Our Town: A Play in Three Acts*. New York: Harper Collins, 2003.

## *Our Town Personal Commentary Paper Checklist*

BEFORE submitting your personal commentary on Friday, please refer to this checklist both on your own and after sharing your paper with a peer.

### *Did you...*

- ✓ Give your paper a creative title?
- ✓ State your question or key passage?
- ✓ Express your big idea clearly?
- ✓ Make connections between your question or key passage & the big ideas of the play?
- ✓ Analyze your question or key passage (Remember that to analyze means to ponder and comment on Wilder's meaning).
- ✓ Evaluate? An evaluation means a reflection and judgment on a universal truth in the play or expressing what the play means to you personally.
- ✓ Proofread for critical errors? In this paper, Mrs. O will look closely at the correctness of your citations and your ability to articulate your ideas fluently and make word choices that fit the message of your paper.

### *Peer Editing Focus Areas*

Ask Mrs. O. or a peer editor to give you specific feedback on your personal commentary.

### *Peer Editor Comments*

#### *Word Choice*

One example of an excellent word choice is:

Make a suggestion for a word that could be added or a dead word that should be deleted.

#### *Big Ideas*

What is the big idea of the personal commentary? Does the author express it in a way that makes you want to keep reading? Explain.

## *Citations*

Has the author properly cited key passages from the play?

A correct citation looks like this:

“This is the way we were: in our growing up, and in our marrying, and in our living, and in our dying”(Wilder 33).

Remember that if the sentence is interrogative (?) or imperative (!) the end punctuation should be retained, but you should always end the citation with a period.

Example: “Do any human beings ever realize life while they live it, every, every minute?”(Wilder 108).

You do NOT need a comma between Thornton Wilder’s name and the page number.

## *Conclusion*

An effective conclusion in a personal commentary does not merely restate what the author has already said. Your conclusion should express a universal truth (What is *Our Town* saying about life, love or death that is true for everyone?) OR it should give the reader a glimpse of why the play is personally meaningful to you.

Has the author composed an effective conclusion? Give an example of an element that “worked” or a suggestion for revision:

## *Bibliography*

Check for an MLA citation for *Our Town* at the end of the paper.

Wilder, Thornton. Our Town: A Play in Three Acts. New York: Harper Collins, 2003.



## *Our Town Personal Commentary Peer Editing*

**Use this template to share your suggestions for your partner's personal commentary. Look at the items on the checklist for specific ideas about focus areas for your editing.**

|  |  |
|--|--|
| <p><b>Keep/Add/Move/Delete/Change</b></p> <p>Command _____</p> <p>Reason:</p><br><p>Author chooses to</p> <p><input type="checkbox"/> Accept    <input type="checkbox"/> Adapt    <input type="checkbox"/> Reject</p> <p>Reason for adaptation or rejection:</p> | <p><b>Keep/Add/Move/Delete/Change</b></p> <p>Command _____</p> <p>Reason:</p><br><p>Author chooses to</p> <p><input type="checkbox"/> Accept    <input type="checkbox"/> Adapt    <input type="checkbox"/> Reject</p> <p>Reason for adaptation or rejection:</p> |
| <p><b>Keep/Add/Move/Delete/Change</b></p> <p>Command _____</p> <p>Reason:</p><br><p>Author chooses to</p> <p><input type="checkbox"/> Accept    <input type="checkbox"/> Adapt    <input type="checkbox"/> Reject</p> <p>Reason for adaptation or rejection:</p> | <p><b>Keep/Add/Move/Delete/Change</b></p> <p>Command _____</p> <p>Reason:</p><br><p>Author chooses to</p> <p><input type="checkbox"/> Accept    <input type="checkbox"/> Adapt    <input type="checkbox"/> Reject</p> <p>Reason for adaptation or rejection:</p> |
| <p><b>Keep/Add/Move/Delete/Change</b></p> <p>Command _____</p> <p>Reason:</p><br><p>Author chooses to</p> <p><input type="checkbox"/> Accept    <input type="checkbox"/> Adapt    <input type="checkbox"/> Reject</p> <p>Reason for adaptation or rejection:</p> | <p><b>Keep/Add/Move/Delete/Change</b></p> <p>Command _____</p> <p>Reason:</p><br><p>Author chooses to</p> <p><input type="checkbox"/> Accept    <input type="checkbox"/> Adapt    <input type="checkbox"/> Reject</p> <p>Reason for adaptation or rejection:</p> |

# Our Town Personal Commentary Revisions

Name: \_\_\_\_\_

## Independent Correction Sheet

| Write the Sentence Where the Problem Occurs Here | Write a Corrected Version of the Sentence Here | Identify the Problem(s) Here   |
|--|--|--|
|  |  | grammar punctuation<br>word choice sentence structure<br>run-on verb tense<br>commas documentation<br>clarity active voice<br>spelling |
|  |  | grammar punctuation<br>word choice sentence structure<br>run-on verb tense<br>commas documentation<br>clarity active voice<br>spelling |
|  |  | grammar punctuation<br>word choice sentence structure<br>run-on verb tense<br>commas documentation<br>clarity active voice<br>spelling |
|  |  | grammar punctuation<br>word choice sentence structure<br>run-on verb tense<br>commas documentation<br>clarity active voice<br>spelling |
|  |  | grammar punctuation<br>word choice sentence structure<br>run-on verb tense<br>commas documentation<br>clarity active voice<br>spelling |
|  |  | grammar punctuation<br>word choice sentence structure<br>run-on verb tense<br>commas documentation<br>clarity active voice<br>spelling |

# Pick a Character Bouquet

*The Language of Flowers in The Voyage of the Dawn*

*Treader by C. S. Lewis*



*Background:* During the Victorian era, a somewhat “frigid” period of history, people began to communicate messages to one another expressing their true feelings using a secret code called floriography. Giving someone a particular bouquet of flowers was a way of communicating feelings that could not otherwise be expressed.

*Learning Opportunity:* Consider what you’ve noticed so far about each of the following characters from *The Voyage of the Dawn Treader*. Using the list of meanings from the Victorian floriography dictionary, create a three-flower “bouquet” for each of the characters listed on this sheet. Use at least one page reference from the novel as evidence for your choices. Be prepared to give a rationale for the choices you make for each character.

*NOTE:* Be sure to consider character flaws as well as strengths in making your decisions

# EXPRESSIONS in BLOOM

Your Wedding Specialist  
541-752-5666 or 800-465-5666

[Home](#) | [about us](#) | [contact](#) | [faq & deposits](#)  
[wedding flower calculator](#) | [other wedding vendors](#)

[consultations](#) | [inbloom.com](#) | [wedding flower calculator](#)

## Wedding Style

- [Pearl Style](#)
- [Pink Style](#)
- [Crimson Style](#)
- [Sunset Style](#)
- [Periwinkle Style](#)
- [Sunshine Style](#)
- [Chartreuse Style](#)
- [Lavender Style](#)
- [Style Extras](#)

## Bouquets

- [Pearl Collection](#)
- [Pink Collection](#)
- [Crimson Collection](#)
- [Sunset Collection](#)
- [Periwinkle Collection](#)
- [Sunshine Collection](#)
- [Lavender Collection](#)

## Corsages

- [Corsage Collection](#)

## Ceremony

- [Ceremony Collection](#)

## Prom Flowers

- [prom gallery I](#)
- [prom gallery II](#)

|                      |  |
|----------------------|--|
| Acacia               | Chaste love                                  |
| Almond               | Stupidity; Indiscretion                      |
| Aloe                 | Affection; Grief                             |
| Amaranth             | Unfading love                                |
| Amaryllis            | Pride; Splendid beauty                       |
| Ambrosia             | Love returned                                |
| Anemone              | Forsaken                                     |
| Apple                | Temptation                                   |
| Aster                | Symbol of love; Variety; Daintiness          |
| Azalea               | Fragile passion; Chinese symbol of womanhood |
| Bachelor Button      | Celibacy                                     |
| Balm                 | Sympathy                                     |
| Balsam               | Impatience                                   |
| Basil                | Hatred                                       |
| Begonia              | Bewars                                       |
| Bells of Ireland     | Good luck                                    |
| Bittersweet          | Truth  |
| Bramble              | Envy   |
| Buttercup            | Cheerfulness                                 |
| Cactus               | Endurance; Warmth                            |
| Camellia             | Admiration; Perfection                       |
| Camomile             | Energy                                       |
| Carnation            | Fascination                                  |
| Carnation-Pink       | I'll never forget you                        |
| Carnation-Purple     | Capriciousness                               |
| Carnation-Red        | Admiration; My heart aches for you           |
| Carnation-White      | Innocence; Pure love; Sweet and lovely       |
| Carnation-Yellow     | Rejection                                    |
| Chrysanthemum        | Cheerfulness; You're a wonderful friend      |
| Chrysanthemum-Red    | I love you                                   |
| Chrysanthemum-White  | Truth  |
| Chrysanthemum-Yellow | Slighted love                                |
| Crocus               | Abuse not                                    |

|                    |  |
|--------------------|--|
| Dandelion          | Unrequited love; Regard; Chivalry; You're the only one       |
| Dahlia             | Inconstancy  |
| Daisy              | Innocence  |
| Fern               | Magic; Fascination; Sincerity; Confidence                    |
| Fir                | Time   |
| Flax               | Industry   |
| Forget-Me-Not      | True love; Memories  |
| Forsythia          | Anticipation   |
| Foxglove           | Insincerity  |
| Garlic             | Courage; Strength  |
| Geranium           | Stupidity; Folly; Melancholy                                 |
| Gladiolus          | Love at first sight  |
| Grass              | Submission   |
| Heather-Lavender   | Admiration; Solitude   |
| Heather-White      | Protection; Wishes will come true                            |
| Heliotrope         | Devotion   |
| Holly              | Domestic happiness; Foresight                                |
| Hollyhock          | Fruitfulness   |
| Honeysuckle        | Generous and devoted affection                               |
| Hyacinth           | Sport  |
| Hydrangea          | Heartlessness  |
| Iris               | Emblem of France; Your friendship means so much to me; Faith |
| Ivy                | Wadded love; Fidelity; Friendship                            |
| Jasmine            | Joy  |
| Jonquil            | The return of affection                                      |
| Juniper            | Protection   |
| Larkspur           | Swiftness  |
| Larkspur-Pink      | Fickleness   |
| Lavender           | Disdain  |
| Lily-Calla         | Beauty   |
| Lily-Orange        | Hatred   |
| Lily-Tiger         | Wealth; Pride  |
| Lily-White         | Virginity; Purity  |
| Lily-Yellow        | I'm walking on air   |
| Lily-of-the-Valley | Sweetness; Tears of the Virgin Mary; Humility                |
| Marigold           | Cruelty; Grief; Jealousy                                     |
| Mistletoe          | I surmount all obstacles                                     |
| Monksblood         | Bowers; A deadly foe is near; Chivalry                       |
| Moss               | Maternal love; Charity                                       |
| Myrtle             | Love   |
| Narcissus          | Egotism  |

|                  |  |
|------------------|--|
| Flute            | Stupidity  |
| Orange Blossom   | Innocence; Marriage & fruitfulness; Chastity; Eternal love |
| Palm Leaf        | Victory and success  |
| Paralely         | Fasting  |
| Peony            | Shame; Bashfulness   |
| Peppermint       | Warmth   |
| Pine             | Hope; Pity   |
| Pomegranate      | Foolishness  |
| Poppy            | Eternal sleep; Oblivion                                    |
| Primrose         | Early youth; I can't live without you                      |
| Snapdragons      | Deception; Gracious Lady; Presumption                      |
| Stephanotis      | Desire to travel; Happiness in marriage                    |
| Stock            | Lasting beauty; Bonds of affection; Promptness             |
| Sweetpea         | Good bye; Departure; Thank you for a lovely time           |
| Tulip            | Perfect lover; Fame  |
| Tulip-Red        | Believe me; Declaration of love                            |
| Tulip-Variegated | Beautiful eyes   |
| Tulip-Yellow     | Hopeless love  |
| Violet           | Modersty   |
| Violet-Blue      | Matchfulness; I'll always be true; Faithfulness            |
| Violet-White     | Let's take a chance on happiness                           |
| Willow           | Forsaken   |
| Zinnia           | Happiness  |
| Zinnia-Blue      | Thinking of an absent friend                               |
| Zinnia-Scarlet   | Constancy  |
| Zinnia-White     | Goodness   |
| Zinnia-Yellow    | Daily remembrance  |

[Floriography - Flowers](#) | [Floriography - Roses](#) | [Flowers of the Zodiac](#) | [Flowers of the Month](#)

[Wedding flowers](#)

Corvallis Bride is a division of Expressions in Bloom, 1575 NW 9th Street, Corvallis, OR 97330  
Toll Free: 1-800-405-5666, Local: 541-752-5666

© 2007-2012 Expressions in Bloom, Corvallis, Oregon | [home](#) | [privacy policy](#) | [about](#) | [contact](#) | [copyrights](#)

Site Developed by Floral Marketing Pro

Kandace Hofman  
2nd Period Lit  
Mrs. Oosterheert  
April 30, 2014

### Trouble Character Bouquet

Henry:

-Basil~Hatred. I chose this because Henry hates Chay for what he did, and he even punches him until he is bleeding quite a bit.

-Forsythia~Anticipation. This flower fits well because Henry just wants to climb Katahdin, and get his answers.

-Geranium~Stupidity. I thought this one fit well because it takes Henry forever to realize that Black Dog was once Chay's dog, too.

Chay:

-Yellow Carnation~Rejection. I chose this because Chay is rejected by his father when his father finds out that he loves an American girl.

-Jasmine~Joy. I decided to use this flower because when Chay is with Mike and his kids, he laughs a real laugh; filled with joy.

-Gladiolus~Love at First Sight. This flower fits very well because Chay had feelings for Louisa the first time he saw her, on the roof.

Sanborn:

-Chrysanthemum~You're a Wonderful Friend. I chose this because even though Sanborn gives Henry a lot of crap, he sticks by Henry's side through trials.

-Yellow Chrysanthemum~Slighted Love. This flower fits Sanborn because his parents don't pay attention to him, and let him do whatever. They just give him money so he doesn't bother them.

-Scarlet Zinnia~Constancy. I also chose this flower because Sanborn is one of the only constant things in Henry's life. Even though they fight all the time, he stays.

[I chose to do my Flower Bouquet on these three characters because they are the main ones in these chapters.]

# THEME FOR ENGLISH B BY LANGSTON HUGHES

## WHAT IS THE THEME OF MY STORY?

"BUT THE LORD SAID TO ME, DO NOT SAY 'I AM ONLY A CHILD.  
YOU MUST GO TO EVERYONE I SEND YOU AND SAY WHATEVER I COMMAND YOU.  
DO NOT BE AFRAID...FOR I AM WITH YOU AND WILL RESCUE YOU.'" JER. 1:6-8

**Background:** Today in English class, we discussed "voice" in poetry, and you had the opportunity to read Langston Hughes' famous poem, "Theme for English B." In it, Hughes reflects on who he is, and about how being a person of color separates him from his white instructor.

What are some of the things that make you unique? What message is God giving you to carry into the next chapter of your life story?

**Opportunity:** Write your own personal theme defining who you are as a God's child. Use Langston Hughes' poem and Mrs. O's example as models for your writing.

- ◆ Emphasize your inner self as well as some of the more everyday details about where you live or hobbies that you enjoy.
- ◆ The first five lines of your poem may be the same as those of the original "Theme for English B."
- ◆ The last line may also be the same as Hughes' poem.
- ◆ You are responsible for writing approximately 20-26 original lines.
- ◆ Your final copy should be typed using the font of your choice. Include a scripture that is significant in your life story. A photo like the one accompanying Mrs. O's poem is optional.
- ◆ We will have a class poetry reading and you will present your poem at that time. You may choose to share the entire poem, or a golden line.

**Essential Questions for Writing:**

- ◆ Who am I?
- ◆ How do I fit where God has "planted" me?

**Grading Criteria:**

Your poem will be graded according to the following criteria:



- ◆ What is the overall effect of your poem on us as your audience?
- ◆ Is your poem creatively written?
- ◆ Did you compose 20-26 original lines?
- ◆ Does your poem reflect our essential questions?
- ◆ Did you include all required elements?
- ◆ Did you submit your poem on the due date?
- ◆ Did you imitate the mentor poets, Langston Hughes and Mrs. O.?



**DUE DATE:**

THEME FOR ENGLISH B  
BY MRS. O.  
(INSPIRED BY LANGSTON HUGHES)

"There's something way down deep that's eternal about every human being." Thornton Wilder, *Our Town* Act III

The instructor said,

Go home and write  
a page tonight  
And let that page come out of you---  
Then it will be true.

Will it be true? What if it isn't deeply honest?  
I drive down Main Street  
Sit down at my desk at #1218,  
Look into the reaches of a computer screen,  
And begin to compose:

I know that what is true for me is  
True for you...  
There is an eternal soul biding its time  
Sensing that this is not home.

I know that love defines me;  
Without my husband and children,  
My identity in Heaven  
who am I?

I guess I am what I feel and see and hear  
Tiny hands in mine  
Students' questions resounding in my mind and heart  
Sweet messages saying that something is eternal...

I like to write, love, and dream.  
I like to wish, wait and embrace life.  
What I wanted most of all I already have  
No need for a Christmas present, but if you must  
Give me something, may I have more time?

Time to savor the every day  
Waking up, feeling the autumn breezes  
Listening to a hymn that enfolds me like a prayer  
Wrapping myself in the cadence of my children's voices  
Time to go back to those holy days from the past  
Weddings, Births, Hopes...

Being me makes me uniquely different from everyone  
Else in the room  
But my paper is white, like yours will be  
And my poem reflects who I am  
It's a part of me, as yours is part of you

What a privilege to be your teacher  
To journey with you  
May you taste as I have  
The eternal  
And be inspired to hold  
What you know is true  
As I learn from you  
And you learn from me-

This is my page for English B.



*"Love is the only thing that can be divided without being diminished."*  
-Anonymous

| TWIST  | Response | Textual Support |
|--|----------|-----------------|
| <p><b>Tone:</b> the attitude of the speaker toward the subject.</p>  |          |                 |
| <p><b>Word Choice:</b> the specific words and their connotations, associations, or emotional impact.</p>                                   |          |                 |
| <p><b>Imagery:</b> the sense impressions (sound, smell, sight, taste, and touch).</p>  |          |                 |
| <p><b>Style:</b> the author's use of language, including figurative language and poetic devices such as repetition, rhyme, and rhythm.</p> |          |                 |
| <p><b>Theme:</b> the author's insight about life.</p>  |          |                 |
| <p>Thesis Statement:</p>   |          |                 |

# The Wednesday Wars by Gary D. Schmidt Found Poetry: Wondrous Word Pictures

**"Suspicion is an unbecoming passion..."**

**Background:** You have read "September" & "October" in *The Wednesday Wars* by Gary D. Schmidt. Holling's seventh grade world of 1967 is not very far removed from yours in many ways. What have you noticed about the plot and characters of the story so far? What do you think the big ideas of the first two chapters are?

**Learning Opportunity:** Working with partner or group of three, your job is to select words or phrases that you think are important from the first two chapters of the novel. Next, you will use the elements you've selected to create a "found" poem, a verse that you compose by combining favorite pieces of the story.

Earlier this year, we read "A Christmas Memory" by Truman Capote. Here is a sample list of elements that you might gather from that story:

- ★ A lost pair of hearts hurrying toward Heaven
- ★ "When the Lord comes, let me see Him clear..."
- ★ The Baptist window
- ★ A dilapidated baby carriage that wobbled like a drunkard's legs
- ★ Amber colored whiskey
- ★ Fruitcake weather
- ★ Relatives who make us cry

## Stepping Stones

- ★ Write a list of ten or more elements from *The Wednesday Wars* on your pad or in your composition book.
- ★ Use the elements to write a poem with your partner based on the first two chapters of the novel.
- ★ Share your poem with the class.

## Found Poem Grading

- ✓ Did you include a variety of ingredients from the novel?
- ✓ Did you give your poem a creative title?
- ✓ Did you proofread for critical errors?
- ✓ Did you submit your poem to Mrs. O. on the due date?
- ✓ Did you share your found poem with the class?

**Due Date:**

## **A Day in the Life of Holling Hoodhood**

### **HOME**

**I am Holling Hoodhood  
I live in the Perfect House bordered by azalea bushes  
I am destined to be the Son Who is to Inherit Hoodhood and Associates  
Will I ever have the chance to decide who I want to be?  
My sister Heather plays the Monkees. Loudly.  
She tries to be herself by painting a yellow flower on her cheek.  
My father says that flower children don't even know how to change their  
socks.  
Mom nervously hides a cigarette and lives in lonely quiet.**

### **CAMILLO JUNIOR HIGH**

**Mrs. Baker thinks it's regrettable that she has to spend Wednesday  
afternoons with me,  
but I can't help being Presbyterian.  
Meryl Lee has been in love with me since third grade,  
but even she is threatening me with death  
If I don't bring in buttery, perfect, vanilla cream puffs from Goldman's  
Best Bakery.  
Love and hate are not that far apart in seventh grade.**

### **SHAKESPEARE**

**Sycorax and Caliban, a pair of scabby rats, escaped!  
I started reading *The Merchant of Venice* with Mrs. Baker.  
The quality of mercy is not strained,  
It is enthroned in the hearts of kings.  
But Shylock is trapped into being a villain  
And that is why the play is called a tragedy.**

# A Gathering of Days

## Reflections on the Life of a 7<sup>th</sup> Grade Boy

“Use all that you have learned to grow up and be a wise and good man...”

**Background:** We have almost completed our reading of *The Wednesday Wars*. What do you notice about how Holling’s character has changed? What do you think he has learned about deciding his own happy ending, and celebrating his gifts?

**Learning Opportunity:** Working with a partner, your opportunity is to write a narrative poem based on one chapter or “month” of Holling’s life in the novel.

**Stepping Stones:**

- ★ *Look back at the passages that you flagged in your “month.”*
- ★ *With your partner, list details that you think should be incorporated into your poem.*
- ★ *Consider all of the literary aspects that we have discussed in class. This would include character, setting, plot, mood and big ideas.*
- ★ *Use the elements in your list to create a poem that will tell the story of your chapter. Remember that a narrative is a synonym for “story.”*
- ★ *Give your poem a creative title.*
- ★ *Include a big idea statement for your chapter following your poem.*
- ★ *Plan to present your poem to the class.*

**Grading:** Your poems will be graded according to the following criteria:

- ★ Does your poem include important details from your assigned month?
- ★ Did you make vivid, creative word choices?
- ★ Did you proofread your poem for errors?
- ★ Did you compose a creative title?
- ★ Did you write a big idea sentence that illustrates your understanding of the text?
- ★ Did you share your poem with the class?

**Due Date:**

## Such Stuff as Dreams are Made of December in The Wednesday Wars

Quick-drying foam snow,  
a menorah as old as History,  
Merry Christmas and Happy Hanukah  
in floating calligraphy,  
grace the halls of Camillo Junior High.  
Mrs. Baker is not in a holiday spirit.  
Her soul is with Tybalt Baker in a delta  
somewhere near Khesanh.  
Her eyes search for a husband far away.

Prospero's magic revives the dying dreams in  
*The Tempest*.

Looking out into the empty seats at the  
Festival Theatre, Holling imagines his parents  
nestled in the Perfect House, choosing Bing Crosby  
and his White Christmas  
over Holling's Shakespeare debut.  
His revels are ended.

Flying across the stage as Ariel,  
Holling savors the sweetness of his  
own happy ending...

But this taste is replaced  
by the burning ache  
of Mickey Mantle's  
Refusal.

A famous Yankee won't sign  
a baseball for a boy  
in feathered yellow tights.  
Heroes die in fire and pain.

Wrapped in Propero's midnight cloak,  
Holling grapples for the  
enchantment of the stage,  
but all he finds are the  
charred remains of  
his dreams.

Horace Clark, Joe Pepitone, pinstriped Number 25 and Number 20,  
play baseball with Holling, Danny and Doug.

Maybe their revels are *not* ended.

President Johnson declares a Christmas ceasefire in Vietnam,  
and the flames of disappointment in Holling flicker from  
despair to Hope.

"Bravely, my diligence. Thou shalt be free."

Mrs. O's Big Idea for December: Real heroes love at all costs.



### Henry's Perspective:

#### Kendra: (1-6)

My father has always told me that if I build my house far enough away from Trouble, then trouble will never find me.

This was true! We built our house just out of *Blythbury By the Sea*, because we thought that was far enough away from trouble.

When Trouble hit us I gained a new friend.

Black Dog, scabbed and torn, he was in the river waiting for someone to save his life.

My brother needed a life changing miracle.

He was just jogging. Listening to music, not thinking trouble would soon sneak up on him.

It had, and it changed my whole family's life forever.

The thought of not having a brother devastates me.

#### Makenna: (7-12)

Franklin's accident had torn our family apart, we no longer had the fun times and smiles like we used to.

When he died no one had been expecting it, our family had already been through so much. I missed Franklin, but the fact that Chay, the man who hit Franklin, was possibly going to be out of jail soon infuriated me.

He had hit my brother with his truck, ripped my family apart, and now he wouldn't even have to pay a price for it?

I walked around angry for days, I even started acting like Franklin, using the same words he had once used.

I started preparing to climb Mt. Katahdin in memory of Franklin.

I found everything that my brother and I were going to use to climb and packed it in my bag.

Sanborn, Black Dog, and I left on July 2.

We planned on hitch hiking as far as we could get.

Trouble had had followed us and lead us right into Chay Chouan's truck.

#### Laura: (13-18)

It all started at the chowder house. Stupid fisherman!

I could see Chay's face getting fiery red.

"That left!...Right!" It probably doesn't matter which way we go.

We'll end up in Trouble no matter what.

Trouble.

Policemen, it seems like they're following us.

Every way we go, we run into one.

He had to pull his stupid car over.

Chay's face, fiery red.

# The Wednesday Wars by Gary D. Schmidt

## LITERARY LUMINARY LIST JOURNAL

**"When gods die, they die hard. It's not like they fade away, or grow old, or fall asleep. They die in fire and pain, and when they come out of you, they leave your guts burned..."(Schmidt 93).**

Background: We have read the first five chapters of *The Wednesday Wars* by Gary D. Schmidt. You have been working on flagging character & plot observations, writing authentic questions, and sharing golden lines. What do you think the big ideas of the book are so far? What do you think Holling is learning by studying Shakespeare? How do the plays apply to you and your faith journey?

Learning Opportunity: Write a list journal for September-January that includes a creative title AND the following categories:

### **NOTICE:**

- ★ SHARE THREE THINGS THAT YOU HAVE NOTICED WHILE READING THE FIRST FIVE CHAPTERS.
- ★ OBSERVATIONS MAY BE ABOUT CHARACTER, PLOT, SETTING OR MOOD, OR BIG IDEAS.

### **QUESTION:**

- ★ WRITE THREE QUESTIONS IN RESPONSE TO THE FIRST FIVE CHAPTERS.
- ★ YOUR QUESTIONS MUST BE LEVEL 2 (DIGGING DEEPER) OR LEVEL 3 (THE AUTHOR & YOU).

### **SENSATIONAL SHAKESPEARE:**

- ★ INCLUDE THREE OBSERVATIONS ABOUT HOW SHAKESPEARE'S PLAYS HAVE BEEN IMPORTANT IN THE NOVEL.

★ THE PLAYS HOLLING HAS READ SO FAR  
INCLUDE *THE MERCHANT OF VENICE*, *THE  
TEMPEST*, AND *MACBETH*.

**RELATE TO:**

★ SHARE THREE WAYS THAT YOU RELATE TO THE  
NOVEL, OR WAYS THAT IT REMINDS YOU OF  
OTHER BOOKS YOU'VE READ OR FILMS YOU'VE  
WATCHED.

**CONCLUDE YOUR JOURNAL WITH A BIG IDEA  
STATEMENT FOR THE FIRST FIVE CHAPTERS.**

★ PAGE NUMBERS & QUOTATION MARKS MUST BE  
INCLUDED IF YOU ARE DIRECTLY QUOTING  
FROM THE BOOK.

**EX: "You don't want the fire to go out inside you twice"(Schmidt 93).**

**GRADING: YOU WILL BE GRADED ACCORDING TO THE FOLLOWING  
CRITERIA:**

- ★ DID YOU DIVIDE YOUR JOURNAL INTO FOUR CATEGORIES?
- ★ DID YOU AVOID SURFACE LEVEL OBSERVATIONS?
- ★ DID YOU SEPARATE YOUR OBSERVATIONS USING BULLET  
POINTS?
- ★ DID YOU PROOFREAD YOUR JOURNAL TO AVOID CRITICAL  
ERRORS?

**DUE DATE:**

**PLEASE SUBMIT YOUR JOURNAL TO TURNITIN.COM  
BY 3:30 P.M.**

The Quality of Mercy  
Mrs. O's List Journal

**Part I: NOTICE**

- ★ I notice that throughout the first five chapters of the novel, Holling wishes that he could decide who he wants to become for himself. He doesn't want to be forced into becoming the Son who is to Inherit Hoodhood and Associates.
- ★ Holling's sister Heather also wishes she could be free from her father's expectations. I think this is why she paints a yellow flower on her cheek.
- ★ Mrs. Bigio has been very unkind to Mai Thi, a Vietnamese refugee. At the end of "December," Mrs. Bigio speaks to Mai Thi in the lunch line and says, "You shouldn't even be here, sitting like a queen in a refugee home while American boys are sitting in swamps on Christmas day"(Schmidt 95).

**PART TWO: QUESTIONS**

- ★ Why do you think Holling's parents don't come to watch his performance as Ariel in *The Tempest*?
- ★ How do you think Mrs. Baker feels about Holling's parents?
- ★ Why do you think Schmidt includes the scene with Mickey Mantle in the novel?

**PART THREE: SENSATIONAL SHAKESPEARE**

- ★ I think it is very important that Holling plays Ariel in *The Tempest*. Ariel is an enslaved magical creature longing for freedom. Like Holling, he wants to decide his own happy ending.
- ★ Holling enjoys the Caliban curses, especially "Toads, beetles, bats!" He recites this in front of the mirror in his room until his sister tells him to stop.
- ★ Mrs. Baker says something beautiful about the tragedy of Macbeth. "...We are made for more than our desires. That pride

combined with stubbornness can be disaster. And that compared with love, malice is a small and petty thing”(Schmidt 109).

#### **PART FOUR: RELATE TO**

- ★ I can relate to loving theatre as Mr. Goldman and Mrs. Baker do. Directing plays is one of my favorite things.
- ★ Like Mrs. Baker, I love Shakespeare, and I love words and language. I know that God loves words too. One of the names of Jesus is the Word.
- ★ Having been a middle school teacher for many years, I can relate to Holling’s search for who he is supposed to become. Many of my students have asked the same questions that Holling does in *The Wednesday Wars*.

**Mrs. O’s Big Idea Statement: Love and mercy are more powerful than selfishness and pride.**

## **A Rationale for NQFR**

**Background:** NQFR journaling is a variation of something that was presented to me at a MANS convention that I attended several years ago when I was still teaching in Michigan. The presenter, an experienced middle school teacher from a Catholic school near Detroit, emphasized the importance of allowing students to share specific things that they noticed while reading. She also encouraged character journaling and prompting students to notice details like particular objects or places that surface in a story, and the roles that ensemble characters play.

**How I Use NQFR:** I use this form of journaling with short stories and novels, but I think it works best with novels. I might ask students to write an NQFR as a mid-reading activity or post-reading response. I think it is most effective when students have a large "chunk" of text on which to base their journals.

**Why I Like NQFR:** I like this form of journaling because it fits my educational philosophy of liberating constraints. Students have the liberty to share specific things that they notice rather than things that I think are important, but they are "limited" to the four categories that I give them. The categories help to focus their response. I also like NQFR because students can respond without having to write an essay. Some students dislike essay composition and are intimidated by things like making sure that they've written an effective thesis.

**With NQFR,** a student can write meaningful reflections about a text without writing an essay, and this approach works with any book. I encourage students to use bullet points or to number their ideas, and some students design charts that include space for each category.

**A Caveat:** Students must be taught the difference between a surface level observation and a thoughtful response. I always write an example for students when I introduce this form of journaling that includes what I do NOT want them to do as well as an example of the sort of comment that I would consider noteworthy.

**Other Considerations:** I always remind my students that for the "F" or FEELING section, they may comment on how a particular event made them feel as readers, OR they may reflect on how a character felt about something that happened, or is feeling in the context of a particular chapter. Students become very comfortable with this form of journaling and some even ask if they can write an NQFR instead of another variety of response. I usually ask students to write five observations for each of the four categories. When students become adept at journaling, I allow them to balance the NQFR more freely (i.e. they may write more questions and fewer "relate to" comments if they wish).

**NQFR certainly does not replace essay writing.** My students compose a variety of formal essays throughout the year to demonstrate their ability to write a convincing thesis, reflect on character development, explore themes in a book or a unit, etc. Rather, NQFR is an alternative method of responding to literature.

## NQFR Journal - Chapters 13-17

### Notice

- "Chay," said Henry, "I was an idiot for fighting you this morning. What happened was an accident. I know that. Maybe most trouble is an accident and it doesn't help to blame anyone. When the blaming is all over, you have to start living again."  
Rationale: Henry finally admitted to it being an accident. It seems like Henry is moving on and is in the process of forgiving him.
- "If you build your house far enough away from Trouble, then Trouble will never find you."  
Rationale: Henry has realized that Trouble has caught up to them and it's harder than he thinks to get away from it.
- "Chay," Henry hollered. "Chay!" "Hey," a voice called, off to the left.  
Rationale: I noticed that Chay was trying to drown himself. Was he doing this to get away from *Trouble*?

### Question/Quote

- "Then, hardly believing he was doing it, he turned around and filled the dent with his own body, pushing in against the metal." (Schmidt, 181 and 182)  
Rationale: I could not believe Henry filled in the dent where Franklin got hit. I would never even think of doing this. I would feel very nauseous and disgusted.
- "You didn't fight back. So what would you do?" "I'd burn down Merton Masonary and Stonework," Chay said.  
Rationale: Why would Chay burn down his own family business? Will anybody ever find out about it and why he did it?
- Will the boys still climb the mountain? Or is Henry starting to think he doesn't need to accomplish this for Franklin?

### Feel

- "Then Chay turned around. At exactly the right moment. He didn't even raise his hands. Henry smashed his fist into the side of Chay's face..." "You waited a long time," he said.  
Rationale: I would feel the same way Chay felt. He knew it was coming some time, Henry would attack him, and he just let him do it.

- "Then I'm sorry, Henry," said his mother. "But you'll have to unplan it. It's not the time for us to be splitting apart. Henry did not say what came into his mind right away: We are already splitting apart."  
Rationale: I would feel very aggravated if my parents wouldn't let me go to Katahdin. I can understand why Henry thinks his family has already split apart.
- I understand why Chay would want to drown himself. He must have been getting sick of all the *Trouble*.

### **Relate To/Prediction**

- I predict that the boys will just keep on digging deeper and deeper into Trouble throughout the rest of their journey to Katahdin.
- I predict that Henry and Chay will become very good friends throughout their journey together. They hated each other at first, but Henry finally realized what happened with Franklin was an accident. Henry will have Chay's back and Chay will have his.
- I can relate to Sanborn how he wanted to clean up, take a shower, and get new clothes on after what they've been through. I always like to feel clean after I get dirty, greasy, or anything of that sort. The boys must have felt disgusting.



## The Wednesday Wars by Gary D. Schmidt Notice & Note Journals

**“Maybe he never had someone to tell him that he didn’t need to find himself. He just needed to let himself be found.”**

**Gary D. Schmidt**

**Learning Opportunity: Write a Notice & Note Journal for “May” in *The Wednesday Wars*.**

**Your job is to look back at the passages you flagged, for evidence of any of these signposts that we have discussed in class:**

- ★ **An Aha Moment:** Holling or another character realizes something important. **What will the character do now that he/she has recognized this?**
- ★ **A Golden Line:** This is a beautifully written sentence that expresses a truth about a character or big idea.
- ★ **Words of the Wiser:** Holling receives advice from Mrs. Baker or someone else he admires. **How does this advice change him?**
- ★ **Contrasts & Contradictions:** A character behaves in a manner that is the opposite of what you expect. **Why do you think the character is behaving this way?**
- ★ **Again & Again:** You notice a word or phrase that the author repeats. **Why do you think it is used frequently?**
- ★ **Burning Questions-**This may be a question that you have or a question a character asks.
- ★ **Sensational Shakespeare:** **What play is Holling reading with Mrs. Baker? Does Schmidt include a famous line from the play or write about Shakespeare in the chapter in another creative way?**

## Stepping Stones:

- ★ Choose 5 signposts to focus on in your journal.
- ★ First, **NOTE** the page number where the signpost, Golden Line, or Shakespearean quote or reference is found.
- ★ Secondly, **NAME** what you noticed: (Golden Line, Aha Moment, etc.). **THEN**, write at least a portion of the quote that you have selected from the book..
- ★ Finally, **EXPLAIN**. Why did you choose to include this signpost in your journal (What did you notice about the passage? What questions did it bring to your mind?)

Here is a sample Notice & Note Journal Entry from Mrs. O:

**P. 225 Words of the Wiser**

**“Learn everything you can-everything. And then use all that you have learned to grow up and to be a wise and good man.”**

**Explanation: I chose to include this signpost because Mrs. Baker shows how much she loves Holling when she offers this advice. She also advises him to pray as they sit in the pews in St. Adelbert’s together. Holling lights a candle and prays for a world where life won’t be threatened by atomic bombs. He also prays for his sister, and Lieutenant Baker. I think that Mrs. Baker’s advice gives him the courage to continue to seek out who it is that God wants him to become.**

**Due Date:**

*The Scarlet Ibis*  
*By James Hurst*  
Crafting a Three-Point Formal Journal

“For a long time, it seemed forever, I lay there crying, sheltering my fallen scarlet ibis from the heresy of rain”(Hurst 100).

Background: Last week, we wrote a five-minute response to *The Scarlet Ibis*, by James Hurst. Your opportunity was to share something that you noticed, questioned or related-to in the story. Looking back at the text and your previous composition book entry, you will be able to write a three-point journal for the story.

Opportunity: Compose a formal journal entry for *The Scarlet Ibis* using the three-point format.

Stepping Stones:

**Part One: Three-Point Summary**

The first part of your journal entry will include:

- ★ Three bullet points of summary. Specifically, what happens in the story? Who do you meet? How do the characters behave?

**Part Two: Golden Lines**

Quote three golden lines and provide a brief rationale for each choice. Cite the author's name and page number correctly. A golden line might be:

- ★ A beautifully crafted sentence
- ★ A turning point in a character's thinking and/or behavior
- ★ A striking example of dialogue
- ★ A moment that surprises you
- ★ An example of an author's use of a literary device

**Part Three: Burning Question**

This is the last part of the journal and the place where you will analyze the story. A burning question is one that forces you to evaluate or decide something about the story. Consider literary elements like character motivation, setting, conflict, dialogue, minor characters, symbolism, and so on.

A good example of a burning question based on a story we've read is: Why doesn't Louisa's family recognize her when she returns home? Will she ever be truly "home" again?

A poor example of a burning question is: Why does Paul lie to Louisa's family? This does not qualify as a burning question since the answer is easily found in the story and is not open to interpretation. We know that Paul lies because he is greedy and longs for the reward money the Tether family is offering.

To answer the first question, you are required to analyze character and make predictions. This requires much more than simply rereading the text.

See the back of this sheet for a sample three-point journal by Mrs. O.

*Louisa, Please Come Home  
Clinging to the Banisters  
A Three-Point Journal by Mrs. O.*

**Part One: Three-Point Summary**

- ★ *Dissatisfied with her proper family, Louisa Tether decides to escape the weight of their expectations by running away. She spends three years attempting to become someone else.*
- ★ *Louisa Tether assumes an alias: Lois Taylor. She boards with Mrs. Peacock and works in a stationery shop. Rarely, she recalls the life she abandoned.*
- ★ *Paul, a villainous character introduced at the beginning of the story, re-enters Louisa's life, ending her years in hiding and encouraging her to return to her family. Upon her return, Louisa longs to be accepted by her older sister and her parents, who fail to recognize her.*

**Part Two: Golden Lines**

1. *"Before I had been away from home for twenty-four hours I was an entirely new person" (Jackson 54).*

Rationale: I chose this line because it shows Louisa's motive for leaving home. She wanted to remake herself.

2. *"Let me advise you as though I were really your father-stay away from that fellow, he's wicked and he's worthless"(Jackson 59).*

Rationale: I think this line is an excellent example of the author's craft. Jackson is using irony here since Mr. Tether is Louisa's father and doesn't recognize her. It also illustrates Paul's villainous nature.

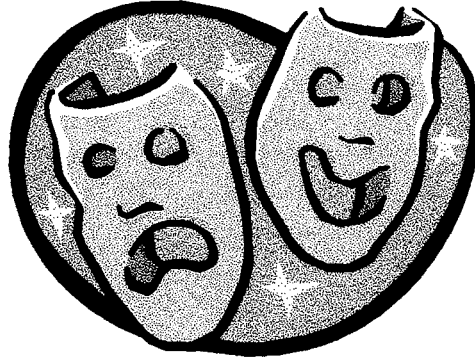
3. *"I realized that all I wanted was to stay-I wanted to stay so much that I felt like hanging on to the stair rail and screaming"(Jackson 59).*

This shows an important shift in Louisa's character from wanting to be Lois Taylor to longing for her true family. It is also another example of irony.

**Part Three: Burning Question**

***Mrs. O's Burning Question: Why doesn't Louisa's family recognize her? Will she ever be restored to her family?***

In reading many of Shirley Jackson's stories and reflecting on her big ideas, it makes sense to me that Louisa's family fails to recognize her since she has tried so diligently to be someone else. Her efforts have actually made her appear to be another person when she tries to return to her family. Louisa recognizes that they can find nothing of their lost daughter in her face, and the Tethers refuse to change their minds about her being an imposter since Paul has brought them girls who deceived them and were petty thieves. I think identity is one of the big ideas in Jackson's work as a whole, and that idea shines in this story. I predict that the Tether family will live the rest of their lives believing that Louisa is lost to them forever.



“Things Are Rough All Over . . .”  
The Creation of Tableaux Vivants (Living Pictures)  
*The Outsiders* by S.E. Hinton

Background: Tableaux vivants (living pictures) are used in the world of theater to recreate famous artworks using costumes, props, backdrops, etc. They can also be used to recreate scenes from Shakespeare or any literary work.

Opportunity: Your opportunity will be to create a “tableau vivant” or living picture of the passage assigned to you from the opening chapters of *The Outsiders*. You will be divided into several groups to accomplish this.

Tableau Vivant or S.E. Hinton Snapshot Scenes Steps

1. Read through your assigned passage as a group. If you have more members in your group than there are speaking parts, those without a role should serve as directors and plan to introduce your scene to the class and offer closing remarks.
2. Like frozen statues, your group should arrange itself into positions that fit the action of your assigned passage. One at a time, each of you will “come to life” speak a line and then change position.
3. The object is NOT to act out or speak the words of your entire passage like we have in the past with reader’s theater, but to identify the most important lines and events in the passage that you’ve been assigned and present those to the class.

Questions to Consider for Tableaux Vivants

1. In what way do you think that your passage is important to the novel? What does it teach you about characters, setting, plot, etc.?
2. Is anyone wounded in your scene? Do you think the characters in your scene are ruled by love, fear, or hatred?

Your Job:

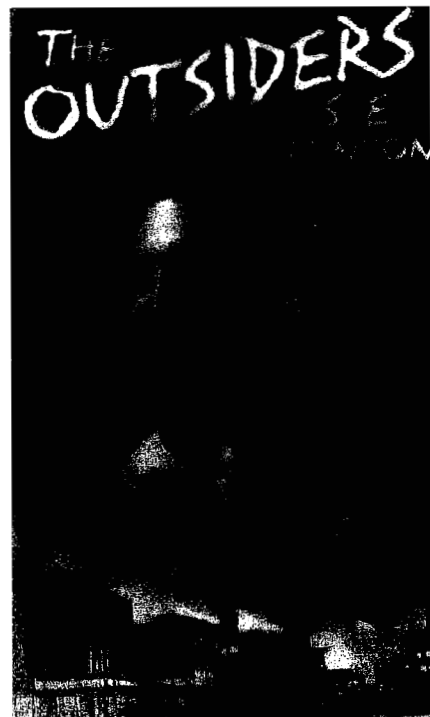
1. Identify who will play the various roles
2. Decide in what order each actor or actress will speak
3. Block the scene by arranging yourselves into appropriate positions & then freezing
4. Practice saying your lines in order and decide what actions go with your lines.
5. Rehearse your living picture. One at a time, each character should come to life, say his or her line, change position, & freeze.
6. The closing picture should reflect for the class the outcome of the lines that have been spoken.
7. Prepare brief opening & closing "speeches" that will be given by one of your group's directors. Your opening should identify your scene & what role each of your characters has chosen to play. Your closing should briefly explain why your group chose the lines that you did.

**RECORD ALL THE REQUESTED INFORMATION ON THE HANDOUT PROVIDED BY MRS. O.!**

Grading: Your tableaux vivants will be graded according to the following criteria:

1. Clarity and helpfulness of your opening & closing
2. Appropriateness of the lines chosen for each character
3. Organization & effectiveness of your tableaux
4. Did your group members stay in character throughout the presentation?
5. Completion of the handout by all group members
6. Quality of participation from all group members

Due date:



# The Outsiders

Each group member should fill out this sheet.

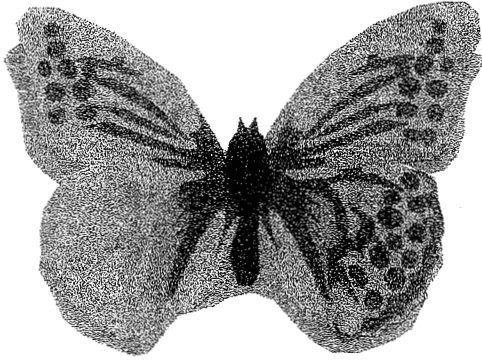
Group Members:

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

| ACTOR | CHARACTER | SPEAKING ORDER | LINE | ACTION |
|-------|-----------|----------------|------|--------|
|       |           |                |      |        |
|       |           |                |      |        |
|       |           |                |      |        |
|       |           |                |      |        |
|       |           |                |      |        |
|       |           |                |      |        |
|       |           |                |      |        |
|       |           |                |      |        |
|       |           |                |      |        |

Write an opening that will identify your scene and each group member's role:

Write a closing that will briefly explain why you selected the lines that you did:



**The Secret of Staying Gold  
Reflections on Robert Frost  
In *The Outsiders***

**“Tuff Talk”**

**-Why do you think Johnny killed Bob? Do you think you would have reacted differently? What alternatives did Johnny have?**

**-If you were in Johnny & Pony’s situation, whom would you turn to for help? Why do you think they turned to Dally?**

**-Why do you think Pony recited the poem “Nothing Gold Can Stay”?**

**Background:** Today we read Robert Frost’s poem together & reflected on the lyrics of a song by Sarah Mc Lachlan. What does each of these songs have to do with the development of Johnny & Pony’s identity? What do they have to do with you?

**Opportunity:** Your opportunity has two parts. Follow the steps on this job sheet!

**Stepping Stones:**

- 1. Use the materials provided by Mrs. O. to design your own artistic interpretation of the poetry you experienced today & how it is connected to the novel & your life. It may be your representation of a**



sunrise or sunset, or another symbol that you think fits the big idea of identity or journey.

2. Write your own color poem. See Mrs. O's example entitled "Stay Gold" for inspiration. You may use gold or any other color, or you may write a poem that expresses any of the big ideas we've discussed while studying the novel thus far (i.e. identity, journey, family, etc.). You may want to staple or glue your poem to your artistic interpretation, or hand the two components in separately. Remember that you are writing in blank verse, so rhyme is NOT a requirement.

### **Grading**

You will be graded according to how well you followed the instructions on this job sheet & I will be looking at how well you are able to relate your work to the novel & to your own life.

**Due date:**

# NOTHING GOLD CAN STAY

EVEN THE GOLDEN HAIR CAN'T HIDE  
THE COLD HEART OF HIM  
THE HAIR FADES TO WHITE AS IT AGES  
LIKE THE COLD HEART FREEZES  
OVER TIME

KYLE BROOKE



## *Professional Books Referenced in This Presentation*

***The Write to Read* by Leslie Roessing**

This book is an indispensable guide to using double entry journals, poetry and more in response to young adult literature.

***Beyond the Five-Paragraph Essay* by Kimberly Hill Campbell and Kristi Latimer**

An excellent resource that includes examples of unit plans for various books and numerous suggestions of how to incorporate both informal and formal journals into your literature and English classes.

***Less is More* by Kimberly Hill Campbell**

Campbell provides references to a variety of short texts from short stories to memoirs, with examples of accompanying activities. Campbell makes a case for replacing some of the novels in the current “canon” of works taught at the high school level with short texts (i.e. “The Minister’s Black Veil” instead of *The Scarlet Letter*.)

***Uncommon Core* by Michael W. Smith, Deborah Appleman and Jeffrey D. Wilhelm**

The authors highlight both strengths and weaknesses of the Common Core State Standards, and give concrete examples of how to teach the standards in engaging ways. Particularly helpful is their discussion of framing units around essential questions.

***Action Strategies for Deepening Comprehension* by Jeffrey D. Wilhelm**

Willhelm outlines how to use a variety of enactment techniques such as hot seating and tableaux, to engage students in literature.

***From Hinton to Hamlet* by Sarah K. Herz and Donald R. Gallo**

This book is a great resource for teachers looking for young adult books that may serve as “bridges” to classic texts thematically speaking. For example, why not read *The Giver* (denial of the American Dream) as a bridge to *The Great Gatsby*? This book is helpful for middle and high school teachers alike as it includes annotations for hundreds of young adult novels as well as references to classic texts.

***Notice & Note* by Kylene Beers and Robert F. Probst**

The authors suggest six literary signposts accompanied by anchor questions that help students read more closely. Sample journal pages are included along with examples of how to use the signposts with commonly taught young adult novels.

**THANK YOU!!! I am honored that you attended my session!**

Contact me for a plethora of ideas for teaching numerous novels and short stories at [oosterheerte@pellachristian.net](mailto:oosterheerte@pellachristian.net)

