

UNIT 2: THE POETICS AND POWER OF STORYTELLING

Student Unit Packet Part #1



MS. SETTLES
8TH GRADE ENGLISH

NAME: _____

UNIT INFORMATION

Grade & Unit #:	Unit Name & Essential Questions:	Core Texts:	Supplementary Texts:	Activities/ Tasks:
8th Grade Unit 2	Poetics & Power of Storytelling <i>What is the power of storytelling?</i>	<p>The Crossover by Kwame Alexander</p> <p>Home of the Brave by Katherine Applegate</p> <p>Reading Group Texts:</p> <p>Inside Out and Back Again by Thanhha Lai</p> <p>The Red Pencil by Andrea Davis Pinkney</p> <p>Brown Girl Dreaming by Jacqueline Woodson</p> <p>Witness by Karen Hesse</p>	<p>Journalism: "Gators Fall in Quarterfinals" The Associated Press</p> <p>Nonfiction: The Man Made of Words by N. Scott Momaday</p> <p>Music: "Filthy McNasty", Horace Silver</p> <p>Paintings: -The Block by Romare Bearden -Children's Games by Bruegel the Elder</p> <p>Poetry: -Nikki Rosa by Nikki Giovanni -Slam, Dunk & Hook by Yusef Komunyakaa -Sometimes Silence is the Loudest Kind of Noise" by Bassey Ikpi</p> <p>Song: -Wings by Macklemore</p> <p>Articles: -The Science of Storytelling: Why Telling a Story is the Most Powerful Way to Activate Our Brains by Leo Widrich -Your Brain on Fiction by Annie Murphy Paul NY Times</p> <p>Speech: -The Danger of a Single Story by Chimamanda Ngozi Adichie</p> <p>Videos: -Poems listed above -The Human Soul Distilled by Reading Rockets</p>	<p>-Anticipation Guide</p> <p>-Journals: Prompts, Notes, Vocabulary, Grammar</p> <p>-Reading Texts, Formats & Strategies</p> <p>-Writing Lessons: Poetic Elements, -Writing Pieces: Original List Poem, Compare & Contrast Writing, Power of Stories Writing, Definition Poem/Performance</p> <p>-Poetry Portfolio & Performance</p> <p>-PBL Choice Product & Presentation</p> <p>-Socratic Seminar</p>

VOCABULARY PART 1: CROSSOVER & FIG LANGUAGE

★ Use with Musical Mix & Mingle, Review Toss & Quizlet Live!

Dribble	<ul style="list-style-type: none"> Act of bouncing the ball up and down. The offensive player with the ball moves the ball around the court by doing this.
Top of the Key	<ul style="list-style-type: none"> The semicircle that extends beyond the free-throw line.
Fast Break	<ul style="list-style-type: none"> The act of moving the ball quickly down the court by an offensive team in hopes of getting ahead of the defense to score.
Free Throw	<ul style="list-style-type: none"> An unguarded attempt to score from a line 15 feet from the basket.
Lay Up	<ul style="list-style-type: none"> A close-in shot made when moving to the basket.
Dunk	<ul style="list-style-type: none"> Scoring a basket by stuffing the ball into the basket from above the rim.
Backboard	<ul style="list-style-type: none"> The flat surface directly behind the basket. The basket is connected to this.
Rim	<ul style="list-style-type: none"> Part of the basket, along with the net
Drive	<ul style="list-style-type: none"> Dribbling toward the net, also called a dribble drive.
Form (Noun)	<ul style="list-style-type: none"> The shape or structure of a story The "HOW" of storytelling
Content (Noun)	<ul style="list-style-type: none"> The subject matter or substance of a story The "WHAT" of storytelling
Storytelling (Noun)	<ul style="list-style-type: none"> The interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination A 2 way interaction between a storyteller and listener(s).
Power (Noun)	<ul style="list-style-type: none"> The capability to act or function effectively. The ability to exert authority or control over others. The ability to affect others' emotions or mind.
Novel-in-Verse or Verse Novel (Noun)	<ul style="list-style-type: none"> A novel told in verse rather than in prose.
Onomatopoeia (Noun)	<ul style="list-style-type: none"> The formation of a word from a sound associated with what is named (e.g., buzz, meow, sizzle).
Sense of Self	<ul style="list-style-type: none"> How a person defines herself, himself, or themselves.
Figurative Language	<ul style="list-style-type: none"> When words are used in a way that is different from the usual meaning
Metaphors	<ul style="list-style-type: none"> Direct comparisons
Similes	<ul style="list-style-type: none"> Comparisons using "like", "as", or "than"

Imagery	<ul style="list-style-type: none"> • The formation of mental images when reading
Personification	<ul style="list-style-type: none"> • Giving non-human objects human-characteristics
Symbol	<ul style="list-style-type: none"> • Something that represents something else
Theme	<ul style="list-style-type: none"> • The main idea, lesson, or moral of a story
Tone	<ul style="list-style-type: none"> • The mood or feeling an author creates in a text
Characterization	<ul style="list-style-type: none"> • the process by which the writer reveals the personality of a character.
Direct Characterization	<ul style="list-style-type: none"> • tells the audience exactly what the personality of the character is through the author's words.
Indirect Characterization	<ul style="list-style-type: none"> • shows hints that reveal the personality of a character. Use the acronym STEAL for this type of characterization.

VOCABULARY PART 2: HOME OF THE BRAVE & POETRY

Meter	<ul style="list-style-type: none"> • is a unit of rhythm in poetry, the pattern of the beats.
Line	<ul style="list-style-type: none"> • a single line of words in a poem
Stanza	<ul style="list-style-type: none"> • a group of lines forming the basic unit in a poem; a verse.
Rhyme	<ul style="list-style-type: none"> • one or two or more words or phrases that end in the same sounds.
Rhythm	<ul style="list-style-type: none"> • a strong, regular, repeated pattern of movement or sound
Repetition	<ul style="list-style-type: none"> • the action of repeating something that has already been said or written.
Alliteration	<ul style="list-style-type: none"> • the occurrence of the same letter or sound at the beginning of adjacent or closely connected words.
Idioms	<ul style="list-style-type: none"> • word combinations that kids use which have a different meaning than the literal meanings of each word.
Hyperbole	<ul style="list-style-type: none"> • An exaggerated statement or overstatement
Free Verse	<ul style="list-style-type: none"> • poetry that does not rhyme or have a regular meter.
Definition Poem	<ul style="list-style-type: none"> • . A definition poem takes a word or a concept and attempts to define it, provide perspective, redefine it, or create a definitive example of it.
Shape Poem	<ul style="list-style-type: none"> • A shape poem is a type of poetry that describes an object and is shaped the same as the object the poem is describing.
Tanka	<ul style="list-style-type: none"> • a Japanese poem consisting of five lines, the first and third of which have five

	<p>syllables and the other seven, making 31 syllables in all and giving a complete picture of an event or mood.</p>
Haiku	<ul style="list-style-type: none"> • a Japanese poem of seventeen syllables, in three lines of five, seven, and five, traditionally evoking images of the natural world.
Epistle Poem	<ul style="list-style-type: none"> • a poetry form that reads like a letter or short note.
Found Poem	<ul style="list-style-type: none"> • a type of poetry created by taking words, phrases, and sometimes whole passages from other sources and reframing them as poetry (a literary equivalent of a collage) by making changes in spacing and lines, or by adding or deleting text, thus imparting new meaning.
Ode	<ul style="list-style-type: none"> • a lyric poem in the form of an address or dedication to a particular subject
List Poem	<ul style="list-style-type: none"> • A list poem can be a list or inventory of items, people, places, or ideas. It often involves repetition. It can include rhyme or not.
Refugee	<ul style="list-style-type: none"> • a person who flees to a foreign country to escape danger or persecution
Proverb	<ul style="list-style-type: none"> • a general truth fundamental principal: a rule of conduct
Translation	<ul style="list-style-type: none"> • the process of translating words or text from one language into another
Burden	<ul style="list-style-type: none"> • Problem, trouble, or concern
Gratitude	<ul style="list-style-type: none"> • A feeling of appreciation or thankfulness
Immigrant	<ul style="list-style-type: none"> • a person who comes to a country to take a permanent residence
Displacement	<ul style="list-style-type: none"> • the enforced departure of people from their homes, typically because of war, persecution, or natural disaster.
Rehabilitate	<ul style="list-style-type: none"> • The act of restoring something or someone
Custody	<ul style="list-style-type: none"> • The protective care of someone or something
Foster Family	<ul style="list-style-type: none"> • A family that gives parental care to someone else's child.
Genocide	<ul style="list-style-type: none"> • an intentional action to destroy a people (usually defined as an ethnic, national, racial, or religious group) in whole or in part.
Gaar	<ul style="list-style-type: none"> • a type of scar made on a boy's forehead to show that he is growing up, done in some African cultures

REVIEW TOSS QUESTIONS

Crossover Questions:

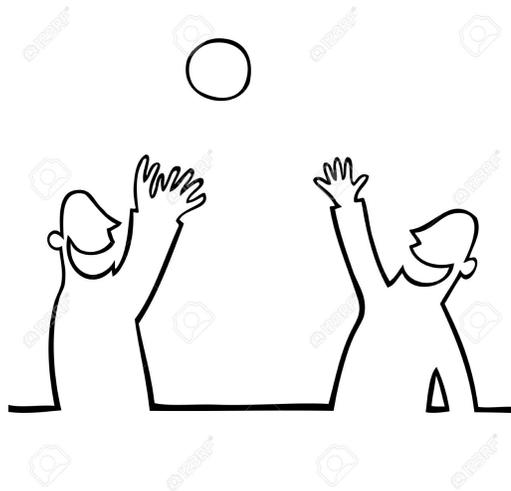
1. Name the characters we know so far.
2. What are the family dynamics like in the Bell family?
3. What is the relationship like between Josh & JB? How are they similar and how are they different?
4. What does JB like to do besides play basketball?
5. What items do JB & Josh find in their parents closet when they are snooping around?
6. What issues start to arise within the family? Between the two brothers? With Chuck?
7. What is a crossover?
8. Use vocabulary words and definitions as review toss questions.

Home of the Brave Questions:

1. What is Kek's story? What happened to him?
2. How does he develop and change over the course of the text as he adjusts to America?
3. How do the characters show the immigrant and refugee experience?
4. What is happening in the genocide in Darfur?
5. Use vocabulary words and definitions as review toss questions.

Poetry Terms Questions:

1. What is an ode poem?
2. What is a list poem?
3. What is a definition poem?
4. What is a free verse poem?
5. What other types of poetry have we learned about?
6. What are the poetic elements (figurative language) and how can we use it in our own original poetry?
7. Use Vocabulary words as Review Toss questions!



QUICK WRITE:

In 2-3 sentences, briefly describe your favorite story- one that you love to hear, read, and or tell. Also, explain why you love the story so much. Think of stories about your family, friends, memories, etc. Share out if you choose!

Here are some ideas of stories to discuss:

- ★ How you got your name
- ★ The way you first showed your personality as a baby.
- ★ Something someone in your family did before you were born.
- ★ A memory with friends or family
- ★ Something funny that happened
- ★ A school memory

Storytelling is the most effective way to merge meaning and emotions.



VOCABULARY VAULT:

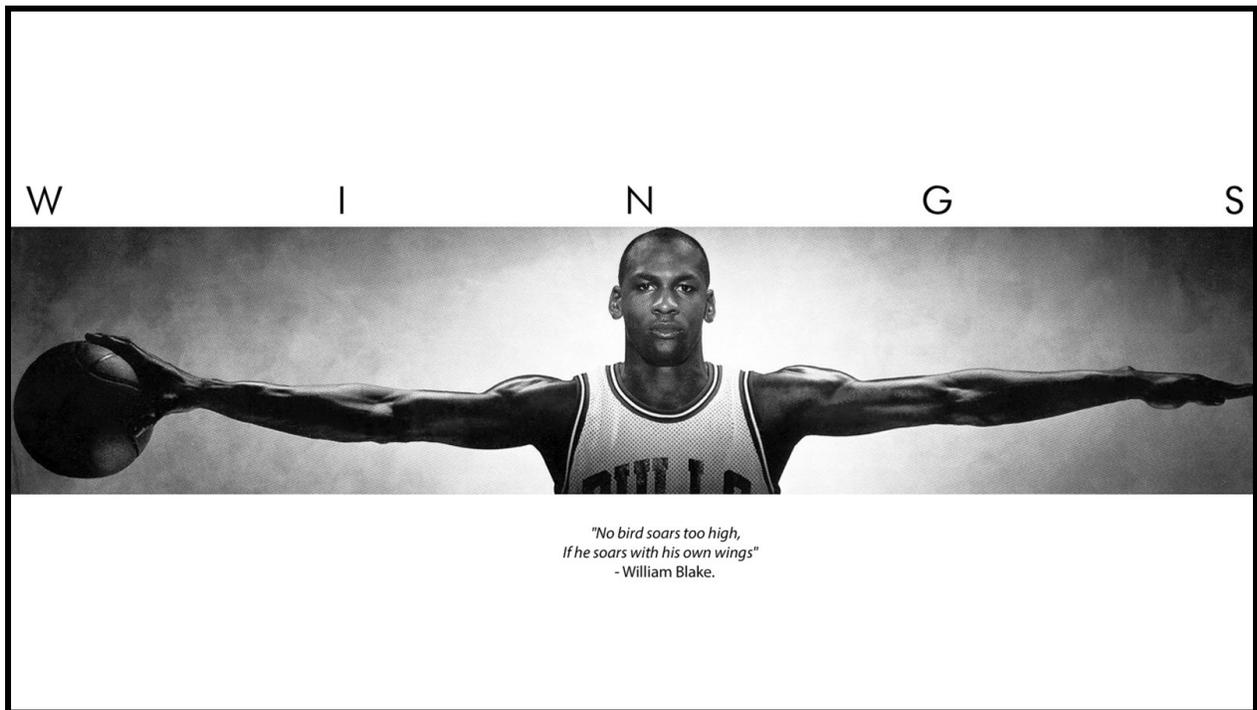
Word	Meaning
Form (Noun)	<ul style="list-style-type: none"> ● The shape or structure of a story ● The "HOW" of storytelling
Content (Noun)	<ul style="list-style-type: none"> ● The subject matter or substance of a story ● The "WHAT" of storytelling
Storytelling (Noun)	<ul style="list-style-type: none"> ● The interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination ● A 2 way interaction between a storyteller and listener(s).
Power (Noun)	<ul style="list-style-type: none"> ● The capability to act or function effectively. ● The ability to exert authority or control over others. ● The ability to affect others' emotions or mind.
Novel-in-Verse or Verse Novel (Noun)	<ul style="list-style-type: none"> ● A novel told in verse rather than in prose.
Onomatopoeia (Noun)	<ul style="list-style-type: none"> ● The formation of a word from a sound associated with what is named (e.g., buzz, meow, sizzle).

PRE-READING DISCUSSION & VIDEO

- ★ Why do you think storytelling is powerful? What is the power of storytelling?
- ★ Pass out Crossover books, what do you notice about the book?
- ★ Kwame Alexander Video: What is Alexander saying in the video? What are his thoughts and feelings about poetry?

<https://www.youtube.com/watch?v=tAGz92LmETMWin>

WINGS IMAGE, QUICK WRITING & DISCUSSION



Quick Write & Discussion:

- ★ Who is this? What is happening in the photo?
- ★ What are your thoughts on the photo?
- ★ What are your thoughts about the quote?
- ★ What deeper meaning do you get from the photo?

WINGS SONG ANALYSIS & CLASS DISCUSSION

Vocabulary Vault

Figurative Language	<ul style="list-style-type: none">• When words are used in a way that is different from the usual meaning
Metaphors	<ul style="list-style-type: none">• Direct comparisons
Similes	<ul style="list-style-type: none">• Comparisons using "like", "as", or "than"
Imagery	<ul style="list-style-type: none">• The formation of mental images when reading
Personification	<ul style="list-style-type: none">• Giving non-human objects human-characteristics

"Wings" by Macklemore

(feat. Ryan Lewis)

I was seven years old, when I got my first pair
And I stepped outside
And I was like, momma, this air bubble right here, it's gonna
make me fly
I hit that court, and when I jumped, I jumped, I swear I got so
high
I touched the net, mom I touched the net, this is the best day of my life
Air Max's were next,
That air bubble, that mesh
The box, the smell, the stuffin', the tread, in school
I was so cool
I knew that I couldn't crease 'em
My friends couldn't afford 'em
Four stripes on their Adidas
On the court I wasn't the best, but my kicks were like the pros
Yo, I stick out my tongue so everyone could see that logo
Nike Air Flight, book bag was so dope
And then my friend Carlos' brother got murdered for his Fours*, whoa

See he just wanted a jump shot, but they wanted his Starter coat, though
Didn't wanna get caught, from Genesee Park to Othello
You could clown for those Pro Wings, with the Velcro
Those were not tight
I was trying to fly without leaving the ground,
Cause I wanted to be like Mike, right



Wanted to be him, I wanted to be that guy, I wanted to touch the rim
I wanted to be cool, and I wanted to fit in,
I wanted what he had, America, it begins

[Chorus:]

I want to fly
Can you take me far away?
Give me a star to reach for
Tell me what it takes
And I'll go so high
I'll go so high
My feet won't touch the ground
I stitch my wings
And pull the strings
I bought these dreams
That all fall down

We want what we can't have, commodity makes us want it
So expensive, damn, I just got to flaunt it
Got to show 'em, so exclusive, this that new s***
A hundred dollars for a pair of shoes I would never hoop in
Look at me, look at me, I'm a cool kid
I'm an individual, yeah, but I'm part of a movement
My movement told me be a consumer and I consumed it
They told me to just do it, I listened to what that swoosh said
Look at what that swoosh did
See it consumed my thoughts
Are you stupid, don't crease 'em, just leave 'em in that box
Strangled by these laces, laces I can barely talk
That's my air bubble and I'm lost, if it pops
We are what we wear, we wear what we are
But see I look inside the mirror and think Phil Knight tricked us all
Will I stand for change, or stay in my box
These Nikes help me define me, but I'm trying to take mine, off

[Chorus:]

I want to fly
Can you take me far away?
Give me a star to reach for
Tell me what it takes
And I'll go so high
I'll go so high
My feet won't touch the ground
I stitch my wings
And pull the strings
I bought these dreams
That all fall down

It started out, with what I wear to school
 That first day, like these are what make you cool
 And this pair, this would be my parachute
 So much more than just a pair of shoes
 Nah, this is what I am
 What I wore, this is the source of my youth
 This dream that they sold to you
 For a hundred dollars and some change
 Consumption is in the veins
 And now I see it's just another pair of shoes

[* Air Jordan IV]

SIFT ANALYSIS

SIFT:	Example from Poem:
S ymbol	
I images	
F igurative Language <ul style="list-style-type: none"> - Similes - Metaphors - Personification 	
T heme or T one	

NIKKI-ROSA BY NIKKI GIOVANNI POEM

<https://www.youtube.com/watch?v=H3X2EwKgOk0>

From Black Feeling, Black Talk, Black Judgment
1968

childhood remembrances are always a drag
if you're Black
you always remember things like living in Woodlawn
with no inside toilet
and if you become famous or something
they never talk about how happy you were to have
your mother
all to yourself and
how good the water felt when you got your bath
from one of those
big tubs that folk in Chicago barbecue in
and somehow when you talk about home
it never gets across how much you
understood their feelings
as the whole family attended meetings about Hollydale
and even though you remember
your biographers never understand
your father's pain as he sells his stock
and another dream goes
And though you're poor it isn't poverty that
concerns you
and though they fought a lot
it isn't your father's drinking that makes any difference
but only that everybody is together and you
and your sister have happy birthdays and very good
Christmases
and I really hope no white person ever has cause
to write about me
because they never understand
Black love is Black wealth and they'll
probably talk about my hard childhood
and never understand that
all the while I was quite happy



Analysis & Discussion:

- ★ What do you notice about the poem's structure and language?
- ★ What meaning did you get out of the poem?
- ★ What stuck with you from the poem?
- ★ What figurative language do you see in the poem?

CHARACTERIZATION LESSON & POSTERS

Quick Write: Write about the main characters in the novel. Give details about Josh, JB, Chuck (Dad), Crystal (Mom), Vondie and other characters. What are the family dynamics? What are the relationships between the family members? What challenges do they face?

Vocabulary Vault

Sense of Self	The way a person sees themselves.
Characterization	The process by which the writer reveals the personality of a character. Characterization = Direct & Indirect Characterization.
Direct Characterization	Directly showing the reader/ audience what the personality of the character is. "The patient boy and quiet girl were both well mannered and did not disobey their Mother." The author is directly telling the audience the personality of these two children. The boy is "patient" and the girl is "quiet."
Indirect Characterization	Shows things that reveal the personality of a character. There are five different methods of indirect characterization, use the acronym STEEAL! <ul style="list-style-type: none"> • Speech (What does the character say? How does the character speak?) • Thoughts (What is revealed through the character's private thoughts?) • Effect/Emotions (What is revealed through the character's effect on other people? How do other characters feel or behave in reaction to the character? How does this character feel?) • Actions (What does the character do? How does the character behave?) • Looks (What does the character look like? How does the character dress?)

★ Choose Groups & Begin Creating STEAL Posters for the characters in Crossover. We will continue to come back to these posters and add to them. We will also add quotes to the STEAL Posters as we read.

SLAM, DUNK, & HOOK ANALYSIS

By Yusef Kommyakaa

Fast breaks. Lay ups. With Mercury's
Insignia on our sneakers,
We outmaneuvered the footwork
Of bad angels. Nothing but a hot
Swish of strings like silk

Ten feet out. In the roundhouse
Labyrinth our bodies
Created, we could almost
Last forever, poised in midair
Like storybook sea monsters.

A high note hung there
A long second. Off
The rim. We'd corkscrew
Up & dunk balls
The skullcap of hope & good

Intention. Lanky, all hands
& feet...sprung rhythm.
We were metaphysical when girls
Cheered on the sidelines.
Tangled up in a falling,

Muscles were a bright motor
Double-flashing to the metal hoop
Nailed to our oak.
When Sonny Boy's mama died
He played nonstop all day, so hard
Our backboard splintered.
Glistening with sweat,
We rolled the ball off
Our fingertips. Trouble
Was there slapping a blackjack

Against an open palm.
Dribble, drive to the inside,
& glide like a sparrow hawk.
Lay ups. Fast breaks.



we had moves we didn't know

We had. Our bodies spun
On swivels of bone & faith,
Through a lyric slipknot
Of joy, & we knew we were
Beautiful & dangerous.

TPCASTT Template

TPCASTT: Poem Analysis Method: title, paraphrase, connotation (diction), attitude (tone), shift(s), title revisited, and theme	
Title At first glance, what do you think the title means?	
Paraphrase Try to summarize the poem in your own words.	
Connotation Author's diction (word choice): identify meaningful words & discuss the implied or associated value	
Attitude/Tone What is the attitude of the author or speaker?	
Shift Is there a place in the poem where an idea or attitude seems to shift in a new direction? Explain.	
Title Revisited List any new insights you have on the significance of the title.	
Theme What is the overall message of the poem? Remember to make this a statement, rather than one word.	

INFORMATIONAL ARTICLE ANALYSIS & DISCUSSION

Directions: As a class, read and annotate the article "Gators Fall in the Quarterfinals" alongside "The Last Shot" on pages 221-222 of *Crossover*. Answer the questions in your journal and be ready to discuss as a class.

Important Terms & Definitions:

Term	Definition
NIT	Acronym for the National Invitation Tournament, a men's college basketball tournament operated by the NCAA.
Seed	A verb, in sports, to establish the ranking of teams or players in a tournament or contest.

COLLEGE BASKETBALL | SPORTS BRIEFING | COLLEGE BASKETBALL

Gators Fall in Quarterfinals

By THE ASSOCIATED PRESS MARCH 24, 2016

Tyler Cavanaugh scored 23 points, and Kevin Larsen added 19 points with a season-high 13 rebounds to help fourth-seeded George Washington (26-10) beat visiting Florida, 82-77, in the quarterfinals of the N.I.T. The second-seeded Gators (21-15) made only 7 of 24 (29.2 percent) from 3-point range.

- Trey Kell made four 3-pointers, tying his career high, and finished with 18 points to help No. 2-seeded [San Diego State](#) beat visiting [Georgia Tech](#) (21-15), a No. 4 seed, by 72-56 in the quarterfinals of the N.I.T. The Aztecs (28-9) will face George Washington at Madison Square Garden in the semifinals on Tuesday.

A version of this brief appears in print on March 24, 2016, on Page B12 of the New York edition with the headline: Gators Fall in Quarterfinals. Order Reprints | Today's Paper | Subscribe

Reflection/Discussion Questions:

- 1) What information does "Gators Fall in Quarterfinals" provide about the basketball games?
- 2) How would you describe the form and language of this article?
- 3) What is the effect of the numbering in "The Last Shot"?
- 4) How does the article make references to basketball shots?
- 5) How does the poem make references to basketball shots?
- 6) How would you compare the references to basketball shots in the two texts?
- 7) How does each form shape the story that each text tells?

ARTWORK ANALYSIS & DISCUSSION

Art Piece #1



<https://www.metmuseum.org/toah/works-of-art/1978.61.1-6/>

Artwork Quick Write & Discussion Questions:

- ★ What do you see in the collage? What are your observations of the collage?
- ★ Are there particular parts of the scene that draw your attention?
- ★ What do you notice about color, shapes, and lines in this collage?
- ★ What do you believe is happening in the scene?
- ★ What meaning do you get out of this collage?

Description of Artwork:

The Block by Romare Bearden in 1971. Bearden said he was with a friend on his balcony in Harlem when he was inspired by his view to create this piece of artwork. He painted this piece, and cut paper from various sources and attached them to six large Masonite panels in a technique known as collage. The whole piece is around 18 feet long, approximately the size of a city bus.

Art Piece #2



Artwork Quick Write & Discussion Questions:

- ★ What do you see in the painting?
- ★ What are your observations of the painting?
- ★ Are there particular parts of the scene that draw your attention?
- ★ What do you notice about color, shapes, and lines in the painting?
- ★ What do you believe is happening in the scene?
- ★ What meaning do you get out of this collage?

Description of Artwork:

The painting is called Child's Games, and was painted in 1560 by Pieter Bruegel the Elder who was a Flemish Renaissance artist. The artist from the first piece of artwork was heavily influenced by Bruegel's work. "Bearden's admiration of Bruegel was such that fellow students at the Art Students League nicknamed him "Pete". Bearden was influenced by Bruegel.

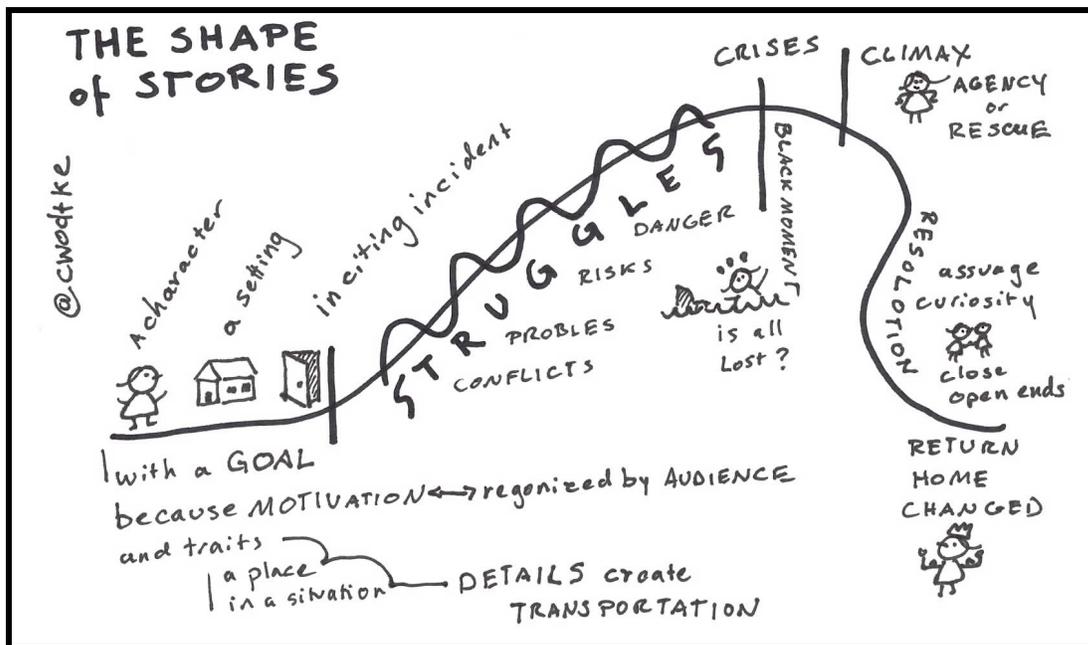
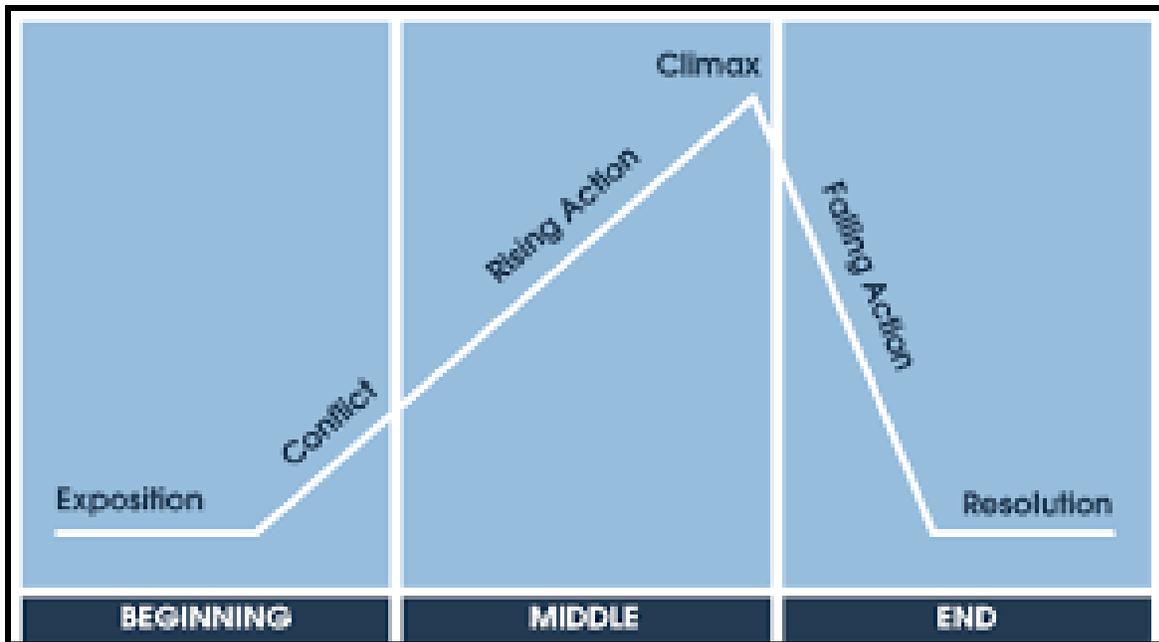
Discussion Questions about Both Paintings:

- ★ How do the perspectives differ in each painting?
- ★ What does a deeper explanation of form reveal in The Block and Children's games?
- ★ What kinds of things might structure of organize the painting?
- ★ How do the two paintings relate and connect?
- ★ How is Bruege's influence apparent in The Block?

NARRATIVE ARC STRING ACTIVITY

Explanation: All stories can be broken up into various parts including the Exposition, or the introduction or hook to the story. Then comes the conflict or the problem of the story which leads to the rising action. Next is the most important part of the story, the climax or the turning point of the story. Lastly, is the falling action and then the resolution or ending to the story.

Directions: In groups, students will create narrative arcs out of string on the boards. Groups of students will then write out notecards for each part of the arc and then the group will present out their arcs.



COMPARE & CONTRAST WRITING PIECE

Standards:

- ★ **Reading 5:** Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.
- ★ **Writing 2:** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Task & Purpose: Students will be asked to write a short 3 paragraph compare and contrast writing piece about *The Crossover*. The purpose of this task is for you to show your understanding of the way form and content interact in the book (See Definitions Below) and how these contribute to our understanding of Josh's sense of himself and/or his world. In other words, students will be asked to write about how the novel uses a variety of poetic structures to reveal deeper meaning in *The Crossover*. Discuss how the different poetic forms and the content of the poems interact with one another in this novel to create the story.

- **Form**= Structure of a story
- **Content**= subject matter of a story

Process:

- 1) Choose two poems that represent two different poetic types from the novel that you feel most contribute to the overall meaning of *The Crossover*. (Ode, List Poems, Free Verse, Epistle, Found Poetry, Tanka, Shape Poems, Definition Poems, among others).
- 2) Read the poems you selected a few times through and take some notes in your journal about the poetic type used and the content and meaning of the poem.
- 3) Select 1 quote from each poem to use in your analysis. 2 Quotes in all)
- 4) Use the planning sheet and outlines below to write your piece in your Google Drive English Folder. Follow the MLA Formatting Checklist attached to this document.
- 5) Proofread, edit, and revise your writing piece, see the attached revision and MLA checklist.

LEAF Paragraph Structure Review:

Citing Quotes:

"Quote," (Alexander, 3).

L: Lead Sentence.

Clearly state your main idea for this paragraph– all evidence and analysis in this paragraph must relate to your main idea.

E: Evidence.

Evidence equals proof. It can be a quotation, a statistic, or a fact.

A: Analysis.

This is where you connect the evidence to your main idea. Discuss your insights, original thoughts, and emotional reactions to the evidence as it supports your main idea.

F: Finish.

Connect the main idea of this paragraph to your essay focus.
Transition to the next paragraph.

Planning Sheet:

Poem Title	
Poem Page #	
Poetic Type & Notes about Form	
Content Notes & Meaning	
Quote (That Shows Meaning)	

Poem Title	
Poem Page #	
Poetic Type & Notes about Form	
Content Notes & Meaning	
Quote (That Shows Meaning)	

Outline #1:

Write three paragraphs (7-10 sentences in length each) in which you examine the form and content of each poem, and then compare and contrast how they reveal deeper meaning in *The Crossover*.

Your task should include:

- A paragraph that analyzes the first poem, explaining how the poetic type and the content of the poem contributes to our understanding of Josh's sense of himself and/or his world.
- A paragraph that analyzes the second poem, explaining how the poetic type and the content of the poem contributes to our understanding of Josh's sense of himself and/or his world.
- A final paragraph that compares and contrasts how the two poems contribute to the overall meaning of the novel.

Outline #2:

You may use this outline or you may just follow the LEAF paragraph structure on your own to create your writing piece.

Paragraph 1:

- L- Introduce first poem, tell which poetic type it is, and explain the content and meaning of the poem.
- E- Use a quote that helps to explain the poetic type and the content of the poem.
- A- Explain the quote and discuss how the poetic type and the content of the poem contributes to our understanding of Josh's sense of himself and/or his world.
- F- Finish off with a final thought summing up your point about the poem's form and content and what the poem means.

Paragraph 2:

- L- Introduce second poem, tell which poetic type it is, and explain the content and meaning of the poem.
- E- Use a quote to describe the content and form of the poem.
- A- Explain the quote and discuss how the poetic type and the content of the poem contributes to our understanding of Josh's sense of himself and/or his world.
- F- Finish off with a final thought summing up your point about the poem's form and content and what the poem means.

Paragraph 3:

- L- Tell how the two poems together help to create the overall meaning of the novel.
- E- Give examples (no quotes, just examples) of how the two poems build meaning throughout the story.
- A- Compare and contrast how each poem contributes to the meaning of the novel.
- F- Wrap it up, give a final thought on how both of these poems contribute to the story.

Revision Checklist:

- Is your writing piece the correct length for the assignment?
- Did you use **LEAF** paragraph structure?
- Did you use a **Lead** or **Topic Sentence** in each paragraph?
- Did you use **Evidence** or supporting details within each paragraphs and cite it correctly in MLA format?
- Did you use **Analysis** to explain your evidence in each paragraph?
- Did you use a **Finishing statement** or **Concluding Sentence** in each paragraph?
- Is your prompt typed up on Google Docs and shared with Ms. Settles? Is it in your Google Drive folder with a title?
- Is your prompt typed in 12 point font, Times New Roman, and double spaced?
- Did you include a header on the left hand side of the page with your name, date, class period, and assignment such as the one below?
 - Jessica Settles
 - Date
 - Grade/Group
 - Assignment Name
- Did you use put your last name and page number at the top of the right hand side?
Settles, #
- Did you give your writing piece a title? (You need to come up with a creative title)
- Did you proofread at least two times through and find any spelling or grammar errors and fix them?
- Did you use capitalization and punctuation as needed? (Capitalize "I", Names, Places, etc.)

Compare & Contrast Writing Rubric:

Criteria/Grade	4 (Exceeds)	3 (Meets)	2 (Emerges)	1 (Not Yet)
Paragraph Structure	Student effectively uses and extends upon the LEAF paragraph structure. Students includes topic sentences, supporting details, and concluding statements.	Student uses the LEAF paragraph structure and includes topic sentences, supporting details, and concluding sentences.	Student may be lacking some aspects of LEAF paragraph structure. Attempt was made.	Student is lacking multiple aspects of LEAF paragraph structure.
Quotes & Citations	Student selects more than required quotes and cites correctly in MLA format.	Student selects required quotes and cites correctly in MLA format.	Student selects at least 1 quote and makes attempt to cite quote.	Student lacks quotes and/or does not cite.
Explanation & Analysis (Making Comparisons & Contrasts)	Student thoroughly and effectively discusses form and content in the poems and how each builds meaning in the novel.	Student analyzes form and content in the poem and explains meaning.	Student attempts to analyze but analysis is lacking in detail.	Student lacks analysis in their writing piece.
Proofreading, Revision Sheet, MLA Format	Student has completed all aspects of revision sheet and writing piece is free of errors.	Student has completed all aspects of sheet and only a few errors are present in piece.	Student needs to revise and edit writing piece, some errors present.	Students needs to revise and edit writing piece thoroughly, many errors present.

QUICK CLASS DISCUSSION QUESTIONS:

- ★ Why do you think storytelling is powerful? What is the power of storytelling?
- ★ Pass out Home of the Brave what do you notice and wonder about the book?

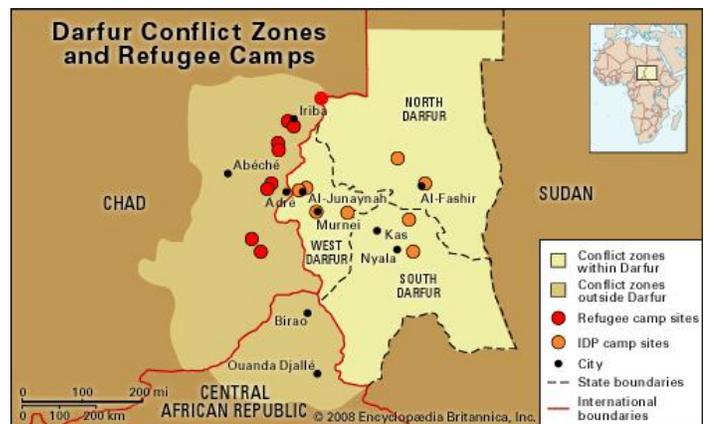
HISTORICAL BACKGROUND ARTICLE & DISCUSSION

Instructions: Read and annotate the articles that describe the life of the “lost boys” in Africa. After reading, answer the questions independently and be ready to discuss.

War in Darfur Introduction (Wikipedia)

The War in Darfur is a major armed conflict in the Darfur region of Sudan, that began in February 2003 when the Sudan Liberation Movement (SLM) and the Justice and Equality Movement (JEM) rebel groups began fighting the government of Sudan, which they accused of oppressing Darfur's non-Arab population. The government responded to attacks by carrying out a campaign of ethnic cleansing against Darfur's non-Arabs. This resulted in the deaths of hundreds of thousands of civilians and the indictment of Sudan's president Omar al-Bashir for genocide, war crimes, and crimes against humanity by the International Criminal Court.[21]

One side of the conflict is composed mainly of Sudanese military and police and the Janjaweed, a Sudanese militia group recruited mostly among Arabized indigenous Africans and a small number of Bedouin of the northern Rizeigat; the majority of other Arab groups in Darfur remained uninvolved. The other side is made up of rebel groups, notably the SLM/A and the JEM, recruited primarily from the non-Arab Muslim Fur, Zaghawa, and Masalit ethnic groups. The African Union and the United Nations also have a joint peacekeeping mission in the region, named UNAMID. Although the Sudanese government publicly denies that it supported the Janjaweed, evidence supports claims that it provided financial assistance and weapons and coordinated joint attacks, many against civilians.



Estimates of the number of human casualties range up to several hundred thousand dead, from either combat or starvation and disease. Mass displacements and coercive migrations forced millions into refugee camps or across the border, creating a humanitarian crisis. Former US Secretary of State Colin Powell described the situation as a genocide or acts of genocide.

The Lost Boys of Sudan

In 1987, some 20,000 Sudanese children fled a bloody civil war in their homeland. Known as "The Lost Boys," nearly 4,000 of them eventually found refuge in the United States.

In 1987, civil war drove an estimated 20,000 young boys from their families and villages in southern Sudan. Most just six or seven years old, they fled to Ethiopia to escape death or induction into the northern army. They walked more than a thousand miles, half of them dying before reaching Kakuma refugee camp in Kenya. The survivors of this tragic exodus became known as the Lost Boys of Sudan. In 2001, close to four thousand Lost Boys came to the United States seeking peace, freedom and education. The International Rescue Committee helped hundreds of them to start new lives in cities across the country.

In the 58 years since independence, periods of peace in Sudan have been brief. Today there are new violent clashes unfolding in South Sudan, which gained independence from Sudan in 2011. While parties meet to discuss a peaceful resolution, this is the story of one man changed forever by the previous civil war, which lasted 22 years and claimed 2 million lives.

Gabriel Bol Deng vividly remembers the first thing he ate when he was in the United States. It was at a Subway restaurant, and he ordered the Sweet Onion Chicken Teriyaki sandwich. As he was moving down the line, he was offered an impressive global offering of cheese: American and Swiss. They asked him what he wanted, and he requested "the African cheese." Of course, there wasn't any. It was his second day in the US. In 2001 he, along with around 150 other "lost boys of Sudan," were resettled in Syracuse, New York after years of walking through hardship that almost exceeds comprehension.

• • •

The first sound of gunfire came in the late afternoon while a 10-year-old Gabriel was in the grazing field with his family's cattle. As he ran towards his village, now under a North Sudan group of militiamen called Murahileen, he was scooped up by a fleeing man and carried away from danger. Within moments, his rescuer was shot in the back, and an exposed Gabriel played



dead as he listened to the shooters congratulate themselves for killing the man "and his son." It was 1987, and predators both animal and human, would continue to chase Gabriel and his fellow South Sudanese for years to come, for thousands of miles, and across the border frontiers of three countries. The village of Ariang is located in the northwest of South Sudan, and today, is home to 3,000 people. Gabriel and his eight siblings were happy and well-off thanks to the family's large herd of cattle, which determines wealth for the Dinka people.

"If you have hope, make good decisions, and never give up – you can move Mt. Kilimanjaro," his parents told him. "You control 90% of your life by how you react to the problems you face."

In hindsight, no better advice could have been given to a child who was about to have everything in his life – including his parents – stripped away. For four months, Gabriel and thousands of other children, mostly boys, who were separated or orphaned during the ensuing civil war, walked. They walked without destination, food, water or protection. Tree leaves acted

as sustenance and papyrus leaves proved flimsy vessels for crossing the Nile into Ethiopia. Many were lost to the crocodiles

But Ethiopia would be better. There was food and safety there, the boys were told. After months of fighting for each minute of survival, a new rock bottom was reached upon arriving at a newly formed refugee camp. It was not the promised land, but somehow an equal pit of misery and hunger.

To make matters worse, he was severely weakened by a poisonous snake bite, bitter and angry at the broken promise of a reprieve. One evening, as he laid down to sleep feeling and hoping that he would not wake up, he found his parents. They came to him in a dream, the only way they would ever come to him again, and they spoke the words that he says changed his life. He was scolded by his father for giving up hope and for letting his negative mental state get so bad it was worsening his physical health, and they told him they loved him more than he could ever know.

Gabriel carried on as best one could in that miserable place for four whole years until 1991, when Ethiopia entered into its own civil war. When planes began bombing the camp from above, it was time to start walking once again. First back to South Sudan, where the refugees were caught on the frontier between two wars, and finally on to Kenya. And it was in the Kakuma refugee camp in Kenya, still the world's third largest in operation, where he found education. "Education is our mother and our father," Gabriel says.

When many people hear the phrase "refugee camp" a temporary tent city may come to mind. The reality however is quite permanent for millions worldwide, with the average person spending decades in this uncontrollable state of dangerous limbo. Kakuma was equally as dangerous, with tension and violence from existing residents of the region, now having to share already stretched resources with hundreds of thousands of new, long-term arrivals. (There are still more than 36,000 Sudanese refugees in Kenya today according to the UNHCR.) After nine years in Kenya, Gabriel was chosen to resettle in Syracuse, New York. A college education, a teaching job and a family followed. Gabriel's first trip back to the village of Ariang came in 2007. There he found an uncle and two surviving brothers, who like him, had assumed the other had been dead for 20 years.

After listening to residents' needs and seeing the local children attend school outdoors under a tree, Gabriel started the Hope for Ariang Foundation which has built a proper school building one handmade brick at a time. Equally as important, they built wells. Millions of girls around the world spend their days fetching water instead of attending school so the foundation built a well at the school itself along with one in each of the five surrounding villages.

The school now has over 500 students, including many girls. Gabriel admits to internal struggle when it came to deciding between his good job in America and starting a foundation on a shoestring budget for his childhood home.

"Your human worth is measured by how your attitude and actions affect other human beings," Gabriel says. "How you reach out and help others determines this, not possessions." As for his feelings about his introduction to the United States – the chicken teriyaki sandwich at Subway, Gabriel says, "I ate one yesterday." *The Hope for Ariang Foundation is currently constructing volunteer housing to grow the number of teachers able to assist the school.*

Prompt:

- 1) Explain what you have learned about the conflict in Darfur.
- 2) Who were the Lost Boys? What was life like for the Lost Boys?
- 3) What did you learn about Gabriel Bol Deng?
- 4) What stuck with you from these articles?

EMI MAHMOUD SPOKEN WORD POETRY



Biography

Emtithal "Emi" Mahmoud is a poet and activist who won the 2015 Individual World Poetry Slam championship. Mahmoud was born in Darfur, Sudan, and moved with her family to Yemen when she was a toddler, then to the United States in 1998. When she was seven she returned to Sudan where her parents took part in a protest after the government stopped paying teachers. She and friends hid under the bed with fear. She says the experience impressed on her the value of education. Mahmoud attended Julia R. Masterman High School in Philadelphia and won Leonore Annenberg's scholarship, a prize covering all costs for four years at any college in the United States.

Poems:

- ★ Emi Mahmoud "Refugee" Mini Documentary: "People Like Us" & "Mama":
 - <https://www.youtube.com/watch?v=DF1haD16Cyw>
- ★ Emi Mahmoud "The Colors We Ascribe":
 - <https://www.youtube.com/watch?v=uaWw6-3GrcU>

Reflection & Discussion Questions:

- What were the videos about?
- What did you learn from the videos?
- What message is Emi trying to portray?
- What surprised you about the videos?
- What emotions were evident in the video? How did it make you feel?
- What stuck with you from the poems?
- What else do you want to say about the poems?

DARFUR DRAWINGS ANALYSIS

Introduction: On mission along the border of Chad and Darfur, Human Rights Watch researchers gave children notebooks and crayons to keep them occupied while they spoke with the children's parents. Without any instruction or guidance, the children drew scenes from their experiences of the war in Darfur: the attacks by the Janjaweed, the bombings by Sudanese government forces, the shootings, the burning of entire villages, and the flight to Chad. (Human Rights Watch)

Directions: Go to the following site and view the various drawings of children that experienced the Darfur genocide. View as many of the drawings as possible and then reflect on the following prompt in your journals and be ready to discuss your thoughts as a class.

<https://www.hrw.org/legacy/photos/2005/darfur/drawings/index.htm>

Prompt on Drawings:

- ★ What are your observations of the drawings?
- ★ What do you believe is happening in the scenes?
- ★ Are there particular parts of the scenes that draw your attention?
- ★ What do you notice about colors, shapes, and lines in the drawings?
- ★ What emotions and feelings are apparent in the drawings?



FIGURATIVE LANGUAGE: CLASS PUZZLE & POETRY INTEGRATION

Standard: Language 6- Demonstrate understanding of figurative language.

Goal: I can identify and use figurative language.

Directions: Together as a class, students will sort the puzzle into the posters that represent each type of figurative language. When finished, each poster should have the word, the definition, an example, and a picture. Students will then add an example from either *The Crossover* or *Home of the Brave* or both and then students will present out the posters in small groups. Then, students will use figurative language in their own original poems.

Word & Definition	Types of Figurative Language
<p style="text-align: center;">Figurative Language</p> <p style="text-align: center;"><i>language that uses words or expressions with a meaning that is different from the usual meaning for a purpose or reason.</i></p>	<ul style="list-style-type: none"> ★ Metaphor ★ Simile ★ Imagery ★ Personification ★ Hyperbole ★ Idioms ★ Onomatopoeia ★ Alliteration

USING FIGURATIVE LANGUAGE IN OUR WRITING

Students will now create at least 4 examples of figurative language to use in their poems.

#	Type	Brainstorming
1		
2		
3		
4		

STORYTELLING SOURCE ANALYSIS

Source #1:

The Science of Storytelling: Why Telling a Story is the Most Powerful Way to Activate Our Brains By Leo Widrich, 12/05/12

A good story can make or break a presentation, article, or conversation. But why is that? When Buffer co-founder Leo Widrich started to market his product through stories instead of benefits and bullet points, sign-ups went through the roof. Here he shares the science of why storytelling is so uniquely powerful.

In 1748, the British politician and aristocrat John Montagu, the 4th Earl of Sandwich, spent a lot of his free time playing cards. He greatly enjoyed eating a snack while still keeping one hand free for the cards. So he came up with the idea to eat beef between slices of toast, which would allow him to finally eat and play cards at the same time. Eating his newly invented "sandwich," the name for two slices of bread with meat in between, became one of the most popular meal inventions in the western world.

What's interesting about this is that you are very likely to never forget the story of who invented the sandwich ever again. Or at least, much less likely to do so, if it would have been presented to us in bullet points or other purely information-based form.

For over 27,000 years, since the first cave paintings were discovered, telling stories has been one of our most fundamental communication methods. Recently, a good friend of mine gave me an introduction to the power of storytelling, and I wanted to learn more.

Our brain on stories: How our brains become more active when we tell stories

We all enjoy a good story, whether it's a novel, a movie, or simply something one of our friends is explaining to us. But why do we feel so much more engaged when we hear a narrative about events?

It's in fact quite simple. If we listen to a powerpoint presentation with boring bullet points, a certain part in the brain gets activated. Scientists call this Broca's area and Wernicke's area. Overall, it hits our language processing parts in the brain, where we decode words into meaning. And that's it, nothing else happens.

When we are being told a story, things change dramatically. Not only are the language processing parts in our brain activated, but any other area in our brain that we would use when experiencing the events of the story are too.

If someone tells us about how delicious certain foods were, our sensory cortex lights up. If it's about motion, our motor cortex gets active: "Metaphors like "The singer had a velvet voice" and "He had leathery hands" roused the sensory cortex. [...] Then, the brains of participants were scanned as they read sentences like "John grasped the object" and "Pablo kicked the ball." The scans revealed activity in the motor cortex, which coordinates the body's movements."

A story can put your whole brain to work. And yet, it gets better:

When we tell stories to others that have really helped us shape our thinking and way of life, we can have the same effect on them too. The brains of the person telling a story and listening to it can synchronize, says Uri Hasson from Princeton:

"When the woman spoke English, the volunteers understood her story, and their brains synchronized. When she had activity in her insula, an emotional brain region, the listeners did too. When her frontal cortex lit up, so did theirs. By simply telling a story, the woman could plant ideas, thoughts and emotions into the listeners' brains."

Anything you've experienced, you can get others to experience the same. Or at least, get their brain areas that you've activated that way, active too:

Evolution has wired our brains for storytelling—how to make use of it

Now all this is interesting. We know that we can activate our brains better if we listen to stories. The still unanswered question is: Why is that? Why does the format of a story, where events unfold one after the other, have such a profound impact on our learning?

The simple answer is this: We are wired that way. A story, if broken down into the simplest form, is a connection of cause and effect. And that is exactly how we think. We think in narratives all day long, no matter if it is about buying groceries, whether we think about work or our spouse at home. We make up (short) stories in our heads for every action and conversation. In fact, Jeremy Hsu found [that] "personal stories and gossip make up 65% of our conversations."

Now, whenever we hear a story, we want to relate it to one of our existing experiences. That's why metaphors work so well with us. While we are busy searching for a similar experience in our brains, we activate a part called insula, which helps us relate to that same experience of pain, joy, or disgust.

In a great experiment, John Bargh at Yale found the following: "Volunteers would meet one of the experimenters, believing that they would be starting the experiment shortly. In reality, the experiment began when the experimenter, seemingly struggling with an armful of folders, asks the volunteer to briefly hold their coffee. As the key experimental manipulation, the coffee was either hot or iced. Subjects then read a description of some individual, and those who had held the warmer cup tended to rate the individual as having a warmer personality, with no change in ratings of other attributes." We link up metaphors and literal happenings automatically. Everything in our brain is looking for the cause and effect relationship of something we've previously experienced.

Exchange giving suggestions for telling stories

Do you know the feeling when a good friend tells you a story and then two weeks later, you mention the same story to him, as if it was your idea? This is totally normal and at the same time, one of the most powerful ways to get people on board with your ideas and thoughts. According to Uri Hasson from Princeton, a story is the only way to activate parts in the brain so that a listener turns the story into their own idea and experience.

The next time you struggle with getting people on board with your projects and ideas, simply tell them a story, where the outcome is that doing what you had in mind is the best thing to do. According to Princeton researcher Hasson, storytelling is the only way to plant ideas into other people's minds.

Write more persuasively—bring in stories from yourself or an expert

This is something that took me a long time to understand. If you start out writing, it's only natural to think "I don't have a lot of experience with this, how can I make my post believable if I use personal stories?" The best way to get around this is by simply exchanging stories with

those of experts. When this blog used to be a social media blog, I would ask for quotes from the top folks in the industry or simply find great passages they had written online. It's a great way to add credibility and at the same time, tell a story.

The simple story is more successful than the complicated one

When we think of stories, it is often easy to convince ourselves that they have to be complex and detailed to be interesting. The truth is however, that the simpler a story, the more likely it will stick. Using simple language as well as low complexity is the best way to activate the brain regions that make us truly relate to the happenings of a story. This is a similar reason why multitasking is so hard for us. Try for example to reduce the number of adjectives or complicated nouns in a presentation or article and exchange them with more simple, yet heartfelt language.

Quick last fact: Our brain learns to ignore certain overused words and phrases that used to make stories awesome. Scientists, in the midst of researching the topic of storytelling have also discovered, that certain words and phrases have lost all storytelling power:

"Some scientists have contended that figures of speech like "a rough day" are so familiar that they are treated simply as words and no more." This means, that the frontal cortex—the area of your brain responsible to experience emotions—can't be activated with these phrases. It's something that might be worth remembering when crafting your next story.

Article Questions:

Answer the following questions in your journal and be ready to discuss:

- ★ According to the author, how does storytelling impact the brain?
- ★ What is the central message about storytelling in the article?
- ★ Why is storytelling so significant to our lives?
- ★ How can storytelling benefit us?
- ★ What stuck with you from the article?

Source #2:

The Danger of a Single Story by Chimamanda Ngozi Adichie
TED Talk, 2009

Directions: Read and watch a lecture by novelist Chimamanda Ngozi Adichie called The Danger of a Single Story. Write a short response to the following questions in your journal and be ready to discuss your thoughts and ideas as a class.

https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story#t-313642

Video Prompt:

- ★ According to Chimamanda, what is the danger of a single story?
- ★ How do stories help us make sense of ourselves and the world?
- ★ What is the power of stories?

Source #3: Extension- "The Man Made of Words" by Momaday

POWER OF STORIES SHORT WRITING PIECE

Goal: Write a thesis statement and two LEAF paragraphs that examine ideas about the power of stories in two informational texts.

- Identify central ideas about the power of stories in two informational texts.
- Analyze how stories help us make sense of ourselves and the world.

Directions: Over the past few lessons, you have read, annotated, and analyzed a variety of informational texts about how stories help us understand ourselves and the world. You have read about the physical, imaginative, cultural, and social aspects of stories. You have examined and experimented purposefully incorporating textual evidence into your writing. The purpose of this task is for you to express your understanding of the power of stories to help us understand ourselves and the world through examining two of the informational texts you have read.

Task: Writing for an audience that has read the texts as you have, first make a statement in which you define how stories help us understand ourselves and the world. Then write two LEAF paragraphs (i.e., paragraphs each containing a Lead Sentence, Evidence, Analysis, and a Finishing Statement) in which you explain the power of stories, incorporating ideas and evidence from two informational texts of your choice.

Requirements:

- A thesis statement expressing your overall understanding of how stories help us understand ourselves and the world.
- Two LEAF paragraphs, each focused on a different informational text.
- Incorporation of evidence from both of the informational texts you chose.
- Use of three different sentence stems when incorporating evidence.
- Incorporation of three vocabulary words.

Planning Sheet:

★ Thesis Statement:

★ Topic Sentence Article #1:

★ Evidence Article #1:

★ Topic Sentence Article #2:

★ Evidence Article #2:

Revision Checklist:

- Is your writing piece the correct length for the assignment?
- Did you use **LEAF** paragraph structure?
- Did you use a **Lead** or **Topic Sentence** in each paragraph?
- Did you use **Evidence** or supporting details within each paragraphs and cite it correctly in MLA format?
- Did you use **Analysis** to explain your evidence in each paragraph?
- Did you use a **Finishing statement** or **Concluding Sentence** in each paragraph?
- Is your prompt typed up on Google Docs and shared with Ms. Settles? Is it in your Google Drive folder with a title?
- Is your prompt typed in 12 point font, Times New Roman, and double spaced?
- Did you include a header on the left hand side of the page with your name, date, class period, and assignment such as the one below?
 - Jessica Settles
 - Date
 - Grade/Group
 - Assignment Name
- Did you use put your last name and page number at the top of the right hand side?
Settles, #
- Did you give your writing piece a title? (You need to come up with a creative title)
- Did you proofread at least two times through and find any spelling or grammar errors and fix them?
- Did you use capitalization and punctuation as needed? (Capitalize "I", Names, Places, etc.)

Power of Stories Short Writing Rubric:

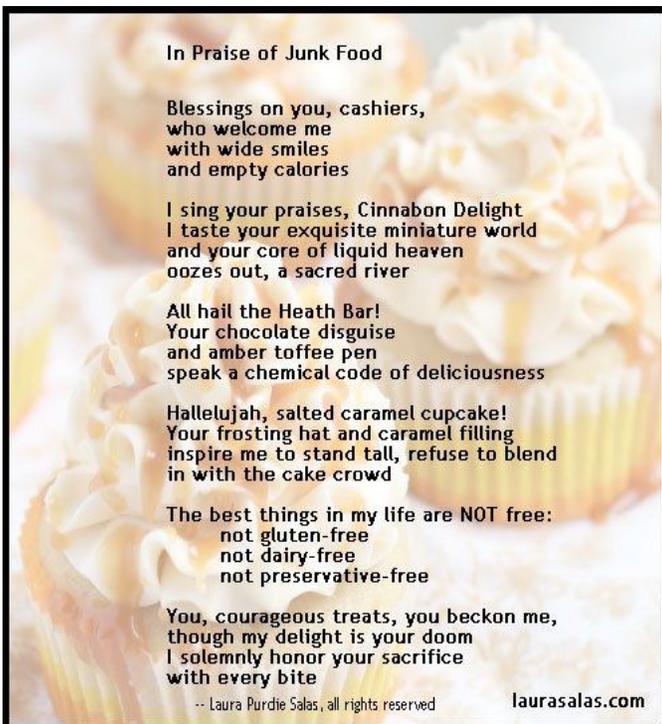
Criteria/Grade	4 (Exceeds)	3 (Meets)	2 (Emerges)	1 (Not Yet)
Paragraph Structure	Student effectively uses and extends upon the LEAF paragraph structure. Students includes topic sentences, supporting details, and concluding statements.	Student uses the LEAF paragraph structure and includes topic sentences, supporting details, and concluding sentences.	Student may be lacking some aspects of LEAF paragraph structure. Attempt was made.	Student is lacking multiple aspects of LEAF paragraph structure.
Quotes & Citations	Student selects more than required quotes and cites correctly in MLA format.	Student selects required quotes and cites correctly in MLA format.	Student selects at least 1 quote and makes attempt to cite quote.	Student lacks quotes and/or does not cite.
Explanation & Analysis	Student thoroughly and effectively discusses each article in detail to create deeper understanding of the power of storytelling.	Student discussed each article in adequate detail. Discussed power of storytelling.	Student attempts to discuss each article in some detail.	Student lacks discussion of articles in their writing piece.
Proofreading, Revision Sheet, MLA Format	Student has completed all aspects of revision sheet and writing piece is free of errors.	Student has completed all aspects of sheet and only a few errors are present in piece.	Student needs to revise and edit writing piece, some errors present.	Students needs to revise and edit writing piece thoroughly, many errors present.

POETRY TERMS & POEM WRITING

Vocabulary Vault:

Meter	<ul style="list-style-type: none"> • Pattern of beats in a poem
Line	<ul style="list-style-type: none"> • a single line of words in a poem
Stanza	<ul style="list-style-type: none"> • a verse, poem's paragraph
Rhyme	<ul style="list-style-type: none"> • When words end in the same sound.
Rhythm	<ul style="list-style-type: none"> • a strong, regular pattern of sound
Repetition	<ul style="list-style-type: none"> • Repeating
Alliteration	<ul style="list-style-type: none"> • When words in a row start with the same letter. Sally Sold Seashells
Free Verse	<ul style="list-style-type: none"> • poetry that does not rhyme or have a regular meter.
Ode	<ul style="list-style-type: none"> • Dedication, a lyric poem in the form of an address or dedication to a particular subject
List Poem	<ul style="list-style-type: none"> • A list poem can be a list or inventory of items, people, places, or ideas. It often involves repetition. It can include rhyme or not.

POETRY WRITING PART 1: ODES



In Praise of Junk Food

Blessings on you, cashiers,
who welcome me
with wide smiles
and empty calories

I sing your praises, Cinnabon Delight
I taste your exquisite miniature world
and your core of liquid heaven
oozes out, a sacred river

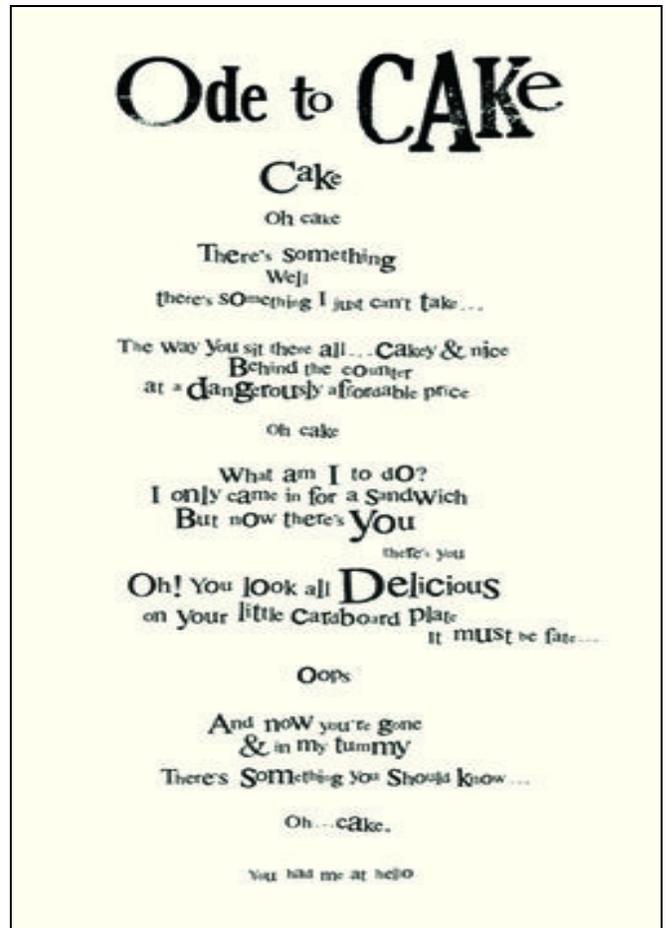
All hail the Heath Bar!
Your chocolate disguise
and amber toffee pen
speak a chemical code of deliciousness

Hallelujah, salted caramel cupcake!
Your frosting hat and caramel filling
inspire me to stand tall, refuse to blend
in with the cake crowd

The best things in my life are NOT free:
not gluten-free
not dairy-free
not preservative-free

You, courageous treats, you beckon me,
though my delight is your doom
I solemnly honor your sacrifice
with every bite

-- Laura Purdie Salas, all rights reserved laurasalas.com



Ode to CAKE

Cake
Oh cake

There's something
Well
there's something I just can't take...

The way you sit there all... Cakely & nice
Behind the counter
at a ~~dangerously~~ affordable price

Oh cake

What am I to do?
I only came in for a Sandwich
But now there's you
there's you

Oh! You look all Delicious
on your little cardboard plate
it MUST be fate...

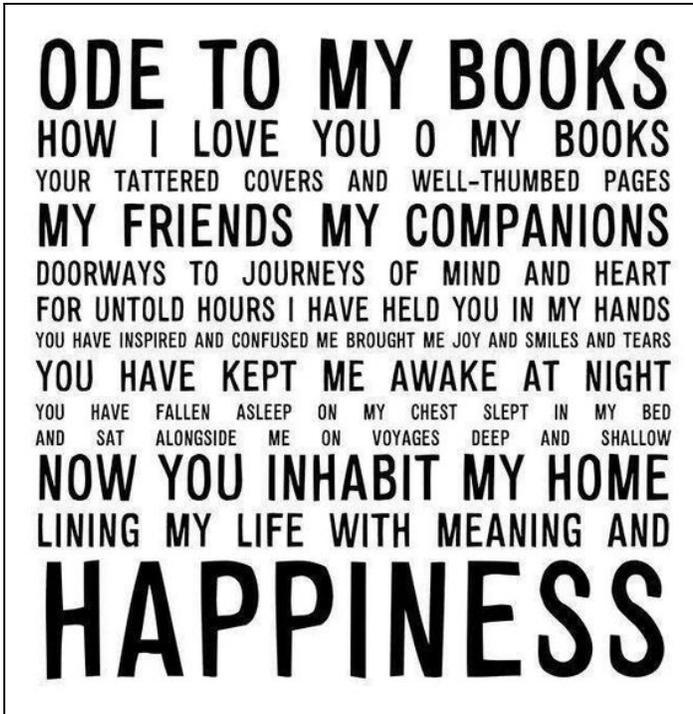
Oops

And now you're gone
& in my tummy

There's something you should know...

Oh...cake.

You had me at hello



Tips for Writing Odes:

- ★ Pick an ordinary place or thing.
- ★ Give your subject praise or thanks. (Oh, _____!)
- ★ Speak directly to the object.
- ★ Use adjectives to describe it.
- ★ Use verbs to bring that object to life. (Personification)
- ★ Use repeated lines.

Ode Brainstorming:

1. What do you appreciate, enjoy or adore? Brainstorm 15 ideas or more.
2. List everything you notice, feel, smell, taste, hear, think and/or wonder about your topic.
3. Go to your Google Drive English folder, open a document and name it "Your Name Poetry" and write your Ode. It should be at least 15-20 lines long.

POETRY WRITING PART 2: LIST POEMS

Favorite Words

Peppercorn
Whippersnapper
Platypus
Alligator
Eloquent
Flabbergasted
Butterscotch
Elevator
Marshmallow
Periwinkle
Bumblebee
Cinderella
Hummingbird
Melancholy
Succotash
Mozzarella

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Collector

Buttons in a jar
Songs in my head
Knock knock jokes
Rocks (all red)
Long pencil shavings
Old dog hair
Bellybutton lint
Ribbons from the fair
Prickly pinecones
Autographs too
Pearly swirly seashells
Friends like you
Words in a notebook
Leaves from my tree
Everything I collect is free.

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To Do List

Read a poem.
Write a poem.
Breathe a poem.
Bite a poem.
Feel a poem.
Wear a poem.
Steal a poem.
Share a poem.
Fetch a poem.
Give a poem.
Sketch a poem.
Live a poem.

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Examples of a List Poem

My Noisy Brother

He slurps when he eats cereal in
the morning.
He gargles milk.
He burps after eating.
He cracks his knuckles.
He whistles.
He snaps his fingers.
He squawks when he's mad.
He snores at night.

- ★ Choose one of the other topics you are interested in or any other topic you'd like to focus on and create at least 2 List poems of at least 10 lines each. Write these list poems on the same Google Doc.
- ★ You may share your poems with the class if you choose to do so!

POEM WRITING PART 3: DEFINITION POEMS

- ★ **Definition poems** are free verse poems that use metaphors, similes, personification, imagery and more to describe the topic.
- ★ See the Definition poems on pages 29, 39, 48-49, and 76 of Crossover.
- ★ After reading these poems, students will now create their own Definition poems. You must create at least 1 Definition poem with at least 10 lines. Feel free to create more if you'd like. You must have the word, the pronunciation, the part of speech and the definition at the top of the page. Then your poem should include a description of the word using figurative language.
- ★ In addition to using metaphors, similes, personification, and imagery in their poems, students must also use Hyperboles. Write the definition below in your journals.

Word	Definition	Example
Hyperbole	Obvious exaggerations or overstatements	"I've told you a million times before, don't do that!"

POEM WRITING PART 4: SHAPE POETRY

Now take a look at the front and back book jackets of the book as well as other excerpts from the book that have shape poems. You will then create at least 2 shape poems with at least 20 words each.

Shape
Poem

This is a shape poem. It is about a house. As a shape poem, it forms the shape of a house. This is a little house so it would be a little poem if it were a poem. But its not because a poet I'm not!

A
TALL
LONELY
OAK TREE
WINDS HOWL
LEAVES SHAKE
ACORNS CLATTER
D
O
W
N
TO THE DRY GROUND

POEM WRITING PART #5: EPISTLE POEM

An **Epistolary Poem** is a poetic form that dates back to ancient Rome and to the Bible. It is a poem written in the form of a letter. This can be a declaration of love, friendship, an apology, dedication, etc. Your epistle poem should be at least 10 lines long. See the Epistle Poem in *Crossover*: “Dear Jordan” (p. 159)

Dear Mum (An Epistle Poem)

Remember when the cat clawed my face?
I know I shouldn't have wrapped her up like a baby,
I was young and I loved that cat so much,
A bit less after she'd made me bleed though!
And that time you went to the fair with me,
On the Gravity Wheel, you went green,
You should have said you were scared,
I know you didn't want me to miss out.
Those times I used to 'creep' in at 3am,
To find you waiting up, with a cup of tea,
You couldn't sleep until you knew I was in safe.
I feel bad for all the times I didn't appreciate you,
Didn't listen, or do as I was told.
That week of silent treatment haunts me now!
I don't know what I did to deserve you, but I am
Glad I've got you and I never want to let you go.
You've done so much for me, how will I ever pay you back?
I don't know if I'll ever be able to, but as long as you know
I love you dearly and do appreciate you. One day I'll get the
Chance to pay you back for everything you've given me, but it's
A huge debt to pay - but a debt I am honoured to owe.
Mum, you're something else. Everyone says their mum is
The best, but you ARE the best and I just want you to know that.

POEM WRITING #6: FREE VERSE

Free Verse poem doesn't follow any specific guidelines. Instead, you can let your thoughts run wild so that the words on the page read more like a conversation or story. Free verse poems have no set structure. See the Free Verse Poems in *Crossover*: “On the way to the game” (p. 13), “At the End of Warm-Ups, My Brother Tries to Dunk” (p. 24–25), “The game is tied” (p. 36), “Missing” (p. 43) “Sundays After Church” (p. 50)

1. Pick a theme, topic, idea, or event to write about. Try to set the scene in your head and go from there.
 2. *Five senses*: To bring life to your poem, focus on incorporating the five senses into your poem; devote one line to each sense, or sprinkle them throughout.
 3. Use whatever type of structure, rhyme and format you'd like. Be creative! Your poem should be at least 10 lines, or you may create more!
-

POEM WRITING #7 & 8: TANKA & HAIKU

Haikus

Haiku is a Japanese poetry form. A haiku uses just a few words to capture a moment and create a picture in the reader's mind. It is like a tiny window into a scene much larger than itself. Traditionally, haiku is written in three lines, with five syllables in the first line, seven syllables in the second line, and five syllables in the third line. Write at least 2 Haikus.

The last winter leaves
Clinging to the black branches
Explode into birds.

Tankas

A Tanka poem is very similar to haiku but Tanka poems have more syllables and it uses simile, metaphor and personification. Tanka poems are written about nature, seasons, love, sadness and other strong emotions. This form of poetry dates back almost 1200 years ago. There are five lines in a Tanka poem.

Line one - 5 syllables	Beautiful mountains
Line two - 7 syllables	Rivers with cold, cold water.
Line three - 5 syllable	White cold snow on rocks
Line four - 7 syllables	Trees over the place with frost
Line five - 7 syllables	White sparkly snow everywhere.

POEM WRITING #9: FOUND POETRY

Found poetry is a type of poetry created by taking words, phrases, and sometimes whole passages from other sources and reframing them as poetry (a literary equivalent of a collage) by making changes in spacing and lines, or by adding or deleting text, thus imparting new meaning. Found poetry includes black out poetry, mash ups, ransom note style poetry, and erasure poetry.

★ **Found Poems in Crossover:**

- “**Article #1 in the Daily News (December 14)**” (p. 155)
- “**Article #2 in the Daily News (January 14)**” (p. 225–226)

★ **See Ms. Settles Examples & Google Examples**

POEM WRITING #10: CHOICE POEM

- ★ You now must create at least 1 more poem. You may choose to do a poem type that has not been covered yet such as the Limerick or Sonnet or you may choose to do one of the ones we've learned in this unit.
-

POETRY SEARCH

- ★ Research 3 poems from various authors to include in your poetry anthology.
-

POETRY REFLECTION

Poetry Reflection:

- ★ Write a short reflection about the experience of writing original poetry. You must write a 1 page double spaced reflection at least!
 - Explain each of your poems. What are they about?
 - Why did you write them? What is the significance of them?
 - What was the experience of creating this anthology like?
 - Did you like/dislike it? Why?
 - What did you learn from this experience?
 - What was easy about this anthology? What was difficult?
 - Did you surprise yourself in any way?
 - Why did you choose the poems you chose?
 - What different forms did you learn about in this process?
 - Which different forms were your favorite to write?
 - How does your anthology tell a story?
 - What story does it tell?
 - Other questions you want to reflect on.
-

POETRY ANTHOLOGY & LIVING POETRY PROJECT

Task: For this unit, students will create a poetry anthology of their own poetry that they've created as well as poems they have found that they enjoy. See the requirements throughout this packet for information on how to complete each part of the project.

Poetry Anthology Requirements: Anthology will be created in Google Docs and can also be printed!

- ★ Creative Cover Page w/ Creative Title for your Poetry Anthology
- ★ Table of Contents w/ Short Introduction Statement/Paragraph
- ★ Page Numbers Throughout Anthology!
- ★ Your 12 Original Poems:
 - 1 Ode
 - 2 List Poems
 - 1 Definition Poem
 - 2 Shape Poems
 - 1 Free Verse
 - 1 Epistle Poem
 - 1 Found Poem
 - 2 Haikus
 - 1 Tanka
 - 1 Choice Poem
- ★ 3 Poems of Your Choice by Various Poets
- ★ At least 10 Images or Pictures Throughout to Represent Poetry
- ★ Poetry Writing Reflection
- ★ Perform at least 2 poems to class
- ★ Complete Living Poetry Project presentation (Perform poems & show project)

For your Living Poetry Project, you want to make your poetry come alive in some way.

Forms the presentation could take:

Art, Drawing, Painting, Sculpture, Models, **Demonstrations**, Videos (WeVideo), Audio Recordings, Skit, Dance, Performance (More than a Reading), Trifold (Fancy!), Presentations (Fancy!)

POETRY PERFORMANCE

Tips:

- ★ Present yourself well and be attentive. Relax and be natural.
- ★ Use good posture.
- ★ Be confident and make a direct connection with the audience.
- ★ Avoid Nervous gestures, poor eye contact with the audience, and lack of poise or confidence.
- ★ Project to the audience. Capture the attention of everyone, including the people in the back row. However, don't mistake yelling for good projection.
- ★ Proceed at a fitting and natural pace. Avoid nervously rushing through the poem. Do not speak so slowly that the language sounds unnatural or awkward or to create a false sense of drama.
- ★ With rhymed poems, be careful not to recite in a sing-song manner.
- ★ Make sure you know how to pronounce every word in your poem. Articulate.
- ★ Line breaks are a defining feature of poetry. Decide whether a break requires a pause and, if so, how long to pause.
- ★ Depending on the poem, occasional gestures may be appropriate, but the line between appropriate and overdone is a thin one. When uncertain, leave them out.
- ★ Avoid monotone delivery. However, too much enthusiasm can make your performance seem insincere.

Poetry Video & Notes on Performance

Directions: Watch the poetry performance and find examples of the performance tips that we've discussed above. <https://www.youtube.com/watch?v=WdrAw2vArcl>

What do you see in the performance that went well?

Poetry Anthology Rubric

Criteria/Grade	4 (Exceeds)	3 (Meets)	2 (Emerging)	1 (Not Yet)
Formatting & GUM	All formatting is complete, neat, and professional. Anthology is a highly creative and refined Anthology is free from errors.	Most formatting is complete and neat. Anthology is creative and a finished product. Anthology is mostly free of errors.	Some formatting is complete. Anthology shows some creativity and organization. Anthology features some errors.	Anthology lacks formatting and creativity. Anthology features many errors.
Poem Writing	Student surpassed writing requirements and pushed beyond the expectations of poem types.	Student met all writing requirements and completed poems of all types.	Student met some of the writing requirements and completed some poem types.	Student struggled to meet writing requirements of assignment.
Reflections	Student composed a highly thoughtful and observant reflection.	Student composed a thoughtful reflection.	Student put some thought into reflection but could add details.	Student reflection was lacking in thought or detail.

Poetry Performance Rubric

Criteria/Grade	4 (Exceeds)	3 (Meets)	2 (Emerging)	1 (Not Yet)
Performance	Student confidently presents poems, paying attention to volume, tone, and pacing. It is apparent that much practice has taken place.	Student presents poems in an appropriate volume and pace. Student has taken time to practice.	Student presents poems in an unpracticed and unsure manner.	Student presents only 1 poem or does not present poems in front of class.

Living Poetry Project Rubric

Criteria/Grade	4 (Exceeds)	3 (Meets)	2 (Emerging)	1 (Not Yet)
Innovation	Student has created a highly innovative product that directly connects to their poem writing.	Student has produced a creative project that connects to their poem writing.	Student has attempted to create a product that relates to their poem writing.	Project is lacking in creativity or innovation.

HOW Grade

Criteria/Grade	4 (Exceeds)	3 (Meets)	2 (Emerging)	1 (Not Yet)
Productivity	Student uses all class time effectively, is never distracted by or distracting to peers, and follows all directions carefully.	Student uses most of class time effectively, is usually not a distraction, and follow all directions.	Student struggles to use class time wisely, is a distraction and some directions are not followed.	Student does not use class time wisely, is highly distracting to peers and does not follow directions.

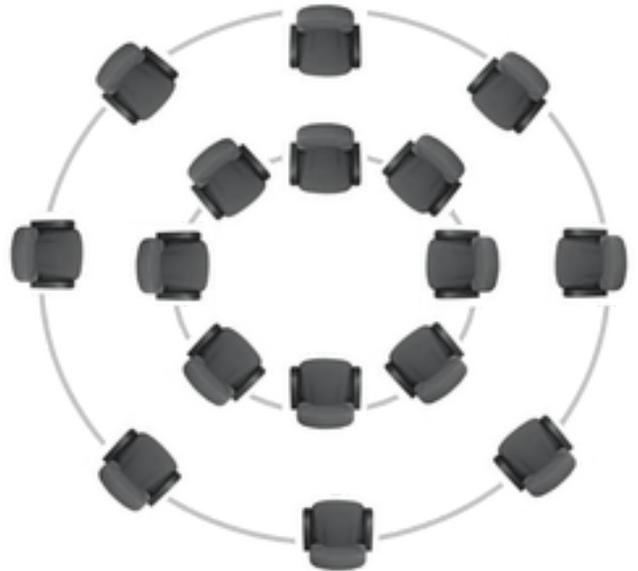
SOCRATIC SEMINAR

Directions: For the Poetics & Power of Storytelling we will have our first Socratic Seminar discussion format. We will prepare for the discussion and go over how this discussion format works. Below you will find the Socratic Seminar participation packet, which includes all expectations and rules for the discussion as well as the observation sheet for the outside circle. Students will receive a DTQ packet for the discussion as well.

Socrates is a classical Greek philosopher who is known as one of the founders of Western philosophy. Socratic seminars are named for their embodiment of Socrates' belief in the power of asking questions, prize inquiry over information and discussion over debate.

Socratic Seminar Texts & Topics to Discuss:

- ★ *Crossover* by Kwame Alexander
- ★ *Home of the Brave* by Katherine Applegate
- ★ The Science of Storytelling: Why Telling a Story is the Most Powerful Way to Activate Our Brains by Leo Widrich
- ★ The Danger of a Single Story TED Talk by Chimamanda Ngozi Adichie
- ★ Poetic Types, Figurative Language, Poetry Anthology Work
- ★ DTQs from Texts



DTQ PACKET FOR SOCRATIC SEMINAR

Overarching Unit Questions:

1. What is the power of storytelling?
2. How do stories help us make sense of ourselves and the world around us?
3. What new perspectives did you learn about in this unit?
4. How do authors use poetic elements and figurative language to help tell their stories? What effect does this have on a reader?
5. What story did you tell in your own poetry writing throughout this unit?
6. What does it mean to be a storyteller?
7. Who was the most memorable speaker or character in the texts we read?

Crossover Questions:

8. What are the different meanings of the word *crossover* in *The Crossover*, especially as they develop the novel's themes and structure. How is this word used throughout the text?
9. How does Josh Bell develop as a character over time throughout the novel?
10. What are the themes of *The Crossover*? What life lessons can we learn from *The Crossover*? What evidence can you provide for your theme?

Home of the Brave Questions:

11. What did you learn about the genocide in Darfur throughout this unit?

12. How did Kek change throughout the text? What did he learn and how did he grow and develop?

13. What did Kek, Ganwar, and Kek's aunt teach you about the refugee experience?

14. . What themes or life lessons did you learn from Kek's story?

Article & Video Questions (Only do if we get here!)

15. What did Widrich have to say about storytelling in the article we read?

16. What does Chimamanda have to say about storytelling in the TED Talk we watched?

17. Demonstrate an understanding of different perspectives about the power of storytelling. Distinguish different ideas about how stories help us make sense of ourselves and the world.

Student Created DTQs:

18. DTQ #1:

19. DTQ #2:

20. DTQ #3:

SOCRATIC SEMINAR PARTICIPATION PACKET

Goal: Your goal during this activity is to speak as much as possible about the DTQs, topics and texts. In order to get credit for this activity, you need to PARTICIPATE in both the inside and the outside circles. Please speak at least 3 times in the inner circle.

Process of Socratic Seminar:

1. Prepare for the Socratic Seminar before participating in the discussion.
2. The Socratic Seminar will be fully explained and all resources will be reviewed.
3. The teacher will select a Discussion Leader to lead the Socratic Seminar.
4. The Inner circle will discuss questions in the DTQ Packet for around 15 minutes.
5. The Outer circle will listen and take notes on the Observation Sheet and be silent.
6. After the allotted time, I will say it is time for the circles to switch.
7. The new inner circle will discuss the DTQs for around 15 minutes as the outer circle is again silent and taking notes.
8. After, we will have a debrief session in which anyone who would like more participation points can review what was said/how it was said in the discussion.
9. Lastly, students will reflect about the discussion with their groups.

Expectations:

- Everyone must speak during the inner circle and it is optional to speak during the review session after the seminar for additional points.
- No need to raise your hand, take turns speaking.
- Speak loudly and clearly. Think out your ideas before you say them.
- The outer circle must be SILENT when the inner circle is speaking. The outer circle will be taking notes during the session.
- Discussion Leaders need to keep the conversation going. The teacher will not be involved in the conversation. As the Discussion Leaders, you will ask questions when the conversation lags but also need to answer questions.
- Talk to each other not just the Discussion Leader.
- Respect each other's opinions.
- Stick to the topics and texts at hand.

Journal Reflection Prompt:

What did you think of the Socratic Seminar? Did you feel prepared enough for the seminar? What went well? What did not go well? What could you improve on for another discussion format? What did you like/dislike about the seminar? Reflect on the experience of participating in this activity.

LANGUAGE FRAMES AND QUESTION STEMS

Students sometimes have trouble with participating in class discussions. You may use these language frames and question stems to help you get your discussions going, keep them going or to end the conversation.

Problems you may come across in discussions:

How to Get Started/Awkward Silence

I believe...
I notice...
On page ___ it says...
I see a connection to...
Do you think...
Why do you think...

Including Everyone

To build on what ___ said...
_____, what do you think?
I agree/disagree with what _____ said because

Clearing Up Confusion

I don't understand...
So, are you saying...
What about...
What do you mean by...
Maybe this means...

Finishing Up

Can we all agree that...
I used to think _____, but now I think...
What were the key points of this conversation?
What did we talk about?

Question Stems

(Use these to help come up with questions, you are not required to use these)

What do you think about...?
How do you feel about...?
Can you explain why...?
What do you think would happen if...?
What is the difference between...?
How are ___ and ___ similar?
How is ___ related to ___?
What did you learn about...?
What is a quote that supports ___ and how?
Why do you think the author/the character ___?

OUTER CIRCLE OBSERVATION SHEET

It is important that you fill out the following sheet while observing the conversation. This sheet is a part of your grade for the Socratic Seminar. Please record who spoke, who used quotes and anything that was said that was interesting or well-said as well as other notes on the conversation. (You do not need to state who said each note.)

Who spoke? (List names)

Who used quotes? (List names)

Note **what** was said and *how* it was said.

SPEAKING AND LISTENING GOAL-SETTING AND SELF-ASSESSMENT

Directions: Use this tool to set a goal for and assess your participation in the Socratic Seminar.

Before the Discussion: Set a Goal My goal for this discussion is to:

After the Discussion: Self-Assess: Grade yourself on a 4-1 scale based on the following:

Criteria:	4-1 Scale
I came prepared for the discussion.	
I responded to questions.	
I made relevant observations.	
I acknowledged and built on others' ideas.	
I listened carefully.	
I brought the discussion back on topic as needed.	
I agreed and disagreed respectfully. I disagreed with the statement, not the person.	
I did not interrupt.	
I used a polite tone of voice.	
I used appropriate, formal, academic language. I used vocabulary that I learned in this module.	

I met my goal for this discussion. YES / NO

Explain:

My goal for the next discussion is to:

SOCRATIC SEMINAR RUBRIC

Lessons 7, 18, 24, 30: Speaking and Listening Rubric

Grade 7 Speaking and Listening Grade-Level Rubric				
	4 (Exceeds expectations)	3 (Meets expectations)	2 (Partially meets expectations)	1 (Does not yet meet expectations)
Structure	<ul style="list-style-type: none"> Poses probing questions that elicit elaboration Responds to questions with relevant and coherent observations and ideas Requests elaboration to further understanding Organizes relevant and related information to strong effect Effectively analyzes information and connects it to the topic of discussion 	<ul style="list-style-type: none"> Poses questions that elicit elaboration Responds to questions with relevant observations Requests more information to clear up confusion Organizes relevant and related information Analyzes information and connects it to the topic of discussion 	<ul style="list-style-type: none"> Poses clarifying questions Responds to clarifying questions Sometimes requests more information Sometimes connects information Interprets information and connects it to the topic of study 	<ul style="list-style-type: none"> Does not yet pose questions Does not yet respond to questions Does not request more information Does not connect information Does not yet present information connected to the topic of study
Development	<ul style="list-style-type: none"> Coherently and effectively presents claims and findings emphasizing salient points Prepares thoroughly in advance for discussions and draws extensively on evidence from that preparation Logically and strategically orders contributions Effectively and strategically evaluates the soundness of others' reasoning Effectively reflects on and modifies own views in response to new, stronger ideas 	<ul style="list-style-type: none"> Coherently presents claims and findings emphasizing salient points Prepares in advance for discussions and draws on evidence from that preparation Logically orders contributions Evaluates the soundness of others' reasoning Modifies own views in response to new, stronger ideas 	<ul style="list-style-type: none"> Presents claims and findings using pertinent descriptions, facts, and details Prepares in advance for discussions Responds with some attention to logic Responds to others' reasoning Acknowledges new ideas 	<ul style="list-style-type: none"> Does not yet present claims Does not prepare for discussions Does not yet use logic Does not yet respond to others' reasoning Does not yet acknowledge new ideas
Style	<ul style="list-style-type: none"> Uses a variety of multi-media components to strengthen spoken descriptions Chooses precise and meaningful words to express ideas and feelings clearly Optimally adapts inflection, tone, and nonverbal expression to audience and purpose Effectively varies formality of speech to context 	<ul style="list-style-type: none"> Uses multimedia components to add detail to spoken descriptions Chooses strong words to express ideas and feelings clearly Adapts inflection, tone, and nonverbal expression to audience and purpose Varies formality of speech to context 	<ul style="list-style-type: none"> Uses multimedia components when speaking Chooses words to express ideas and feelings Adapts inflection, tone, or nonverbal expression to audience or purpose Speaks formally in academic conversations 	<ul style="list-style-type: none"> Does not use compound or complex sentences Uses limited vocabulary inappropriate to the content