Grade 9 Unit 21: Making Predictions

Table of Contents

Introduction	2
Objectives	2
Lesson 1: Making Inferences vs. Making Predictions	3
Warm-up!	3
Learn About It!	4
Check Your Understanding Let's Step Up!	11
Lesson 2: What Is Foreshadowing?	12 12
Warm-up! Learn About It!	13
Check Your Understanding	15
Let's Step Up!	17
Lesson 3: Analyzing a Foreshadowing	18
Warm-up!	18
Learn About It!	19
Check Your Understanding	20
Let's Step Up!	22
Performance Task	23
Self-Check: How Well Did I Learn?	25
Wrap Up	26
Bibliography	27

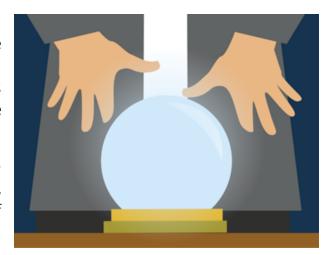
GRADE 9 | English

UNIT 21

Making Predictions

When we read a mystery novel, we tend to make predictions, guessing what is going to happen next. In this way, the writer of the story becomes successful in making us active readers as we wonder and discover how the story unfolds.

In this unit, we will learn about the difference between making inferences and making predictions, identifying foreshadowing, and analyzing the use of foreshadowing in a text.



Objectives

In this unit, you should be able to:

- distinguish making inferences from making predictions;
- identify foreshadowing in a text; and
- analyze the information contained in the material read.



Lesson 1: Making Inferences vs. Making Predictions



Sometimes, the stories we read do not include all the details we need to know, and this is what makes reading interesting and challenging for us.

Essential Question

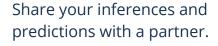
Why is it important to know the similarities and differences of making inferences and predicting outcomes?

This is also a reason why young readers need two of the most essential reading skills, making inferences and making predictions, to get the most out of reading literature.



Review: Making Predictions and Inferences

Look at the given pictures. Write a short paragraph about them and what you think might happen next.











Guide questions:

- Were your predictions similar to that of your partner? Why or why not?
- What were some of the things you considered when you wrote your predictions and inferences? Why?



When **making an inference**, you form an opinion or reach a conclusion based on known facts evident in the text. You use the information, along with what you already know, to figure out something about the text that the author did not tell you.



You can infer the traits of a character, the meaning of the character's words, or the

feelings of the character in a particular event. If the author does not explicitly tell you about these details, you have to **read between the lines** or make inferences.

Sometimes, your inferences will not be confirmed. Further details along the story will however strengthen or weaken the validity of your guesses.

On the other hand, you **make predictions** about what might happen or will happen in the future, based on facts, observations, personal experiences, or scientific reasons that you learned previously.

You can predict what is going to happen to the character at the end of the story, given the details about his or her situation, character traits, or relationships with other characters

Vocabulary

- evident clear to the sight or mind; obvious
- explicit stated clearly; leaving no doubt about the meaning
- being real or correct

validity - the quality of





However, predictions are not 100 percent certain. You will know whether your prediction is correct as you read further.

In short, the difference between the two reading skills is the **time element**. Inferences are not usually employed when talking about future events, but both skills rely on a combination of what you know already and what you encountered in the text.

Read the excerpt below from James Joyce's story "Araby."

From the details, what can we say about what the narrator feels about the girl?

...If my uncle was seen turning the corner we hid in the shadow until we had seen him safely housed. Or if Mangan's sister came out on the doorstep to call her brother into his tea we watched her from our shadow peer up and down the street. We waited to see whether she would remain or go in and, if she remained, we left our shadow and walked up to Mangan's steps resignedly.

She was waiting for us, her figure defined by the light from the half-opened door. Her brother always teased her before he obeyed and I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side.

Every morning I lay on the floor in the front parlour watching her door. The blind was pulled down to within an inch of the sash so that I could not be seen. When she came out on the doorstep my heart leaped. I ran to the hall, seized my books and followed her. I kept her brown figure always in my eye and, when we came near the point at which our ways diverged, I quickened my pace and passed her.

This happened morning after morning. I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood.

From the lines, we can easily infer that the young narrator is infatuated with Mangan's sister, his neighbor. We can guess from the way he looked at her specially, how he devoted all his attention to her whenever he saw her, and what happened to him whenever their paths crossed.

5



Just the phrase "my heart leaped" is enough clue that he deeply admires the girl, and you as a reader would know his feelings just by reading between the lines.

Read another section from the story below:

At last she spoke to me. When she addressed the first words to me I was so confused that I did not know what to answer. She asked me was I going to Araby. I forgot whether I answered yes or no. It would be a splendid bazaar, she said; she would love to go.

"And why can't you?" I asked.

While she spoke she turned a silver bracelet round and round her wrist.

She could not go, she said, because there would be a retreat that week in her convent. Her brother and two other boys were fighting for their caps and I was alone at the railings. She held one of the spikes, bowing her head towards me.

The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease.

"It's well for you," she said.

"If I go," I said, "I will bring you something."

Do you think the narrator will be able to keep his promise? Do you think she will love him back by fulfilling this promise? These are questions that require you to make predictions because they ask you to guess what will happen next.

Read further, find clues, and make further predictions:

When I came home to dinner my uncle had not yet been home. Still it was early. I sat staring at the clock for some time and, when its ticking began to irritate me, I left the

room. I mounted the staircase and gained the upper part of the house. The high cold empty gloomy rooms liberated me and I went from room to room singing. From the front window I saw my companions playing below in the street. Their cries reached me weakened and indistinct and, leaning my forehead against the cool glass, I looked over at the dark house where she lived. I may have stood there for an hour, seeing nothing but the brown-clad figure cast by my imagination, touched discreetly by the lamplight at the curved neck, at the hand upon the railings and at the border below the dress.

When I came downstairs again I found Mrs Mercer sitting at the fire. She was an old garrulous woman, a pawnbroker's widow, who collected used stamps for some pious purpose. I had to endure the gossip of the tea-table.

The meal was prolonged beyond an hour and still my uncle did not come. Mrs Mercer stood up to go: she was sorry she couldn't wait any longer, but it was after eight o'clock and she did not like to be out late as the night air was bad for her. When she had gone I began to walk up and down the room, clenching my fists. My aunt said:

"I'm afraid you may put off your bazaar for this night of Our Lord."

At nine o'clock I heard my uncle's latchkey in the hall door. I heard him talking to himself and heard the hall stand rocking when it had received the weight of his overcoat. I could interpret these signs. When he was midway through his dinner I asked him to give me the money to go to the bazaar. He had forgotten.

"The people are in bed and after their first sleep now," he said.

I did not smile. My aunt said to him energetically:

"Can't you give him the money and let him go? You've kept him late enough as it is."

My uncle said he was very sorry he had forgotten. He said he believed in the old saying: "All work and no play makes Jack a dull boy." He asked me where I was going and, when I had told him a second time he asked me did I know The Arab's Farewell to his Steed. When I left the kitchen, he was about to recite the opening lines of the piece to my aunt.



Because it was already late when his uncle gave him money to go to the bazaar, one will most likely predict that he will not make it to the bazaar, and consequently, he will not be able to buy something for the girl.

This obstacle may help one guess that the boy has little chance to fulfill his promise.

Let's Check In!

- What do you do when you make inferences when reading a text?
- 2. What do you do when you make predictions when reading a text?
- 3. What is the main difference between making inferences and predictions?



Check Your Understanding

A. Read the passage and fill in the table with the appropriate details from the given passages.

Below are excerpts from the story "Araby": PASSAGE 1:

- (1) North Richmond Street, being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two storeys stood at the blind end, detached from its neighbours in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces.
- (2) The former tenant of our house, a priest, had died in the back drawing-room. Air, musty from having been long enclosed, hung in all the rooms, and the waste room

behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: The Abbot, by Walter Scott, The Devout Communicant and The Memoirs of Vidocq. I liked the last best because its leaves were yellow. The wild garden behind the house contained a

central apple-tree and a few straggling bushes under one of which I found the late tenant's rusty bicycle-pump. He had been a very charitable priest; in his will he had left all his money to institutions and the furniture of his house to his sister.



(3) When the short days of winter came dusk fell before we had well eaten our dinners. When we met in the street the

houses had grown sombre. The space of sky above us was the colour of ever-changing violet and towards it the lamps of the street lifted their feeble lanterns. The cold air stung us and we played till our bodies glowed. Our shouts echoed in the silent street. The career of our play brought us through the dark muddy lanes behind the houses where we ran the gauntlet of the rough tribes from the cottages, to the back doors of the dark dripping gardens where odours arose from the ash pits, to the dark odorous stables where a coachman smoothed and combed the horse or shook music from the buckled harness. When we returned to the street light from the kitchen windows had filled the areas.

PASSAGE 2:

- (1) I held a florin tightly in my hand as I strode down Buckingham Street towards the station. The sight of the streets thronged with buyers and glaring with gas recalled to me the purpose of my journey. I took my seat in a third-class carriage of a deserted train. After an intolerable delay the train moved out of the station slowly. It crept onward among ruinous houses and over the twinkling river.
- (2) At Westland Row Station a crowd of people pressed to the carriage doors; but the

porters moved them back, saying that it was a special train for the bazaar. I remained alone in the bare carriage. In a few minutes the train drew up beside an improvised wooden platform. I passed out onto the road and saw by the lighted dial of a clock that it was ten minutes to ten. In front of me was a large building which displayed the magical name.

- (3) I could not find any sixpenny entrance and, fearing that the bazaar would be closed, I passed in quickly through a turnstile, handing a shilling to a weary-looking man. I found myself in a big hall girdled at half its height by a gallery. Nearly all the stalls were closed and the greater part of the hall was in darkness.
- (4) I recognised a silence like that which pervades a church after a service. I walked into the centre of the bazaar timidly. A few people were gathered about the stalls which were still open. Before a curtain, over which the words Café Chantant were written in coloured lamps, two men were counting money on a salver. I listened to the fall of the coins.

	Questions	Answers
1.	[Passage 1]: Why was the priest considered a charitable	
	person?	
2.	[Passage 1]: Who recently passed away as described by the	
	narrator?	
3.	[Passage 1]: What season makes days shorter?	
4.	[Passage 2]: What was the time indicated by the narrator?	
5.	[Passage 2]: How did the narrator describe the situation in	
	the bazaar?	
6.	[Passage 2]: What was the character riding in?	
7.	[Passage 2]: How much did the character pay after passing	
	a turnstile?	



- B. Answer the following questions using the given passage above.
 - 1. **FOR PASSAGE 1:** What can you infer about the kind of environment and the kind of childhood the narrator has in the given lines from "Araby"?
 - 2. **FOR PASSAGE 2:** Which of the lines can be clues to further help you predict what happened to the boy-narrator at the end of the story?
- C. Using your answers in part B, write an ending for the story.



Let's Step Up!

Read a short story written by an American or British writer. For every five paragraphs, stop and write the following:

- 1. what you can infer about the protagonist's traits and;
- your prediction of what will happen to the character next based on the details given and your prior knowledge.

Let's Revisit The Essentials!

Go back to the essential question on the introduction page and discuss in class.



Lesson 2: What Is Foreshadowing?

What do you instantly think of when a black cat, a storm, or a graveyard is mentioned in a story?

Most likely, you will feel something horrible is about to happen in the story.



Essential Question

How can foreshadowing help readers make predictions and inferences more effectively?





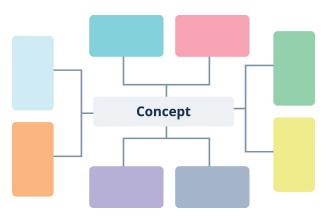
Tell Me What You Think!

(word association game)

When dealing with foreshadowing and other literary devices, a good writer should be able to use symbols, concepts, and ideas to tie them up with his or her storytelling.

Work in pairs and fill in the chart to associate the given theme with words, phrases, symbols, objects, and ideas.

Present your ideas in class.



Possible themes:

murder a meet-cute a frame-up a betrayal inspirational win missing child

fatal accident school bullying an impending natural disaster

Quipper



Foreshadowing is a literary device in which a writer provides an early hint of what is to come later in the story. It is usually seen at the beginning of a story, or a chapter, and helps the reader predict future events in a story.

Foreshadowing creates an atmosphere of suspense in a story, which make the readers even more enticed to finish reading it. It is one of the elements that make the reader look forward to the next events that will unfold in the story. It also builds anticipation in the readers' minds about what might happen next, thus adding more dramatic tension to a narrative.

Foreshadowing also makes the reader search for possible reasons or symbolisms in the events unfolding in the story. For mystery fiction, foreshadowing is easier to spot, but sometimes, the writer gives false clues, or red herrings, to distract the readers.

Vocabulary

- entice to attract (someone) especially by offering or showing something that is appealing, interesting, etc.
- red herring something unimportant that is used to stop people from noticing or thinking about something important
- symbolism the use of symbols to express or represent ideas or qualities in literature, art, etc.

Foreshadowing can also make unusual events appear believable to the reader as the events are predicted, mentally preparing the readers for these twists.

For instance, in the opening paragraph of Edgar Allan Poe's "The Fall of the House of Usher," the underlined words are the clues that could be considered as foreshadowing as they hint on the terrible and scary ending of the story, which is hinted at in the title:

During the whole of a <u>dull, dark, and soundless day in the autumn of the year,</u> when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the <u>melancholy House of Usher.</u> I know not how it was--but, with the first glimpse of the building, <u>a sense of insufferable gloom pervaded my spirit.</u> I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible.

I looked upon the scene before me--upon the mere house, and the simple landscape features of the domain--upon the <u>bleak walls--upon the vacant eye-like windows</u>--upon a

few rank sedges--and upon a few white trunks of decayed trees--with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium--the bitter lapse into everyday life--the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart--an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it--I paused to think--what was it that so unnerved me in the contemplation of the House of Usher? It was a



mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there are combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down--but with a shudder even more thrilling than before--upon the remodelled and inverted images of the grey sedge, and the ghastly tree-stems, and the vacant and eye-like windows.

Notice that the narrator describes an eerie and unexplainable feeling upon seeing the house, making the reader feel something mysterious about it.

The description of the bizarre atmosphere of the decaying old house, which also acts as a symbol, gives away a hint of the fall of the house of the Usher later on.



Let's Check In!

- 1. What atmosphere does foreshadowing bring to the story?
- 2. What are the other intended effects of foreshadowing in a story?
- 3. What can be used to distract the readers of mystery fiction stories?

Check Your Understanding

A. Write true if the statement is correct and false if it is wrong.

Answer	Statement		
	1. A writer who provides an early hint of what is to come later in the		
	story is using foreshadowing.		
	2. The other word for foreshadowing is flashback.		
	3. Foreshadowing helps build anticipation in the story.		
4. Foreshadowing is a literary genre that is commonly used in			
	writing.		
5. Red herrings are an example of clues that can help the rea			
	predict outcomes in a story.		
	6. Foreshadowing is usually seen at the falling action or ending of a		
	story.		
	7. It is in mystery fiction where foreshadowing is easiest to spot.		



B. Read some lines from "Young Goodman Brown" by Nathaniel Hawthorne below and look for foreshadowing details by underlining them.

C.

- (1) With this excellent resolve for the future, Goodman Brown felt himself justified in making more haste on his present evil purpose. He had taken a dreary road, darkened by all the gloomiest trees of the forest, which barely stood aside to let the narrow path creep through, and closed immediately behind. It was all as lonely as could be; and there is this peculiarity in such a solitude, that the traveller knows not who may be concealed by the innumerable trunks and the thick boughs overhead; so that with lonely footsteps he may yet be passing through an unseen multitude.
- (2) "There may be a devilish Indian behind every tree," said Goodman Brown to himself; and he glanced fearfully behind him as he added, "What if the devil himself should be at my very elbow!"
- (3) His head being turned back, he passed a crook of the road, and, looking forward again, beheld the figure of a man, in grave and decent attire, seated at the foot of an old tree. He arose at Goodman Brown's approach and walked onward side by side with him.
- (4) "You are late, Goodman Brown," said he. "The clock of the Old South was striking as I came through Boston, and that is full."
- (5) "Faith kept me back a while," replied the young man, with a tremor in his voice, caused by the sudden appearance of his companion, though not wholly unexpected.
- (6) It was now deep dusk in the forest, and deepest in that part of it where these two were journeying. As nearly as could be discerned, the second traveller was about fifty years old, apparently in the same rank of life as Goodman Brown, and bearing a considerable resemblance to him, though perhaps more in expression than features.
- (7) Still they might have been taken for father and son. And yet, though the elder

person was as simply clad as the younger, and as simple in manner too, he had an indescribable air of one who knew the world, and who would not have felt abashed at the governor's dinner table or in King William's court, were it possible that his affairs should call him thither.

- (8) But the only thing about him that could be fixed upon as remarkable was his staff, which bore the likeness of a great black snake, so curiously wrought that it might almost be seen to twist and wriggle itself like a living serpent. This, of course, must have been an ocular deception, assisted by the uncertain light.
- D. Research on the phrase "like Chekhov's gun." Explain how foreshadowing plays a role in this famous idea of Anton Chekhov.



Let's Step Up!

Read another American or British short story and identify lines showing foreshadowing.

Let's Revisit The Essentials!

Go back to the essential question on the introduction page and discuss in class.



Lesson 3: Analyzing a Foreshadowing

Sometimes, writers put clues in a text to give readers an inkling of what is to happen next in a story. If we are keen enough, we can use these clues to our advantage and form our own predictions; thus, we can guess the ending even if we have not reached that part yet. However, detecting these clues entails knowing how to spot them in the text.



Why should we be keen with details that foreshadow future events?



Warm-up!

Brainstorming: Foreshadowing Bank

Brainstorm on possible foreshadowing or scenes that you can use as authors that can lead to the given events. An example has been given to guide your brainstorming.

Share these ideas in a groups of three to four.

Themes	Foreshadowing/Scenes
a budding romance	1. A girl walking while carrying a ton of books, and a boy running toward her.
a murder that is about to happen	2.
sadness/loneliness	3.
a disaster in the kitchen	4.
an underdog winning a competition	5.

Guide Questions:

• What styles in writing were commonly used in the group? What was the most interesting one? Why did you think that?





There are various ways to detect foreshadowing in a story.

Initially, you can **look at the title of a text or a chapter title** that can give a clue on what is going to happen later on in the story.

You can also **look at words or phrases in character dialogues** to hint at what may occur in the future. Some characters or narrations refer to possible future actions.

A sudden change in the environment that the character observes and relates to another character can also give an inkling.

Vocabulary

- inkling a slight, uncertain idea about something; a slight amount of knowledge about something
- ominous suggesting that something bad is going to happen in the future
- superstitious of, relating to, or influenced by superstition

Ominous events or actions can also be considered as foreshadowing especially if they show a sudden change of movement or turn of events; some of these can be superstitious and depend on the culture of origin of the text, like the Filipinos' belief in the bad luck associated with black cats.

A **change in the setting and the atmosphere** can also be predictive of what is to come like a sudden outpour of rain.

There can also be **objects or scenic elements** that suggest something happy, sad, dangerous, exciting, and the like.

Example:

Read the excerpt below from "Young Goodman Brown" by Nathaniel Hawthorne.

Note how the wife's lines foreshadow Young Goodman Brown's miserable end in the story because he did not listen to his wife and still went to the forest for an errand.

Young Goodman Brown came forth at sunset into the street at Salem village; but put his head back, after crossing the threshold, to exchange a parting kiss with his young wife. And Faith, as the wife was aptly named, thrust her own pretty head into the street, letting the

STUDY GUIDE



wind play with the pink ribbons of her cap while she called to Goodman Brown.

"Dearest heart," whispered she, softly and rather sadly, when her lips were close to his ear, "prithee put off your journey until sunrise and sleep in your own bed to-night. A lone woman is troubled with such dreams and such thoughts that she's afeard of herself sometimes. Pray tarry with me this night, dear husband, of all nights in the year."

Let's Check In!

- 1. In what aspects of the literary can we detect the use of foreshadowing?
- 2. How does context play its part in foreshadowing?
- 3. Why do we have to use critical thinking when we read a text?

Check Your Understanding

A. Write the correct letter that relates to the correct description of a foreshadowing.

- a. The title of the text or chapter foreshadows future events in the story.
- b. Phrases of the dialogue of characters hint and foreshadow future events in the story.
- c. Ominous events or actions foreshadow future events in the story.
- d. A change in the setting, atmosphere, or scenic elements foreshadow future events in the story.

Answer	Statement		
	1. He hastily flung his careless self into the kitchen		
	2. And in that moment, everyone and everything seems to fade into		
	distant, as she stared into his handsome blue eyes.		
	3. Then, the skies turned dark, as Stella's anger mimicked the weather.		
	4. Tina cried out a warning, "Watch out for the!"		



5. Harry Potter and the Goblet of Fire
6. "Ernesto, I swear to you, I do not know what I would do if I ever saw that
ungrateful pendejo!" nagged Maria as she walks back and forth in anger.
7. But alas! Marco, the groom, saw Jasmine the night before their wedding!

B. Read the following excerpt from "The Fall of the House of Usher." Answer the questions by citing passages from the given text.

- (1) I have said that the sole effect of my somewhat childish experiment--that of looking down within the tarn--had been to deepen the first singular impression. There can be no doubt that the consciousness of the rapid increase of my superstition--for why should I not so term it?--served mainly to accelerate the increase itself. Such, I have long known, is the paradoxical law of all sentiments having terror as a basis. And it might have been for this reason only, that, when I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a strange fancy--a fancy so ridiculous, indeed, that I but mention it to show the vivid force of the sensations which oppressed me.
- (2) I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity--an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the grey wall, and the silent tarn--a pestilent and mystic vapor, dull, sluggish, faintly discernible, and leaden-hued.
- (3) Shaking off from my spirit what must have been a dream, I scanned more narrowly the real aspect of the building. Its principal feature seemed to be that of an excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine tangled web-work from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones.
- (4) In this there was much that reminded me of the specious totality of old wood-work



which has rotted for long years in some neglected vault, with no disturbance from the breath of the external air. Beyond this indication of extensive decay, however, the fabric gave little token of instability.

- (5) Perhaps the eye of a scrutinizing observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn.
 - 1. What paragraph describes the physical situation of the house? Cite a phrase that best shows this.
 - 2. What paragraph describes the narrator's sentiments about the house? Explain why.
 - 3. What can you infer on the narrator's intent in this text?
 - 4. What can you predict will be the dialogue of the narrator?



Let's Step Up!

Individually, research on a short story written by a contemporary writer. Put the beginning, middle, climax, and ending parts of the story on different note cards.

Pair up with a classmate to read through each note card and draw out his or her predictions on what might happen next.

Let's Revisit The Essentials!

Go back to the essential question on the introduction page and discuss in class.



Dramatization

What happened next?

Goal: Your goal is to write a script and present a dramatized ending for one of the following stories:

- a. "A Rose for Emily" by William Faulkner
- b. "Mother and Child" by Langston Hughes
- c. "The Tell-Tale Heart" by Edgar Allan Poe

Role: You and your classmates will be both the actors and playwrights to come up with a prediction of what happens next in the story assigned to you.

Audience: The students in the other groups as well as your teacher will be scoring the dramatization of each group.

Situation: You are asked to read any of the three given stories, write, and dramatize a perceived ending given all the details and foreshadowing in the stories.

Product/Performance and Purpose:

- The class will be divided into three groups.
- Each group will draw lots to determine which text they will need to read as a group, analyze its concepts and ideas, and come up with a script for its ending
- Each group is given 10 to 15 minutes to present their predicted ending through dramatizing it.
- Before the presentation, the student audience will be given a chance to peruse through the performing groups' stories/scripts so as to get a good context of it.
- Props and costumes can be used although they are not required.



Standards and Criteria for Success: This rubric will also be used to assess the output and oral presentation.

	Criteria	Beginning (0-12 points)	Developing (13-16 points)	Accomplished (17-20 points)	Score
General	Content	The content presentation is unclear and hard to grasp.	Focus of the work needs to be clearer, and more supporting details are needed.	Work shows focus on details. Planning is clearly evident in the output; details are comprehensive.	
	Organization	Lack of organization is confusing.	The presentation shows some form of organization, but some parts are unclear.	The presentation shows a clear and logical progression of ideas.	
	Language	Numerous errors need to be corrected.	The presentation and script have a few minor spelling, mechanics, grammar, and usage mistakes.	The output has no spelling, mechanics, grammar, and usage mistakes.	
Task-specific	Dramatization and Presentation	The story was presented in a satisfactory manner, but there are some loopholes and unanswered questions in the storytelling.	The presentation was able to convey the story in a slightly disorganized manner, beyond the time limit, and with prompting needed.	The presentation was able to convey the story clearly, within the time limit, and in an organized manner.	
	Quality	Presentation and output was of poor quality; no script was passed	The presentation and output showed some effort was given; delivery of script was average.	The presentation and output was of excellent quality; delivery of lines was smooth.	

	beforehand.		
		Score:	

Self-Check: How Well Did I Learn?

Do a self-check on how well you learned the lessons in this unit. Place a checkmark in the appropriate box.

Skills	I think I need more practice and assistance	I am familiar and can perform well with minimal assistance	I am confident that I can perform this on my own
I can distinguish			
making inferences			
from making			
predictions.			
I can identify			
foreshadowing in a			
text.			
I can analyze the			
information			
contained in the			
material read.			



Making Predictions

When making an inference, you form an opinion or reach a conclusion based on known facts or evidence in the text, along with what you already know, to figure out something about the text that the author did not tell you.

When making predictions, you say something about what might happen or will happen in the future based on some fact, observation, experience, or scientific reason that you learned previously.

Foreshadowing	a literary device in which a writer provides an early hint of what is to come later on in the story
The following are some details that could hint on a foreshadowing	 the title of a text or a chapter title character dialogues characters or narrations that refer to possible future actions
	4. a sudden change in the environment that the character observes and relates to another character
	5. a sudden change of movement or turn of events
	6. change in the setting and the atmosphere
	7. objects or scenes that suggest something happy, sad, dangerous, exciting, and many others

Bibliography

- Chopin, Kate. 2006. "Desiree's Baby." *Project Gutenberg.* Accessed August 27, 2018. http://www.gutenberg.org/files/160/160-0.txt
- "Difference Between Inference and Prediction." *Difference Between.* Accessed August 27, 2018. http://www.differencebetween.net/language/difference-between-inference-and-prediction/
- "Foreshadowing." *Literary Devices.* 2017. Accessed August 26, 2018. https://literarydevices.net/foreshadowing/
- "Foreshadowing." *Author's Craft.* n.d. Accessed August 26, 2018. http://udleditions.cast.org/craft_elm_foreshadowing.html
- Joyce, James. "Araby." *Project Gutenberg.* 2016. Accessed August 26, 2018. https://www.gutenberg.org/files/2148/2148-0.txt
- Hawthorne, Nathaniel. 2008. "Young Goodman Brown." *Project Gutenberg.* Accessed August 27, 2018. http://www.gutenberg.org/cache/epub/512/pg512.txt
- Poe, Edgar Allan. 2008. "Cask of Amontillado." *Project Gutenberg.* Accessed August 26, 2018. https://www.gutenberg.org/files/2148/2148-0.txt
- Wilde, Oscar. 2009. "The Nightingale and the Rose." *Project Gutenberg.* Accessed August 26, 2018. http://www.gutenberg.org/cache/epub/30120/pg30120.txt

STUDY GUIDE



Recommended Links for This Unit:

- "8 Foreshadowing Laws: How To Foreshadow Plot Right | Now Novel". *Now Novel*. 2018.https://www.nownovel.com/blog/8-laws-foreshadowing/.
- "Foreshadowing | Literary Devices". *Literary-Devices.Com*. 2018. http://literary-devices.com/content/foreshadowing.
- "Making Inferences & Predictions In A Story: High School Lesson Plan". *Bright Hub Education*. 2018.https://www.brighthubeducation.com/high-school-english-lessons/28571-making-inferences-and-predictions-in-literature/.
- "Reading Clinic: Use Predictions To Help Kids Think Deeply About Books | Scholastic". *Scholastic.Com*. 2018.
 - https://www.scholastic.com/teachers/lesson-plans/teaching-content/reading-clinic-use-predictions-help-kids-think-deeply-about-books/.