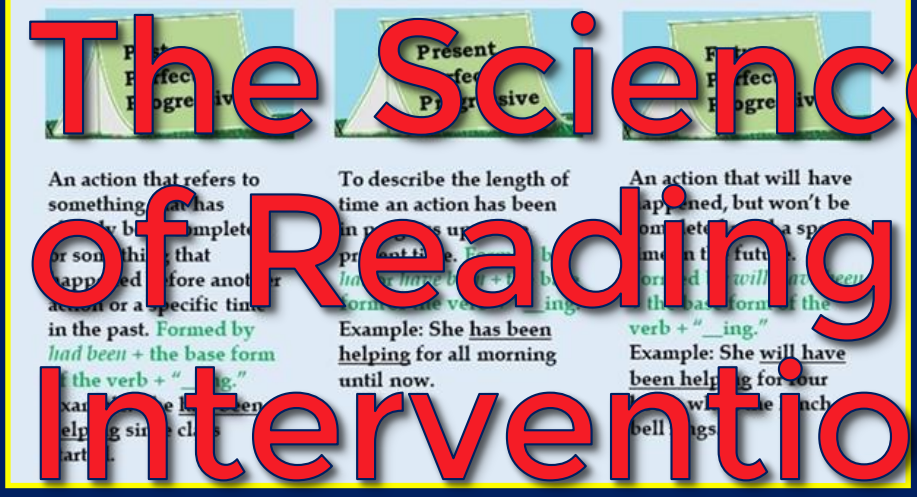
The Science of Reading Intervention Program

language comprehension





Argumentative, Genre, and Author's Purpose: Evaluative Text

To evaluate means to make logical and evidence-based judgments after careful observation. Writers present fair and balanced analysis to prove their point of view. When two or more groups or topics are included in the topic sentence, the concrete details should be stated in that order.

CONNECTION READING

Readers are exposed to many evaluative texts, including online reviews. Often the concrete detail sentences state the observations, and the commentary sentences provide the judgments.

GUIDED PRACTICE

Directions: Read the following paragraph. [Bracket] the observations and highlight the judgments. Notice how the topic sentence is followed by two concrete detail sentences and then two commentary sentences.

Greek and Latin Word Parts: Prefixes, Roots, & Suffixes

Directions: For each prefix, root, or suffix, write an example words.

Prefix	Root	Suffix	Meaning	Example Words
re			again	_____
sent			feeling	_____

Directions: Consult a dictionary to divide the vocabulary word into syl/la/bles, mark its primary accent, list its part of speech, and write its primary definition.

_____

_____

Directions: Consult a thesaurus to write the two synonyms for the vocabulary word.

Synonym _____ **Synonym** _____

Quick Write: Use both vocabulary words in a few sentences.

"The Eagle" Reading Comprehension

The eagle is a huge bird. One type of eagle is the bald eagle. This bird of prey has a large yellow beak shaped like a hook and a pure white head. Its body is brown with a white tail. Female bald eagles are much bigger than males.

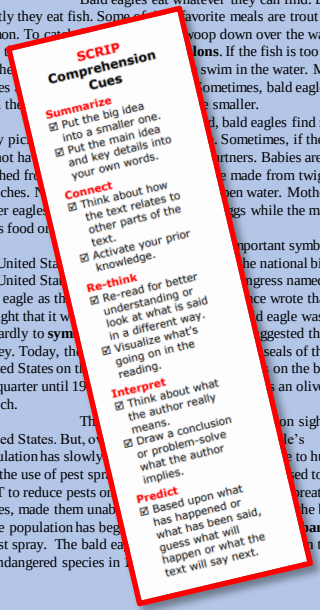
Bald eagles live all over North and South America. They make their nests near rivers, ponds, and lakes. There they can find many fish. Bald eagles build the biggest nests of any bird in America. Mostly, the birds stay away from people. Some birds move their nests frequently.

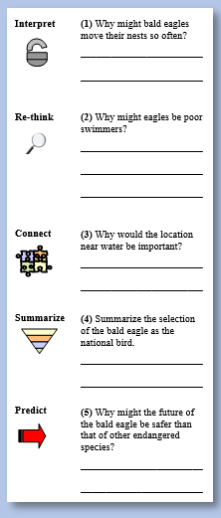
Bald eagles eat whatever they can find. But, mostly they eat fish. Some of their favorite meals are trout and salmon. To catch fish, they swoop down over the water and grab them with their talons. If the fish is too heavy for the eagle to lift, it will swim in the water. Many eagles will steal the fish from other birds. Sometimes, bald eagles will steal the food of smaller birds.

They pick mates for life. Then, bald eagles find mates. They cannot have babies. Sometimes, if the pair hatched from eggs. Babies are branches. Nests are made from twigs and father eagle sits on the eggs while the mate finds food or

the United States. The bald eagle is an important symbol of the United States. It is the national bird of the United States. In 1782, Congress named the bald eagle as the national bird. Benjamin Franklin wrote that he thought that it was a bird of bad moral character. He said the bald eagle was too cowardly to symbolize the United States. He suggested the turkey. Today, the bald eagle and the seals of the United States on the back of the quarter until 19 an olive branch.

The bald eagle is a common sight in the United States. But, over the years, the bald eagle's population has slowly decreased. Some of the reasons are due to hunting and the use of pest sprays. Farmers used to spray DDT to reduce pests on their crops. The DDT, breathed by eagles, made them unable to have babies. Because of this, the bald eagle population has begun to decrease. DDT was banned as a pest spray. The bald eagle was then added to the list of endangered species in 1





PENNINGTON PUBLISHING



Then John Henry he did hammah,
He did make his hammah sound.
Says now one more lick fore quittin' time,
An' I'll beat this steam drill down.

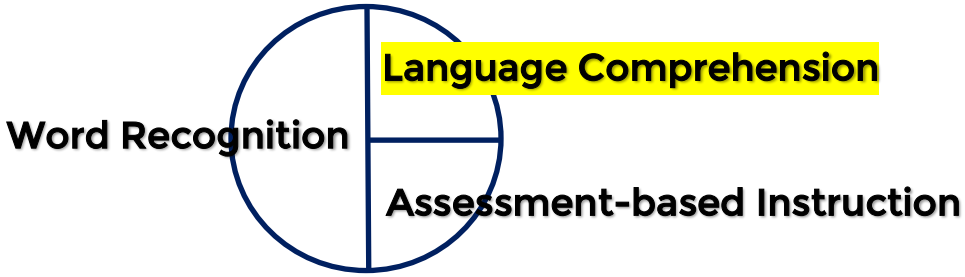
The hammah that John Henry swung,
It weighed over nine poun
He swung that hammah one las' time,
And he fell dead on the ground.

They took John Henry to the White House,
And buried him in the sand.
And every locomotive come roarin' by,
Says there lays that steel drivin' man.



The Science of Reading Intervention Program

The Science of Reading Intervention Program provides comprehensive, year-long reading intervention for students ages 8–adult. The three program components have been designed to accelerate reading achievement with explicit, systematic, and scripted instruction.



Placement/Screening Assessments

To confirm program placement for Tiers 2 and 3 instruction, teachers may wish to administer the phonemic awareness, phonics, spelling, and fluency diagnostic assessments.

First Half of the Year Program: Word Recognition

The Science of Reading Intervention Program: Word Recognition (Phonemic Awareness, Spelling, Phonics, Comprehension) features **6 Google Slide Activities** for each lesson, three lessons per week and review. 1. Phonemic Awareness 2. Blending, Segmenting, and Spelling 3. Sounds and Spellings and Heart Words Practice 4. Say It! Spell It! Read It! Word Chains 5. Sam and Friends Phonics Books (decodables). 6. Review: Elkonin Sound Box Spelling Dictations, Personal Sound Walls, and Multi-Syllabic Word Work.

Second Half of the Year Programs: Language Comprehension and Assessment-based Instruction

The Science of Reading Intervention Program: Language Comprehension resources feature the 7 Weekly Language Comprehension Activities: 1. Background Knowledge Mentor Texts 2. Vocabulary, Morphology, and Syllabication 3. Syntax in Reading and Writing 4. Reading Comprehension Strategies 5. Literacy Knowledge (Narrative and Expository) 6. Greek and Latin Morphology 7. Executive Function and Study Skills.

To supplement the language comprehension activities, **The Science of Reading Intervention Program: Assessment-based Instruction** provides diagnostically-based instructional resources for Tier 2 small group and individualized instruction. The **13 comprehensive assessments and matching instructional resources** help fill in the yet-to-be-mastered gaps in phonemic awareness, phonics, fluency (with YouTube modeled readings), spelling, Heart Words and Phonics Games, grammar, usage, and mechanics. Even though students have completed the word recognition program, some students will need **second-chance instruction** with more intense practice in easily-managed small groups and independent practice.

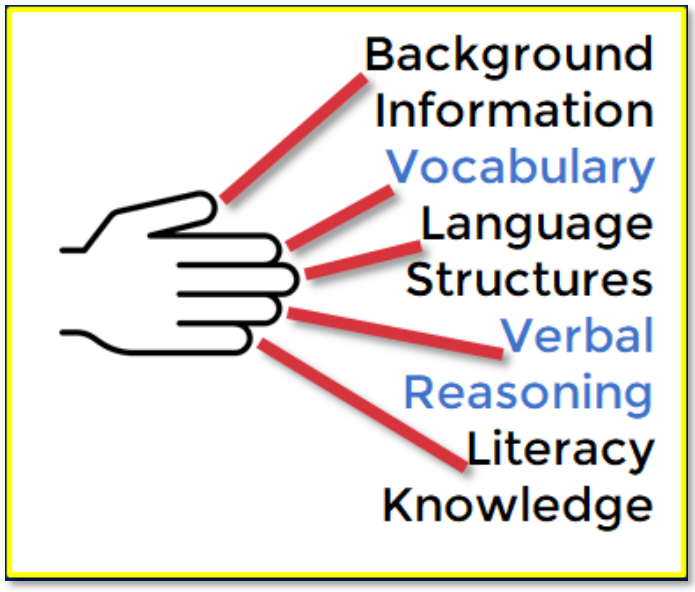
Language Comprehension: Literacy Knowledge

> **"We have long known that students benefit from instruction in common structures and elements of narrative or story text (e.g., identifying characters, setting, goal, problem, events, resolution, and theme; e.g., Fitzgerald & Spiegel, 1983). With respect to informational text, meta-analyses (quantitative studies of many studies) have also documented positive impacts (Hebert, Bohaty, & Nelson, 2016; Pyle et al., 2017)."**
>
> **Nell K. Duke, Alessandra E. Ward, P. David Pearson, 2021**

Literacy Knowledge refers to how language and text are organized to communicate and is one of the **7 Weekly Language Comprehension Activities** featured in The Science of Reading Intervention Program: Language Comprehension. I am pleased to share these literacy knowledge lessons with teachers in the science of reading community.

The following 47 lessons will serve as a *crash course* in literacy knowledge for your ages 8 to adult students. Each lesson takes about 35 minutes to complete. The teacher introduces each lesson; students complete guided practice with correction and review; and students complete the lesson with independent practice, which serves as the formative assessment. Answers included.

Students will learn to identify (read) and apply (write] narrative and sensory/descriptive text structures and literary elements. Students will also learn to identify (read) and apply (write] expository and argumentative text structures and sentence functions in a wide variety of genre to improve reading comprehension.



Narrative and Sensory/Descriptive Structures, Literary Elements, and Genre Instructional Sequence

Introduction and Teaching Procedures — Page 691

Fable: Direct and Indirect Characterization in Exposition, Anthropomorphism — Pages 692–694
"The Tortoise and the Duck" an Aesop's Fable

Fairy Tale: Protagonist, Antagonist, Mood, and Setting in Exposition, Imagery — Pages 695–696
"Little Red Riding Hood"

Fantasy: Conflict, Story Dialogue and Speaker Tags — Pages 697–699
Alice's Adventures in Wonderland (Carroll)

Allegory: Symbolism, Theme — Pages 700–702
The Wizard of Oz (Langley) *The Lion, Witch and the Wardrobe* (Lewis)

Folklore: Rising Action — Pages 703–705
"John Henry—A Steel Drivin' Man" "Oh, My Darling Clementine"

Science Fiction: Climax, Foreshadowing, Flashback — Pages 706–709
"War of the Worlds" Radio Broadcast" "The Boy Who Cried Chux"

Mystery: Falling Action, Plot Diagram, First Person Point of View — Pages 710–712
"The Tell-Tale Heart" (Poe)

Historical Fiction: Resolution/Denouement, Story Map, Third Person Point of View (Omniscient and Limited) — Pages 713–715
"The Dude and the Old West"

Humor: Verbal Irony, Puns, Sarcasm — Pages 716–718
"The W.C." Joke

Legend: Situational Irony — Pages 719–721
"The Legend of Arrow Boy" a Native-American Legend

Mythology: Dramatic Irony, Personification — Pages 722–724
"The Egg and Pangu" a Chinese Creation Myth

Drama: 5 Act Dramatic Structure, Soliloquy, Dialogue, Stage Directions — Pages 725–727
Romeo and Juliet (Shakespeare)

Tall Tale: Literal Language, Hyperbole — Pages 728–729
"Paul Bunyan and the Blue Ox"

Romance: Subplots, Framed Narrative — Pages 730–734
"Ruth, Naomi, and Boaz" (The Book of Ruth)

Coming-of-Age: Metaphor, Simile, Juxtaposition, Paradox, Oxymoron — Pages 735–737
"Marco Polo" Journal Entry

Biography: Idiomatic Expressions, Allusion — Pages 738–740
"Michael's Motivation" Biography of Michael Jordan

Narrative Speech: Parallelism — Pages 741–743
"The Gettysburg Address" (Abraham Lincoln)
"I Have a Dream" (Dr. Martin Luther King Jr.)

Narrative Poem: Rhyme Scheme and Meter — Pages 744–749
"Paul Revere's Ride" (Henry Wadsworth Longfellow)

Poetic Structure and Literary Devices: Alliteration, Assonance, and Consonance — Pages 750–753
"The Rain in Spain" (Frederick Loewe)
"The Tiger" (William Blake)
"Stopping by Woods on a Snowy Evening" (Robert Frost)

Adventure and Epic Poems: Heroic Character Traits — Pages 754–756
"Odysseus and the Cyclops" (Homer)

Answers — Pages 757–767

Expository and Argumentative Structures, Sentence Functions, and Genre Instructional Sequence

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Topic Sentences Hierarchy and Structure	Sentence Functions	Pages 769
Concrete Details Specific and Observable	Phrases	Pages 770
Concrete Details Sentence Syntax	Complete Sentences	Pages 771
Concrete Details Citations	Quotation Lead-Ins	Pages 772
Concrete Details Three-Sentence Paragraphs	Definition Transitions	Pages 773
Concrete Details Three-Sentence Paragraphs	Number or Sequence Transitions	Pages 774
Concrete Details Three-Sentence Paragraphs	Time Transitions	Pages 775
Concrete Details Three-Sentence Paragraphs	Addition Transitions	Pages 776
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Concrete Details Three-Sentence Paragraphs	Comparison Transitions	Pages 779
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Commentary Five-Sentence Paragraphs	Body Paragraphs	Pages 781

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Author's Purpose: Topic Sentence in Middle	Descriptive Text	Pages 785
Author's Purpose: Topic Sentence at End	Informational Text	Pages 786
Author's Purpose: Concluding Statement	Sequential Text	Pages 787
Author's Purpose: Seven-Sentence Paragraph	Explanatory Text	Pages 788
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Author's Purpose: Four-Sentence Paragraph	Analytical Text	Pages 790
Author's Purpose: Implied Topic Sentence	Problem/Solution Text	Pages 791
Author's Purpose: Six-Sentence Paragraph	Cause and Effect Text	Pages 792
Author's Purpose: Argumentative Paragraph	Evaluative Text	Pages 793
Author's Purpose: Argumentative Paragraph	Persuasive Text	Pages 794
Answers		Pages 795–798

Narrative and Sensory/Descriptive Structures, Literary Elements, and Genres Directions

Narrative text includes any type of writing that relates a series of events and includes fiction, non-fiction, and poetry. Sensory/descriptive text uses descriptive language, involving the senses, to create mental images and is featured in poems, songs, and journals. The following lessons provide guided and independent practice in narrative and sensory/descriptive structures, literary elements, and genre.

Text Structure

Narrative text tells a story, and stories follow certain structures. These structures are known as *story grammars*. Different narrative genre, such as fantasy and historical fiction, have different story grammars (Mandler & Johnson, 1977; Rumelhart, 1975; Stein & Glenn, 1979).

As readers learn *how* different stories are told, they develop *schema*, or expectations, for each genre. This prior knowledge improves comprehension as readers fit what they are reading into their prior knowledge of that genre's story grammar.

Literary Elements

Literary elements are commonly described as the components of a literature. For example, theme and mood are common components of narrative texts. More specific literary elements, such as dialogue or foreshadowing are often referred to as literary devices or techniques.

Since authors use literary elements to enhance meaning in both narrative and sensory/descriptive texts, readers need to be familiar with these elements to accurately interpret the author's meaning. For example, when Shakespeare's Hamlet refers to "the slings and arrows of outrageous fortune," in the "To Be or Not to Be" soliloquy (Line 58), readers with prior knowledge of metaphors and soliloquys will be better prepared to interpret Hamlet's comparison of unlike things and the purpose and features of the dramatic insights of talking out loud to oneself.

Genre

Students are best exposed to different narrative structures (story grammars) and authors' use of common literary elements by learning and practicing each in a wide variety of genre. The following lessons include the most common narrative and sensory/descriptive genre. For each lesson, students will also learn the key literary elements that authors use in these texts.

Teaching Procedures

Read the lesson, work though the **GUIDED PRACTICE** with students, and assign the **INDEPENDENT PRACTICE.**

Narrative Structure, Literary Elements, and Genre: Fable

A ***fable*** is a narrative-based genre which the author uses to demonstrate a useful truth. In a fable, animals are the main characters, and they speak and act as humans. Often, a moral ends the fable.

As in other stories, a fable begins with *exposition.* Exposition introduces the main character or characters. The exposition also includes the story's *setting* (the time and place) and sets the *mood* of the story. The mood of a story is the general feeling that the author wants the reader to feel throughout the story.

In a fable, the character traits of animals are shared with the reader through *direct characterization* and *indirect characterization.* With direct characterization, the author uses words (often adjectives) to describe the characters' traits (personalities). An author also *shows* character traits through their speech and actions with indirect characterization.

Because fables feature animals, the author often uses *anthropomorphism.* Anthropomorphism is a literary device in which non-human characters *become* human-like. When a human characteristic or action is *applied* to an animal or other non-human object, the author is using *personification.*

GUIDED PRACTICE

Directions: In the following passage from Aesop's fable, "The Tortoise and the Duck," [bracket] the key words which describe the tortoise's character traits through direct characterization. Highlight the words which show character traits through indirect characterization. Underline the words which are anthropomorphisms.

The Tortoise, you know, carries his house on his back. No matter how hard he tries, he cannot leave home. They say that Jupiter punished him so, because he was such a lazy stay-at-home that he would not go to Jupiter's wedding, even when especially invited.



After many years, Tortoise began to wish he had gone to that wedding. When he saw how gaily the birds flew about and how the Hare and the Chipmunk and all the other animals ran nimbly by, always eager to see everything there was to be seen, the Tortoise felt very sad and discontented. He wanted to see the world too, and there he was with a house on his back and little, short legs that could hardly drag him along.

INDEPENDENT PRACTICE

Directions: Use direct characterization to describe the personality of a pet or zoo animal.

_____

_____

_____

Directions: Use indirect characterization to show the personality of a pet or zoo animal. Include an anthropomorphism in your characterization.

_____

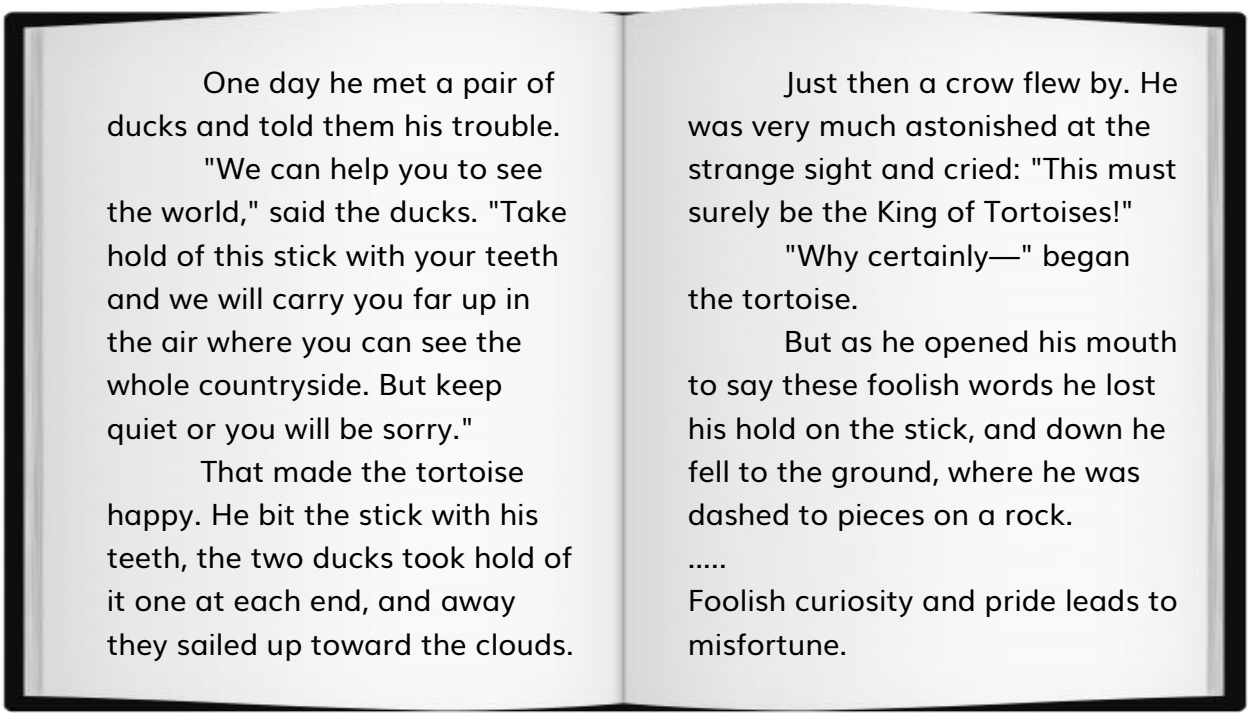
_____

_____

A character may be classified as *static* or *dynamic*. A static character doesn't change much from the beginning to the end of a story. A dynamic character does change as the plot develops.

GUIDED PRACTICE

Directions: From the following ending to Aesop's fable, "The Tortoise and the Duck," write notes on the text to explain and provide examples to argue whether the tortoise was a static or dynamic character. Make sure to connect this second part of the fable to the first.



One day he met a pair of ducks and told them his trouble.

"We can help you to see the world," said the ducks. "Take hold of this stick with your teeth and we will carry you far up in the air where you can see the whole countryside. But keep quiet or you will be sorry."

That made the tortoise happy. He bit the stick with his teeth, the two ducks took hold of it one at each end, and away they sailed up toward the clouds.

Just then a crow flew by. He was very much astonished at the strange sight and cried: "This must surely be the King of Tortoises!"

"Why certainly—" began the tortoise.

But as he opened his mouth to say these foolish words he lost his hold on the stick, and down he fell to the ground, where he was dashed to pieces on a rock.

.....

Foolish curiosity and pride leads to misfortune.

INDEPENDENT PRACTICE

Directions: The moral of the story is "Foolish curiosity and pride leads to misfortune." Explain how the moral applies to the fable.

_____

_____

_____

Directions: If you were writing a story, in which you were describing the character traits of a friend or family member, use direct and indirect characterization to show how a friend or family member has been a dynamic character.

_____

_____

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Narrative Structure, Literary Elements, and Genre: Fairy Tale

A ***fairy tale*** is a narrative-based genre for children, which includes people who interact with magical creatures.

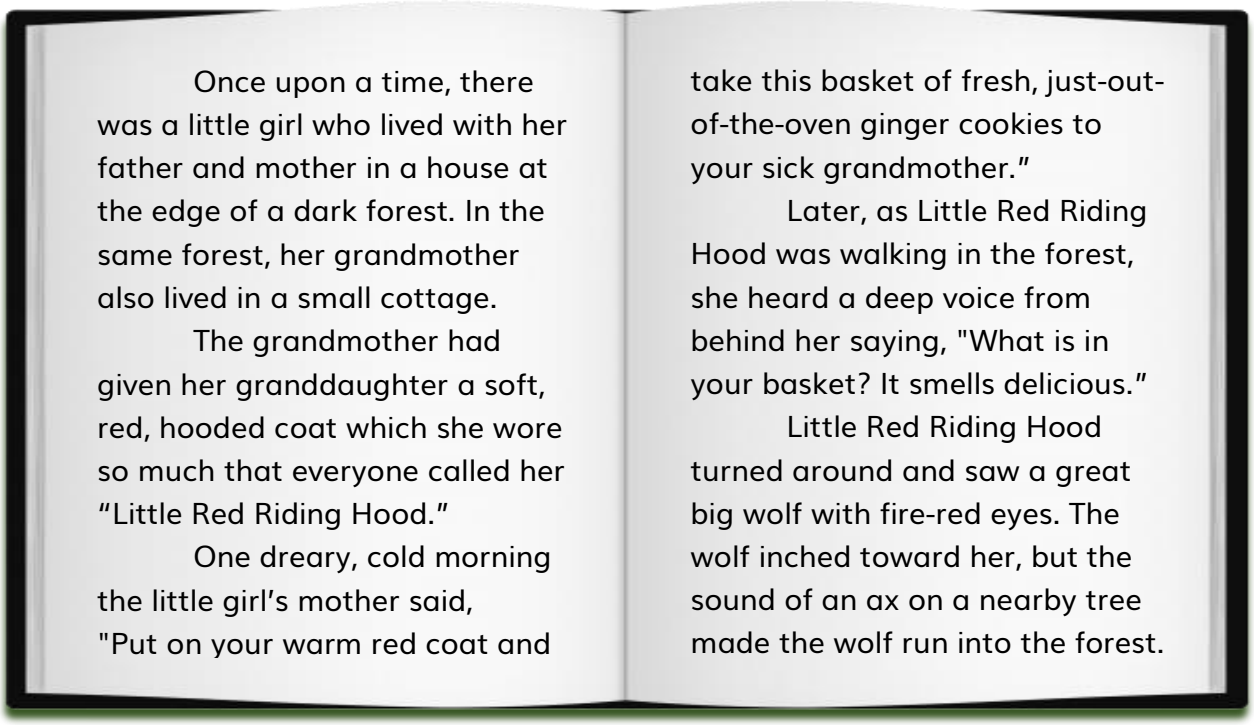
As in other stories, a fairy tale begins with *exposition.* Exposition introduces the main characters, usually a *protagonist* (the good hero) and an *antagonist* (the bad guy). The exposition also includes the story's setting (the time and place) and sets the *mood* of the story. The mood of a story is the general feeling that the author wants the reader to feel throughout the story.

The setting of a fairy tale often establishes the mood of the story. Fairy tales which begin with "Once upon a time…" usually identify the place and main characters soon thereafter. The setting is general, so that the reader feels like the story could happen at any time and in any place.

Frequently, an author uses sensory words (taste, smell, sight, touch, or hearing) to describe objects, ideas, and actions and help the reader visualize the story. This literary device is known as *imagery*.

GUIDED PRACTICE

Directions: From the exposition in this fairy tale, "Little Red Riding Hood," [bracket] the words which show the author's use of imagery.



Once upon a time, there was a little girl who lived with her father and mother in a house at the edge of a dark forest. In the same forest, her grandmother also lived in a small cottage.

The grandmother had given her granddaughter a soft, red, hooded coat which she wore so much that everyone called her "Little Red Riding Hood."

One dreary, cold morning the little girl's mother said, "Put on your warm red coat and take this basket of fresh, just-out-of-the-oven ginger cookies to your sick grandmother."

Later, as Little Red Riding Hood was walking in the forest, she heard a deep voice from behind her saying, "What is in your basket? It smells delicious."

Little Red Riding Hood turned around and saw a great big wolf with fire-red eyes. The wolf inched toward her, but the sound of an ax on a nearby tree made the wolf run into the forest.

Directions: Describe the mood established in the exposition of "Little Red Riding Hood."

INDEPENDENT PRACTICE

Directions: Write the exposition to begin an original fairy tale. Include the setting (time and place), a *protagonist* (the good hero) and an *antagonist* (the bad guy), and set the mood of your story with plenty of imagery.

Narrative Structure, Literary Elements, and Genre: Fantasy

A ***fantasy*** is a narrative-based genre which includes a make-believe world with strange and magical characters, who often have supernatural powers.

As in all stories, the fantasy begins with the exposition. The exposition introduces the main characters, usually a *protagonist* (the good hero) and an *antagonist* (the bad guy). The exposition also includes the story's setting (the time and place) and sets the *mood* of the story. The mood of a story is the general feeling that the author wants the reader to feel throughout the story.

Shortly following the exposition, an author introduces the key conflicts in the story. Following are five forms of conflict used in the narrative genres. The word *versus* means *against.*

1. The **character versus character conflict** develops from a direct confrontation between two people or two groups of people. **Example:** Harry Potter and friends versus the evil Voldemort.

2. The **character versus self conflict** arises from an internal struggle taking place within a character. **Example:** The hobbit, Bilbo Baggins, struggling whether to use or ignore the power of the ring he wears.

3. The **character versus society conflict** deals with the issues that an individual has with the traditions and values of the community. **Example:** In the Mary Poppins books and movies, Mary's ideas of children and parenting conflict with those of traditional English society.

4. The **character versus nature conflict** results from the character or characters facing a natural disaster. **Examples:** A character shipwrecked on a deserted island after a storm.

5. The **character versus technology conflict** involves technology which cannot be controlled by the character and acts on its own. **Example:** A group of robots use their artificial intelligence to rebel against their creators.

GUIDED PRACTICE

Directions: In the spaces provided, write the capital letters which best match the types of conflict. [Bracket] the words in the capital letter matching answers which are characteristics of the fantasy narrative genre.

___1. Character versus character conflict

___2. Character versus self conflict

___3. Character versus society conflict

___4. Character versus nature conflict

___5. Character versus technology conflict

A. The autopilot refused to shut off.

B. "Should I do what is right or wrong?"

C. The dwarves battle the goblins.

D. The orc could not live with the magicians with their mind-control.

E. The Martian spaceship sped out of control through the dangerous asteroid belt.

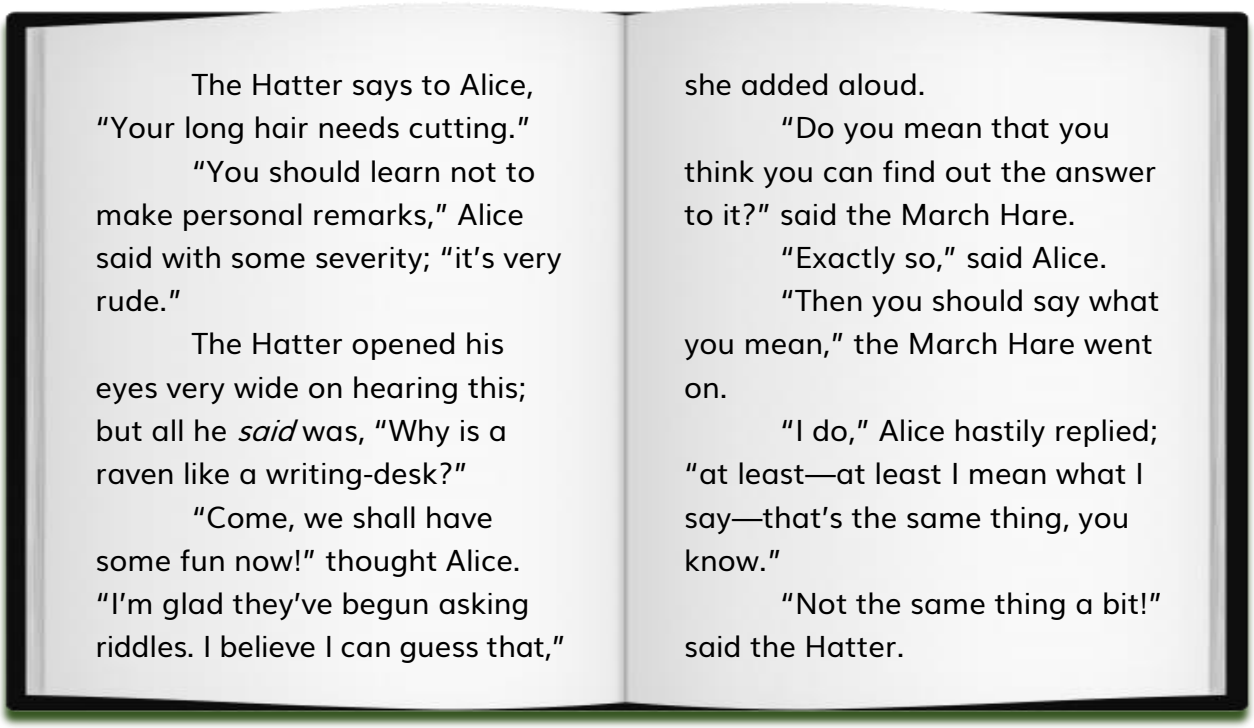
An author often uses dialogue to introduce and develop conflict in a short story or novel. A new paragraph is used when the speaker changes. A *speaker tag* is used to identify the speaker and *how* the speaker says what is being said. What the speaker says is enclosed in quotation marks.

The speaker may be a noun (a person, place, or thing) or a personal pronoun (I, you, he, she, it, we, they) and may include an adjective to modify (to describe, change, or limit) the speaker.
Examples with Speaker Tags in [Brackets]:
[The sorrowful rabbit said,] "Things don't have to end this way!"
[She responded,] "No, they don't."

How the speaker says what is being said is a verb and may include an adverb to modify (define, describe, identify, or limit) the verb.
Examples with Speaker Tags in [Brackets]:
[Henry shouted loudly,] "Stop it!

Speaker tags may be included before, in the middle, or at the end of what the speaker says. The ending punctuation is placed inside (to the left) of the ending quotation marks.
Examples with Speaker Tags in [Brackets]:
[The elf shouted,] "Things don't have to end this way!"
"If they don't," [the fairy responds,] "It will be because of you."
"Okay, I'll compromise, as usual," [sighs the elf, holding back her tears.]

Directions: In the fantasy novel, *Alice's Adventures in Wonderland* by Lewis Carroll, young Alice comes upon a large table set out under a tree. At the table sit three characters: a March Hare, a Hatter, and a Dormouse. Much to their displeasure, Alice sits down with them. After a while, the Hatter speaks to Alice. Read their dialogue and [bracket] the speaker tags.



The Hatter says to Alice, "Your long hair needs cutting."

"You should learn not to make personal remarks," Alice said with some severity; "it's very rude."

The Hatter opened his eyes very wide on hearing this; but all he *said* was, "Why is a raven like a writing-desk?"

"Come, we shall have some fun now!" thought Alice. "I'm glad they've begun asking riddles. I believe I can guess that," she added aloud.

"Do you mean that you think you can find out the answer to it?" said the March Hare.

"Exactly so," said Alice.

"Then you should say what you mean," the March Hare went on.

"I do," Alice hastily replied; "at least—at least I mean what I say—that's the same thing, you know."

"Not the same thing a bit!" said the Hatter.

INDEPENDENT PRACTICE

Directions: Write the exposition to begin an original fantasy. Include the setting (time and place), a *protagonist* (the good hero) and an *antagonist* (the bad guy), and establish the mood of your story. Following the exposition, add dialogue to introduce what will be the conflict in your fantasy. Use all three speaker tag placements in your dialogue.

Narrative Structure, Literary Elements, and Genre: Allegory

An ***allegory*** is an extended metaphor, used to compare two unlike objects, ideas, or events. When used in the narrative genre, the fictional story has a hidden message and meaning that the reader must interpret. Basically, the allegory tells two (or more) stories in one.

Allegories use symbols, such as an object, word, person, place, or event, to represent ideas which are shared by the multiple stories. The symbols often connect to the theme.
Examples: A white dove often symbolizes peace. A red rose often symbolizes love. A cross symbolizes sacrifice.

GUIDED PRACTICE

Directions: In the spaces provided, write the capital letters which best match what the object, word, person, place, or event symbolizes. [Bracket] the words in the capital letter matching answers which are characteristics of the fantasy narrative genre.

___1. A golden key	A. The states
___2. A sunrise	B. A dream that comes true
___3. A winding road	C. The answer or solution to a problem
___4. The 50 stars on the American flag	D. Life isn't always easy.
___5. The end of a rainbow	E. Hope in new possibilities

A *theme* is an author's message or truth about something important in life that everyone experiences. The theme is unstated, but is developed throughout the plot of a story so that the reader can discover it through careful reading. In an allegory, the theme is the common message between the shared and hidden stories.
Examples: Betrayal and forgiveness in C.S. Lewis's *Chronicles of Narnia*. Civilization versus chaos in William Goulding's *Lord of the Flies*.

Directions: Read the passages from the following allegories. Choose among these themes to best match the author's message in each passage. Write the themes in the spaces provided.

Themes: Never give up. Good versus evil. You can't judge a book by its cover. You already have what it takes to succeed.

From her journey in the Land of Oz, Kansas farmgirl, Dorothy Gale, discovers that "there's no place like home."

"Well, I... I think that it... that it wasn't enough to just want to see Uncle Henry and Auntie Em... and it's that if I ever go looking for my heart's desire again, I won't look any further than my own backyard; because if it isn't there, I never really lost it to begin with."

Theme 1: _____

The Wizard of Oz (Langley)

Four children in the land of Narnia are following a robin to look for a captured friend.

"We're following a guide we know nothing about. How do we know which side that bird is on? Why shouldn't it be leading us into a trap?"

"That's a nasty idea. Still—a robin you know. They're good birds in all the stories I've ever read. I'm sure a robin wouldn't be on the wrong side."

"If it comes to that, which *is* the right side?

Theme 2: _____

The Lion, Witch and the Wardrobe (Lewis)

"I can't ride my bike. Every one of the kids on my block can ride a two-wheeler except me."

"My mom took off my training wheels last month. She says she will help me practice, but she never has time."

"I try to learn by myself. I can get on the bike seat, but the minute I lift my feet off the ground, I begin to fall. I get on and fall. I get on again and I fall again. Tomorrow, I'll try again.

Theme 3: _____

As I walked out the back door of the store into the alley, a ragged-looking old man followed me. He waved at me to stop, but I kept walking.

"Miss," he said, "I've got something for you."

I pretended not to hear him; I quickened my pace; but so did he. I began to panic.

I turned around and he yelled, "You dropped your wallet."

Theme 4: _____

INDEPENDENT PRACTICE

Directions: Choose one of the themes from this lesson and write a short allegory in which you include a hidden message or meaning. Include a few examples of symbolism in your story.

Narrative Structure, Literary Elements, and Genre: Folklore

The narrative-based genre of ***folklore*** includes songs and stories of a people or "folk" as handed down by word of mouth.

The *rising action* is the series of complications after the exposition (characters, setting, and mood) and the conflict is established, and before the climax (highest point of interest). The rising action develops the major conflict in the text.

GUIDED PRACTICE

Directions: Read the introduction to the song, "John Henry—A Steel Drivin' Man." [Bracket] the setting; underline the main character; and highlight the conflict.

John Henry was born a slave in the 1840s. After gaining his freedom following the Civil War, he was hired as a steel-driver for the C&O Railroad. A steel-driver was also known as a *hammer man*, and his job was to hammer holes into rock by hitting thick steel drills in order to dig out tunnels for the trains.

According to the folklore, John Henry could drill more holes and open up more feet of tunnel per day than any other man. While working on the mile-long Big Bend Tunnel in West Virginia, a salesman (called the *Cap'n* in the following song) came to the tunnel, boasting that his steam-powered drill could out-drill any man. John Henry took on the challenge of man versus machine. At the end of the day-long race, John Henry had won, driving 14 feet to the drill's 9. He died shortly after from complete exhaustion.



People usually speak less formally than they write. In folklore and other narrative genre, authors often use common, informal language to add realism to their characters and dialogue. These words, phrases, slang, and contractions are known as *colloquialisms.*

Directions: Read the song lyrics and number the key developments in the rising action before the death of John Henry (the climax).

John Henry–A Steel Drivin' Man

John Henry was a steel drivin' man,
He died with a hammah in his hand,
Oh, come along boys and line the track
For John Henry ain't never comin' back.

Cap'n said to John Henry,
You've got a willin' mind.
But you just well lay yoh hammah down,
You'll nevah beat this drill of mine.

The steam drill was on the right hand side,
John Henry was on the left,
Says before I let this steam drill beat me down,
I'll hammah myself to death.

Then John Henry he did hammah,
He did make his hammah sound.
Says now one more lick fore quittin' time,
An' I'll beat this steam drill down.

The hammah that John Henry swung,
It weighed over 9 poun'
He swung that hammah one las' time,
And he fell dead on the ground.

They took John Henry to the White House,
And buried him in the sand.
And every locomotive come roarin' by,
Says there lays that steel drivin' man.



INDEPENDENT PRACTICE

Directions: Write song lyrics to tell the exposition (characters, setting, and mood), conflict, and rising action of this traditional narrative song, "Oh, My Darling Clementine." In the story, a Gold Rush miner loses his love, Clementine, when she drowns near his mine. Use some of the words from the Word Bank to tell the first part of this story.

Word Bank: miner, 49er, mine, gold, darling, Clementine, wagon, lake, river, canyon, drilling, pick axe, gold vein, rocks, dirt, dark, gold pan, California, 1849, ore cart, mountain

Drove the horses to the water,
Every morning just at nine,
Hit her foot against a splinter,
Fell into the foaming brine. (water)

Ruby lips above the water,
Blowing bubbles soft and fine,
But alas, I was no swimmer,
So I lost my Clementine.

How I missed her! How I missed her!
How I missed my Clementine.
But I kissed her little sister,
And forgot my Clementine.

Narrative Structure, Literary Elements, and Genre: Science Fiction

Science Fiction, often referred to as Sci-Fi, is a narrative genre which uses elements of real or imagined science and technology as a key part of the story. Science fiction usually has settings in the future or on other planets. A dystopian novel is science fiction set in an evil society.

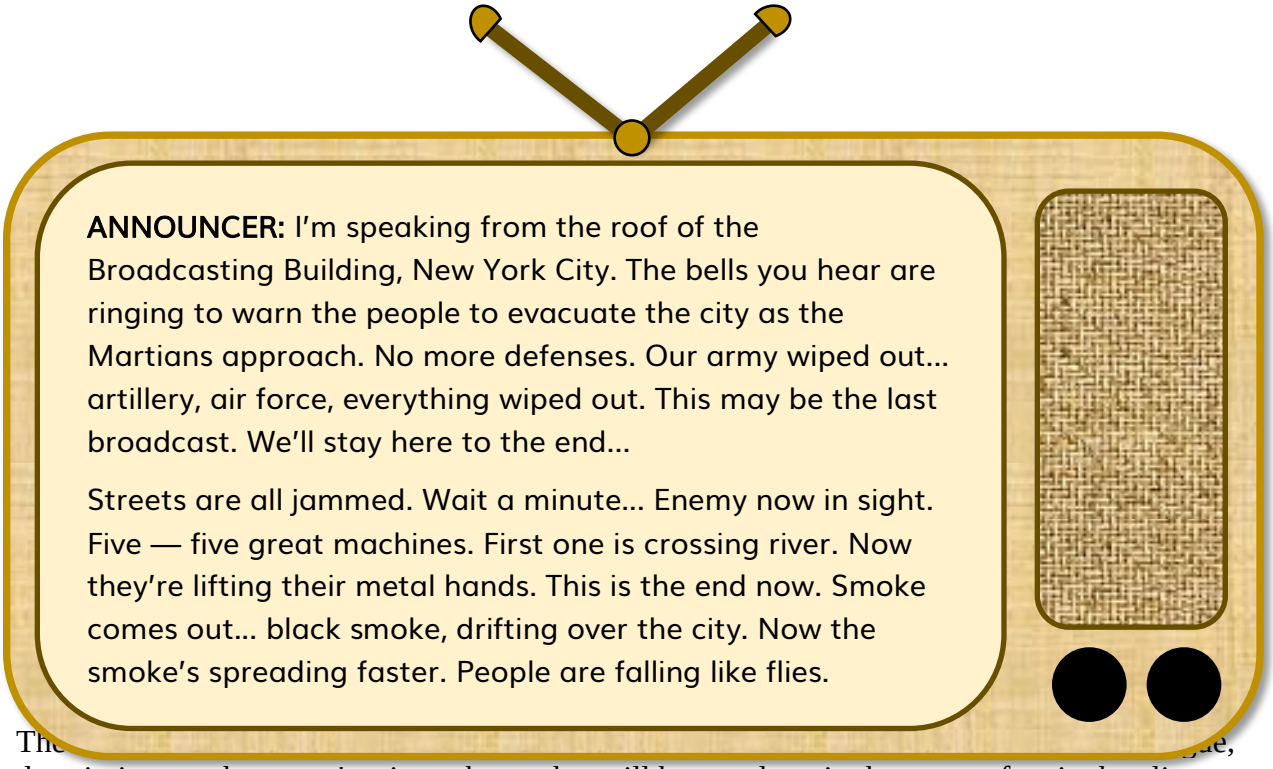
After a story's exposition (characters, setting, and mood), the series of complications in the rising action develops the central conflict to the *climax*. The climax is the most exciting or interesting part of the story. It is the turning point in which the the conflict will begin to be resolved.

GUIDED PRACTICE

Directions: Read the introduction to the science fiction radio broadcast, "War of the Worlds." Next, read the climax of this narrative, and [bracket] the words which especially excite or interest the reader.

On Halloween night in 1938, radio personality, Orson Welles interrupted regular programming with a breaking news story. His pretend story was very realistic. It began with "Ladies and gentlemen, we interrupt our program of dance music to bring you a special bulletin from the Intercontinental Radio News."

Over the next hour, pretend news reporters describe a Martian invasion of earth. The rising action builds suspense as news reports from all over the world detail the landings of Martians in their enormous war machines. Following are excerpts (parts of the text) from the climax.



The description, or characters' actions about what will happen later in the story, often in the climax.

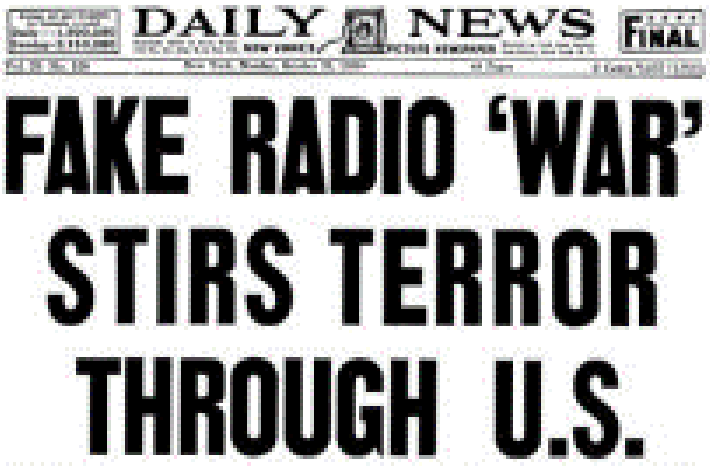
Directions: Read the following breaking news interruption to the regular radio broadcast. How does this foreshadow what happens in the climax?

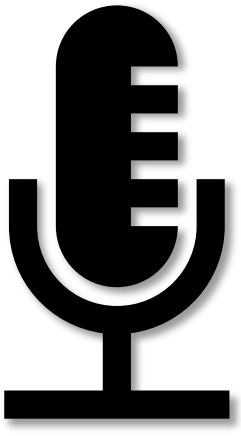
_____

_____

_____

ANNOUNCER TWO: Ladies and gentlemen, we interrupt our program of dance music to bring you a special bulletin from the Intercontinental Radio News. At twenty minutes before eight, central time, Professor Farrell of the Mount Jennings Observatory, Chicago, Illinois, reports observing several explosions of incandescent gas, occurring at regular intervals on the planet Mars. The spectroscope indicates the gas to be hydrogen and moving towards the earth with enormous velocity. Professor Pierson of the Observatory at Princeton confirms Farrell's observation, and describes the phenomenon as "like a jet of blue flame shot from a gun."





The literary device, known as *flashback*, is a hint provided by an author through dialogue.

While foreshadowing looks forward, the literary device, known as *flashback*, looks backward to previous events or dialogue. Frequently, flashbacks are used to fill in the blanks for the reader with necessary background to better understand what is going on in the sequence of plot events.

Directions: Read the following excerpts (parts of the text), and [bracket] or highlight the events in the flashback.

ANNOUNCER: Ladies and gentlemen, those strange beings who landed tonight are the vanguard of an invading army from the planet Mars. The battle has ended in one of the most startling defeats ever suffered by any army in modern times; seven thousand men armed with rifles and machine guns pitted against a single fighting machine of the invaders from Mars. One hundred and twenty known survivors. The rest of our forces, crushed and trampled to death under the metal feet of the monster, or burned to cinders by its heat ray. The monster is now in control of the middle section of New Jersey.



INDEPENDENT PRACTICE

Directions: Read “The Boy Who Cried Chux” by Mark Pennington. [Bracket] the climax, underline the foreshadowing, and highlight the flashback.

The Boy Who Cried Chux

There once was a naughty boy who lived on the planet Zee. His parents owned a sky ranch with a herd of over 500 rinz. The boy’s only chore was to guard the rinz herd after school each day on his hoverboard.

One day, while guarding the rinz, the naughty boy sent out a distress signal to Zee Command.

“Chux alert!” he signaled. “Chux are attacking our rinz!”

Immediately, Zee Command sent a dozen T105 cruisers to help the boy fend off the chux.

But when they arrived at the sky ranch, there was no chux– only the naughty boy laughing at the joke that he played on the pilots.

"Never signal a false chux alert!” scolded the commander. “If you ask for help when you don’t need it, help might not come when you really do need it.”

“False alert, pilots. No chux here. Let’s get back to base.”

The next day, the naughty boy sent out another distress signal: “Chux alert! Come quickly!”

Once again, Zee Command sent out cruisers to help, but the pilots found no chux, only the boy laughing once more at them. The angry pilots flew back to their base.

The next day, the boy saw two real chux, attacking the rinz.

“Chux alert!” he signaled. “Chux really are after our rinz!”

When Zee Command saw the distress signal, the commander told her pilots, “Remember how that boy laughed at us yesterday and the day before? There are no chux. We won’t be fooled again.”

When the boy did not come home for dinner, his parents called Zee Command. The commander flew to the sky ranch. She found the boy crying on his hoverboard, hovering next to two dead rinz.

The boy moaned, "I sent a distress signal, but you didn’t come."

The commander said, “Sooner or later, no one believes a liar.”

Narrative Structure, Literary Elements, and Genre: Mystery

A ***mystery*** is a narrative-based genre in which secrets are discovered or a crime is solved. The protagonist (the good hero) often serves as a detective to figure out something done and hidden by the antagonist (the bad guy). Some mysteries are also featured in thriller or horror genres.

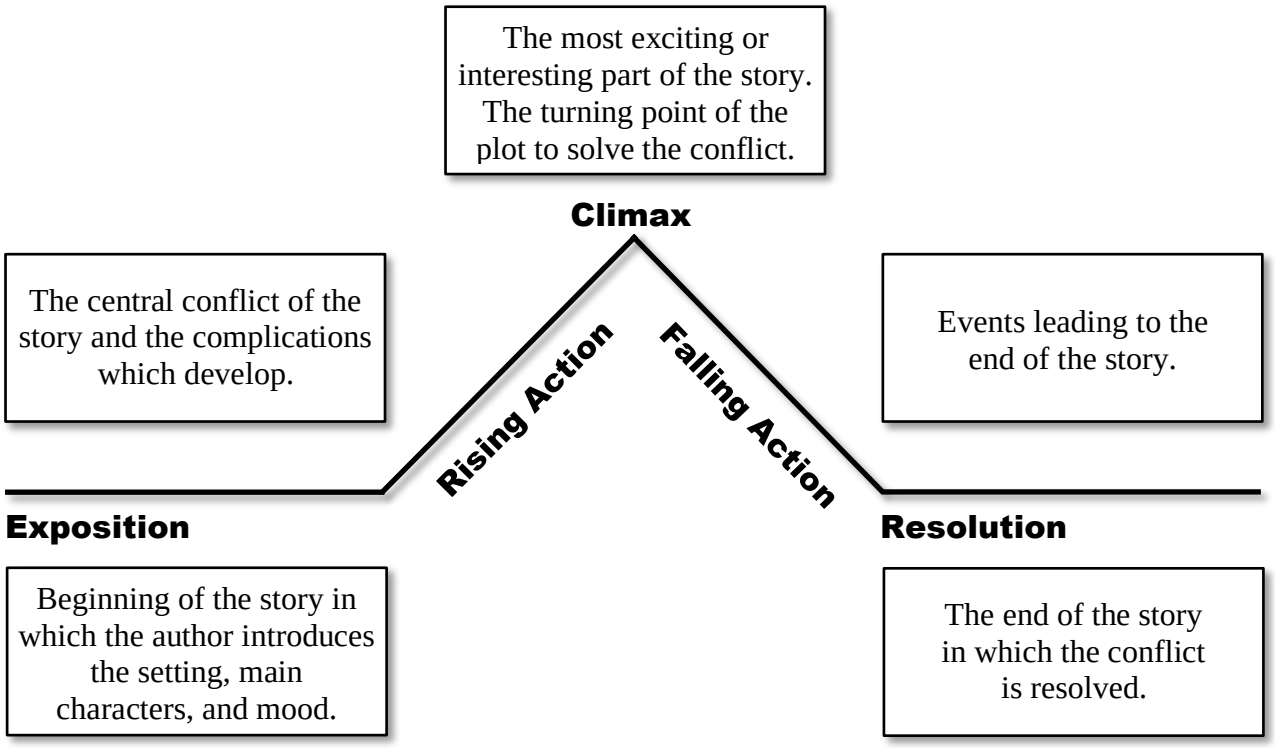
After a story's exposition (characters, setting, and mood), a series of complications in the rising action develops the central conflict to the *climax*. The climax is the most exciting or interesting part of the story. It is the turning point in which the the conflict will begin to be resolved.

Following the climax, the *falling action* includes the series of events which will lead to resolving the central conflict of the story.

In a mystery, the climax is the turning point of the plot in which the mystery *appears* to be solved and the protagonist confronts whom or what seems to be the antagonist. However, events in the falling action show the story characters and the reader that the mystery has not yet been solved. Often, the protagonist's life is endangered during the falling action as the true identity of the antagonist begins to be discovered and the mystery begins to be solved.

A variety of graphics help us visualize the elements of plot. On such plot diagram is in the shape of pyramid.

Plot Diagram

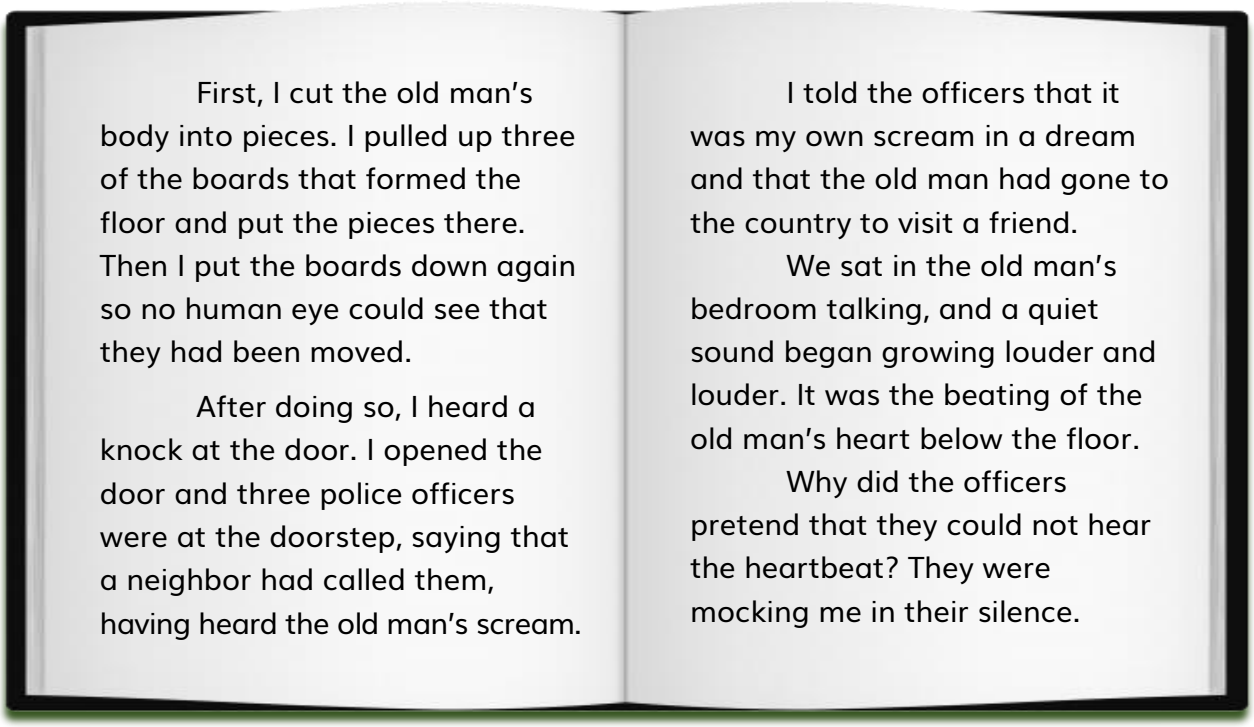


GUIDED PRACTICE

In Edgar Allen Poe's "The Tell-Tale Heart," the elements of the plot, leading up to the falling action, are briefly summarized as follows:

Exposition: The narrator of the story in this first person narrative lives in the same building as an old man with a terrifying, vulture-like eye. The narrator wishes to prove his sanity to the reader even though he admits to planning the murder the old man because of the old man's terrifying, vulture-like eye.
Conflict: The narrator is haunted by his idea that the old man's eye is evil and is constantly watching him. The narrator wants to kill the old man and close that eye forever.
Rising Action: Over seven nights, the narrator opens the door to the old man's room to kill him, but the old man's eye is open, and seeing it prevents the narrator from committing the crime.
Climax: On the eighth night, the narrator opens the door to the old man's room again. This time the old man wakes up. The narrator remains at the door, watching the eye and listening to what he says is the increasingly loud beating of the old man's heart. The fearful and angry narrator rushes into the room and the old man screams. The narrator smothers the old man until he can no longer hear the beating of his heart.

Directions: Read these excerpts from the story's falling action. Number the sequence of key events which will lead to resolving the central conflict of the story**.**



First, I cut the old man's body into pieces. I pulled up three of the boards that formed the floor and put the pieces there. Then I put the boards down again so no human eye could see that they had been moved.

After doing so, I heard a knock at the door. I opened the door and three police officers were at the doorstep, saying that a neighbor had called them, having heard the old man's scream.

I told the officers that it was my own scream in a dream and that the old man had gone to the country to visit a friend.

We sat in the old man's bedroom talking, and a quiet sound began growing louder and louder. It was the beating of the old man's heart below the floor.

Why did the officers pretend that they could not hear the heartbeat? They were mocking me in their silence.

Resolution: The narrator can no longer take the mockery of the police officers and the beating of the tell-tale heart. He confesses his crime to the police, saying "I admit the deed! Tear up the planks! It is the beating of his hideous heart!"

The *point of view* is the way in which a story, play, poem, or song is told. The point of view also shows the relationship between the narrator (storyteller) and the characters. In "The Tell-Tale Heart," the author tells the story through a single character. The main character is the narrator. The first person point of view limits the author to sharing only what the main character knows.

In the first person point of view, the author uses first person pronouns, such as *I, me, we, us, my, mine, our, ours, myself,* and *ourselves* to tell much of the story.

Directions: Re-read the falling action excerpt, and [bracket] the first person pronouns.

What knowledge is hidden from the main character in the falling action because the story is told in the first person point of view? In other words, what does the reader know that the murderer does not know?

_____

_____

_____

Why can the first person point of view be especially useful to an author writing a mystery?

_____

_____

INDEPENDENT PRACTICE

Directions: Re-write this falling action in a mystery novel, using the first person point of view.

After the lunchroom food fight, David walked back to the class room to look for his binder. No one was in the room, but his teacher's desk was trashed. The drawers were open. Someone had been in the room before him and was looking to steal something from Mr. Pine.

Suddenly, David realized he was in trouble. If anyone saw him now, they would assume that he was the thief. As David turned toward the door he saw what looked like his own handwriting on the board: FOOD FIGHT AT 12:00!

_____

_____

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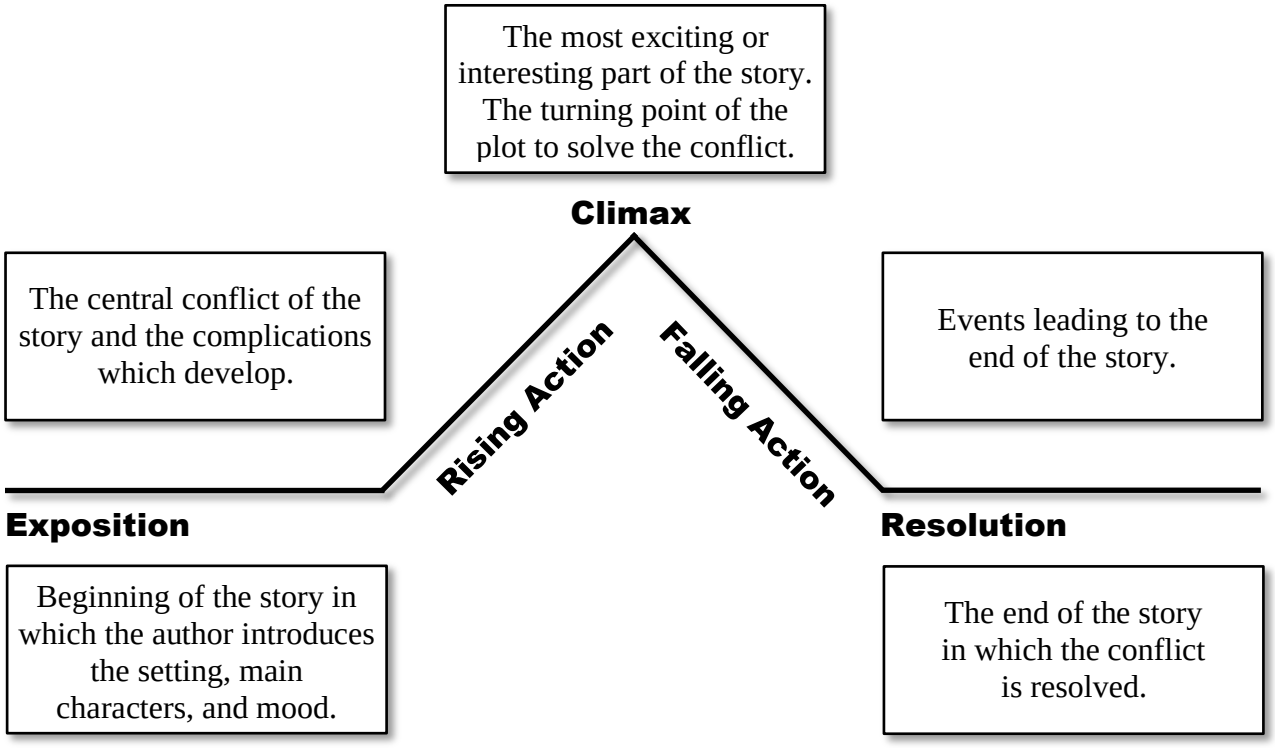
Narrative Structure, Literary Elements, and Genre: Historical Fiction

The narrative-based genre of ***historical fiction*** is a story with fictional characters involved in historical settings and events. Historical fiction mixes fiction and non-fiction, but the historical facts are unchanged. When more fiction is included than non-fiction the genre is known as *realistic fiction.* For example, Western novels based upon the American frontier experience are realistic fiction.

Historical fiction includes all of the narrative genre plot elements. After a story's exposition (characters, setting, and mood), a series of complications in the rising action develops the central conflict to the *climax*. The climax is the most exciting or interesting part of the story. It is the turning point and leads to the falling action.

Following the falling action, the *resolution* is the final step in the plot. The ending resolves the central conflict of the story and everything returns normal. The resolution is often referred to as the *denouement.* Borrowed from French, the word derives from Latin and means "untie the knot," a fitting description of how the resolution unravels the narrative strands which the author has woven together in the story.

Plot Diagram



GUIDED PRACTICE

Directions: In the following short story by Mark Pennington, "The Dude and the Old West," [bracket] the conflict, highlight the falling action, and number the three parts of the resolution.

The Dude and the Old West

Jamie May wasn't a dude until he stepped onto the train platform in Abilene, Kansas. He dressed like most gentlemen from Philadelphia in 1871: black suit, turned-up shirt collar, felt derby hat with a ribbon, and a gold watch fob, hanging out of his vest pocket.

Before the train crossed into Kansas, the conductor tried to warn him. He said, "You know, Abilene is a rough and ready cattle town. It's full of cowboys fresh off the Chisholm Trail, outlaws, and other vermin. The town smells to high heaven. And you won't find a derby hat on anyone… not even the gamblers. You sure about Abilene?"

"Thank you for your concern, good sir. It is my first visit out West. My publisher sent me to interview Abilene's marshal, "Wild Bill" Hickock. I write what are called 'dime store novels' about the West."

"You mean you write about folks and places you've never seen?" asked the conductor.

"Good authors *see* with their pens. Now, please excuse me, sir."

"Okay, but don't say I didn't warn you," said the conductor.

The next morning, Jamie stepped off the platform onto the dusty streets of Abilene. He twirled his cane and walked to the hotel.

"Just where do you think you're going, dude?" challenged the cowboy wearing two six-guns.

"Sir, that is my business," replied Jamie. "What is a *dude?*"

"I'm lookin' at one, you city slicker. Your kind ain't wanted here."

Jamie brushed by the cowboy, who promptly drew both six-guns. Jamie's cane swooped into action, hooking the cowboy's left ankle and tumbling him into the street.

The embarrassed cowboy started to draw, but stopped cold.

"Never mess with a dude," said Jamie, walking past another cowboy. This one wore a silver star.

"And never mess with my author," said "Wild Bill" with a smile.

The *point of view* is the way in which a story, play, poem, or song is told. The point of view also shows the relationship between the narrator (storyteller) and the characters.

Stories written in third person provide an outsider's point of view, using pronouns such as *he, she, it, they, him, her, them, his, her, their, himself, herself,* and *themselves*. Authors use two different approaches to tell a third person story.

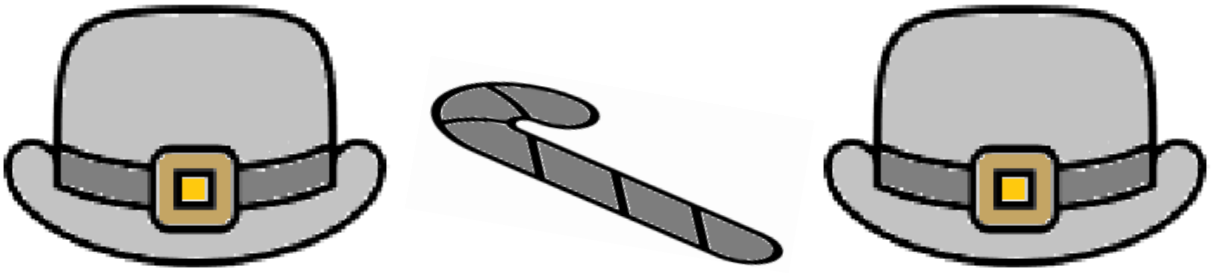
With the **third person omniscient point of view**, the narrator is included in the story and knows everything about the characters' thoughts and feelings in the past, present, and future. *Omniscient* means "all-knowing."
Example: The children did not know that the zombies waited for them at the end of the tunnel.

With the **third person limited point of view,** the narrator is not included in the story, but tells the reader the thoughts and feelings of one main character.
Example: Marsha and Brad left the house together. Marta wondered if they would return.

Directions: Re-read "The Dude and the Old West," and highlight the third person pronouns.

INDEPENDENT PRACTICE

Directions: Is "The Dude and the Old West" written in the third person *omniscient* point of view or in the third person *limited* point of view? Justify your answer with details from this western.



Narrative Structure, Literary Elements, and Genre: Humor

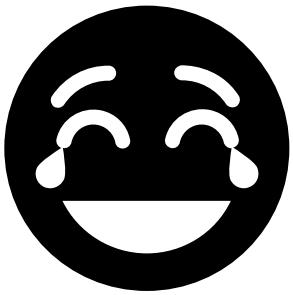
The narrative-based genre of ***humor*** is an entertaining story with amusing characters in funny situations. Humorous movies and television shows are known as *comedies.*

Many humorous stories include the literary device known as *irony.* Authors use irony to contrast what *really happens or is said* and what is *expected*. One type of irony is known as *verbal irony.* In verbal irony, what the speaker *says* is different than what is meant or understood.
Example: In the old Stephen Foster song, "Oh! Susanna," the song includes these examples of verbal irony:
"It rained all night the day I left; the weather it was dry.
Sun so hot, I froze to death; Oh brothers don't you cry."
Explanation: The **reality** that the weather was dry does not match the **expectation** that the rainy night would make the weather wet.

When similar sounding words (homophones) have two different meanings, a funny use of verbal irony is known as a *pun*.
Example: The teddy bear must have eaten too much. He is *stuffed.*
Explanation: The **reality** that the teddy bear is stuffed is different than the **expectation** that the teddy bear ate too much. *Stuffed* can mean full of food or padded with stuffing.
Example: You can't starve in the desert, because of all the *sand-wich-es* there.
Explanation: The **reality** that a desert has "sand which is there" does not match the **expectation** that someone couldn't starve because of all the "sand-wich-es there." The syllable, "wich," and the word, "which," are homophones.

One more form of verbal irony is *sarcasm.* Sarcasm is the intentional use of verbal irony to mock or insult someone. Sarcasm can be funny if it's not too mean.
Example: "If had a dollar for every smart thing you say. I'll be poor."
Explanation: The **reality** that the speaker thinks that the insulted person is not smart is different than the **expectation** that the insulted person would get money for being smart.
Example: "Someday, you'll go far. I hope you stay there."
Explanation: The **reality** that the speaker wants the insulted person to stay far away does not match the **expectation** that the speaker thinks the insulted person will achieve future success.





GUIDED PRACTICE

Directions: In the following examples of humorous verbal irony, explain the how the reality differs from the expectation in each joke.

Joke: I can't fly with that pilot anymore. He told me he's afraid of heights.

Reality: _____

_____

Expectation: _____

_____

Joke: With a face like yours, I can see why Halloween is your favorite holiday. Oh, that's not a mask you are wearing?

Reality: _____

_____

Expectation: _____

_____

Joke: My Spanish teacher is really struggling. She wishes that she could speak the language.

Reality: _____

_____

Expectation: _____

_____

Joke: Our math teacher seems unusually happy, considering she has so many problems.

Reality: _____

_____

Expectation: _____

_____

INDEPENDENT PRACTICE

Directions: List an example of verbal irony found in this humorous letter in the spaces which follow.

Introduction: An English lady, while vacationing in Switzerland, rented a room from the pastor of a local church. Then she traveled back to England to prepare for her move.

When she arrived back home, she could not remember seeing a "W.C." in her room or even down the hall. (A W.C. is short for "water closet" and is what the English call a toilet.) So she emailed the pastor to ask him where the "W.C." was located.

The Swiss pastor had never heard of a "W.C.," and so he Googled the abbreviation and found an article titled "Wayside Chapel." Thinking that the English lady was asking about a country church to attend near her new home, the pastor sent her the following letter:

Ms. Smith,

Regarding your question about the location of the W.C., the closest W.C. is situated only two miles from your room, in the center of a beautiful grove of pine trees. The W.C. has a maximum occupancy of 229 people, but not that many people usually go on weekdays. On Thursday evenings there is a sing-along. The acoustics are remarkable and the happy sounds of so many people echo throughout the W.C.

Sunday mornings are extremely crowded. The locals tend to arrive early and many bring their lunches to make a day of it. Those who arrive just in time can usually be squeezed into the W.C. before things start, but not always.

It may interest you to know that my own daughter was married in the W.C. I remember how everyone crowded in to sit close to the bride and groom. There were two people to a seat ordinarily occupied by one, but our friends and family were happy to share. My wife and I felt particularly relieved when it was over.

Due to my duties in town, I can't go as often as I would like. In fact, I haven't been in over a year. Let's plan on going to the W.C. together as soon as you arrive.

Sincerely,

Pastor Kurt Meyer





Verbal Irony

Reality: _____

Expectation: _____

Narrative Structure, Literary Elements, and Genre: Legend

A ***legend*** is a narrative-based genre which features a story about a hero or heroes. The story and characters usually have some basis in historical facts. The characters and their actions and are usually exaggerated to some degree.

Many legends include the literary device known as *irony*. Authors use irony to contrast *really happens or is said* and what is *expected*. One type of irony is known as *situational irony*. In situational irony, what happens is different than what is expected.

Examples of Situational Irony:

A fire station burns down.
Explanation: The **reality** that the fire station burned down does not match the **expectation** that the station would never have a fire with all the firefighters and fire equipment.

I don't want to fly with that pilot. He told me that he's afraid of heights.
Explanation: The **reality** that the pilot is afraid of heights does not match the **expectation** that any pilot would not be afraid of flying so high in the sky.

The child fell into the swimming pool when trying to dodge a water balloon aimed in his direction.
Explanation: The **reality** that the child got soaking wet in the pool does not match the **expectation** that the child wanted to avoid getting hit by a water balloon because he did not want to get wet

I scored two goals in our last soccer game. Unfortunately, they barely got by our startled goalie.
Explanation: The **reality** that the soccer player scored two goals for the opposing team does not match the **expectation** that the goals would have been scored for her own team.



GUIDED PRACTICE

Directions: In the following examples of situational irony, explain the how the reality differs from the expectation.

I read a post on Facebook which explained why social media serves no useful purpose.

Reality: _____

_____

Expectation: _____

_____

Last night the police station got robbed.

Reality: _____

_____

Expectation: _____

_____

In the 1935, cane toads were brought to Australia to eat cane beetles, which were eating the farmers' sugar cane. Now, there are too many cane toads, and they are poisonous to other animals.

Reality: _____

_____

Expectation: _____

_____

In the movie, *Aladdin,* The genie grants Aladdin his wish for riches to win the love of the princess, Jasmine. However, Aladdin later finds out that Jasmine does not like rich men.

Reality: _____

_____

Expectation: _____

_____

INDEPENDENT PRACTICE

Directions: List an example of situational irony found in this legend in the spaces which follow.

The Legend of Arrow Boy

A young woman of the Cheyenne tribe became pregnant. She carried the child in her womb for four years. When she finally gave birth, she and her husband named the special boy, Motzyouf.

When Motzyouf was 10, he joined the other boys in a buffalo hunt. The chief of the tribe found the little hunters, crowded around a buffalo that they had killed with their tiny bows and arrows.

The chief said, "You have done well, boys, but now leave the buffalo to me. I claim the prize."

The rest of the boys began to go back to the camp, but Motzyouf was angry. When the chief turned his back to the boy, Motzyouf struck him in the head with the leg of the dead buffalo and killed the chief.

Knowing that the tribe's warriors would seek to kill him, Motzyouf fled to the mountains.

One day he climbed the highest peak. At the top he found a door, carved into the mountainside.

Motzyouf opened the door and found a large group of men, sitting in a circle with strange bundles hanging over their heads.

"Welcome, Motzyouf," said the head man. "These are medicine men from every tribe. Sit beneath your bundle in the empty seat."

"The bundles you see each hold four magic arrows. To earn the arrows, you must stay here for four years to learn their special powers."

"Your tribe needs you. When the warriors forced you to leave their camp, the buffalo also left their hunting grounds. Your tribe is hungry."

The boy was sad, knowing that he had caused the buffalo to leave.

After four years of training, Motzyouf returned to his tribe, now bearing the name "Arrow Boy."

The starving people of the tribe, even the warriors who had sought to kill him, welcomed him home. With the magic of the four arrows, the buffalo returned and the tribe was saved from starvation by "Arrow Boy."

Situational Irony

Reality: _____

Expectation: _____

Narrative Structure, Literary Elements, and Genre: Mythology

The narrative-based genre of ***mythology*** is a story, based in part on historical events, which explains why and how things came to be. It often involves actions of the gods.

What are the key differences between legends and myths? A legend focuses more on the hero; myths focus more on supernatural events. Legends can be old and new; myths tend to be ancient stories.

Many myths include the literary device known as *irony.* Authors use irony to contrast what *really happens or is said* and what is *expected*. One type of irony is known as *dramatic irony.* In dramatic irony, the author tells the audience (the reader) things that the main characters do not know.

Examples of Dramatic Irony:

In this joke, the audience knows that Clark Kent is the alter ego of Superman, but the video game store clerk does not know this.

Clark Kent walks into a video game store. "I'm looking to order a classic video game. Do you have any suggestions?"

The store clerk suggests, "You can't beat Super Mario."

"Uh… there isn't a Regular Mario, is there? asks Clark.

Explanation: The **reality** that Clark Kent does not want the Super Mario" video game does not match the **expectation** that Clark Kent would want a game that has "super" in its title to fit with his alter ego, Superman.

In the movie, *Toy Story,* Buzz Lightyear thinks he is a real space ranger, but the audience and the other toys know that he is just a toy.
Explanation: The **reality** that Buzz Lightyear is only a toy does not match his **expectation** that he is destined to save Earth from intergalactic invasion.

In the movie *Beauty and the Beast,* the audience knows that the beast is actually a handsome prince, but the main character, Belle, does not know this until the end.
Explanation: The **reality** that the beast is a handsome prince is different than the **expectation** that the Belle, the beauty, would have to marry a beast.

Mythology often includes *personification.* Personification is when a nonhuman creatures, objects, or ideas are given human-like descriptions.
Examples:
The thunder spoke its warning, and the earth ignored its advice.
The battle-axe of Thor took its anger out on Thor's brother, Loki.

GUIDED PRACTICE

Directions: In the following examples of dramatic irony, explain the how the reality differs from the expectation. Also, list and explain the personification.

In the movie, *The Little Mermaid,* Ariel is a mermaid who falls in love with Eric, a human. Ariel tries to get Eric to notice her with the help of her fish-friend, Flounder.

Ariel: I'll swim up to his castle. Then Flounder will splash around to get his attention.

When Ariel fails to get Eric to notice her, she seeks help from Ursula, the Sea Witch, who promises to turn Ariel into a human for three days in order to have Eric fall in love with her. However, Ariel will lose her voice when she is changed into human form. The audience knows that Ursula is evil and that she will not help Ariel in the way that the mermaid expects. Additionally, the audience knows how important Ariel's voice would be to her goal of winning Eric's love.

Reality: _____

_____

Expectation: _____

_____

Personification: _____

_____

[The iceberg, creaking a menacing warning near the ship's bow, is interrupted by a conversation.]

Passenger 1: This unsinkable Titanic is a beautiful ship. It really has it all.

Passenger 2: I do wish it had a heated swimming pool. I'd love to go swimming.

Reality: _____

_____

Expectation: _____

_____

INDEPENDENT PRACTICE

Directions: List an example of dramatic irony found in this myth in the spaces which follow.

The Egg and Pangu

According to an ancient Chinese myth, in the beginning all the universe lived in complete darkness inside a huge egg. Inside the egg, the two essential forces of life, the *yang* and *yin* were scrambled in a chaotic mess.

Also in the egg, a creature was sleeping. His name was Pangu. As he slept, Pangu grew into a giant with two horns, two tusks, and a body covered in fur.

After 18,000 years, the scrambled universe inside the egg separated into the *yang* and the *yin.*

When a balance between the life forces had been achieved, Pangu woke up from his long sleep. Pangu hated the darkness of the egg. The egg had trapped him in darkness. He wanted out!

Grabbing an ax, Pangu broke apart the egg to free himself. However, the yang and yin were also freed from the egg and their perfect balance was threatened.

The yang, which represents the light and bright forces of the world, floated up from the broken egg to form the heavens. The yin, which represents the heavy and dark forces of the universe, sank down from the egg to become the earth.

Pangu stood between the yin and yang to keep the two life forces apart. He did not want the universe to return to a chaotic scrambled mess. Pangu sacrificed his freedom to keep the universe balanced between the yang and yin.

For 18,000 years he held up the heavens with his strong arms and stomped down the earth with his strong feet. Every day the heavens rose ten feet in height, the earth grew ten feet thicker, and Pangu grew ten feet taller.

Finally, completely exhausted, Pangu lay down and died. From his body, all the earth and its animals were created. From his soul, human beings were formed. From Pangu's death came all life.

Dramatic Irony

Reality: _____

Expectation: _____

Narrative Structure, Literary Elements, and Genre: Drama

A ***drama*** is a narrative-based genre which features stories filmed as movies and television shows or performed as plays. Plays are live performances, although some are also recorded for television broadcast.

The author of a play is known as a *playwright;* the author of a movie or television show is known as a *screenwriter.* In dramas, character conflicts and emotions are expressed through dialogue and action.

Movie and television scripts for dramas share the same basic story structure as plays. A dramatic play usually have five acts, or parts. The first act introduces the main characters and the setting (the time, place, and mood). In the second act, a problem arises that creates conflict for one or more of the characters. In the third act, the protagonist (the hero) suffers an unexpected setback with consequences in the fourth act, but is able to make a comeback in the last. Or the five-act play is a comedy, in which the protagonist (the hero) goes from failure to success in the climax, only to return to failure in the resolution.

One dramatic element used by both screenwriters and playwrights is the ***soliloquy*.** In a soliloquy, one of the main characters speaks aloud to him or herself (and to the audience) to reveal inner thoughts and feelings. Soliloquies allow the audience to know things that other characters do not.

GUIDED PRACTICE

Directions: [Bracket] the character's inner thoughts and feelings in this brief soliloquy from William Shakespeare's Act 2, Scene 2 of *Romeo and Juliet.*

Background: Juliet Capulet has fallen in love with Romeo Montague, whose family is an enemy of Juliet's family.

Vocabulary: "Wherefore" means *why*; "art" means *are*; "thou" means *you*; ; "thy" means *your*; "wilt" means *will*; "sworn" means *promise*; " 'Tis " means *It is.*

JULIET: O Romeo, Romeo! Wherefore art thou Romeo? Deny thy father and refuse thy name; Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet.

'Tis but thy name that is my enemy; Thou art thyself, though not a Montague. What's Montague? it is nor hand, nor foot, Nor arm, nor face, nor any other part Belonging to a man. O, be some other name! What's in a name? that which we call a rose By any other name would smell as sweet;

What does Juliet mean when she says, "What's in a name?"

_____

_____

INDEPENDENT PRACTICE

Directions: Write a brief soliloquy in which you detail your inner thoughts and feelings about a recent difficult decision you had to make.

_____

_____

_____

_____

_____

_____

_____

_____

When characters speak to each other, the conversation is known as *dialogue*. Dialogue is a key feature of plays and movies, but is also used in short stories and novels. Through dialogue, the author provides clues to the reader about the characters' traits, emotions, attitudes, and relationships to other characters. Dialogue can also move the plot forward.

When used in movies or television scripts and in plays, the speaker is identified in capital letters, and a new paragraph is used when the speaker changes. [Brackets] provide stage directions for the speaker's tone, position, or movement.

GUIDED PRACTICE

Directions: Highlight the speakers in the following movie script and play. Underline the stage directions.

Movie or Television Script

CONNER
That was one of the funniest things I've ever seen [laughing].

JULIA
[shaking her head] If you stop laughing for a moment, you might see how insensitive you are.

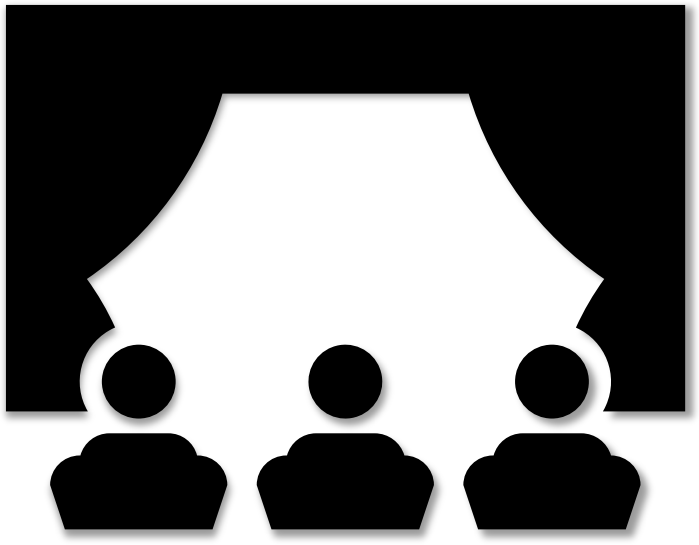
Play

JUSTIN: If you knew what was good for you, you would watch your step, friend.

MARK: [shrugging his shoulders] I never know what's good for me.

INDEPENDENT PRACTICE

Directions: Write four lines of dramatic dialogue, featuring two speakers and stage directions, for a play.



Narrative Structure, Literary Elements, and Genre: Tall Tale

A ***tall tale*** is a narrative genre told with humor and exaggeration to entertain or explain how something happened. The tall tale often has an historical setting and a larger than life hero.

Many of the American and Canadian tall tales were created in the 1800s as part of the frontier experience. Without television, internet, newspapers, or books, storytelling was a common form of entertainment after a day's work on the frontier.

Because storytelling was usually spoken, rather than written, details about the same story were changed as the story was re-told. Often, descriptions and statements were exaggerated to add to the humor or interest.

Native-Americans, cowboys, farmers, miners, hunters, river boatmen, and lumberjacks all have their own tall tales. Each group had its own tall tale hero or heroes. Each group also had its own figures of speech, story structures, and sometimes choral responses to involve the audience.

Language that is *literal* uses words with their usual or exact meanings. To understand literal language, the reader or audience must interpret the words as the author intended. In contrast to literal language, *hyperbole* is an exaggerated description or statement that's not meant to be taken literally by the reader. It is often used in humor, bragging, and especially in tall tales.

GUIDED PRACTICE

Directions: Label the following descriptions or statements as L for *literal language* or H for *hyperbole* in the spaces provided.

___1. There is zero chance that she will respond to your text.

___2. The odds are a million to one against you.

___3. The puppy had brown eyes.

___4. The Mississippi is the longest river in North America.

___5. Their chocolate chip ice cream is the best in the world.

INDEPENDENT PRACTICE

During frontier days, lumberjacks cut timber and floated the logs down rivers to markets. One lumberjack, Paul Bunyan, was a tall tale hero of both American and Canadian lumberjacks. Whether someone named Paul Bunyan really existed is unknown, but there are many tall tales about this larger than life character.

Directions: [Bracket] examples of hyperbole in this tall tale.

Paul Bunyan and the Blue Ox

Many years ago, Paul Bunyan was born somewhere in the state of Maine. His parents were shocked when they first laid eyes on their baby boy.

At birth, Paul weighed in at over 100 pounds, but he got bigger and bigger over the years. His parents bought 10 cows to provide his milk and 50 hens to lay enough eggs to feed the boy his daily breakfast.

Paul got so big that the government officials told his parents that the family would have to move to the coast. You see, when baby Paul rolled over in his sleep, it caused an earthquake and scared all the farmers' livestock.

But moving to the coast was no better. Paul's father built a cradle to float him in the bay, but every time Paul rolled over, tidal waves covered all the coastal towns.

The family moved again way up in Canada, where no one lived.

As Paul grew older, his father taught him how to cut down trees. Paul was stronger and faster with his ax than a whole camp of lumberjacks.

One winter day, Paul was out cutting down a forest or two, and it begin to snow. It was so cold that the snow turned blue.

Paul saw a huge lump of snow and decided to investigate. He brushed off the snow and found a baby ox. The ox was as big as Paul and as blue as the snow.

Paul named the blue ox, Babe, and carried him home. As Babe got older, Paul naturally put him to work.

One fall day a log jam backed up the river over a mile. The logs piled up 200 feet high at the log jam.

Paul led Babe into the river upstream from the log jam. Paul reached into his pocket and began feeding sugar cubes to Babe. Babe began swishing his tale with delight.

Babe's swishing tail in the river caused the river to change direction and freed up the log jam.

Narrative Structure, Literary Elements, and Genre: Romance

The ***Romance*** is a narrative genre which focuses on the love story of two key characters. The main characters face conflicts, but are able to resolve them in a happy ending. The romance genre is featured in novels, television shows, and in movies. Often, movies mix the romance and humor genres in Romantic Comedies, referred to as *Rom-Coms.* Or novels and movies may mix the characteristics of the romance genre with characters and events in an historical setting.

Many Hollywood, and now India's Bollywood movies feature this variable plot formula: Boy meets girl–boy loses girl; boy wins girl. Throughout Latin America, the *telenovela* usually follows the same plot structure for television. Of course, television plots usually feature more characters and romantic relationships.

The romance genre often includes subplots. A *subplot* is a minor plot which the author includes alongside the major plot of the story. Usually, the subplot does not include the main characters and its actions are independent of the main story line; however, some authors do connect the subplot and supporting characters to the main plot at some point in their story. Screenwriters refer to the main plot as the "A story" and the subplot as a "B story."

A framed narrative (or a frame story) is a literary device which allows an author to use one story, known as the *outer frame,* to tell another more important story, known as the *inner frame.* Two types of framed narratives are common:
1. The author uses a dream to tell the main story.
2. A character in the story reads a book or tells a story, and the plot in the book or storytelling becomes the main story.

Example #1: The Dream Tells the Story

In the movie, *The Wizard of Oz,* the protagonist, Dorothy, gets knocked out by a flying window during a cyclone. Her house is picked up by the twister, and she lands in the magical Land of Oz. After her adventures, the movie ends with Dorothy waking up in her bed. Surrounded by family and friends, Dorothy insists that the story was real, but the other characters believe her story was simply a dream, caused by the blow to her head. The outer frame is the beginning and end of the movie; the inner frame is Dorothy's visit to Oz.

Example #2: The Character Tells a Story about the Story

In the movie, *Princess Bride,* a grandfather visits his grandson and begins to tell him a bedtime story. The grandfather and grandson are the outer frame. The inner frame is the bedtime story itself, which is about the Princess Bride.

In the *Princess Bride,* occasionally, the grandson interrupts the story to ask questions or comment. This literary device is known as an *aside.* An author, playwright, or screenwriter uses asides to share a character's thoughts directly to the reader or audience. The other characters do not hear or know about the aside. The aside is usually brief and the narrative resumes at the point where the aside began.

GUIDED PRACTICE

Directions: Label the following descriptions and examples as R for the *romance* narrative genre; S for *subplot*; F for *framed narrative*; and A for *aside* in the spaces provided.

___1. A character's thoughts directly to the reader or audience.

___2. Novels, television shows, movies with happy endings.

___3. A minor plot which the author includes alongside the major plot of the story.

___4. The "A" and "B" stories.

___5. The television actor looks directly into the camera and speaks to the viewers.

___6. Girl meets boy–girl loses boy; in the end they get back together.

___7. A dream is used to tell the story.

___8. One story is used to tell another more important story.



Directions: Read the romance story of "Ruth, Naomi, and Boaz" from the Bible. [Bracket] words that form the outer frame in this framed narrative.

Ruth, Naomi, and Boaz

"Let's read about two of the greatest love stories. Yes, son, you may interrupt me with questions as I read. Let's begin."

A long time ago in a land far away lived two women. Naomi was a widow and the mother-in-law of a young girl named Ruth. Ruth's husband died, so Ruth and her mother-in-law, Naomi, were left alone, hungry, and homeless.

Naomi did not want to be a burden to Ruth and she said, "I'm going to move back to my homeland to be close to my relatives and worship my God. You stay here, get married again, and live a happy life."

But Ruth told her, "Where you go, I will go. Your people will be my people, and your God will be my God."

"Naomi and Ruth left and—"

"Papa, excuse me, but why were Naomi and Ruth so poor?"

"Sadly, back then, women could not work to support themselves... Anyway, the women arrived in Naomi's homeland, and they lived in a camp with other poor people. The farmers let the poor people pick up any leftover food that the farmworkers left behind."

"One of the farmers was named Boaz, and he was very kind. He also happened to be one of Naomi's relatives, so Naomi decided to play match-maker."

"Papa, what's a match-maker? Is it a video game?"

"No, listen to the rest of the story and you will understand."

"Naomi told Ruth to go to the Boaz farm each day. Boaz noticed her, and he invited Ruth to dinner. Soon, Boaz had fallen in love with Ruth and asked her to marry him.

However, in order to marry Ruth, the law in those days required Boaz to get permission from Naomi's closest relative. Naomi's closest relative could prevent the marriage.

Fortunately, Boaz received permission, and Ruth and Boaz were married. Naomi was so happy, and they all lived happily ever after.

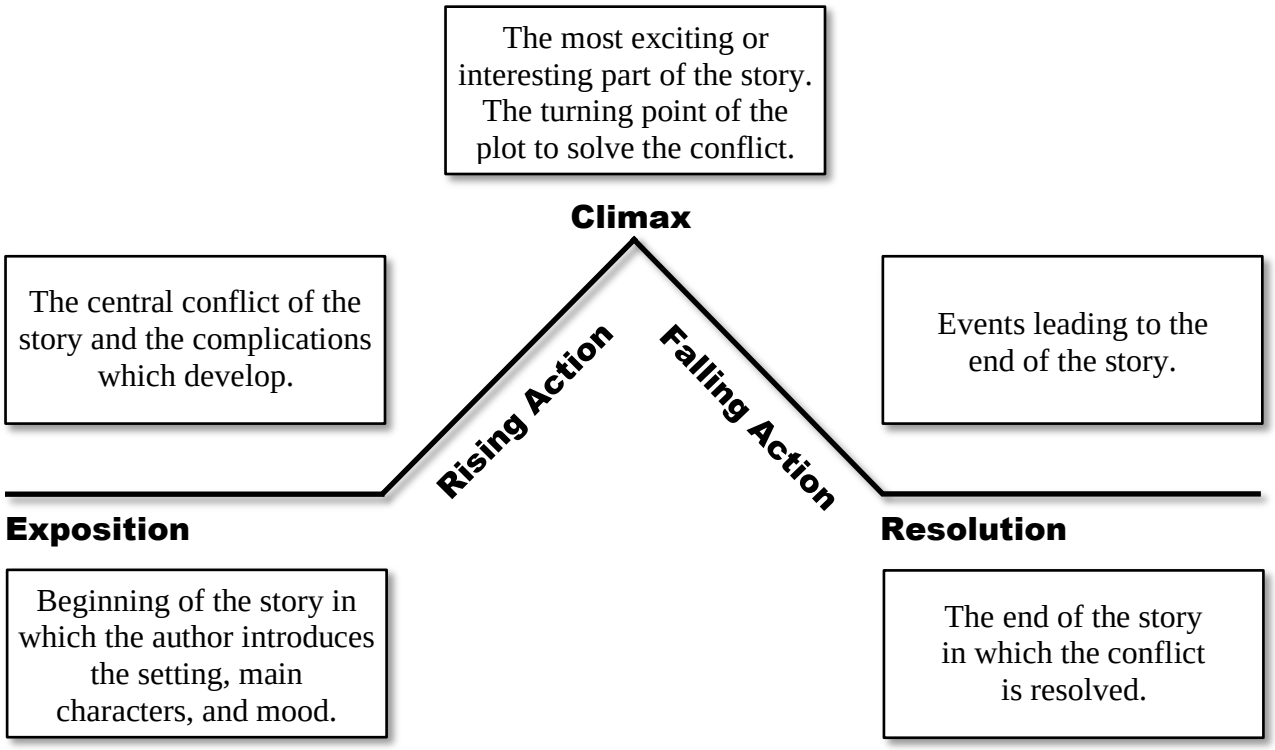
What were the three love stories? _____

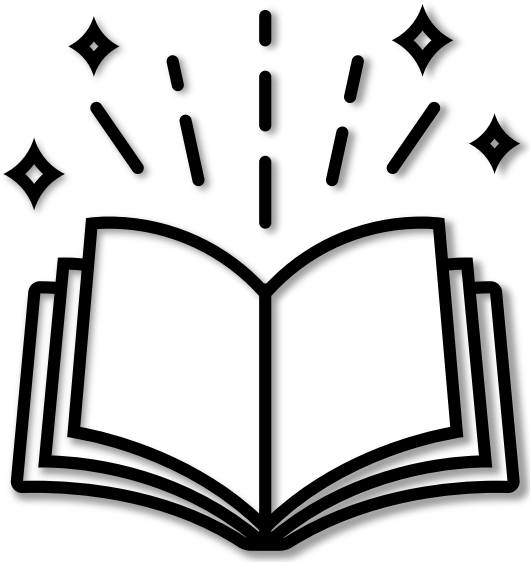
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INDEPENDENT PRACTICE

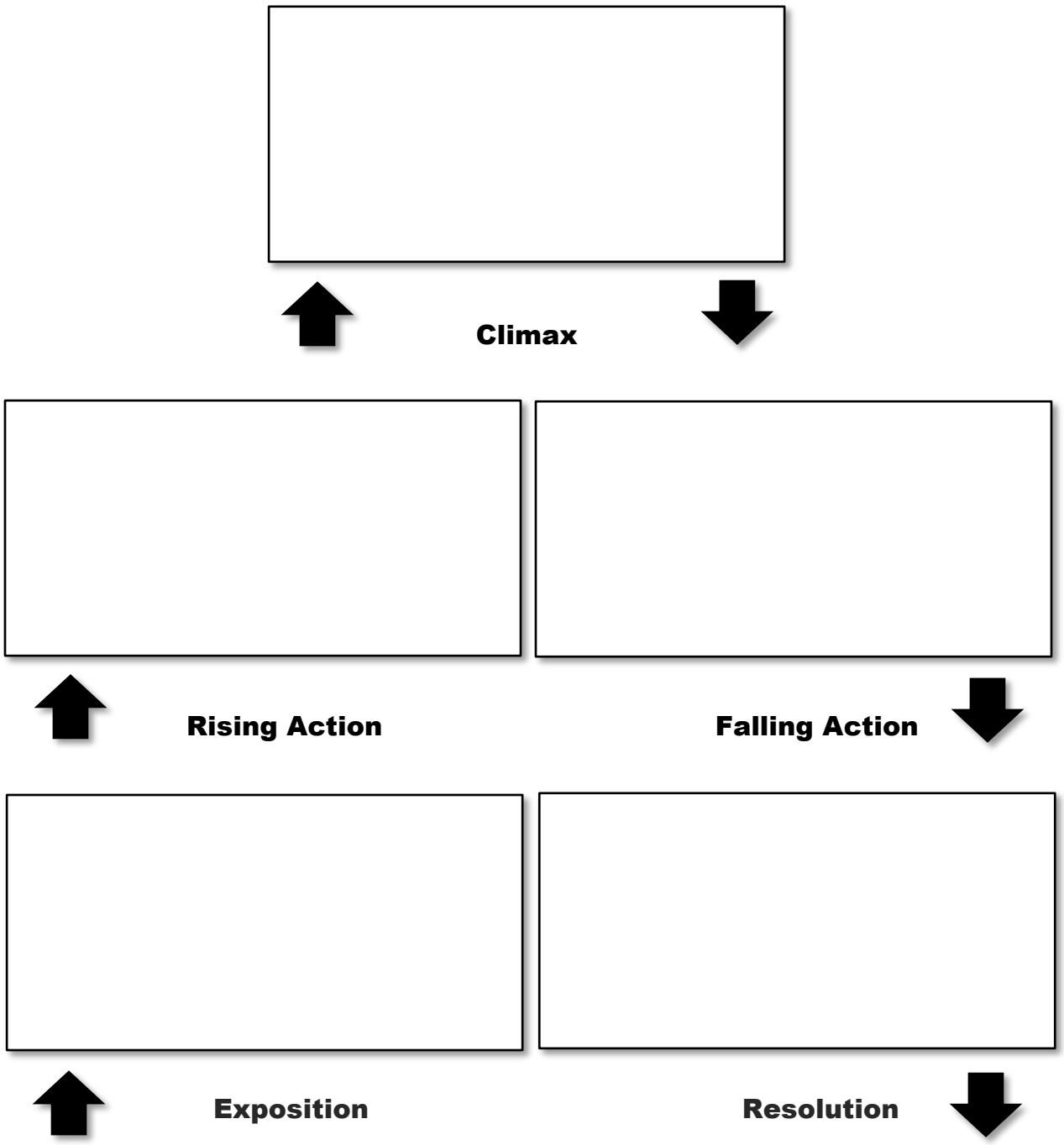
Directions: Use the Plot Diagram to create your own story map of the inner frame of the "Ruth, Naomi, and Boaz" story.

Plot Diagram





Story Map: Inner Frame of “Ruth, Naomi, and Boaz”



Narrative Structure, Literary Elements, and Genre: Coming-of-Age

The ***Coming-of-Age*** story is a narrative genre which focuses on the growth of a teenage protagonist from childhood to adulthood and/or from innocence to maturity. Key features include extensive use of both internal monologue and external dialogue, dealing with the emotional challenges of growing up. Usually the coming-of-age story includes either the character versus self or character versus society conflict.

The characters in a coming-of-age story compare their own values of what is right and wrong and how they should behave to those of their childhood and to those of other characters. As a result, many of the literary devices used in this genre involve comparisons.

A *metaphor* is an implied (suggested) comparison between two unlike things.
Example: Stella is an angel.
Explanation: An angel is a good spiritual being. Stella is also a good person. Angels and people are different, but may share some comparisons.

A *simile* is a stated comparison between two unlike things and uses the words *like* or *as.*
Examples: Mark prowls around the kitchen like a cat. Linda is as fast as a cheetah.
Explanation: Although Mark is not a cat and Linda is not a cheetah, these people share similar characteristics of these animals.

Juxtaposition is a literary device which contrasts two or more opposing ideas, objects, or characters to better understand one of the ideas, objects, or characters.
Example: "And so, my fellow Americans: ask not what your country can do for you–ask what you can do for your country" (President John F. Kennedy).
Explanation: What you can do for your county and what your country can do for you are opposing or different ideas; however, President Kennedy suggests that what you do for your country is more important than what you receive from your country.

A *paradox* is a statement that seems like it contradicts itself, but may actually be true or correct.
Example: Sometimes in life you've got to be cruel to be kind.
Explanation: Sometimes the only way to help someone permanently may involve temporary emotional or physical pain.

An *oxymoron* is a combination of two contradictory words which may actually be true or correct.
Example: His irresistible brownies were **terribly good.**
Explanation: The brownies may be delicious, but they may be bad for someone's diet.

GUIDED PRACTICE

Directions: Label the following descriptions and examples as M for metaphor; S for simile; J for juxtaposition; P for paradox; and O for oxymoron.

___1. My financial advisor said, “You’ve got to spend money to earn money.”

___2. All’s fair in love and war.

___3. There is no one as foolish as a man who thinks he is wise.

___4. The accident scene was pretty ugly.

___5. You know what they say, “Better late than never.”

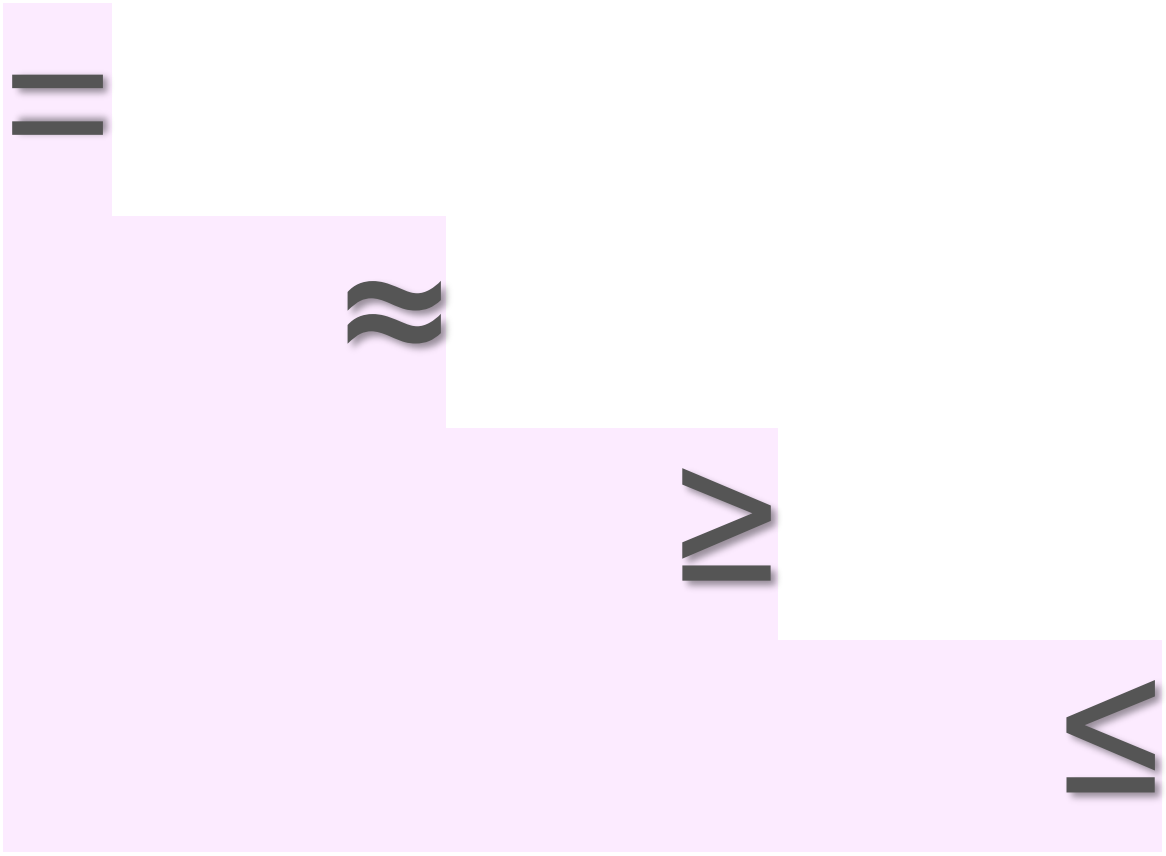
___6. "All animals are equal, but some are more equal than others" (George Orwell in *Animal Farm*)

___7. Hatred is double murder. It kills the soul of the hater and hated.

___8. To me it’s the same difference.

___9. “How does it feel to be on your own like a rolling stone” (Bob Dylan)?

___10. That song you’ve written is a window to your soul.



INDEPENDENT PRACTICE

Directions: Read this coming-of-age entry from a boy's journal. [Bracket] and label examples of these comparisons: M for metaphor; S for simile; J for juxtaposition; P for paradox; and O for oxymoron. What lesson did the main character learn about playing by the rules?

5/4/23 My parents named me Mark, but when I was growing up in Glendale, California, my friends all called me "Po." It's a bit of a long story to explain my short nickname.

Back when summer vacation seemed like forever, my friends and I went swimming every day, mostly in Mike Wu's pool. We had a choice of neighbors' pools, but at Mike's if you yelled at the screen door to his mom, "Mrs. Wu, I'm going swimming!" you could jump right in.

Plus, the other neighbors had strict rules about needing an adult watching us at all times. No kid wants a watch dog, and we all were fish.

Now, just swimming can be boring, so we mostly played pool games. The deal with games is that they all have some sort of rules.

"Marco Polo" was our favorite pool game. One kid is "It" and has to keep his eyes closed while trying to tag the other swimmers. The rule is when the "It" shouts "Marco," the swimmers respond with "Polo." Of course, there is no rule about how loud your "Polo" has to be, so that rule was easy to fudge. However, like my grandma used to say, "What's good for the goose is good for the gander." In other words, if the swimmers could break the rules a bit, so could the "It." I cheated. I think we all did.

Actually, if you were "It" in "Marco Polo," you needed to peek sometimes to avoid crashing into the sides of the pool. Crashing into concrete could be pretty ugly.

If you were lucky, you might catch someone cheating and lead the "Cheater, cheater, cheater!" chant. But, too much cheating took away the fun and made the game boring.

Anyway, I must have been pretty good at "Marco Polo" because I was hardly ever "It." I said "Polo" so often that my friends started calling me "Polo," then "Po" for short.

I don't know when summer vacations started getting shorter and my friends started calling me "Mark." I do miss being "Po" sometimes. I think it was easier to understand the rules back then.

Narrative Structure, Literary Elements, and Genre: Biography

A ***biography*** is a narrative genre about the life of a famous person. If written by the famous person and told in the first person point of view, it is an ***autobiography.*** Biographical stories are featured in novels, plays, television shows, YouTube videos, and movies.

An *idiomatic expression* is a widely-used phrase or saying that means something different from its literal (usual or exact) meaning. Its meaning cannot be understood by knowledge of the word meanings alone, but instead the idiomatic expression must be understood as a whole thought.
Examples:
Hit the nail on the head. **Explanation:** Said or did something exactly right
Cost an arm and a leg. **Explanation:** Was very expensive
Best of both worlds. **Explanation:** Enjoy two good opportunities, not just one

An *allusion* is when an author makes an indirect reference to a person, a common saying, place, event, work of literature, or idea *outside* the text.
Examples: Allusions are boldfaced.

My dad told me a story about wanting sneakers when he was my age. He said,
I pleaded with my parents, "Michael Jordan is my **idol**. I want Air Jordans, not Adidas or Reeboks, because **I want to be like Mike**. I've got to have them."

My mom would argue, "They're only shoes. **A rose by any other name would smell as sweet.**"

My dad chimed in, "Seriously, son, **if the shoe fits, wear it**. **Where your treasure is, there your heart will be also**."

GUIDED PRACTICE

Directions: Read the biographical article, "Michael's Motivation." List the idiomatic expressions beginning with the following words and explain what each means.

Idiomatic Expressions	**Meaning**
"trying _____"	_____
"spots _____"	_____
"the odds _____"	_____
"To add _____"	_____
"made _____"	_____
"got _____"	_____

Michael's Motivation

In 1978, future basketball superstar, Michael Jordan, was just another kid, trying out for the Emsley A. Laney High School varsity basketball team. There were 15 spots on the team, and Michael so wanted to be one of them.

The odds were against him. Michael was only 15 and the coach rarely gave spots on the varsity team to a player that young. The coached liked young players to play on the junior varsity team to gain experience and get playing time. Also, Michael was only 5'10", which is short for a basketball player.

After trying out with 50 or so other kids, Michael searched the list of those who made the varsity team to find his name. It wasn't there. To add insult to injury, his close friend, Leroy Smith, had made the team. And Leroy was the same age as Michael. However, Leroy was nine inches taller than Michael and four inches taller than any other varsity player. The coach needed Leroy's height.

Michael was disappointed and frustrated. He went home, locked himself in his room and cried. "It was embarrassing not making the team," Michael said later. "I remember being really mad, too, because there was a guy (Leroy) who made it that really wasn't as good as me."

Michael used his disappointment and frustration for motivation. He said, "Whenever I was working out and got tired and figured I ought to stop, I'd close my eyes and see that list in the locker room without my name on it. That usually got me going again."

Michael's motivation worked. Not making varsity was a blessing in disguise. He was the star player on the junior varsity team that year. He grew four inches by the next year and led the varsity team to many victories over the next two years.

The rest, as they say, is his-story as basketball's GOAT—the Greatest Of All Time.

INDEPENDENT PRACTICE

Directions: Interview a classmate, friend, or parent in which you ask about a happy experience in their life. Write a short biography and include idiomatic expressions and allusions.

Narrative Structure, Literary Elements, and Genre: Speech or Essay

A ***narrative speech or essay*** uses the story structure to inform the audience or reader about a topic, event, idea, or viewpoint. It can be humorous or serious, is organized by time, and is built upon facts. The details and explanation of these facts may include personal experience, opinions, or insights and lessons learned.

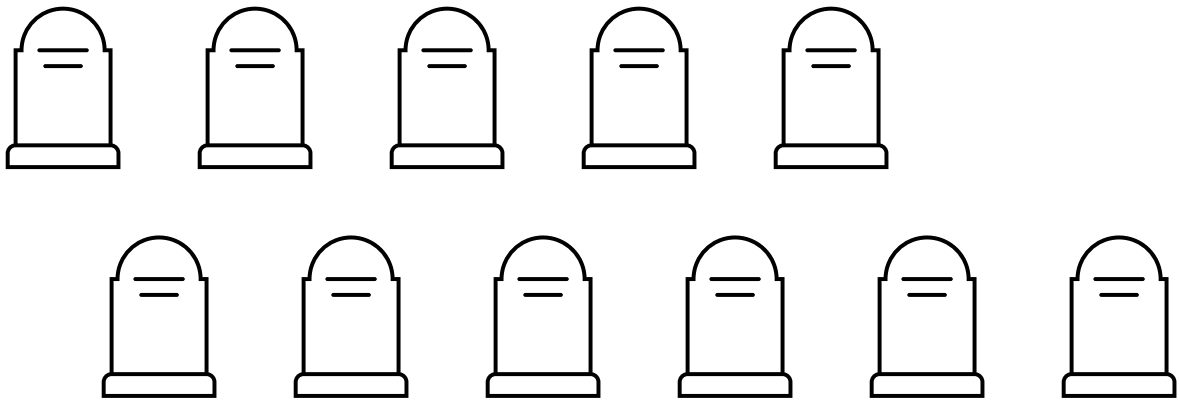
The narrative speech or essay uses time and sequence transitions: first, second, later, next, before, for one, for another, previously, then, finally, following, since, now

Historical sources, such as books, textbooks, articles, essays, and speeches usually include narrative structures mixed with expository structures (paragraphs organized by topic sentences, not time).

Parallelism is a literary device often featured in narrative speeches and texts. Parallelism refers to the repeated usage of words and phrases or grammatical structures in well-designed patterns. Parallel structures assist the comprehension of the audience or reader and provide a memorable rhythm to the writing.
Examples: The matching parallel structures are boldfaced, [bracketed], and underlined.
"Give a man a [fish] and you feed him for a day; teach a man to [fish] and you feed him for a lifetime."

GUIDED PRACTICE

Historical Context: Abraham Lincoln's "Gettysburg Address" was a short narrative speech given to dedicate land in Gettysburg, Pennsylvania as the Soldier's National Cemetery. In the midst of the Civil War, Lincoln told the story of the United States and challenged the Union to keep fighting for its ideas. Lincoln wrote the speech on the back of an envelope during his train ride to Gettysburg.



Directions: List the matching parallel structures in the "Gettysburg Address." The first parallel structure is provided with hints about the structure in boldface.

Four score and seven years ago, our fathers brought forth upon this continent a new nation: conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war. . . testing whether that nation, or any nation so conceived and so dedicated. . . can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate. . . we cannot consecrate. . . we cannot hallow this ground. The brave men, living and dead, who struggled here have consecrated it, far above our poor power to add or detract.

The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us. . . that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion. . . that we here highly resolve that these dead shall not have died in vain. . . that this nation, under God, shall have a new birth of freedom. . . and that government of the people. . . by the people. . . for the people. . . shall not perish from the earth.

a new **nation** _____, _____, _____

conceiv**ed** in liberty _____

we are engaged _____

so conceiv**ed** _____

we cannot dedicate _____, _____

who struggled **here** _____, _____,

_____, _____

that these dead _____

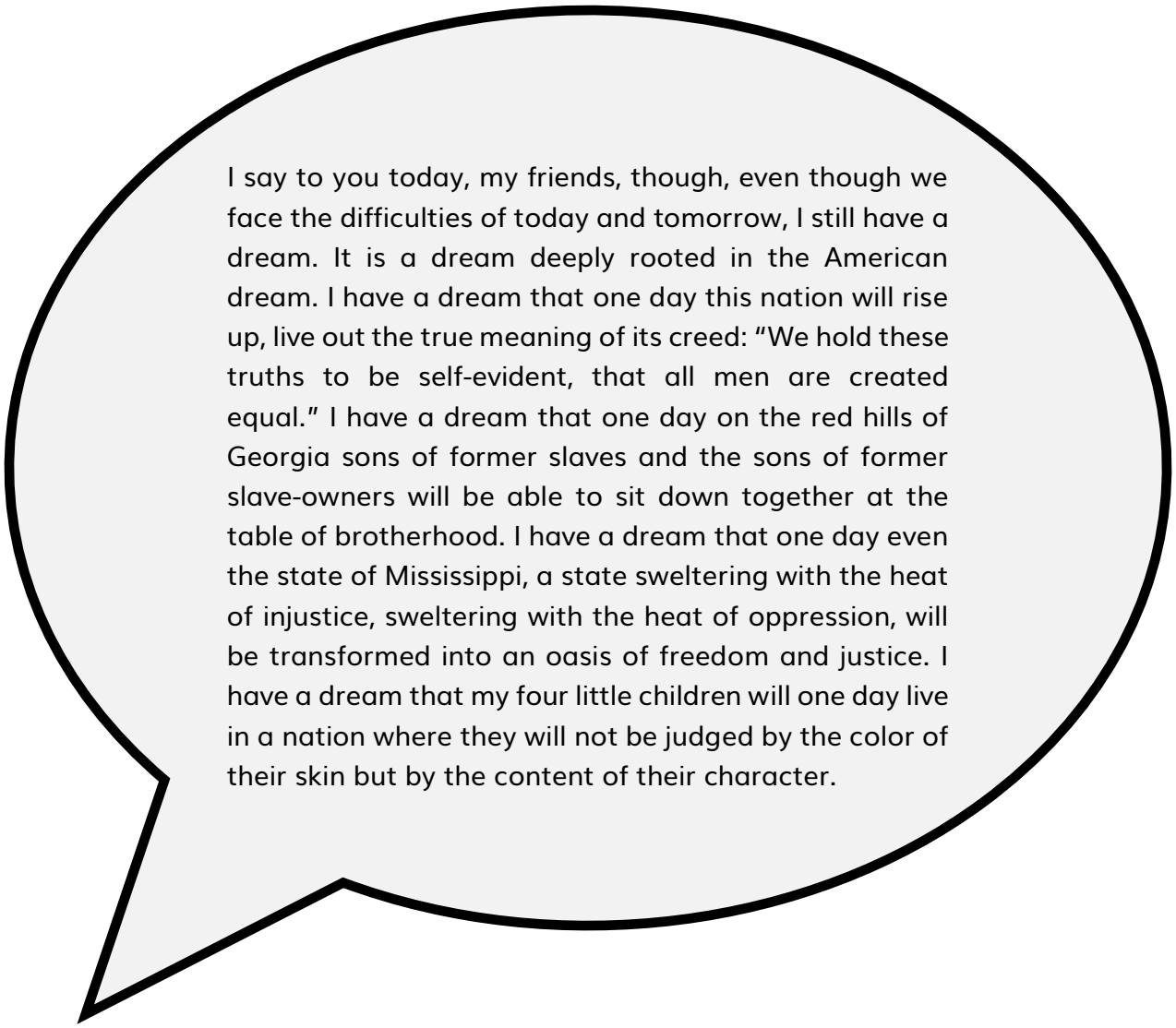
shall not have died in vain _____

_____

of **the people** _____, _____

INDEPENDENT PRACTICE

Directions: List the matching parallel structures in this excerpt from the "I Have a Dream" Speech by the Rev. Martin Luther King Jr. at the "March on Washington," 1963 in the spaces provided.



Narrative Structure, Literary Elements, and Genre: Poetry

A ***narrative*** poem is a narrative-based genre in which the story is told in poem. Sentences are referred to as *lines,* and paragraphs are referred to as *stanzas.*

Not all poems are written in rhyme, but many are. A perfect rhyme is two or more words at the end of poetic lines which have the same sounds in the final stressed (accented) syllable.
Example:
"I think that I shall never **see**
a poem lovely as a **tree**" (Joyce Kilmer).

In words with two or more syllables, a perfect rhyme features the same sounds in the stressed (accented) syllable and any following syllables.
Example:
Move the **table**
if you're **able**

Often, poets use *slant rhymes.* A slant rhyme features similar, but not perfect rhymes.
Example:
into the **stable**
next to the **cradle.**

Often, the poem follows a *rhyme scheme*. A rhyme scheme is a pattern of rhyme at the end of each line. The rhyme scheme is identified with letters, which are matched to the lines that rhyme. The following example is from the narrative poem, "Paul Revere's Ride" by Henry Wadsworth Longfellow.
Example:

Listen, my children, and you shall **hear**	**A**
Of the midnight ride of Paul Re**vere,**	**A**
On the eighteenth of April, in Seventy-**Five:**	**B**
Hardly a man is now a**live**	**B**
Who remembers that famous day and **year.**	**A**

In most narrative poems, the poem is written in *meter*. *Meter* is a repeated pattern of stressed (accented) and unstressed (unaccented) syllables per line. Stressed syllables have an accent mark (/) above the vowel, and unstressed syllables are identified with (U).
Example:
/ U U / U U / U /
Listen, my children, and you shall hear
U U / U / U / U /
Of the midnight ride of Paul Revere,

GUIDED PRACTICE

Directions: In the first half of the second stanza, label the meter above each line and the rhyme scheme at the end of each line in the spaces provided.

He said to his friend, "If the British march ___

By land or sea from the town to-night, ___

Hang a lantern aloft in the belfry-arch ___

Of the North Church tower, as a signal light,— ___

One if by land, and two if by sea; ___

And I on the opposite shore will be, ___

Ready to ride and spread the alarm ___

Through every Middlesex village and farm, ___

For the country-folk to be up and to arm." ___

INDEPENDENT PRACTICE

Directions: In the second half of the second stanza, label the meter above each line and the rhyme scheme at the end of each line in the spaces provided.

Then he said, "Good night!" and with muffled oar ___

Silently rowed to the Charlestown shore, ___

Just as the moon rose over the bay, ___

Where swinging wide at her moorings lay ___

The Somerset, British man-of-war: ___

A phantom ship, with each mast and spar ___

Across the moon, like a prison-bar, ___

And a huge black hulk, that was magnified ___

By its own reflection in the tide. ___

Directions: For the rest of the stanzas, write a one or two sentence summary for each.

Meanwhile, his friend, through alley and street
Wanders and watches with eager ears,
Till in the silence around him he hears
The muster of men at the barrack door,
The sound of arms, and the tramp of feet,
And the measured tread of the grenadiers
Marching down to their boats on the shore.

Summary 1: _____

_____

_____

Then he climbed to the tower of the church,
Up the wooden stairs, with stealthy tread,
To the belfry-chamber overhead,
And startled the pigeons from their perch
On the somber rafters, that round him made
Masses and moving shapes of shade,—
By the trembling ladder, steep and tall,
To the highest window in the wall,
Where he paused to listen and look down
A moment on the roofs of the town,
And the moonlight flowing over all.
Beneath, in the churchyard, lay the dead,
In their night-encampment on the hill,
Wrapped in silence so deep and still
That he could hear, like a sentinel's tread,
The watchful night-wind, as it went
Creeping along from tent to tent,
And seeming to whisper, "All is well!"
A moment only he feels the spell
Of the place and the hour, and the secret dread
Of the lonely belfry and the dead;
For suddenly all his thoughts are bent
On a shadowy something far away,
Where the river widens to meet the bay,—
A line of black, that bends and floats
On the rising tide, like a bridge of boats.



The Old North Church

Summary 2: _____

_____

_____

Meanwhile, impatient to mount and ride,
Booted and spurred, with a heavy stride,
On the opposite shore walked Paul Revere.
Now he patted his horse's side,
Now gazed on the landscape far and near,
Then impetuous stamped the earth,
And turned and tightened his saddle-girth;
But mostly he watched with eager search
The belfry-tower of the old North Church,
As it rose above the graves on the hill,
Lonely and spectral and somber and still.
And lo! as he looks, on the belfry's height,
A glimmer, and then a gleam of light!
He springs to the saddle, the bridle he turns,
But lingers and gazes, till full on his sight
A second lamp in the belfry burns!
A hurry of hoofs in a village-street,
A shape in the moonlight, a bulk in the dark,
And beneath from the pebbles, in passing, a spark
Struck out by a steed that flies fearless and fleet:
That was all! And yet, through the gloom and the light,
The fate of a nation was riding that night;
And the spark struck out by that steed, in his flight,
Kindled the land into flame with its heat.
He has left the village and mounted the steep,
And beneath him, tranquil and broad and deep,
Is the Mystic, meeting the ocean tides;
And under the alders that skirt its edge,
Now soft on the sand, now loud on the ledge,
Is heard the tramp of his steed as he rides.



Paul Revere

Summary 3: _____

_____

_____

It was twelve by the village clock
When he crossed the bridge into Medford town.
He heard the crowing of the cock,
And the barking of the farmer's dog,
And felt the damp of the river-fog,
That rises when the sun goes down.

Summary 4: _____

_____

_____

It was one by the village clock,
When he galloped into Lexington.
He saw the gilded weathercock
Swim in the moonlight as he passed,
And the meeting-house windows, blank and bare,
Gaze at him with a spectral glare,
As if they already stood aghast
At the bloody work they would look upon.

Summary 5: _____

_____

_____

It was two by the village clock,
When he came to the bridge in Concord town.
He heard the bleating of the flock,
And the twitter of birds among the trees,
And felt the breath of the morning breeze
Blowing over the meadows brown.
And one was safe and asleep in his bed
Who at the bridge would be first to fall,
Who that day would be lying dead,
Pierced by a British musket-ball.

Summary 6: _____

_____

_____

You know the rest. In the books you have read,
How the British Regulars fired and fled,—
How the farmers gave them ball for ball,
From behind each fence and farmyard-wall,
Chasing the red-coats down the lane,
Then crossing the fields to emerge again
Under the trees at the turn of the road,
And only pausing to fire and load.

Summary 7: _____

_____

_____

So through the night rode Paul Revere;
And so through the night went his cry of alarm
To every Middlesex village and farm,—
A cry of defiance, and not of fear,
A voice in the darkness, a knock at the door,
And a word that shall echo forevermore!
For, borne on the night-wind of the Past,
Through all our history, to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof-beats of that steed,
And the midnight message of Paul Revere.

Summary 8: _____

_____

_____



Sounding the Alarm

Poetic Structure and Literary Devices

Poetry is a literary genre which uses sensory/descriptive language and figures of speech to describe or comment upon a subject. A poem is designed to produce an emotional response in the reader. Poetry usually includes meter (a repeated pattern of stressed and unstressed syllables) and may or may not include a rhyming pattern. Sentences are referred to as *lines*, and paragraphs are referred to as *stanzas.*

Alliteration, assonance, and consonance are poetic devices which focus on the sounds in more than one word.

Alliteration is the repetition of the first consonant sound in words
Example: Note the repetition of the first /p/ sound in this tongue-twister.
Peter Piper picked a peck of pickled peppers. If Peter Piper picked a peck of pickled peppers, how many pickled peppers did Peter Piper pick?

Assonance is the repetition of vowel sounds in more than one word.
Example: Note the repetition of the long /a/ vowel sound in this song excerpt from the musical, *My Fair Lady* (Frederick Loewe)
ELIZA DOOLITTLE: The rain in Spain stays mainly on the plain.
PROFESSOR HIGGINS: Now once again, where does it rain?
ELIZA DOOLITTLE: On the plain! On the plain!
PROFESSOR HIGGINS: And where's that blasted plain?
ELIZA DOOLITTLE: In Spain! In Spain!

Consonance is the repetition of consonant sounds, usually in a middle or last syllable. When the first consonant sound is repeated, we refer to it as alliteration.
Example: Note the repetition of the /th/ sound in the middle and last syllables.
Traffic on the Fourth of July can be tough enough.

GUIDED PRACTICE

Directions: List examples of alliteration from the examples above.

_____

Directions: List examples of assonance from the examples above.

_____

Directions: List examples of consonance from the examples above.

_____

INDEPENDENT PRACTICE

Directions: List examples of alliteration from Emily Dickinson's poem, "Fame is a fickle food" in the space provided. *Fickle* means changing frequently and unexpectedly.

Fame is a fickle food
Upon a shifting plate
Whose table once a
Guest but not
The second time is set.
Whose crumbs the crows inspect
And with ironic caw
Flap past it to the
Farmer's Corn__
Men eat of it and die

Alliteration: _____

_____

What does Emily Dickinson think about people (and crows) who pursue fame?

_____

_____

Directions: List examples of assonance from the first two stanzas of William Blake's poem, "The Tiger" in the space provided.

Vocabulary: immortal (living forever; God), symmetry (perfectly balanced parts), aspire (hope to accomplish), sinews (tissue connecting body parts), dread (feared), anvil (iron block upon which a blacksmith hammers and forms tools)

Tiger Tiger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame they fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?

Assonance: _____

_____

And what shoulder, and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? and what dread feet?

What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terrors clasp!

When the stars threw down their spears
And watered heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

Tiger Tiger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

What does William Blake question about God's creation of the tiger?

_____

_____

Directions: List examples of consonance from stanza 3 in Robert Frost's poem, "Stopping by Woods on a Snowy Evening" by Robert Frost in the spaces provided.

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Consonance: _____

_____

Why does the driver stop the horse, and why does he continue on his journey?

_____

_____



Narrative Structure, Literary Elements, and Genre: Adventure and Epic Poems

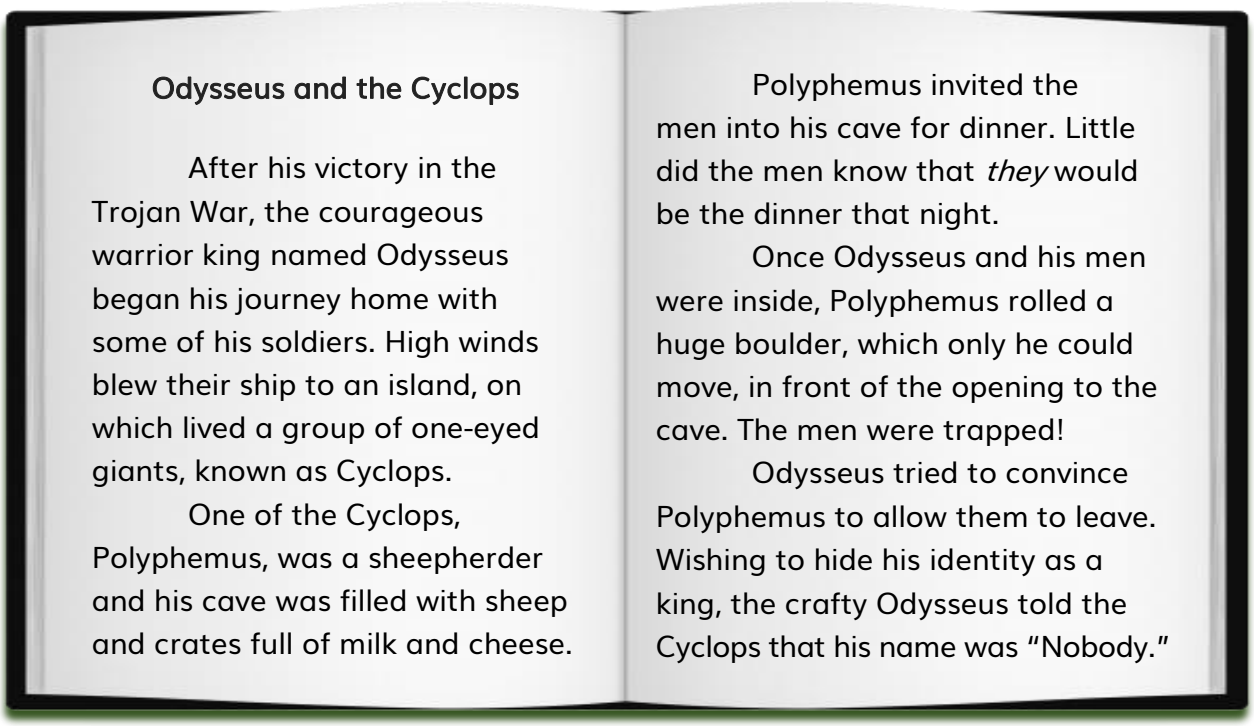
Adventure is a narrative genre, written in prose (the ordinary language people say or write), in which the protagonist goes on an epic journey, filled with risk and personal danger. An *epic poem* is an adventure, written in verse. The verse does not usually rhyme, but has other characteristics of poetry, including meter (a repeated pattern of stressed and unstressed syllables).

Both adventure novels and epic poems focus on the hero's struggle to overcome evil forces in the world. The hero, especially in epic poems, usually has many of these characteristics:

1. The hero is often born into an influential family and is well-known to many.
2. The hero is a born leader: courageous, wise, clever, kind, and often humble.
3. The hero usually has a tragic flaw, which is revealed in the story.
4. The hero travels widely in search of his quest (the object or goal introduced in the conflict).
5. The hero struggles against the antagonist, and appears to be losing, only to win in the end.

GUIDED PRACTICE

Directions: Read the summary of one of the chapters from Homer's epic poem, *The Odyssey*. The poem was written as verse with a consistent meter in Ancient Greek; however, the translation to English does not follow this pattern and so appears to be prose. After reading, describe how the hero has similar or different characteristics as the five described in the beginning of this lesson in the spaces provided.



Odysseus and the Cyclops

After his victory in the Trojan War, the courageous warrior king named Odysseus began his journey home with some of his soldiers. High winds blew their ship to an island, on which lived a group of one-eyed giants, known as Cyclops.

One of the Cyclops, Polyphemus, was a sheepherder and his cave was filled with sheep and crates full of milk and cheese.

Polyphemus invited the men into his cave for dinner. Little did the men know that *they* would be the dinner that night.

Once Odysseus and his men were inside, Polyphemus rolled a huge boulder, which only he could move, in front of the opening to the cave. The men were trapped!

Odysseus tried to convince Polyphemus to allow them to leave. Wishing to hide his identity as a king, the crafty Odysseus told the Cyclops that his name was "Nobody."

However, Polyphemus refused to move the boulder. Next, the Cyclops picked up two of Odysseus' men and ate them.

Each day after that, the Cyclops rolled away the boulder in the morning to let his sheep out to graze and did the same to let them in before evening.

Polyphemus stood in the opening to the cave to prevent the men from escaping. He then rolled back the boulder and ate two more men for his dinner.

After several days of these horrific feasts, Odysseus came up with an escape plan and told his men what to do.

Once the Cyclops had fallen asleep by the evening fire, the remaining men broke off the branches of a tree that the Cyclops had brought into his cave for firewood. They then lifted the end of the log into the fire and thrust the now-burning stake into the Cyclops' one eye, blinding him.

Polyphemus shrieked,

"Nobody is killing me!"

The other Cyclops heard his scream, but they all concluded that if "Nobody is killing me," their help was not needed.

The next morning, the now-blinded Polyphemus stood in the entrance of his cave to let his sheep out to graze. To ensure that Odysseus and his men would not escape, the Cyclops felt the sides and backs of each sheep as they passed, one-by-one, out the cave.

However, knowing what the Cyclops might do, Odysseus told his men to cling to the underbellies of the sheep to avoid the searching hands of the blinded Polyphemus.

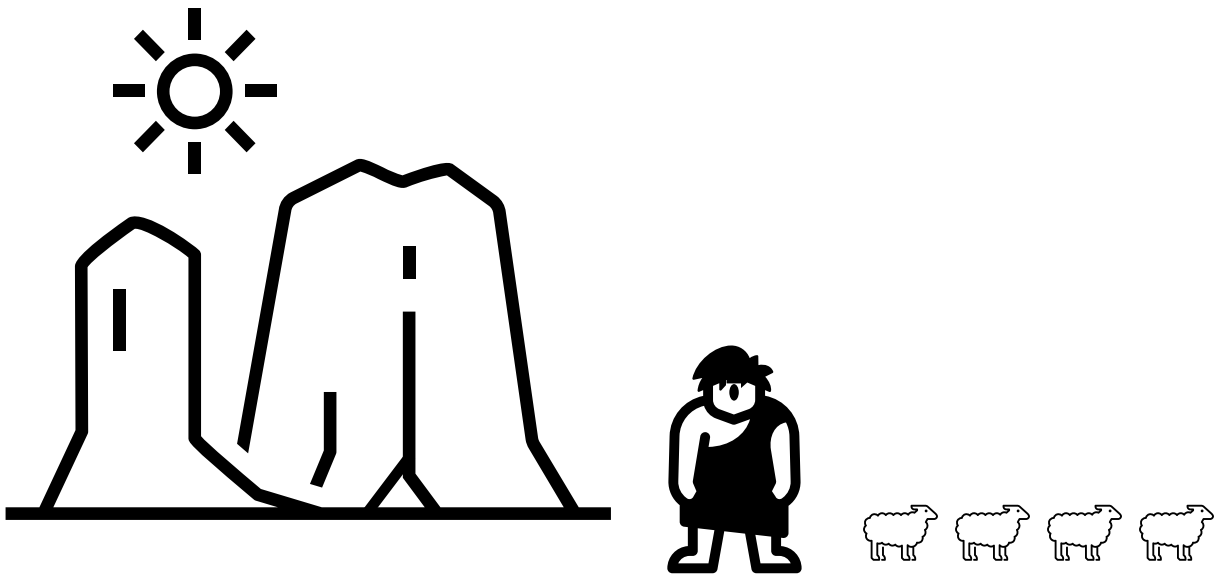
The plan worked and once outside of the cave, Odysseus and his men dropped from the sheep and ran toward their ship.

Once on their ship, the proud, but reckless Odysseus began taunting the Cyclops about their clever escape. The Cyclops started throwing huge boulders at the ship, and Odysseus and his men barely escaped.

What are the heroic characteristics of Odysseus?

INDEPENDENT PRACTICE

Directions: Think of a hero from a book that you have read or a movie that you have seen. Name the hero and the book or movie, and describe how the hero has similar or different characteristics as the five described in the beginning of this lesson.



ANSWERS: Narrative Structure, Literary Elements, and Genre

Fable

Direct Characterization: [house on his back] [little, short legs]
Indirect Characterization: Jupiter punished him… because he was such a lazy stay-at-home
Anthropomorphisms: carries began to wish gaily the birds flew ran nimbly eager to see felt very sad and discontented

The tortoise is a dynamic character, because he changes from a stay-at-home and sad animal to an adventurous and happy one, who becomes too proud and is punished for it.

Fairy Tale

Imagery: [dark] [soft, red, hooded coat] [dreary, cold] [warm] [fresh, just-out-of-the-oven] [deep] [smells delicious] [great big] [fire-red] [sound of an ax]

Fantasy

1. C
2. B
3. D
4. E
5. A

Speaker Tags: [The Hatter says to Alice,] [Alice said with some severity;] [all he *said* was] [thought Alice] [she added aloud.] [said the March Hare.] [said Alice] [the March Hare went on] [Alice hastily replied;] [said the Hatter.]

Allegory

1. C
2. E
3. D
4. A
5. B

Theme 1: You already have what it takes to succeed.
Theme 2: Good versus evil.
Theme 3: Never give up.
Theme 4: You can't judge a book by its cover.

Folklore

Setting: [following the Civil War] [Big Bend Tunnel in West Virginia]
Main Character: John Henry
Conflict: man versus machine
Rising Action: 1. Says before I let this steam drill beat me down, I'll hammah myself to death.
2. John Henry he did hammah 3. He swung that hammah one las' time

Science Fiction

Climax: [warn] [wiped out] [last broadcast] [Streets are all jammed]
[Wait a minute… Enemy now in sight.] [This is the end now.] [People are falling like flies.]
Foreshadowing: Several explosions; planet Mars; hydrogen… moving towards the earth
Flashback: [The battle has ended] [The rest of our forces, crushed and trampled to death… or burned to cinders by its heat ray.]

Independent Practice

Climax: [the boy saw two real chux, attacking the rinz. "Chux alert!" he signaled. "Chux really are after our rinz!"
When Zee Command saw the distress signal, the commander told her pilots, "Remember how that boy laughed at us yesterday and the day before? There are no chux. We won't be fooled again."]
Foreshadowing: First two false chux alerts
Flashback: laughing once more at them. "Remember how that boy laughed at us yesterday and the day before?"

Mystery

Falling Action: 1. I cut the old man's body into pieces. 2. I pulled up three of the boards… and put the pieces there. 3. Then I put the boards down again 4. I opened the door
5. three police officers… saying that a neighbor had called them, having heard the old man's scream. 6. I told the officers that it was my own scream 7. We sat… talking
8. a sound began growing louder 9. the officers… were mocking me in their silence.
First Person Pronouns: [I] [I] [I] [I] [I] [I] [my] [We] [me]
The murderer only imagines the sound of the dead man's beating heart.

Independent Practice

After the lunchroom food fight, I walked back to the class room to look for my binder. No one was in the room, but my teacher's desk was trashed. The drawers were open. Someone had been in the room before me and was looking to steal something from Mr. Pine.

Suddenly, I realized I was in trouble. If anyone saw me now, they would assume that I was the thief. As I turned toward the door I saw what looked like my own handwriting on the board: FOOD FIGHT AT 12:00!

Historical Fiction

Conflict: [Jamie brushed by the cowboy, who promptly drew both six-guns. Jamie's cane swooped into action, hooking the cowboy's left ankle and tumbling him into the street.]
Falling Action: The embarrassed cowboy started to draw, but stopped cold.
Resolution: 1. "Never mess with a dude," said Jamie, walking past another cowboy. 2. This one wore a silver star. 3. "And never mess with my author," said "Wild Bill" with a smile.

Third Person Pronouns: he He his him It's It their He his him
The Dude and the Old West" is written in the third person *limited* point of view. Jamie May did not know how to dress for Abilene, Kansas. He also did not know that "Wild Bill" Hickock was protecting him when he tripped the cowboy.

Humor

Joke: I can't fly with that pilot anymore. He told me he's afraid of heights.
Reality: The pilot is afraid of heights.
Expectation: A pilot shouldn't be afraid of heights.
Joke: With a face like yours, I can see why Halloween is your favorite holiday. Oh, that's not a mask you are wearing?
Reality: The person thinks someone is ugly.
Expectation: Only a masked face could be so ugly.
Joke: My Spanish teacher is really struggling. She wishes that she could speak the language.
Reality: The Spanish teacher can't speak Spanish.
Expectation: A Spanish teacher should be able to speak Spanish.
Joke: Our math teacher seems unusually happy, considering she has so many problems.
Reality: The math teacher is happy.
Expectation: She shouldn't be happy, because she deals with many problems.

Independent Practice

Reality: The lady asks about the location of a W.C. (a toilet) in the room she has rented.
Expectation: The pastor responds, thinking that she is asking about the location of a country church.

Legend

I read a post on Facebook which explained why social media serves no useful purpose.
Reality: The person criticizes people for doing what the person does—using social media.
Expectation: Someone who doesn't think that social media serves a useful purpose wouldn't be reading a post on Facebook.
Last night the police station got robbed.
Reality: The police station can be the location of a robbery, like other locations.
Expectation: A police station shouldn't be the target of a robber.
In the 1935, cane toads were brought to Australia to eat cane beetles, which were eating the farmers' sugar cane. Now, there are too many cane toads, and they are poisonous to other animals.
Reality: The attempt to solve the problem created another problem.
Expectation: Cane toads were brought to Australia to solve the problem of cane beetles eating the farmers' sugar cane.
In the movie, *Aladdin,* The genie grants Aladdin his wish for riches to win the love of the princess, Jasmine. However, Aladdin later finds out that Jasmine does not like rich men.
Reality: Aladdin's granted wish did not get him what he really wished for—the love of Jasmine.
Expectation: A princess would like rich men.

Independent Practice

Reality: The chief claims the killed buffalo for himself.
Expectation: The boys expect to keep the buffalo which they killed.
or
Reality: The boy's seat has been reserved for him among the medicine men.
Expectation: The boy thinks that he is unexpected to sit with the medicine men from each tribe.
or
Reality: The buffalo left when the boy left, but they returned when the boy came back.
Expectation: The boy left his tribe because he thought the warriors would kill him. He didn't feel wanted or valued by his tribe.

Mythology

Reality: Ariel loses her voice.
Expectation: Ariel doesn't know how important her voice would be to win the love of Eric.
Personification: Flounder will splash around to get his attention.
or
Reality: The Sea Witch is evil and does not want to help Ariel.
Expectation: Ariel seeks the help of Ursula to change into a human for three days.
Personification: A mermaid falls in love.
Reality: The passengers don't know that the Titanic will sink and they will be swimming.
Expectation: The Titanic is unsinkable and perfect, except for a swimming pool.

Independent Practice

Reality: Pangu was not free to do what he wished and was forced to keep the yin and yang apart.
Expectation: Pangu wanted freedom from the egg, and so he broke it and escaped.

Drama

[deny thy father and refuse thy name] [be but sworn my love] ['Tis but thy name that is my enemy;] [O, be some other name!]

Juliet does not think different families should matter when love is involved.

CONNER
That was one of the funniest things I've ever seen [laughing].

JULIA
[shaking her head] If you stop laughing for a moment, you might see how insensitive you are.

Play

JUSTIN: If you knew what was good for you, you would watch your step, friend.

MARK: [shrugging his shoulders] I never know what's good for me.

Tall Tale

1. H
2. H
3. L
4. L
5. H

Independent Practice

[At birth, Paul weighed in at over 100 pounds] [10 cows to provide his milk] [50 hens to lay enough eggs to feed the boy his daily breakfast.] [when baby Paul rolled over in his sleep, it caused an earthquake and scared all the farmers' livestock.] [every time Paul rolled over, tidal waves covered all the coastal towns.] [Paul was stronger and faster with his ax than a whole camp of lumberjacks.] [Paul was out cutting down a forest or two] [It was so col that the snow turned blue.] [Babe's swishing tail in the river caused the river to change direction]

Romance

1. A
2. R
3. S
4. S
5. A
6. R
7. F
8. F

["Let's read about two of the greatest love stories. Yes, son, you may interrupt me with questions as I read. Let's begin."]
["Papa, excuse me, but why were Naomi and Ruth so poor?" "Sadly, back then, women could not work to support themselves…]
["Papa, what's a match-maker? Is it a video game?" "No, listen to the rest of the story and you will understand."]

Love Stories: 1. Father and his son 2. Naomi and Ruth 3. Ruth and Boaz

Independent Practice

Exposition: Long time ago; land far away; love story
Conflict, Complications, Rising Action: Ruth and Naomi were alone, hungry, and homeless; Ruth and Naomi move to Naomi's homeland; Naomi played match-maker with Ruth and her relative, Boaz, and they fall in love.
Climax: Naomi's closest relative approves their marriage.
Falling Action: Ruth and Boaz are married.
Resolution: Everyone lived happily ever after.

Coming of Age

1. P
2. J
3. S
4. O
5. J
6. P
7. M
8. O
9. S
10. M

Independent Practice

M [a watch dog, and we all were fish]
S [summer seemed like forever]
J [The Wu family had fewer rules about swimming than other families.]
[Both swimmers and the "It" could break the rules a bit.]
[too much cheating took away the fun and made the game boring.]
P [a long story to explain my short nickname]
[if you were "It" in "Marco Polo," you needed to cheat]
O [pretty ugly]

Games are more enjoyable when everyone mostly plays by the rules.

Biography

Idiomatic Expressions	**Meaning**
"trying out"	A try-out is a performance which is judged to see if one qualifies for a group.
"spots on the team"	Limited numbers of players on the team.
"the odds were against him"	It was unlikely that he would make the team.
"To add insult to injury"	A frustration was added to a disappointment.
"made the team"	Accepted as a member of the team.
"got me going again"	Motivated me to keep trying.

Speech or Essay

a new **nation**	hat nation, any nation, that nation
conceiv**ed** in liberty	dedicated to the proposition
we are engaged	We are met
so conceiv**ed**	so dedicated
we cannot dedicate	we cannot consecrate, we cannot hollow
who struggled **here**	**w**hat we say here, what they did here, to be dedicated here, they who fought here
that these dead	that this nation
shall not have died in vain	shall have a new birth of freedom, shall not perish from the earth
of **the people**	**b**y the people, for the people

Independent Practice

I still have a dream	It is a dream
I have a dream that one day	I have a dream that one day, I have a dream that one day I have a dream that one day, I have a dream that one day
sons of former slaves	sons of former slave-owners
by the color of their skin	by the content of their character

Poetry

U / U U / U U /U /
He said to his friend, “If the British march A
U / U / U U / U /
By land or sea from the town to-night, B
U U / U U / U U / U /
Hang a lantern aloft in the belfry-arch A
U U / U / U U U / U /
Of the North Church tower, as a signal light,— B
/ U U / U U U / U
One if by land, and two if by sea; C
U /U U / U U / U /
And I on the opposite shore will be, C
/ U U / U / U U / U
Ready to ride and spread the alarm D
U /U U / U U /U U /
Through every Middlesex village and farm, D
U U / U / U U / U U/
For the country-folk to be up and to arm.” D

Independent Practice

U U / U / U U / U U/ /
Then he said, “Good night!” and with muffled oar A
/U U / U U / U U /
Silently rowed to the Charlestown shore, A
/ U U / U /U U /
Just as the moon rose over the bay, B
U / U / U U / U /
Where swinging wide at her moorings lay B
U / U / /U / U /
The Somerset, British man-of-war: A
U / U / U U / U /
A phantom ship, with each mast and spar C
U / U / / U /U /
Across the moon, like a prison-bar, C
U U / U / U U / U /
And a huge black hulk that was magnified D
U U / U / U / U /
By its own reflection in the tide. D

Summary 1: His friend (who will signal him) is spying on the British in the streets to see if they will attack the town by land or sea.

Summary 2: His friend (who will signal him) climbs the bell tower (belfry) in a church and sees British ships where the river widens to meet the bay.

Summary 3: On the opposite shore from his friend, Paul Revere watches the tower of the Old North Church for his friend's signal. The friend signals with two lantern lights to indicate that the British will attack by sea, and Paul Revere sets off on horseback to spread the alarm.

Summary 4: At twelve midnight, Paul Revere crosses the bridge into Medford.

Summary 5: At one in the morning, Paul Revere rides into Lexington.

Summary 6: At two in the morning, Paul Revere enters Concord, where at the bridge some would be killed later that day by the British.

Summary 7: The British and farmers fought, and the farmers, who were hiding under the trees, chased the British down the lane.

Summary 8: Paul Revere continued his ride to alarm everyone in every Middlesex village and farm. Paul Revere will be remembered for his evening ride.

Poetic Structure and Literary Devices

Alliteration: Peter Piper picked peck pickled peppers Peter Piper picked peck pickled peppers pickled peppers Peter Piper pick
Assonance: rain Spain stays mainly plain again where rain plain plain where's plain Spain Spain
Consonance: Traffic Fourth tough enough

Independent Practice

"Fame is a fickle food"

Alliteration: Fame, fickle; second, set; crumbs, crows; caw, corn; Flap, Farmer's
People (and crows) seek fame for the wrong reasons, and if fame is achieved it brings pain.

"The Tiger"

Assonance: Tiger, bright, night, eye, skies, fire, eyes, aspire, fire
Why would God create such a terrible, deadly animal that people fear so much?

"Stopping by Woods on a Snowy Evening"

Consonance: these, think; will, watch, woods; sound's, sweep; dark, deep
The driver stops the horse to admire the beauty of the woods and the snowfall.

Adventure and Epic Poems

1. The hero is often born into an influential family and is well-known to many.
Odysseus won the Trojan War. He was a king.

2. The hero is a born leader: courageous, wise, clever, kind, and often humble.
Odysseus is described as "courageous," a "warrior," and "crafty." He hid his true identity by giving his name as "Nobody." Odysseus is tricky enough to prevent the other Cyclops from coming to his aid by using the name, "Nobody." Odysseus is smart enough to come up with an escape plan with the burning stake and sheep.

3. The hero usually has a tragic flaw, which is revealed in the story.
Odysseus is "proud" and "reckless," and he taunts the Cyclops, barely escaping due to his tragic flaws.

4. The hero travels widely in search of his quest (the object or goal introduced in the conflict).
Odysseus and his men are sailing home from their victory in the Trojan War.

5. The hero struggles against the antagonist, and appears to be losing, only to win in the end.
Odysseus tries, but fails, to convince Polyphemus to allow them to leave, and some of the men are eaten. When the blinded Polyphemus looks like he will still prevent escape by standing in the cave opening and searching the backs and sides of his sheep, Odysseus has the men cling to the sheep underbellies to escape. At the end of the story, it appears that the Cyclops' boulders might prevent the ship from leaving, Odysseus and his men barely escape.

Expository and Argumentative Structures, Sentence Functions, and Genres Directions

The Anchor Standards for Writing (Non-Narrative) are as follows:
CCSS.ELA-LITERACY.CCRA.W.1
Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.
CCSS.ELA-LITERACY.CCRA.W.2
Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

Sentence Functions and Text Structure: the Reading–Writing Connection

Often, students who read narrative text well in the primary grades hit a roadblock with expository text in the intermediate grades and argumentative text in upper elementary, middle, and high school. Unlike narrative writing, expository and argumentative writing features paragraphs arranged in an organizational hierarchy based upon specific functions of sentences.

In expository and argumentative body paragraphs, the topic sentence serves as the main idea. The specific and observable concrete detail sentences "talk about" the topic of the topic sentence with facts, examples, and quotations. More developed paragraphs add commentary sentences to comment upon, explain, interpret, analyze, judge, or provide an opinion about the concrete detail sentences. A concluding statement may summarize or comment upon the paragraph as a whole. Authors often use transition words and phrases to signal these sentence functions.

The research is quite clear that teaching these sentence functions within different expository and argumentative text structures is essential background knowledge that students need to access in order to read and write well. Writing helps students internalize and apply this knowledge.

Akhondi found that "Unfamiliarity with these text structures and sentence functions significantly impacts reading comprehension" (2011), and Williams noted that "Teaching one structure has been shown to generalize to new texts of the same structure, but not to other types of text structures—all text structures must be explicitly taught" (2005). Furthermore, Graham and Hebert's research (2010) indicates: "The evidence is clear: writing can be a vehicle for improving reading."

Genre and Author's Purpose

In addition to learning specific sentence functions and different text structures, students need to build background knowledge in the most common expository and argumentative genre and the varied writing purposes of authors.

Teaching Procedures

Read the lesson, work though the **GUIDED PRACTICE** with students, and assign the **INDEPENDENT PRACTICE.**

Expository Text Structure: Topic Sentences

Sentences have different functions in expository texts. Expository texts include articles, reports, textbooks, and essays. Expository paragraphs must have one topic sentence (the main idea of the paragraph) and at least two concrete detail sentences to "talk about," the topic sentence.

Each concrete detail must have the same function within a paragraph. See how concrete details, "rain" and "snow," share similar functions in the first example below. Each gives *an example* of the topic sentence, "weather." Next, see how "rain" and "nice" do ***not*** share the same functions in the second example. The "rain" is *an example*; however, "nice" is *a description* of "weather."

Examples:

weather	weather
rain	rain
snow	nice

CONNECT TO READING

As you read, recognize the different sentence functions of topic sentences and concrete details. Pay attention to how the concrete details support the topic sentence.

GUIDED PRACTICE

Directions: Fill in the blanks with the words that best complete the paragraphs.

1. pets

cat

_____

2. cities

_____

Dallas

3. _____

elementary

college

4. states

_____

_____

INDEPENDENT PRACTICE

Directions: Complete these three-word paragraphs.

friends	colors
_____	_____
_____	_____

Expository Text Structure: Concrete Details

Use concrete detail sentences to "talk about" the topic of the topic sentence. Concrete details include facts, examples, and quotations. The sentences function as *concrete details,* because the content is *specific* and *observable*, not *abstract*. Any concrete detail sentences which do not contribute meaning to the topic sentence are either *too abstract* or *off topic.*

Examples

Topic Sentences:	crayon color examples	crayon color examples
Concrete Details:	navy blue	dark shades (too abstract)
Concrete Details:	aqua blue	provide variety (off topic)

CONNECT TO READING

In most articles, reports, textbooks, and essays, the topic sentence (the main idea of the paragraph) is placed as the first sentence in each body paragraph. Concrete detail sentences follow the topic sentence to "talk about" the main idea.

GUIDED PRACTICE

Fill in the blanks with phrases (groups of related words) to complete the paragraphs.

1. green vegetables

string beans

_____

2. _____

scary mysteries

thrilling biographies

3. favorite foods people enjoy

spicy enchiladas

_____

4. tasty types of sodas

_____

_____

INDEPENDENT PRACTICE

Directions: Complete these three-phrase paragraphs.

popular travel destinations

_____

_____

beautiful flowers to plant

_____

_____

Expository Text Structure: Concrete Details

Articles, reports, textbooks, and essays must be written in complete sentences. Intentional fragments, such as “Hey!” or “Not really” can be used in stories, poetry, letters, or texts, but not in expository text.

A complete sentence has these functions:

1. It tells a complete thought.
2. It has both a subject and a verb. The subject is the *do-er* and the verb is the action.
3. When spoken out loud, the voice drops down at the end of a statement and goes up at the end of a question.

CONNECT TO READING

As you read, try to understand the complete thought of each sentence and how the thoughts connect from the topic sentence to the concrete details. When reading silently or out loud, pause at commas and stop at periods. Good readers read with expression.

GUIDED PRACTICE

Directions: Fill in the blanks to form complete sentences in these paragraphs.

Writing Topic: Two kinds of fish

Two kinds of ocean fish scare me.

First, _____

Second, _____

Writing Topic: Two popular sports

_____

One _____

Another _____

INDEPENDENT PRACTICE

Directions: Write a paragraph in complete sentences. Writing Topic: Two bad television shows

_____

_____

_____

Concrete Detail Transitions: Quotation Lead-Ins

Transitions are words or phrases which connect sentences and paragraphs. Each of the following quotation lead-ins signals a direct or indirect quotation used as a concrete detail.

A direct quotation uses the author's exact words and is enclosed with quotation marks. As you read, pay attention to whose words are quoted and their source.
Example: As the author explains, "Direct quotation" (Smith 22).
An indirect quotation does *not* use the author's exact words, but *does* use the author's idea. The author's idea is usually stated within a *that* clause. As you read, pay attention to the author's use of *that* and the rest of the clause (a noun and connected verb).
Example: The author argues that…indirect quotation ("Article Title" 4).

An *in-text citation* follows both direct and indirect quotations. The citation is listed in parentheses and includes the author or authors' last name or names (or title if not listed), followed by a space and the page number (numeral only). A period follows the closing parenthesis.
Example: The authors claim that justice often favors the rich over the poor (Lin and Sopp 34).
If the name of the author or title is used within the quotation, only the page number is included in the parentheses.
Example: In *The Hobbit,* Tolkien notes… indirect quotation (16).

To introduce a direct quotation, authors often use the following phrases with present tense verbs, followed by a comma. To introduce an indirect quotation beginning with *that,* no comma is used.

The author or author's name (adds, argues, asserts, assumes, cites, claims, concludes, discusses, emphasizes, indicates, insists, maintains, notes, observes, points out, reports, says, states, suggests, assumes, observes, points out, notes)
According to (name of author), In Johnson's words, In Johnson's view,

GUIDED PRACTICE

Directions: [Bracket] the quotation lead-ins in the following sentences.

1. The author observes, "No single group was responsible" (Martin 45).

2. Jones argues that children should be encouraged to challenge opinions stated as facts (5).

3. According to C.S. Lewis, "Aslan is not a tame lion" (67).

INDEPENDENT PRACTICE

Directions: Fill in the blanks with the quotation lead-ins which fit best.

1. _____ "No one is completely safe from dangerous pesticides" (Lee 4).

2. In Smith's _____, "Everyone should change passwords often" (Ky 66).

3. _____ the travel industry will continue to grow (Stone 43).

Concrete Detail Transitions: Definition

Transitions are words or phrases which connect sentences and paragraphs in an essay. Each of these definition transition words or phrases signals the meaning of a key word, term, or idea:

refers to, in other words, consists of, is equal to, means, in particular

GUIDED PRACTICE

Directions: [Bracket] the definition transitions in the following sentences.

1. The article refers to the section of the law which requires reduced carbon emissions.

2. My pirate treasure consists of rubies, emeralds, and gold coins, in particular pieces of eight.

3. To pardon means to forgive an offense. In other words, all punishment has been removed.

4. Their donation is equal to over 1,000 annual contributions.

5. In other words, the play consists of four acts and an intermission.

Directions: Fill in the blanks with the definition transitions which fit best. Change the capitalization, tense, or number as needed, but use each transition only once.

The document 1. _____ an old picture of Jim's grandparents, 2. _____, to Joe and Jan Peters, who claimed to be the heirs to the Peacock Mine. The document 3. _____ five single-spaced pages, and details the ownership history of the mine and its tragedies, 4. _____ the horrific fire of 1882. The value of the mine, in today's dollars, 5. _____ that of the Tanker Oil Company, the biggest employer in the county. This 6. _____ Jim should prepare himself for his eventual ownership of the mine.

INDEPENDENT PRACTICE

Directions: Write a topic sentence and two concrete detail sentences, using definition transitions to begin the concrete details.

_____

_____

_____

_____

_____

Concrete Detail Transitions: Number or Sequence

Transitions are words or phrases which connect sentences and paragraphs in an essay. Each of these number or sequence transition words or phrases signals the order of facts or ideas:

first, firstly, primarily, initially, to start with, first of all, for one, second, secondly, last, lastly, finally, next, before, for another, following, subsequently, after, afterwards

GUIDED PRACTICE

Directions: [Bracket] the number or sequence transitions in the following sentences.

1. First of all, they were unprepared. Secondly, the blizzard came in early. Lastly, Tom was sick.

2. Initially, they failed. Subsequently, they returned to the easier solution to finally make it work.

3. Afterwards, the cousins went out for ice cream, but not before they played another round of golf.

4. My parents seemed primarily interested in being hospitable to their neighbors.

5. I next traveled to Denver to see my niece, who, before starting college, was working two jobs.

Directions: Fill in the blanks with the number or sequence transitions which fit best. Change the capitalization, tense, or number as needed, but use each transition only once.

1. _____, the author sets the scene as a "dark and stormy night." 2. _____ the 3. _____ chapter ends, the reader is introduced to all five main characters. In the second chapter, 4. _____ the disappearance of one of the characters, the other four set out on a desperate search. 5. _____ the plot details where the search leads to and the misadventures these characters experience until 6. _____ they find their friend.

INDEPENDENT PRACTICE

Directions: Write a topic sentence and two concrete detail sentences, using number or sequence transitions to begin the concrete details.

_____

_____

_____

_____

_____

_____

Concrete Detail Transitions: Time

Transitions are words or phrases which connect sentences and paragraphs in an essay. Each of these time transition words or phrases signals the relationship between events or actions in time:

meanwhile, since, now, currently, during, recently, simultaneously, at that time, previously, then, eventually

GUIDED PRACTICE

Directions: [Bracket] the time transitions in the following sentences.

1. Meanwhile, I began another hobby, and then eventually I began my current job.

2. She was previously engaged to a wealthy stock broker.

3. They simultaneously played ping pong and listened to the basketball game.

4. Currently, I have no real idea as to when we will leave, since the last time you asked me.

5. Now would be a good time during this commercial break to discuss our dinner options.

Directions: Fill in the blanks with the time transitions which fit best. Change the capitalization, tense, or number as needed, but use each transition only once.

1. _____, I think it was last week, I bumped into Ian down at the ice rink.

2. _____, he is working in the rental shop. 3. _____, he had worked as one of the cooks at the food stand, but he was reassigned because he burned everything he tried to cook. 4. He _____ enjoys his job and he is quite good at it. I watched him 5. _____ fit five skaters with their rental skates. 6. _____, he looked up to see me watching and asked how long I had been there.

INDEPENDENT PRACTICE

Directions: Write a topic sentence and two concrete detail sentences, using time transitions to begin the concrete details.

_____

_____

_____

_____

_____

Concrete Detail Transitions: Addition

Transitions are words or phrases which connect sentences and paragraphs in an essay. Each of these addition transition words or phrases signals another example, fact, or idea:

also, another, in addition, additionally, plus, further, furthermore, moreover, as well, besides, what is more

GUIDED PRACTICE

Directions: [Bracket] the addition transitions in the following sentences.

1. Additionally, the game included cards and one dice. What is more, the spinner was attached.

2. Besides their additions, we contributed a set of scarves plus five bandanas.

3. Furthermore, the students were unprepared for their exams. Also, the teachers were surprised.

4. Upon further review, we found more errors.

5. The car broke down again. Moreover, the service technician was on vacation.

Directions: Fill in the blanks with the addition transitions which fit best. Change the capitalization, tense, or number as needed, but use each transition only once.

The cats, 1. _____ the dogs, were making considerable noise. 2. _____, the two toddlers were screaming for the mother. 3. _____, the fire captain picked just that moment to test the new siren on the hook and ladder. The firefighters raced that truck up and down the street. 4. _____ the siren, they rang the bell constantly. 5. _____, one of them decided it would be funny to honk the airhorn at all the cats and dogs. Let's just say I didn't get much of a nap. 6. _____, I got a huge headache.

INDEPENDENT PRACTICE

Directions: Write a topic sentence and two concrete detail sentences, using addition transitions to begin the concrete details.

_____

_____

_____

_____

_____

Concrete Detail Transitions: Example

Transitions are words or phrases which connect sentences and paragraphs in an essay. Following are example transition words or phrases:

for example, for instance, such as, is like, includes (including), to illustrate, specifically

GUIDED PRACTICE

Directions: [Bracket] the example transitions in the following sentences.

1. Not all birds are beautiful. For example, the vulture is not exactly attractive.

2. To illustrate, the Civil War included many heroes, such as the medics who risked their lives.

3. Specifically, the queen has more optional moves than, for instance, the bishop.

4. Her wedding gown includes lace, silk, and embroidery.

5. The sunset is like a box of crayons.

Directions: Fill in the blanks with the example transitions which fit best. Change the capitalization, tense, or number as needed, but use each transition only once.

I love the zoo. For me, going to the zoo 1. _____ traveling to remote parts of the world. 2. _____, I walk in the jungles of the Amazon when I see the crocodiles. I hike through the Himalayas when I see strange shaggy animals, 3. _____ the yaks. I'm on safari in Africa when I look at male and female tigers, 4. _____ their cute little cubs. 5. Zoos can be educational, _____, the information on endangered species and fun, 6. _____, when the zookeepers feed the baby animals.

INDEPENDENT PRACTICE

Directions: Write a topic sentence and two concrete detail sentences, using example transitions to begin the concrete details.

_____

_____

_____

_____

_____

Concrete Detail Transitions: Explanation or Emphasis

Transitions are words or phrases which connect sentences and paragraphs in an essay. Each of these explanation or emphasis (something stressed or shown to be important) transition words or phrases helps the reader understand or recognize the importance of a key word, term, or idea:

in fact, regarding this/that, concerning this/that, as for, that is, for this purpose, with this intention, to the end that, in order that, in order to, so as to, lest, so, indeed, even, of course

GUIDED PRACTICE

Directions: [Bracket] the explanation transitions in the following sentences.

1. Of course, the driver was going excessively fast. To the end that his car went out of control.

2. Indeed, she stopped talking, lest she say something she would later regret.

3. For this purpose, they arrived late, so as to ensure they would be noticed, even by the dog.

4. He began to sing; that is, he made a noise. Regarding his voice, no one would call that singing.

5. In fact, John was called in to help. With this intention, others had tried, but failed.

Directions: Fill in the blanks with the explanation transitions which fit best. Change the capitalization, tense, or number as needed, but use each transition only once.

1. _____ situation, 2. _____ the worst critics tried to be agreeable,

3. _____ so many people tire of their arguments. 4. _____ compromise, it

takes both sides willing to sacrifice some of their interests for the greater good,

5. _____ that fewer will suffer needlessly. 6. _____, the law was passed.

INDEPENDENT PRACTICE

Directions: Write a topic sentence and two concrete detail sentences, using explanation transitions to begin the concrete details.

_____

_____

_____

_____

_____

_____

Concrete Detail Transitions: Comparison

Transitions are words or phrases which connect sentences and paragraphs in an essay. Each of these comparison transition words or phrases introduces and explains a similar fact or idea:

similarly, in the same way, just like (as), likewise, in comparison, in the same manner, so too

GUIDED PRACTICE

Directions: [Bracket] the comparison transitions in the following sentences.

1. Similarly, the children looked up to the sky. Just like the adults, they loved the fireworks.

2. They left the meeting in the same manner.

3. The general disagreed with her orders. In the same way, the employee rejected his boss' ideas.

4. In comparison, both teams had experienced quarterbacks.

5. The actor cried; so too did the movie audience at her poor acting. Likewise, the producer cried.

Directions: Fill in the blanks with the comparison transitions which fit best. Change the capitalization, tense, or number as needed, but use each transition only once.

1. _____ the other children, they loved recess best. 2. _____, most adults love recreation more than work. 3. However, _____ to children, adults seem to enjoy more organized play. 4. _____, adults prefer following all the rules in their games, while children don't seem to mind making them up as they play. 5. _____, adults are more resistant to try something new, but children try new things every day. 6. _____, children will take more risks, except in the case of eating strange vegetables.

INDEPENDENT PRACTICE

Directions: Write a topic sentence and two concrete detail sentences, using comparison transitions to begin the concrete details.

_____

_____

_____

_____

_____

Concrete Detail Transitions: Contrast

Transitions are words or phrases which connect sentences and paragraphs in an essay. Each of these contrast transition words or phrases introduces and explains a different fact or idea:

in contrast, on the other hand, however, whereas, but, yet, nevertheless, instead, as opposed to, otherwise, on the contrary, regardless, alternatively, conversely, but even so, still, rather, nonetheless, although, despite, in spite of, granted, notwithstanding, regardless, admittedly

GUIDED PRACTICE

Directions: [Bracket] the contrast transitions in the following sentences.

1. In contrast, we were quite willing to try the new restaurant. Nonetheless, they were not.

2. Notwithstanding the huge donation and in spite of the director's efforts, the museum closed.

3. Granted, the coach could have played more players; however, she wanted to win.

4. Alternatively, many chose to attend that afternoon, despite the crowds.

Directions: Fill in the blanks with the contrast transitions which fit best. Change the capitalization, tense, or number as needed, but use each transition only once.

1. _____ some players have playoff experience, others do not. 2. _____,

each player will prepare well for the upcoming series. 3. _____, most coaches would

4. _____ have veteran players in such high-pressure situations; 5. _____,

you can't become a veteran if you don't play, so rookies will get their chances to play.

6. _____, the managers will keep these inexperienced players on a short leash.

INDEPENDENT PRACTICE

Directions: Write a topic sentence and two concrete detail sentences, using contrast transitions to begin the concrete details.

_____

_____

_____

_____

_____

_____

Expository Text Structure: Commentary

Expository paragraphs include sentences with different functions. The topic sentence serves as the main idea of the paragraph. The specific and observable concrete detail sentences "talk about" the topic of the topic sentence with facts, examples, and quotations.

More developed paragraphs add commentary sentences to comment upon, explain, interpret (tell what it means), analyze (break into parts to examine and judge), or provide an opinion about each of the concrete detail sentences.

CONNECT TO READING

Knowing how paragraphs are organized and the functions of sentences will help you identify which sentences are concrete details and which sentences are commentaries as you read.

GUIDED PRACTICE

Directions: Underline the key words which identify the function of each sentence in the following paragraph.

Of all the books by Mark Twain, two works stand out as his best. Twain's description of life as a riverboat captain in *Life on the Mississippi* both entertains and informs. To explain, Twain tells humorous stories and describes how a riverboat operates. A second novel, *Huckleberry Finn*, shows how badly people can treat those who are different from themselves. The book's hero, Huck Finn, learns that the color of one's skin is not as important as one's character.

INDEPENDENT PRACTICE

Directions: Write a paragraph with a topic sentence, two concrete detail sentences, and two commentary sentences to respond to this writing prompt: Why do students fail to pay attention in class?

Commentary Transitions: Analysis

Transitions are words or phrases which connect sentences and paragraphs in an essay. Each of these analysis transition words or phrases may begin a commentary sentence to signal a detailed examination of a fact or idea:

means that, suggest that, imply, infer, examine, being that, to that end, in view of, given that

GUIDED PRACTICE

Directions: [Bracket] the analysis transitions in the following sentences.

1. The test results suggest that the doctor should re-examine her patient and re-consider treatment.

2. The coming rain means that the game will be postponed. To that end they cancelled the bus.

3. In view of the latest developments, we inferred that the official would resign.

4. The author implies a willingness to reconsider his views, given that events unfold differently.

5. Being that he was the only unconvinced juror, he received most of the others' attention.

Directions: Fill in the blanks with the analysis transitions which fit best. Change the capitalization, tense, or number as needed, but use each transition only once.

1. _____ he was the last to arrive, he shouldn't expect his first choice.

2. _____, he shouldn't have complained. When he 3. _____ that a good host would have waited for him, it didn't take much for everyone else to 4. _____ that he felt himself to be the guest of honor. The nerve! 5. _____ that behavior, we'll think twice about inviting him again, even if it 6. _____ his mother will be angry at us.

INDEPENDENT PRACTICE

Directions: Write a topic sentence, two concrete detail sentences, and two commentary sentences, using analysis transitions to begin the commentaries.

_____

_____

_____

_____

_____

Commentary Transitions: Cause and Effect

Transitions are words or phrases which connect sentences and paragraphs in an essay. Each of these cause-effect transition words or phrases may begin a commentary sentence to signal the relationship between actions and results:

because, for, therefore, hence, as a result, consequently, as a consequence, due to, thus, so, led to, in that, in view of, owing to, forasmuch as, in as much as, provided that, as long as, if, unless, even if, only if, accordingly, in order to

GUIDED PRACTICE

Directions: [Bracket] the cause-effect transitions in the following sentences.

1. As a result, Belinda changed her plans. Thus, the dinner had to be postponed.

2. He also made a meatless sauce, in order to serve to his vegetarian guests.

3. Even if the train arrives early, they still won't make the appointment. Accordingly, they will have to reschedule. Consequently, the treatment will be delayed.

4. Owing to the frost, each of the plants died. Hence, they had to re-plant as a consequence.

5. Forasmuch as talent is helpful, effort is usually more important.

Directions: Fill in the blanks with the cause–effect transitions which fit best. Change the capitalization, tense, or number as needed, but use each transition only once.

1. The children misbehaved badly. _____, the teacher cancelled recess for one week. The children had been warned just yesterday; 2. _____, their punishment was more severe. 3. _____ the teacher's lecture, several children began crying and they all said they were sorry. 4. _____ this heart-felt apology, the teacher reduced the punishment. The announcement 5. _____ cheers 6. _____ the kids really love their recess.

INDEPENDENT PRACTICE

Directions: Write a topic sentence, two concrete detail sentences, and two commentary sentences, using cause-effect transitions to begin the commentaries.

Conclusion Transitions: Concluding Statements

Body paragraphs often include concluding statements. Transitions are words or phrases which connect sentences and paragraphs in an essay. Each of these conclusion transition words or phrases signal a judgment or final analysis:

in conclusion, to conclude, as one can see, in summary, to sum up, for these reasons, either way, in either case, in either event, in any case, in any event, at any rate, overall, therefore, on the whole, in the final analysis

GUIDED PRACTICE

Directions: [Bracket] the conclusion transitions in the following sentences.

1. For these reasons we choose to remain at home. In any case, we will not travel during the holiday season. Therefore, family will have to visit us or miss out on our celebrations.

2. On the whole, we were satisfied; therefore, we probably will stay at this hotel again.

3. They lost. In the final analysis, the other team was better. In any event, the season is over.

4. Either way you will have to lose something to gain something.

5. In conclusion, it may have been a better idea to start earlier. At any rate, they did not finish.

Directions: Fill in the blanks with the conclusion transitions which fit best. Change the capitalization, tense, or number as needed, but use each transition only once.

1. _____ not everyone was happy with the results. 2. _____, we have a new class president; 3. _____, she will need all our support. 4. _____, the rest of the Student Council have experience and training. 5. _____, I am not worried about the change in leadership. 6. _____, she is just one of ten votes on the council.

INDEPENDENT PRACTICE

Directions: Write a concluding statement, beginning with a conclusion transition to complete this body paragraph:

Students may perform poorly on tests for two reasons. First, some fail to read the directions for short answer questions. As a result, students may respond with off-topic answers. Second, other students do not read each of the multiple choice answers. Therefore, they select the first answer that seems right, but don't consider all of the answer choices.

Expository Genre and Author's Purpose: Descriptive Text

In expository text, the author may use descriptive writing in concrete detail or commentary sentences to identify or label characteristics or features of a topic, person, or place. Description often includes sensory details: taste, touch, sound, sight, and smell.

CONNECT TO READING

Good readers are like police detectives, first looking for the usual placement of the main idea in the first sentence of a paragraph, but if it's not there, they carefully examine further evidence in the rest of the paragraph to find it. In descriptive text, think about *what* the concrete detail or commentary sentences are describing. The topic sentence provides the answer in the middle of the paragraph.

GUIDED PRACTICE

Directions: Read the following paragraph. [Bracket] the topic sentence; highlight the concrete detail sentences; and underline the commentary sentences.

To conclude his Civil War novel, *Red Badge of Courage*, Stephen Crane wrote, "Over the river a golden ray of sun came through the hosts of leaden rain clouds." His description of a "golden ray" symbolizes hope while the "leaden rain clouds" symbolizes the horrors of the battlefield. Throughout the book, Crane uses symbols to appeal to the reader's senses. In his story, the symbol of the blood-red setting sun represents death, but also an end to battle. The reader can see the red sunset and feel the relief of the day ending as the sun sets.

INDEPENDENT PRACTICE

Directions: Write a five-sentence paragraph to respond to this writing prompt: Describe how music affects young people.

Expository Genre and Author's Purpose: Informational Text

If the author's purpose is to provide information, the author frequently uses facts and examples in the expository text. An example is something characteristic or typical of the whole. A fact is something which has really happened or exists. Often, informational text does not include commentary sentences.

CONNECT TO READING

Pay special attention to example transitions, which are often used to begin concrete detail sentences in expository text:
for example, for instance, such as, is like, including, to illustrate, specifically

When a paragraph begins with a concrete detail sentence, good readers piece together the evidence to predict what the main idea of a paragraph will be. Sometimes the topic sentence is placed at the end of the body paragraph. After reading the concluding topic sentence, readers find out whether their prediction was accurate or not.

GUIDED PRACTICE

Directions: Read the following paragraph. [Bracket] example transitions and highlight any sentences which do not include facts and examples. Underline the topic sentence.

The high deserts in the American Southwest contain vegetation found nowhere else in the world. For example, the bristlecone pine is the oldest living tree in the world. Additionally, the low deserts in California and Arizona often record the hottest temperatures in the Americas. For instance, Death Valley, California, reached 134 degrees Fahrenheit in the summer of 1913. Make sure not to visit in the summer! The American Southwest has a wide variety of desert ecosystems.

INDEPENDENT PRACTICE

Directions: Write a paragraph, using informational text, to respond to this writing prompt: How are lunches scheduled at your school?

Expository Genre and Author's Purpose: Sequential Text

Authors often write expository text, using a sequence of ideas, steps, or procedures.

CONNECT TO READING

Readers are exposed to sequential texts quite often in school and at home. For example, assignment directions are always written in a logical sequence, as are board game directions. "How To" texts use sequences which lead from one step to another.

Often, the concrete detail sentences state each step, and commentary sentences comment on the steps if clarification is needed. Pay special attention to number and sequence transitions: first, firstly, primarily, initially, to start with, first of all, for one, second, secondly, last, lastly, finally, next, before, for another, following, subsequently, after, afterwards

GUIDED PRACTICE

Directions: Read the following paragraph. [Bracket] any number or sequence transitions.

In triathlons, athletes compete in three difficult events. First, they swim 2.4 miles. Triathletes usually agree that the swimming event is the most challenging. Next, the soaking wet swimmers run a 26.2 mile marathon. Finally, the tired runners hop on to bicycles for a strenuous 112 mile completion of the triathlon. A triathlon is not for the casual or unprepared athlete.

INDEPENDENT PRACTICE

Directions: Re-write the following mixed-up paragraph in proper sequence.

Also, with an active volcano frequently lighting up the evening sky, residents and visitors see nature in action. Hawaii has become a major tourist attraction due to its natural wonders. Waikiki has miles of white sand and gentle surf. Hawaiian beaches never fail to impress tourists. Residents have evacuated their homes on several occasions since Hawaii became a state.

Expository Genre and Author's Purpose: Explanatory Text

Sometimes an author's purpose is to explain a process or provide the reasons for something.

CONNECT TO READING

Authors often use more than five sentences in expository paragraphs. Pay special attention to explanation transition words and phrases, which are often used to begin concrete detail or commentary sentences in explanatory texts.
in fact, regarding this/that, concerning this/that, as for, that is, for this purpose, with this intention, to the end that, in order that, in order to, so as to, lest, so, indeed, even, of course

GUIDED PRACTICE

Directions: Read the following paragraph. [Bracket] the topic sentence; highlight the concrete detail sentences; and underline the commentary sentences. ~~Strikethrough~~ any explanation transitions.

Television commercials use different strategies to convince children of the dangers of smoking. In fact, one strategy consists of the *scare tactic*. For this purpose, videos of people smoking through holes in their necks shows viewers what might happen as a result of cancer surgery. Another strategy uses role models or celebrities. Indeed, testimonies from famous people, who explain how smoking-related illnesses have harmed them are quite effective. Finally, commercials include memorable slogans. Regarding these, slogans such as "Don't let your life go up in smoke" point out that smoking may lead to death.

INDEPENDENT PRACTICE

Directions: Re-write the following mixed-up paragraph in proper sentence order.

The restaurant dinner may include a special dish. Some families celebrate by going out to a special dinner at a fine restaurant. As another option, cake and ice-cream highlight a party given in the family home. Birthday celebrations differ throughout America. Most Americans prefer chocolate cake and vanilla ice-cream. Others enjoy vanilla cake and chocolate ice-cream.

Expository Genre and Author's Purpose: Compare/Contrast Text

An author's purpose may be to compare and contrast two topics, ideas, or subjects.

CONNECT TO READING

Pay special attention to compare and contrast transition words and phrases, which are often used to begin concrete detail or commentary sentences in explanatory texts.

Compare Transitions: similarly, in the same way, just like (as), likewise, in comparison, in the same manner, so too, both
Contrast Transitions: in contrast, on the other hand, however, whereas, but, yet, nevertheless, instead, as opposed to, otherwise, on the contrary, regardless, alternatively, conversely, but even so, still, rather, nonetheless, although, despite, in spite of, granted, notwithstanding, regardless, admittedly

GUIDED PRACTICE

Directions: Read the following paragraph. [Bracket] any compare transitions and highlight any contrast transitions.

Unlike many countries, Americans have supported one of only two opposing political Parties for much of its history. Today, the Republicans believe in limiting the role of government. Stressing lower taxes, support for businesses, and greater local and state decision-making remain key political positions of this party. In contrast, the Democrats see the need for an expanded role of government in modern America. Citing the growing gap between the rich and poor, this party strives for political, economic, and social equality. Both parties tend to approach foreign policy in the same way. However, Democrats usually support more spending on foreign aid.

INDEPENDENT PRACTICE

Directions: Re-write the following mixed-up paragraph in proper sentence order.

Similarly, video gaming requires hand-eye coordination and excellent minor motor skills. Admittedly, sports is better exercise. Playing sports requires physical coordination. However, video gaming can also be an effective workout. Both activities improve decision-making skills.

Expository Genre and Author's Purpose: Analytical Text

In expository text, the author often uses analysis in commentary sentences to examine concrete detail sentences. *Analyze* means to break apart the subject and explain each part.

CONNECT TO READING

Authors often use more than one commentary sentence to analyze a concrete detail sentence. Pay special attention to analysis transitions, used to begin the first commentary sentence.

Analysis Transitions: means that, suggests, imply, infer, examine, being that, to that end, in view of, given that

A second analysis commentary sentence usually begins with an addition transition: also, another, in addition, additionally, plus, further, furthermore, moreover, as well, besides, what is more

GUIDED PRACTICE

Directions: Read the following paragraph. [Bracket] any analysis transitions; highlight any addition transitions; and underline the commentary sentences.

Listening to classical music produces many benefits. Studies have shown that exposure to the complex melodies and musical structure of pieces by Wolfgang Amadeus Mozart have actually improved test-takers' scores on intelligence tests. The test results suggest that students' reasoning abilities increased significantly. Additionally, the test results demonstrate improvement in students' problem-solving capabilities.

INDEPENDENT PRACTICE

Directions: Re-write the following mixed-up paragraph in proper sentence order.

Children especially enjoy the blend of chocolate, strawberry, and vanilla. Rocky Road delights children because of its marshmallows and nuts. One ice cream that pleases many is neapolitan. Ice cream is a favorite for two reasons. However, some are allergic to nuts.

Expository Genre and Author's Purpose: Problem/Solution Text

If the author's purpose is to identify a problem and provide a solution or solutions, the problem is usually stated in the topic sentence; the definition of the problem is detailed in the concrete sentences; and the solution or solutions are presented in the commentary sentences.

CONNECT TO READING

Pay special attention to cause-effect transitions, which are often used to begin concrete detail and commentary sentences in problem/solution expository texts.

Cause-Effect Transitions: because, for, therefore, hence, as a result, consequently, as a consequence, due to, thus, so, led to, in that, in view of, owing to, forasmuch as, in as much as, provided that, as long as, if, unless, even if, only if, accordingly, in order to

Sometimes the topic sentence of a paragraph is not stated; it is *implied* (suggested) by the concrete detail and commentary sentences. Good readers look for clues to the main idea.

GUIDED PRACTICE

Directions: Read the following paragraph. [Bracket] any cause-effect transitions which signal the relationship between a problem and its solution. Write the implied (suggested) topic sentence in the spaces provided.

Automobile safety features, such as blind side warning, back-up cameras, and automatic braking are not standard features on all new cars and trucks. In as much as they save lives, automobile manufacturers should not charge additional money for these safety features. Unless the government requires safety features on each new vehicle, the auto manufacturers will continue to prioritize profit over safety. Therefore, citizens must pressure Congress to act.

_____

_____

INDEPENDENT PRACTICE

Directions: Write a four-sentence paragraph with an implied topic sentence to respond to this writing prompt: How can students lose their fear of speaking in front of the class?

_____

_____

Expository Genre and Author's Purpose: Cause/Effect Text

If the author's purpose is to identify cause-effect relationships, the topic is clearly stated in the topic sentence; the causes are usually stated in the concrete detail sentences; and the effects are presented in the commentary sentences.

Typically, cause-effect relationships either analyze how one or more effects result from a particular cause or they analyze how one or more causes begin about a certain effect.

CONNECT TO READING

Pay special attention to cause-effect transitions, which are often used to begin commentary sentences in cause/effect expository texts.

Cause-Effect Transitions: because, for, therefore, hence, as a result, consequently, as a consequence, due to, thus, so, led to, in that, in view of, owing to, forasmuch as, in as much as, provided that, as long as, if, unless, even if, only if, accordingly, in order to

GUIDED PRACTICE

Directions: Read the following paragraph. [Bracket] any cause-effect transitions.

People often find it difficult to fall asleep. In many cases people go to bed with worry or stress on their minds. Consequently, they can't relax enough to fall asleep. Another cause of sleeplessness is watching action movies or playing intense video games right before going to bed. In as much as the brain has been stimulated by the audio and visual images, it is hard to *turn off* that stimulation and fall asleep. As a result, the brain has no closure and cannot get the body to relax if the show or game is unfinished.

INDEPENDENT PRACTICE

Directions: Re-write the following mixed-up paragraph in proper sentence order.

Thus, many potential voters don't go to the polls or vote by mail. Often, people don't like either candidate in a two-person race. Democracies only function well when a large percentage of voters actually vote. Some adults believe that their single vote will not affect the outcome of an election.

Argumentative Genre and Author's Purpose: Evaluative Text

To evaluate means to make logical and evidence-based judgments after careful observation. Writers present fair and balanced analysis to prove their point of view. When two or more groups or topics are included in the topic sentence, the concrete details should be stated in that order.

CONNECT TO READING

Readers are exposed to many evaluative texts, including online reviews. Often, the concrete detail sentences state the observations, and the commentary sentences provide the judgments.

GUIDED PRACTICE

Directions: Read the following paragraph. [Bracket] the observations and highlight the judgments. Notice how the topic sentence is followed by two concrete detail sentences and then two commentary sentences.

The New York Yankees have won more pennants and World Series than another other baseball team. In fact, the Yankees have appeared in more post-season games than the rest of their division rivals put together. Truly, this team remains the best and most popular franchise in Major League Baseball. No other team can claim as many fans world-wide. Television ratings sky-rocket when the Yankees play on the game of the week.

INDEPENDENT PRACTICE

Directions: Re-write the following mixed-up paragraph in proper sentence order.

Having respect for one's elders helps to maintain traditional values. Parents should also learn to not provoke their children. Obedience teaches respect for authority. Understanding life from a child's viewpoint can assist parenting decisions. Both children and parents have responsibilities toward one another. Children should learn to obey their parents.

Argumentative Genre and Author's Purpose: Persuasive Text

Persuasive writing is designed to convince a reader that the writer's point of view is correct through logical and evidence-based argument, emotional language, and appeals to what is right and wrong. In contrast to argumentative essays, blog posts, or speeches, persuasive writing focuses more on the reader.

To convince a reader that one's point of view is correct, it is often necessary to prove that a different point of view is *incorrect*. Persuasive writing may include *counterclaims* and *counterarguments* (refutations). A counterclaim states an argument against the writer's point of view. The counterargument (refutation) disproves the counterclaim.
Example: Thomas Jefferson uses this persuasive tool in the "Declaration of Independence." **"**It makes sense that long-established governments should not be changed for unimportant reasons. (Counterclaim) But when a long series of abuses and misuses of power clearly points to unlawful rule, it is the right and duty of the people to throw off such government, and to provide new guards for their future security**."** (Counterargument or Refutation)

CONNECT TO READING

Pay attention to the author's use of contrast transitions, which begin counterarguments (refutations).

Contrast Transitions: in contrast, on the other hand, however, whereas, but, yet, nevertheless, instead, as opposed to, otherwise, on the contrary, regardless, alternatively, conversely, but even so, still, rather, nonetheless, although, despite, in spite of, granted, notwithstanding, regardless, admittedly

GUIDED PRACTICE

Directions: Read the following paragraph. [Bracket] the counterclaim and highlight the counterargument (refutation).

Learning to read well is an essential skill. Reading is the primary means to gaining information and facts. Some would argue that text to speech applications makes reading less important. However, listening does not allow one to pause or re-think like reading does.

INDEPENDENT PRACTICE

Directions: Write a counterarguments (refutation) to these counterclaim:

Some claim that athletes and celebrities are not role models.

Answers

Concrete Detail Transitions: Quotation Lead-Ins

1. [The author observes,]
2. [Jones argues]
3. [According to C.S. Lewis,]

Concrete Detail Transitions: Definition

1. [refers to] 2. [in particular] 3. [In other words] 4. [is equal] to 5. [consists of]

Concrete Detail Transitions: Number or Sequence

1. [First of all] [Secondly] [Lastly] 2. [Initially] [Subsequently] [finally] 3. [Afterwards] [before]
4. [primarily] 5. [next] [before]

Concrete Detail Transitions: Time

1. [Meanwhile] [Eventually] [current] 2. [previously] 3. [simultaneously] 4. [Currently] [since]
5. [Now] [during]

Concrete Detail Transitions: Addition

1. [Additionally] [What is more] 2. [Besides] [plus] 3. [Furthermore] [Also] 4. [further] [more]
5. [again] [Moreover]

Concrete Detail Transitions: Example

1. [For example] 2. [To illustrate] [such as] 3. [Specifically] [for instance] 4. [includes]
5. [is like a]

Concrete Detail Transitions: Explanation

1. [Of course] [To the end that] 2. [Indeed] [lest] 3. [For this purpose] [so as to] [even]
4. [that is] [Regarding] 5. [In fact] [With this intention]

Concrete Detail Transitions: Comparison

1. [Similarly] [Just like] 2. [in the same manner] 3. [In the same way] 4. [In comparison]
5. [So too] [Likewise]

Concrete Detail Transitions: Contrast

1. [In contrast] [Nonetheless] 2. [Notwithstanding] [in spite of] 3. [Granted] [however]
4. [Alternatively] [despite]

Commentary

Topic Sentence: two best
Concrete Details:
Twain's description entertains and informs
A second novel shows
Commentary:
To explain, Twain tells
The book's hero learns

Concrete Detail Transitions: Analysis

1. [suggest that] 2. [means that] [To that end] 3. [In view of] [inferred that]
4. [implies] [given that] 5. [Being that]

Concrete Detail Transitions: Cause and Effect

1. [As a result] [Thus] 2. [in order to] 3. [Even if] [Accordingly] [Consequently]
4. [Owing to] [Hence] 5. [Forasmuch as]

Conclusion Transitions: Concluding Statements

1. [For these reasons] [In any case] 2. [On the whole] [therefore]
3. In the final analysis] [In any event] 4. [Either way] 5. [In conclusion] [At any rate]

Expository Genre and Author's Purpose: Descriptive Text

Topic Sentence:
[Throughout the book, Crane uses symbols to appeal to the reader's senses.]
Concrete Detail Sentences:
To conclude his Civil War novel, *Red Badge of Courage,* Stephen Crane wrote, "Over the river a golden ray of sun came through the hosts of leaden rain clouds."
In his story, the symbol of the blood-red setting sun represents death, but also an end to battle.
Commentary Sentence:
The reader can see the red sunset and feel the relief of the day ending as the sun sets.

Expository Genre and Author's Purpose: Informational Text

Example Transitions:
[For example] [For instance]
Sentence without facts or examples: Make sure not to visit in the summer!
The American Southwest has a wide variety of desert ecosystems.

Expository Genre and Author's Purpose: Sequential Text

[First] [Next] [Finally]

Independent Practice

Hawaii has become a major tourist attraction due to its natural wonders. Hawaiian beaches never fail to impress tourists. Waikiki has miles of white sand and gentle surf. Also, with an active volcano frequently lighting up the evening sky, residents and visitors see nature in action. Residents have evacuated their homes on several occasions since Hawaii became a state.

Expository Genre and Author's Purpose: Explanatory Text

Topic Sentence:
[Television commercials use different strategies to convince children of the dangers of Smoking.]
Concrete Detail Sentences:
In fact, one strategy consists of the *scare tactic*.
Another strategy uses role models or celebrities.
Finally, commercials include memorable slogans.
Commentary Sentences:
For this purpose, videos of people smoking through holes in their necks shows viewers what might happen as a result of cancer surgery.
Indeed, testimonies from famous people, who explain how smoking-related illnesses have harmed them are quite effective.
Regarding these, slogans such as "Don't let your life go up in smoke" point out that smoking may lead to death.
~~In fact~~ ~~For this purpose~~ ~~Indeed~~ ~~Regarding this~~

Birthday celebrations differ throughout America. Some families celebrate by going out to a special dinner at a fine restaurant. The restaurant dinner may include a special dish. As another option, cake and ice-cream highlight a party given in the family home. Most Americans prefer chocolate cake and vanilla ice-cream. Others enjoy vanilla cake and chocolate ice-cream.

Expository Genre and Author's Purpose: Compare and Contrast Text

[Both] [in the same way]
Unlike In contrast However

Playing sports requires physical coordination. Similarly, video gaming requires hand-eye coordination and excellent minor motor skills. Admittedly, sports is better exercise. Both activities improve decision-making skills. However, video gaming can also be an effective workout.

Expository Genre and Author's Purpose: Analytical Text

[suggest]
Additionally
The test results suggest that students' reasoning abilities increased significantly.
Additionally, the test results demonstrate improvement in students' problem-solving capabilities.

Automobile makers will not include free safety features unless laws require them to do so.

Expository Genre and Author's Purpose: Problem and Solution Text

[In as much as] [Unless] [Therefore]

Expository Genre and Author's Purpose: Cause and Effect Text

[Consequently] [In as much as] [As a result] [if]

Democracies only function well when a large percentage of voters actually vote. Often, people don't like either candidate in a two-person race. Some adults believe that their single vote will not affect the outcome of an election. Thus, many potential voters don't go to the polls or vote by mail.

Argumentative Genre and Author's Purpose: Evaluative Text

[the Yankees have appeared in more post-season games than the rest of their division rivals put together]
In fact, the Yankees have appeared in more post-season games than the rest of their division rivals put together.
Truly, this team remains the best and most popular franchise in Major League Baseball.
No other team can claim as many fans world-wide.

Both children and parents have responsibilities toward one another. Children should learn to obey their parents. Obedience teaches respect for authority. Having respect for one's elders helps to maintain traditional values. Parents should also learn to not provoke their children. Understanding life from a child's viewpoint can assist parenting decisions.

Argumentative Genre and Author's Purpose: Persuasive Text

[Some would argue that text to speech applications makes reading less important.]
However, listening does not allow one to pause or re-think like reading does.