

5º

**Lenguas Extranjeras
Salida Optativa | Inglés**

Quinto Grado. Segundo Ciclo. Educación Secundaria

Libro
abierto 

SERIE 1



LENGUAS EXTRANJERAS. SALIDA OPTATIVA, INGLÉS

Quinto Grado. Segundo Ciclo. Educación Secundaria

SERIE 1, PROYECTO LIBRO ABIERTO

Este libro ha sido diseñado y concebido por la **UNIDAD EDITORIAL** del **Ministerio de Educación de la República Dominicana (MINERD)** dirigida por **MANUEL NÚÑEZ ASENCIO**.

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Libro Abierto es la colección de textos escolares orientada a impactar en la calidad de la educación dominicana. Para la elaboración de los contenidos de estos libros participaron las academias científicas, las instituciones educativas y las universidades nacionales. En estos centros se concentran los principales intelectuales del país cuyos talentos han sido puestos al servicio de la educación nacional.

La colección Libro Abierto tendrá dos presentaciones. Una impresa, integrada por dos series, y la otra digital. En la primera, se publicarán aquellos textos que se orientan al segundo ciclo del Nivel Inicial, los primeros tres grados de primaria y las áreas curriculares de primaria y secundaria: Ciencias Sociales, Lengua Española, Matemática y Ciencias de la Naturaleza.

En la presentación digital se publicarán los libros de texto de todas las áreas y los materiales que sirvieron de base para la educación a distancia durante la pandemia. Para ello, se dispone de una plataforma desde la cual, los estudiantes y docentes, podrán descargar dichos materiales y hacer uso de ellos libremente. Fortalecemos así la educación bajo la modalidad híbrida, impresa y digital.

Con esta colección Libro Abierto se impactará positivamente en la calidad de la educación y, además, los recursos disponibles en el presupuesto del MINERD se utilizarán de una manera más eficiente.

Estos libros constituyen un referente cualitativo en la historia de la educación dominicana y esperamos que los directores de centros, los docentes, los estudiantes y sus padres sean los críticos permanentes de los mismos y que sus opiniones ayuden a mejorarlos constantemente.

Ángel Hernández Castillo
Ministro de Educación

PROYECTO LIBRO ABIERTO

El Proyecto Libro Abierto es una iniciativa del **Ministerio de Educación de la República Dominicana, (MINERD)**, que busca el desarrollo de contenidos y recursos didácticos, a través de diferentes plataformas digitales e impresas, con la finalidad de ser utilizados en el proceso de enseñanza y aprendizaje de los estudiantes dominicanos.

A partir de esta importante invención, el Ministerio de Educación presta especial atención a la necesidad de distribución de estos recursos y contenidos didácticos a las diferentes escuelas y liceos que conforman el sistema público de educación de la República Dominicana.



¿CÓMO FUNCIONA TU LIBRO?

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Personification

Resource Pocket
Nivel Secundario • Solidos Optativos
5º Grado: Apreciación de la Literatura Anglófona

Unit 1
Personification

Reading Text:
"The Shirt Collar"

In this unit, you will find three sections designed around the reading text "The Shirt Collar", by Hans Christen Andersen. These three sections correspond to:

Pre-Reading activities, which are meant to help students work with the prior knowledge they have about the unit's topic and learn useful vocabulary to comprehend and work with the text;

During Reading activities, which are the specific and concrete tasks students will perform at the same time they interact with the text, in order to practice their listening/reading skills;

Post-Reading activities, which invite students to think about the information they interacted with and to expand on it using their linguistic abilities.

Competencias Específicas

- **Comprensión oral (CO):** Comprende textos literarios sencillos, articulados con claridad y en lenguaje estándar, aunque en ocasiones requiere que lo repita.
- **Producción oral (PO):** Produce discursos comprensibles relativos a temas literarios, conformados por una secuencia lineal de elementos, con una pronunciación, fluidez y cohesión aceptables.
- **Comprensión escrita (CE):** Comprende de forma satisfactoria el mensaje general, las ideas principales y los detalles específicos de textos literarios sencillos.
- **Producción escrita (PE):** Escribe textos sencillos con suficiente cohesión como para que sean comprensibles en toda su extensión, utilizando estructuras de textos literarios.
- **Interrelacionalidad y conciencia (IC):** Interactúa con contextos, asertividad, respeto y actitud de aceptación y cuidado hacia sí mismo/a, los demás personas y el entorno, valorando las diferencias individuales y la identidad social y cultural propia y de otros países.

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Personification

Indicadores de Logro

- CE: Lee y entiende información básica sobre el contexto del texto, la historia del autor, y la técnica literaria de la personificación.
- CE: Conecta vocabulario clave con definiciones para desarrollar un base de comprensión para el texto.
- PO: Usa vocabulario clave para expresar información sobre las personalidades de familiares.
- CO: Escucha a compañeros describiendo sus familias y amigos con un enfoque en vocabulario clave.
- IC: Identifica la idea principal, la estructura, y detalles claves de un texto de literatura corto.
- CE: Interactúa con literatura con un enfoque en la técnica literaria de la personificación.
- PO: Reflexiona sobre los eventos del texto y opina sobre los personajes principales.
- CE: Analiza un ejemplo de una crítica literaria básica, y decide si está en acuerdo con la crítica.
- PE: Crea una crítica basada en una obra de literatura que promueve los esfuerzos y habilidades del autor según el autor del texto.
- CE: Lee las críticas de sus compañeros y comparte en cuales formas está en acuerdo.
- PO: Presenta una obra dramática que presenta la técnica de personificación tras la tema de personalidad y el género del personaje.
- IC: Es respetuoso al escuchar y expresar opiniones.
- IC: Muestra motivación para aprender inglés.
- IC: Interactúa con respeto hacia sí mismo/a y los demás personas, valorando la identidad social y cultural propia y de otros países.
- IC: Muestra sentido crítico.
- IC: Valora las producciones literarias nacionales y de otros países.
- IC: Demuestra creatividad y originalidad en las producciones que realiza.
- IC: Respeta a la propiedad intelectual.

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Identificador de la unidad didáctica

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Desglose de la Unidad

PRE-READING ACTIVITIES

Indicador de la doble página

Actividades Antes de la lectura

Personification

PRE-READING HANDOUT 1.1 Hans Christen Andersen & Personification

About the Author: Hans Christen Andersen

This unit focuses on the short story, "The Shirt Collar". The author of this story is Hans Christen Andersen. He is from Holland, and "The Shirt Collar" was originally written in Dutch in 1850. Hans Christen Andersen is very famous for practically inventing the genre of children's fairy tales. His stories have been translated into over 150 languages. Some of his other famous stories include: "Thumbelina", "The Brave Tin Soldier", "The Ugly Duckling", and "The Little Mermaid".

Literary Device: Personification

The literary device we will focus on as we read this unit's story is PERSONIFICATION.

Definition

PERSONIFICATION is when a writer describes non-human objects with human-like qualities.

Examples

Here are some examples of PERSONIFICATION:

The word in **ITALICS** is the human-like quality that personifies the non-human object.

The flowers danced in the wind.

Planet Earth is crying out in pain.

His new car is really ugly.

Sometimes, I think my cellphone is more intelligent than I am.

Activity

Now, you try! Underline the word in the sentence that gives a human-like quality to a non-human object:

1. The car's lights stared down the road.
2. The tractor ate everything in front of it.
3. The rain attacked me when I went outside.

Creative Center

Show me six objects related to clothing in the 1800s that are in the story, "The Shirt Collar". Draw a face on or near each object that shows its personality. When you have drawn 6 faces, ask a partner to describe each object's personality.

Vocabulary Spotlight

The six numbered objects above match the six **BOLD** words below. Can you correctly match them?

Box-Jack Iron Garter
Hair-brush Shirt-Collar Scissors

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Personification

PRE-READING HANDOUT 1.2 Vocabulary Highlight : Personal Descriptions

Activity 1: Read the following words. Do you know them? Can you think of a person who you describe with each word?

shy gentleman charming boaster
rag engaged propose widow

Activity 2: Match the following vocabulary words with the correct definitions by writing a number on each line:

1. Shy _____ Pleasant or attractive
2. Gentleman _____ A woman whose husband has died
3. Charming _____ Someone who shows-off and brags often
4. Boaster _____ To ask someone to marry you
5. Rag _____ A very polite man who shows respect
6. Engaged _____ A worthless piece of fabric; trash
7. Propose _____ To promise to marry someone
8. Widow _____ Someone who is timid

Activity 3: Fill in the blank in each sentence with one of the **bold** vocabulary words below. You will use each word only once:

shy gentleman charming boaster rag engaged propose widow

1. I wonder how he will _____ to her. Maybe he will take her to her favorite restaurant.
2. I think that house by the beach is absolutely _____. I love the way it looks!
3. You are such a _____ when you open the door for me. Thank you!
4. I need a new girlfriend. My old one is too dirty. It's disgusting. I _____.
5. John is such a _____. He can't stop talking about how good he is at baseball.
6. Maria does not like to talk to new people. She is very _____.
7. Oh my goodness, they are _____. When are they going to get married?
8. Elias has been a _____ for a long time. Her husband passed away almost ten years ago.

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Vocabulario

Indicador
de la doble
página

Actividades
Durante la
lectura

DURING-READING: HANDOUT 2.2

DURING-READING: HANDOUT 2.2

| | | |
|-------------------------------------|----|--------------------------------|
| Two people talk about their clothes | OR | A conversation between clothes |
| The story is about love | OR | The story is about fame |

Second Task: This story has four parts. Each part is a conversation between different clothing objects. Put a number from 1-4 next to each part below to correctly order the conversations.

Third Task: Match each of the following **bold** vocabulary words to the character that word is connected to in the story. Some lines will be blank. Some words can go in more than one place.

| Shy | Gentleman | Charming | Booster | Rag | Engaged | Propose | Widow |
|---------------------|---------------|----------|-------------|-----|---------|-----------------|-------|
| <u>Shirt Collar</u> | <u>Garter</u> | | <u>Iron</u> | | | <u>Scissors</u> | |
| | | | | | | | |
| | | | | | | | |
| | | | | | | | |
| | | | | | | | |

Fourth Task: Choose 2 of the 4 characters listed in the third task and write 3-4 sentences describing each character. Use examples from the text to support your descriptions. Add at least one detail that is a personification.

[illegible]

Actividades ←
Después de la lectura

Personification

Literature in Review

Below is a sample review of the short story, "The Shirt Collar", followed by a blank review form for you to share your opinions about the text.

Literature in Review: Read the following sample review opinion about the short story, "The Shirt Collar". Discuss with a partner if you agree or disagree with the different opinions.

1. What I enjoyed: The story was funny and reminded me of my friend Joel who really wants a girlfriend, but doesn't know how to flirt. The main character says things he thinks are nice but are actually rude just like Joel. Joel and the Shirt Collar both think they are a gentleman, but really they are boasters.

2. What I didn't enjoy: The story was mostly just the Shirt Collar talking, and he was very rude. I wanted to read more dialogue from the Garter. Her character was shy, but I thought she was interesting. I also thought the scissors was funny but didn't talk enough.


3. I recommend this story to: people who like to laugh & romance people who don't like rude boasters.

Literature in Review: Now, try writing your own review to share your opinion of this text. Fill in the lines below. It is okay to like or not like a text, but be sure to support your opinion with specific examples from the text.

1. What I enjoyed: _____

2. What I didn't enjoy: _____

3. I recommend this story to readers who: _____

4. All in all, I give this story: 

ANSWER KEY

Respuesta
de ejercicios

Personification

PRE-READING HANDOUT 7.2

ANSWER KEY

Activity 1: Read the following words. Do you know them? Can you think of a person who you can use that word to describe?

shy gentleman charming boaster
rag engaged propose widow

Activity 2: Match the following vocabulary words with the correct definitions by writing the correct number on the line:

1. Shy 3 Pleasant or attractive
2. Gentleman 3 A woman whose husband has died
3. Charming 4 Someone who shows-off and brags often
4. Boaster 7 To ask someone to marry you
5. Rag 2 A very polite man who shows respect
6. Engaged 5 A worthless piece of fabric; trash
7. Propose 6 Promised to marry someone
8. Widow 1 Someone who is timid

Activity 3: Fill in the blank in each sentence with one of the **bold** vocabulary words below. You will use each word only once:

shy gentleman charming boaster rag engaged propose widow

1. I wonder how he will propose to her. Maybe he will take her to her favorite restaurant.
2. I think that house by the beach is absolutely charming. I love the way it looks!
3. You are such a boaster when you open the door for me. Thank you!
4. I need a new uniform. My old one is so dirty it's basically a rag.
5. John is such a gentleman. He can't stop talking about how good he is at baseball.
6. Maria doesn't like to talk to new people. She is very shy.
7. Oh my goodness, they are engaged! When are they going to get married?

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Personification

DURING-READING HANDOUT 7.2

ANSWER KEY

First Task: Choose which of the two options matches the story of "The Shirt Collar" better:

Two people talk about their clothes OR A conversation between clothes
The story is about love OR The story is about fame

Second Task: This story has four parts. Each part is a conversation between different clothing objects. Put a number from 1-4 next to each part below to correctly order the conversations.

1. Shirt Collar & Scissors
2. Shirt Collar alone
3. Shirt Collar & Garter
4. Shirt Collar & Iron

Third Task: Match each of the following **bold** vocabulary words to the character that word is connected to in the story. Some lines will be blank. Some words can go in more than one place.

| Shy | Gentleman | Charming | Boaster | Rag | Engaged | Propose | Widow |
|-------------------|------------------|----------------|-------------------|-----|---------|---------|-------|
| Shirt Collar | Garter | Iron | Scissors | | | | |
| gentleman, line 1 | shy, line 11 | widow, line 23 | charming, line 29 | | | | |
| boaster, line 29 | engaged, line 38 | rag, line 25 | propose, line 35 | | | | |
| | | | | | | | |

Fourth Task: Choose 2 of the 4 characters listed in the third task and write 3-4 sentences describing each character. Use examples from the text to support your descriptions.

Answers here will vary by the students. In order to assess this, after students have written their sentences, you can ask them to write in a number next to each detail showing where they found that detail in the text; and award points based on how many textual references.

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Respuesta
de ejercicios



Para consultar los documentos revisados y actualizados del Diseño Curricular: **Dirección General de Currículo**

www.ministeriodeeducacion.gob.do

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Unit 1

Personification

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Unit 1 Personification

Reading Text: “The Shirt Collar”

In this unit, you will find three sections designed around the reading text “The Shirt Collar”, by Hans Christen Andersen. These three sections correspond to:

Pre-Reading activities,
which are meant to help students work with the prior knowledge they have about the unit’s topic and learn useful vocabulary to comprehend and work with the text;

During-Reading activities,
which are the specific and concrete tasks students will perform at the same time they interact with the text, in order to practice their listening/reading skills;

Post-Reading activities,
which invite students to think about the information they interacted with and to expand on it using their linguistic abilities.

Competencias Específicas

- **Comprensión oral (CO):** Comprende textos literarios sencillos, articulados con claridad y en lengua estándar, aunque en ocasiones requiera que le repitan.
- **Producción oral (PO):** Produce discursos comprensibles relativos a temas literarios, conformados por una secuencia lineal de elementos, con una pronunciación, fluidez y corrección aceptables.
- **Comprensión escrita (CE):** Comprende de forma satisfactoria el mensaje general, las ideas principales y los detalles específicos de textos literarios sencillos.
- **Producción escrita (PE):** Escribe textos sencillos con suficiente corrección como para que sean comprensibles en toda su extensión, utilizando estructuras de textos literarios.
- **Interculturalidad y convivencia (IC):** Interactúa con cortesía, asertividad, respeto y actitud de aceptación y cuidado hacia sí mismo/a, las demás personas y el entorno, valorando las diferencias individuales y la identidad social y cultural propia y de otros países.

Personification

Indicadores de Logro

- CE: Lea y entender información básica sobre el contexto del texto, la historia del autor, y la técnica literaria de la personificación
- CE: Conecta vocabulario clave con definiciones para desarrollar un base de comprensión para el texto
- PO: Usa vocabulario clave para expresar información sobre las personalidades de familiares
- CO: Escucha a compañeros describiendo sus familias y amigos con un enfoque en vocabulario clave
- CE: Identifica la idea principal, la estructura, y detalles claves de un texto de literatura corto
- CE: Interactúa con literatura con un enfoque en la técnica literaria del personificación
- PO: Reflexiona sobre los eventos del texto y opinar sobre los personajes principales
- CE: Analiza un ejemplo de una crítica literaria básica, y decidir si esta en acuerdo con la crítica
- PE: Crea una crítica basado en una obra de literatura que propone los esfuerzos y debilidades del obra según al autor del critica
- CE: Lea las críticas de sus compañeros y compartir en cuales formas esta en acuerdo
- PO: Presenta una obra dramática que presenta la tecnica de personificación tras la tema de personalidad y el genero del romance
- IC: Es respetuoso al escuchar y expresar opiniones
- IC: Muestra motivación para aprender inglés.
- IC: Interactúa con respeto hacia sí mismo/a y las demás personas, valorando la identidad social y cultural propia y la de otros países.
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- IC: Demuestra creatividad y originalidad en las producciones que realiza.
- IC: Respeta a la propiedad intelectual.

IN THIS UNIT

Reading Text [Teacher's Version]

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Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : Personality Descriptions'

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During-Reading ▪ Handout 2.2 'During Reading Tasks'

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Answer Keys

Pre-Reading ▪ Handout 1.1 'Hans Christen Andersen & Personification' (Answer Key).

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : Personality Descriptions' (Answer Key).

During-Reading ▪ Handout 2.2 'During Reading Tasks' (Answer Key)

Personification

READING TEXT (teacher's version): Page 1

The Shirt Collar - Hans Christen Andersen

1 There was once a fine gentleman who possessed among other
things a boot-jack and a hair-brush; but he had also the finest
shirt-collar in the world, and of this collar we are about to hear
5 a story. The collar had become so old that he began to think
about getting married; and one day he happened to find himself
in the same washing-tub as a garter. "Upon my word," said the
shirt-collar, "I have never seen anything so slim and delicate, so
neat and soft before. May I venture to ask your name?"

"I shall not tell you," replied the garter.

10 "Where do you reside when you are at home?" asked the shirt-
collar. But the garter was naturally shy, and did not know how to
answer such a question.

"I presume you are a girdle," said the shirt-collar, "a sort of
under girdle. I see that you are useful, as well as ornamental, my little lady."

15 "You must not speak to me," said the garter; "I do not think I have given you any encouragement to do so."

"Oh, when any one is as beautiful as you are," said the shirt-collar, "is not that encouragement enough?"

"Get away; don't come so near me," said the garter, "you appear to me quite like a man."

"I am a fine gentleman certainly," said the shirt-collar, "I possess a boot-jack and a hair-brush." This was not true, for these
things belonged to his master; but he was a boaster.

20 "Don't come so near me," said the garter; "I am not accustomed to it."

"Affectation!" said the shirt-collar.

Then they were taken out of the wash-tub, starched, and hung over a chair in the sunshine, and then laid on the ironing-
board. And now came the glowing iron. "Mistress widow," said the shirt-collar, "little mistress widow, I feel quite warm. I
am changing, I am losing all my creases. You are burning a hole in me. Ugh! I propose to you."

25 "You old rag," said the flat-iron, driving proudly over the collar, for she fancied herself a steam-engine, which rolls over the
railway and draws carriages. "You old rag!" said she.
The edges of the shirt-collar were a little frayed, so the scissors were brought to cut them smooth. "Oh!" exclaimed the
shirt-collar, "what a first-rate dancer you would make; you can stretch out your leg so well. I never saw anything so
charming; I am sure no human being could do the same."

30 "I should think not," replied the scissors.

"You ought to be a countess," said the shirt collar; "but all I possess consists of a fine gentleman, a boot-jack, and a comb. I
wish I had an estate for your sake."

"What! is he going to propose to me?" said the scissors, and she became so angry that she cut too sharply into the shirt
collar, and it was obliged to be thrown by as useless.

35 "I shall be obliged to propose to the hair-brush," thought the shirt collar; so he remarked one day, "It is wonderful what
beautiful hair you have, my little lady. Have you never thought of being engaged?"

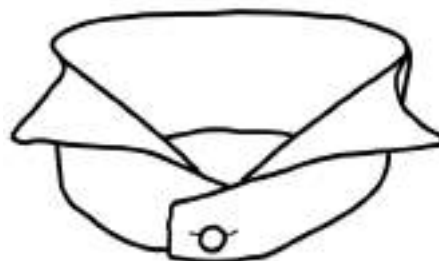
"You might know I should think of it," answered the hair brush; "I am engaged to the boot-jack."

"Engaged!" cried the shirt collar, "now there is no one left to propose to;" and then he pretended to despise all love-
making.

40 A long time passed, and the shirt collar was taken in a bag to the paper-mill. Here was a large company of rags, the fine
ones lying by themselves, separated from the coarser, as it ought to be. They had all many things to relate, especially the
shirt collar, who was a terrible boaster. "I have had an immense number of love affairs," said the shirt collar, "no one left
me any peace. It is true I was a very fine gentleman; quite stuck up. I had a boot-jack and a brush that I never used. You
should have seen me then, when I was turned down. I shall never forget my first love; she was a girdle, so charming, and
45 fine, and soft, and she threw herself into a washing tub for my sake. There was a widow too, who was warmly in love with
me, but I left her alone, and she became quite black. The next was a first-rate dancer; she gave me the wound from which I
still suffer, she was so passionate. Even my own hair-brush was in love with me, and lost all her hair through neglected love.
Yes, I have had great experience of this kind, but my greatest grief was for the garter—the girdle I meant to say—that
jumped into the wash-tub. I have a great deal on my conscience, and it is really time I should be turned into white paper."

50 And the shirt collar came to this at last. All the rags were made into white paper, and the shirt collar became the very
identical piece of paper which we now see, and on which this story is printed. It happened as a punishment to him, for
having boasted so shockingly of things which were not true. And this is a warning to us, to be careful how we act, for we
may some day find ourselves in the rag-bag, to be turned into white paper, on which our whole history may be written, even
55 its most secret actions. And it would not be pleasant to have to run about the world in the form of a piece of paper, telling
everything we have done, like the boasting shirt collar.

Adapted from: <https://americanliterature.com/author/hans-christian-andersen/short-story/the-shirt-collar>



Personification

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Pre-Reading: “The Shirt Collar”

Objectives

- Students will be able to use 5-8 personality and characterization words (*shy, gentleman, boaster, widow, rag, charming, propose, engage*) in order to describe their family and friends to another classmate.

Strategies

- Previous Knowledge Elicitation
- Pair Work

Materials

- Board and markers
- One copy of **Handout 1.1 ‘Hans Christen Andersen & Personification’** per student
- One copy of **Handout 1.2 ‘Vocabulary Highlight : Personality Descriptions’** per student

Procedure

Activating Schema

1. The teacher explains to the students that the short story this unit is about deals with the theme of romance, and how personality traits can make one attractive or unattractive. On the board, the teacher writes the following questions:

What are some positive personality traits?

What are some negative personality traits?

The teacher can offer examples to the whole group before asking the students to speak with a partner about the two questions. Students talk with a classmate and share some ideas. After a few minutes, students share their answers either orally or by coming up to the board and writing one example they brainstormed.

2. Students receive a copy of **Handout 1.1 ‘Hans Christen Andersen & Personification’** and read through the “About the Author” section individually. The teacher can ask if there is anything here that anyone would like clarification on.

3. With a partner, students read the “Definition” and “Examples” sections on the same **Handout 1.1 ‘Hans Christen Andersen & Personification’**. Again, the teacher can ask if there is anything on which that anyone would like clarification. If the literary device seems challenging, the teacher may offer more examples verbally or written on the board using vocabulary from recent classes.

Personification

4. Individually, students work on the “Activity” section of **Handout 1.1 ‘Hans Christen Andersen & Personification’**. When they have finished, students will check their answers with a classmate. When the class has finished, The teacher will ask the students to share their answers with the whole class.

5. Students continue to the next section of **Handout 1.1 ‘Hans Christen Andersen & Personification’**, “Creative Corner”. Here, the students will see 6 sketches of antique clothing items that are key vocabulary from the short story of this unit. First, students will draw a face on each object that shows the object’s personality (If students are struggling to think imaginatively, have them brainstorm a list of cartoon characters from popular movies who are not human and think about those faces and personalities). This activity is designed to get students to think about the artistic side of Personification, and connect with how we as human beings connect human traits to non-human objects. After drawing, the students can share their faces with a peer, and have their peer say words in English that could describe the personality of the object.

6. Finally, have the students complete the “Vocabulary Spotlight” section on **Handout 1.1 ‘Hans Christen Andersen & Personification’**. The six objects pictured here are key content words from the story, several of which are antiquated clothing items. While it is necessary for students to know what these items are, after they finish this unit, archaic words such as “shirt-collar” and “boot-jack” will not remain useful, as people no longer dress with these items. As such, this activity is important for students to complete, but is really just a quick chance to guess and find out the name for each picture. After students have had 1 minute to guess, The teacher will provide the correct answers. Finally, the teacher will instruct the students to keep this **Handout 1.1 ‘Hans Christen Andersen & Personification’** close, as having these 6 images available will help them better understand the text.

Vocabulary Highlight : Personality Descriptions

7. The teacher explains that students will be reading a fictional story about the clothing items from the handout they just saw talking and having a conversation. Before that, they will explore some useful vocabulary they will find in the story in order to help them understand the personality and characteristics of each character. Students will receive handout **Handout 1.2 ‘Vocabulary Highlight : Personality Descriptions’**, and the teacher writes on the board the following words in no particular order:

shy • a gentleman • a boaster • charming • a rag • a widow • engaged • propose

In new pairs or small groups, students do “Activity 1” – where they share with a partner information about their friends and family using the descriptive words from the list they already know. After some minutes, the teacher may call on volunteers to share their examples, trying to use the examples in context to let others discover the meaning of the words.

8. With a partner, students will work on “Activity 2” from **Handout 1.2 ‘Vocabulary Highlight : Personality Descriptions’**, and will match vocabulary words to their definitions. When a pair of students finishes, the teacher may have them find another student-pair that has finished to check their answers. When all students have finished, the whole class will review the correct answers.

9. Individually, students will work on “Activity 3” from **Handout 1.2 ‘Vocabulary Highlight : Personality Descriptions’**, and will fill in the blank in each of eight sentences with the eight vocabulary words in focus. When finished, students will find a partner to check their answers. When all students have finished, the teacher will review with the whole class.

Personification

10. The teacher explains that the students will now do two short speaking activities to finish practicing with these words before they move on to read the text. On the board, The teacher will write the following:

Do you know someone who is...

shy • a gentleman • a boaster • charming • a rag • a widow • engaged

?

Do you know someone who has proposed?

The teacher will use the sentence frame at the top (“Do you know someone who is...”) to ask questions to the whole class and see if a student will volunteer to answer. Also, the teacher can model asking the question that is apart “Do you know someone who has proposed?” (This question is separate because it is a different part of speech). Also, it is very important to explain to students that calling someone “a rag” is a rude and potentially offensive thing. It implies someone is worthless and garbage. You can also write on the board, “How rude!” and have the class practice responding to the question, “Do you know someone who is a rag?” by all saying, “How rude!” with disdain.

Once the whole class has shown clarity regarding the question frame on the board by answering model questions, have students stand and practice asking and answering questions with partners as they mingle around the room.

During-Reading: “The Shirt Collar”

Objectives

- Students will be able to identify key descriptive words from the text and connect those words to specific characters, as well as identify personifications from the text.

Strategies

- Skimming
- Pair-work
- Scanning

Materials

- Board and markers
- One copy of *Handout 2.1 ‘Reading Text’ [Student Version]* per student
- One copy of *Handout 2.2 ‘During Reading Tasks’* per student

Procedure

Personification

First Interaction with Text

1. Students receive the reading text (**Handout 2.1 'Reading Text' [Student Version]**), and fold it immediately after they receive it, so that they cannot see the content inside yet. They also receive **Handout 2.2 'During Reading Tasks'**

2. Before students read, they check the first task on **Handout 2.2 'During Reading Tasks'**. The teacher also announces, "Students will read the text in order to skim it (move their eyes quickly through all of the text, just to get some words and phrases, not to read word-by-word or try to understand the details) and answer the following questions":

Is the story "The Shirt Collar" about:

| | | |
|--|----|--------------------------------|
| Two people talking about their clothes | OR | A conversation between clothes |
| Love | OR | Fame |

After reading the task and the options, students read and do the first task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Second Interaction with Text

3. Before students read, they check the second task. The teacher also announces, "Students will read the text in order to skim the different sections a bit deeper and determine which order the conversations in the story happen in.":

___ Shirt Collar & Scissors
___ Shirt Collar alone
___ Shirt Collar & Garter
___ Shirt Collar & Iron

After reading the task and the options, students read and do the second task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus in some of the answers, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Third Interaction with Text

4. Before students read, they check the third task. The teacher also announces, "Students will read the text for in order to scan it and find specific personal description vocabulary connected to each character and decide which characters the following words connect to:

Personal Description Vocabulary:

Shy Gentleman Charming Boaster Rag Engaged Propose Widow

Characters

Personification

[Shirt-Collar](#)

[Garter](#)

[Iron](#)

[Scissors](#)

After reading the task and the options, students read for again and do the third task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus in some of the answers, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Fourth Interaction with Text

5. Before students read, they check the fourth task. The teacher also announces, “Students will carefully read the text again and write a 3-4 sentence description for two different characters. Use examples from the text to support your descriptions and add at least one detail that is a personification.”

After reading the task and the options, students read one final time and do the fourth task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus in some of the answers, then the correct answer is not announced yet – and students take some seconds to read again and confirm answers.

6. If any of the previous answers, in the four interactions with the text, have not been confirmed by the teacher at this point (due to the group not agreeing), then this is a moment to come back and ask students again.

Post-Reading: “The Shirt Collar”

Objectives

- Students will be able to create and perform a dramatic role-play in which they personify non-human objects and have their classmates describe the personalities of those objects.

Strategies

- Group work
- Gamification
- Role-playing

Materials

- Board and markers
- One copy of **Handout 3.1 ‘Literature in Review’** per student

Procedure

Discussion of the text

1. On the board, the teacher writes the following 2 questions:

Which characters had attractive (+) personalities?

Which characters had unattractive (-) personalities?

Personification

With a partner or in a small group, students discuss these two questions. After several minutes, the teacher can ask the groups to share what they have discussed with the whole class.

Literature in Review

3. The teacher will explain that, “In 5th grade, the reading focus is on Literature. We use the term ‘literature’ to refer to writing that uses language in creative ways and becomes more than just words; literature is art. Because it is art, it is possible that some students will like some of the stories while other students will like others. Just like with music or movies, our taste is different.” The teacher will tell the students that in terms of reading literature in English, some of the goals are (these can be written on them board for further discussion):

- Students will know about different GENRES and some basic HISTORY of literature in English
- Students will be able to explain WHY they like or do not like pieces of literature discussing SPECIFIC literary devices and techniques
- Students will improve their ability to creatively use and understand English

4. The teacher will then give each student a copy of **Handout 3.1 ‘Literature in Review’**. Individually, students will read the “Sample Review” on the top half of the worksheet, then discuss with a partner what they agree and disagree with.

Students will then individually write their own review of the story “The Shirt Collar” using the “Sample Review” as a model, but sharing their own thoughts and opinions. When they are finished, they can mingle and exchange their reviews with peers.

NOTE: At the end of Unit 10, students will need all of their “Literature in Review” worksheets to do a summary project. The teacher should decide whether to keep them in the class or have students hold on to them until the end (Students can take pictures in their phone to save digital copies, as well).

Mini-Project (Assessment)

5. On half of the board, the teacher will write the word “personality” in a circle, and elicit words from the class to create a mind-map (In step 6, the teacher will write the requirements for the mini-project on the board. Save space accordingly, so that the mind-map AND the requirements can BOTH be seen).

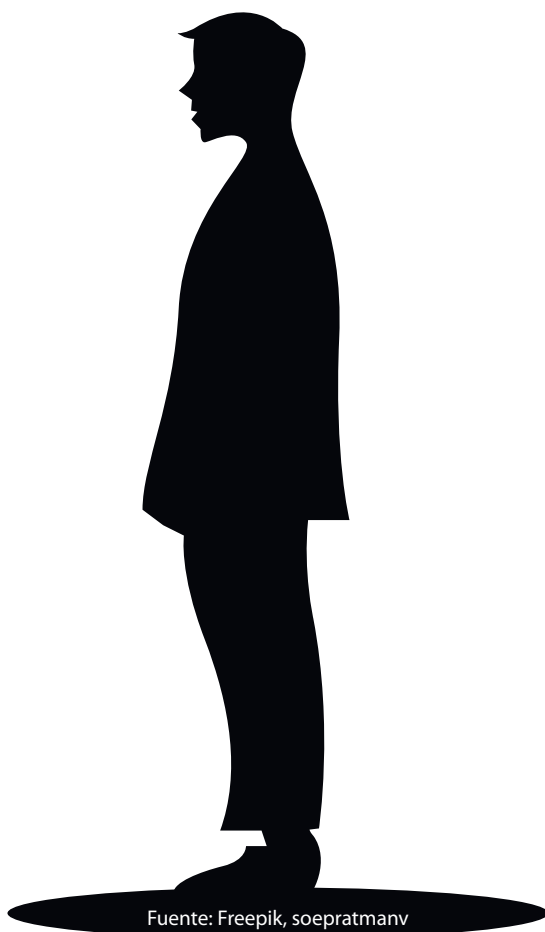
6. Students will form groups of 3 for the preparation and completion of a mini-project. The teacher will explain that the students will be working together to create a dramatic role-play in their group, and they will have the following requirements (to be written on the board):

- Each student will be a different non-human object
- Each non-human object will have one secret personality keyword
- The story will be about love
- The story needs a beginning, middle, and end
- The story will be 1-2 minutes long
- Each student will speak in the performance

The teacher will ask the students if they have questions regarding these requirements. The teacher will tell the students how much time they have to work in small groups and prepare. As students work, the teacher will monitor and provide feedback on time as well as support with language. When it is time to present, the teacher will explain that each group will take turns presenting, and after a group has finished presenting the teacher will ask students from the audience to share which secret personality keyword they think goes with each character.

Personification

Unit 1 Personification HANDOUTS



Fuente: Freepik, soepratmanv

Personification

PRE-READING: HANDOUT 1.1

Hans Christen Andersen & Personification

About the Author: Hans Christen Andersen

This unit focuses on the short story, "The Shirt Collar". The author of this story is Hans Christen Andersen. He is from Holland, and "The Shirt Collar" was originally written in Dutch in 1830. Hans Christen Andersen is very famous for practically inventing the genre of adventurous fairy tales. His stories have been translated into over 150 languages. Some of his other famous stories include: "Thumbelina", "The Brave Tin Soldier", "The Ugly Duckling", and "The Little Mermaid".

Image accessed from: https://andersen.sdu.dk/liv/tidstavle/index_e.html



Literary Device: Personification

The literary device we will focus on as we read this unit's story is *PERSONIFICATION*.

Definition

PERSONIFICATION is when a writer describes non-human objects with human-like qualities.

Examples

Here are some examples of *PERSONIFICATION*. The word in *ITALICS* is the human-like quality that personifies the non-human object:

The flowers *danced* in the wind.

Planet Earth is *crying out* in pain.

His new car is really *sexy*.

Sometimes I think my cellphone is more *intelligent* than I am.

Activity

Now, you try! Underline the word in the sentence that gives a human-like quality to a non-human object:

1. The car's lights stared down the road.
2. The tractor ate everything in front of it.
3. The rain attacked me when i went outside.

Creative Corner

Below are six objects related to clothing in the 1800s that are in the story, "The Shirt Collar". Draw a face on or near each object that shows its personality. When you have drawn 6 faces, ask a partner to describe each object's personality.



Vocabulary Spotlight

The six numbered objects above match the six **BOLD** words below. Can you correctly match them?

| | | |
|-------------------|---------------------|-----------------|
| Boot-Jack | Iron | Garter |
| Hair-brush | Shirt-Collar | Scissors |

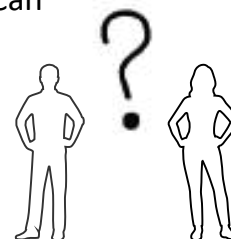
Personification

PRE-READING: HANDOUT 1.2

Vocabulary Highlight : Personal Descriptions

Activity 1: Read the following words. Do you know them? Can you think of a person who you describe with each word?

shy gentleman charming boaster
rag engaged propose widow



Activity 2: Match the following vocabulary words with the correct definitions by writing a number on each line:

- | | | |
|--------------|-------|---------------------------------------|
| 1. Shy | _____ | Pleasant or attractive |
| 2. Gentleman | _____ | A woman whose husband has died |
| 3. Charming | _____ | Someone who shows-off and brags often |
| 4. Boaster | _____ | To ask someone to marry you |
| 5. Rag | _____ | A very polite man who shows respect |
| 6. Engaged | _____ | A worthless piece of fabric; trash |
| 7. Propose | _____ | To promise to marry someone |
| 8. Widow | _____ | Someone who is timid |

Activity 3: Fill in the blank in each sentence with one of the **bold** vocabulary words below. You will use each word only once:

shy gentleman charming boaster rag engaged propose widow

- I wonder how he will _____ to her. Maybe he will take her to her favorite restaurant.
- I think that house by the beach is absolutely _____. I love the way it looks!
- You are such a _____ when you open the door for me. Thank you!
- I need a new uniform. My old one is so dirty it's basically a _____.
- John is such a _____. He can't stop talking about how good he is at baseball.
- Marta does not like to talk to new people. She is very _____.
- Oh my goodness, they are _____! When are they going to get married?
- Eliza has been a _____ for a long time. Her husband passed away almost ten years ago.

Personification

DURING-READING: HANDOUT 2.1

The Shirt Collar - Hans Christen Andersen

1 There was once a fine gentleman who possessed among other
things a boot-jack and a hair-brush; but he had also the finest
shirt-collar in the world, and of this collar we are about to hear
5 a story. The collar had become so old that he began to think
about getting married; and one day he happened to find himself
in the same washing-tub as a garter. "Upon my word," said the
shirt-collar, "I have never seen anything so slim and delicate, so
neat and soft before. May I venture to ask your name?"

"I shall not tell you," replied the garter.

10 "Where do you reside when you are at home?" asked the shirt-
collar. But the garter was naturally shy, and did not know how
to answer such a question.

"I presume you are a girdle," said the shirt-collar, "a sort of under girdle. I see that you are useful, as well as ornamental, my
little lady."

15 "You must not speak to me," said the garter; "I do not think I have given you any encouragement to do so."

"Oh, when any one is as beautiful as you are," said the shirt-collar, "is not that encouragement enough?"

"Get away; don't come so near me," said the garter, "you appear to me quite like a man."

"I am a fine gentleman certainly," said the shirt-collar, "I possess a boot-jack and a hair-brush." This was not true, for these
things belonged to his master; but he was a boaster.

20 "Don't come so near me," said the garter; "I am not accustomed to it."

"Affectation!" said the shirt-collar.

Then they were taken out of the wash-tub, starched, and hung over a chair in the sunshine, and then laid on the ironing-
board. And now came the glowing iron. "Mistress widow," said the shirt-collar, "little mistress widow, I feel quite warm. I
am changing, I am losing all my creases. You are burning a hole in me. Ugh! I propose to you."

25 "You old rag," said the flat-iron, driving proudly over the collar, for she fancied herself a steam-engine, which rolls over the
railway and draws carriages. "You old rag!" said she.
The edges of the shirt-collar were a little frayed, so the scissors were brought to cut them smooth. "Oh!" exclaimed the
shirt-collar, "what a first-rate dancer you would make; you can stretch out your leg so well. I never saw anything so
charming; I am sure no human being could do the same."

30 "I should think not," replied the scissors.

"You ought to be a countess," said the shirt collar; "but all I possess consists of a fine gentleman, a boot-jack, and a comb.
I wish I had an estate for your sake."

"What! is he going to propose to me?" said the scissors, and she became so angry that she cut too sharply into the shirt
collar, and it was obliged to be thrown by as useless.

35 "I shall be obliged to propose to the hair-brush," thought the shirt collar; so he remarked one day, "It is wonderful what
beautiful hair you have, my little lady. Have you never thought of being engaged?"

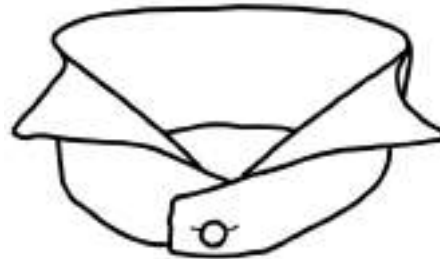
"You might know I should think of it," answered the hair brush; "I am engaged to the boot-jack."

"Engaged!" cried the shirt collar, "now there is no one left to propose to;" and then he pretended to despise all love-
making.

40 A long time passed, and the shirt collar was taken in a bag to the paper-mill. Here was a large company of rags, the fine
ones lying by themselves, separated from the coarser, as it ought to be. They had all many things to relate, especially the
shirt collar, who was a terrible boaster. "I have had an immense number of love affairs," said the shirt collar, "no one left
me any peace. It is true I was a very fine gentleman; quite stuck up. I had a boot-jack and a brush that I never used. You
should have seen me then, when I was turned down. I shall never forget my first love; she was a girdle, so charming, and
fine, and soft, and she threw herself into a washing tub for my sake. There was a widow too, who was warmly in love with
45 me, but I left her alone, and she became quite black. The next was a first-rate dancer; she gave me the wound from which I
still suffer, she was so passionate. Even my own hair-brush was in love with me, and lost all her hair through neglected love.
Yes, I have had great experience of this kind, but my greatest grief was for the garter—the girdle I meant to say—that
jumped into the wash-tub. I have a great deal on my conscience, and it is really time I should be turned into white paper."

50 And the shirt collar came to this at last. All the rags were made into white paper, and the shirt collar became the very
identical piece of paper which we now see, and on which this story is printed. It happened as a punishment to him, for
having boasted so shockingly of things which were not true. And this is a warning to us, to be careful how we act, for we
may some day find ourselves in the rag-bag, to be turned into white paper, on which our whole history may be written, even
55 its most secret actions. And it would not be pleasant to have to run about the world in the form of a piece of paper, telling
everything we have done, like the boasting shirt collar.

Adapted from: <https://americanliterature.com/author/hans-christian-andersen/short-story/the-shirt-collar>



Personification

DURING-READING: HANDOUT 2.2

First Task: Choose which of the two options matches the story of “The Shirt Collar” better:

| | | |
|-------------------------------------|----|--------------------------------|
| Two people talk about their clothes | OR | A conversation between clothes |
| The story is about love | OR | The story is about fame |

Second Task: This story has four parts. Each part is a conversation between different clothing objects. Put a number from 1-4 next to each part below to correctly order the conversations.

___ Shirt Collar & Scissors
 ___ Shirt Collar alone
 ___ Shirt Collar & Garter
 ___ Shirt Collar & Iron

Third Task: Match each of the following **bold** vocabulary words to the character that word is connected to in the story. Some lines will be blank. Some words can go in more than one place.

Shy Gentleman Charming Boaster Rag Engaged Propose Widow

Shirt-Collar Garter Iron Scissors

| | | | |
|-------|-------|-------|-------|
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |

Fourth Task: Choose 2 of the 4 characters listed in the third task and write 3-4 sentences describing each character. Use examples from the text to support your descriptions. Add at least one detail that is a personification.

Character: _____

Description: _____

Character: _____

Description: _____

Personification

POST-READING: HANDOUT 3.1

Literature in Review

Below is a sample review of the short story, "The Shirt Collar", followed by a blank review form for you to share your opinions about the text.

Literature in Review: Read the following sample review opinion about the short story, "The Shirt Collar". Discuss with a partner if you agree or disagree with the different opinions.

1. What I enjoyed: The story was funny and reminded me of my friend Joel who really wants a girlfriend, but doesn't know how to flirt. The main character says things he thinks are nice but are actually rude just like Joel. Joel and the Shirt Collar both think they are a gentleman, but really they are boasters.

2. What I didn't enjoy: The story was mostly just the Shirt Collar talking, and he was very rude. I wanted to read more dialogue from the Garter. Her character was shy, but I thought she was interesting. I also thought the scissors was funny but didn't talk enough.

3. I recommend this story to: people who like to laugh & romance, people who don't like rude boasters.



Literature in Review: Now, try writing your own review to share your opinion of this text. Fill in the lines below. It is okay to like or not like a text, but be sure to support your opinion with specific examples from the text.

1. What I enjoyed: _____

2. What I didn't enjoy: _____

3. I recommend this story to readers who: _____

4. All in all, I give this story:



Unit 1

Personification

PRE-READING: HANDOUT 1.1

ANSWER KEY

About the Author: Hans Christen Andersen

This unit focuses on the short story, "The Shirt Collar". The author of this story is Hans Christen Andersen. He is from Holland, and "The Shirt Collar" was originally written in Dutch in 1830. Hans Christen Andersen is very famous for practically inventing the genre of adventurous fairy tales. His stories have been translated into over 150 languages. Some of his other famous stories include: "Thumbelina", "The Brave Tin Soldier", "The Ugly Duckling", and "The Little Mermaid".

Image accessed from: https://andersen.sdu.dk/liv/tidstavle/index_e.html



Literary Device: Personification

The literary device we will focus on as we read this unit's story is *PERSONIFICATION*.

Definition

PERSONIFICATION is when a writer describes non-human objects with human-like qualities.

Examples

Here are some examples of *PERSONIFICATION*. The word in *ITALICS* is the human-like quality that personifies the non-human object:

The flowers *danced* in the wind.

Planet Earth is *crying out* in pain.

His new car is really *sexy*.

Sometimes I think my cellphone is more *intelligent* than I am.

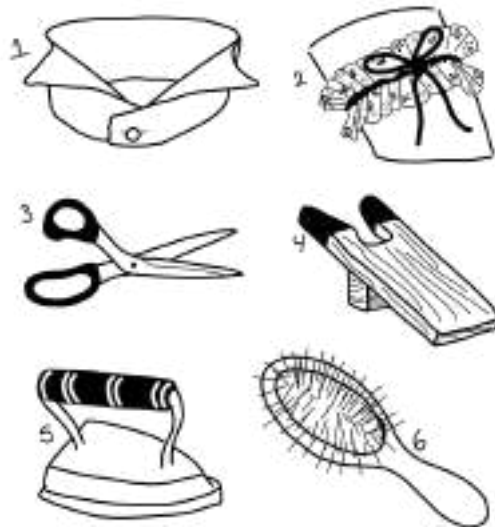
Activity

Now, you try! Underline the word in the sentence that gives a human-like quality to a non-human object:

1. The car's lights **stared** down the road.
2. The tractor **ate** everything in front of it.
3. The rain **attacked** me when i went outside.

Creative Corner

Below are six objects related to clothing in the 1800s that are in the story, "The Shirt Collar". Draw a face on or near each object that shows its personality. When you have drawn 6 faces, ask a partner to describe each object's personality.



Vocabulary Spotlight

The six numbered objects above match the six **BOLD** words below. Can you correctly match them?

Boot-Jack-4 Iron-5 Garter-2
Hair-brush-6 Shirt-Collar-1 Scissors-3

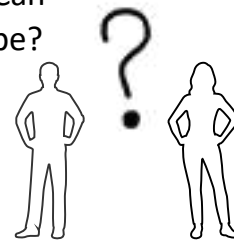
Personification

PRE-READING: HANDOUT 1.2

ANSWER KEY

Activity 1: Read the following words. Do you know them? Can you think of a person who you can use that word to describe?

| | | | |
|-----|-----------|----------|---------|
| shy | gentleman | charming | boaster |
| rag | engaged | propose | widow |



Activity 2: Match the following vocabulary words with the correct definitions by writing the correct number on the line:

- | | | |
|--------------|----------|---------------------------------------|
| 1. Shy | <u>3</u> | Pleasant or attractive |
| 2. Gentleman | <u>8</u> | A woman whose husband has died |
| 3. Charming | <u>4</u> | Someone who shows-off and brags often |
| 4. Boaster | <u>7</u> | To ask someone to marry you |
| 5. Rag | <u>2</u> | A very polite man who shows respect |
| 6. Engaged | <u>5</u> | A worthless piece of fabric; trash |
| 7. Propose | <u>6</u> | Promised to marry someone |
| 8. Widow | <u>1</u> | Someone who is timid |

Activity 3: Fill in the blank in each sentence with one of the **bold** vocabulary words below. You will use each word only once:

shy gentleman charming boaster rag engaged propose widow

1. I wonder how he will propose to her. Maybe he will take her to her favorite restaurant.
2. I think that house by the beach is absolutely charming. I love the way it looks!
3. You are such a gentleman when you open the door for me. Thank you!
4. I need a new uniform. My old one is so dirty it's basically a rag.
5. John is such a boaster. He can't stop talking about how good he is at baseball.
6. Marta does not like to talk to new people. She is very shy.
7. Oh my goodness, they are engaged! When are they going to get married?

Personification

DURING-READING: HANDOUT 2.2

ANSWER KEY

First Task: Choose which of the two options matches the story of “The Shirt Collar” better:

Two people talk about their clothes

OR

A conversation between clothes

The story is about love

OR

The story is about fame

Second Task: This story has four parts. Each part is a conversation between different clothing objects. Put a number from 1-4 next to each part below to correctly order the conversations.

3 Shirt Collar & Scissors

4 Shirt Collar alone

1 Shirt Collar & Garter

2 Shirt Collar & Iron

Third Task: Match each of the following **bold** vocabulary words to the character that word is connected to in the story. Some lines will be blank. Some words can go in more than one place.

Shy

Gentleman

Charming

Boaster

Rag

Engaged

Propose

Widow

Shirt-Collar

Garter

Iron

Scissors

gentleman, line 1

shy, line 11

widow, line 23

charming, line 29

boaster, line 19

engaged, line 38

propose, line 33

rag, line 25

propose, 35

Note: On line 24, the Shirt Collar uses the word “propose” not to ask the Iron to marry him, but instead to ask her to stop burning him. While it is said to the iron, no one asks her to marry them.

propose, line 35

Fourth Task: Choose 2 of the 4 characters listed in the third task and write 3-4 sentences describing each character. Use examples from the text to support your descriptions.

Answers here will vary by the students. In order to assess this, after students have written their sentences, you can ask them to write in a number next to each detail showing where they found that detail in the text, and award points based on how many textual references.

Unit 2

Irony & Simile

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Unit 2 Irony & Simile

Reading text:
“The Blind Men and the _____”

In this unit, you will find three sections designed around the reading text “The Blind Man and the _____”.

NOTE: The actual text title is “The Blind Man and the Elephant. The Students will wear to find out what the animal is in the During-Reading stage. DO NOT tell the full text name before then. These three sections correspond to:

Pre-Reading activities,

which are meant to help students work with the prior knowledge they have about the unit’s topic and learn useful vocabulary to comprehend and work with the text;

During-Reading activities,

which are the specific and concrete tasks students will perform at the same time they interact with the text, in order to practice their listening/reading skills;

Post-Reading activities,

which invite students to think about the information they interacted with and to expand on it using their linguistic abilities.

Competencias Específicas

- **Comprensión oral (CO):** Comprende textos literarios sencillos, articulados con claridad y en lengua estándar, aunque en ocasiones requiera que le repitan.
- **Producción oral (PO):** Produce discursos comprensibles relativos a temas literarios, conformados por una secuencia lineal de elementos, con una pronunciación, fluidez y corrección aceptables.
- **Comprensión escrita (CE):** Comprende de forma satisfactoria el mensaje general, las ideas principales y los detalles específicos de textos literarios sencillos.
- **Producción escrita (PE):** Escribe textos sencillos con suficiente corrección como para que sean comprensibles en toda su extensión, utilizando estructuras de textos literarios.

Irony & Simile

- **Interculturalidad y convivencia (IC):** Interactúa con cortesía, asertividad, respeto y actitud de aceptación y cuidado hacia sí mismo/a, las demás personas y el entorno, valorando las diferencias individuales y la identidad social y cultural propia y de otros países.

Indicadores de Logro

- CE: Lea y entienda información básica sobre el contexto del texto, la historia del autor, y las técnicas literarias de comparaciones figurativas y la ironía
- CE: Conecta vocabulario clave con imágenes que muestran los definiciones
- PO: Usa vocabulario figurativo para formar comparaciones sobre sus familiares y amistades
- CO: Escucha a compañeros describiendo sus familias y amigos con un enfoque en técnica literaria clave.
- CE: Identifica la idea principal, la estructura, y detalles claves de un texto de literatura corto
- CE: Interactúa con literatura con un enfoque en las técnicas literarias de comparaciones figurativas y la ironía
- PO: Reflexiona sobre los eventos del texto y opinar sobre los personajes principales
- PO: Opina sobre el mensaje central del texto
- PE: Crea acertijos verbales usando las técnicas literarias del enfoque que dan pistas una palabra clave
- PO: Comparte acertijos verbales con sus guiar sus compañeros a adivinar la palabra clave
- CO: Entiende los acertijos de sus compañeros, y usa las pistas para formar un adivinanza correcta de la palabra clave
- IC: Es respetuoso al escuchar y expresar opiniones.
- IC: Muestra motivación para aprender inglés.
- IC: Interactúa con respeto hacia sí mismo/a y las demás personas, valorando la identidad social y cultural propia y la de otros países.
- IC: Muestra sentido crítico.
- IC: Valora las producciones literarias nacionales y de otros países.
- IC: Demuestra creatividad y originalidad en las producciones que realiza.
- IC: Respeta a la propiedad intelectual.

IN THIS UNIT

Reading Text [Teacher's Version]

Pre-Reading, During-Reading and Post-Reading Sections

Handouts

Pre-Reading ▪ Handout 1.1 'James Baldwin & Irony'

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : Objects & Similes'

During-Reading ▪ Handout 2.1 'Reading Text' [Student Version]

During-Reading ▪ Handout 2.2 'During Reading Tasks'

Post-Reading ▪ Handout 3.1 'Literature in Review & Simile Challenge'

Answer Keys

Pre-Reading ▪ Handout 1.1 'James Baldwin & Irony' (Answer Key).

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : Objects & Similes' (Answer Key)

During-Reading ▪ Handout 2.2 'During Reading Tasks' (Answer Key)

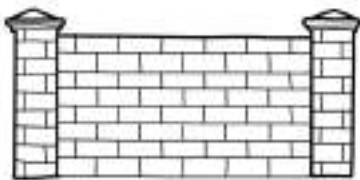
Irony & Simile

READING TEXT (teacher's version)

The Blind Men and the

- 1 There were once six blind men who stood by the road-side every day, and begged from the people who passed. They had often heard of _____s, but they had never seen one; for, being blind, how could they?
- 5 It so happened one morning that an _____ was driven down the road where they stood. When they were told that the great beast was before them, they asked the driver to let him stop so that they might see him.
- Of course they could not see him with their eyes; but they thought that by touching him they could learn just what kind of animal he was.
- 10 The first one happened to put his hand on the _____'s side. "Well, well!" he said, "now I know all about this beast. He is exactly like a wall."
- The second felt only of the _____'s tusk. "My brother," he said, "you are mistaken. He is not at all like a wall. He is round and smooth and sharp. He is more like a spear than anything else."
- The third happened to take hold of the _____'s trunk. "Both of you are wrong," he said. "Anybody who knows anything can see that this ANIMAL is like a snake."
- 15 The fourth reached out his arms, and grasped one of the _____'s legs. "Oh, how blind you are!" he said. "It is very plain to me that he is round and tall like a tree."
- The fifth was a very tall man, and he chanced to take hold of the _____'s ear. "The blindest man ought to know that this beast is not like any of the things that you name," he said. "He is exactly like a huge fan."
- 20 The sixth was very blind indeed, and it was some time before he could find the _____ at all. At last he seized the animal's tail. "O foolish fellows!" he cried. "You surely have lost your senses. This _____ is not like a wall, or a spear, or a snake, or a tree; neither is he like a fan. But any man with a particle of sense can see that he is exactly like a rope."
- 25 Then the _____ moved on, and the six blind men sat by the roadside all day, and quarreled about him. Each believed that he knew just how the animal looked; and each called the others hard names because they did not agree with him. People who have eyes sometimes act as foolishly.

Accessed from: <https://americanliterature.com/author/james-baldwin/short-story/the-blind-men-and-the-elephant>



Irony & Simile

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Pre-Reading: “The Blind Men and the _____”

Objectives

- Students will be able to use figurative language and similes to describe their friends and family members.

Strategies

- Previous Knowledge Elicitation
- Pair-Work
- Solo-Work
- Gamification

Materials

- Board and markers
- One copy of **Handout 1.1 ‘James Baldwin & Irony’** per student
- One copy of **Handout 1.2 ‘Vocabulary Highlight : Objects & Similes’** per student
- One copy of **Handout 2.1 ‘Reading Text’ [Student Version]** per student (Students will only use the image cards on this handout during the Pre-Reading stage. If there is time to cut the cards before class, the teacher can cut the image cards to use for the Pre-Reading stage, and save the rest of the reading text for the During-Reading stage. If not, collect the top of the Reading Text and save it for the During-Reading Stage)
- Scissors to cut cards from the two handouts (If not cut before class)

Procedure

Activating Schema

1. The teacher explains to the students that the short story in this unit is about a secret animal, and they will be trying to discover what animal it is through clues. The teacher will then think of a secret animal, and tell the students that they will work together as a whole class to ask yes/no questions about the animal to try and discover what it is. NOTE: The teacher should NOT choose an elephant as a secret animal. Not having thought of that animal recently will help students read with the mystery of not knowing.

If students are struggling to discover the secret animal, offer them the support of a few sample questions:

*Is the secret animal bigger than a car?
Does the secret animal live in water?
Can the secret animal fly?*

Irony & Simile

The teacher continues answering students' questions until they finally guess the animal. If they are struggling, the teacher may offer additional questions for them to ask as hints. If time permits, after the students have completed the task with the whole class, the teacher can have them play in small groups or pairs.

2. Students receive a copy of the **Handout 1.1 'James Baldwin & Irony'** and read through the "About the Author" section individually. The teacher can ask if there is anything here that anyone would like clarification on.

3. With a partner, students read the "Definition" and "Examples" section on the same **Handout 1.1 'James Baldwin & Irony'**. Again, the teacher can ask if there is anything here that anyone would like clarification on. If the literary device seems challenging, the teacher may offer more examples verbally or written on the board using vocabulary from recent classes. It is important to remember that Irony is a very broad literary device, and lots of different types of language use fall within irony's definition. Because of that, the definitions on the page are more vague. The teacher can help students focus on the overall definition, "when a writer creates a difference between expectations and results."

LANGUAGE NOTE: Irony is an incredibly common device used in many memes and humorous images and videos popular on the internet today. While these images have not been included for copyright restrictions, if the teacher wishes to supplement the presentation of irony searching for current memes and internet humor that contain irony this could provide very relevant input.

4. Individually, students work on the "Activity" section of **Handout 1.1 'James Baldwin & Irony'**. When they have finished, students will check their answers with a classmate. When the class has finished, the teacher will have the students share their answers with the whole class.

Vocabulary Highlight : Personality Descriptions

5. The teacher explains that students will be reading a story in which a group of blind men all try and discover which animal is in front of them using descriptions and comparisons. Before that, they will explore some useful vocabulary they will find in the story, in order to help them understand the descriptions being made. Students receive handout **Handout 1.2 'Vocabulary Highlight : Objects & Similes'**, and the teacher writes on the board the following words in no particular order:

wall • fan • spear • snake • tree • rope

In new pairs or small groups, students talk with a peer about which words from the list they already know, and where they might find these objects. After some minutes, the teacher may call on volunteers to share their examples, trying to use the examples in context to let others discover the meaning of the words.

6. Each student will need their set of 6 image cards from **Handout 2.1 'Reading Text' [Student Version]** as well as the 6 word cards from **Handout 1.2 'Vocabulary Highlight : Objects & Similes'**. The cards need to be individually cut/carefully torn so that all 12 are separate. The students do NOT need the reading text at the top of **Handout 2.1 'Reading Text' [Student Version]**, so the teacher should collect it to avoid distraction.

The teacher will ask the students to do their best to match the 6 image cards with the 6 word cards. After all students have tried to match the cards, the teacher will have the students stand up and walk around the room to see what their partners have done. Finally, students will return to their seats, make any changes they wish, and the teacher will reveal the correct answers.

Irony & Simile

7. In pairs, the students will work with one set of image cards from **Handout 2.1 'Reading Text' [Student Version]**. Each pair will place all 6 image cards in front of them with the 6 word cards next to the matching image. The teacher will say one word, and the two students will race to slap that image card first. Whoever slaps it first receives one point. This will continue until the teacher observes a majority of students touching the correct card a majority of the time (The teacher doesn't need to worry about speed here, just student accuracy).

Once students are sufficiently accurate, the teacher will ask them to remove the image cards and continue with just the word cards.

8. In groups of 3, the students will continue playing this slap game, but with one of the students being "the caller" and saying the word out loud while the other two students race to touch the word. Whichever student touches first will take those cards. The student who is "the caller" and will continue until all of the cards are taken. Whichever student has the most cards when none remain wins, and then the role of "the caller" will switch.

9. Each Student will take their own stack of 6 image cards and 6 word cards and hold them in their hand facing themselves. They will work with a new partner. One student will place any card from their hand on the table face-up, and the other student will place the corresponding card of the opposite category on the table as well (i.e. if student A places an image of a tree face-up, student B responds by putting the word-card with "tree" face-up as well.) Students will alternate placing the first card until all of their cards are on the table. If more practice is desired, they can switch partners and play again. NOTE: Tell the students to NOT mix their cards with their classmates' cards, but to put cards on the table in two separate piles. AFTER the activity, tell students to keep the image cards, because they will need them for the During-Reading stage.

10. The teacher explains that the students will now learn about a special type of comparisons called similes. On the board, the teacher will write.

He is as friendly as a puppy.

She moves like a cat.

The teacher can ask the students if they know anyone who matches those descriptions.

11. With a partner, students read the "Definition" and "Examples" section on **Handout 1.2 'Vocabulary Highlight : Objects & Similes'**. The teacher can ask if there is anything here that anyone would like clarification on. If the literary device seems challenging, the teacher may offer more examples verbally or written on the board using vocabulary from recent classes.

12. Individually, students work on the "Activity" section of **Handout 1.2 'Vocabulary Highlight : Objects & Similes'**. When they have finished, students will check their answers with a classmate. When the class has finished, the teacher will have the students share their answers with the whole class.

13. Students continue to the next section of **Handout 1.2 'Vocabulary Highlight : Objects & Similes'**, "Creative Corner". Here, the students will try and create their own similes using "like" and "as". After students have had some time to write, it is important to give them a chance to share their creativity. Students can either raise their hand and share with the whole class, or they can stand and mingle to share their similes with partners.

Irony & Simile

14. On the board, the teacher will write the following:

What's your _____ like?

My _____ is like _____.

My _____ is as _____ as _____.

The teacher will fill in the blanks with two examples about people, forming two similes (i.e. “What’s your mom like? My mom is like a warm hug.” OR “What’s your brother like? My brother is as crazy as a chimpanzee.”) Then, students will mingle, find a partner, and use the question prompt from the board to ask about a friend or family member. Their partner will respond using one of the two answer prompts from the board.

“The Blind Men and the _____”

Objectives

- Students will be able to synthesize textual clues from figurative language and infer the secret animal the text is about.

Strategies

- Establishing Reading Purpose
- Skimming
- Scanning
- Pair-Work

Materials

- Board and Markers
- One copy of **Handout 2.1 ‘Reading Text’ [Student Version]** per student
- One copy of **Handout 2.2 ‘During Reading Tasks’** per student
- All 6 image cards from **Handout 2.1 ‘Reading Text’ [Student Version]** that were cut and used for the Pre-Reading stage

Procedure

First Interaction with Text

1. Students receive **Handout 2.1 ‘Reading Text’ [Student Version]**, and fold it immediately after they receive it, so that they cannot see the content inside yet. They also receive **Handout 2.2 ‘During Reading Tasks’**
2. Before students read, they check the First Task. The teacher also announces, “Students will read the text for 30-45 seconds in order to skim it (move their eyes quickly through all of the text, just to get some words and phrases, not to read word-by-word or try to understand the details) and answer the following question”:

Irony & Simile

The blind men in the story are:

Arguing OR Excited OR Sad

After reading the task and the options, students read and do the first task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Second Interaction with Text

3. Before students read, they check the second task. The teacher also announces, “Students will read the text again in order to skim the different sections a bit deeper and determine which order the objects in the image cards are used to make similes”:

After reading the task and the options, students read again and do the second task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups to see if they placed the 6 image cards in the same order. Then, answers are shared as a whole class. If the group cannot reach a general consensus in some of the answers, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Third Interaction with Text

4. Before students read, they check the third task. The teacher also announces, “Students will read the text for again in order to scan it and find specific similes made by each blind man. Remember, similes are comparisons that use the word ‘like’ or ‘as’ to compare two different things.”:

After reading the task and the options, students read again and do the third task at the same time. When time is up, they put the reading aside and check in with a partner or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus in some of the answers, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Fourth Interaction with Text

5. The teacher will now tell the students that the text they are reading is different from how James Baldwin wrote it. In the original story, all of the blank lines had the name of one animal written in. The teacher will have the students read the fourth task, then read the text to try and discover the secret animal. It is possible that because of differing prior knowledge, students will complete this activity at different paces. allow at least 2-3 minutes so that all students have a chance to make a theory.

NOTE: This is a popular world fable, and also there are some very obvious keywords in the text like “tusk” and “trunk” that are only parts of elephants. If students begin to discover the secret sooner, the teacher should ask them to keep the secret to themselves. If students ask the definitions of these two words earlier in the lesson, tell them you will come back to those later.

Have the students share their answers, and confirm that the secret animal is an elephant.

6. Explain to the students that when James Baldwin originally wrote the story, lots of the humor comes from Dramatic Irony, because we as the readers can “see” the elephant and know what animal it is the whole time, but the blind men do not. Have the students re-read the text one final time, and ask them if there is anything funny now that they know the secret that the blind men do not.

Irony & Simile

7. If any of the previous answers, in the four interactions with the text, have not been confirmed by the teacher at this point (due to the group not agreeing), then this is a moment to come back and ask students again.

Post-Reading: “The Blind Men and the _____”

Objectives

- Students will be able to create and solve riddles that use similes and figurative language to give clues to a classmate about a secret keyword.

Strategies

- Group-work
- Gamification
- Pair-Work

Materials

- Board and markers
- One copy of **Handout 3.1 ‘Literature in Review & Simile Challenge’** per student

Procedure

Discussion of the text

1. On the board, the teacher writes the following 2 questions:

What is the lesson of the story?

What does James Baldwin hope we learn after reading his story?

With a partner or in a small group, students discuss these two questions. After several minutes, the teacher can ask the groups to share what they have discussed with the whole class.

Literature in Review

2. The teacher will then give students a copy of **Handout 3.1 ‘Literature in Review & Simile Challenge’**. The teacher will explain that it is time for the students to share their opinion on this text. Individually, students will fill out the Literature in Review section on the top of the handout. When they are finished, they can mingle and exchange their reviews with peers. With the whole class, the teacher can ask the questions from the handout and facilitate a whole-class discussion.

Irony & Simile

NOTE: At the end of Unit 10, students will need all of their “Literature in Review” worksheets to do a summary project. The teacher should decide whether to keep them in the class or have students hold on to them until the end (Students can take pictures in their phone to save digital copies, as well).

Mini-Project (Assessment)

3. The teacher will ask the students if they know what a riddle is. If a student knows, allow them to explain and/or offer an example. If not, the teacher may offer an example of a riddle they know in Spanish or English.

Then, students will read the Writing Spot: Simile Challenge section of **Handout 3.1 ‘Literature in Review & Simile Challenge’** with a partner and try and discover the secret animal that the written riddle is hinting at (ANSWER KEY: The secret animal is a Cat).

4. The students will then work individually to create and write a riddle with 4-7 similes that hints at a secret object, person, animal, or place. If students need more support before writing, the teacher may offer another verbal example of a riddle. Also, the students may refer back to **Handout 1.2 ‘Vocabulary Highlight : Objects, Body Parts & Similes’** which has more information about similes and the sentence frames to write them.

After students have each written a riddle, the teacher will ask the whole class to stand, find a partner, and see if each partner can guess the answer to the riddle. After students have found the answer, they can find a new partner and share again.

If time permits, the teacher can ask if there are any very creative or challenging riddles that someone wants to share with the whole class.

Unit 2

Irony & Simile

HANDOUTS



Irony & Simile

PRE-READING: HANDOUT 1.1

James Baldwin & Irony

About the Author: James Baldwin

This unit focuses on the short story, "The Blind Men and the _____". This story is an old folk-tale from India, and the author of this version is James Baldwin. He is from Indiana in the United States, and his version of "The Blind Men and the _____" was originally written in 1896. James Baldwin is a noted writer who published collections of folk-tales from around the world in English.

FUN FACT: There is another even more famous author from the United States also named James Baldwin. He is a celebrated African American novelist famous for writing many novels, including *If Beale Street Could Talk*, recently adapted into a movie. His works are still protected by copyright, but many can be accessed freely on the internet.

Literary Device: Irony

One literary device we will focus on as we read this unit's story is *Irony*.

Definition _____

IRONY is when a writer creates a difference between expectations and results. There are three types of Irony:

VERBAL IRONY: When someone says something they do not mean, similar to sarcasm.

SITUATIONAL IRONY: When something happens in a story that is different from what the characters expect or would us usually happen.

DRAMATIC IRONY: When the audience of a story knows important information that the characters don't.

Examples _____

Here are some examples of each type of **IRONY**:

VERBAL IRONY:

"I don't think you will need an umbrella," he said to her as her water bottle spilled all over her.

SITUATIONAL IRONY:

As she was putting her new phone case on, she dropped her phone and broken the screen.

DRAMATIC IRONY:

"Oh no, my love Romeo is dead!"

(We know that Romeo isn't dead yet)

Activity

Below are several short passages that are each an example of a type of irony. Decide which type of irony is used, and circle it.

1. My little brothers get along like cats and dogs.

VERBAL SITUATIONAL DRAMATIC

2. "The Titanic is the strongest and safest ship ever built!"

VERBAL SITUATIONAL DRAMATIC

3. He spilled the full container of soap all over the floor.

VERBAL SITUATIONAL DRAMATIC

4. The fear of long words is called "Hippopotomonstrosesquippedaliophobia."

VERBAL SITUATIONAL DRAMATIC

Irony & Simile

PRE-READING: HANDOUT 1.2

Vocabulary Highlight: Objects & Similes

Literary Device: Simile

Another literary device we will focus on as we read this unit's story is *Simile*.

Definition _____

A *SIMILE* is when an author makes a comparison between two different things using the word "like" or "as".

Examples _____

Here are some examples of *SIMILES*, with the word "like" or "as" that is used to form them in **bold**:

She is **as** fast **as** a cheetah.

He is **as** tall **as** a building.

Your new car roars **like** a lion.

The ocean moves **like** a washing machine.

To form a comparison using a descriptive adjective like "fast" or "tall", use the word "as" on *both* sides of the descriptive word.

To form a comparison using action verbs like "roar" or "move", use the word "like" after the action verb.

Activity _____

The following *SIMILES* are missing the words "like" and "as". Write the correct word in each blank below.

1. They are _____ loud _____ a marching band.
2. It looks _____ a pile of garbage.
3. I am _____ lazy _____ an old dog.
4. He dances _____ a horse in high-heels.

Creative Corner _____

Fill in the blanks in the first two *SIMILES* to complete them with your own creative comparison. Then try writing your own *SIMILES* below.

1. I am as _____ as _____ .
2. You look like _____ .
3. _____ as _____ as _____ .
4. _____ like _____ .

wall

fan

spear

snake

tree

rope

Irony & Simile

DURING-READING: HANDOUT 2.1

The Blind Men and the

1 There were once six blind men who stood by the road-side every day, and begged from the people who passed. They had often heard of _____s, but they had never seen one; for, being blind, how could they?

5 It so happened one morning that an _____ was driven down the road where they stood. When they were told that the great beast was before them, they asked the driver to let him stop so that they might see him.

Of course they could not see him with their eyes; but they thought that by touching him they could learn just what kind of animal he was.

10 The first one happened to put his hand on the _____'s side. "Well, well!" he said, "now I know all about this beast. He is exactly like a wall."

The second felt only of the _____'s tusk. "My brother," he said, "you are mistaken. He is not at all like a wall. He is round and smooth and sharp. He is more like a spear than anything else."

The third happened to take hold of the _____'s trunk. "Both of you are wrong," he said. "Anybody who knows anything can see that this ANIMAL is like a snake."

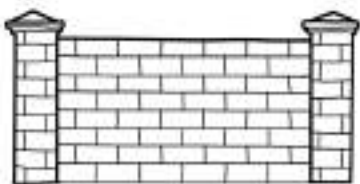
15 The fourth reached out his arms, and grasped one of the _____'s legs. "Oh, how blind you are!" he said. "It is very plain to me that he is round and tall like a tree."

The fifth was a very tall man, and he chanced to take hold of the _____'s ear. "The blindest man ought to know that this beast is not like any of the things that you name," he said. "He is exactly like a huge fan."

20 The sixth was very blind indeed, and it was some time before he could find the _____ at all. At last he seized the animal's tail. "O foolish fellows!" he cried. "You surely have lost your senses. This _____ is not like a wall, or a spear, or a snake, or a tree; neither is he like a fan. But any man with a participle of sense can see that he is exactly like a rope."

25 Then the _____ moved on, and the six blind men sat by the roadside all day, and quarreled about him. Each believed that he knew just how the animal looked; and each called the others hard names because they did not agree with him. People who have eyes sometimes act as foolishly.

Accessed from: <https://americanliterature.com/author/james-baldwin/short-story/the-blind-men-and-the-elephant>



Irony & Simile

DURING-READING: HANDOUT 2.2

First Task: The story “The Blind Men and the _____” is a conversation six blind men have about a mystery animal.

Quickly read the story for 30-45 seconds and decide if the blind men are:

Arguing

OR

Amazed

OR

Sad

Second Task: Below the story are six images of things that are used as descriptive language in the story.

Read the story again for 1.5 to 2 minutes and put the six images in order according to when they appear in the text.

Third Task: Each of the six blind men uses one of the things from the images in the previous activity to form a simile describing a body part of the mystery animal.

Below, write down these six similes. Make sure to include the **Bold** vocabulary word, the body part word mentioned in the text, and “like” or “as” to write your similes.

Shy Gentleman Charming Boaster Rag Engaged Propose Widow

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Fourth Task: Throughout this text, there are blanks that look like this: _____

When James Baldwin originally wrote the story, all of these blanks said the name of one animal.

Read the text one last time. Focus on the descriptive language and the similes. What animal are the blind men touching?

Irony & Simile

POST-READING: HANDOUT 3.1

Literature in Review & Simile Challenge

Literature in Review: Like in last unit, use this review form to share your opinions about the text. Remember, It is okay to like or not like a text, but be sure to support your opinion with specific examples from the text.

1. I enjoyed: _____

2. I didn't enjoy: _____

3. I recommend this story to readers who: _____

4. All in all, I give this story:



Writing Spot: Simile Challenge

Read the following simile clues, and see if you can guess the secret answer to the riddle:

I am as quiet as the night. I am as quick as a flash of light.

I can jump high like a spring, and I can bite like a mouse trap: tight!

My tail is soft like a favorite sweater, but my tongue is scratchy like some rough sandpaper.

I'll eat a bird, i'll eat a mouse. I'll eat anything that enters our house!

Now, you try: Think of some secret object, animal, person, or place. Write 4-7 similes using "like" or "as" to create clues. Then, find a partner and read them your riddle.

Unit 2

Irony & Personification

ANSWER KEYS



Irony & Simile

PRE-READING: HANDOUT 1.1

ANSWER KEY

About the Author: James Baldwin

This unit focuses on the short story, "The Blind Men and the _____". This story is an old folk-tale from India, and the author of this version is James Baldwin. He is from Indiana in the United States, and his version of "The Blind Men and the _____" was originally written in 1896. James Baldwin is a noted writer who published collections of folk-tales from around the world in English.

FUN FACT: There is another famous author from the United States also named James Baldwin. He is a celebrated African American novelist famous for writing many novels, including *If Beale Street Could Talk*, recently adapted into a movie.

Literary Device: Irony

One literary device we will focus on as we read this unit's story is *Irony*.

Definition

IRONY is when a writer creates a difference between expectations and results. There are three types of Irony:

VERBAL IRONY: When someone says something they do not mean, similar to sarcasm.

SITUATIONAL IRONY: When something happens in a story that is different from what the characters expect or would us usually happen

DRAMATIC IRONY: When the audience of a story knows important information that the characters don't.

Examples

Here are some examples of each type of **IRONY**:

VERBAL IRONY:

"I don't think you will need an umbrella," he said to her as her water bottle spilled all over her.

SITUATIONAL IRONY:

As she was putting her new phone case on, she dropped her phone and broken the screen.

DRAMATIC IRONY:

"Oh no, my love Romeo is dead!"

(We know that Romeo isn't dead yet)

Activity

Below are several short passages that are each an example of a type of irony. Decide which type of irony is used, and circle it.

1. My little brothers get along like cats and dogs.

VERBAL SITUATIONAL DRAMATIC

2. "The Titanic is the strongest and safest ship ever built!"

VERBAL SITUATIONAL **DRAMATIC**

3. He spilled the full container of soap all over the floor.

VERBAL **SITUATIONAL** DRAMATIC

4. The fear of long words is called "Hippopotomonstrosesquipedaliophobia."

VERBAL SITUATIONAL DRAMATIC

Irony & Simile

DURING-READING: HANDOUT 2.2

ANSWER KEY

First Task: The story “The Blind Men and the _____” is a conversation six blind men have about a mystery animal.

Quickly read the story for 30-45 seconds and decide if the blind men are:

Arguing

OR

Amazed

OR

Sad

Second Task: Below the story are six images of things that are used as descriptive language in the story.

Read the story again for 1.5 to 2 minutes and put the six images in order according to when they appear in the text.

1. Wall 2. Spear 3. Snake 4. Tree 5. Fan 6. Rope

Third Task: Each of the six blind men uses one of the things from the images in the previous activity to form a simile describing a body part of the mystery animal.

Below, write down these six similes. Make sure to include the **Bold** vocabulary word, the body part word mentioned in the text, and “like” or “as” to write your similes.

Shy Gentleman Charming Boaster Rag Engaged Propose Widow

1. He is exactly like a wall. (line 10)

2. He is round and smooth and sharp. He is more like a spear than anything else. (line 12)

3. Anybody who knows anything can see that this _____ is like a snake. (line 13-14)

4. It is very plain to me that he is round and tall like a tree. (line 16)

5. He is exactly like a huge fan. (line 18-19)

6. But any man with a particle of sense can see that he is exactly like a rope. (line 22-23)

Fourth Task: Throughout this text, there are blanks that look like this: _____
When James Baldwin originally wrote the story, all of these blanks said the name of one animal.

Read the text one last time. Focus on the descriptive language and the similes. What animal are the blind men touching?

An Elephant

Irony & Simile

PRE-READING: HANDOUT 1.2

ANSWER KEY

Literary Device: Simile

Another literary device we will focus on as we read this unit's story is *Simile*.

Definition

A *SIMILE* is when an author makes a comparison between two different things using the word "like" or "as".

Examples

Here are some examples of *SIMILES*, with the word "like" or "as" that is used to form them in **bold**:

She is **as** fast **as** a cheetah.

He is **as** tall **as** a building.

Your new car roars **like** a lion.

The ocean moves **like** a washing machine.

To form a comparison using a descriptive adjective like "fast" or "tall", use the word "as" on *both* sides of the descriptive word.

To form a comparison using action verbs like "roar" or "move", use the word "like" after the action verb.

Activity

The following *SIMILES* are missing the words "like" and "as". Write the correct word in each blank below.

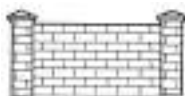
1. They are as loud as a marching band.
2. It looks like a pile of garbage.
3. I am as lazy as an old dog.
4. He dances like a horse in high-heels.

Creative Corner

Fill in the blanks in the first two *SIMILES* to complete them with your own creative comparison. Then try writing your own *SIMILES* below.

1. _____ as _____ as _____
 2. _____ like _____
- Answers here will vary. Check for:
1. Similes with "as" start with the verb "to be" and have an adjective between the two "as".
 2. Similes with "like" have an action verb right before the "like".
3. _____ like _____

wall



fan



spear



snake



tree



rope



Unit 3

Theme

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Unit 3 Theme

Reading text: “Bruce and the Spider”

In this unit, you will find three sections designed around the reading text “Bruce and the Spider”. These three sections correspond to:

Pre-Reading activities,
which are meant to help students work with the prior knowledge they have about the unit’s topic and learn useful vocabulary to comprehend and work with the text;

During-Reading activities,
which are the specific and concrete tasks students will perform at the same time they interact with the text, in order to practice their listening/reading skills;

Post-Reading activities,
which invite students to think about the information they interacted with and to expand on it using their linguistic abilities.

Competencias Específicas

- **Comprensión oral (CO):** Comprende textos literarios sencillos, articulados con claridad y en lengua estándar, aunque en ocasiones requiera que le repitan.
- **Producción oral (PO):** Produce discursos comprensibles relativos a temas literarios, conformados por una secuencia lineal de elementos, con una pronunciación, fluidez y corrección aceptables.
- **Comprensión escrita (CE):** Comprende de forma satisfactoria el mensaje general, las ideas principales y los detalles específicos de textos literarios sencillos.
- **Producción escrita (PE):** Escribe textos sencillos con suficiente corrección como para que sean comprensibles en toda su extensión, utilizando estructuras de textos literarios.
- **Interculturalidad y convivencia (IC):** Interactúa con cortesía, asertividad, respeto y actitud de aceptación y cuidado hacia sí mismo/a, las demás personas y el entorno, valorando las diferencias individuales y la identidad social y cultural propia y de otros países.

Theme

Indicadores de Logro

- CE: Lea y entiende información básica sobre el contexto del texto y las técnicas literarias de comparaciones figurativas y la ironía
- CE: Conecta vocabulario clave con definiciones de las palabras
- PO: Usa vocabulario clave para contar historias de su propio joventúd
- CO: Escucha a compañeros contar historias con un enfoque en vocabulario clave
- CE: Identifica la idea principal, la estructura, y detalles claves de un texto de literatura corto
- CE: Interactua con literatura con un enfoque en la técnica literaria de establecer una tema
- PO: Reflexiona sobre los eventos del texto y opinar sobre los personajes principales
- PO: Opina sobre el mensaje central del texto
- PO: Crea un cuento en tercer persona basado en detalles reales con algunas exageraciones.
- CO: Escucha a las historias de sus compañeros para decidir cuales detalles son reales y cuales son exagerados
- IC: Es respetuoso al escuchar y expresar opiniones.
- IC: Muestra motivación para aprender inglés.
- IC: Interactúa con respeto hacia sí mismo/a y las demás personas, valorando la identidad social y cultural propia y la de otros países.
- IC: Muestra sentido crítico.
- IC: Valora las producciones literarias nacionales y de otros países.
- IC: Demuestra creatividad y originalidad en las producciones que realiza.
- IC: Respeta a la propiedad intelectual.

IN THIS UNIT

Reading Text [Teacher's Version]

Pre-Reading, During-Reading and Post-Reading Sections

Handouts

Pre-Reading ▪ Handout 1.1 'James Baldwin, Historical Fiction & Theme'

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : Historical Battles & Traits'

During-Reading ▪ Handout 2.1 'Reading Text' [Student Version]

During-Reading ▪ Handout 2.2 'During Reading Tasks'

Post-Reading ▪ Handout 3.1 'Literature in Review'

Answer Keys

Pre-Reading ▪ Handout 1.1 'Historical Fiction & Theme' (Answer Key).

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : Hardwork & Growth' (Answer Key)

During-Reading ▪ Handout 2.2 'During Reading Tasks' (Answer Key)

Theme

READING TEXT (teacher's version): Page 1

Bruce and the Spider

1 There was once a king of Scotland whose
name was Robert Bruce. He had need to be
both brave and wise, for the times in which
he lived were wild and rude. The King of
5 England was at war with him, and had led a
great army into Scotland to drive him out of
the land.



10 Battle after battle had been fought. Six times
had Bruce led his brave little army against his
foes; and six times had his men been beaten,
and driven into flight. At last his army was scattered, and he was forced to hide
himself in the woods and in lonely places among the mountains.

15 One rainy day, Bruce lay on the ground under a rude shed, listening to the patter of
the drops on the roof above him. He was tired and sick at heart, and ready to give
up all hope. It seemed to him that there was no use for him to try to do anything
more.

As he lay thinking, he saw a spider over his head, making ready to weave her web.
He watched her as she toiled slowly and with great care. Six times she tried to throw
her frail thread from one beam to another, and six times it fell short.

20 "Poor thing!" said Bruce: "you, too, know what it is to fail."

But the spider did not lose hope with the sixth failure. With still more care, she
made ready to try for the seventh time. Bruce almost forgot his own troubles as he
watched her swing herself out upon the slender line. Would she fail again? No! The
thread was carried safely to the beam, and fastened there.

25 "I, too, will try a seventh time!" cried Bruce.

He arose and called his men together. He told them of his plans, and sent them out
with messages of cheer to his disheartened people. Soon there was an army of brave
Scotch-men around him. Another battle was fought, and the King of England was
glad to go back into his own country.

30 I have heard it said, that, after that day, no one by the name of Bruce would ever
hurt a spider. The lesson which the little creature had taught the king was never
forgotten.

Text accessed from: <https://americanliterature.com/author/james-baldwin/short-story/bruce-and-the-spider>
Image accessed from: https://commons.wikimedia.org/wiki/File:Robert_The_Bruce_Marischal_College.JPG

Theme

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Pre-Reading: “Bruce and the Spider”

Objectives

- Students will be able to use key vocabulary from the text to tell personal stories to their classmates about past life-events.

Strategies

- Previous Knowledge Elicitation
- Pair-Work
- Solo-Work
- Gamification

Materials

- Board and markers
- One copy of **Handout 1.1 ‘James Baldwin, Historical Fiction & Theme’** per student
- One copy of **Handout 1.2 ‘Vocabulary Highlight : Historical Battles & Traits’** per student (If there is time to cut the 9 dotted line word cards before class, the teacher can cut the word cards to use for the Pre-Reading stage. If not, students can cut the cards before the activity)
- Scissors to cut cards from the two handouts (If the cards could not be cut before class)
- A small coin, eraser, or other tiny object for each pair of students

Procedure

Activating Schema

1. The teacher explains to the students that the short story in this unit is about a historical event that took place in Scotland, a country in Europe. The teacher will write “Scotland” on the board, and ask the students what they know about the country, adding the information to the board. The teacher repeats the process with the country “England”, adding information to a second mind map.

While student output can vary, it is imagined that students will generate more information about England than about Scotland. If this is the case, the teacher can ask, “Why do we know more about England than Scotland?” After students share thoughts, the teacher can explain that, “England spent the past 400 years as one of the European countries expanding their global empire, but prior to that much of English political history is about wars fought with Ireland, Scotland, and Wales, the other countries on the islands surrounding England who England fought to control. Today, these countries form the United Kingdom, but they have not always wished to be together, and in this unit we are going to read about a rebellion for independence.”

Theme

2. Students receive a copy of the **Handout 1.1 'James Baldwin, Historical Fiction & Theme'** and read through the "About the Story" section individually. The teacher can ask if there is anything here that anyone would like clarification on.

3. With a partner, students read the "Definition" and "Examples" section on the same **Handout 1.1 'James Baldwin, Historical Fiction & Theme'**. Again, the teacher can ask if there is anything here that anyone would like clarification on. If the literary device seems challenging, the teacher may offer more examples verbally or written on the board using vocabulary from recent classes. Specifically, the last unit centered on James Baldwin's "The Blind Men and the Elephant" had the students do a speaking activity in the Post-Reading stage in which they discussed the "lesson" of the story, which is another way to think about theme. This activity can be recalled for more context.

4. Individually, students work on the "Activity" section of **Handout 1.1 'James Baldwin, Historical Fiction & Theme'**. When they have finished, students will check their answers with a classmate. When the class has finished, have the students share their answers with the whole class.

5. Students continue to the next section of **Handout 1.1 'James Baldwin, Historical Fiction & Theme'**, "Creative Corner". Here, the students will try and get their partner to guess the name of a popular movie by describing the theme of the movie with as few key details given as possible. The example given on the handout is:

"A fish in the ocean learns the importance of working together and asking for help as he searches for his son."

The Answer is, "Finding Nemo". It is highly encouraged that the teacher prepare an additional example using a movie that is relevant to the tastes of the students and recent. This additional input will help the students have an additional model as support when it is time for them to speak.

Vocabulary Highlight : Personality Descriptions

5. The teacher explains students will be reading a story in which a king of Scotland learns an important lesson. Before that, they explore some useful vocabulary that they will find in the story, in order to help them understand the descriptions being made, and the teacher writes on the board the following words in no particular order:

brave • wise • beaten • fail • give up • care • go back • army • war

In new pairs or small groups, students talk with a partner about which words from the list they already know. After some minutes, the teacher may call on volunteers to share their examples, trying to use the examples in context to let others discover the meaning of the words.

6. Students receive **Handout 1.2 'Vocabulary Highlight : Historical Battles & Traits'**. Each student will need their set of 9 "Definition Cards" individually cut, as well as the "Word Grid" NOT cut apart.

The teacher will ask the students to work individually to try and match one definition card to each word on the word grid. After 1-2 minutes, the teacher will invite students to compare their work with a partner, and see if their partner agrees or disagrees. After 1-2 minutes more, the teacher will reveal the correct answers.

7. In pairs, the students will work with one "Word Grid" from **Handout 1.2 'Vocabulary Highlight : Historical Battles & Traits'**. The students will place the "Word Grid" in front of them on the table. The teacher will read a definition out loud, and the two students will race to touch the word matching the spoken description first. Whoever

Theme

touches it first receives one point. This will continue until the teacher observes a majority of students touching the correct card a majority of the time (The teacher doesn't need to worry about speed here, just student accuracy).

8. In groups of 3, the students will play a slightly different version of this game. Each group of three will need one "Word Grid" and one set of "Definition Cards". One student will be "The Caller" and will hold the word grid facing them. The other two students will place all 9 "Definition Cards" on the table in front of them, face up. "The Caller" will say one of the nine words from the "Word Grid" out loud, and the other two students in the group will race to grab the matching definition card. If they grab the correct card first, they keep it in front of them. When all cards have been taken, the student with the most cards wins, and then the group changes roles for "The Caller".

9. Each student will take their own set of "Definition Cards" and hold them in a stack facing themselves. The students will stand up, find a partner, and read one of the definition cards. Their partner will say the vocabulary word that matches the definition. After each partner has asked three definitions, students find a new partner.

10. In pairs, students will sit with a "Word Grid" on the table between them. Each pair will need a small coin, eraser, or other tiny object. One student will take the object and flip or toss it in the air above the "Word Grid" so that it lands on the paper. Whatever word it lands on, the student has to use to share something about themselves (If the object lands on a word and a student has already shared for that word, they can throw it again). After they have shared, their partner will take the object and repeat the process. The teacher will allow the students 5-8 minutes so that there is time for both students to have a chance to use as many of the 9 words in personalized contexts as possible.

During-Reading: "Bruce and the Spider"

Objectives

- Students will be able to synthesize key details from the text into their own statement of the text's theme.

Strategies

- Establishing Reading Purpose
- Skimming
- Scanning
- Pair-Work

Materials

- Board and Markers
- One copy of **Handout 2.1 'Reading Text' [Student Version]** per student
- One copy of **Handout 2.2 'During Reading Tasks'** per student

Procedure

Theme

First Interaction with Text

1. Students receive the **Handout 2.1 'Reading Text' [Student Version]**, and fold it immediately after they receive it so that they cannot see the content inside yet. They also receive **Handout 2.2 'During Reading Tasks'**
2. Before students read, they check the First Task. The teacher also announces, "Students will read the text quickly in order to skim it (move their eyes quickly through all of the text, just to get some words and phrases, not to read word-by-word or try to understand the details) and answer the following question":

King Robert is:

Spending time with his pet OR

Looking for a wife

OR Fighting a war

After reading the task and the options, students read and do the first task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Second Interaction with Text

3. Before students read, they check the second task. The teacher also announces, "Students will read the text again in order to skim the different sections a bit deeper and determine in which order the key events on the handout occur."

After reading the task and the options, students read again and do the second task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups to see if they wrote the same number next to each key event. Then, answers are shared as a whole class. If the group cannot reach a general consensus in some of the answers, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Third Interaction with Text

4. Before students read, they check the third task. The teacher also announces, "Students will read the text again in order to scan it and decide if key details about the story are true or false."

After reading the task and the sentences, students read again and do the third task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class.

NOTE: Each of these questions focuses on a key element of the text that students need to synthesize together to understand the theme for the next activity. If there are doubts, go back to the text and tell students the line numbers where the answers are found (from the answer key). Have students underline the keywords that make the statement on the handout true or false.

Fourth Interaction with Text

5. The teacher will say, "The last line of the text says, 'The lesson which the little creature had taught the king was never forgotten.' What is the lesson that the spider taught the King?"

The students will go back to the text and try to create a full sentence that states the specific theme they believe the text is communicating.

Theme

If students are struggling with this, the teacher can guide their attention back to the True/False activity. The teacher can say that these six statements represent the key events of the story. The students can re-read these, then try to re-tell the story in as few words as possible. This process of slowly removing more and more details will guide them to a thematic statement.

6. If any of the previous answers, in the four interactions with the text, have not been confirmed by the teacher at this point (due to the group not agreeing), then this is a moment to come back and ask students again.

Post-Reading: “Bruce and the Spider”

Objectives

- Students will be able to tell a “tall tale” based on events from their own lives that are exaggerated in subtle ways, as well as listen to their peers’ stories attempting to identify the exaggerations.

Strategies

- Group-Work
- Pair-Work

Materials

- Board and markers
- One copy of **Handout 3.1 ‘Literature in Review & Simile Challenge’** per student

Procedure

Discussion of the text

1. On the board, the teacher writes the following 2 questions:

Are stories effective ways to learn life-lessons?

What stories do our communities use to teach life-lessons and values to younger generations?

With a partner or in a small group, students discuss these two questions. After several minutes, the teacher can ask the groups to share what they have discussed with the whole class.

Literature in Review

Theme

2. The teacher will then give students a copy of the **Handout 3.1 'Literature in Review & Simile Challenge'**. The teacher will explain that it is time for the students to share their opinion on this text. Individually, students will fill out the Literature in Review section on the top of the handout. When they are finished, they can mingle and exchange their reviews with peers. With the whole class, the teacher can ask the questions from the handout and facilitate a whole-class discussion.

NOTE: At the end of Unit 10, students will need all of their “Literature in Review” worksheets to do a summary project. The teacher should decide whether to keep them in the class or have students hold on to them until the end (Students can take pictures in their phone to save digital copies, as well).

Mini-Project (Assessment)

3. The teacher will ask the students if they know what a “tall tale” is. If a student knows, allow them to explain and/or offer an example. If not, the teacher can act out a dramatization of the “tall tale” written in the handout. The teacher can walk up to one student and say, “Last weekend I went fishing, and I caught the biggest fish! It was THIS big!” The teacher will use their hands to show a fish of about 10cm. The teacher will go up to another student, and re-tell the story, but when showing the size of the fish with their hands, increase the size. This process will continue several times until the teacher tells the story and shows a very large fish as wide as their arms can stretch.

The teacher will ask the students what they thought of the story, and what happened to the story. The central concept that the students will hopefully reach inductively is that when a story is told verbally many times, it can sometimes be slowly exaggerated until it becomes larger than life and almost a fantasy. This is the definition of a “Tall Tale”.

4. Then, students will read the Storytelling Challenge–Tall Tales section of **Handout 3.1 'Literature in Review & Simile Challenge'** individually. Each student will then work individually to fill out the graphic organizer and outline a personal memory from their childhood.

If the students need more support before outlining, the teacher may offer a verbal example of a story from their own childhood with 3 exaggerations. Then, the teacher can ask the class to guess which details were exaggerated. Also, the students may refer back to **Handout 1.2 'Vocabulary Highlight : Historical Battles & Traits'**. Many of the words on the “Word Grid” from this page are keywords for stories about learning lessons, and the same stories the students were sharing earlier when practicing vocabulary can serve as inspiration for their tall tale.

After students have each outlined their tall tale, the teacher will ask the whole class to stand, find a partner, and share their tales. After one student shares, their partner will try to guess the three key details that were exaggerated. The students will switch roles and repeat. If time permits, the teacher can ask if there are any students who want to share with the whole class.

Unit 3
Theme
HANDOUTS



Fuente: Freepik, goonerua

Theme

PRE-READING: HANDOUT 1.1

James Baldwin, Historical Fiction & Theme

About the Story: The Scottish

The text this unit focuses on is another short story by James Baldwin. This story, "Bruce and the Spider", is a historical fiction. It is an imaginative story about a real king of Scotland, Robert the Bruce (pictured to the right) who ruled Scotland from 1306 to 1329. He led Scotland in the First War of Independence from England.



Historical fiction is when an author combines real historical facts with imagined fictional ideas to bring old stories to life and help people connect in a human way with people from the past.

Image accessed from: https://commons.wikimedia.org/wiki/File:Robert_the_Bruce_stipple_engraving.jpg

Literary Device: Theme

The literary device we will focus on as we read this unit's story is *THEME*.

Definition

A *THEME* is the central idea or topic explored in a text.

Sometimes in literature, a *THEME* can be stated as a single word that represents a big concept, like "love", "marriage", or "solitude". This is more general, like a topic.

Other times, in shorter stories written for younger audiences, the *THEME* is a lesson that can be learned from hearing the story. This is more specific, and includes the reader's interpretation of what the Author's intentions are.

Examples

Here are some examples of *THEME*:

Television commercials for colas, sodas, and other beverages usually don't talk about flavor. Instead, they show young people on beaches, dancing on top of buildings, and having fun on adventures. The *THEME* of these commercials is "fun", or more specifically, "people who drink our COLA have lots of FUN!" That is the message that the creators of the advertisement want you to 'learn'.

The movie *titanic* focuses on the central *THEME* of love. More specifically, the movie shows how *Love is a strong, resilient, and enduring force that connects people across anything*. In the movie, Jack and Rose overcome many obstacles to be together. Many people do not want them to be together, but they find a way up until the very end. The whole movie is presented as a story that Rose tells when she is an old woman, showing how she has continued to love Jack her entire life. She will never let go.

Activity

Below are some quotes from the classic US novel, *The Great Gatsby*, written by F. Scott Fitzgerald. Read the three quotes, and then choose one of the three words below that captures the *THEME* shown.

Remember: look for a few different clues that all suggest the same main idea.

"Why they came East I don't know. They had spent a year in France for no particular reason, and then drifted here and there unrestfully wherever people played polo and were rich together."

"'Whenever you feel like criticizing any one,' he told me, 'just remember that all the people in this world haven't had the advantages that you've had.'"

"I lived at West Egg, the – well, the least fashionable of the two, though this is a most superficial tag to express the bizarre and not a little sinister contrast between them."

The word or phrases that best captures the *THEME* is:

- a) racism b) economic class c) politics

Adapted from: <http://www.literarydevices.com/theme/>

Creative Corner

Think of a recent movie you saw. What is the *THEME* of that movie? Describe the theme of the movie with as few details as possible. Can your partner guess the movie?

Example:

A fish in the ocean learns the importance of working together and asking for help as he searches for his son.

Theme

PRE-READING: HANDOUT 1.2

Vocabulary Highlight - Historical Battles & Traits

Word Grid

| | | |
|---------|------|---------|
| brave | wise | beaten |
| fail | care | give up |
| go back | army | war |

Definition Cards

| | | |
|---|--|--|
| To have lost a competition or battle against others | to not achieve your goal | paying attention to do something correctly |
| a group of soldiers who fight for their country | to not be afraid of danger or difficulty | to have experience, knowledge, and good judgment |
| to stop trying; to stop giving an effort | when two countries fight each other | to return to a prior location |

Theme

DURING-READING: HANDOUT 2.1

Bruce and the Spider

1 There was once a king of Scotland whose
name was Robert Bruce. He had need to be
both brave and wise, for the times in which
5 he lived were wild and rude. The King of
England was at war with him, and had led a
great army into Scotland to drive him out of
the land.



Battle after battle had been fought. Six times
had Bruce led his brave little army against his
10 foes; and six times had his men been beaten,
and driven into flight. At last his army was scattered, and he was forced to hide
himself in the woods and in lonely places among the mountains.

One rainy day, Bruce lay on the ground under a rude shed, listening to the patter of
the drops on the roof above him. He was tired and sick at heart, and ready to give
15 up all hope. It seemed to him that there was no use for him to try to do anything
more.

As he lay thinking, he saw a spider over his head, making ready to weave her web.
He watched her as she toiled slowly and with great care. Six times she tried to throw
her frail thread from one beam to another, and six times it fell short.

20 "Poor thing!" said Bruce: "you, too, know what it is to fail."

But the spider did not lose hope with the sixth failure. With still more care, she
made ready to try for the seventh time. Bruce almost forgot his own troubles as he
watched her swing herself out upon the slender line. Would she fail again? No! The
thread was carried safely to the beam, and fastened there.

25 "I, too, will try a seventh time!" cried Bruce.

He arose and called his men together. He told them of his plans, and sent them out
with messages of cheer to his disheartened people. Soon there was an army of brave
Scotch-men around him. Another battle was fought, and the King of England was
glad to go back into his own country.

30 I have heard it said, that, after that day, no one by the name of Bruce would ever
hurt a spider. The lesson which the little creature had taught the king was never
forgotten.

Text accessed from: <https://americanliterature.com/author/james-baldwin/short-story/bruce-and-the-spider>
Image accessed from: https://commons.wikimedia.org/wiki/File:Robert_The_Bruce_Marischal_College.JPG

Theme

DURING-READING: HANDOUT 2.2

First Task: The story “Bruce and the Spider” is about a famous king learning an important lesson.

Quickly read the story for 30-45 seconds and decide if the king is:

Spending time with his pet OR **Looking for a wife** OR **Fighting a war**

Second Task: Below in this box there are four main events of the story. Put a number next to each one to show what order these events occur in the text.

Read the story again for 1.5 to 2 minutes and put the number 1-4 next to each line:

- _____ The Spider tries again with care and successfully makes her web.
- _____ Bruce fights many battles but always loses.
- _____ Bruce inspires his men and leads them into battle.
- _____ Bruce finds a spider and watches it try to make a web.

Third Task: Decide if the following statements are *TRUE* or *FALSE* according to the text.

Read the story again for 3-4 Minutes and look for the following specific details:

1. The King of England is fighting a war with King Robert Bruce in Scotland. _____
2. Robert and his army are beaten seven times by The King of England. _____
3. Before Bruce sees the spider, he is ready to give up. _____
4. The spider works very quickly and dangerously to make her web. _____
5. The seventh time she tries, the spider fails. _____
6. The King of England wins the war and defeats Scotland. _____

Fourth Task: The last line of the story says, “The lesson which the little creature had taught the king was never forgotten.” What is the lesson the Spider teaches the king?

The Spider teaches King Robert _____

Theme

POST-READING: HANDOUT 3.1

Literature in Review & Tall Tales

Literature in Review: Like in last unit, use this review form to share your opinions about the text. Remember, It is okay to like or not like a text, but be sure to support your opinion with specific examples from the text.

1. What I enjoyed: _____

2. What I didn't enjoy: _____

3. I recommend this story to readers who: _____

4. All in all, I give this story:



Storytelling Challenge– Tall Tales: A “Tall Tale” is a story that has been told many times from person to person, and slowly becomes exaggerated until it is unreal. One common example of this is a “fish tale”, where someone catches a fish, and every time they tell the story and show with their hands how big it was, it gets a little longer and a little longer until it’s practically a shark.

Think of a story from your childhood of something exciting, adventurous or interesting. Create an outline of your story below, then choose three key details in the story to exaggerate and make ‘larger than life’. When you tell the story, your partner will try to figure out which details are exaggerated

| | |
|-------------------|--|
| BEGINNING: | Where is the story? _____ Who is there? _____ When did this happen? _____ |
| MIDDLE: | What happened first? _____ What happened next? _____ What happened after that? _____ |
| END: | How did the story end? _____ What did you learn? _____ |

Unit 3

Theme

PRE-READING: HANDOUT 1.1

ANSWER KEY

About the Story: The Scottish

The text this unit focuses on is another short story by James Baldwin. This story, "Bruce and the Spider", is a historically based fiction. It is an imaginative story about a real king of Scotland, Robert the Bruce (pictured to the right) who ruled Scotland from 1306 to 1329. He lead Scotland in the First War of Independence from England.



Historical fiction is when an author combines real historical facts with imagined fictional ideas to bring old stories to life and help people connect in a human way with historical figures.

Image accessed from: https://commons.wikimedia.org/wiki/File:Robert_the_Bruce_stipple_engraving.jpg

Literary Device: Theme

The literary device we will focus on as we read this unit's story is *Theme*.

Definition

A *THEME* is the central idea or topic explored in a text.

Sometimes, in literature, a *THEME* can be stated as a single word that represents a big concept, like "love", "marriage", or "solitude". This is more general, like a topic.

Other times, in shorter stories written for younger audiences, the *THEME* is a lesson that can be learned from hearing the story. This is more specific, and includes the reader's interpretation of what the Author's intentions are.

Examples

Here are some examples of *THEME*:

Television commercials for colas, sodas, and other beverages usually don't talk about their flavor. Instead, they show young people on beaches, dancing on top of roofs, and having fun on adventures. The *THEME* of these commercials is "fun", or more specifically, "people who drink our COLA have lots of FUN!" That is the message that the creators of the advertisement want you to 'learn'.

The movie titanic focuses on the central *THEME* of love. More specifically, the movie shows how *Love is a strong, resilient, and enduring force that connects people across anything*. In the movie, Jack and Rose overcome many obstacles to be together. Many people do not want them to be together, but they find a way up until the very end. The whole movie is presented as a story that Rose tells when she is an old woman, showing how she has continued to love Jack her entire life. She will never let go.

Activity

Below are some quotes from the classic US novel, *The Great Gatsby*, written by F. Scott Fitzgerald. Read the three quotes, and then choose one of the three words below that captures the *THEME* shown.

Remember: look for a few different clues that all suggest the same main idea.

"Why they came East I don't know. They had spent a year in France for no particular reason, and then drifted here and there unrestfully wherever people played polo and were rich together."

"'Whenever you feel like criticizing any one,' he told me, 'just remember that all the people in this world haven't had the advantages that you've had.'"

"I lived at West Egg, the – well, the least fashionable of the two, though this is a most superficial tag to express the bizarre and not a little sinister contrast between them."

The word or phrases that best captures the *THEME* is:

a) racism **b) economic class** c) politics

Adapted from: <http://www.literarydevices.com/theme/>

Creative Corner

Think of a recent movie you saw. What is the *THEME* of that movie? Describe the theme of the movie with as few details as possible. Can your partner guess the movie?

Example:

A fish in the ocean learns the importance of working together and asking for help as he searches for his son.

Theme

PRE-READING: HANDOUT 1.2

ANSWER KEY

| | | |
|---------|------|---------|
| brave | wise | beaten |
| fail | care | give up |
| go back | army | war |

| | | |
|--|--|---|
| beaten To have lost a competition or battle against others | fail to not achieve your goal | care paying attention to do something correctly |
| army a group of soldiers who fight for their country | brave to not be afraid of danger or difficulty | wise to have experience, knowledge, and good judgment |
| give up to stop trying; to stop giving an effort | war when two countries fight each other | go back to return to a prior location |

Theme

DURING-READING: HANDOUT 2.2

ANSWER KEY

First Task: The story “Bruce and the Spider” is about a famous king learning an important lesson.

Quickly read the story for 30-45 seconds and decide if the king is:

Spending time with his pet OR Looking for a wife OR Fighting a war, lines 5-10 & 26-29

Second Task: Below in this box there are four main events of the story. Put a number next to each one to show what order these events occur in the text.

Read the story again for 1.5 to 2 minutes and put the number 1-4 next to each line:

- 3 The Spider tries again with care and successfully makes her web. **lines 21-24**
- 1 Bruce fights many battles but always loses. **lines 8-12**
- 4 Bruce inspires his men and leads them into battle. **lines 26-29**
- 2 Bruce finds a spider and watches it try to make a web. **lines 17-19**

Third Task: Decide if the following statements are *TRUE* or *FALSE* according to the text.

Read the story again for 3-4 Minutes and look for the following specific details

- 1. The King of England is fighting a war with King Robert Bruce in Scotland. T **lines 4-7**
- 2. Robert and his army are beaten seven times by The King of England. F **lines 10-11**
- 3. Before Bruce sees the spider, he is ready to give up. T **lines 13-15**
- 4. The spider works very quickly and dangerously to make her web. F **lines 18, 21-22**
- 5. The seventh time she tries, the spider fails. F **lines 23-24**
- 6. The King of England wins the war and defeats Scotland. F **lines 28-29***

*James Baldwin is incredibly subtle in mentioning this. Line 28-29 says that a “battle was fought, and the King of England was glad to go back into his own country.” Line 6 says the King of England came “into Scotland”. Students must combine these two facts to answer question 6.

By being subtle, Baldwin focuses on the spider and learning, not on war. It is an artistic choice to make the story more in Baldwin’s style.

Fourth Task: The last line of the story says, “The lesson which the little creature had taught the king was never forgotten.” What is the lesson the Spider teaches the king?

The Spider teaches King Robert that it is important to not give up when one fails, but to keep trying and working slowly and with care to accomplish the challenging task. Lines 18-24

Unit 4

Symbolism

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Unit 1 Symbolism

Reading text: “How the White Man Cam”

In this unit, you will find three sections designed around the reading text “How the White Man Came”. These three sections correspond to:

Pre-Reading activities,
which are meant to help students work with the prior knowledge they have about the unit’s topic and learn useful vocabulary to comprehend and work with the text;

During-Reading activities,
which are the specific and concrete tasks students will perform at the same time they interact with the text, in order to practice their listening/reading skills;

Post-Reading activities,
which invite students to think about the information they interacted with and to expand on it using their linguistic abilities.

Competencias Específicas

- **Comprensión oral (CO):** Comprende textos literarios sencillos, articulados con claridad y en lengua estándar, aunque en ocasiones requiera que le repitan.
- **Producción oral (PO):** Produce discursos comprensibles relativos a temas literarios, conformados por una secuencia lineal de elementos, con una pronunciación, fluidez y corrección aceptables.
- **Comprensión escrita (CE):** Comprende de forma satisfactoria el mensaje general, las ideas principales y los detalles específicos de textos literarios sencillos.
- **Producción escrita (PE):** Escribe textos sencillos con suficiente corrección como para que sean comprensibles en toda su extensión, utilizando estructuras de textos literarios.
- **Interculturalidad y convivencia (IC):** Interactúa con cortesía, asertividad, respeto y actitud de aceptación y cuidado hacia sí mismo/a, las demás personas y el entorno, valorando las diferencias individuales y la identidad social y cultural propia y de otros países.

Symbolism

Indicadores de Logro

- CO: Identifica la idea general y los detalles específicos de textos literarios sencillos que escucha.
- PO: Opina sobre el contenido de textos literarios sencillos.
- PO: Describe los contextos históricos, sociales y/o culturales de textos literarios sencillos y de su autor.
- CE: Responde de forma pertinente preguntas e indicaciones a partir de la lectura de textos literarios sencillos.
- CE: Identifica personajes, hechos y ambientación en textos literarios sencillos.
- CE: Identifica el uso de técnicas literarias básicas en textos sencillos, tales como repetición, personificación y rima.
- CE: Reconoce las características que distinguen algunos géneros literarios y las utiliza para apoyar la comprensión.
- PE: Describe los personajes, los hechos y la ambientación de textos literarios sencillos.
- PE: Opina sobre el contenido de textos literarios sencillos.
- PE: Describe el contexto histórico, social y cultural de textos literarios sencillos y de su autor.
- PE: Crea cuentos, poemas y canciones sencillas a partir de su realidad y de elementos de la literatura que ha leído o escuchado.
- IC: Muestra motivación para aprender inglés.
- IC: Interactúa con respeto hacia sí mismo/a y las demás personas, valorando la identidad social y cultural propia y la de otros países.
- IC: Interactúa con las demás personas con cortesía, asertividad y honestidad.
- IC: Es respetuoso al escuchar y expresar opiniones.
- IC: Respeta las diferencias relativas a género, edad, ocupación, nacionalidad y capacidades personales.
- IC: Muestra sentido crítico.
- IC: Valora las producciones literarias nacionales y de otros países.
- IC: Demuestra creatividad y originalidad en las producciones que realiza.
- IC: Respeta a la propiedad intelectual.

IN THIS UNIT

Reading Text [Teacher's Version]

Pre-Reading, During-Reading and Post-Reading Sections

Handouts

Pre-Reading ▪ Handout 1.1 'Mabel "Yeh Seh Noh Wehs" Powers & Symbolism'

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : Objects & Descriptions'

During-Reading ▪ Handout 2.1 'Reading Text' [Student Version]

During-Reading ▪ Handout 2.2 'During Reading Tasks'

Post-Reading ▪ Handout 3.1 'Literature in Review'

Answer Keys

Pre-Reading ▪ Handout 1.1 'Mabel "Yeh Seh Noh Wehs" Powers & Symbolism' (Answer Key).

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : Objects & Descriptions' (Answer Key). . .

During-Reading ▪ Handout 2.2 'During Reading Tasks' (Answer Key)

Symbolism

READING TEXT (teacher's version): Page 1

How the White Man Came – Mabel “Yeh Seh Noh Wehs” Powers

1 Long, long before Columbus came to America, the Red Children were here. They were the first and only real Americans.

From the Big Sea Water on the east to the Big Sea Water on the west, ranged these Children of the Sun, as they called themselves.

5 Happy and free as the sunlight and air about them, they ran through wide forests all their own, or plied their bark canoes up and down the streams.

Then the Indian had a dream. This was long before Columbus dreamed his dream of the Western World.

In his dream the Indian saw a great White Bird coming out of the east. Its wings were stretched wide to the north and south. With great strength and speed, it swept toward the setting sun.

10 In fear and wonder the Indian watched this giant White Bird appear and disappear. He knew its meaning, and the Indian's heart was sad.

Then the White man came. From the Big Sea Water on the east he came, in his great white-winged canoe. With one hand pointing to the Great Spirit, and with the other extended to the Red man he came. He asked for a small seat. A seat the size of a buffalo skin would be quite large enough for him, he said.

15 In the name of the Great Spirit, the Red Children greeted the White man, and called him "brother." They gave him the seat he asked. They gave him a large buffalo skin also, and showed him where he could spread it by their council fire.

20 The White man took the buffalo skin. He thanked his Red brother in the name of the Great Spirit. Then he began to cut the skin into many, many small strips.



Traditional Buffalo Skin used by Inidenous Tribes

25 In amazement the Indians watched the White man while he measured off a seat as long and as wide as this cord would reach around. The "small seat," the size of a buffalo skin, became a large tract of land.

Soon the White man asked for another seat. This time his seat took in the Indians' lodges and camp fire. He asked the Indians if they would move on a few arrow flights. This they did.

30 Then the White man wanted another seat. Each time it took a larger skin for him to sit upon. This time the skin stretched so far that it covered a part of the Indians' hunting and fishing grounds.

Again the Indians moved on. Again the White man followed. Each time his seat grew larger, until the Indian had a place but the size of a buffalo skin on which to sit.

35 Thus it was that the White man came. Like a great White Bird that swept from the Big Sea Water on the east to the Big Sea Water on the west, the White man came; and he drove the Indian from the rising to the setting sun.

Text & Image Accessed From: <http://www.gutenberg.org/cache/epub/22096/pg22096.txt>

Symbolism

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Pre-Reading: “How the White Man Came”

Objectives

- Students will be able to create mind-maps connecting 6 key vocabulary words from the story “How the White Man Came” with other words and phrases they already know by making personal connections.

Strategies

- Previous knowledge elicitation
- Solo work
- Group work
- Gamification

Materials

- Board and markers
- One copy of **Handout 1.1 ‘Mabel “Yeh Seh Noh Wehs” Powers & Symbolism’** per student
- One copy of **Handout 1.2 ‘Vocabulary Highlight : Objects & Descriptions’** per student

Procedure

Activating Schema

1. The teacher explains to the students that the short story this unit is a story from an indigenous tribe in the United States. On the board, the teacher writes the following questions:

What do you know about the indigenous tribes of this region?

What do you know about the history of European colonization of this region?

The teacher can offer examples to the whole group before asking the students to speak with a partner about the two questions. Students talk with a classmate and share some ideas. After a few minutes, students share their answers either orally or by coming up to the board and writing one example they brainstormed.

2. Students receive a copy of **Handout 1.1 ‘Mabel “Yeh Seh Noh Wehs” Powers & Symbolism’** and read through the “About the Author” section individually. The teacher can ask if there is anything here that anyone would like clarification on.

3. With a partner, students read the “Definition” and “Examples” sections on the same **Handout 1.1 ‘Mabel “Yeh Seh Noh Wehs” Powers & Symbolism’**. Again, the teacher can ask if there is anything on which that anyone

Symbolism

would like clarification. If the literary device seems challenging, the teacher may offer more examples verbally or written on the board using vocabulary from recent classes.

4. Individually, students work on the “Activity” section of **Handout 1.1 ‘Mabel “Yeh Seh Noh Wehs” Powers & Symbolism’**. When they have finished, students will check their answers with a classmate. When the class has finished, The teacher will ask the students to share their answers with the whole class.

5. Students continue to the next section of **Handout 1.1 ‘Mabel “Yeh Seh Noh Wehs” Powers & Symbolism’**, “Creative Corner”. Here, the students will think of someone important in their lives and some symbol that could represent that person. There is one example on the handout. The teacher is also invited to give an example of someone important in their lives and share what symbolically represents that person. Once the students have had time to think, they can mingle around the class and share the symbol and their important person with their peers. After students have shared with 2-3 classmates, volunteers can share their ideas with the whole class.

Vocabulary Highlight : Objects & Descriptions

7. The teacher explains that students will read a symbolic story passed down for generations in the Iroquois tribe. Before that, they will explore some useful vocabulary they will find in the story in order to help them understand the main symbols of the story. Students will receive handout **Handout 1.2 ‘Vocabulary Highlight : Objects & Descriptions’**, and the teacher writes on the board the following words in no particular order:

animal skin • wide • cord • strips • amazed • seat

In new pairs or small groups, students do “Activity 1” – where they share with a partner information about their friends and family using the descriptive words from the list they already know. After some minutes, the teacher may call on volunteers to share their examples, trying to use the examples in context to let others discover the meaning of the words.

8. With a partner, students will work on “Activity 2” from **Handout 1.2 ‘Vocabulary Highlight : Objects & Descriptions’**, and will decide if each of the five sentences using one of the vocabulary words is correct or incorrect. NOTE: All 5 sentences are intentionally correct. These words may be new for the students, and this gives them a chance to encounter the meaning correctly used in context. For students who may already be familiar with some of the words, they will be actively testing their knowledge deciding if they agree with how each word is used.

9. Individually, students will work on “Activity 3” from **Handout 1.2 ‘Vocabulary Highlight : Objects & Descriptions’**, and will fill in the blank in each of six sentences with the six vocabulary words in focus. When finished, students will find a partner to check their answers. When all students have finished, the teacher will review with the whole class.

10. The teacher will write the word “Amazed” on the board, and create a mind map around the word. The teacher can write in 2-3 words connected to “Amazed” of other words and ideas that they personally connect to the word, then ask the class for their own suggestions. These connections can be similar words, ideas, or stories and experiences that connect to the word “Amazed.”

Symbolism

Then, in small groups, students will be asked to make mind maps for each of the 5 other words: “animal skin”, “wide”, “strips”, “seat” & “cord” on a blank sheet of paper. The teacher will ask each group of students to try and connect each word with at least 3 other words, and challenge the students to see who can come up with the most connections for each word.

After students have had time to think and write, they can share their answers with the whole class and the teacher can see which group has the most connected words for each vocabulary term.

During-Reading: “How the White Man Came”

Objectives

- Students will be able to explain in their own words the literal and figurative meanings of the two main symbols in the story “How the White Man Came” by Mabel “Yeh Seh Noh Wehs” Powers.

Strategies

- Establishing Reading Purpose
- Skimming
- Scanning
- Solo-Work
- Pair Work

Materials

- Board and Markers
- One copy of **Handout 2.1 ‘Reading Text’ [Student Version]** per student
- One copy of **Handout 2.2 ‘During Reading Tasks’** per student

(each slip with the Tasks can be cut up and given to students gradually)

Procedure

First Interaction with Text

1. Students receive the **Handout 2.1 ‘Reading Text’ [Student Version]**, and fold it immediately after they receive it so that they cannot see the content inside yet. They also receive **Handout 2.2 ‘During Reading Tasks’**

2. Before students read, they check the first task. The teacher also announces, “Students will read the text for quickly in order to skim it (move their eyes quickly through all of the text, just to get some words and phrases, not to read word-by-word or try to understand the details) and answer the following question”:

This story is is:

Symbolism

A celebration of friendship OR A melancholy story of loss OR A battle between enemies

After reading the task and the options, students read quickly and do the first task at the same time. When they finish, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Second Interaction with Text

3. Before students read, they check the second task. The teacher also announces, “Students will read the text agains in order to skim the different sections a bit deeper and determine in which order the key events on the handout occur.”

After reading the task and the options, students read for slightly and do the second task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups to see of they wrote the same number next to each key event. Then, answers are shared as a whole class. If the group cannot reach a general consensus in some of the answers, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Third Interaction with Text

4. Before students read, they check the third task. The teacher also announces, “Students will read the text closely in order to scan it and find explanations for the three questions, then write full sentences answering each one..”

After reading the task and the sentences, students read again and do the third task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class.

NOTE: Each of these questions focuses on a key element of the text that students need to synthesize together to understand the theme for the next activity. If there are doubts, go back to the text and tell students the line numbers where the answers are found (from the answer key). Have students underline the keywords that make the statement on the handout true or false.

Fourth Interaction with Text

5. The teacher will ask the students, “What symbols and symbolism do you notice in this story?”

After sharing their ideas, the teacher tells students, “The two main symbols I see in the story are the great white bird and the buffalo skin. Read the story one last time and look for clues about what each of those symbols represents.”

The students will go back to the text and try to create a full sentence that states what each of the two main symbols of the story represents.

6. If any of the previous answers, in the four interactions with the text, have not been confirmed by the teacher at this point (due to the group not agreeing), then this is a moment to come back and ask students again.

Symbolism

Post-Reading: “How the White Man Came”

Objectives

- Students will be able to write an “allegory” based on a historical event using symbolism to represent what happened in a creative way.

Strategies

- Solo-Work
- Pair Work
- Creative Writing

Materials

- Board and Markers
- One copy of **Handout 3.1 ‘Literature in Review’** per student

Procedure

Discussion of the text

1. On the board, the teacher writes the following 2 questions:

Are stories effective ways to teach history?

What role does sharing stories have in how our history is passed from generation to generation?

With a partner or in a small group, students discuss these two questions. After several minutes, the teacher can ask the groups to share what they have discussed with the whole class.

Literature in Review

2. The teacher will then give students a copy of the **Handout 3.1 ‘Literature in Review’**. The teacher will explain that it is time for the students to share their opinion on this text. Individually, students will fill out the Literature in Review section on the top of the handout. When they are finished, they can mingle and exchange their reviews with peers. With the whole class, the teacher can ask the questions from the handout and facilitate a whole-class discussion.

NOTE: At the end of Unit 10, students will need all of their “Literature in Review” worksheets to do a summary project. The teacher should decide whether to keep them in the class or have students hold on to them until the end (Students can take pictures in their phone to save digital copies, as well).

Mini-Project (Assessment)

Symbolism

3. The teacher will ask the students if they know what an “allegory” is. If a student knows, allow them to explain and/or offer an example. If not, the teacher can give an example of an Allegory. There is a written example of the allegory of *Animal Farm* by George Orwell on **Handout 3.1 ‘Literature in Review’**. Another example of a popular allegory is *The Alchemist* by Paolo Coelho (Which is a creative retelling of many tales and lessons from the bible).

The teacher will ask the students what they thought of the story, and if they thought it was an effective way to teach the lessons of history.

4. Then, students will read the Storytelling Challenge–Allegory section of **Handout 3.1 ‘Literature in Review’** individually. Each student will then work individually to fill out the graphic organizer and outline a historical event and some symbols to represent the story.

After students have each outlined their tall tale, the teacher will instruct the students to write out their allegory. This can be done in class or assigned as homework. The teacher should specify an appropriate length for the allegory based on students’ levels (from one paragraph up to one page is recommended)

After students have written their allegories, they can exchange the stories with a partner. The partner will read the allegory and try to guess what historical event is being symbolically represented.

Unit 4 Symbolism

HANDOUTS



Fuente: Freepik, macrovector

Symbolism

PRE-READING: HANDOUT 1.1

Mabel "Yeh Seh Noh Wehs" Powers & Symbolism

About the Author: Mabel "Yeh Seh Noh Wehs" Powers

Mabel "Yeh Seh Noh Wehs" Powers was a white woman born in New York. In 1910 [Mabel] was asked to speak for an Indian Society. She accepted the invitation, and that night made her first Indian friends. Her new friends told her many beautiful things about the *Red Children* (Indigenous peoples, as some called themselves).

The more the writer learned about the Iroquois people...the more interested she became. After a time she began to tell the *Paleface* (other white people) the things she had learned.

Soon, one of the tribes, the Senecas—the tribe to which her new friends belonged—heard that she was speaking for them. They wished to honor her, so they asked her to be present at their Green-Corn Feast, and become one of them. There the Senecas adopted her into the clan of their nation. She was called 'Yeh sen noh wehs'—'One who carries and tells the stories.'"

Text Adapted From: <http://www.gutenberg.org/cache/epub/22096/pg22096.txt>
Image accessed from: <https://bit.ly/3hSIWvj>

Cultural Note: This story is almost 100 years old. In it, indigenous peoples are referred to as "Indians", which comes from the misunderstanding of European colonizers who thought they had arrived to India. There are also references to these native peoples as "red children". Today, the term "Indian" is considered misrepresentative, and the term "Indigenous person/people" is preferred. Additionally, because of the history of violence of colonization and slavery, referring to people by the color of their skin in English can often be considered offensive, depending on context and interpretation.



A member of the Iroquois tribe
(This is NOT Mabel Powers)

Literary Device: Symbolism

The literary device we will focus on as we read this unit's story is *SYMBOLISM*.

Definition

SYMBOLISM is a person, object, or event in a story that represents something else. Usually, something concrete represents something abstract.

Sometimes in literature, a person, object, or event is both something literal and something figurative: a sign of something else.

A story about a fight might have stormy weather when the conflict is bad, and clear weather when the conflict is resolved. The weather is *SYMBOLIC* of the events in the story.

Examples

Here are some examples of *SYMBOLISM*:

A dove represents peace.

A heart represents love.

A skull represents danger.

A storm represents conflict.

A four leaf clover represents luck.

Symbols and symbolism can help communicate emotions, theme, character traits, and deeper meanings of a text.

Activity

Try to think of your own examples of symbolism. Fill in the blanks below to explain *SYMBOLS*. The first blank should be a person, object, event, or other noun. The second blank should be what that noun represents or is *SYMBOLIC* of.

A wedding ring represents _____.

A green light represents _____.

A red light represents _____.

A tree represents _____.

_____ represents _____.

_____ represents _____.

_____ represents _____.

Creative Corner

Think of one important person in your life. What is something *SYMBOLIC* that can represent them? Why does that symbol represent them?

Example:

The ocean represents my mom because she is strong, beautiful, and has a calm power.

Once you have a symbol that represents someone important to you and why, share with your classmates.

Symbolism

PRE-READING: HANDOUT 1.2

Vocabulary Highlight : Objects & Descriptions

Activity 1: Read the following words. Do you know them? If you don't, try looking up the words in a dictionary, translator, or internet search and see what you can learn.

animal skin

strips

cord

wide

amazement

seat

Activity 2: Read the sentences below and decide if the word in **bold** is used correctly or incorrectly. If the word is used correctly, write a "✓". If the word is used incorrectly, write a "X".

1. I do not support designer clothing brands that use **animal skin**. _____
2. A long skinny piece of something is often called a **strip**. _____
3. I need a long **cord** to charge my phone while I am in bed. _____
4. The new bridge is very **wide**. There are 2 roads in each direction. _____
5. They watched in **amazement** as the magician did her tricks. _____
6. I want a **seat** at the front of the classroom so I can see the board. _____

Activity 3: Fill in the blank in each sentence with one of the **bold** vocabulary words below. You will use each word only once:

animal skin

strips

cord

wide

amazement

seat

1. Use a long _____ to tie all of the pieces of wood together.
2. The concert was amazing, and I had an incredible _____ right in the front.
3. Whenever I see someone playing an instrument I watch and listen in _____.
4. I don't like fried chicken with the bone. I prefer boneless _____.
5. Many indigenous tribes use _____ to make tools and clothing.
6. It is hard to park the big truck in the garage because the truck is so _____.

Symbolism

DURING-READING: HANDOUT 2.1

How the White Man Came – Mabel “Yeh Seh Noh Wehs” Powers

1 Long, long before Columbus came to America, the Red Children were here. They were the first and only real Americans.

From the Big Sea Water on the east to the Big Sea Water on the west, ranged these Children of the Sun, as they called themselves.

5 Happy and free as the sunlight and air about them, they ran through wide forests all their own, or plied their bark canoes up and down the streams.

Then the Indian had a dream. This was long before Columbus dreamed his dream of the Western World.

In his dream the Indian saw a great White Bird coming out of the east. Its wings were stretched wide to the north and south. With great strength and speed, it swept toward the setting sun.

10 In fear and wonder the Indian watched this giant White Bird appear and disappear. He knew its meaning, and the Indian's heart was sad.

Then the White man came. From the Big Sea Water on the east he came, in his great white-winged canoe. With one hand pointing to the Great Spirit, and with the other extended to the Red man he came. He asked for a small seat. A seat the size of a buffalo skin would be quite large enough for him, he said.

15 In the name of the Great Spirit, the Red Children greeted the White man, and called him "brother." They gave him the seat he asked. They gave him a large buffalo skin also, and showed him where he could spread it by their council fire.

The White man took the buffalo skin. He thanked his Red brother in the name of the Great Spirit. Then he began to cut the skin into many, many small strips.

20 In amazement the Indians watched the White man while he measured off a seat as long and as wide as this cord would reach around. The "small seat," the size of a buffalo skin, became a large tract of land.



Traditional Buffalo Skin used by Indigenous Tribes

25 Soon the White man asked for another seat. This time his seat took in the Indians' lodges and camp fire. He asked the Indians if they would move on a few arrow flights. This they did.

30 Then the White man wanted another seat. Each time it took a larger skin for him to sit upon. This time the skin stretched so far that it covered a part of the Indians' hunting and fishing grounds.

Again the Indians moved on. Again the White man followed. Each time his seat grew larger, until the Indian had a place but the size of a buffalo skin on which to sit.

35 Thus it was that the White man came. Like a great White Bird that swept from the Big Sea Water on the east to the Big Sea Water on the west, the White man came; and he drove the Indian from the rising to the setting sun.

Text & Image Accessed From: <http://www.gutenberg.org/cache/epub/22096/pg22096.txt>

Symbolism

DURING-READING: HANDOUT 2.2

First Task: The story “Bruce and the Spider” is about a famous king learning an important lesson.

Quickly read the story once and decide if it is:

A celebration of friendship OR A melancholy story of loss OR A battle between enemies

Second Task: Below in this box there are four main events of the story. Put a number next to each one to show what order these events occur in the text.

Read the story again looking for the words in “quotations” and put the number 1-5 next to each.

- _____ “In amazement the Indians watched” what the White man did.
- _____ The Indian dreams of “a great white bird.”
- _____ The Indians “ran through wide forests all their own.”
- _____ “the White man came; and he drove the Indian from” East to West.
- _____ A White man “asked for a small seat.”

Third Task: Write a full sentence to answer each question.

Read the story again and look for explanations for the following questions:

1. What does “the White man” do with the buffalo skin?

2. Why does “the White man” do this with the buffalo skin?

3. What happens to the “Indians” at the end of the story?

Fourth Task: The two main symbols in the story are “the great white bird” and the “buffalo skin”. Underline each time those symbols are written about. Look for clues in the story, and answer the following questions about the SYMBOLISM.

What does “the great white bird” represent? _____

_____.

What does the “buffalo skin” represent? _____

_____.

Symbolism

Literature in Review: Like in every unit, use this review form to share your opinions about the text. Remember, It is okay to like or not like a text, but be sure to support your opinion with specific examples from the text.

1. What I enjoyed: _____

2. What I didn't enjoy: _____

3. I recommend this story to readers who: _____

4. All in all, I give this story:



Storytelling Challenge– Allegory: An “Allegory” is a story story that has a hidden meaning. “How the White Man Came” is an allegory about the colonization of the Americas by Europeans.

One famous “Allegory” is the novella *Animal Farm* by George Orwell. The story is about a group of farm animals who stage a revolution on a farm, but then become corrupt and just as bad as the farmer they overthrew. The story is an “Allegory” for the communist revolution in Soviet Russia in the 1900s.

Think of a historical event that interests you. This could be something old, or something recent. Create a short imaginative story that uses SYMBOLISM to create an “Allegory” about this historical event.

The Event: _____

The Symbols: _____ represents _____.

_____ represents _____.

_____ represents _____.

BEGINNING: What happened? _____.

What happened first? _____.

MIDDLE: What happened next? _____.

What happened after that? _____.

END: How did the story end? _____.

Unit 4

Symbolism

PRE-READING: HANDOUT 1.1

ANSWER KEY

About the Author: Mabel "Yeh Seh Noh Wehs" Powers

Mabel "Yeh Seh Noh Wehs" Powers was a white woman born in New York. In 1910 [Mabel] was asked to speak for an Indian Society. She accepted the invitation, and that night made her first Indian friends. Her new friends told her many beautiful things about the *Red Children* (Indigenous peoples, as some called themselves).

The more the writer learned about the Iroquois people...the more interested she became. After a time she began to tell the *Paleface* (other white people) the things she had learned.

Soon, one of the tribes, the Senecas—the tribe to which her new friends belonged—heard that she was speaking for them. They wished to honor her, so they asked her to be present at their Green-Corn Feast, and become one of them.

There the Senecas adopted her into the clan of their nation. She was called 'Yeh sen noh wehs'—
'One who carries and tells the stories.'"

Text Adapted From: <http://www.gutenberg.org/cache/epub/22096/pg22096.txt>
Image accessed from: <https://bit.ly/3hSIWvj>

Cultural Note: This story is almost 100 years old. In it, indigenous peoples are referred to as "Indians", which comes from the misunderstanding of European colonizers who thought they had arrived to India. There are also references to these native peoples as "red children". Today, the term "Indian" is considered misrepresentative, and the term "Indigenous person/people" is preferred. Additionally, because of the history of violence of colonization and slavery, referring to people by the color of their skin in English can often be considered offensive, depending on context and interpretation.



A member of the Iroquois tribe
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Literary Device: Symbolism

The literary device we will focus on as we read this unit's story is *SYMBOLISM*.

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Sometimes in literature, a person, object, or event is both something literal and something figurative: a sign of something else.

A story about a fight might have stormy weather when the conflict is bad, and clear weather when the conflict is resolved. The weather is *SYMBOLIC* of the events in the story.

Examples

Here are some examples of *SYMBOLISM*:

A dove represents peace.

A heart represents love.

A skull represents danger.

A storm represents conflict.

A four leaf clover represents luck.

Symbols and symbolism can help communicate emotions, theme, character traits, and deeper meanings of a text.

Activity

Try to think of your own examples of symbolism. Fill in the blanks below to explain *SYMBOLS*. The first blank should be a person, object, event, or other noun. The second blank should be what that noun represents or is *SYMBOLIC* of.

A wedding ring represents love / commitment / promise.

A green light represents go / move forward / permission.

A red light represents stop / no / warning / danger.

A tree represents life / growth / nature / strength.

_____ represents _____.

Answers will vary.

Creative Corner

Think of one important person in your life. What is something *SYMBOLIC* that can represent them? Why does that symbol represent them?

Example:

The ocean represents my mom because she is strong, beautiful, and has a calm power.

Once you have a symbol that represents someone important to you and why, share with your classmates.

Unit project title

PRE-READING: HANDOUT 1.2

ANSWER KEY

Activity 1: Read the following words. Do you know them? If you don't, try looking up the words in a dictionary, translator, or internet search and see what you can learn.

animal skin

strips

cord

wide

amazement

seat

Activity 2: Read the sentences below and decide if the word in **bold** is used correctly or incorrectly. If the word is used correctly, write a "✓". If the word is used incorrectly, write a "X".

1. I do not support designer clothing brands that use **animal skin**. ✓
2. A long skinny piece of something is often called a **strip**. ✓
3. I need a long **cord** to charge my phone while I am in bed. ✓
4. The new bridge is very **wide**. There are 2 roads in each direction. ✓
5. They watched in **amazement** as the magician did her tricks. ✓

Activity 3: Fill in the blank in each sentence with one of the **bold** vocabulary words below. You will use each word only once:

animal skins

strips

cord

wide

amazement

seat

1. Use a long **cord** to tie all of the pieces of wood together.
2. The concert was amazing, and I had an incredible **seat** right in the front.
3. Whenever I see someone playing an instrument I watch and listen in **amazement**.
4. I don't like fried chicken with the bone. I prefer boneless **strips**.
5. Many indigenous tribes use **animal skins** to make tools and clothing.
6. It is hard to park the big truck in the garage because the truck is so **wide**.

Symbolism

DURING-READING: HANDOUT 2.2

ANSWER KEY

First Task: The story “Bruce and the Spider” is about a famous king learning an important lesson.

Quickly read the story once and decide if it is:

A celebration of friendship OR A melancholy story of loss OR A battle between enemies

Second Task: Below in this box there are four main events of the story. Put a number next to each one to show what order these events occur in the text.

Read the story again looking for the words in “quotations” and put the number 1-5 next to each.

- 4 “In amazement the Indians watched” what the White man did. (line 22)
2 The Indian dreams of “a great white bird.” (line 8)
1 The Indians “ran through wide forests all their own.” (line 5)
5 “the White man came; and he drove the Indian from” East to West. (line 34)
3 A White man “asked for a small seat.” (line 14)

Third Task: Write a full sentence to answer each question.

Read the story again and look for explanations for the following questions:

1. What does “the White man” do with the buffalo skin?
He cuts it into many long strips, ties them together like a cable, and he makes a large circle. (Lines 20-25)
2. Why does “the White man” do this with the buffalo skin?
He wanted to get as much space as possible to call his own. (Lines 25-26)
3. What happens to the “Indians” at the end of the story?

Fourth Task: The two main symbols in the story are “the great white bird” and the “buffalo skin”. Underline each time those symbols are written about. Look for clues in the story, and answer the following questions about the SYMBOLISM.

What does “the great white bird” represent? The great white bird represents European colonization. It comes from the ocean in the east and moves all across the land to the west. (Line 33-35)

What does the “buffalo skin” represent? The buffalo skin represents “the White man” taking over the land and calling it his. It also represents the lies. The White man asks for “a small seat” but then takes a space as big as possible, and takes ever more and more. (Lines 25-26)

Unit 5

Characterization

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Unit 5 Characterization

Reading text: “Childhood”

In this unit, you will find three sections designed around the reading text “Childhood”. These three sections correspond to:

Pre-Reading activities,
which are meant to help students work with the prior knowledge they have about the unit’s topic and learn useful vocabulary to comprehend and work with the text;

During-Reading activities,
which are the specific and concrete tasks students will perform at the same time they interact with the text, in order to practice their listening/reading skills;

Post-Reading activities,
which invite students to think about the information they interacted with and to expand on it using their linguistic abilities.

Competencias Específicas

- **Comprensión oral (CO):** Comprende textos literarios sencillos, articulados con claridad y en lengua estándar, aunque en ocasiones requiera que le repitan.
- **Producción oral (PO):** Produce discursos comprensibles relativos a temas literarios, conformados por una secuencia lineal de elementos, con una pronunciación, fluidez y corrección aceptables.
- **Comprensión escrita (CE):** Comprende de forma satisfactoria el mensaje general, las ideas principales y los detalles específicos de textos literarios sencillos.
- **Producción escrita (PE):** Escribe textos sencillos con suficiente corrección como para que sean comprensibles en toda su extensión, utilizando estructuras de textos literarios.
- **Interculturalidad y convivencia (IC):** Interactúa con cortesía, asertividad, respeto y actitud de aceptación y cuidado hacia sí mismo/a, las demás personas y el entorno, valorando las diferencias individuales y la identidad social y cultural propia y de otros países.

Characterization

Indicadores de Logro

- CO: Identifica la idea general y los detalles específicos de textos literarios sencillos que escucha.
- PO: Opina sobre el contenido de textos literarios sencillos.
- PO: Describe los contextos históricos, sociales y/o culturales de textos literarios sencillos y de su autor.
- PO: Realiza presentaciones artísticas sencillas, con pronunciación, fluidez y corrección aceptables.
- CE: Responde de forma pertinente preguntas e indicaciones a partir de la lectura de textos literarios sencillos.
- CE: Identifica personajes, hechos y ambientación en textos literarios sencillos.
- CE: Identifica el uso de técnicas literarias básicas en textos sencillos, tales como repetición, personificación y rima.
- PE: Describe los personajes, los hechos y la ambientación de textos literarios sencillos.
- PE: Opina sobre el contenido de textos literarios sencillos.
- PE: Resume narraciones sencillas.
- PE: Crea cuentos, poemas y canciones sencillas a partir de su realidad y de elementos de la literatura que ha leído o escuchado.
- IC: Muestra motivación para aprender inglés.
- IC: Interactúa con respeto hacia sí mismo/a y las demás personas, valorando la identidad social y cultural propia y la de otros países.
- IC: Interactúa con las demás personas con cortesía, asertividad y honestidad.
- IC: Es respetuoso al escuchar y expresar opiniones.
- IC: Muestra empatía y solidaridad ante las situaciones que afectan a las demás personas.
- IC: Respeta las diferencias relativas a género, edad, ocupación, nacionalidad y capacidades personales.
- IC: Muestra sentido crítico.
- IC: Valora las producciones literarias nacionales y de otros países.
- IC: Demuestra creatividad y originalidad en las producciones que realiza.
- IC: Respeta a la propiedad intelectual.

IN THIS UNIT

Reading Text [Teacher's Version]

Pre-Reading, During-Reading and Post-Reading Sections

Handouts

Pre-Reading ▪ Handout 1.1 'Harriet Jacobs, Autobiography & Characterization'

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : 'Commerce & Business'

During-Reading ▪ Handout 2.1 'Reading Text' [Student Version]

During-Reading ▪ Handout 2.2 'During Reading Tasks'

Post-Reading ▪ Handout 3.1 'Literature in Review'

Answer Keys

Pre-Reading ▪ Handout 1.1 'Harriet Jacobs, Autobiography & Characterization' (Answer Key)

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : 'Commerce & Business' (Answer Key). . .

During-Reading ▪ Handout 2.2 'During Reading Tasks' (Answer Key)

Characterization

READING TEXT (teacher's version): Page 1

Childhood

1 I was born a slave; but I never knew it till six years of happy childhood had passed away. My father was a carpenter, and considered so intelligent and skillful in his trade, that, when buildings out of the common line were to be erected, he was sent for from long distances, to be head workman. On condition of paying his mistress two hundred dollars a
5 year, and supporting himself, he was allowed to work at his trade, and manage his own affairs. His strongest wish was to **purchase** his children; but, though he several times **offered** his hard earnings for that purpose, he never succeeded.

10 In complexion my parents were a light shade of brownish yellow, and were termed mulattoes. They lived together in a comfortable home; and, though we were all slaves, I was so fondly shielded that I never dreamed I was a piece of **merchandise**, trusted to them for safe keeping, and liable to be demanded of them at any moment. I had one brother, William, who was two years younger than myself—a bright, affectionate child.

15 I had also a great treasure in my maternal grandmother, who was a remarkable woman in many respects... She was a little girl when she was captured and sold to the keeper of a large hotel. I have often heard her tell how hard she fared during childhood. But as she grew older she evinced so much intelligence, and was so faithful, that her master and mistress could not help seeing it was for their interest to take care of such a valuable piece of property. She became an indispensable personage in the household, officiating in all capacities, from cook and wet nurse to seamstress. She was much praised for her cooking;
20 and her nice crackers became so famous in the neighborhood that many people were desirous of obtaining them. In consequence of numerous requests of this kind, she asked permission of her mistress to bake crackers at night, after all the household work was done; and she obtained leave to do it, provided she would clothe herself and her children from the **profits**. Upon these terms, after working hard all day for her mistress, she
25 began her midnight bakings, assisted by her two oldest children. The business proved profitable; and each year she laid by a little, which was **saved** for a fund to purchase her children... The reader probably knows that no **promise** or writing given to a slave is legally binding; for, according to Southern laws, a slave, being property, can hold no property.

30 To this good grandmother I was indebted for many comforts. My brother Willie and I often received portions of the crackers, cakes, and preserves, she made to sell...Such were the unusually fortunate circumstances of my early childhood. When I was six years old, my mother died; and then, for the first time, I learned, by the talk around me, that I was a slave.

Text accessed from: http://www.gutenberg.org/files/11030/11030-h/11030-h.htm#link2H_4_0005

Characterization

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Pre-Reading: “Childhood”

Objectives

- Students will be able to perform a role-play of a commerce transaction using 4-6 pieces of commerce vocabulary.

Strategies

- Previous knowledge elicitation
- Solo work
- Pair work
- Role-playing

Materials

- Board and markers
- One copy of **Handout 1.1 ‘Harriet Jacobs, Autobiography & Characterization’** per student
- One copy of **Handout 1.2 ‘Vocabulary Highlight : Commerce & Business’** per student

Procedure

Activating Schema

1. The teacher explains to the students that the short story this unit is a story written by a formerly enslaved African-American woman. On the board, the teacher writes the following questions:

What do you know about the history of slavery in the Americas?

How have you learned about the history of slavery?

The teacher can offer examples to the whole group before asking the students to speak with a partner about the two questions. Students talk with a classmate and share some ideas. After a few minutes, students share their answers either orally or by coming up to the board and writing one example they brainstormed.

2. Students receive a copy of **Handout 1.1 ‘Harriet Jacobs, Autobiography & Characterization’** and read through the “About the Author” section individually. The teacher can ask if there is anything here that anyone would like clarification on.

3. With a partner, students read the “Definition” and “Examples” sections on the same **Handout 1.1 ‘Harriet Jacobs, Autobiography & Characterization’**. Again, the teacher can ask if there is anything on which that anyone

Characterization

would like clarification. If the literary device seems challenging, the teacher may offer more examples verbally or written on the board using vocabulary from recent classes.

4. Individually, students work on the “Activity” section of **Handout 1.1 ‘Harriet Jacobs, Autobiography & Characterization’**. When they have finished, students will check their answers with a classmate. When the class has finished, The teacher will ask the students to share their answers with the whole class.

5. Students continue to the next section of **Handout 1.1 ‘Harriet Jacobs, Autobiography & Characterization’**, “Creative Corner”. Here, the students will write a short description of someone they know that communicates physical description and personality. Once the students have written their description, they may stand, find a partner, and share their description. After, the partner will say words to describe the physical appearance and personality of the person described, to see if the description each student wrote communicates their ideas clearly.

Vocabulary Highlight : Objects & Descriptions

7. The teacher explains that students will explore some useful vocabulary they will find in the story in order to help them understand the main symbols of the story. Students will receive handout **Handout 1.2 ‘Vocabulary Highlight : Commerce & Business’**, and the teacher writes on the board the following words in no particular order:

purchased • offered • merchandise • profits • saved • promise

In new pairs or small groups, students do “Activity 1” – where they share with a partner information about the words from the list they already know. After some minutes, the teacher may call on volunteers to share their examples, trying to use the examples in context to let others discover the meaning of the words.

8. With a partner, students will work on “Activity 2” from **Handout 1.2 ‘Vocabulary Highlight : Commerce & Business’**, and will match vocabulary words to their definitions. When a pair of students finishes, the teacher may have them find another student-pair that has finished to check their answers. When all students have finished, the whole class will review the correct answers

9. Individually, students will work on “Activity 3” from **Handout 1.2 ‘Vocabulary Highlight : Commerce & Business’**, and will fill in the blank in each of six sentences with the six vocabulary words in focus. When finished, students will find a partner to check their answers. When all students have finished, the teacher will review with the whole class.

10. The teacher will ask students to form pairs or small groups. In each pair/small group, students will plan a role-play in which they will act out someone buying something at a store. The teacher will tell the students that this role-play will be a competition to see how many of the 6 words from **Handout 1.2 ‘Vocabulary Highlight : Commerce & Business’** each pair/group can use in their role play. The group that uses the most words correctly will be declared the winner.

Students will be given time to work and plan as the teacher monitors their interaction. When the groups are ready, they may present just to the teacher or to the whole class.

Characterization

During-Reading: “Childhood”

Objectives

- Students will be able to fill in a chart with details of characterization about the jobs, physical appearance, and personality of the four family members described in the story “Childhood.”

Strategies

- Solo work
- Group work

Materials

- Board and Markers
- One copy of **Handout 2.1 ‘Reading Text’ [Student Version]** per student
- One copy of **Handout 2.2 ‘During Reading Tasks’** per student

(each slip with the Tasks can be cut up and given to students gradually)

Procedure

First Interaction with Text

1. Students receive the **Handout 2.1 ‘Reading Text’ [Student Version]**, and fold it immediately after they receive it so that they cannot see the content inside yet. They also receive **Handout 2.2 ‘During Reading Tasks’**

2. Before students read, they check the First Task. The teacher also announces, “Students will read the text for quickly in order to skim it (move their eyes quickly through all of the text, just to get some words and phrases, not to read word-by-word or try to understand the details) and answer the following question”:

This story is:

A) Laws and rules about slavery in the United States

B) Descriptions of the author’s family and their struggles in slavery

C) A history of the slave trade in the Caribbean

After reading the task and the options, students read quickly and do the first task at the same time. When they finish, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Characterization

Second Interaction with Text

3. Before students read, they check the second task. The teacher also announces, “Students will read the text for again to scan it and decide if key details about the story are true or false.”

After reading the task and the sentences, students read again and do the second task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class.

Third Interaction with Text

4. Before students read, they check the third task. The teacher also announces, “Students will read the text closely in order to find specific details of characterization that describe the jobs, physical appearance, and personalities of the four family members the author describes.”

After reading the task and the sentences, students read again and do the third task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class.

Fourth Interaction with Text

5. The teacher will ask the students, “Did you learn anything new about slavery reading this autobiography of someone who lived and endured it?”

After sharing their ideas, the teacher instructs the students to read the story one last time and underline any historical information that is new for them in learning about slavery.

The students will go back to the text and underline historical details that are new for them.

6. If any of the previous answers, in the four interactions with the text, have not been confirmed by the teacher at this point (due to the group not agreeing), then this is a moment to come back and ask students again.

Post-Reading: “Childhood”

Objectives

- Students will be able to write a short story of a family memory that characterizes 3-4 people in their family.

Strategies

- Shadowing
- Solo work

Materials

- Board and Markers
- One copy of **Handout 3.1 ‘Literature in Review’** per student

Characterization

Procedure

Discussion of the text

1. On the board, the teacher writes the following 3 questions:

Where have you read and learned about slavery before?

For example, why is it important to learn about slavery from Harriet Jacobs?

Why is it important to learn about historical periods and events from people who lived it?

With a partner or in a small group, students discuss these two questions. After several minutes, the teacher can ask the groups to share what they have discussed with the whole class.

Literature in Review

2. The teacher will then give students a copy of the **Handout 3.1 'Literature in Review'**. The teacher will explain that it is time for the students to share their opinion on this text. Individually, students will fill out the Literature in Review section on the top of the handout. When they are finished, they can mingle and exchange their reviews with peers. With the whole class, the teacher can ask the questions from the handout and facilitate a whole-class discussion.

NOTE: At the end of Unit 10, students will need all of their "Literature in Review" worksheets to do a summary project. The teacher should decide whether to keep them in the class or have students hold on to them until the end (Students can take pictures in their phone to save digital copies, as well).

Mini-Project (Assessment)

3. The teacher will tell the students that now they are going to practice characterization by writing a story about their families. They will write a short story that uses characterization to give details about the physical appearance and personality of 2-3 of their family members.

Students can use the outline and chart on **Handout 3.1 'Literature in Review'** as a guide. This activity can be done in class or as homework. Once students have had time to brainstorm and write, they will share their stories, either with a partner or with the whole class.

Unit 5

Characterization

HANDOUTS



Fuente: Freepik,

Characterization

PRE-READING: HANDOUT 1.1

Harriet Jacobs, Autobiography & Characterization

About the Story: Slavery in the United States

The book, *Incidents from the Life of a Slave Girl*, was written by Harriet Jacobs and published in 1861, 4 years before the end of slavery in the United States. Jacobs did not use her real name, but published the story using the pseudonym Linda Brent to protect her identity. The story is her true recollection of her experiences. She says this in the introduction:

Reader be assured this narrative is no fiction. I am aware that some of my adventures may seem incredible; but they are, nevertheless, strictly true. I have not exaggerated the wrongs inflicted by Slavery; on the contrary, my descriptions fall far short of the facts. I have concealed the names of places, and given persons fictitious names. I had no motive for secrecy on my own account, but I deemed it kind and considerate towards others to pursue this course.

I wish I were more competent to the task I have undertaken. But I trust my readers will excuse deficiencies in consideration of circumstances. I was born and reared in Slavery; and I remained in a Slave State twenty-seven years... I have not written my experiences in order to attract attention to myself; on the contrary, it would have been more pleasant to me to have been silent about my own history. Neither do I care to excite sympathy for my own sufferings. But I do earnestly desire to arouse the women of the North to a realizing sense of the condition of two millions of women at the South, still in bondage, suffering what I suffered, and most of them far worse. I want to add my testimony to that of abler pens to convince the people of the Free States what Slavery really is. Only by experience can any one realize how deep, and dark, and foul is that pit of abominations. May the blessing of God rest on this imperfect effort in behalf of my persecuted people!

—Linda Brent (Harriet Jacobs)

Literary Device: Characterization

The literary device we will focus on as we read this unit's story is *CHARACTERIZATION*.

Definition

A *THEME* is how the author communicates details about the personality and description of the people in a story.

CHARACTERIZATION can be explicit, when the author says a direct description, like "She is intelligent."

Also, *CHARACTERIZATION* can be implicit, when the author describes something and lets the reader interpret it, like "No matter the topic of conversation, she always had a question to ask."

Examples

Here are some examples of *CHARACTERIZATION*:

The student spoke quietly to the teacher, all the while his hands were shaking.

The student is characterized as nervous, shy, or scared.

Her father yelled loudly as he slammed the door of the car.

The father is characterized as angry, aggressive, or violent.

Activity

Read the descriptions below and write a personality word or characteristic that matches the characterization.

1. She walked like a ballerina, lightly, with ease and purpose.

2. His eyes were bright like fire, and you could almost see smoke coming out of his ears.

3. The dog followed me everywhere, always sitting close, with one eye on me and the other on the door, protecting me.

Creative Corner

Write a description of someone you know that shows their personality and physical details with characterization.

Read your description to a classmate and see if they describe the personality with the same words you imagined.

Characterization

PRE-READING: HANDOUT 1.2

Vocabulary Highlight : Commerce & Business

Activity 1: Read the following words. Do you know them? Can you think of a person who you describe with each word?

purchase

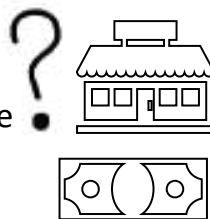
offered

merchandise

profits

saved

promise



Activity 2: Match the following vocabulary words with the correct definitions by writing a number on each line:

- | | | |
|----------------|-----|---|
| 1. Purchase | ___ | To commit to do something in the future |
| 2. Offer | ___ | The money that is earned in business |
| 3. Merchandise | ___ | To collect money until you have a lot |
| 4. Profits | ___ | To buy with money |
| 5. Save | ___ | To propose a trade or deal |
| 6. Promise | ___ | Something that is bought and sold |

Activity 3: Fill in the blank in each sentence with one of the **bold** vocabulary words below. You will use each word only once:

purchase offered merchandise profits saved promise

- His son _____ to wash his car every week for 20 pesos.
- The company decided to use some of its _____ to build a park for the community.
- She _____ her money all year long so that she could afford a vacation.
- I am going to the store to _____ a new case for my phone.
- I don't like that store. They never have good _____. Everything they sell is old.
- Do you _____ to pay me 30 pesos every week until you have paid me all 150 pesos?

Characterization

DURING-READING: HANDOUT 2.1

Childhood

1 I was born a slave; but I never knew it till six years of happy childhood had passed away. My father was a carpenter, and considered so intelligent and skillful in his trade, that, when buildings out of the common line were to be erected, he was sent for from long distances, to be head workman. On condition of paying his mistress two hundred dollars a year, and supporting himself, he was allowed to work at his trade, and manage his own affairs. His strongest wish was to **purchase** his children; but, though he several times **offered** his hard earnings for that purpose, he never succeeded.

10 In complexion my parents were a light shade of brownish yellow, and were termed mulattoes. They lived together in a comfortable home; and, though we were all slaves, I was so fondly shielded that I never dreamed I was a piece of **merchandise**, trusted to them for safe keeping, and liable to be demanded of them at any moment. I had one brother, William, who was two years younger than myself—a bright, affectionate child.

15 I had also a great treasure in my maternal grandmother, who was a remarkable woman in many respects... She was a little girl when she was captured and sold to the keeper of a large hotel. I have often heard her tell how hard she fared during childhood. But as she grew older she evinced so much intelligence, and was so faithful, that her master and mistress could not help seeing it was for their interest to take care of such a valuable piece of property. She became an indispensable personage in the household, officiating in all capacities, from cook and wet nurse to seamstress. She was much praised for her cooking; and her nice crackers became so famous in the neighborhood that many people were desirous of obtaining them. In consequence of numerous requests of this kind, she asked permission of her mistress to bake crackers at night, after all the household work was done; and she obtained leave to do it, provided she would clothe herself and her children from the **profits**. Upon these terms, after working hard all day for her mistress, she began her midnight bakings, assisted by her two oldest children. The business proved profitable; and each year she laid by a little, which was **saved** for a fund to purchase her children... The reader probably knows that no **promise** or writing given to a slave is legally binding; for, according to Southern laws, a slave, being property, can hold no property...

30 Such were the unusually fortunate circumstances of my early childhood. When I was six years old, my mother died; and then, for the first time, I learned, by the talk around me, that I was a slave.

Text accessed from: http://www.gutenberg.org/files/11030/11030-h/11030-h.htm#link2H_4_0005

Characterization

DURING-READING: HANDOUT 2.2

First Task: The main focus of this story is:

A) Laws and rules about slavery in the United States

B) Descriptions of the author's family and their struggles in slavery

C) A history of the slave trade in the Caribbean

Second Task: Decide if the following statements are *TRUE* or *FALSE* according to the text.

1. The author's father was a skilled and intelligent farmer. _____
2. The author's father tried to purchase his children, but could not. _____
3. The author's brother was older than her. _____
4. The author's grandmother was a famous baker. _____
5. The author's grandmother purchased her children. _____
6. The author did not know she was a slave until she was 6 years old. _____

Fourth Task: For each of the four family members the author talks about, write in the chart below how the author CHARACTERIZES them. Try to find as many physical descriptions and personality descriptions as you can for each character. One box below will be empty.

| Family Member | Physical Descriptions | Personality Descriptions |
|--------------------------|-----------------------|--------------------------|
| The author's Father | | |
| The author's mother | | |
| The author's brother | | |
| The author's grandmother | | |

Characterization

POST-READING: HANDOUT 3.1

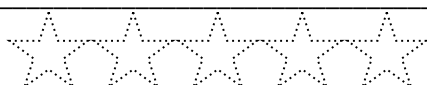
Literature in Review: Like in every unit, use this review form to share your opinions about the text. Remember, It is okay to like or not like a text, but be sure to support your opinion with specific examples from the text.

1. What I enjoyed: _____

2. What I didn't enjoy: _____

3. I recommend this story to readers who: _____

4. All in all, I give this story:



Storytelling Challenge– Characterization: Think of a story about your family. This could be something old, or something recent. Create a short imaginative story that uses CHARACTERIZATION to give details about the physical description and personality of 2-3 family members

BEGINNING: What happened? _____.

What happened first? _____.

MIDDLE: What happened next? _____.

What happened after that? _____.

END: How did the story end? _____.

| Family Member | Physical Descriptions | Personality Descriptions |
|---------------|-----------------------|--------------------------|
| | | |
| | | |
| | | |

Unit 5

Characterization

ANSWER KEYS



Fuente: Freepik,

Characterization

PRE-READING: HANDOUT 1.1

ANSWER KEY

About the Story: Slavery in the United States

The book, *Incidents from the Life of a Slave Girl*, was written by Harriet Jacobs and published in 1861, 4 years before the end of slavery in the United States. Jacobs did not use her real name, but published the story using the pseudonym Linda Brent to protect her identity. The story is her true recollection of her experiences. She says this in the introduction:

Reader be assured this narrative is no fiction. I am aware that some of my adventures may seem incredible; but they are, nevertheless, strictly true. I have not exaggerated the wrongs inflicted by Slavery; on the contrary, my descriptions fall far short of the facts. I have concealed the names of places, and given persons fictitious names. I had no motive for secrecy on my own account, but I deemed it kind and considerate towards others to pursue this course.

I wish I were more competent to the task I have undertaken. But I trust my readers will excuse deficiencies in consideration of circumstances. I was born and reared in Slavery; and I remained in a Slave State twenty-seven years... I have not written my experiences in order to attract attention to myself; on the contrary, it would have been more pleasant to me to have been silent about my own history. Neither do I care to excite sympathy for my own sufferings. But I do earnestly desire to arouse the women of the North to a realizing sense of the condition of two millions of women at the South, still in bondage, suffering what I suffered, and most of them far worse. I want to add my testimony to that of abler pens to convince the people of the Free States what Slavery really is. Only by experience can any one realize how deep, and dark, and foul is that pit of abominations. May the blessing of God rest on this imperfect effort in behalf of my persecuted people!

—Linda Brent (Harriet Jacobs)

Literary Device: Characterization

The literary device we will focus on as we read this unit's story is **CHARACTERIZATION**.

Definition

A **THEME** is how the author communicates details about the personality and description of the people in a story.

CHARACTERIZATION can be explicit, when the author says a direct description, like "She is intelligent."

Also, **CHARACTERIZATION** can be implicit, when the author describes something and lets the reader interpret it, like "No matter the topic of conversation, she always had a question to ask."

Examples

Here are some examples of **CHARACTERIZATION**:

The student spoke quietly to the teacher, all the while his hands were shaking.

The student is characterized as nervous, shy, or scared.

Her father yelled loudly as he slammed the door of the car.

The father is characterized as angry, aggressive, or violent.

Activity

Read the descriptions below and write a personality word or characteristic that matches the characterization.

1. She walked like a ballerina, lightly, with ease and purpose.

2. His eyes were bright like fire, and you could almost see smoke coming out of his ears.

3. The dog followed me everywhere, always sitting close, with one eye on me and the other on the door, protecting me.

Creative Corner

Write a description of someone you know that shows their personality and physical details with characterization.

Read your description to a classmate and see if they describe the personality with the same words you imagined.

Characterization

PRE-READING: HANDOUT 1.2

ANSWER KEY

Activity 1: Read the following words. Do you know them? Can you think of a person who you describe with each word?

purchase

offered

merchandise



profits

saved

promise



Activity 2: Match the following vocabulary words with the correct definitions by writing a number on each line:

- | | | |
|----------------|----------|---|
| 1. Purchase | <u>6</u> | To commit to do something in the future |
| 2. Offer | <u>4</u> | The money that is earned in business |
| 3. Merchandise | <u>5</u> | To collect money until you have a lot |
| 4. Profits | <u>1</u> | To buy with money |
| 5. Save | <u>2</u> | To propose a trade or deal |
| 6. Promise | <u>3</u> | Something that is bought and sold |

Activity 3: Fill in the blank in each sentence with one of the **bold** vocabulary words below. You will use each word only once:

purchase offered merchandise profits saved promise

- His son **offered** to wash his car every week for 20 pesos.
- The company decided to use some of its **profits** to build a park for the community.
- She **saved** her money all year long so that she could afford a vacation.
- I am going to the store to **purchase** a new case for my phone.
- I don't like that store. They never have good **merchandise**. Everything they sell is old.
- Do you **promise** to pay me 30 pesos every week until you have paid me all 150 pesos?

Characterization

DURING-READING: HANDOUT 2.2

ANSWER KEY

First Task: The main focus of this story is:

A) Laws and rules about slavery in the United States

B) Descriptions of the author's family and their struggles in slavery

C) A history of the slave trade in the Carribean

Second Task: Decide if the following statements are *TRUE* or *FALSE* according to the text.

1. The author's father was a skilled and intelligent farmer. **False** He was a carpenter(line 2)
2. The author's father tried to purchase his children, but could not. **True** (lines 6-7)
3. The author's brother was older than her. **False** her brother was 2 years younger (line 12)
4. The author's grandmother was a famous baker. **True** (lines 19-22)
5. The author's grandmother purchased her children. **False** She saved, but the text implies that slaves, being property, can hold no property" (lines 26-28)
6. The author did not know she was a slave until she was 6 years old. **True** (lines 1, 29-31)

Fourth Task: For each of the four family members the author talks about, write in the chart below how the author CHARACTERIZES them. Try to find as many physical descriptions and personality descriptions as you can for each character. One box below will be empty.

| Family Member | Physical Descriptions, Jobs | Personality Descriptions |
|--------------------------|---|---------------------------------|
| The author's Father | carpenter (line 2) light complexion (line 8) | intelligent, skillful (line 2) |
| The author's mother | light complexion (line 8) | |
| The author's brother | younger (line 12) | bright, affectionate (line 12) |
| The author's grandmother | baker (lines 19-21) | intelligent, faithful (line 16) |

Unit 6

Dialogue

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Unit 6 Dialogue

Reading text: “The Story of the First Snowdrops”

In this unit, you will find three sections designed around the reading text “The Story of the First Snowdrops”. These three sections correspond to:

Pre-Reading activities,
which are meant to help students work with the prior knowledge they have about the unit’s topic and learn useful vocabulary to comprehend and work with the text;

During-Reading activities,
which are the specific and concrete tasks students will perform at the same time they interact with the text, in order to practice their listening/reading skills;

Post-Reading activities,
which invite students to think about the information they interacted with and to expand on it using their linguistic abilities.

Competencias Específicas

- **Comprensión oral (CO):** Comprende textos literarios sencillos, articulados con claridad y en lengua estándar, aunque en ocasiones requiera que le repitan.
- **Producción oral (PO):** Produce discursos comprensibles relativos a temas literarios, conformados por una secuencia lineal de elementos, con una pronunciación, fluidez y corrección aceptables.
- **Comprensión escrita (CE):** Comprende de forma satisfactoria el mensaje general, las ideas principales y los detalles específicos de textos literarios sencillos.
- **Producción escrita (PE):** Escribe textos sencillos con suficiente corrección como para que sean comprensibles en toda su extensión, utilizando estructuras de textos literarios.
- **Interculturalidad y convivencia (IC):** Interactúa con cortesía, asertividad, respeto y actitud de aceptación y cuidado hacia sí mismo/a, las demás personas y el entorno, valorando las diferencias individuales y la identidad social y cultural propia y de otros países.

Dialogue

Indicadores de Logro

- CO: Identifica la idea general y los detalles específicos de textos literarios sencillos que escucha.
- PO: Realiza presentaciones sencillas, claras y organizadas sobre temas literarios utilizando recursos visuales y audiovisuales apropiados.
- PO: Opina sobre el contenido de textos literarios sencillos.
- PO: Realiza presentaciones artísticas sencillas, con pronunciación, fluidez y corrección aceptables.
- CE: Responde de forma pertinente preguntas e indicaciones a partir de la lectura de textos literarios sencillos.
- CE: Identifica personajes, hechos y ambientación en textos literarios sencillos.
- CE: Identifica el uso de técnicas literarias básicas en textos sencillos, tales como repetición, personificación y rima.
- CE: Reconoce las características que distinguen algunos géneros literarios y las utiliza para apoyar la comprensión.
- PE: Describe los personajes, los hechos y la ambientación de textos literarios sencillos.
- PE: Opina sobre el contenido de textos literarios sencillos.
- PE: Resume narraciones sencillas.
- PE: Crea cuentos, poemas y canciones sencillas a partir de su realidad y de elementos de la literatura que ha leído o escuchado.
- IC: Muestra motivación para aprender inglés.
- IC: Interactúa con respeto hacia sí mismo/a y las demás personas, valorando la identidad social y cultural propia y la de otros países.
- IC: Respeta las normas éticas de la interacción a través de las TIC.
- IC: Usa juiciosamente el tiempo que dedica a la interacción a través de las TIC.
- IC: Muestra sentido crítico.
- IC: Valora las producciones literarias nacionales y de otros países.
- IC: Demuestra creatividad y originalidad en las producciones que realiza.
- IC: Respeta a la propiedad intelectual.

IN THIS UNIT

Reading Text [Teacher's Version]

Pre-Reading, During-Reading and Post-Reading Sections

Handouts

Pre-Reading ▪ Handout 1.1 'Florence Holbrook & Dialogue'

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : Speaking Words'

During-Reading ▪ Handout 2.1 'Reading Text' [Student Version]

During-Reading ▪ Handout 2.2 'During Reading Tasks'

Post-Reading ▪ Handout 3.1 'Literature in Review'

Answer Keys

Pre-Reading ▪ Handout 1.1 'Florence Holbrook & Dialogue' (Answer Key).

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : Speaking Words' (Answer Key).

During-Reading ▪ Handout 2.2 'During Reading Tasks' (Answer Key)

Dialogue

READING TEXT (teacher's version): Page 1

The Story of the First Snowdrops

1 An old man sat alone in his house. It was full of shadows; it was dark and gloomy. The old man cared nothing for the shadows or the darkness, for he was thinking of all the mighty deeds that he had done. "There is no one else in the world," he muttered, "who has done such deeds as I," and he counted them over
5 aloud. A sound outside of the house interrupted him. "What can it be?" he **said** to himself. "How dares anything interrupt me? I have told all things to be still. It sounds like the rippling of waters, and I have told the waters to be quiet in their beds. There it is again. It is like the singing of birds, and I have sent the birds far away to the south."

Some one opened the door and came in. It was a youth with sunny curls and rosy face.

"Who said you might come in?" **muttered** the old man.

10 "Did not you?" asked the youth, with a merry little **laugh**. "I am really afraid that I came without asking. You see, every one is glad to see me and"--

"I am not," **interrupted** the old man.

"I have heard rumors of your great deeds," said the youth, "and I came to see whether the tales are true."

15 "The deeds are more true than the tales," muttered the old man, "for the tales are never great enough. No one can count the wonderful things I have done."

"And what are they?" asked the young man gravely, but with a merry little twinkle in his eyes that would have made one think of the waves sparkling in the sunlight. "Let us see whether you or I can tell the greatest tale."

"I can breathe upon a river and turn it to ice," said the old man.

20 "I can breathe upon the ice and turn it to a river," said the youth.

"I can say to water, 'Stand still,' and it will not dare to stir."

"I can say, 'Stand no longer,' and it will go running and chattering down the mountain side."

"I shake my white head," said the old man, "and snow covers the earth."

"I shake my curls," said the young man, "and the air sparkles with sunshine. In a moment the snow is gone."

25 "I say to the birds, 'Sing no more. Leave me,' and they spread their wings and fly far away."

"I say, 'Little birds, come back,' and in a moment they are back again and singing their sweetest songs to me."

30 "No one can count the leaves," said the old man, "but whether I shake the trees with my icy touch, or whether I turn my cold breath upon them, they fall to the ground with fear and trembling. Are there any rumors of my deeds as great as that?"

The young man answered gravely, but with a laugh in his voice, "I never saw any leaves falling to the ground, for when I appear, they are all fair and green and trembling with the gladness of my coming."

35 So the two talked all night long. As morning came near, the old man appeared weary, but the youth grew merrier. The sunlight brightened, and the youth turned to the open door. The trees were full of birds, and when they saw him, they **sang**, "O beautiful spring! glad are we to look again upon your face."

"My own dear birds!" **cried** spring. He turned to say good-by, but the old man was gone, and where he had stood were only snowflakes. But were they snowflakes? He looked again. They were little white snowdrops, the first flowers of spring, the only flowers that can remember the winter.

Text accessed from: <http://www.gutenberg.org/cache/epub/22420/pg22420.txt>

Dialogue

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Pre-Reading: “The Story of the First Snowdrops”

Objectives

- Students will be able to write and speak a simple two person dialogue using 4-6 different speaking tone words.

Strategies

- Pair work
- Role-playing
- Solo work

Materials

- Board and markers
- One copy of **Handout 1.1 ‘Florence Holbrook & Dialogue’** per student
- One copy of **Handout 1.2 ‘Vocabulary Highlight : Speaking Words’** per student

Procedure

Activating Schema

1. The teacher explains to the students that the short story this story is a conversation between two people:

What are some reasons two people might speak?

What different tones can a conversation have?

The teacher can offer examples to the whole group before asking the students to speak with a partner about the two questions. Students talk with a classmate and share some ideas. After a few minutes, students share their answers either orally or by coming up to the board and writing one example they brainstormed.

2. Students receive a copy of **Handout 1.1 ‘Florence Holbrook & Dialogue’** and read through the “About the Author” section individually. The teacher can ask if there is anything here that anyone would like clarification on.

3. With a partner, students read the “Definition” and “Examples” sections on the same **Handout 1.1 ‘Florence Holbrook & Dialogue’**. Again, the teacher can ask if there is anything on which that anyone would like clarification. If the literary device seems challenging, the teacher may offer more examples verbally or written on the board using vocabulary from recent classes.

Dialogue

4. Individually, students work on the “Activity” section of **Handout 1.1 ‘Florence Holbrook & Dialogue’**. When they students finish, they will check their answers with a classmate. When the class has finished, the teacher will ask the students to share their answers with the whole class.

5. Students continue to the next section of **Handout 1.1 ‘Florence Holbrook & Dialogue’**, “Creative Corner”. Here, the students will write a short dialogue focusing on the grammar points of using “quotation marks” and writing attributions that tell who is speaking. In the next worksheet, **Handout 1.1 ‘Florence Holbrook & Dialogue’**, and the post-reading worksheet **Handout 3.1 ‘Literature in Review’**, students will write two more dialogues focusing more on content. Here, focus student attention on the grammar and punctuation of writing dialogues, so they can build on this skill later in the lesson.

Vocabulary Highlight : Objects & Descriptions

7. The teacher explains that students will explore some useful vocabulary they will find in the story in order to help them understand the main symbols of the story. Students will receive handout **Handout 1.2 ‘Vocabulary Highlight : Speaking Words’**, and the teacher writes on the board the following words in no particular order:

said • muttered • laughed • interrupted • sang • cried

In new pairs or small groups, students do “Activity 1” – where they try to read 6 lines of dialogue with a tone matching the speaking verb in the attribution. After some minutes, the teacher may call on volunteers to share their examples, trying to use the examples in context to let others discover the meaning of the words. If students are struggling, the teacher can ask them to first underline the attribution, and find the speaking word.

8. With a partner, students will work on “Activity 2” from **Handout 1.2 ‘Vocabulary Highlight : Speaking Words’**, and will match vocabulary words to their definitions. When a pair of students finishes, the teacher may have them find another student-pair that has finished to check their answers. When all students have finished, the whole class will review the correct answers

9. Individually, students will work on “Activity 3” from **Handout 1.2 ‘Vocabulary Highlight : Speaking Words’**, and will fill in the blank in each of six sentences with the dialogue that matches the tone of the speaking word. When finished, students will find a partner to review one another’s answers. When all students have finished, the teacher will review with the whole class.

10. The teacher will ask students to form pairs. In each pair group, students will practice reading the dialogues from “Activity 3” of **Handout 1.2 ‘Vocabulary Highlight : Speaking Words’**. Students will be given time to practice speaking each dialogue several times as the teacher monitors their interaction. When the groups are ready, they may present just to the teacher or to the whole class

During-Reading: “The Story of the First Snowdrops”

Objectives

- Students will be able to analyze the details and tone of dialogue from the story to figure out which season each character personifies.

Dialogue

Strategies

- Previous knowledge elicitation
- Group work
- Pair work
- Solo work

Materials

- Board and Markers
- One copy of **Handout 2.1 'Reading Text' [Student Version]** per student
- One copy of **Handout 2.2 'During Reading Tasks'** per student

(each slip with the Tasks can be cut up and given to students gradually)

Procedure

First Interaction with Text

1. Students receive the **Handout 2.1 'Reading Text' [Student Version]**, and fold it immediately after they receive it so that they cannot see the content inside yet. They also receive **Handout 2.2 'During Reading Tasks'**
2. Before students read, they check the first task. The teacher also announces, "Students will read the text quickly in order to skim it (move their eyes quickly through all of the text, just to get some words and phrases, not to read word-by-word or try to understand the details) and answer the following question":

This story is a conversation between two people about:

Sharing stories OR **Giving directions** OR **Arguing and competing**

After reading the task and the options, students read quickly and do the first task at the same time. When they finish, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Second Interaction with Text

3. Before students read, they check the second task. The teacher also announces, "Students will read the text again to scan it to decide which of the two characters says each line of dialogue.

After reading the task and the sentences, students read again and do the second task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class.

Third Interaction with Text

4. Before students read, they check the third task. The teacher also announces, "Students will read the text closely in order to find specific details of what each character brags about being able to do.

Dialogue

After reading the task and the sentences, students read again and do the third task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class.

Fourth Interaction with Text

5. The teacher will have the students read the definition of *PERSONIFICATION* from the instructions of the Fourth Task. The teacher will give some examples of personification. This can be animals or objects in popular movies who speak and act like humans.

Then, the teacher will tell the students that each of the characters in this story actually represents one of the four seasons from where the story originates: SPRING, SUMMER, FALL & WINTER.

The students will check the fourth task. After reading the task, students read one final time and do the Fourth Task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class.

6. If any of the previous answers, in the four interactions with the text, have not been confirmed by the teacher at this point (due to the group not agreeing), then this is a moment to come back and ask students again.

Post-Reading: “The Story of the First Snowdrops”

Objectives

- Students will be able to create and perform a dialogue in a small group that presents and resolves a conflict using different tones of speaking.

Strategies

- Role-playing
- Solo work
- Group work

Materials

- Board and Markers
- One copy of **Handout 3.1 ‘Literature in Review’** per student

Procedure

Discussion of the text

1. On the board, the teacher writes the following 3 questions:

Have you heard other indigenous stories for the origins of natural phenomena?

Dialogue

Why do you think the old man represents winter and the youth represents spring?

What other animals, objects, or things could be personified to represent Winter and Spring?

With a partner or in a small group, students discuss these two questions. After several minutes, the teacher can ask the groups to share what they have discussed with the whole class.

Literature in Review

2. The teacher will then give students a copy of the **Handout 3.1 'Literature in Review'**. The teacher will explain that it is time for the students to share their opinion on this text. Individually, students will fill out the Literature in Review section on the top of the handout. When they are finished, they can mingle and exchange their reviews with peers. With the whole class, the teacher can ask the questions from the handout and facilitate a whole-class discussion.

NOTE: At the end of Unit 10, students will need all of their "Literature in Review" worksheets to do a summary project. The teacher should decide whether to keep them in the class or have students hold on to them until the end (Students can take pictures in their phone to save digital copies, as well).

Mini-Project (Assessment)

3. The teacher will tell the students that now they are going to practice characterization by working in a small group to create a scene of dialogue. In the scene, the group will need to establish and resolve a conflict, and the people speaking will need to use different tones of voice based on how they are feeling.

Students can use the outline and chart on **Handout 3.1 'Literature in Review'** as a guide. Once the groups have brainstormed, prepared, and practiced, they can present to the whole class.

Unit 6

Dialogue

HANDOUTS



Fuente: Freepik, rawpixel

Dialogue

PRE-READING: HANDOUT 1.1

Florence Holbrook & Dialogue

About the Author: Florence Holbrook

Born in 1897, Florence Holbrook was a teacher and writer who became famous for her adaptations of classic stories from around the world. In *The Book of Nature Myths*, Florence Holbrook adapted myths and stories from Native American, Greek, and Japanese traditions into a collection of English language tales. In addition to writing and teaching, Holbrook was also very politically active, serving in peace movements protesting World War I and also conferences and other activist programs to fight for women to gain the right to vote in the United States (Which they did in 1920, 12 years before her death in 1932).

Literary Device: Dialogue

The literary device we will focus on as we read this unit's story is *DIALOGUE*.

Definition

DIALOGUE is all of the speaking in a story. The dialogue is when the characters use their voices to talk to one another.

In *DIALOGUE*, the words spoken are marked with "quotation marks". Everything inside these marks is what is said out loud.

Connected to the "quotation marks" there is often an attribution. This gives the information of who is speaking, and also uses a verb to describe how they are speaking. The attribution can come before, in the middle, or after dialogue.

In the examples below, the attributions are underlined. This is ONLY to help you recognize them. In standard writing and literature, the attribute is NOT underlined.

NOTE: When two characters speak back and forth many times, sometimes the author stops using an attribution, because the back-and-forth of the *DIALOGUE* is implied.

Examples

Here are some examples of *DIALOGUE*:

"I can breathe upon a river and turn it to ice," said the old man.

"There is no one else in the world," he muttered, "who has done such deeds as I."

The young man answered, "I never saw any leaves falling to the ground."

Activity

Add "quotation marks" to the part of the dialogue below that is spoken and underline the attribution.

1. I am from the Dominican Republic, the student said.
2. She asked, Is your mother coming to the barbecue?
3. I love to go to the ocean, she said, Because it is where I feel the most relaxed.
4. What do you think you are doing! His mother yelled. You're going to ruin your pants!
5. The waitress asked, Do you want cream or sugar in your coffee?

Creative Corner

Write a short imaginary conversation between two people. Make sure each line of dialogue has "quotation marks" and an attribution. (you do NOT need to underline the attribution).

When you are finished, find a partner and practice reading both of your dialogues aloud.

Dialogue

PRE-READING: HANDOUT 1.2

Vocabulary Highlight : Speaking Words

Activity 1: Look at the **verb** in the attribution. Can you read the *DIALOGUE* in “quotation marks” with the correct tone of voice based on the meaning of the verb?

1. He said, “I am very happy to meet you. My friends have told me so much about you.”
2. The boy muttered, “I could have done it better if they had asked me.”
3. “Can you believe that he was wearing two different shoes!” She laughed.
4. “Excuse me, but I did not say that!” he interrupted.
5. “Tomorrow I get to see my boyfriend!” She sang.
6. He cried, “No! That was my favorite T-shirt!”

Activity 2: Match the following speaking words with the correct definitions by writing a number on each line:

- | | | |
|----------------|-----|---|
| 1. Said | ___ | To start speaking while someone else is speaking |
| 2. Muttered | ___ | To speak in the past with a quiet and angry voice |
| 3. Laughed | ___ | To speak with a cheerful or musical voice in the past |
| 4. Interrupted | ___ | To speak loudly or with an upset voice in the past |
| 5. Sang | ___ | To speak with a normal or neutral voice in the past |
| 6. Cried | ___ | To speak expressing something funny in the past |

Activity 3: Write a line of dialogue that goes with each speaking word in the attribution.

1. He said, “_____.”
2. The boy muttered, “_____.”
3. “_____,” She laughed.
4. “_____!” he interrupted.
5. “_____!” She sang.
6. He cried, “_____!”

Dialogue

DURING-READING: HANDOUT 2.1

The Story of the First Snowdrops

1 An old man sat alone in his house. It was full of shadows; it was dark and gloomy. The old man cared nothing for the shadows or the darkness, for he was thinking of all the mighty deeds that he had done. "There is no one else in the world," he muttered, "who has done such deeds as I," and he counted them over aloud. A sound outside of the house interrupted him. "What can it be?" he **said** to himself. "How dares
5 anything interrupt me? I have told all things to be still. It sounds like the rippling of waters, and I have told the waters to be quiet in their beds. There it is again. It is like the singing of birds, and I have sent the birds far away to the south."

Some one opened the door and came in. It was a youth with sunny curls and rosy face.

"Who said you might come in?" **muttered** the old man.

10 "Did not you?" asked the youth, with a merry little **laugh**. "I am really afraid that I came without asking. You see, every one is glad to see me and"--

"I am not," **interrupted** the old man.

"I have heard rumors of your great deeds," said the youth, "and I came to see whether the tales are true."

15 "The deeds are more true than the tales," muttered the old man, "for the tales are never great enough. No one can count the wonderful things I have done."

"And what are they?" asked the young man gravely, but with a merry little twinkle in his eyes that would have made one think of the waves sparkling in the sunlight. "Let us see whether you or I can tell the greatest tale."

"I can breathe upon a river and turn it to ice," said the old man.

20 "I can breathe upon the ice and turn it to a river," said the youth.

"I can say to water, 'Stand still,' and it will not dare to stir."

"I can say, 'Stand no longer,' and it will go running and chattering down the mountain side."

"I shake my white head," said the old man, "and snow covers the earth."

"I shake my curls," said the young man, "and the air sparkles with sunshine. In a moment the snow is gone."

25 "I say to the birds, 'Sing no more. Leave me,' and they spread their wings and fly far away."

"I say, 'Little birds, come back,' and in a moment they are back again and singing their sweetest songs to me."

30 "No one can count the leaves," said the old man, "but whether I shake the trees with my icy touch, or whether I turn my cold breath upon them, they fall to the ground with fear and trembling. Are there any rumors of my deeds as great as that?"

The young man answered gravely, but with a laugh in his voice, "I never saw any leaves falling to the ground, for when I appear, they are all fair and green and trembling with the gladness of my coming."

35 So the two talked all night long. As morning came near, the old man appeared weary, but the youth grew merrier. The sunlight brightened, and the youth turned to the open door. The trees were full of birds, and when they saw him, they **sang**, "O beautiful spring! glad are we to look again upon your face."

"My own dear birds!" **cried** spring. He turned to say good-by, but the old man was gone, and where he had stood were only snowflakes. But were they snowflakes? He looked again. They were little white snowdrops, the first flowers of spring, the only flowers that can remember the winter.

Text accessed from: <http://www.gutenberg.org/cache/epub/22420/pg22420.txt>

Dialogue

DURING-READING: HANDOUT 2.2

First Task: “The Story of the First Snowdrops” is a conversation between two people .

Quickly read the story once and decide if the dialogue is the two people:

Sharing stories OR Giving directions OR Arguing and competing

Second Task: scan the story for the following statements, and mark whether the “old man” or the “youth” said them.

| Who said this Dialogue | The “old man” | The “youth” |
|---|---------------|-------------|
| "I can breathe upon a river and turn it to ice." | | |
| "I can breathe upon the ice and turn it to a river." | | |
| "I shake my white head and snow covers the earth." | | |
| "I shake my curls and the air sparkles with sunshine. In a moment the snow is gone." | | |
| "I say to the birds, 'Sing no more. Leave me,' and they spread their wings and fly far away." | | |

Third Task: Write a full sentence to answer each question.

Read the story again and look for explanations for the following questions:

1. What are some things the “old man” brags about being able to do?

2. What are some things the “youth” brags about being able to do?

Fourth Task: *PERSONIFICATION* is when an author gives non-human things human characteristics. The characters in this story are *PERSONIFICATIONS*. Each character is not actually a person, but represents one of the four seasons from the region this story comes from:

SPRING SUMMER FALL WINTER

Re-read the *DIALOGUE* of each character and decide:

What season does the “old man” represent? _____

What season does the “youth” represent? _____

Dialogue

POST-READING: HANDOUT 3.1

Literature in Review: Like in every unit, use this review form to share your opinions about the text. Remember, It is okay to like or not like a text, but be sure to support your opinion with specific examples from the text.

1. What I enjoyed: _____

2. What I didn't enjoy: _____

3. I recommend this story to readers who: _____

4. All in all, I give this story:



Writing & Speaking Challenge– Dialogue: Now, take what you've learned about dialogue and write out a conversation between a small group. Use the questions below to help you brainstorm, then write out a dialogue with at least 5 lines said by each person.

Where does the dialogue take place? _____

Who is the dialogue between? _____

When does this dialogue take place? _____

What is the tone of this dialogue? _____

Why are the two people speaking? _____

What is the conflict in the dialogue? _____

How is the conflict resolved? _____

As you write, be careful with your "quotation marks." Also, try and use different speaking words to describe the tone of the dialogue.

When you have finished writing your dialogue, practice presenting the conversation with your group and prepare to present to the whole class.

Unit 6

Dialogue

ANSWER KEYS



Dialogue

PRE-READING: HANDOUT 1.1

ANSWER KEY

About the Author: Florence Holbrook

Born in 1897, Florence Holbrook was a teacher and writer who became famous for her adaptations of classic stories from around the world. In *The Book of Nature Myths*, Florence Holbrook adapted myths and stories from Native American, Greek, and Japanese traditions into a collection of English language tales. In addition to writing and teaching, Holbrook was also very politically active, serving in peace movements protesting World War I and also conferences and other activist programs to fight for women to gain the right to vote in the United States (Which they did in 1920, 12 years before her death in 1932).

Literary Device: Dialogue

The literary device we will focus on as we read this unit's story is *DIALOGUE*.

Definition

DIALOGUE is all of the speaking in a story. The dialogue is when the characters use their voices to talk to one another.

In *DIALOGUE*, the words spoken are marked with "quotation marks". Everything inside these marks is what is said out loud.

Connected to the "quotation marks" there is often an attribution. This gives the information of who is speaking, and also uses a verb to describe how they are speaking. The attribution can come before, in the middle, or after dialogue.

In the examples below, the attributions are underlined. This is **ONLY** to help you recognize them. In standard writing and literature, the attribute is **NOT** underlined.

NOTE: When two characters speak back and forth many times, sometimes the author stops using an attribution, because the back-and-forth of the *DIALOGUE* is implied.

Examples

Here are some examples of *DIALOGUE*:

"I can breathe upon a river and turn it to ice," said the old man.

"There is no one else in the world," he muttered, "who has done such deeds as I."

The young man answered, "I never saw any leaves falling to the ground."

Activity

Add "quotation marks" to the part of the dialogue below that is spoken and underline the attribution.

1. "I am from the Dominican Republic," the student said.

2. She asked, "Is your mother coming to the barbecue?"

3. "I love to go to the ocean," she said, "Because it is where I feel the most relaxed."

4. "What do you think you are doing!" His mother yelled. "You're going to ruin your pants!"

5. The waitress asked, "Do you want cream or sugar in your coffee?"

Creative Corner

Write a short imaginary conversation between two people. Make sure each line of dialogue has "quotation marks" and an attribution. (you do NOT need to underline the attribution).

When you are finished, find a partner and practice reading both of your dialogues aloud.

Dialogue

PRE-READING: HANDOUT 1.2

ANSWER KEY

Activity 1: Look at the **verb** in the attribution. Can you read the *DIALOGUE* in “quotation marks” with the correct tone of voice based on the meaning of the verb?

1. He said, “I am very happy to meet you. My friends have told me so much about you.”
2. The boy muttered, “I could have done it better if they had asked me.”
3. “Can you believe that he was wearing two different shoes!” She laughed.
4. “Excuse me, but I did not say that!” he interrupted.
5. “Tomorrow I get to see my boyfriend!” She sang.
6. He cried, “No! That was my favorite T-shirt!”

Activity 2: Match the following speaking words with the correct definitions by writing a number on each line:

- | | | |
|----------------|----------|---|
| 1. Said | <u>4</u> | To start speaking while someone else is speaking |
| 2. Muttered | <u>2</u> | To speak in the past with a quiet and angry voice |
| 3. Laughed | <u>5</u> | To speak with a cheerful or musical voice in the past |
| 4. Interrupted | <u>6</u> | To speak loudly or with an upset voice in the past |
| 5. Sang | <u>1</u> | To speak with a normal or neutral voice in the past |
| 6. Cried | <u>3</u> | To speak expressing something funny in the past |

Activity 3: Write a line of dialogue that goes with each speaking word in the attribution.

- | | |
|-------------------------------|-----------------|
| 1. He said, “_____.” | |
| 2. The boy muttered, “_____.” | |
| 3. “_____,” | She laughed. |
| 4. “_____!” | he interrupted. |
| 5. “_____!” | She sang. |
| 6. He cried, “_____!” | |

Answers will vary. What is important to check is that the tone of the text matches the definition from Activity 2.

Dialogue

DURING-READING: HANDOUT 2.2

ANSWER KEY

First Task: "The Story of the First Snowdrops" is a conversation between two people .

Quickly read the story once and decide if the dialogue is the two people:

Sharing stories OR Giving directions OR Arguing and competing

Second Task: scan the story for the following statements, and mark whether the "old man" or the "youth" said them.

| Who said this Dialogue | The "old man" | The "youth" |
|---|---------------|-------------|
| "I can breathe upon a river and turn it to ice." | X (line 19) | |
| "I can breathe upon the ice and turn it to a river." | | X (line 20) |
| "I shake my white head and snow covers the earth." | X (line 23) | |
| "I shake my curls and the air sparkles with sunshine. In a moment the snow is gone." | | X (line 24) |
| "I say to the birds, 'Sing no more. Leave me,' and they spread their wings and fly far away." | X (line 25) | |

Third Task: Write a full sentence to answer each question.

Read the story again and look for explanations for the following questions:

1. What are some things the "old man" brags about being able to do?

The old man brags about turning water to ice (line 19), making water stand still (line 21), covering the world with snow (line 23), and making the birds stop singing and fly away. (line 25)

2. What are some things the "youth" brags about being able to do?

The youth brags about turning ice to water (line 20), making water go down the mountain (line 22), making snow disappear (line 24), and making the birds come back and start singing. (line 26-27)

Fourth Task: *PERSONIFICATION* is when an author gives non-human things human characteristics. The characters in this story are *PERSONIFICATIONS*. Each character is not actually a person, but represents one of the four seasons from the region this story comes from:

SPRING SUMMER FALL WINTER

Re-read the *DIALOGUE* of each character and decide:

What season does the "old man" represent? WINTER

What season does the "youth" represent? SPRING

Unit 7

Point of View

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Unit 7 Point of View

Reading text: “October & June”

In this unit, you will find three sections designed around the reading text “October & June”. These three sections correspond to:

Pre-Reading activities,
which are meant to help students work with the prior knowledge they have about the unit’s topic and learn useful vocabulary to comprehend and work with the text;

During-Reading activities,
which are the specific and concrete tasks students will perform at the same time they interact with the text, in order to practice their listening/reading skills;

Post-Reading activities,
which invite students to think about the information they interacted with and to expand on it using their linguistic abilities.

Competencias Específicas

- **Comprensión oral (CO):** Comprende textos literarios sencillos, articulados con claridad y en lengua estándar, aunque en ocasiones requiera que le repitan.
- **Producción oral (PO):** Produce discursos comprensibles relativos a temas literarios, conformados por una secuencia lineal de elementos, con una pronunciación, fluidez y corrección aceptables.
- **Comprensión escrita (CE):** Comprende de forma satisfactoria el mensaje general, las ideas principales y los detalles específicos de textos literarios sencillos.
- **Producción escrita (PE):** Escribe textos sencillos con suficiente corrección como para que sean comprensibles en toda su extensión, utilizando estructuras de textos literarios.
- **Interculturalidad y convivencia (IC):** Interactúa con cortesía, asertividad, respeto y actitud de aceptación y cuidado hacia sí mismo/a, las demás personas y el entorno, valorando las diferencias individuales y la identidad social y cultural propia y de otros países.

Point of View

Indicadores de Logro

Producción oral

- PO: Opina sobre el contenido de textos literarios sencillos.

Comprensión escrita

- CE: Responde de forma pertinente preguntas e indicaciones a partir de la lectura de textos literarios sencillos.
- CE: Identifica personajes, hechos y ambientación en textos literarios sencillos.
- CE: Identifica el uso de técnicas literarias básicas en textos sencillos, tales como repetición, personificación y rima.
- CE: Reconoce las características que distinguen algunos géneros literarios y las utiliza para apoyar la comprensión.

Producción escrita

- PE: Describe los personajes, los hechos y la ambientación de textos literarios sencillos.
- PE: Opina sobre el contenido de textos literarios sencillos.
- PE: Crea cuentos, poemas y canciones sencillas a partir de su realidad y de elementos de la literatura que ha leído o escuchado.

Interculturalidad y convivencia

- IC: Muestra motivación para aprender inglés.
- IC: Interactúa con respeto hacia sí mismo/a y las demás personas, valorando la identidad social y cultural propia y la de otros países.
- IC: Es respetuoso al escuchar y expresar opiniones.
- IC: Muestra sentido crítico.
- IC: Valora las producciones literarias nacionales y de otros países.
- IC: Demuestra creatividad y originalidad en las producciones que realiza.
- IC: Respeta a la propiedad intelectual.

IN THIS UNIT

Reading Text [Teacher's Version]

Pre-Reading, During-Reading and Post-Reading Sections

Handouts

Pre-Reading ▪ Handout 1.1 'O Henry & Point of View'

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : Offers & Futures'

During-Reading ▪ Handout 2.1 'Reading Text' [Student Version]

During-Reading ▪ Handout 2.2 'During Reading Tasks'

Post-Reading ▪ Handout 3.1 'Literature in Review'

Answer Keys

Pre-Reading ▪ Handout 1.1 'O Henry & Point of View' (Answer Key).

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : Offers & Futures' (Answer Key).

During-Reading ▪ Handout 2.2 'During Reading Tasks' (Answer Key)

Point of View

READING TEXT (teacher's version): Page 1

October & June - O Henry

1 The Captain gazed gloomily at his sword that hung upon the wall. In the closet nearby was stored his faded uniform, stained and worn by weather and service. What a long, long time it seemed since those old days of war's alarms!

5 And now, veteran that he was of his country's strenuous times, he had been reduced to abject surrender by a woman's soft eyes and smiling lips. As he sat in his quiet room he held in his hand the letter he had just received from her--the letter that had caused him to wear that look of gloom. He re-read the fatal paragraph that had destroyed his hope.

In declining the honor you have done me in asking me to be your wife, I feel that I ought to speak frankly. The reason I have for so doing is the great difference between our ages. I like you very, very much, but I am sure that our marriage would not be a happy one. I am sorry to have to refer to this, but I believe that you will appreciate my honesty in giving you the true reason.

10 The Captain sighed, and leaned his head upon his hand. Yes, there were many years between their ages. But he was strong and rugged, he had position and **wealth**. Would not his love, his tender care, and the advantages he could bestow upon her make her forget the question of age? Besides, he was almost sure that she cared for him.

The Captain was a man of prompt action. In the field he had been distinguished for his decisiveness and energy. He would see her and plead his cause again in person. Age!--what was it to come between him and the one he loved?

15 In two hours he stood ready, in light marching order, for his greatest battle. He took the train for the old Southern town in Tennessee where she lived.

20 Theodora Deming was on the steps of the handsome, porticoed old **mansion**, enjoying the summer twilight, when the Captain entered the gate and came up the gravelled walk. She met him with a smile that was free from embarrassment. As the Captain stood on the step below her, the difference in their ages did not appear so great. He was tall and straight and clear-eyed and browned. She was in the bloom of lovely womanhood.

"I wasn't expecting you," said Theodora; "but now that you've come you may sit on the step. Didn't you get my letter?"

"I did," said the Captain; "and that's why I came. I say, now, Theo, **reconsider** your answer, won't you?"

Theodora smiled softly upon him. He carried his years well. She was really fond of his strength, his wholesome looks, his manliness--perhaps, if--

25 "No, no," she said, shaking her head, positively; "it's out of the question. I like you a whole lot, but marrying won't do. My age and yours are--but don't make me say it again--I told you in my letter." ... "Don't take it so hard, please," she said, gently. "It's all for the best. I've reasoned it out very wisely all by myself. Some day you'll be glad I didn't marry you. It would be very nice and lovely for a while--but, just think! In only a few short years what different tastes we would have! One of us would want to sit by the fireside and read, and maybe nurse neuralgia or rheumatism of evenings, while the other would be crazy for balls and theaters and late suppers. No, my dear friend. While it isn't exactly January and May, it's a clear case of October and pretty early in June."

30 "I'd always do what you wanted me to do, Theo. If you wanted to--"

"No, you wouldn't. You think now that you would, but you wouldn't. Please don't ask me any more."

The Captain had lost his battle. But he was a gallant warrior, and when he rose to make his final adieu his mouth was grimly set and his shoulders were squared.

35 He took the train for the North that night. On the next evening he was back in his room, where his sword was hanging against the wall. He was dressing for dinner, tying his white tie into a very careful bow. And at the same time he was indulging in a pensive soliloquy.

"Pon my honor, I believe Theo was right, after all. Nobody can deny that she's a peach, but she must be twenty-eight, at the very kindest calculation."

40 For you see, the Captain was only nineteen, and his sword had never been drawn except on the parade ground at Chattanooga, which was as near as he ever got to the Spanish-American War.

Accessed From

<https://www.accuracyproject.org/t-Henry,O-OctoberandJune.html>

Point of View

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Pre-Reading: “October & June”

Objectives

- Students will be able to guess which vocabulary word is being acted out in a game of charades.

Strategies

- Previous knowledge elicitation
- Group work
- Pair work
- Gamification
- Solo work
-

Materials

- Board and markers
- One copy of handout *Handout 1.1 ‘O Henry & Point of View’*
- Handout 1.2 *‘Vocabulary Highlight : Offers & Futures’*
-

Procedure

Activating Schema

1. The teacher explains to the students that the short story this unit is a story about a romantic relationship. The teacher will write the following two questions on the board:

What makes two people romantically compatible?

What can make two people romantically incompatible?

The teacher can offer an explanation of the word compatible (meaning two things or people that fit together) to the whole class, before asking the students to speak with a partner about the two questions. Students talk with a classmate and share some ideas. After a few minutes, students share their answers either orally or by coming up to the board and writing one example they brainstormed.

2. Students receive a copy of **Handout 1.1 ‘O Henry & Point of View’** and read through the “About the Author” section individually. The teacher can ask if there is anything here that anyone would like clarification on.

3. With a partner, students read the “Definition” and “Examples” sections on the same **Handout 1.1 ‘O Henry & Point of View’**. Again, the teacher can ask if there is anything on which that anyone would like clarification. If

Point of View

the literary device seems challenging, the teacher may offer more examples verbally or written on the board using vocabulary from recent classes.

4. Individually, students work on the “Activity” section of **Handout 1.1 ‘O Henry & Point of View’** and decide which point of view each passage is (the passages quoted are from other short stories in Units 2, 3, 8 & 5). When they have finished, students will check their answers with a classmate. When the class has finished, The teacher will ask the students to share their answers with the whole class.

5. Students continue to the next section of **Handout 1.1 ‘O Henry & Point of View’**, “Outside Connections”. Here, the students will think of other stories they have read that use the first-person, second-person, and third-person points of view. It may help students to do the activity first as a whole class using examples from things they’ve read in other classes, and then do the activity individually.

Vocabulary Highlight : Objects & Descriptions

7. The teacher explains that students will explore some useful vocabulary they will find in the story in order to help them understand the main symbols of the story. Students will receive handout **Handout 1.2 ‘Vocabulary Highlight : Offers & Futures’**, and the teacher writes on the board the following words in no particular order:

decline • reconsider • marriage • wealth • mansion • battle • sword

In new pairs or small groups, students do “Activity 1” – where they share with a partner information about the words from the list they already know. After some minutes, the teacher may call on volunteers to share their examples, trying to use the examples in context to let others discover the meaning of the words.

8. With a partner, students will work on “Activity 2” from **Handout 1.2 ‘Vocabulary Highlight : Offers & Futures’**, and will choose one of the two words in bold that best completes the sentences. When a pair of students finishes, the teacher may have them find another student-pair that has finished to check their answers. When all students have finished, the whole class will review the correct answers

9. Individually, students will work on “Activity 3” from **Handout 1.2 ‘Vocabulary Highlight : Offers & Futures’**, and will write in the blanks seven sentences with one new vocabulary word in each. When finished, students will find a partner to share their sentences. The teacher will instruct partners to see if the vocabulary word is appropriate in each sentence. If a pair is unsure, they will write that sentence on the board. After, the teacher can review all of these sentences that have been written on the board.

10. The teacher will ask students to form groups of three to five students. In each small group, students will play charades. One student in the group will begin by silently choosing one of the seven vocabulary words from **Handout 1.2 ‘Vocabulary Highlight : Offers & Futures’**. That student will silently act out the meaning of that word while the other members of the group try to guess the secret word. When a student successfully guesses the word being acted out, that student chooses the next secret word and acts it out. The Teacher will monitor and allow the students continue until all groups have had a chance to act out each word two or three times.

Point of View

During-Reading: “October & June”

Objectives

- Students will be able to identify the specific characterization details that the author uses to create a surprise ending as they read the story “October & June” for specific details.

Strategies

- Previous knowledge elicitation
- Group work
- Pair work
- Solo work

Materials

- Board and Markers
- One copy of **Handout 2.1 ‘Reading Text’ [Student Version]** per student
- One copy of **Handout 2.2 ‘During Reading Tasks’** per student

(each slip with the Tasks can be cut up and given to students gradually)

Procedure

First Interaction with Text

1. Students receive the **Handout 2.1 ‘Reading Text’ [Student Version]**, and fold it immediately after they receive it so that they cannot see the content inside yet. They also receive **Handout 2.2 ‘During Reading Tasks’**

2. Before students read, they check the first task. The teacher also announces, “Students will read the text for quickly in order to skim it (move their eyes quickly through all of the text, just to get some words and phrases, not to read word-by-word or try to understand the details) and answer the following question”:

This story is a conversation between two people about:

Falling in love OR **Falling out of love** OR **In an angry fight**

After reading the task and the options, students read quickly and do the first task at the same time. When they finish, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Second Interaction with Text

3. Before students read, they check the second task. The teacher also announces, “Students will read the text again to scan it for two events and decide which event comes before and which event comes after.”

Point of View

After reading the task and the sentences, students read again and do the second task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class.

Third Interaction with Text

4. Before students read, they check the third task. The teacher also announces, “Students will read the text closely in order to find specific details of how each character is characterized.”

After reading the task and the sentences, students read again and do the third task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class.

Fourth Interaction with Text

5. The teacher will have the students answer the question at the beginning of the fourth task about the POINT OF VIEW of the story “October & June”. After, the teacher or a student will read out loud the paragraph explaining the surprise ending. The Teacher will ask the students if they were surprised at the end of the story when they discovered it was the Captain who was young and Theodora who was old.

The teacher can explain that the author, O Henry, provides some ambiguous details about these two characters to create the expectation that the man is old, so that when we read the last line we are surprised. Then, students will read the text one last time and look for the characterization details that were ambiguous and created the incorrect expectation that lead to their surprise. The teacher can ask, “What details in the story made you incorrectly think the man was old and the woman was young?”

6. If any of the previous answers, in the four interactions with the text, have not been confirmed by the teacher at this point (due to the group not agreeing), then this is a moment to come back and ask students again.

Post-Reading: “October & June”

Objectives

- Students will be able to tell the story of a personal experience that uses a third-person limited perspective to create a surprise ending.

Strategies

- Pair work
- Solo work

Materials

- Board and Markers
- One copy of **Handout 3.1 'Literature in Review'** per student

Procedure

Point of View

Discussion of the text

1. On the board, the teacher writes the following 3 questions:

Why do you think O Henry decided to write this story with the surprise ending it has?

How do you usually perceive age in romantic relationships?

How does this story connect to culture?

With a partner or in a small group, students discuss these two questions. After several minutes, the teacher can ask the groups to share what they have discussed with the whole class.

Literature in Review

2. The teacher will then give students a copy of the **Handout 3.1 'Literature in Review'**. The teacher will explain that it is time for the students to share their opinion on this text. Individually, students will fill out the Literature in Review section on the top of the handout. When they are finished, they can mingle and exchange their reviews with peers. With the whole class, the teacher can ask the questions from the handout and facilitate a whole-class discussion.

NOTE: At the end of Unit 10, students will need all of their "Literature in Review" worksheets to do a summary project. The teacher should decide whether to keep them in the class or have students hold on to them until the end (Students can take pictures in their phone to save digital copies, as well).

Mini-Project (Assessment)

3. The teacher will tell the students that now they are going to practice point of view by writing a story that uses a third-person limited perspective to create a surprise ending. The teacher can review the definition of third-person limited perspective from **Handout 1.1 'O Henry & Point of View'**. The teacher can also explain that this perspective is like there is a camera on their shoulder, watching what happens to them in their story, but that the narrator might not know everything until the end.

Students can use the outline and chart on **Handout 3.1 'Literature in Review'** as a guide. This activity can be done in class or as homework. Once students have had time to brainstorm and write, they will share their stories, either with a partner or with the whole class.

Unit 7

Point of View

PRE-READING: HANDOUT 1.1

O Henry & Point of View

About the Author: O Henry

William Sydney Porter gained fame as a comedic writer under the pen-name (a fake name a writer uses) O Henry. Born in North Carolina in 1862 and raised in Texas, he moved to New York City where he did most of his writing, publishing a story every week for a local magazine. His stories combined elements of irony and humor, and often had surprise endings.

Image accessed from: https://en.wikipedia.org/wiki/O._Henry



Literary Device: Point of View

The literary device we will focus on as we read this unit's story is *POINT OF VIEW*.

Definition

In literature, point of view refers to the voice of the narration of a story, and what that voice can see. There are three types of point-of-view:

First-person: The narrator of the story is the main character, and participates in the action of the story.

Second-person: The narrator of the story talks directly to the reader, to "you". (this is less common in literature, and more common in poems, speeches, and persuasive articles)

Third-person: The narrator of the story is not part of the action, and is describing what is seen and said as a spectator. There are two types of third-person narration—

Third-person Omniscient- the narrator can see into the minds and experiences of all of the characters.

Third-person Limited- the narrator can only see into the mind and experience of one character, as if the narrator is watching over that character's shoulder.

Examples

In the next column of this are several examples of POINT OF VIEW. Read each short passage, and label each passage with one of the following POINTS OF VIEW. Use the definitions above to help you.

- Second-person
- Third-person Omniscient
- First-person
- Third-person Limited

"It so happened one morning that an elephant was driven down the road where [the six blind men] stood. When they were told that the great beast was before them, they asked the driver to let him stop so that they might see him."

Point of view? _____

"I was born a slave; but I never knew it till six years of happy childhood had passed away."

Point of view? _____

"Your joy is your sorrow unmasked. / And the selfsame well from which your laughter rises was oftentimes filled with your tears."

Point of view? _____

"One rainy day, Bruce lay on the ground under a rude shed, listening to the patter of the drops on the roof above him. He was tired and sick at heart, and ready to give up all hope. It seemed to him that there was no use for him to try to do anything more."

Point of view? _____

Outside Connections

Can you think of examples of books you have read for each type of POINT OF VIEW? These can be books in any language, what is important is how the narration of the story connects to the action of the story. Write your ideas below. If there are some you cannot answer, talk to your classmates for ideas.

First-Person: _____

Second-Person: _____

Third-Person: _____

Point of View

PRE-READING: HANDOUT 1.2

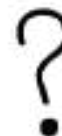
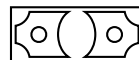
Vocabulary Highlight : Offers & Futures

Activity 1: Read the following words. Do you know them? Can you think of a situation that connects to each word?

decline

reconsider

marriage



wealth

mansion

battle

sword

Activity 2: Circle one of the two words in **bold** that is the best fit in each sentence.

1. "Would you like to buy my car?" "I have to **decline** / **battle**. I do not have enough money."
2. "He just pretends to have a lot of **wealth** / **decline**, but he really does not have much money."
3. "She is in a huge fight with her ex. It isn't just an argument, it's a **reconsider** / **battle**."
4. "Please **marriage** / **reconsider** my offer. I would love to go on a date with you."
5. "Now I'm living in an apartment, but one day I will be rich and have a huge **battle** / **mansion**."
6. "She practices martial arts. That's why she has a **sword** / **wealth**."
7. "I think they are getting ready for **mansion** / **marriage**. They talk about a future together forever."

Activity 3: Write a complete sentence using each word in **bold**.

1. (**decline**) _____
2. (**reconsider**) _____
3. (**marriage**) _____
4. (**wealth**) _____
5. (**mansion**) _____
6. (**battle**) _____
7. (**sword**) _____

Point of View

DURING-READING: HANDOUT 2.1

October & June - O Henry

1 The Captain gazed gloomily at his sword that hung upon the wall. In the closet nearby was stored his faded uniform, stained and worn by weather and service. What a long, long time it seemed since those old days of war's alarms!

And now, veteran that he was of his country's strenuous times, he had been reduced to abject surrender by a woman's soft eyes and smiling lips. As he sat in his quiet room he held in his hand the letter he had just received from her--the letter that had caused him to wear that look of gloom. He re-read the fatal paragraph that had destroyed his hope.

In declining the honor you have done me in asking me to be your wife, I feel that I ought to speak frankly. The reason I have for so doing is the great difference between our ages. I like you very, very much, but I am sure that our marriage would not be a happy one. I am sorry to have to refer to this, but I believe that you will appreciate my honesty in giving you the true reason.

10 The Captain sighed, and leaned his head upon his hand. Yes, there were many years between their ages. But he was strong and rugged, he had position and **wealth**. Would not his love, his tender care, and the advantages he could bestow upon her make her forget the question of age? Besides, he was almost sure that she cared for him.

The Captain was a man of prompt action. In the field he had been distinguished for his decisiveness and energy. He would see her and plead his cause again in person. Age!--what was it to come between him and the one he loved?

15 In two hours he stood ready, in light marching order, for his greatest battle. He took the train for the old Southern town in Tennessee where she lived.

Theodora Deming was on the steps of the handsome, porticoed old **mansion**, enjoying the summer twilight, when the Captain entered the gate and came up the gravelled walk. She met him with a smile that was free from embarrassment. As the Captain stood on the step below her, the difference in their ages did not appear so great. He was tall and straight and clear-eyed and browned. She was in the bloom of lovely womanhood.

"I wasn't expecting you," said Theodora; "but now that you've come you may sit on the step. Didn't you get my letter?"

"I did," said the Captain; "and that's why I came. I say, now, Theo, **reconsider** your answer, won't you?"

Theodora smiled softly upon him. He carried his years well. She was really fond of his strength, his wholesome looks, his manliness--perhaps, if--

25 "No, no," she said, shaking her head, positively; "it's out of the question. I like you a whole lot, but marrying won't do. My age and yours are--but don't make me say it again--I told you in my letter." ... "Don't take it so hard, please," she said, gently. "It's all for the best. I've reasoned it out very wisely all by myself. Some day you'll be glad I didn't marry you. It would be very nice and lovely for a while--but, just think! In only a few short years what different tastes we would have! One of us would want to sit by the fireside and read, and maybe nurse neuralgia or rheumatism of evenings, while the other would be crazy for balls and theaters and late suppers. No, my dear friend. While it isn't exactly January and May, it's a clear case of October and pretty early in June."

30 "I'd always do what you wanted me to do, Theo. If you wanted to--"

"No, you wouldn't. You think now that you would, but you wouldn't. Please don't ask me any more."

The Captain had lost his battle. But he was a gallant warrior, and when he rose to make his final adieu his mouth was grimly set and his shoulders were squared.

35 He took the train for the North that night. On the next evening he was back in his room, where his sword was hanging against the wall. He was dressing for dinner, tying his white tie into a very careful bow. And at the same time he was indulging in a pensive soliloquy.

"Pon my honor, I believe Theo was right, after all. Nobody can deny that she's a peach, but she must be twenty-eight, at the very kindest calculation."

40 For you see, the Captain was only nineteen, and his sword had never been drawn except on the parade ground at Chattanooga, which was as near as he ever got to the Spanish-American War.

Accessed From

<https://www.accuracyproject.org/t-Henry.O-OctoberandJune.html>

Point of View

DURING-READING: HANDOUT 2.2

First Task: "October & June" is a story about a relationship between a man and a woman. Quickly read the story once and decide which answer describes the relationship between the man and the woman.

Falling in love OR Falling out of love OR In an angry fight

Second Task: Scan the story for each pair of events. If the event on the left comes first in the story, circle **before** to show it comes before. If the event on the left comes second in the story, circle **after** to show that it comes after.

1. The captain receives a letter **before**
after the captain takes a train to Tennessee.
2. Theodora and the captain talk **before**
after the captain arrives at Theodora's house.
3. Theodora tells the captain 'NO' a final time **before**
after The captain takes a train home.

Third Task: Read the story for specific details of CHARACTERIZATION about the captain and Theodora. Add those details to the chart below.

| The Captain | Theodora |
|-------------|----------|
| | |

Fourth Task: What type of *POINT-OF-VIEW* is this story told from? If you need help, look back at **Pre-Reading Handout 1.1** to see the different types of *POINT-OF-VIEW*.

This story has a surprise ending, when the reader discovers that it is actually the man who is young and the woman who is old. What descriptions and characterizations from the story does O Henry use to trick us and create this surprise?

Point of View

POST-READING: HANDOUT 3.1

Literature in Review: Like in every unit, use this review form to share your opinions about the text. Remember, It is okay to like or not like a text, but be sure to support your opinion with specific examples from the text.

1. What I enjoyed: _____

2. What I didn't enjoy: _____

3. I recommend this story to readers who: _____

4. All in all, I give this story:



Storytelling Challenge– Point of View: The story “October & June” uses a limited third person perspective to create a funny surprise ending. Because the audience hears the story from the a point-of-view like we’re looking over the man’s shoulder, they do not find out the key detail of which person is old and which person is young until the very end. This thought is not in the man’s head, because he knows who he is.

Think of something surprising that happened in your life. Tell the story using a limited-third person perspective, like a narrator watches it happen from over your shoulder. Create a surprise ending, where the audience discovers a key detail at the end that you, the main character, knew all along.

BEGINNING: What happened? _____.

What happened first? _____.

MIDDLE: What happened next? _____.

What happened after that? _____.

END: How did the story end? _____.

What is the surprise ending? _____.

Unit 7

Point of View

PRE-READING: HANDOUT 1.1

ANSWER KEY

About the Author: O Henry

William Sydney Porter gained fame as a comedic writer under the pen-name (a fake name a writer uses) O Henry. Born in North Carolina in 1862 and raised in Texas, he moved to New York City where he did most of his writing, publishing a story every week for a local magazine. His stories combined elements of irony and humor, and often had surprise endings.

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Literary Device: Point of View

The literary device we will focus on as we read this unit's story is *POINT OF VIEW*.

Definition

In literature, point of view refers to the voice of the narration of a story, and what that voice can see. There are three types of point-of-view:

First-person: The narrator of the story is the main character, and participates in the action of the story.

Second-person: The narrator of the story talks directly to the reader, to "you". (this is less common in literature, and more common in poems, speeches, and persuasive articles)

Third-person: The narrator of the story is not part of the action, and is describing what is seen and said as a spectator. There are two types of third-person narration–

Third-person Omniscient- the narrator can see into the minds and experiences of all of the characters.

Third-person Limited- the narrator can only see into the mind and experience of one character, as if the narrator is watching over that character's shoulder.

Examples

In the next column of this are several examples of POINT OF VIEW. Read each short passage, and label each passage with one of the following POINTS OF VIEW. Use the definitions above to help you.

- Second-person
- Third-person Omniscient
- First-person
- Third-person Limited

"It so happened one morning that an elephant was driven down the road where [the six blind men] stood. When they w
t
Third person omniscient, the narrator is not in the story, but knows everything (more than the characters who are blind and do not know there is an elephant)

Point of view?

"I was born a slave, but I never knew it till six years of

h
First-Person: the narrator is the main character, and uses "I" to tell the story.

P

"Your joy is your sorrow unmasked. / And the selfsame

w
w
Second-person: the poem is directed at "you", the audience.

Point of view?

"One rainy day, Bruce lay on the ground under a rude shed, listening to the patter of the drops on the roof above him.

H
h
tr
Third-person limited: the narrator is not in the story, and follows the story very close to one character (Bruce). The narrator only sees what Bruce sees.

Point of view?

Outside Connections

Can you think of examples of books you have read for each type of POINT OF VIEW? These can be books in any language, what is important is how the narration of the story connects to the action of the story. Write your ideas below. If there are some you cannot answer, talk to your classmates for ideas.

First-Person: _____
Second-Person: _____
Third-Person: _____
Answers will vary from student to student. If possible, the teacher can prepare three examples based on other things students may have read in any language.

Point of View

PRE-READING: HANDOUT 1.2

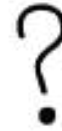
ANSWER KEY

Activity 1: Read the following words. Do you know them? Can you think of a situation that connects to each word?

decline

reconsider

marriage



wealth

mansion

battle

sword

Activity 2: Circle one of the two words in **bold** that is the best fit in each sentence.

1. "Would you like to buy my car?" "I have to **decline** / **battle**. I do not have enough money."
2. "He just pretends to have a lot of **wealth** / **decline**, but he really does not have much money."
3. "She is in a huge fight with her ex. It isn't just an argument, it's a **reconsider** / **battle**."
4. "Please **marriage** / **reconsider** my offer. I would love to go on a date with you."
5. "Now I'm living in an apartment, but one day I will be rich and have a huge **battle** / **mansion**."
6. "She practices martial arts. That's why she has a **sword** / **wealth**."
7. "I think they are getting ready for **mansion** / **marriage**. They talk about a future together forever."

Activity 3: Write a complete sentence using each word in **bold**.

1. (**decline**) _____
2. (**reconsider**) _____
3. (**marriage**) _____
4. (**wealth**) _____
5. (**mansion**) _____
6. (**battle**) _____
7. (**sword**) _____

Answers will vary from student to student. The teacher can review by eliciting the definition of each word from the students, and having students read a partner's sentence to see if the definition fits how the word is used in the sentence.

Point of View

DURING-READING: HANDOUT 2.2

ANSWER KEY

First Task: “October & June” is a story about a relationship between a man and a woman. Quickly read the story once and decide which answer describes the relationship between the man and the woman.

Falling in love OR Falling out of love OR In an angry fight

Second Task: Scan the story for each pair of events. If the event on the left comes first in the story, circle **before** to show it comes before. If the event on the left comes second in the story, circle **after** to show that it comes after.

1. The captain receives a letter **before** the captain takes a train to Tennessee.
after
2. Theodora and the captain talk **before** the captain arrives at Theodora’s house.
after
3. Theodora tells the captain ‘NO’ a final time **before** The captain takes a train home.
after

Third Task: Read the story for specific details of CHARACTERIZATION about the captain and Theodora. Add those details to the chart below.

| The Captain | Theodora |
|---|--|
| has a faded uniform (1), strong and rugged (10-11), tall and straight and clear-eyed and browned (19), he carried his years well (23), he is wealthy and has a high status (11), a man of prompt action, decisive and energetic (13), wholesome and manly (24), | soft eyes and smiling lips (3-4), smiling and not embarrassed (18), in the bloom of lovely womanhood (20), |

Fourth Task: What type of *POINT-OF-VIEW* is this story told from? If you need help, look back at **Pre-Reading Handout 1.1** to see the different types of *POINT-OF-VIEW*.

Third person limited point of view

This story has a surprise ending, when the reader discovers that it is actually the man who is young and the woman who is old. What descriptions and characterizations from the story does O Henry use to trick us and create this surprise?

The Captain has a “faded uniform” (1), “carried his years well”, is “wealthy” with a good position (11), rugged, strong and manly (10-11, 24). We are lead to believe he is an older man. Theodora has “soft eyes and smiling lips”, is always smiling and described in delicate ways, and is “in the bloom of lovely womanhood” (20).

Unit 8

Poetry

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Unit 8 Poetry

Reading text: “Joy & Sorrow”

In this unit, you will find three sections designed around the reading text “Joy & Sorrow”. These three sections correspond to:

Pre-Reading activities,
which are meant to help students work with the prior knowledge they have about the unit’s topic and learn useful vocabulary to comprehend and work with the text;

During-Reading activities,
which are the specific and concrete tasks students will perform at the same time they interact with the text, in order to practice their listening/reading skills;

Post-Reading activities,
which invite students to think about the information they interacted with and to expand on it using their linguistic abilities.

Competencias Específicas

- **Comprensión oral (CO):** Comprende textos literarios sencillos, articulados con claridad y en lengua estándar, aunque en ocasiones requiera que le repitan.
- **Producción oral (PO):** Produce discursos comprensibles relativos a temas literarios, conformados por una secuencia lineal de elementos, con una pronunciación, fluidez y corrección aceptables.
- **Comprensión escrita (CE):** Comprende de forma satisfactoria el mensaje general, las ideas principales y los detalles específicos de textos literarios sencillos.
- **Producción escrita (PE):** Escribe textos sencillos con suficiente corrección como para que sean comprensibles en toda su extensión, utilizando estructuras de textos literarios.
- **Interculturalidad y convivencia (IC):** Interactúa con cortesía, asertividad, respeto y actitud de aceptación y cuidado hacia sí mismo/a, las demás personas y el entorno, valorando las diferencias individuales y la identidad social y cultural propia y de otros países.

Poetry

Indicadores de Logro

Comprensión oral

- CO: Identifica la idea general y los detalles específicos de textos literarios sencillos que escucha.
- CO: Responde de forma adecuada a preguntas e indicaciones a partir de la escucha de textos literarios sencillos.

Producción oral

- PO: Opina sobre el contenido de textos literarios sencillos.

Comprensión escrita

- CE: Responde de forma pertinente preguntas e indicaciones a partir de la lectura de textos literarios sencillos.
- CE: Identifica personajes, hechos y ambientación en textos literarios sencillos.
- CE: Identifica el uso de técnicas literarias básicas en textos sencillos, tales como repetición, personificación y rima.
- CE: Reconoce las características que distinguen algunos géneros literarios y las utiliza para apoyar la comprensión.

Producción escrita

- PE: Describe los personajes, los hechos y la ambientación de textos literarios sencillos.
- PE: Opina sobre el contenido de textos literarios sencillos.
- PE: Crea cuentos, poemas y canciones sencillas a partir de su realidad y de elementos de la literatura que ha leído o escuchado.

Interculturalidad y convivencia

- IC: Muestra motivación para aprender inglés.
- IC: Interactúa con respeto hacia sí mismo/a y las demás personas, valorando la identidad social y cultural propia y la de otros países.
- IC: Interactúa con las demás personas con cortesía, asertividad y honestidad.
- IC: Es respetuoso al escuchar y expresar opiniones.
- IC: Muestra empatía y solidaridad ante las situaciones que afectan a las demás personas.
- IC: Respeta las diferencias relativas a género, edad, ocupación, nacionalidad y capacidades personales.
- IC: Muestra sentido crítico.
- IC: Valora las producciones literarias nacionales y de otros países.
- IC: Demuestra creatividad y originalidad en las producciones que realiza.
- IC: Respeta a la propiedad intelectual.

IN THIS UNIT

Reading Text [Teacher's Version]

Pre-Reading, During-Reading and Post-Reading Sections

Handouts

Pre-Reading ▪ Handout 1.1 'Khalil Gibran & Poetry'

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : Deep Emotions'

During-Reading ▪ Handout 2.1 'Reading Text' [Student Version]

During-Reading ▪ Handout 2.2 'During Reading Tasks'

Post-Reading ▪ Handout 3.1 'Literature in Review'

Answer Keys

Pre-Reading ▪ Handout 1.1 'Khalil Gibran & Poetry' (Answer Key).

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : Deep Emotions' (Answer Key)

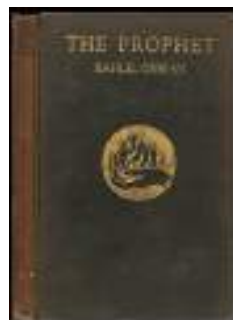
During-Reading ▪ Handout 2.2 'During Reading Tasks' (Answer Key)

Poetry

READING TEXT (teacher's version): Page 1

Joy & Sorrow

Excerpted from "The Prophet"



1 Then a woman said, Speak to us of *Joy and Sorrow*.

And he answered:

Your **joy** is your **sorrow** unmasked.

And the selfsame well from which your **laughter** rises was oftentimes filled with your **tears**.

5 And how else can it be?

The deeper that sorrow carves into your being, the more joy you can contain.

Is not the cup that holds your wine the very cup that was burned in the potter's oven?

And is not the lute that soothes your spirit, the very wood that was hollowed with knives?

10 When you are joyous, look deep into your heart and you shall find it is only that which has given you sorrow that is giving you joy.

When you are sorrowful look again in your heart, and you shall see that in truth you are **weeping** for that which has been your **delight**.

Some of you say, "Joy is greater than sorrow," and others say, "Nay, sorrow is the greater." But I say unto you, they are **inseparable**.

15 Together they come, and when one sits alone with you at your board, remember that the other is asleep upon your bed.

Verily you are suspended between your sorrow and your joy.

Only when you are empty are you at standstill and balanced.

19 When the treasure-keeper lifts you to weigh his gold and his silver, needs must your joy or your sorrow rise or fall.

Accessed From

Text: <https://www.gutenberg.org/files/58585/58585-h/58585-h.htm>

Picture: [https://en.wikipedia.org/wiki/The_Prophet_\(book\)#/media/File:The_Prophet_\(Gibran\).jpg](https://en.wikipedia.org/wiki/The_Prophet_(book)#/media/File:The_Prophet_(Gibran).jpg)

Poetry

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Pre-Reading: “Joy & Sorrow”

Objectives

Students will be able to create a mind map of words and examples connected to the emotions “joy” and “sorrow”.

Strategies

- Previous knowledge elicitation
- Pair work
- Solo work

Materials

- Board and markers
- One copy of handout **Handout 1.1 ‘Khalil Gibran & Poetry’** per student
- One copy of handout **Handout 1.2 ‘Vocabulary Highlight : Deep Emotions’** per student

Procedure

Activating Schema

1. The teacher explains to the students that the short story this unit is a story about a romantic relationship. The teacher will write the following two questions on the board:

What are things that make you feel incredibly happy?

What are things that make you feel really sad?

The teacher can offer some examples to the whole class before asking the students to speak with a partner about the two questions. Students talk with a classmate and share some ideas. After a few minutes, students share their answers either orally or by coming up to the board and writing one example they brainstormed.

2. Students receive a copy of **Handout 1.1 ‘Khalil Gibran & Poetry’** and read through the “About the Author” section individually. The teacher can ask if there is anything here that anyone would like clarification on.

3. With a partner, students read the “Definition” and “Examples” sections on the same **Handout 1.1 ‘Khalil Gibran & Poetry’**. Again, the teacher can ask if there is anything on which that anyone would like clarification. If the literary device seems challenging, the teacher may offer more examples verbally or written on the board using vocabulary from recent classes.

Poetry

4. Individually, students work on the “Activity” section of **Handout 1.1 ‘Khalil Gibran & Poetry’** and read each excerpt of poetry to come up with one or more emotions, feelings, or tones that the passage makes them feel. The teacher should encourage students to write as many words as they feel from the poem, and that this activity is about interpretation and reaction and that there are many right answers.

5. Students continue to the next section of **Handout 1.1 ‘Khalil Gibran & Poetry’** “Creative Corner”. Here, the students will write a 5-10 line free verse poem about what they believe. The teacher can explain that “free-verse” means that there is no strict rules about how to structure the poem. The teacher can also encourage students to start each line of the poem with the repeated phrase, “I believe...”

Vocabulary Highlight : Objects & Descriptions

7. The teacher explains that students will explore some useful vocabulary they will find in the story in order to help them understand the main symbols of the story. Students will receive handout **Handout 1.2 ‘Vocabulary Highlight : Deep Emotions’ : Offers & Futures’**, and the teacher writes on the board the following words in no particular order:

joy • laughter • delight • sorrow • tears • weeping

In new pairs or small groups, students do “Activity 1” – where they share with a partner information about the words from the list they already know. After some minutes, the teacher may call on volunteers to share their examples, trying to use the examples in context to let others discover the meaning of the words.

8. With a partner, students will work on “Activity 2” from **Handout 1.2 ‘Vocabulary Highlight : Offers & Futures’**, and will connect each word to a definition. The teacher should mention that there are two words that are synonyms and have the same definition. When a pair of students finishes, the teacher may have them find another student-pair that has finished to check their answers. When all students have finished, the whole class will review the correct answers

9. Individually, students will work on “Activity 3” from **Handout 1.2 ‘Vocabulary Highlight : Offers & Futures’**, and will fill in the blanks in all six sentences with one of the words in bold. The teacher should again remind students that two words are synonyms and could work in two different sentences. When finished, students will find a partner to share their sentences. The teacher will instruct partners to see if the vocabulary word is appropriate in each sentence. If a pair is unsure, they will write that sentence on the board. After, the teacher can review all of these sentences that have been written on the board.

10. The teacher will ask students to find a sheet of paper in their notebook or separately. Individually, the students will create two mind maps, one for “joy” and another for “sorrow”. They will start by connecting the other 4 words, “laughter”, “delight”, “sorrow”, “tears”, and “weeping” to the one of the two mind-maps that is most appropriate. Then, they will add more words, concepts, ideas, and phrases that connect to each feeling mind-map. After students have finished, they can compare their mind maps with a partner, and then the teacher can ask for ideas and make two large mind-maps with suggestions from the whole class on the whiteboard.

Poetry

During-Reading: “Joy & Sorrow”

Objectives

- Students will be able to restate the main ideas of the poem about the two central feelings, “joy” and “sorrow”, in their own words.

Strategies

- Pair work
- Solo work

Materials

- Board and markers
- One copy of **Handout 2.1 “Reading Text [Student Version]”** per student
- One copy of **Handout 2.2 “During-Reading Tasks”** per student
- [Optional] **5thGrade.Text.08.Audio**

(each slip with the Tasks can be cut up and given to students gradually)

Procedure

First Interaction with Text

1. Students receive the **Handout 2.1 ‘Reading Text’ [Student Version]**, and fold it immediately after they receive it so that they cannot see the content inside yet. They also receive **Handout 2.2 ‘During Reading Tasks’**

[Note] One common element of poetry is that it is often written to be read aloud. As such, there is an audio available for this poem. The teacher can choose to do this lesson as a listening sequence, opting to use either the provided audio, or by reading the poem out themselves. If presented as a listening sequence, it is likely that the second task will need to provide students with two chances to listen to the poem. It is also recommended that for Activity 3, students who have been listening are given the written poem to read focus closely on the metaphors in lines 7 & 8.

2. Before students read (or listen), they check the first task. The teacher also announces, “Students will read (or listen) to the poem for in order to and answer the following question”:

The poet’s main idea is that:

Joy is more important than sorrow OR Joy is more important than sorrow OR Joy and sorrow are connected

After students read the task and the options, students either read the poem or listen to the audio, depending on the teacher’s decision. When they finish, they check in with a partner, or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Poetry

Second Interaction with Text

3. Before students return to the poem, they check the second task. The teacher also announces, “Students will work with the poem again to find missing words from some key phrases.”

After reading the task and the sentences, students either read or listen again and do the second task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class.

Third Interaction with Text

4. Before students read, they check the third task. The teacher also announces, “Students will read the text closely in order to focus on the metaphors presented in lines 7 & 8.” **NOTE** [Even if students have been listening to the poem, for this activity it is recommended to provide the printed reading and allow students to read and focus in on the two lines of the text with metaphors.]

After reading the task and the sentences, students read and do the third task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class.

Fourth Interaction with Text

5. The teacher will remind the students that poetry is written to evoke feelings, thoughts, and ideas in the audience. The teacher will tell the students to think about the poem, and in their own words try and recast the main ideas and feelings the poem gives them.

If students need, they may re-read the poem or listen to the audio one last time before answering.

6. If any of the previous answers, in the four interactions with the text, have not been confirmed by the teacher at this point (due to the group not agreeing), then this is a moment to come back and ask students again.

Post-Reading: “Joy & Sorrow”

Objectives

- Students will be able to write and perform a short poem about one or two feeling words.

Strategies

- Previous knowledge elicitation
- Solo work

Materials

- Board and Markers
- One copy of **Handout 3.1 ‘Literature in Review’** per student

Procedure

Poetry

Discussion of the text

1. On the board, the teacher writes the following 3 questions:

Do you agree with Khalil Gibran's ideas about "Joy & Sorrow"?

What ideas from the poem did you connect with?

What would you add to this poem about "Joy & Sorrow"?

With a partner or in a small group, students discuss these two questions. After several minutes, the teacher can ask the groups to share what they have discussed with the whole class.

Literature in Review

2. The teacher will then give students a copy of the **Handout 3.1 'Literature in Review'**. The teacher will explain that it is time for the students to share their opinion on this text. Individually, students will fill out the Literature in Review section on the top of the handout. When they are finished, they can mingle and exchange their reviews with peers. With the whole class, the teacher can ask the questions from the handout and facilitate a whole-class discussion.

NOTE: At the end of Unit 10, students will need all of their "Literature in Review" worksheets to do a summary project. The teacher should decide whether to keep them in the class or have students hold on to them until the end (Students can take pictures in their phone to save digital copies, as well).

Mini-Project (Assessment)

3. The teacher will tell the students that now they are going to choose one or two feeling words and write their own poems about the words. The teacher will create a chart on the board like the chart on **Handout 3.1 'Literature in Review'** to create a model with suggestions of the entire class.

Then, students will work independently to write their own poems. They can do this in class, or work at home as homework. If some students are struggling to come up with ideas, the teacher can invite them to use the chart on the board as a starting point for ideas, write a poem about those words, and add any ideas they want.

Once students have finished, the teacher can have them pair up or form small groups of 3-4 to read their poems. After they have practiced with a partner, the teacher can invite volunteers to read their poems for the whole class. [Note] Because of the topic of feeling words, it is possible that students write about personal and vulnerable ideas. For this reason, it is advised to not force students to read for the whole class, but to make this an optional time to share after they have all shared their poems with just a few other students in small groups.

Unit 8

Poetry

PRE-READING: HANDOUT 1.1

Khalil Gibran & Poetry

About the Poet: Khalil Gibran

Khalil Gibran is a Lebanese-American poet born in 1883 in Beirut of the Ottoman Empire (now). He immigrated to the United States with his family in 1895, where his talents for writing were noticed in high-school. He was sent all over the world to study writing and painting, and then gained notoriety publishing books in both English and Arabic. The poem in this unit is taken from his book *The Prophet*, which is one of the best-selling books of all time worldwide. *The Prophet* has been translated into over 100 languages, making it also one of the most widely translated books of all time. The book is a first-person narrative of the wise-man and prophet Al Mustafa, who is talking to a group of people about life, love, marriage, children, happiness, freedom, and many other aspects of the human condition.



Portrait Accessed: https://en.wikipedia.org/wiki/Kahlil_Gibran

Self-portrait painted by Gibran

Literary Device: Poetry

The literary device we will focus on as we read this unit's story is *POETRY*.

Definition

Whereas short stories and novels are often chronological and communicate a logical narrative, *POETRY* is much more abstract. There are many forms of poetry, from older forms like sonnets and haiku that have strict rules on form, as well as more modern free-verse poetry that abandons rules and plays with how language can be used. In poetry, poets use words, rhythms, rhymes, and the music of language to evoke thoughts and feelings in the audience.

Examples

Here are some examples of *POETRY*:

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace
I love thee to the level of everyday's
Most quiet need, by sun and candle-light...

Elizabeth Barret Browning, Sonnet 43

"Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth...

Robert Frost, The Road Not taken

We real cool. We
Left school. We
Lurk late. We
Strike straight. We
Sing sin. We
Thin gin. We
Jazz June. We
Die soon.

Gwendolyn Brooks, We Real Cool

You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise....

You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise....

Maya Angelou, Still I Rise

Poems Accessed from: <https://lithub.com/the-32-most-iconic-poems-in-the-english-language/>

Activity

Re-read each of the examples of poetry above. What feeling words or descriptions can you write on the line below each? What tone and feeling do they convey?

Creative Corner

Write a free-verse poem about what you believe. Start each line with "I believe" and add in a belief of yours. Write 5-10 lines, and practice reading it aloud so you can share it with the class.

Poetry

PRE-READING: HANDOUT 1.2

Vocabulary Highlight : Deep Emotions

Activity 1: Read the following words. Do you know them? Can you think of a moment you've felt these feelings?

joy

laughter

delight

sorrow

tears

weeping



Activity 2: Match the following vocabulary words with the correct definitions by writing a number on each line (hint: two of these words have the same meaning:

- | | |
|-------------|---|
| 1. Joy | ___ A feeling of great happiness and contentment |
| 2. Laughter | ___ A feeling of great happiness and contentment |
| 3. Delight | ___ The sound you make in response to something funny |
| 4. Sorrow | ___ The act of strongly expressing sadness through tears |
| 5. Tears | ___ The wet drops that come out of the eyes when one is sad |
| 6. Weeping | ___ A feeling of great sadness caused by a loss |

Activity 3: Fill in the blank in each sentence with one of the **bold** vocabulary words below. You will use each word only once (Note: two words have the same meaning, and could fit in two separate sentences. Other words are similar in meaning, but different types of words, i.e. actions or feelings).

joy laughter delight sorrow tears weeping

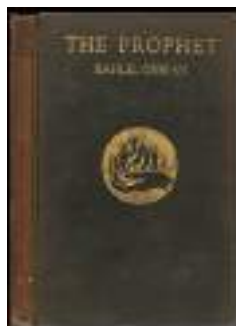
1. Nothing brings me more _____ than playing with my puppy.
2. She has been dealing with lots of _____ ever since her grandfather passed away.
3. I hate crying because my _____ always make my makeup messy.
4. I feel so much _____ when I go to the ocean. It is the most wonderful place!
5. I could tell the young boy was really hurt by how intensely he was _____.
6. Your brother is so funny! My chest hurts from so much _____.

Poetry

READING TEXT (teacher's version): Page 1

Joy & Sorrow

Excerpted from "The Prophet"



1 Then a woman said, Speak to us of *Joy and Sorrow*.

And he answered:

Your **joy** is your **sorrow** unmasked.

And the selfsame well from which your **laughter** rises was oftentimes filled with your **tears**.

5 And how else can it be?

The deeper that sorrow carves into your being, the more joy you can contain.

Is not the cup that holds your wine the very cup that was burned in the potter's oven?

And is not the lute that soothes your spirit, the very wood that was hollowed with knives?

10 When you are joyous, look deep into your heart and you shall find it is only that which has given you sorrow that is giving you joy.

When you are sorrowful look again in your heart, and you shall see that in truth you are **weeping** for that which has been your **delight**.

Some of you say, "Joy is greater than sorrow," and others say, "Nay, sorrow is the greater." But I say unto you, they are **inseparable**.

15 Together they come, and when one sits alone with you at your board, remember that the other is asleep upon your bed.

Verily you are suspended between your sorrow and your joy.

Only when you are empty are you at standstill and balanced.

19 When the treasure-keeper lifts you to weigh his gold and his silver, needs must your joy or your sorrow rise or fall.

Accessed From

Text: <https://www.gutenberg.org/files/58585/58585-h/58585-h.htm>

Picture: [https://en.wikipedia.org/wiki/The_Prophet_\(book\)#/media/File:The_Prophet_\(Gibran\).jpg](https://en.wikipedia.org/wiki/The_Prophet_(book)#/media/File:The_Prophet_(Gibran).jpg)

Poetry

DURING-READING: HANDOUT 2.2

First Task: The poem “Joy & Sorrow” discusses the poet’s beliefs about the relationship between these two feelings. Read the poem and decide which of the three is the poet’s main idea:

Joy is more important than sorrow OR Sorrow is more important than joy OR Joy & Sorrow are connected

Second Task: Scan the poem to find the lines below, and fill in the blanks with the missing words.

1. “Your _____ is your _____ unmasked.”
2. “The deeper that _____ carves into your being, the more _____ you can contain.”
3. “When you are sorrowful look again in your heart, and you shall see that in truth you are _____ for that which has been your _____.”
4. “Some of you say, “ _____ is greater than _____,” and others say, “Nay, _____ is the greater.” But I say unto you, they are inseparable.

Third Task: In the poem, Khalil Gibran uses several metaphors to express what he believes is the connection between Joy & Sorrow. Re-read Lines 7 & 8 of the poem.

1. What are the objects described in the metaphor of line 7?

2. In your own words, what does line 7 mean?

1. What are the objects described in the metaphor of line 8?

2. In your own words, what does line 8 mean?

Fourth Task: Read the poem again closely, focusing on what the poet is expressing about the feelings joy & sorrow. Then, in your own words, write a 2-3 sentence summary of the main idea below:

According to Khalil Gibran, Joy and Sorrow are: _____

Poetry

POST-READING: HANDOUT 3.1

Literature in Review: Like in every unit, use this review form to share your opinions about the text. Remember, It is okay to like or not like a text, but be sure to support your opinion with specific examples from the text.

1. What I enjoyed: _____

2. What I didn't enjoy: _____

3. I recommend this story to readers who: _____

4. All in all, I give this story:



Poetry Writing Challenge– Feelings: Choose 1 or 2 feeling words that are important to you. Use the chart below to brainstorm some images, experiences, and objects that connect to those feelings. Then write a 10-15 line free verse (any structure you choose) poem about those 1 or 2 feelings that uses the images, experiences, and objects you brainstormed to bring those feelings to life.

| | Feeling 1: _____ | Feeling 2: _____ |
|--|---------------------|---------------------|
| Images that connect to the feeling (Things you can see) | | |
| Experiences that connect to the feeling (Things that can happen) | | |
| Objects that connect to the feeling (Things you can touch) | | |

Unit 8

Poetry

PRE-READING: HANDOUT 1.2

ANSWER KEY

Activity 1: Read the following words. Do you know them? Can you think of a moment you've felt these feelings?

joy

laughter

delight



sorrow

tears

weeping

Activity 2: Match the following vocabulary words with the correct definitions by writing a number on each line (hint: two of these words have the same meaning):

1. Joy 1/3 A feeling of great happiness and contentment
2. Laughter 1/3 A feeling of great happiness and contentment
3. Delight 2 The sound you make in response to something funny
4. Sorrow 6 The act of strongly expressing sadness through tears
5. Tears 5 The wet drops that come out of the eyes when one is sad
6. Weeping 4 A feeling of great sadness caused by a loss

Activity 3: Fill in the blank in each sentence with one of the **bold** vocabulary words below. You will use each word only once (Note: two words have the same meaning, and could fit in two separate sentences. Other words are similar in meaning, but different types of words, i.e. actions or feelings).

joy laughter delight sorrow tears weeping

1. Nothing brings me more joy/delight than playing with my puppy.
2. She has been dealing with lots of sorrow ever since her grandfather passed away.
3. I hate crying because my tears always make my makeup messy.
4. I feel so much joy/delight when I go to the ocean. It is the most wonderful place!
5. I could tell the young boy was really hurt by how intensely he was weeping.
6. Your brother is so funny! My chest hurts from so much laughter.

Poetry

PRE-READING: HANDOUT 1.1

ANSWER KEY

About the Poet: Khalil Gibran

Khalil Gibran is a Lebanese-American poet born in 1883 in Beirut of the Ottoman Empire (now). He immigrated to the United States with his family in 1895, where his talents for writing were noticed in high-school. He was sent all over the world to study writing and painting, and then gained notoriety publishing books in both English and Arabic. The poem in this unit is taken from his book *The Prophet*, which is one of the best-selling books of all time worldwide. *The Prophet* has been translated into over 100 languages, making it also one of the most widely translated books of all time. The book is a first-person narrative of the wise-man and prophet Al Mustafa, who is talking to a group of people about life, love, marriage, children, happiness, freedom, and many other aspects of the human condition.

Portrait Accessed: https://en.wikipedia.org/wiki/Kahlil_Gibran

Self-portrait painted by Gibran

Literary Device: Poetry

The literary device we will focus on as we read this unit's story is *POETRY*.

Definition

Whereas short stories and novels are often chronological and communicate a logical narrative, *POETRY* is much more abstract. There are many forms of poetry, from older forms like sonnets and haiku that have strict rules on form, as well as more modern free-verse poetry that abandons rules and plays with how language can be used. In poetry, poets use words, rhythms, rhymes, and the music of language to evoke thoughts and feelings in the audience.

Examples

Here are some examples of *POETRY*:

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My

Answers will vary from student to student. In possible answers are:
romantic, in love, passionate, confident, inspired, dedicated

Elizabeth Barrett Browning, Sonnet 43

Answers will vary from student to student. Some possible answers are: **considered, curious, observant, mysterious, wonder, adventurous**

We real cool. We
Left school. We
Lurk
Strik
Sing
Thin
Jazz
Die s

Answers will vary from student to student. Some possible answers are: **relaxed, warning, rhythmic, musical, informal, cool**

Gwendolyn Brooks, We Real Cool

You may write
With your his
You may
But s

Answer
student

Answers here can vary, but should come close to the main ideas provided.

You may kill me with your hatefulness,
But still, like air, I'll rise....

Maya Angelou, Still I Rise

Poems Accessed from: <https://lithub.com/the-32-most-iconic-poems-in-the-english-language/>

Activity-

Answers here can vary, but should come close to the main ideas provided.

Creative Corner

Write a free-verse poem about what you believe. Start each line with “I believe” and add in a belief of yours. Write 5-10 lines, and practice reading it aloud so you can share it with the class.

Poetry

DURING-READING: HANDOUT 2.2

ANSWER KEY

First Task: The poem “Joy & Sorrow” discusses the poet’s beliefs about the relationship between these two feelings. Read the poem and decide which of the three is the poet’s main idea:

Joy is more important than sorrow OR Sorrow is more important than joy OR Joy & Sorrow are connected

Second Task: Scan the poem to find the lines below, and fill in the blanks with the missing words.

1. “Your joy is your sorrow unmasked.”
2. “The deeper that sorrow carves into your being, the more joy you can contain.”
3. “When you are sorrowful look again in your heart, and you shall see that in truth you are weeping for that which has been your delight.”
4. “Some of you say, “ joy is greater than sorrow,” and others say, “Nay, sorrow is the greater.” But I say unto you, they are inseparable.

Third Task: In the poem, Khalil Gibran uses several metaphors to express what he believes is the connection between Joy & Sorrow. Re-read Lines 7 & 8 of the poem.

1. What are the objects described in the metaphor of line 7?

A cup of wine and the potter’s oven.

2. In your own words, what does line 7 mean?

In order to be able to have joy (like in a cup of wine) you need to feel pain (like in a potter’s oven).

1. What are the objects described in the metaphor of line 8?

A lute (an old instrument like a small guitar) and a piece of wood that is carved out with knives.

2. In your own words, what does line 8 mean?

In order to be able to make joy (like an instrument) you need to have been shaped by pain (like being hollowed out).

Fourth Task: Read the poem again closely, focusing on what the poet is expressing about the feelings joy & sorrow. Then, in your own words, write a 2-3 sentence summary of the main idea below:

According to Khalil Gibran, Joy and Sorrow are: two parts of the same whole. They are connected, and cannot be separated. In order to feel joy, you must also feel sorrow. In feeling sorrow, you learn what joy really is. Joy and Sorrow are always linked, and they cannot exist without each other.

Unit 9

Comparative Literature

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Unit 9 Comparative Literature

Reading texts: “On Giving” & “Siege”

In this unit, you will find three sections designed around the reading texts “On Giving” & “Siege”. These three sections correspond to:

Pre-Reading activities,
which are meant to help students work with the prior knowledge they have about the unit’s topic and learn useful vocabulary to comprehend and work with the text;

During-Reading activities,
which are the specific and concrete tasks students will perform at the same time they interact with the text, in order to practice their listening/reading skills;

Post-Reading activities,
which invite students to think about the information they interacted with and to expand on it using their linguistic abilities.

Competencias Específicas

- **Comprensión oral (CO):** Comprende textos literarios sencillos, articulados con claridad y en lengua estándar, aunque en ocasiones requiera que le repitan.
- **Producción oral (PO):** Produce discursos comprensibles relativos a temas literarios, conformados por una secuencia lineal de elementos, con una pronunciación, fluidez y corrección aceptables.
- **Comprensión escrita (CE):** Comprende de forma satisfactoria el mensaje general, las ideas principales y los detalles específicos de textos literarios sencillos.
- **Producción escrita (PE):** Escribe textos sencillos con suficiente corrección como para que sean comprensibles en toda su extensión, utilizando estructuras de textos literarios.
- **Interculturalidad y convivencia (IC):** Interactúa con cortesía, asertividad, respeto y actitud de aceptación y cuidado hacia sí mismo/a, las demás personas y el entorno, valorando las diferencias individuales y la identidad social y cultural propia y de otros países.

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Indicadores de Logro

Comprensión oral

- CO: Identifica la idea general y los detalles específicos de textos literarios sencillos que escucha.
- CO: Responde de forma adecuada a preguntas e indicaciones a partir de la escucha de textos literarios sencillos.

Producción oral

- PO: Opina sobre el contenido de textos literarios sencillos.
- PO: Describe diferentes prácticas y tradiciones culturales a partir de la lectura de textos literarios sencillos.

Comprensión escrita

- CE: Responde de forma pertinente preguntas e indicaciones a partir de la lectura de textos literarios sencillos.
- CE: Identifica personajes, hechos y ambientación en textos literarios sencillos.
- CE: Identifica el uso de técnicas literarias básicas en textos sencillos, tales como repetición, personificación y rima.
- CE: Reconoce las características que distinguen algunos géneros literarios y las utiliza para apoyar la comprensión.

Producción escrita

- PE: Describe los personajes, los hechos y la ambientación de textos literarios sencillos.
- PE: Opina sobre el contenido de textos literarios sencillos.
- PE: Resume narraciones sencillas.
- PE: Describe diferentes prácticas y tradiciones culturales a partir de la lectura de textos literarios sencillos.
- PE: Crea cuentos, poemas y canciones sencillas a partir de su realidad y de elementos de la literatura que ha leído o escuchado.

Interculturalidad y convivencia

- IC: Muestra motivación para aprender inglés.
- IC: Interactúa con respeto hacia sí mismo/a y las demás personas, valorando la identidad social y cultural propia y la de otros países.
- IC: Interactúa con las demás personas con cortesía, asertividad y honestidad.
- IC: Es respetuoso al escuchar y expresar opiniones.
- IC: Muestra empatía y solidaridad ante las situaciones que afectan a las demás personas.
- IC: Respeto las diferencias relativas a género, edad, ocupación, nacionalidad y capacidades personales.
- IC: Muestra sentido crítico.
- IC: Valora las producciones literarias nacionales y de otros países.
- IC: Demuestra creatividad y originalidad en las producciones que realiza.
- IC: Respeto a la propiedad intelectual.

Comparative Literature

IN THIS UNIT

Reading Text [Teacher's Version]

Pre-Reading, During-Reading and Post-Reading Sections

Handouts

Pre-Reading ▪ *Handout 1.1 'Edna St. Vincent Millay & Tone'*

Pre-Reading ▪ *Handout 1.2 'Vocabulary Highlight: Images from the Poems'*

During-Reading ▪ *Handout 2.1 'Reading Text' [Student Version]*

During-Reading ▪ *Handout 2.2 'During Reading Tasks'*

Post-Reading ▪ *Handout 3.1 'Literature in Review'*

Answer Keys

Pre-Reading ▪ *Handout 1.1 'Edna St. Vincent Millay & Tone' (Answer Key)*.

Pre-Reading ▪ *Handout 1.2 'Vocabulary Highlight : Images from the Story' (Answer Key)*.

During-Reading ▪ *Handout 2.2 'During Reading Tasks' (Answer Key)*

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READING TEXT (teacher's version): Page 1

"On Giving"

1 Then said a rich man, Speak to us of *Giving*.
And he answered:



You give but little when you give of your **possessions**.
It is when you give of yourself that you truly give.
5 For what are your possessions but things you keep and guard for fear you may need them tomorrow?
And tomorrow, what shall tomorrow bring to the over-prudent dog burying bones in the trackless sand as
he follows the pilgrims to the holy city?
And what is fear of need but need itself?
And there are those who have little and give it all.
10 These are the believers in life and the bounty of life, and their coffer is never empty.
There are those who give with joy, and that joy is their **reward**.
And there are those who give with pain, and that pain is their baptism.
And there are those who give and know not pain in giving, nor do they seek joy, nor give with mindfulness
of virtue;
15 They give as in yonder valley the myrtle breathes its fragrance into space.
Through the hands such as these God speaks, and from behind their eyes He smiles upon the earth.

—Khalil Gibran

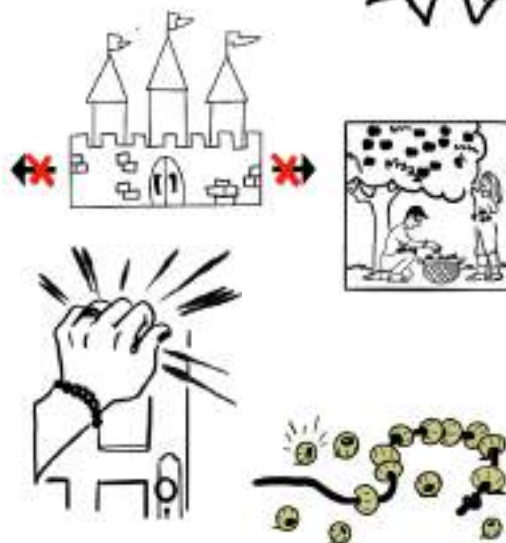
"SIEGE"

1 This I do, being mad:
Gather baubles about me,
Sit in a circle of toys, and all the time
Death **beating** the door in.

5 White jade and an orange pitcher,
Hindu idol, Chinese god,--
Maybe next year, when I'm richer--
Carved **beads** and a lotus pod....

10 And all this time
Death beating the door in.

—Edna St. Vincent Millay



Accessed From

<https://www.gutenberg.org/files/58585/58585-h/58585-h.htm#link23>

<http://www.gutenberg.org/cache/epub/59474/pg59474.txt>

Comparative Literature

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Pre-Reading: “On Giving” & Siege”

Objectives

- Students will be able to create full sentences with six vocabulary words of images from the poems in a card stealing game.

Strategies

- Previous knowledge elicitation
- Group work
- Pair work
- Gamification
- Solo work

Materials

- Board and markers
- One copy of handout **Handout 1.1 ‘Edna St. Vincent Millay & Tone’** per student
- One copy of handout **Handout 1.2 ‘Vocabulary Highlight: Images from the Poems’** per student

Procedure

Activating Schema

1. The teacher explains to the students that in this unit the students will continue to read poetry, but that this time they will read two poems and compare and contrast them. On the board, the teacher will write two questions:

What do the stories and poems you enjoy have in common? Why do you like them?

What do the stories and poems you don’t enjoy have in common? Why don’t you like them?

The teacher can offer some examples to the whole class before asking the students to speak with a partner about the two questions. Students talk with a classmate and share some ideas. After a few minutes, students share their answers either orally or by coming up to the board and writing one example they brainstormed.

2. Students receive a copy of **Handout 1.1 ‘Edna St. Vincent Millay & Tone’** and read through the “About the Author” section individually. The teacher can ask if there is anything here that anyone would like clarification on.

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3. With a partner, students read the “Definition” and “Examples” sections on the same **Handout 1.1 ‘Edna St. Vincent Millay & Tone’**. Again, the teacher can ask if there is anything on which that anyone would like clarification. If the literary device seems challenging, the teacher may offer more examples verbally or written on the board using vocabulary from recent classes.

4. Individually, students work on the “Activity” section of **Handout 1.1 ‘Edna St. Vincent Millay & Tone’** and read each excerpt of poetry to choose 1 or 2 tone words that match the poem. This is similar to the activity from the last unit, and uses the same 4 excerpts, but now students will be working to apply the selected tone words from the “Examples” section and identify not just a general feeling or emotion but a specific tone.

5. Afterwards, the teacher will ask the students to take out a piece of paper. On the paper, each student will write 3 sentences, numbered from 1-3. For each sentence, the students should secretly choose one of the tone words from the “Examples” section of **Handout 1.1 ‘Edna St. Vincent Millay & Tone’** and write a sentence that communicates that tone. The teacher can do one or two examples of this with the whole class on the board, and show how choosing specific words and ideas can communicate different attitudes and feelings of tone. Students will then write 3 sentences each with a different tone. When they have finished, they will read their sentences to a partner and see if the partner can guess which secret tone word describes each sentence.

Vocabulary Highlight : Images from the Poems

5. The teacher explains that students will be reading a story in which a group of blind men all try and discover which animal is in front of them using descriptions and comparisons. Before that, they will explore some useful vocabulary they will find in the story, in order to help them understand the descriptions being made. Students receive handout **Handout 1.2 ‘Vocabulary Highlight: Images from the Poems’**, and the teacher writes on the board the following words in no particular order:

possessions • reward • gather • beating • beads • siege

In new pairs or small groups, students talk with a peer about which words from the cards/board they already know and where they might find these objects. After some minutes, the teacher may call on volunteers to share their examples, trying to use the examples in context to let others discover the meaning of the words.

6. Each student will need their set of 6 image cards as well as the 6 word cards from **Handout 1.2 ‘Vocabulary Highlight: Images from the Poems’**. The cards need to be individually cut/carefully torn so that all 12 are separate.

The teacher will ask the students to do their best to match the 6 image cards with the 6 word cards. After all students have tried to match the cards, the teacher will have the students stand up and walk around the room to see what their partners have done. Finally, students will return to their seats, make any changes they wish, and the teacher will reveal the correct answers.

7. In pairs, the students will work with one set of image cards from **Handout 1.2 ‘Vocabulary Highlight: Images from the Poems’**. Each pair will place all 6 image cards in front of them with the 6 word cards next to the matching image. The teacher will say one word, and the two students will race to slap the corresponding image card first. Whoever slaps it first receives one point. This will continue until the teacher observes a majority of students touching the correct card a majority of the time (The teacher doesn’t need to worry about speed here, just student accuracy).

Once students are sufficiently accurate, the teacher will ask them to remove the image cards and continue with just the word cards.

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8. In groups of 3, the students will continue playing this slap game, but with one of the students being “the caller” and saying the word out loud while the other two students race to touch the word. Whichever student touches first will take those cards. The student who is “the caller” and will continue until all of the cards are taken. Whichever student has the most cards when none remain wins, and then the role of “the caller” will switch.

9. Each Student will take their own stack of 6 image cards and 6 word cards and hold them in their hand facing themselves. They will work with a new partner. One student will place any card from their hand on the table face-up, and the other student will place the corresponding card of the opposite category on the table as well (i.e. if student A places an image of beads face-up, student B responds by putting the word-card with “beads” face-up as well.) Students will alternate placing the first card until all of their cards are on the table. If more practice is desired, they can switch partners and play again.

10. In groups of 3, each student will place all 6 word cards face up in front of them. Students will take turns trying to “steal” a word card from someone in their group. to “steal” the card, the student who’s turn it is will need to say a full sentence with that word in it. If they say a sentence that uses the word correctly, they “steal” the word card and place it face down next to them. If they say a sentence that is not correct, either of the other students may say “correction” and fix the sentence. If another student fixes an error, they will “steal” the card instead. Students will take turns trying to “steal” word cards until all of the cards are face down. Whichever student has the most word cards at the end wins.

[Note] In the answer key, there are definitions provided for all 6 words. These are supplemental. The students do not have access to these in their materials, as they are encouraged to elicit meaning from the images and their group work. If the teacher notices challenges around a specific word, they can supplement with providing the definition.

During-Reading: “On Giving” & Siege”

Objectives

- Students will be able to identify which tone words match with each of the two poems based on specific details and general ideas of the texts.

Strategies

- Pair work
- Solo work

Materials

- Board and Markers
- One copy of **Handout 2.1 ‘Reading Text’ [Student Version]** per student
- One copy of **Handout 2.2 ‘During Reading Tasks’** per student
- [Optional] **5thGrade.Text.09.Audio**

Procedure

Comparative Literature

[Note] One common element of poetry is that it is often written to be read aloud. As such, there is an audio available for this poem. The teacher can choose to do this lesson as a listening sequence, opting to use either the provided audio, or by reading the poem out themselves. If presented as a listening sequence, it is likely that the second, third, and fourth tasks will require providing students with two chances to listen to the poem.

First Interaction with Text

1. Students receive **Handout 2.1 'Reading Text' [Student Version]**, and fold it immediately after they receive it, so that they cannot see the content inside yet. They also receive **Handout 2.2 'During Reading Tasks'**

2. Before students read, they check the first task. The teacher also announces, "Students will both poems quickly thinking about the main ideas. Then they will answer the following question for the first task":

Which main idea is discussed in both poems:

Giving OR Death OR Possessions

After reading the task and the options, students quickly and do the first task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Second Interaction with Text

3. Before students read, they check the second task. The teacher also announces, "Students will read both poems and scan the texts to decide which of the two poems contains each quote, then mark their answers in the chart for the second task."

After reading the task and the quotes, students read and do the second task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus in some of the answers, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Third Interaction with Text

4. Before students read, they check the third task. The teacher also announces, "Students will read the text for in order to scan it and find specific details from each poem. They will mark whether the sentences are True or False depending on the ideas in each poem. Questions 1-3 refer to the first poem, "On Giving," and questions 4-6 refer to the second poem, "Siege":

After reading the task and the statements, students read again and do the third task at the same time. When time is up, they put the reading aside and check in with a partner or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus in some of the answers, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Fourth Interaction with Text

5. Before students read, they check the fourth task. The teacher also announces, "Students will read the poems one last time and focus on the tone. They will then answer the four questions to decide which of the two poems matches each tone word."

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After reading the task and the questions, students read again and do the fourth task at the same time. When time is up, they put the reading aside and check in with a partner or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus in some of the answers, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

6. If any of the previous answers, in the four interactions with the text, have not been confirmed by the teacher at this point (due to the group not agreeing), then this is a moment to come back and ask students again.

Post-Reading: “On Giving” & Siege”

Objectives

- Students will be able to write two short poems about the same life event with distinctly different tones.

Strategies

- Group work
- Solo work

Materials

- Board and markers
- One copy of **Handout 3.1 ‘Literature in Review & Simile Challenge’** per student

Procedure

Discussion of the text

1. On the board, the teacher writes the following 2 questions:

How do the two poets think differently about the same topic of possessions?

Which poem did you prefer? Why?

Which poem did you like less? Why?

With a partner or in a small group, students discuss these two questions. After several minutes, the teacher can ask the groups to share what they have discussed with the whole class.

Literature in Review

2. The teacher will then give students a copy of **Handout 3.1 ‘Literature in Review & Simile Challenge’**. The teacher will explain that it is time for the students to share their opinion on this text. Individually, students will fill out the Literature in Review section on the top of the handout. When they are finished, they can mingle and

Comparative Literature

exchange their reviews with peers. With the whole class, the teacher can ask the questions from the handout and facilitate a whole-class discussion.

NOTE: At the end of Unit 10, students will need all of their “Literature in Review” worksheets to do a summary project. The teacher should decide whether to keep them in the class or have students hold on to them until the end (Students can take pictures in their phone to save digital copies, as well).

Mini-Project (Assessment)

3. The teacher will tell the students that now they are going to choose a life event, like a birthday, wedding, graduation, or some other big happening. They will write two 5-10 line poems about this life event, and each poem will have a very different tone. The teacher will have the students first choose a life event, then choose two different tones. Students can refer to **Handout 1.1 ‘Edna St. Vincent Millay & Tone’** if they need support in remembering and choosing tone words.

The teacher will then have students brainstorm in the chart on **Handout 3.1 ‘Literature in Review & Simile Challenge’** words, events, and ideas that relate to each tone. Then, students will work independently to write their own poems. They can do this in class, or work at home as homework. If some students are struggling to come up with ideas, the teacher can invite them to use the chart on the board as a starting point for ideas, write a poem about those words, and add any ideas they want.

Once students have finished, the teacher can have them pair up or form small groups of 3-4 to read their poems. The partners will listen and after hearing both poems from a classmate, try to guess both tone words. After they have practiced with a partner, the teacher can invite volunteers to read their poems for the whole class. [Note] Because of the topic of feeling words, it is possible that students write about personal and vulnerable ideas. For this reason, it is advised to not force students to read for the whole class, but to make this an optional time to share after they have all shared their poems with just a few other students in small groups.

Unit 9

Comparative Literature

PRE-READING: HANDOUT 1.1

Edna St. Vincent Millay & Tone

About the Author: Edna St. Vincent Millay

Edna St. Vincent Millay was born in 1892 in Maine in the United States. She grew up in a poor family, and treasured the box of classic literature her mother had collected. Though rebellious as an adolescent, Millay directed her passion for reading into her practice of writing, and at the age of 14 began winning awards for her poetry. Her rebelliousness and writing skill followed her through life, and at the age of 31 she won a Pulitzer Prize, one of the highest awards for writers at the time. She was the first woman to win this award.



Image accessed from: https://en.wikipedia.org/wiki/Edna_St._Vincent_Millay

Literary Device: Tone

The literary device we will focus on as we read this unit's story is *TONE*.

Definition

TONE is the author's idea or feeling towards what is being said. *TONE* is created through the word choice, sentence structure, and other elements of how the author chooses to write the poem, story, dialogue, or other text.

Examples

Here are some examples of words that describe *TONE*:

- playful
- joyful
- nostalgic
- persuasive
- ironic
- nervous
- romantic
- inspiring
- fearful
- pessimistic
- optimistic
- envious
- mysterious
- celebratory
- rebellious
- thoughtful
- curious
- confident

Activity

Below are some excerpts from poetry you worked on in the literary device section of the last unit. Read each poem and choose one or two tone words from the list above that you think describe the tone of the poem.

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace
I love thee to the level of everyday's
Most quiet need, by sun and candle-light...

Elizabeth Barret Browning, Sonnet 43

"Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth...

Robert Frost, The Road Not taken

We real cool. We
Left school. We
Lurk late. We
Strike straight. We
Sing sin. We
Thin gin. We
Jazz June. We
Die soon.

Gwendolyn Brooks, We Real Cool

You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise....

You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise....

Maya Angelou, Still I Rise

Poems Accessed from: <https://lithub.com/the-32-most-iconic-poems-in-the-english-language/>

Comparative Literature

PRE-READING: HANDOUT 1.2

Vocabulary Highlight: Images from the Poems



posessions

reward

gather

beating

beads

siege

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During Reading: Handout 2.1

“On Giving”

1 Then said a rich man, Speak to us of *Giving*.
And he answered:

You give but little when you give of your **possessions**.
It is when you give of yourself that you truly give.

5 For what are your possessions but things you keep and guard for fear you may need them tomorrow?
And tomorrow, what shall tomorrow bring to the over-prudent dog burying bones in the trackless sand as
he follows the pilgrims to the holy city?
And what is fear of need but need itself?

And there are those who have little and give it all.

10 These are the believers in life and the bounty of life, and their coffer is never **empty**.

There are those who give with joy, and that joy is their **reward**.

And there are those who give with pain, and that pain is their baptism.

And there are those who give and know not pain in giving, nor do they seek joy, nor give with mindfulness
of virtue;

15 They give as in yonder valley the myrtle breathes its fragrance into space.

Through the hands such as these God speaks, and from behind their eyes He smiles upon the earth.

–Khalil Gibran



“SIEGE”

1 This I do, being mad:
Gather baubles about me,
Sit in a circle of toys, and all the time
Death **beating** the door in.

5 White jade and an orange pitcher,
Hindu idol, Chinese god,--
Maybe next year, when I'm richer--
Carved **beads** and a lotus pod....

10 And all this time
Death beating the door in.

–Edna St. Vincent Millay



Accessed From

<https://www.gutenberg.org/files/58585/58585-h/58585-h.htm#link23>

<http://www.gutenberg.org/cache/epub/59474/pg59474.txt>

Comparative Literature

DURING-READING: HANDOUT 2.2

First Task: Read both poems quickly to get a general sense of their main ideas.

Which main idea is discussed in both poems:

Giving OR Death OR Possessions

Second Task: Scan both poems for the details on the left of the chart below. Decide which of the two poems the detail comes from, and write in what line you found that detail in the correct box.

| Detail | "On Giving" | "Siege" |
|---|-------------|---------|
| "And what is fear of need but fear itself?" | | |
| "Death beating the door in." | | |
| "Gather baubles all about me,/Sit in a circle of toys" | | |
| "things you keep and guard for fear you may need them tomorrow" | | |
| "This I do, being mad" (here, "mad" means 'crazy') | | |
| "Through hands such as these God speaks" | | |

Third Task: Decide if the following statements are *TRUE* or *FALSE* according to the texts. Questions 1-3 are about "On Giving" and questions 4-6 are about "Siege"

1. If you give with joy, you are rewarded with joy. _____
2. Possessions are important and we should keep them forever. _____
3. If we are afraid of not having something, then it is just like we don't have it. _____
4. The speaker in "Siege" thinks they are crazy. _____
5. The speaker in "Siege" has many possessions all around them. _____
6. The speaker in "Siege" is generous and gives her things away. _____

Fourth Task: Read the poems one last time, and think about the different tones. Then, answer the following four questions:

Which poem is **OPTIMISTIC**? _____ Which poem is **PESSIMISTIC**? _____

Which poem is **IRONIC**? _____ Which poem is **INSPIRING**? _____

Comparative Literature

POST-READING: HANDOUT 3.1


Literature in Review: Like in every unit, use this review form to share your opinions about the text. Remember, It is okay to like or not like a text, but be sure to support your opinion with specific examples from the text.


1. The poems were similar because: _____

2. The poems were different because: _____

3. Which poem did I prefer, and why? _____

4. Which poem did I like less, and why? _____

5. All in all, I give "On Giving": 

6. All in all, I give "Siege": 

Poetry Writing Challenge— Tone: Choose a life event, like a birthday, a wedding, a graduation, or some other big happening. Write two separate 5-10 line poems about the same event, but write them with two very different tones (for example, one poem about a birthday that is optimistic, and another that is pessimistic, or a poem about a wedding that is serious, and one that is ironic).

Use the chart below to help you brainstorm what different words, events, or ideas you could use to create these two separate tones. Then, write your two separate poems.

| Your Event: | Tone for Poem #1: | Tone for Poem #2: |
|--|-------------------|-------------------|
| _____ | _____ | _____ |
| Words that connect to this tone | | |
| Events or ideas that connect to this tone. | | |

Unit 9

Comparative Literature

PRE-READING: HANDOUT 1.1

Edna St. Vincent Millay & Tone

About the Author: Edna St. Vincent Millay

Edna St. Vincent Millay was born in 1892 in Maine in the United States. She grew up in a poor family, and treasured the box of classic literature her mother had collected. Though rebellious as an adolescent, Millay directed her passion for reading into her practice of writing, and at the age of 14 began winning awards for her poetry. Her rebelliousness and writing skill followed her through life, and at the age of 31 she won a Pulitzer Prize, one of the highest awards for writers at the time. She was the first woman to win this award.



Image accessed from: https://en.wikipedia.org/wiki/Edna_St._Vincent_Millay

Literary Device: Tone

The literary device we will focus on as we read this unit's story is *TONE*.

Definition

TONE is the author's idea or feeling towards what is being said. *TONE* is created through the word choice, sentence structure, and other elements of how the author chooses to write the poem, story, dialogue, or other text.

Examples

Here are some examples of words that describe *TONE*:

- playful
- joyful
- nostalgic
- persuasive
- ironic
- nervous
- romantic
- inspiring
- fearful
- pessimistic
- optimistic
- envious
- mysterious
- celebratory
- rebellious
- thoughtful
- curious
- confident

Activity

Below are some excerpts from poetry you worked on in the literary device section of the last unit. Read each poem and choose one or two tone words from the list above that you think describe the tone of the poem.

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace
I love thee to the level of everyday's
Most quiet need, by sun and candle-light...

Elizabeth Barret Browning, Sonnet 43

Romantic / joyful / optimistic

"Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth...

Robert Frost, The Road Not taken

Curious/ nostalgic / thoughtful

We real cool. We
Left school. We
Lurk late. We
Strike straight. We
Sing sin. We
Thin gin. We
Jazz June. We
Die soon.

Gwendolyn Brooks, We Real Cool

Confident/ rebellious / ironic

You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise....

You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hateful words,
But still, like air, I'll rise....

Maya Angelou, Still I Rise

Confident/ rebellious / optimistic

Poems Accessed from: <https://lithub.com/the-32-most-iconic-poems-in-the-english-language/>

Comparative Literature

PRE-READING: HANDOUT 1.2



possessions



reward



gather



beating



beads



siege

Definitions (These are supplemental. The students do not have access to these in their materials, as they are encouraged to elicit meaning from the images and their group work. If the teacher notices challenges around a specific word, they can supplement with providing the definition):

Possessions– objects that someone owns.

Reward– A reward, usually money, given as a prize for an action.

Gather– To collect objects.

Beating– Hitting something hard (In Unit 2, we worked with a different meaning of “beat”, “beaten”, which means defeated. The definition given here is how the word is used in the poem of Unit 9.

Beads– Small round objects on a string, often a part of a necklace or other jewelry.

Siege– To surround a castle and wait many months to force the people to come out.

Comparative Literature

DURING-READING: HANDOUT 2.2

First Task: Read both poems quickly to get a general sense of their main ideas.

Which main idea is discussed in both poems:

Giving OR Death OR Possessions

Second Task: Scan both poems for the details on the left of the chart below. Decide which of the two poems the detail comes from, and write in what line you found that detail in the correct box.

| Detail | "On Giving" | "Siege" |
|---|-------------|---------|
| "And what is fear of need but fear itself?" | ✓ | |
| "Death beating the door in." | | ✓ |
| "Gather baubles all about me,/Sit in a circle of toys" | | ✓ |
| "things you keep and guard for fear you may need them tomorrow" | ✓ | |
| "This I do, being mad" (here, "mad" means 'crazy') | | ✓ |
| "Through hands such as these God speaks" | ✓ | |

Third Task: Decide if the following statements are *TRUE* or *FALSE* according to the texts. Questions 1-3 are about "On Giving" and questions 4-6 are about "Siege"

1. If you give with joy, you are rewarded with joy. T
2. Possessions are important and we should keep them forever. F
3. If we are afraid of not having something, then it is just like we don't have it. T
4. The speaker in "Siege" thinks that she is crazy. T
5. The speaker in "Siege" has many possessions all around them. T
6. The speaker in "Siege" is generous and gives her things away. F

Fourth Task: Read the poems one last time, and think about the different tones. Then, answer the following four questions:

Which poem is **OPTIMISTIC**? "On Giving" Which poem is **PESSIMISTIC**? "Siege"

Which poem is **IRONIC**? "Siege" Which poem is **INSPIRING**? "On Giving"

Unit 10

Multilingualism

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Unit 10 Multilingualism

Reading text: “Mojud and the Inexplicable Life”

In this unit, you will find three sections designed around the reading text “Mojud and the Inexplicable Life”. These three sections correspond to:

Pre-Reading activities,
which are meant to help students work with the prior knowledge they have about the unit’s topic and learn useful vocabulary to comprehend and work with the text;

During-Reading activities,
which are the specific and concrete tasks students will perform at the same time they interact with the text, in order to practice their listening/reading skills;

Post-Reading activities,
which invite students to think about the information they interacted with and to expand on it using their linguistic abilities.

Competencias Específicas

- **Comprensión oral (CO):** Comprende textos literarios sencillos, articulados con claridad y en lengua estándar, aunque en ocasiones requiera que le repitan.
- **Producción oral (PO):** Produce discursos comprensibles relativos a temas literarios, conformados por una secuencia lineal de elementos, con una pronunciación, fluidez y corrección aceptables.
- **Comprensión escrita (CE):** Comprende de forma satisfactoria el mensaje general, las ideas principales y los detalles específicos de textos literarios sencillos.
- **Producción escrita (PE):** Escribe textos sencillos con suficiente corrección como para que sean comprensibles en toda su extensión, utilizando estructuras de textos literarios.
- **Interculturalidad y convivencia (IC):** Interactúa con cortesía, asertividad, respeto y actitud de aceptación y cuidado hacia sí mismo/a, las demás personas y el entorno, valorando las diferencias individuales y la identidad social y cultural propia y de otros países.

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Indicadores de Logro

Producción oral

- PO: Realiza presentaciones sencillas, claras y organizadas sobre temas literarios utilizando recursos visuales y audiovisuales apropiados.
- PO: Opina sobre el contenido de textos literarios sencillos.
- PO: Realiza presentaciones artísticas sencillas, con pronunciación, fluidez y corrección aceptables.

Comprensión escrita

- CE: Responde de forma pertinente preguntas e indicaciones a partir de la lectura de textos literarios sencillos.
- CE: Identifica personajes, hechos y ambientación en textos literarios sencillos.
- CE: Identifica el uso de técnicas literarias básicas en textos sencillos, tales como repetición, personificación y rima.
- CE: Reconoce las características que distinguen algunos géneros literarios y las utiliza para apoyar la comprensión.

Producción escrita

- PE: Describe los personajes, los hechos y la ambientación de textos literarios sencillos.
- PE: Opina sobre el contenido de textos literarios sencillos.
- PE: Resume narraciones sencillas.

Interculturalidad y convivencia

- IC: Muestra motivación para aprender inglés.
- IC: Interactúa con respeto hacia sí mismo/a y las demás personas, valorando la identidad social y cultural propia y la de otros países.
- IC: Interactúa con las demás personas con cortesía, asertividad y honestidad.
- IC: Muestra sentido crítico.
- IC: Valora las producciones literarias nacionales y de otros países.
- IC: Demuestra creatividad y originalidad en las producciones que realiza.
- IC: Respeta a la propiedad intelectual.

IN THIS UNIT

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Pre-Reading, During-Reading and Post-Reading Sections p. 04

Handouts

Pre-Reading ▪ Handout 1.1 'Paulo Cohelo & Multilingualism' p. 10

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : Growth & Wisdom' p. 11

During-Reading ▪ Handout 2.1 'Reading Text' [Student Version] p. 12

During-Reading ▪ Handout 2.2 'During Reading Tasks' p. 13

Post-Reading ▪ Handout 3.1 'Literature in Review' p. 14

Answer Keys

Pre-Reading ▪ Handout 1.1 'Paulo Cohelo & Multilingualism' (Answer Key). p. 16

Pre-Reading ▪ Handout 1.2 'Vocabulary Highlight : Growth & Wisdom' (Answer Key). p. 17

During-Reading ▪ Handout 2.2 'During Reading Tasks' (Answer Key) p. 18

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READING TEXT (teacher's version): Page 1

"Mojud and the Inexplicable Life"

1 Mojud was a civil servant in a government department in a small town in the interior. He had no prospect of ever getting a better job, the country was going through a major economic crisis, and he had resigned himself to spending the rest of his life working eight hours a day and trying to enjoy himself in the evenings and at weekends, watching television.

5 One afternoon, Mojud saw two cockerels fighting. Feeling sorry for the creatures, he strode into the middle of the square to separate them, not realising that he was interrupting a cockfight. The angry spectators attacked Mojud. One of them **threatened** to kill him because his cockerel had looked set to win, and he would have won a fortune in stake money.

Mojud was afraid and decided to leave town. People were surprised when he did not turn up for work, but since there were several other candidates for the post, they soon forgot all about the former civil servant.

After traveling for three days, Mojud met a fisherman.

10 'Where are you going?' asked the fisherman.

'I don't know.'

Touched by Mojud's situation, the fisherman took him home with him. After a night of talking, he **discovered** that Mojud knew how to read and so he proposed a deal: he would teach the new arrival to fish in **exchange** for lessons in reading and writing.

15 Mojud learned how to fish. With the money he earned by selling the fish, he bought books with which to teach the fisherman to read. By reading, Mojud learned things he had never known.

For example, one of the books was about joinery, and Mojud decided to set up a small workshop.

He and the fisherman bought tools and went on to make tables, chairs, shelves and fishing tackle.

20 Many years passed. The two men continued to fish and they spent their time on the river observing nature. They both continued to study, and the many books they read revealed to them the human soul. They both continued to work in the joinery, and the physical work made them healthy and strong.

Mojud loved talking to the customers. Since he was now a **wise**, cultivated, healthy man, people came to him for advice. The whole town began to make progress because everyone saw in Mojud someone who could find effective solutions to the region's problems.

The young men in the town formed a study group with Mojud and the fisherman, and then told everyone that they were the disciples of two wise men. One day, one of the young men asked Mojud:

25 'Did you give up everything in order to **devote** yourself to the search for knowledge?'

'No,' said Mojud, 'I ran away from the town where I lived because I was afraid of being murdered.'

Nevertheless, the disciples learned important things and passed them on to others. A famous biographer was summoned to write the lives of the Two Wise Men, as they were now known. Mojud and the fisherman told him the facts.

'But none of that reflects your wisdom,' said the biographer.

30 'No, you're right,' replied Mojud, 'but the fact is that nothing very special happened in our lives.'

The biographer wrote for five months. When the book was published, it became a huge best-seller. It was the marvellous and exciting story of two men who go in search of knowledge, give up everything they are doing, do battle against adversity and encounter obscure and secret teachers.

'That's not what it was like at all,' said Mojud, when he read the biography.

35 '**Saints** must lead exciting lives,' replied the biographer. 'A story must teach something, and reality never teaches anything.'

Mojud gave up trying to argue with him. He knew that **reality** teaches a man everything he needs to know, but there was no point in trying to explain.

'Let the fools live with their fantasies,' he said to the fisherman.

40 And they continued to read, write and fish, to work in the joinery, to teach their disciples and to do good. They both promised, however, never to read any more lives of saints, because the people who write such books do not understand one very simple truth: everything that an ordinary man does in his life brings him closer to God.

Accessed From: <https://m.feedbooks.com/book/3887/stories-for-parents-children-and-grandchildren-volume-1#description>

Multilingualism

Resource Packet

Nivel Secundario • Salidas Optativas

5th Grade: Apreciación de la Literatura Anglófona

Pre-Reading: “Mojud and the Inexplicable Life”

Objectives

- Students will be able to write a paragraph of a short-story that includes 5-7 vocabulary words from the unit in meaningful ways.

Strategies

- Previous knowledge elicitation
- Pair work
- Solo work

Materials

- Board and markers
- One copy of handout **Handout 1.1 ‘Paulo Coelho & Multilingualism’** per student
- One copy of handout **Handout 1.2 ‘Vocabulary Highlight : Growth & Wisdom’** per student

Procedure

Activating Schema

1. The teacher explains to the students that the short story this unit is a story about a man’s life journey to becoming respected:

Who is someone you respect?

Why do you respect that person?

The teacher can offer some examples to the whole class before asking the students to speak with a partner about the two questions. Students talk with a classmate and share some ideas. After a few minutes, students share their answers either orally or by coming up to the board and writing one example they brainstormed.

2. Students receive a copy of **Handout 1.1 ‘Paulo Coelho & Multilingualism’** and read through the “About the Author” section individually. The teacher can ask if there is anything here that anyone would like clarification on.

3. With a partner, students read the “Definition” section on the same **Handout 1.1 ‘Paulo Coelho & Multilingualism’**. Again, the teacher can ask if there is anything on which that anyone would like clarification.

4. **DIFFERENT** from other lessons, students **DO NOT** do the “Activity” section of **Handout 1.1 ‘Paulo Coelho & Multilingualism’** yet. As this is the final unit, the activity section is a review of all of the literary devices for the whole

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curriculum. Students will set this worksheet aside, and after they have finished **Handout 2.2 “During-Reading Tasks”** they will return to this handout.

Vocabulary Highlight : Growth & Wisdom

7. The teacher explains that students will explore some useful vocabulary they will find in the story in order to help them understand the main symbols of the story. Students will receive handout **Handout 1.2 ‘Vocabulary Highlight : Growth & Wisdom’**, and the teacher writes on the board the following words in no particular order:

threatened • discovered • exchange • wise • devote • saint • reality

In new pairs or small groups, students do “Activity 1” – where they share with a partner information about the words from the list they already know. After some minutes, the teacher may call on volunteers to share their examples, trying to use the examples in context to let others discover the meaning of the words.

8. With a partner, students will work on “Activity 2” from **Handout 1.2 ‘Vocabulary Highlight : Growth & Wisdom’**, and will connect each word to a definition. When a pair of students finishes, the teacher may have them find another student-pair that has finished to check their answers. When all students have finished, the whole class will review the correct answers

9. Individually, students will work on “Activity 3” from **Handout 1.2 ‘Vocabulary Highlight : Growth & Wisdom’**, and will decide if the word in bold is correct or incorrect in each sentence. If the word is correct, they will put a check-mark. If the word is incorrect, they will write the correct word on the line provided. When finished, students will find a partner to share their sentences. The teacher will instruct partners to see if the vocabulary word is appropriate in each sentence. If a pair is unsure, they will write that sentence on the board. After, the teacher can review all of these sentences that have been written on the board.

10. The teacher will ask students to find a sheet of paper in their notebook or separately. Individually, the students will write a paragraph-long short story using 5-7 of the words from the worksheet. They can write about any topic, but should include at least 5 of the words from the worksheet.

After students have finished, they will exchange with a partner. Each partner will scan the paragraph and underline all of the vocabulary words, and then read the short story to see if all the underlined words make sense in context. If the students have any doubts, they can share the sentence with the word with the teacher. The teacher will write all of the confusing sentences on the board, and then discuss each one with the students, focusing on the meaning and appropriateness of the vocabulary word.

During-Reading: “Mojud and the Inexplicable Life”

Objectives

- Students will be able to identify the tone and the theme of the story “Mojud and the Inexplicable Life”.

Strategies

- Previous knowledge elicitation
- Group work
- Pair work

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Materials

- Board and markers
- One copy of **Handout 2.1 “Reading Text [Student Version]”** per student
- One copy of **Handout 2.2 “During-Reading Tasks”** per student
(each slip with the Tasks can be cut up and given to students gradually)

Procedure

First Interaction with Text

1. Students receive the **Handout 2.1 ‘Reading Text’ [Student Version]**, and fold it immediately after they receive it so that they cannot see the content inside yet. They also receive **Handout 2.2 ‘During Reading Tasks’**

2. Before students read, they check the First Task. The teacher also announces, “Students will read the story for in order to decide which of the following events doesn’t occur in the story:

- A) Mojud leaves his town because someone threatens him.
- B) Mojud meets a fisherman and they become great friends.
- C) Mojud tells everyone he is a very great man and that they should celebrate him.

After students read the task and the options, students either read the story and do the first task. When they finish, they check in with a partner, or in small groups. Then, answers are shared as a whole class. If the group cannot reach a general consensus, then the correct answer is not announced yet – and the teacher comes back to it later on during the lesson.

Second Interaction with Text

3. Before students return to the story, they check the second task. The teacher also announces, “Students will work with the story again to collect details of characterization of Mojud.”

After reading the task and the sentences, students read again and do the second task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class.

Third Interaction with Text

4. Before students read, they check the third task. The teacher also announces, “Students will read the text closely in order to discover the theme of the story.”

After reading the task and the sentences, students read and do the third task at the same time. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class.

Fourth Interaction with Text

5. Students will check the fourth task and read through the questions and tone words. The teacher will tell students, “Read the story one last time and put a check next to each of the tone words that match the tone of Coelho’s writing. There is more than one tone word that matches, so put a check for more than just one word.”

Then, Students read the text a final time and do the fourth task.

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6. If any of the previous answers, in the four interactions with the text, have not been confirmed by the teacher at this point (due to the group not agreeing), then this is a moment to come back and ask students again.

7. Students return to **Handout 1.1 'Paulo Coelho & Multilingualism'**. They will do the "Activity" section now that they have finished reading. The teacher will tell them, "Now, do the activity section on the first handout. This is a review of all of the literary devices we have studied this course. You may look at the story as you answer the questions." Students will work on the "Activity" section of '**Handout 1.1 'Paulo Coelho & Multilingualism'**' as they look at the text. When time is up, they put the reading aside and check in with a partner, or in small groups. Then, answers are shared as a whole class.

8. Finally, students work on the "Creative Corner" section of **Handout 1.1 'Paulo Coelho & Multilingualism'**. Here, the students will write a 4-5 sentence paragraph explaining why they think Paulo Coelho's literary style has made him one of the most translated authors alive. The teacher will instruct students to mention at use 2 or 3 different literary devices as they analyze reasons Coelho is so widely read around the world. Students may discuss their ideas with a partner before writing. When finished, the teacher can collect these paragraphs and read them to assess students' abilities to apply the literary devices from across this course.

Post-Reading: "Mojud and the Inexplicable Life"

Objectives

- Students will be able to create a poster that compares their three favorite texts from the curriculum and uses literary devices to analyze why those texts are preferred.

Strategies

- Previous knowledge elicitation
- Pair work
- Solo work

Materials

- Board and Markers
- One copy of **Handout 3.1 'Literature in Review'** per student

Procedure

Discussion of the text

1. On the board, the teacher writes the following 2 questions:

Did you connect enjoy the story? If so, why, and if not, why not?

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Do you like this story more or less than other stories we've read?

With a partner or in a small group, students discuss these two questions. After several minutes, the teacher can ask the groups to share what they have discussed with the whole class.

Literature in Review

2. The teacher will then give students a copy of the **Handout 3.1 'Literature in Review'**. The teacher will explain that it is time for the students to share their opinion on this text. Individually, students will fill out the Literature in Review section on the top of the handout. When they are finished, they can mingle and exchange their reviews with peers. With the whole class, the teacher can ask the questions from the handout and facilitate a whole-class discussion.

Mini-Project (Assessment)

3. The teacher will tell students that now they are going to review all of their "Literature in Review" handouts from the entire curriculum to reflect on what styles of literature each student prefers. Students will read the instructions on the bottom of **Handout 3.1 'Literature in Review'**, and the teacher will ask if students have any questions about the information to include in their posters.

Students will re-read their "Literature in Review" handouts from the prior lessons, and then work on their posters. This can be done as an in class project or as homework. When the projects are finished, if time permits the teacher can have the students present the posters. First, students should partner up and practice presenting to a partner. The teacher will write on the board:

What is something interesting in your partner's presentation?

What is a question you have for your partner?

What is one suggestion you have for your partner?

After presenting to a partner, the teacher can give students several minutes to revise their presentation and/or posters, and then students can present to the whole class.

If there is not time for individual presentations, students can hang their posters on the wall. Half of the students will stand next to their posters while the other half of the class does a gallery walk, moving from poster to poster. The students next to their posters will tell viewers about their posters and answer questions. After students have had a chance to see a few posters, the teacher will tell students to switch roles.

Unit 10

Multilingualism

PRE-READING: HANDOUT 1.1

Paulo Coelho & Multilingualism

About the Author: Paulo Coelho

Paulo Coelho was born in Rio de Janeiro, Brazil in 1947. From a young age he was determined to be a writer, but his parents did not support this career, as they saw no future in writing. Worried about his rebelliousness, they committed him to a mental institution, where he escaped three times. Though he tried to study law, he had no passion for the subject, so he dropped out of university and travelled all over South America working in the arts and living as a hippie. He worked as a songwriter, playwright, actor, and journalist, and was arrested by the Brazilian government in 1974 for his "subversive" work. In his mid-life, he has a spiritual awakening along the Ruta de Santiago Compostela in Spain, which inspired his novel-writing career. He is most famous for his novel *(The Alchemist)*, which like many of his other novels addresses universal human topics of spirituality and belief through a plain straightforward style and simple storytelling.

Literary Device: Theme

The literary device we will focus on as we read this unit's story is *MULTILINGUALISM*.

Definition

MULTILINGUALISM is the use of more than one language by an individual or group of individuals. As you read this right now, know that you, too, are multilingual.

Paulo Coelho's specific writing style lends itself to MULTILINGUALISM and translation, because of his focus on universal themes and characterization and narration through clear and plain language.

Literary Device Review

Usually, you work on this section first. In this final unit of the course, put this handout aside, and continue in the lesson. AFTER you have finished all the during reading activities and BEFORE you do Literature in Review, return to this page to answer some questions about the different literary devices used in "Mojud and the Inexplicable Life" to review many of the concepts you have worked on.

Activity

Answer the following questions based on "Mojud and the Inexplicable Life" and the Literary Devices you have worked on in all the stories and poems. If you see a piece of terminology here you don't remember, ask a peer, the teacher, or search for it on the internet.

1. How does Coelho present the characterization of Mojud? Circle all that apply:

- A) Dialogue
- B) Actions
- C) Physical Description
- D) Metaphors

2. The story the biographer publishes of the two wise men is an example of:

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- B) Irony
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3. What point of view does Coelho use for this story?

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4. Which character in the story is ironic?

- A) Mojud
- B) The Fisherman
- C) The biographer

5. The books in the story are symbolic of:

- A) Tradition
- B) Religion
- C) Knowledge

Creative Corner: Your Thoughts

Write 4-5 sentences explaining why you think Paulo Coelho's literary style has made him the most translated author alive today? Use 2-3 of the literary terms from the review section of this page to support your opinion.

(There are many possible answers to this question. It is about interpretation and your opinion).

Multilingualism

PRE-READING: HANDOUT 1.2

Activity 1: Read the following words. Do you know them? If you don't, try looking up the words in a dictionary, translator, or internet search and see what you can learn.

| | | | |
|------|----------|----------|----------|
| | threaten | discover | exchange |
| wise | devote | saint | reality |

Activity 2: Match the following speaking words with the correct definitions by writing a number on each line:

1. threaten ___ to trade something for something else
2. discover ___ to have the knowledge of age and experience
3. exchange ___ to promise to hurt or harm someone or something
4. wise ___ not imaginary, but a part of the world that exists
5. devote ___ to dedicate yourself to something completely
6. saint ___ to find something new, or to learn something new
7. reality ___ a person who is holy, or of very high moral standing

Activity 3: Read the sentences below and decide if the word in **bold** is used correctly or incorrectly. If the word is used correctly, write a "✓". If the word is used incorrectly, write a "X".

1. If he doesn't clean his room his mom **exchanges** to take his phone. _____
2. I love reading because I can **devote** new information. _____
3. I'll give you my soda for your cookie. Is that a fair **threaten**? _____
4. My grandfather is very **wise** and has learned a lot in his life. _____
5. You can tell she **discovers** her life to the piano and is very dedicated. _____
6. Thank you for volunteering at the school. You are a **saint**! _____
7. Stop daydreaming, and get your head back in **reality**. _____

Multilingualism

DURING-READING: HANDOUT 2.1

“Mojud and the Inexplicable Life”

1 Mojud was a civil servant in a government department in a small town in the interior. He had no prospect of ever getting a better job, the country was going through a major economic crisis, and he had resigned himself to spending the rest of his life working eight hours a day and trying to enjoy himself in the evenings and at weekends, watching television.

5 One afternoon, Mojud saw two cockerels fighting. Feeling sorry for the creatures, he strode into the middle of the square to separate them, not realizing that he was interrupting a cockfight. The angry spectators attacked Mojud. One of them **threatened** to kill him because his cockerel had looked set to win, and he would have won a fortune in stake money.

Mojud was afraid and decided to leave town. People were surprised when he did not turn up for work, but since there were several other candidates for the post, they soon forgot all about the former civil servant.

After traveling for three days, Mojud met a fisherman.

10 ‘Where are you going?’ asked the fisherman.

‘I don’t know.’

Touched by Mojud’s situation, the fisherman took him home with him. After a night of talking, he **discovered** that Mojud knew how to read and so he proposed a deal: he would teach the new arrival to fish in **exchange** for lessons in reading and writing.

15 Mojud learned how to fish. With the money he earned by selling the fish, he bought books with which to teach the fisherman to read. By reading, Mojud learned things he had never known.

For example, one of the books was about joinery, and Mojud decided to set up a small workshop.

He and the fisherman bought tools and went on to make tables, chairs, shelves and fishing tackle.

20 Many years passed. The two men continued to fish and they spent their time on the river observing nature. They both continued to study, and the many books they read revealed to them the human soul. They both continued to work in the joinery, and the physical work made them healthy and strong.

Mojud loved talking to the customers. Since he was now a **wise**, cultivated, healthy man, people came to him for advice. The whole town began to make progress because everyone saw in Mojud someone who could find effective solutions to the region’s problems.

The young men in the town formed a study group with Mojud and the fisherman, and then told everyone that they were the disciples of two wise men. One day, one of the young men asked Mojud:

25 ‘Did you give up everything in order to **devote** yourself to the search for knowledge?’

‘No,’ said Mojud, ‘I ran away from the town where I lived because I was afraid of being murdered.’

Nevertheless, the disciples learned important things and passed them on to others. A famous biographer was summoned to write the lives of the Two Wise Men, as they were now known. Mojud and the fisherman told him the facts.

‘But none of that reflects your wisdom,’ said the biographer.

30 ‘No, you’re right,’ replied Mojud, ‘but the fact is that nothing very special happened in our lives.’

The biographer wrote for five months. When the book was published, it became a huge best-seller. It was the marvellous and exciting story of two men who go in search of knowledge, give up everything they are doing, do battle against adversity and encounter obscure and secret teachers.

‘That’s not what it was like at all,’ said Mojud, when he read the biography.

35 ‘**Saints** must lead exciting lives,’ replied the biographer. ‘A story must teach something, and reality never teaches anything.’

Mojud gave up trying to argue with him. He knew that **reality** teaches a man everything he needs to know, but there was no point in trying to explain.

‘Let the fools live with their fantasies,’ he said to the fisherman.

40 And they continued to read, write and fish, to work in the joinery, to teach their disciples and to do good. They both promised, however, never to read any more lives of saints, because the people who write such books do not understand one very simple truth: everything that an ordinary man does in his life brings him closer to God.

Accessed From: <https://m.feedbooks.com/book/3887/stories-for-parents-children-and-grandchildren-volume-1#description>

Multilingualism

DURING-READING: HANDOUT 2.2

First Task: Read the story and then decide which of these events does NOT happen:

A) Mojud leaves his town because someone threatens him.

B) Mojud meets a fisherman and they become great friends.

C) Mojud tells everyone he is a very great man and that they should celebrate him.

Second Task: Read the story again focusing on how Paulo Coelho characterizes Mojud. Collect 5 examples of what Mojud says and what Mojud does, and then in your own words describe him.

| What does Mojud say? | What does Mojud do? | How would you describe Mojud in a full sentence? |
|----------------------|---------------------|--|
| 1. | 1. | |
| 2. | 2. | |
| 3. | 3. | |
| 4. | 4. | |
| 5. | 5. | |

Third Task: Paulo Coelho is renowned for his short stories and novels with universal themes and messages. In your own words, what is the theme of this story?

Fourth Task: Read the story one last time and think about what tone words connect with the story. Put a “✓” next to each tone word you think matches the story.

| | | | |
|------------------------------------|-------------------------------------|-------------------------------------|--------------------------------------|
| <input type="checkbox"/> inspiring | <input type="checkbox"/> optimistic | <input type="checkbox"/> romantic | <input type="checkbox"/> rebellious |
| <input type="checkbox"/> playful | <input type="checkbox"/> nostalgic | <input type="checkbox"/> persuasive | <input type="checkbox"/> pessimistic |

Multilingualism

POST-READING: HANDOUT 3.1

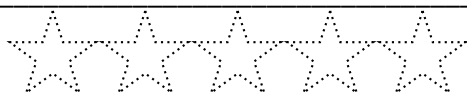
Literature in Review: Like in every unit, use this review form to share your opinions about the text. Remember, It is okay to like or not like a text, but be sure to support your opinion with specific examples from the text.

1. What I enjoyed: _____

2. What I didn't enjoy: _____

3. I recommend this story to readers who: _____

4. All in all, I give this story:



Poster Making Challenge– Literature in Review, In Review: In this literature program, we have read 8 different short stories and 3 different poems written by authors of different backgrounds and from different countries and historical periods. These stories and poems have used different literary techniques and considered different topics, but all are examples of powerful writing.

Now it is your chance to reflect on what your preferences are in terms of styles of literature. Re-Read all of your Literature in Review sheets from all 9 previous units. Remember what you can about these stories and poems, and use the reviews to support your memory.

You will choose your three favorite texts from this program create a poster that presents the following information in a visually appealing way:

- What factors have guided you to choose these three texts?
- Why are they your favorites?
- What literary devices are used in the texts?
- What tones do they have?
- What themes do they talk about?

Unit 10

Multilingualism

PRE-READING: HANDOUT 1.1

ANSWER KEY

About the Author: Paulo Coelho

Paulo Coelho was born in Rio de Janeiro, Brazil in 1947. From a young age he was determined to be a writer, but his parents did not support this career, as they saw no future in writing. Worried about his rebelliousness, they committed him to a mental institution, where he escaped three times. Though he tried to study law, he had no passion for the subject, so he dropped out of university and travelled all over South America working in the arts and living as a hippie. He worked as a songwriter, playwright, actor, and journalist, and was arrested by the Brazilian government in 1974 for his "subversive" work. In his mid-life, he has a spiritual awakening along the Ruta de Santiago Compostela in Spain, which inspired his novel-writing career. He is most famous for his novel (The Alchemist), which like many of his other novels addresses universal human topics of spirituality and belief through a plain straightforward style and simple storytelling.

Literary Device: Theme

The literary device we will focus on as we read this unit's story is *MULTILINGUALISM*.

Definition

MULTILINGUALISM is the use of more than one language by an individual or group of individuals. As you read this right now, know that you, too, are multilingual.

Paulo Coelho's Specific writing style lends itself to **MULTILINGUALISM** and translation, because of his focus on universal themes and characterization and narration through clear and plain language.

Literary Device Review

Usually, you work on this section first. In this final unit of the course, put this handout aside, and continue in the lesson. **AFTER** you have finished all the during reading activities and **BEFORE** you do Literature in Review, return to this page to answer some questions about the different literary devices used in "Mojud and the Inexplicable Life" to review many of the concepts you have worked on.

Activity

Answer the following questions based on "Mojud and the Inexplicable Life" and the Literary Devices you have worked on in all the stories and poems. If you see a piece of terminology here you don't remember, ask a peer, the teacher, or search for it on the internet.

1. How does Coelho present the characterization of Mojud? Circle all that apply:

- A) Dialogue
- B) Actions
- C) Physical Description
- D) Metaphors

2. The story the biographer publishes of the two wise men is an example of:

- A) Personification
- B) Irony
- C) Symbolism

3. What point of view does Coelho use for this story?

- A) First person
- B) Second person
- C) Third person

4. Which character in the story is ironic?

- A) Mojud
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5. The books in the story are symbolic of:

- A) Tradition
- B) Religion
- C) Knowledge

Creative Corner: Your Thoughts

Write 4-5 sentences explaining why you think Paulo Coelho's literary style has made him the most translated author alive today? Use 2-3 of the literary terms from the review section of this page to support your opinion.

(There are many possible answers to this question. It is about interpretation and your opinion).

Multilingualism

PRE-READING: HANDOUT 1.2

ANSWER KEY

Activity 1: Read the following words. Do you know them? If you don't, try looking up the words in a dictionary, translator, or internet search and see what you can learn.

threaten

discover

exchange

wise

devote

saint

reality

Activity 2: Match the following speaking words with the correct definitions by writing a number on each line:

1. threaten 3 to trade something for something else
2. discover 4 to have the knowledge of age and experience
3. exchange 1 to promise to hurt or harm someone or something
4. wise 7 not imaginary, but a part of the world that exists
5. devote 5 to dedicate yourself to something completely
6. saint 2 to find something new, or to learn something new
7. reality 6 a person who is holy, or of very high moral standing

Activity 3: Read the sentences below and decide if the word in **bold** is used correctly or incorrectly. If the word is used correctly, write a "✓". If the word is used incorrectly, write the correct word on the line.

1. If he doesn't clean his room his mom **exchange** to take his phone. threatens
2. I love reading because I can **devote** new information. threatens
3. I'll give you my soda for your cookie. Is that a fair **threatens**? exchange
4. My grandfather is very **wise** and has learned a lot in his life. ✓
5. You can tell she **discovers** her life to the piano and is very dedicated. threatens
6. Thank you for volunteering at the school. You are a **saint**! ✓
7. Stop daydreaming, and get your head back in **reality**. ✓

Multilingualism

DURING-READING: HANDOUT 2.2

ANSWER KEY

First Task: Read the story and then decide which of these events does NOT happen:

A) Mojud leaves his town because someone threatens him.

B) Mojud meets a fisherman and they become great friends.

C) Mojud tells everyone he is a very great man and that they should celebrate him.

Second Task: Read the story again focusing on how Paulo Coelho characterizes Mojud. Collect 5 examples of what Mojud says and what Mojud does, and then in your own words describe him.

| What does Mojud say? | What does Mojud do? | How would you describe Mojud in a full sentence? |
|--|--|--|
| "I don't know" | He interrupted a chicken fight. | <p>Answers may vary, but should include ideas like:</p> <p>Mojud is wise Mojud lives a normal life Mojud is very humble Mojud is kind and sharing Mojud does not have a big ego.</p> |
| "I ran away from the town where I lived because I was afraid of being murdered." | He ran away from his town. | |
| "No, you're right. But the fact is that nothing very special happened in our lives." | He traveled for three days. | |
| "That's not what it was like at all" | He met a fisherman and taught him to read. | |
| "Let the fools live with their fantasies." | He learned how to fish, then how to make tables, chairs and shelves. | |
| | He taught a group of disciples. | |

Third Task: Paulo Coelho is renowned for his short stories and novels with universal themes and messages. In your own words, what is the theme of this story?

Real learning and real growth comes from real life. As Mojud says, "everything that an ordinary man does in his life brings him closer to God." This story is about celebrating the importance of the ordinary everyday.

Fourth Task: Read the story one last time and think about what tone words connect with the story. Put a "✓" next to each tone word you think matches the story.

☒ inspiring

☒ optimistic

☐ romantic

☐ rebellious

☐ playful

☒ nostalgic

☒ confident

☐ pessimistic

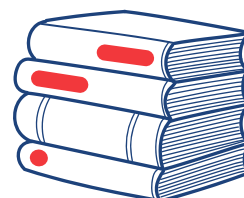
CONSEJOS PARA CUIDAR TUS LIBROS

Los libros de textos deben de tener una larga vida. Si sigues estos consejos, los libros podrán ser usados por tus hermanas, hermanos y otros estudiantes el próximo año escolar. De esta forma cuidamos el medioambiente y el patrimonio público nacional. Con estas acciones demostramos ser responsables.

1

Forra los libros inmediatamente entregados

El forro no debe dañar el libro, usa forros con adhesivos.



2

Coloca una etiqueta con tu nombre en el forro

Nunca debes colocar la etiqueta de tu nombre pegada al libro. Así el estudiante siguiente lo encontrará como nuevo y podrá volver a usarlo.



3

Guarda los libros de texto una vez usados

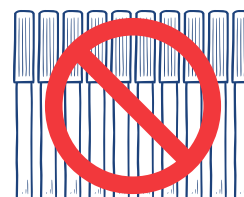
No los dejes abiertos en la mesa y evita comer o beber mientras estudias. Los líquidos son el peor enemigo de tus libros.



4

No subrayes con lapiceros o bolígrafos

Evita el uso del lapicero, al utilizar la borra se daña el papel y la tinta del texto. En caso de ser necesario usa lápiz HB o B.



5

Estudia haciendo resúmenes o esquemas

Utiliza tu cuaderno para hacer resúmenes, esquemas y todos los ejercicios que aparecen en los libros.



6

Evita introducir objetos dentro del libro

No marques las páginas introduciendo objetos en el libro. Si hay la necesidad de marcar, utiliza trozos de papel.



7

Organiza tus libros en la mochila

Organiza los libros y todos los materiales escolares en la mochila. Coloca la comida y los líquidos aparte.



8

En casa, reserva un espacio exclusivo para tus libros

Coloca tus libros de forma vertical con el lomo hacia afuera para que se vea el título. Así estarán siempre bien conservados.



9

Utiliza el libro con cuidado

Evita forzarlos apretando o doblando excesivamente por el medio, evita forzar la encuadernación en el lomo del libro.



10

Lleva un control de los libros que prestas

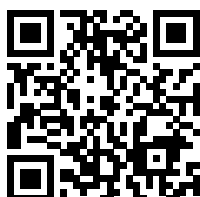
Cuando prestes un libro, debes tener control sobre el préstamo y la fecha de devolución de tu libro.





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Himno Nacional de la República Dominicana

I

Quisqueyanos valientes, alcemos
Nuestro canto con viva emoción,
Y del mundo a la faz ostentemos
Nuestro invicto glorioso pendón.

II

¡Salve! el pueblo que, intrépido y fuerte,
A la guerra a morir se lanzó,
Cuando en bélico reto de muerte
Sus cadenas de esclavo rompió.

III

Ningún pueblo ser libre merece
Si es esclavo indolente y servil;
Si en su pecho la llama no crece
Que templó el heroísmo viril,

IV

Mas Quisqueya la indómita y brava
Siempre altiva la frente alzará;
Que si fuese mil veces esclava
Otras tantas ser libre sabrá.

V

Que si dolo y ardid la expusieron
De un intruso señor al desdén,
¡Las Carreras! ¡Beller!, campos fueron
Que cubiertos de gloria se ven.

VI

Que en la cima de heroico baluarte
De los libres el verbo encarnó,
Donde el genio de Sánchez y Duarte
A ser libre o morir enseñó.

VII

Y si pudo inconsulto caudillo
De esas glorias el brillo empañar,
De la guerra se vio en Capotillo
La bandera de fuego ondear.

VIII

Y el incendio que atónito deja
De Castilla al soberbio León,
De las playas gloriosas le aleja
Donde flota el cruzado pendón.

IX

Compatriotas, mostremos erguida
Nuestra frente, orgullosos de hoy más;
Que Quisqueya será destruida
Pero sierva de nuevo, ¡jamás!

X

Que es santuario de amor cada pecho
Do la patria se siente vivir;
Y es su escudo invencible: el derecho;
Y es su lema: ser libre o morir.

XI

¡Libertad! que aún se yergue serena
La Victoria en su carro triunfal,
Y el clarín de la guerra aún resuena
Pregonando su gloria inmortal.

XII

¡Libertad! Que los ecos se agiten
Mientras llenos de noble ansiedad
Nuestros campos de gloria repiten
¡LIBERTAD! ¡LIBERTAD! ¡LIBERTAD!.

Letra: Emilio Prud'Homme | Música: José Reyes



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