



TARGETED INDEPENDENT PRACTICE

- ✓ Reading Fluency and Comprehension
- ✓ Spelling
- ✓ Phonics
- ✓ Grammar, Usage, and Mechanics
- ✓ Literacy Knowledge
- ✓ Executive Function and Study Skills



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PENNINGTON
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Literacy Knowledge

Language Structures,
Literary Elements,
Literary and Poetic Devices,
and Genre

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Congratulations on your purchase of *Targeted Independent Practice: Literacy Knowledge*.

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Thank you,

Mark Pennington

Targeted Independent Practice

Literacy Knowledge

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Literacy Knowledge Introduction

“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).”

Nell K. Duke, Alessandra E. Ward, P. David Pearson, 2021

Literacy knowledge refers to how language and text are organized to communicate. Children begin acquiring literacy knowledge even before their first “Once upon a time...” story.

The **Targeted Independent Practice: Literacy Knowledge** lessons will serve as a *crash course* in literacy knowledge for your students. Students will learn to identify and apply narrative and sensory/descriptive text in 20 common genres with 20 multi-day lessons. 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 **Targeted Independent Practice: Literacy Knowledge** program has been specifically designed to provide meaningful, diagnostically-assessed lessons for students to complete as **independent work** while teachers work with small groups.

Some students have been exposed to some literary genre, language structures, literary elements, and literary devices or poetic devices, but not others. Analyzing the results of the **Literacy Knowledge Self-Assessment** will help teachers **differentiate instruction** by selecting only those lessons which students have not yet mastered, or teachers may choose to teach the lesson whole-class if the data indicates that all students need the lesson.

The instructional design is the same for each **Targeted Independent Practice: Literacy Knowledge** multi-day lesson.

- ✓ Students complete the **Literacy Knowledge Self-Assessment**.
- ✓ The teacher analyzes the diagnostic results and assigns genre lessons according to the assessment data.
- ✓ Students read and make marginal annotations for each assigned lesson.
- ✓ Students complete the worksheets as independent practice.
- ✓ When finished, students self-correct to learn from their own mistakes.
- ✓ Students complete a brief formative assessment—an original narrative or sensory description writing sample, which exemplifies the genre and applies the language structure, literary elements, and literacy or poetic devices characteristic of that genre. Students place a checkmark ✓ before each sentence which features these characteristics, and labels the terms in the nearest margin.
- ✓ The teacher reviews the students’ margin labels and corresponding sentences to determine mastery.

Note that the **Literacy Knowledge Self-Assessment** may also serve as a final exam.

The **Targeted Independent Practice: Literacy Knowledge** lessons feature these instructional components of **Literacy Knowledge**.

Language 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 and Literary Devices

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.

Genres

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.

The **Targeted Independent Practice: Literacy Knowledge** lessons are organized by genre. Of course, many of the language structures, literary elements, and literary or poetic devices are featured in more than one 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. A moral is a lesson to be learned which appears at the end of some stories.

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*.

INDEPENDENT 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.



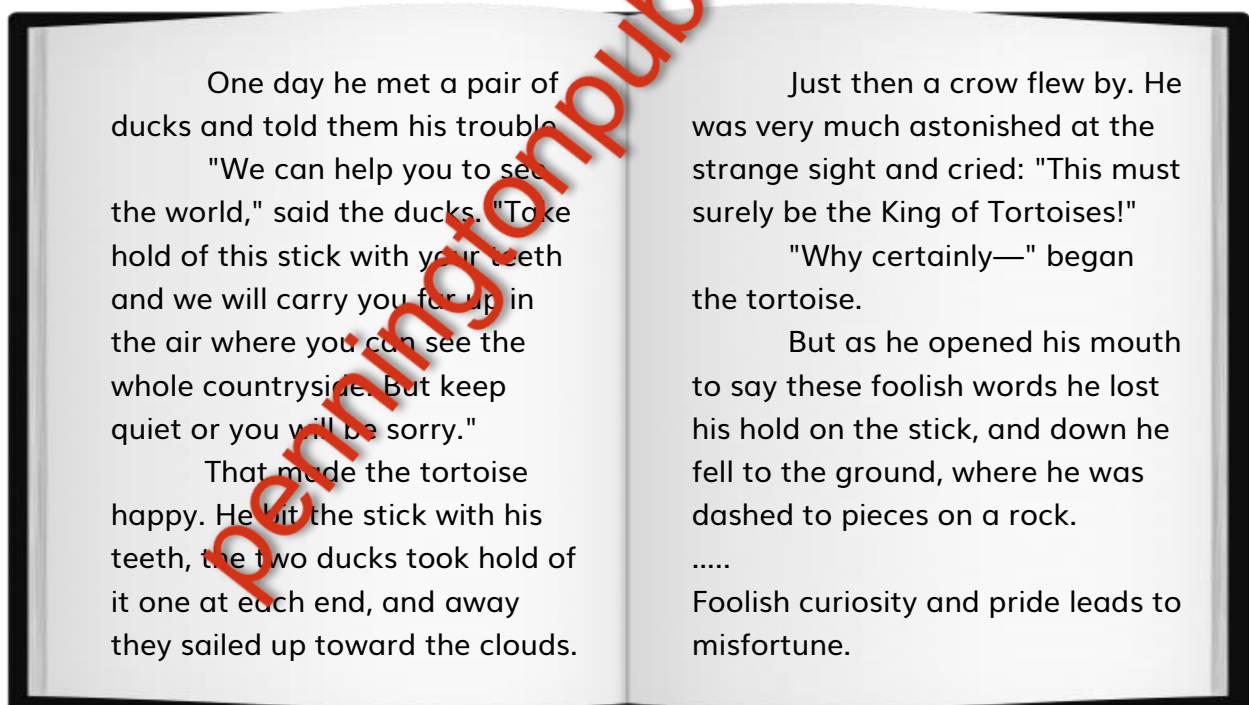
After many years, Tortoise began to wish he had gone to that wedding. When he saw how gaily the birds flew about and how the Hare and the Chipmunk and all the other animals ran nimbly by, always eager to see everything there was to be seen, the Tortoise felt very sad and discontented. He wanted to see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

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.

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.



Fairy Tale

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

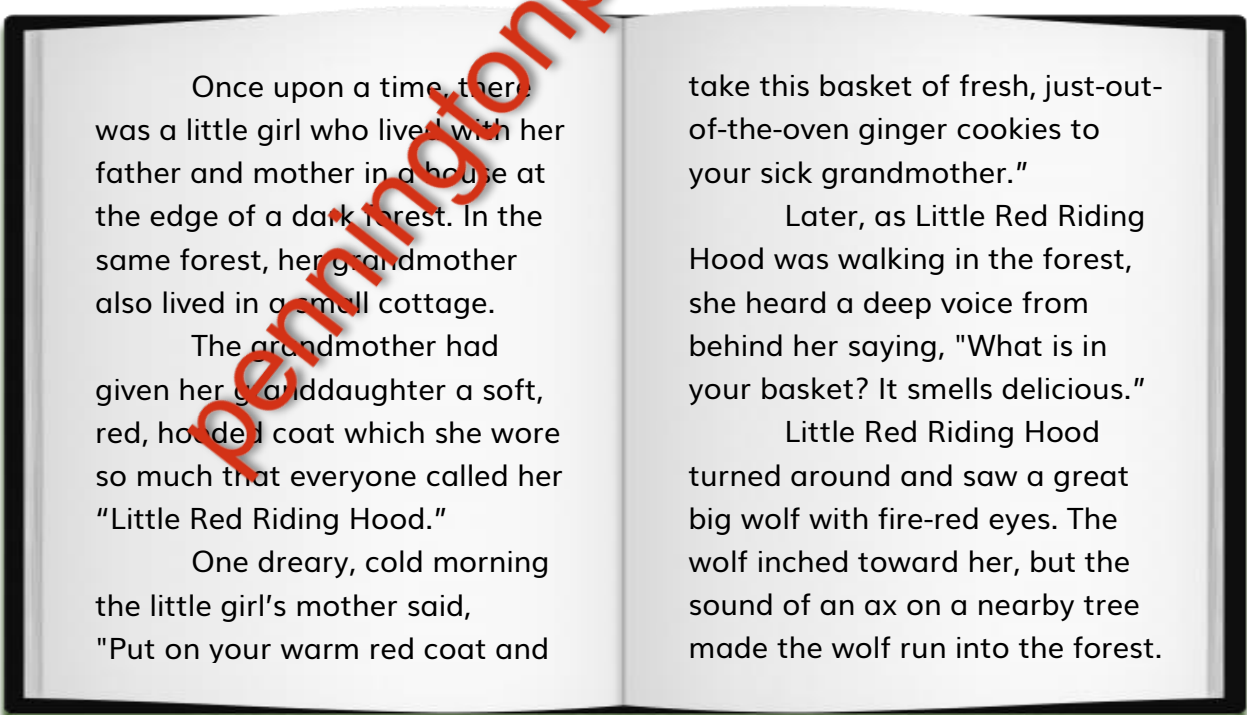
As in other stories, a fairy tale begins with *exposition*. Exposition introduces the main characters, usually a *protagonist* (the good hero) and an *antagonist* (the bad guy). The exposition also includes the story's setting (the time and place) and sets the *mood* of the story. The mood of a story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

INDEPENDENT PRACTICE

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



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.

INDEPENDENT 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 | A. The autopilot refused to shut off. |
| ___ 2. Character versus self conflict | B. "Should I do what is right or wrong?" |
| ___ 3. Character versus society conflict | C. The dwarves battle the goblins. |
| ___ 4. Character versus nature conflict | D. The orc could not live with the magicians with their mind-control. |
| ___ 5. Character versus technology conflict | 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.

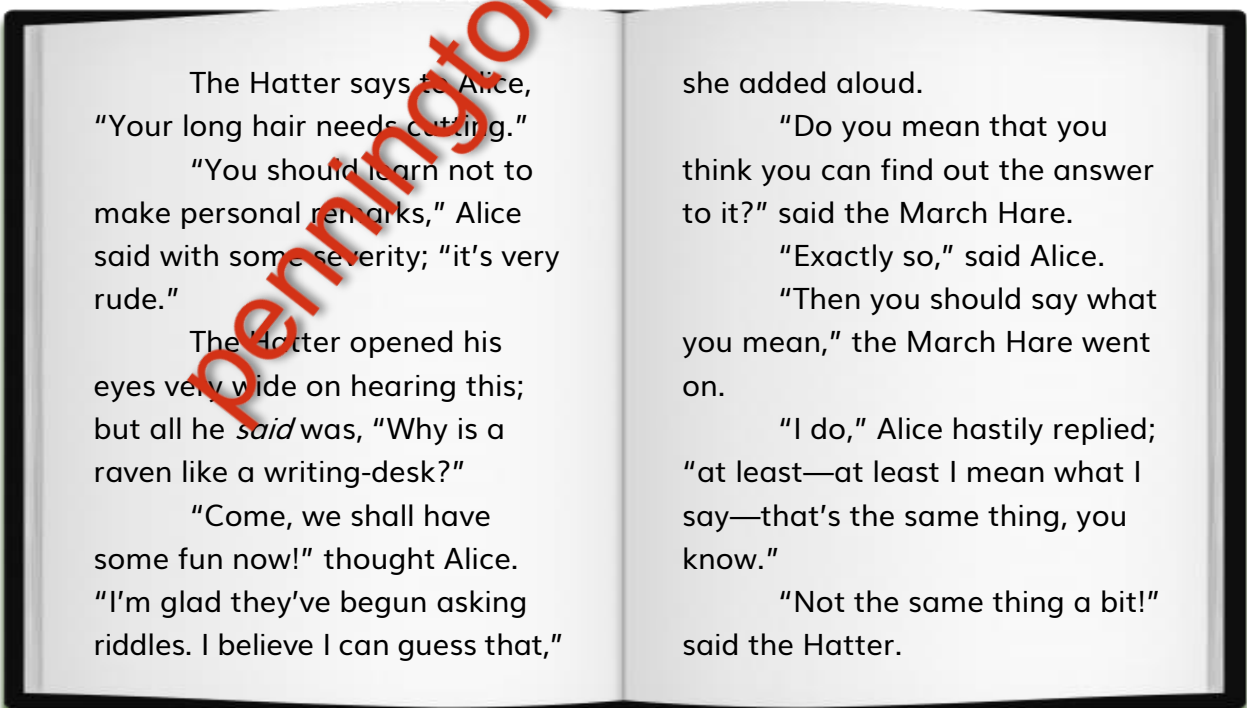
Examples with Speaker Tags in [Brackets]:

[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.



Allegory

An **allegory** is an *extended metaphor*, used to compare two unlike objects, ideas, or events without using *like* or *as*. 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—one story is clearly told; the hidden story is implied (suggested, but not stated, by the author).

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.

INDEPENDENT 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.

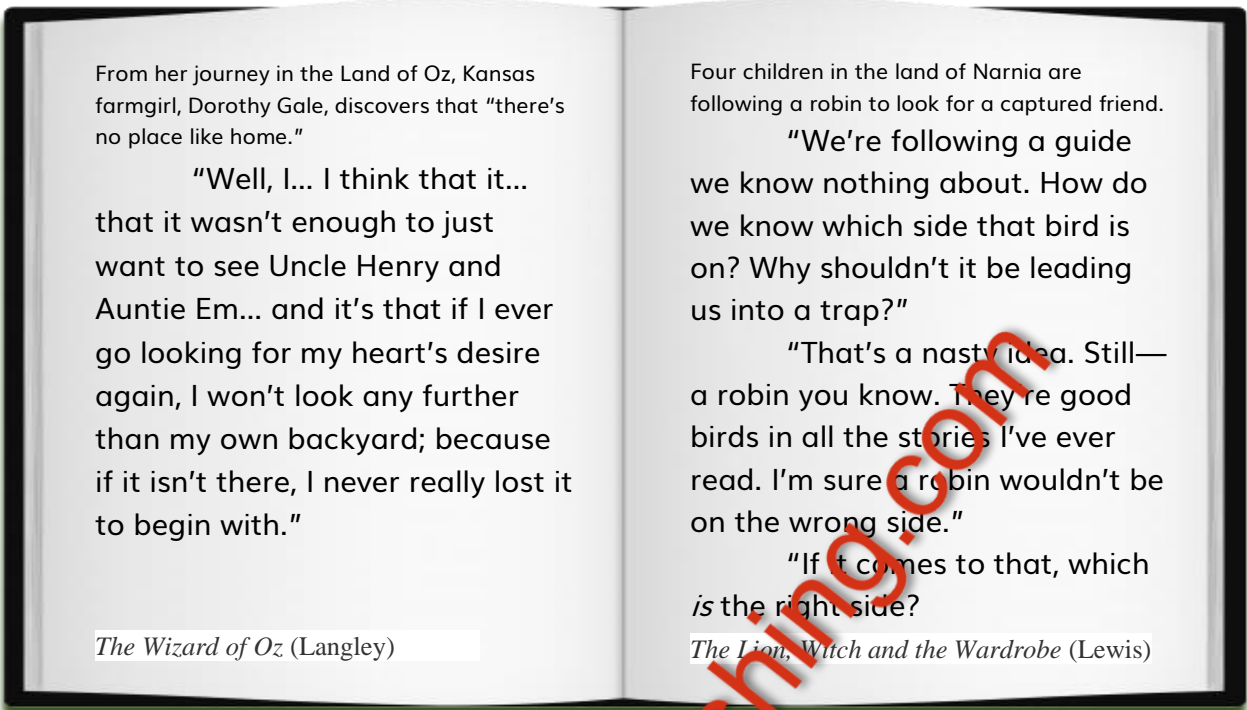
- | | |
|--|--|
| ___ 1. A golden key | A. The states |
| ___ 2. A sunrise | B. A dream that comes true |
| ___ 3. A winding road | C. The answer or solution to a problem |
| ___ 4. The 50 stars on the American flag | D. Life isn't always easy. |
| ___ 5. The end of a rainbow | E. Hope in new possibilities |

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.

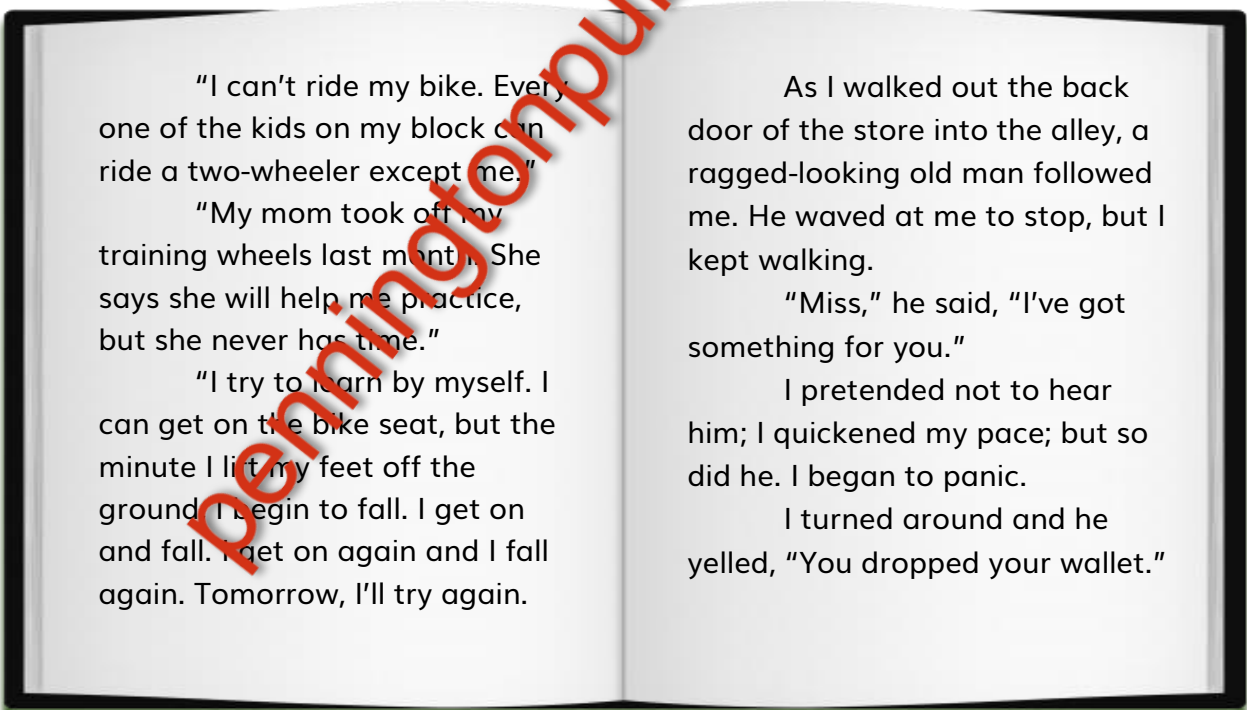
Examples: Betrayal and forgiveness in C.S. Lewis's *Chronicles of Narnia*. Civilization versus chaos in William Golding's *Lord of the Flies*.

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.



Theme: _____ Theme: _____



Theme: _____ Theme: _____

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. The rising action develops the major conflict in the text and leads to the *climax*. The climax is the most exciting or interesting part of the story and the turning point of the plot that will solve the conflict.

INDEPENDENT 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.

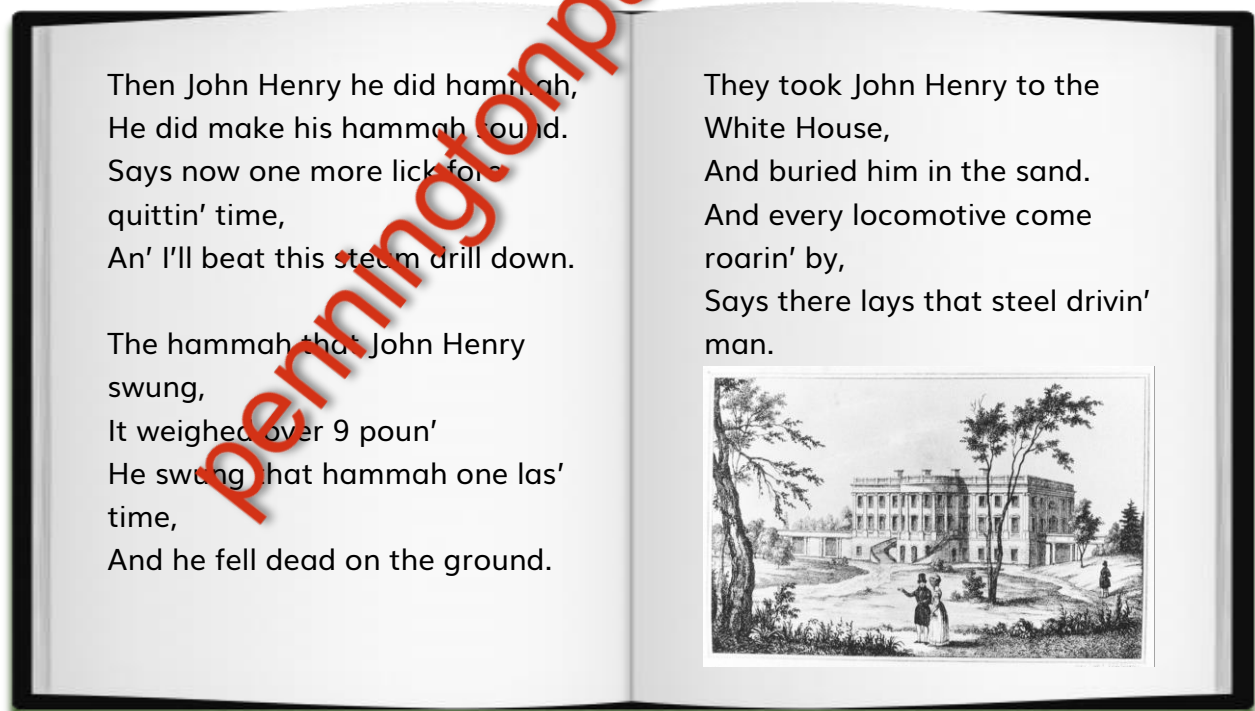
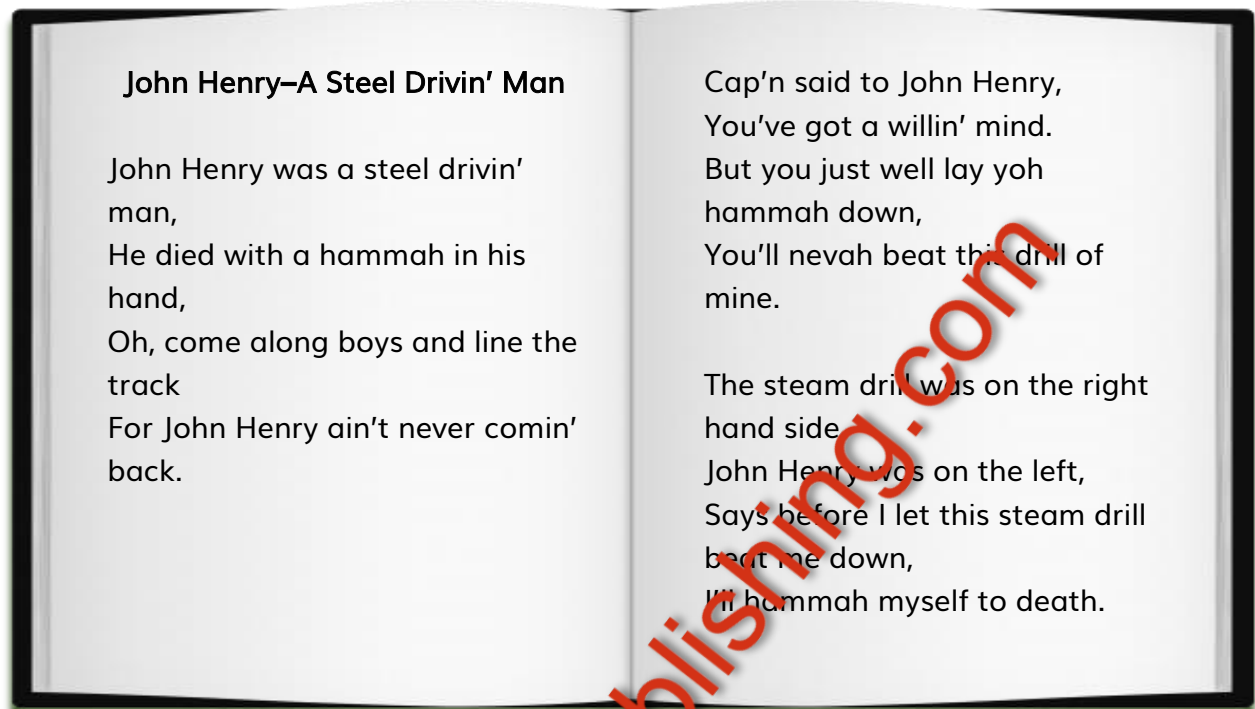
John Henry was born a slave in the 1840s. After gaining his freedom following the Civil War, he was hired as a steel-driver for the C&O Railroad. A steel driver was also known as a *hammer man*, and his job was to hammer holes into rock by hitting thick steel drills in order to dig out tunnels for the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



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.

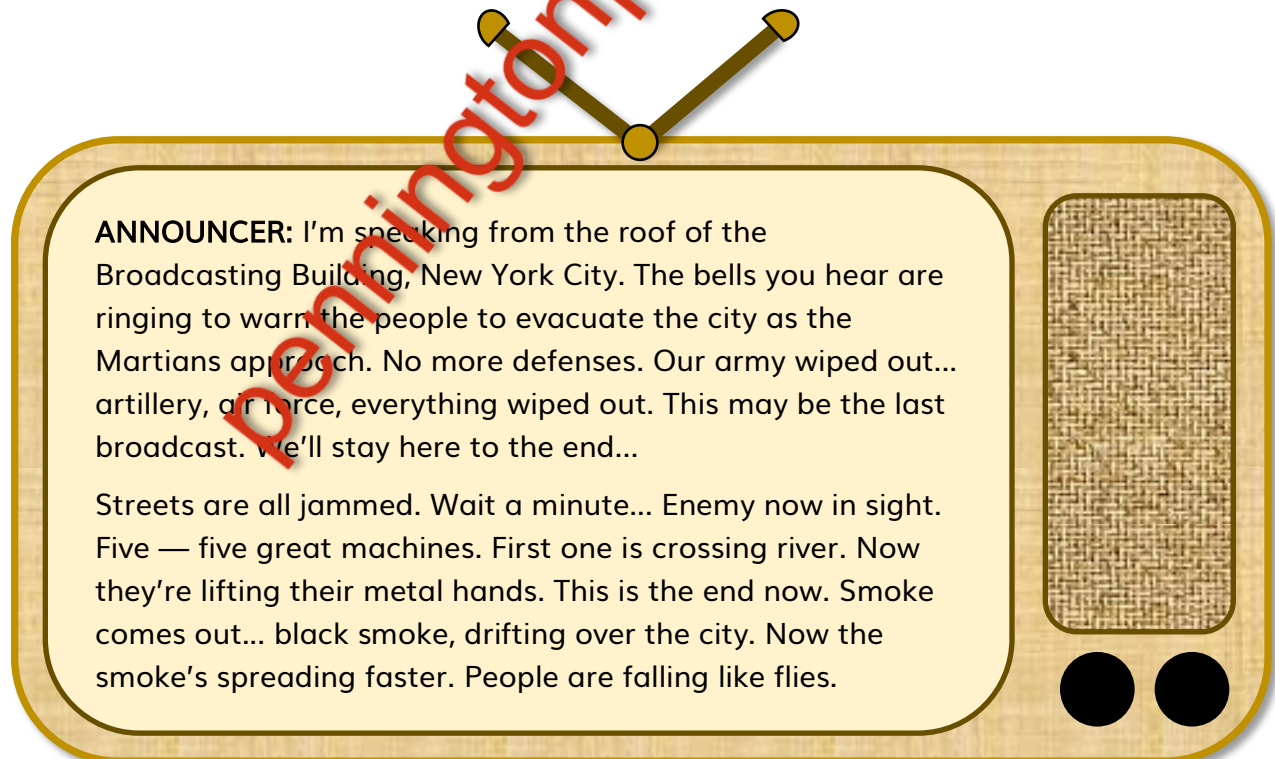
After a story's exposition (characters, setting, and mood), the series of complications in the rising action develops the central conflict to the *climax*. The climax is the most exciting or interesting part of the story. It is the turning point in which the conflict will begin to be resolved.

INDEPENDENT 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.

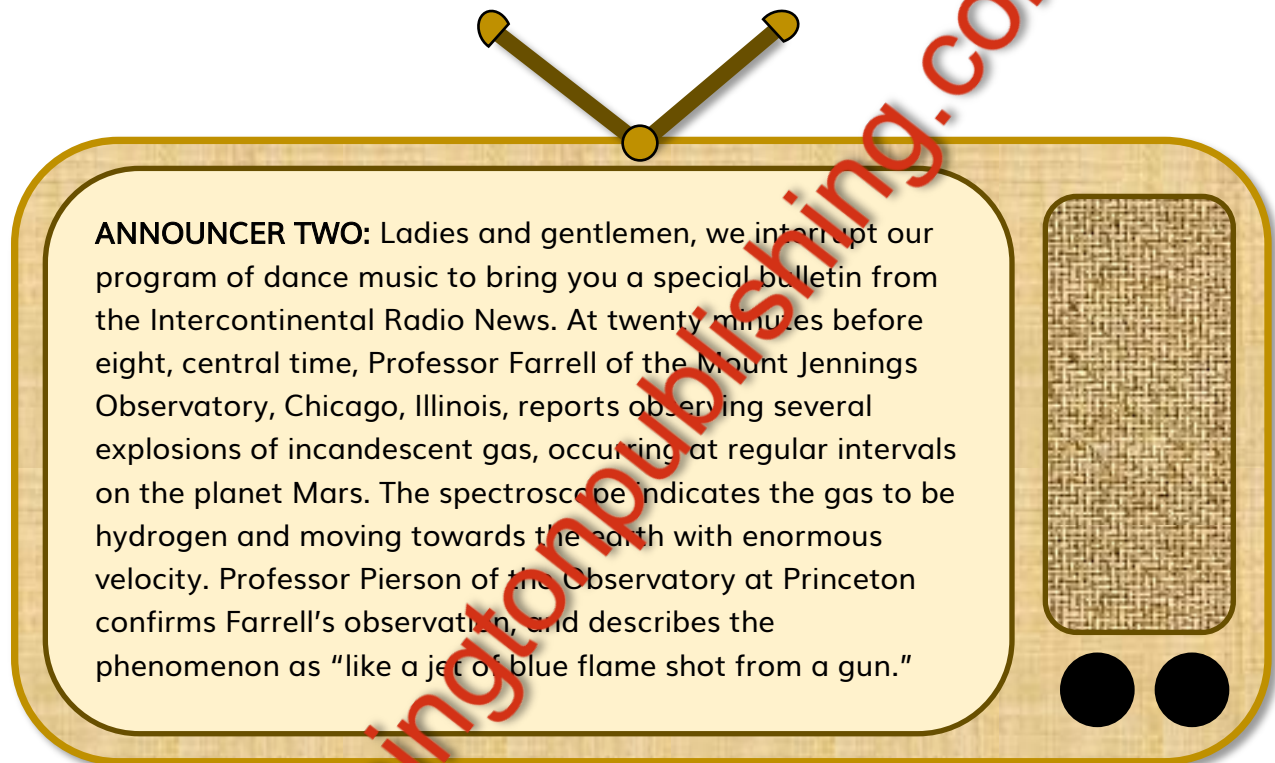
On Halloween night in 1938, radio personality, Orson Welles interrupted regular programming with a breaking news story. His pretend story was very realistic. It began with "Ladies and gentlemen, we interrupt our program of dance music to bring you a special bulletin from the Intercontinental Radio News."

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 literary device, known as *foreshadowing*, is a hint provided by an author through dialogue, 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?

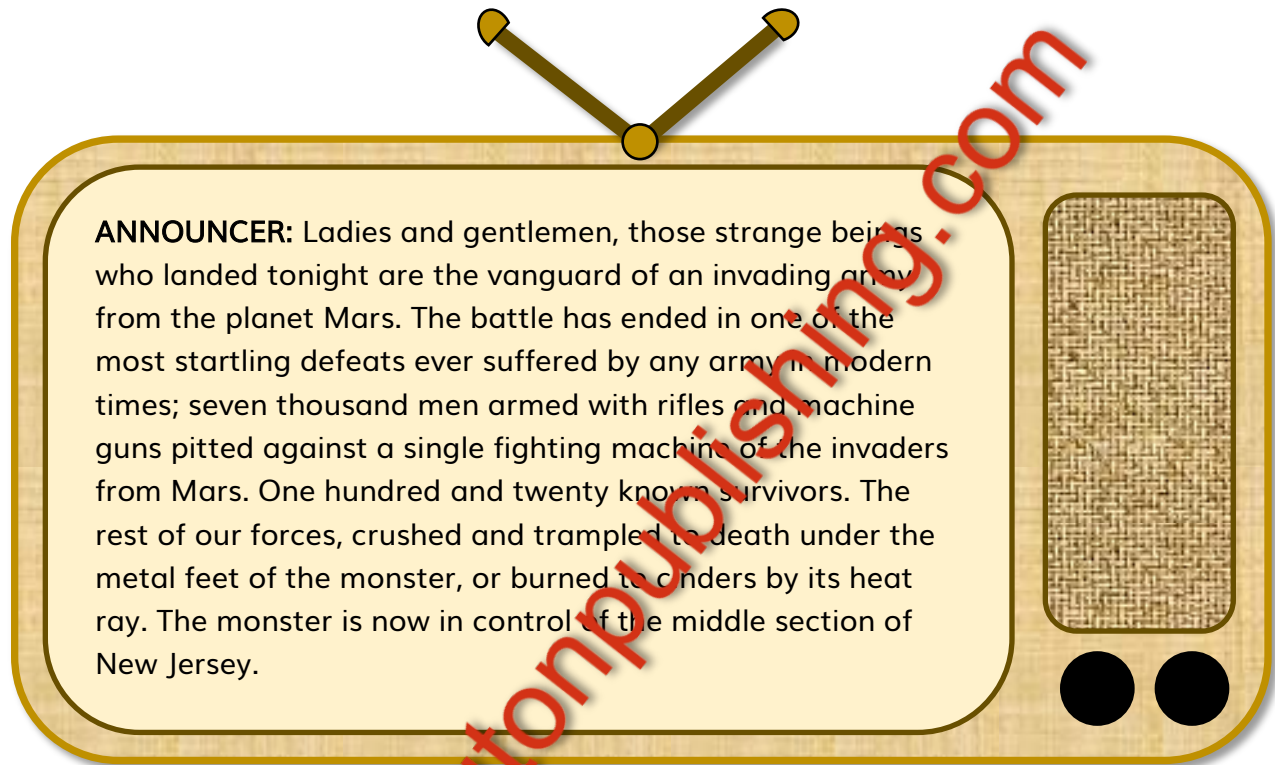


FAKE RADIO 'WAR' STIRS TERROR THROUGH U.S.



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.



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.”

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.

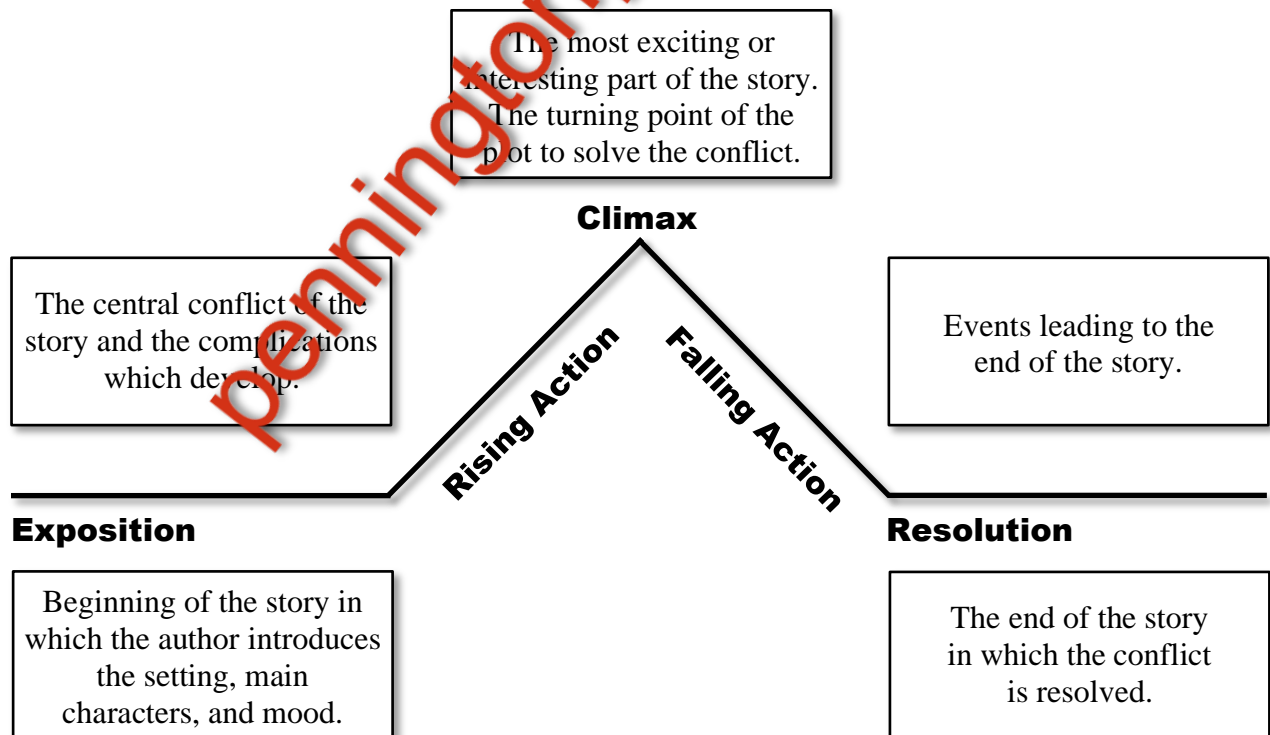
After a story's exposition (characters, setting, and mood), a series of complications in the rising action develops the central conflict to the *climax*. The climax is the most exciting or interesting part of the story. It is the turning point in which the the conflict will begin to be resolved.

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. A plot diagram helps a reader visualize the beginning, middle, and end of a story. One such plot diagram is in the shape of pyramid.

Plot Diagram



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.

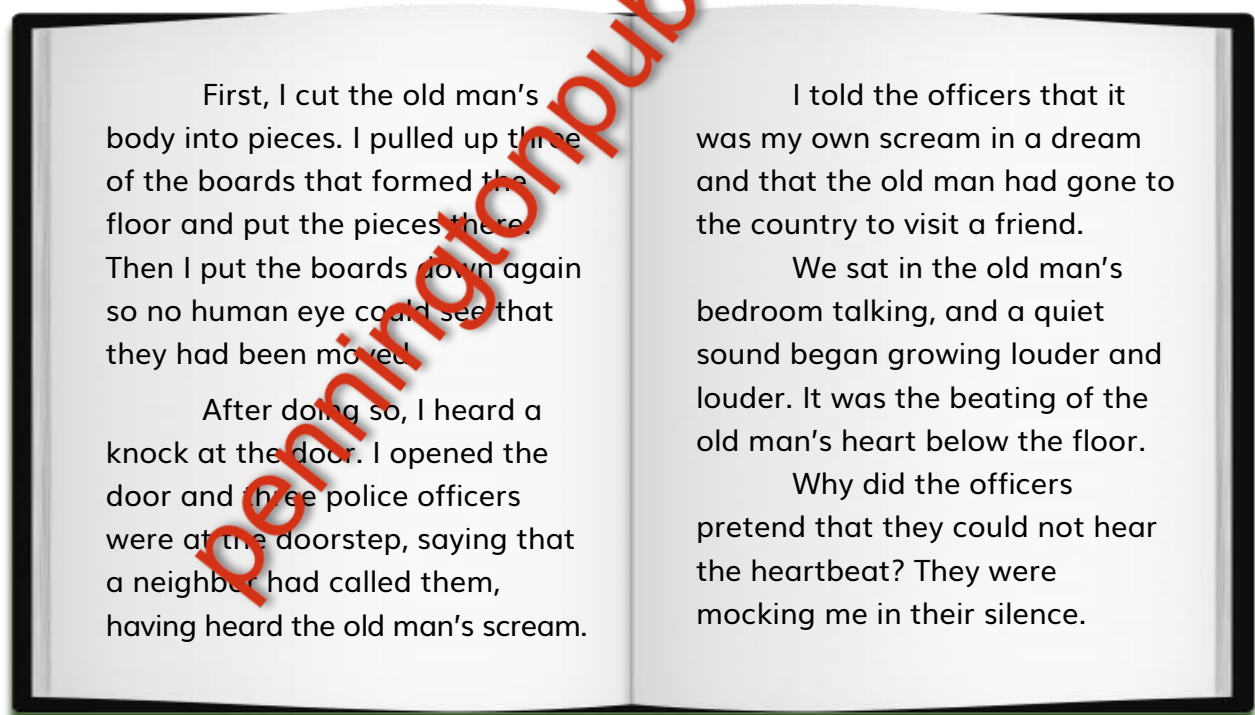
Conflict: The narrator is haunted by his idea that the old man’s eye is evil and is constantly watching him. The narrator wants to kill the old man and close that eye forever.

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.

INDEPENDENT PRACTICE

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.



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?

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 classroom 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!



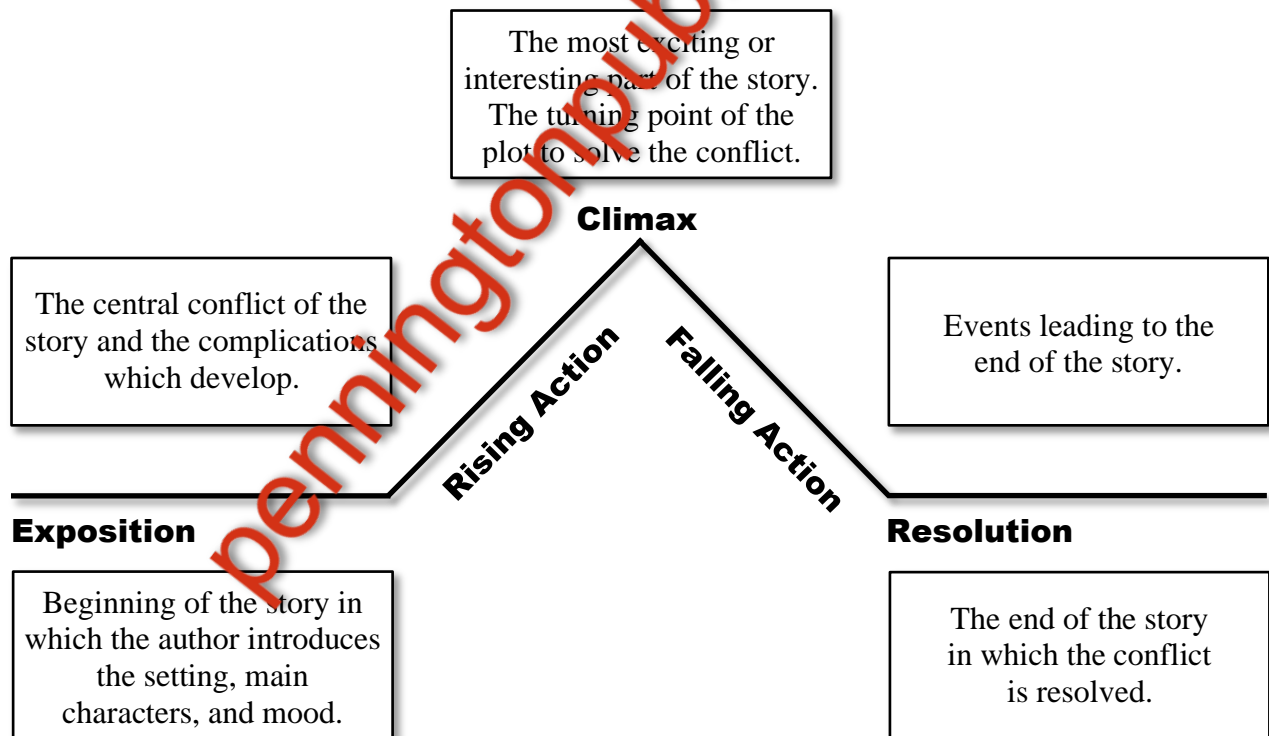
Historical Fiction

The narrative-based genre of *historical fiction* is a story with fictional characters involved in settings and events that happened in the past. Historical fiction mixes fiction and non-fiction, but the historical facts are unchanged. When more non-fiction is included than 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 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.

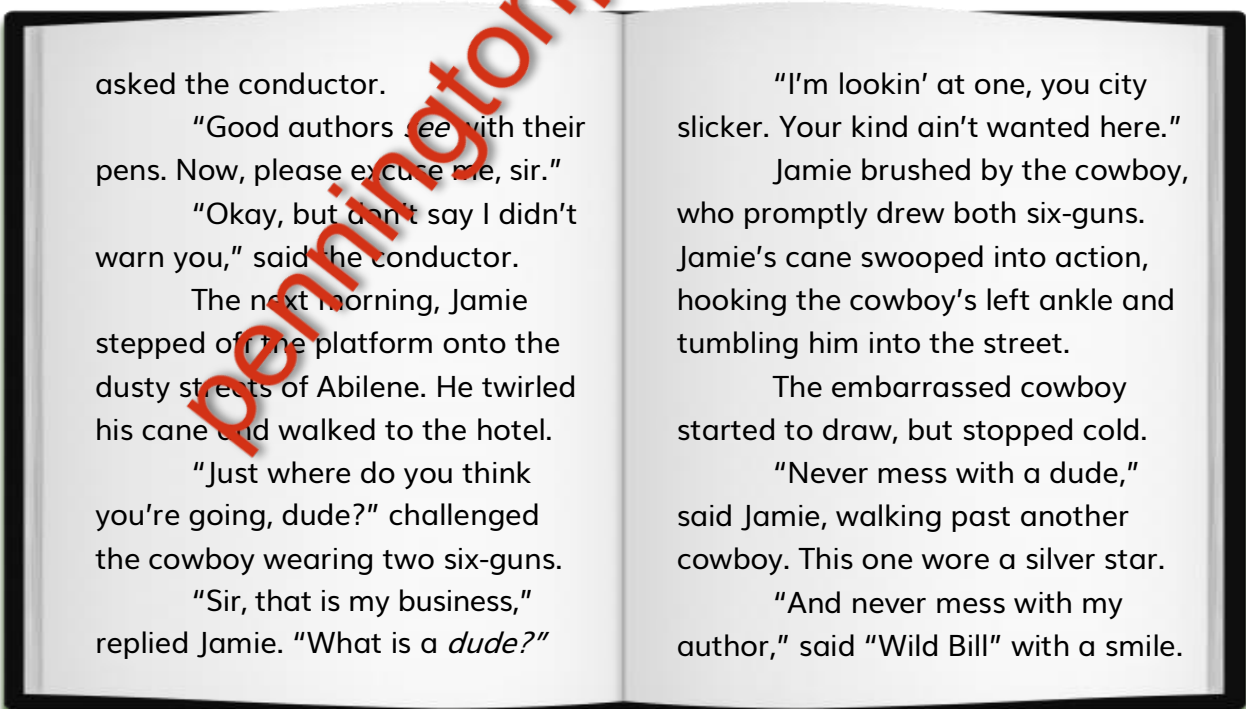
Following the falling action, the *resolution* is the final step in the plot. The ending resolves the central conflict of the story, and everything returns to normal. The resolution is often referred to as the *denouement*. Borrowed from French, the word derives from Latin and means "untie the knot,"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

Plot Diagram



INDEPENDENT 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 *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.

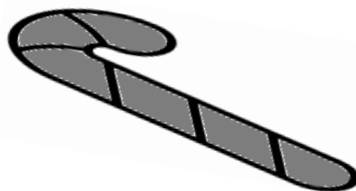
With the **third person limited point of view**, the narrator is not included in the story, but tells the reader the thoughts and feelings of one main character.

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.



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.

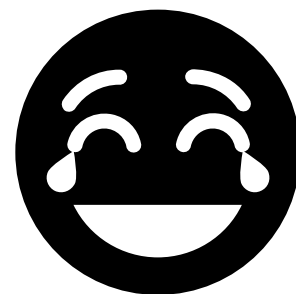
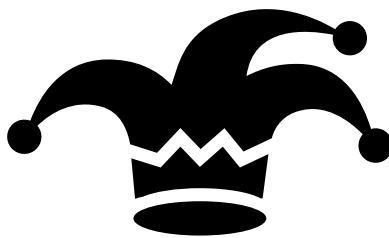
One more form of verbal irony is *sarcasm*. Sarcasm is the intentional use of verbal irony to mock or insult someone. Sarcasm can be funny if it’s not too mean.

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.



INDEPENDENT PRACTICE

Directions: In the following examples of humorous verbal irony, explain 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: _____



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: _____

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 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.



INDEPENDENT PRACTICE

Directions: In the following examples of situational irony, explain 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 1930s, 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: _____

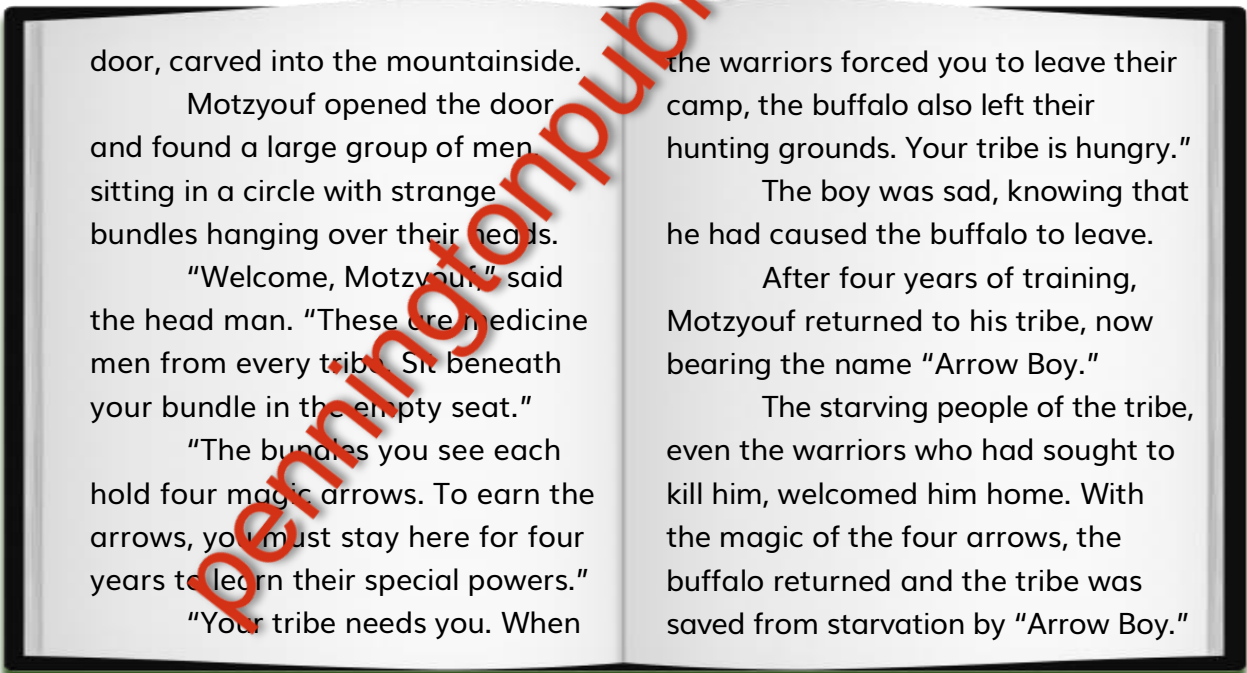
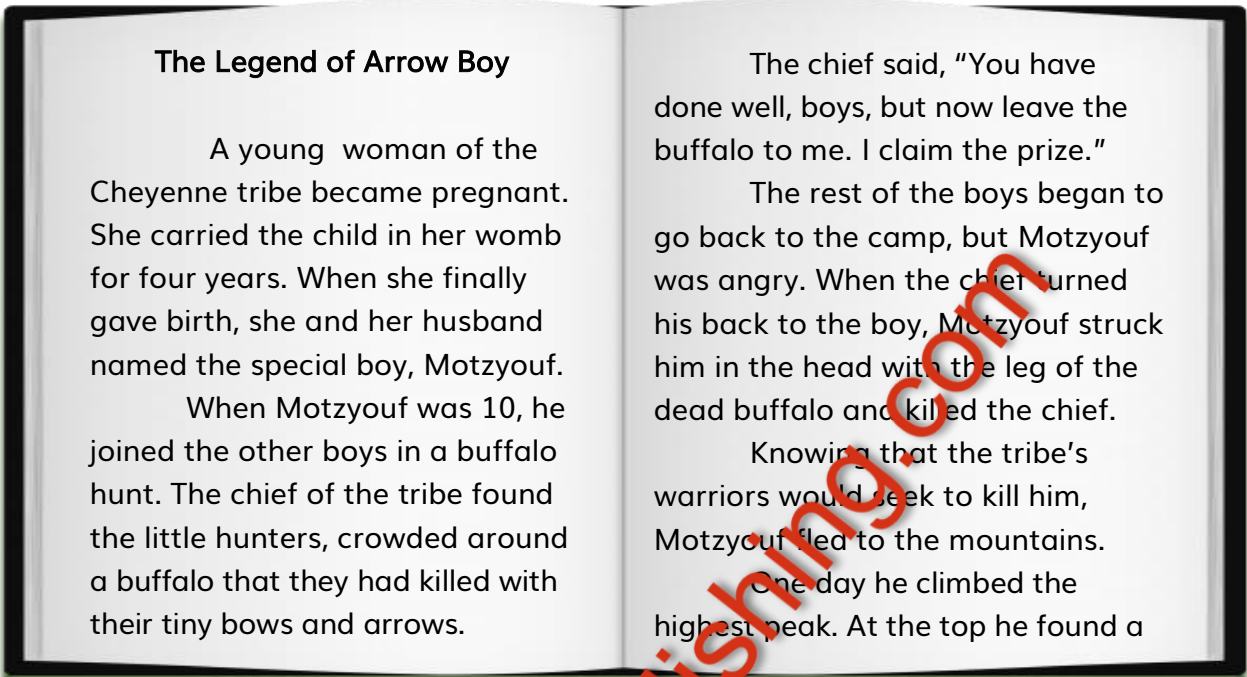
In the movie, *Aladdin*, the genie grants Aladdin his wish for riches to win the love of the princess, Jasmine. However, Aladdin later finds out that Jasmine does not like rich men.

Reality: _____

Expectation: _____



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



Situational Irony

Reality: _____

Expectation: _____

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.

INDEPENDENT PRACTICE

Directions: In the following examples of dramatic irony, explain 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: _____

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: _____

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 features 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. 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.

INDEPENDENT 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?"

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.

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.

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.

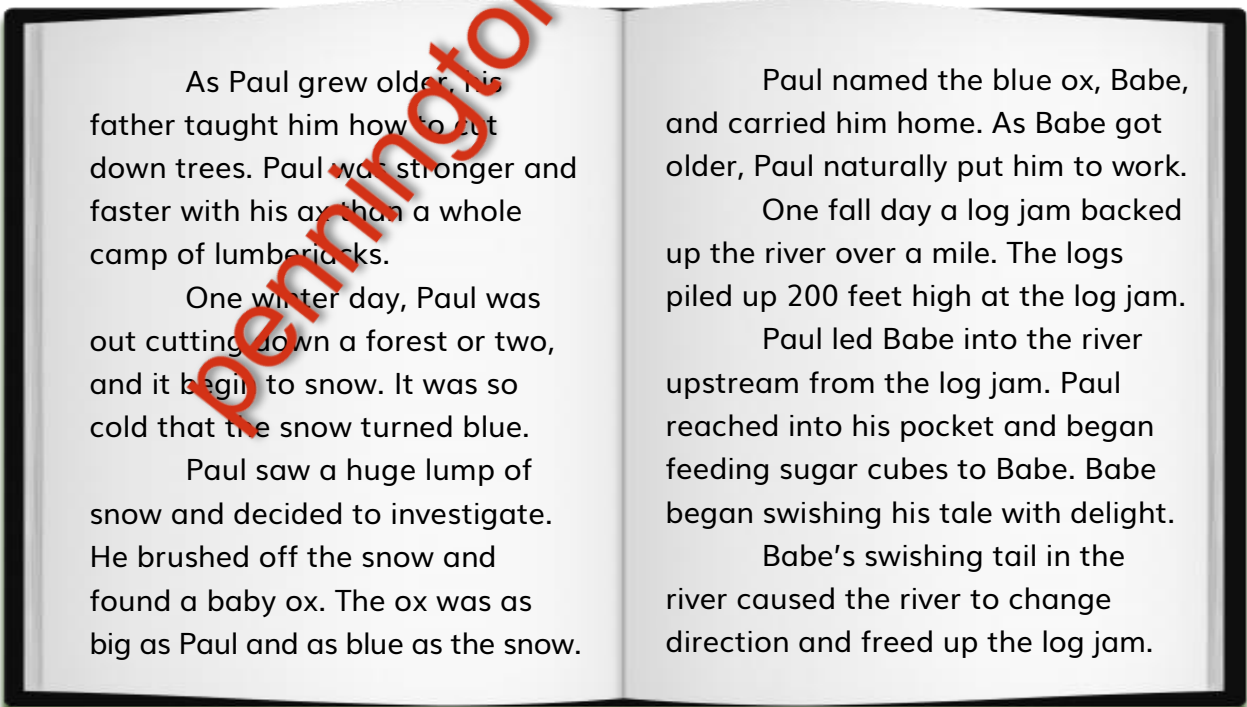
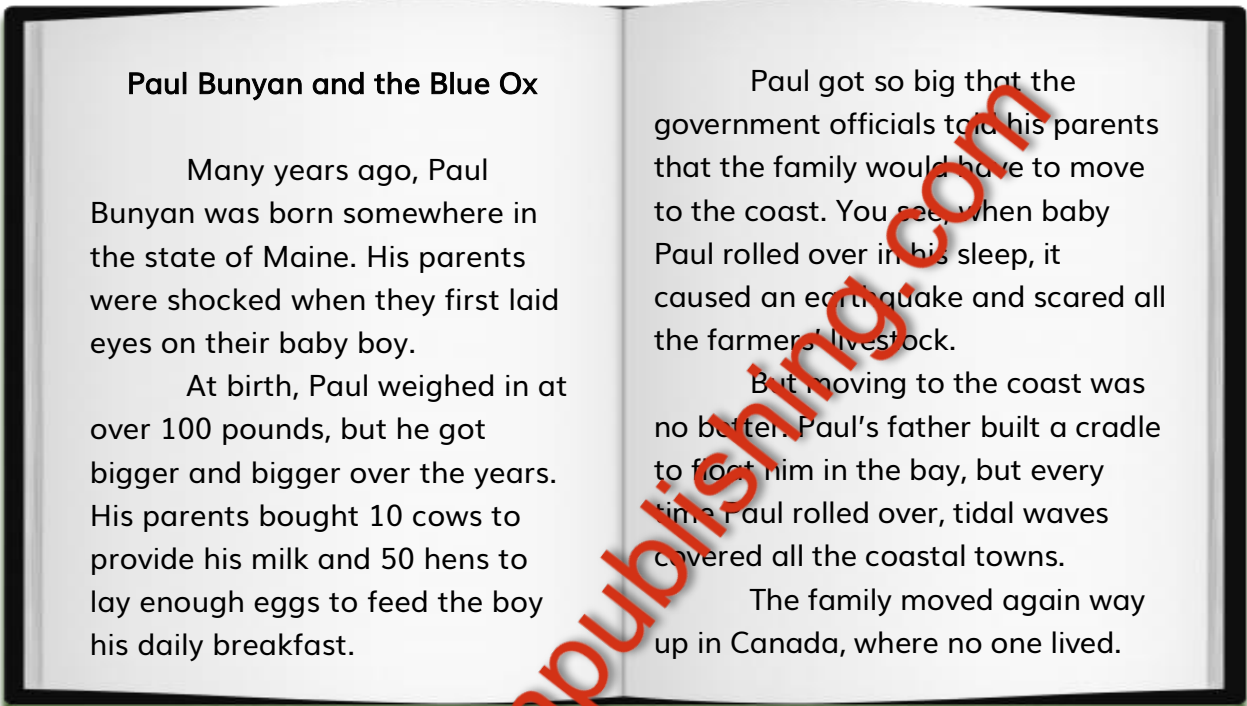
INDEPENDENT PRACTICE

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.

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.



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 and history as *historical romances*.

Many Hollywood and 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. Television plots usually feature more 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.

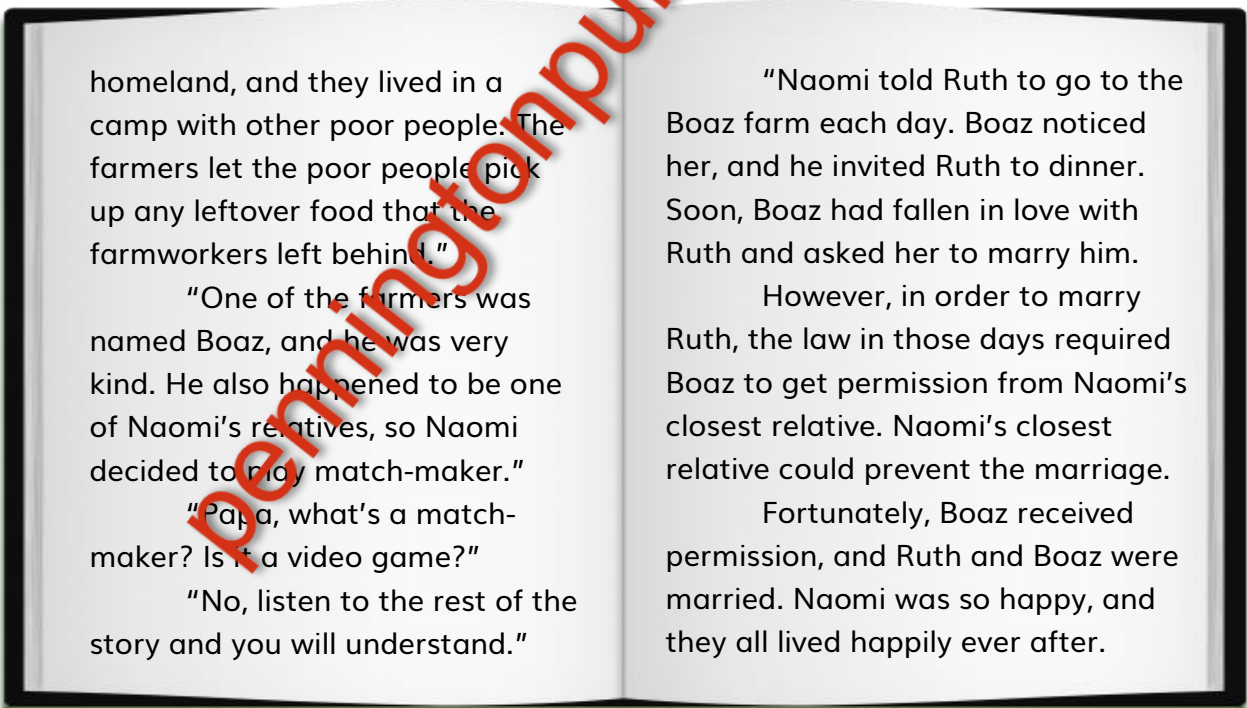
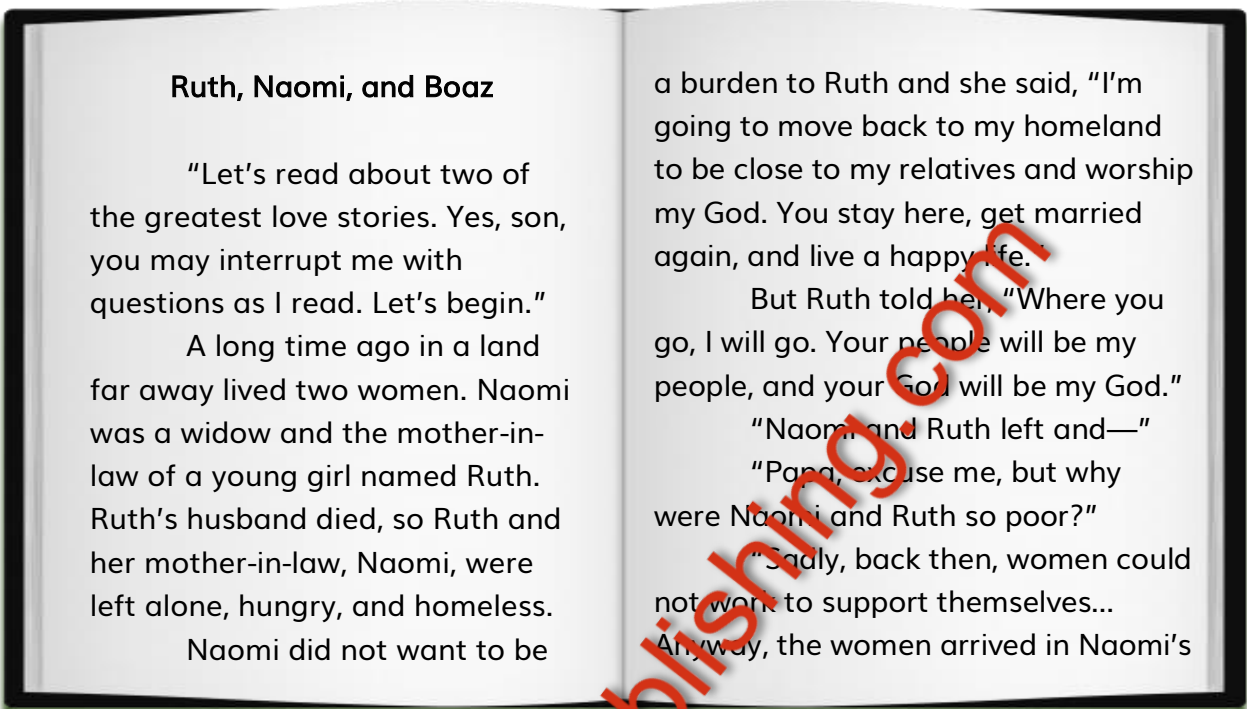
INDEPENDENT PRACTICE

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.



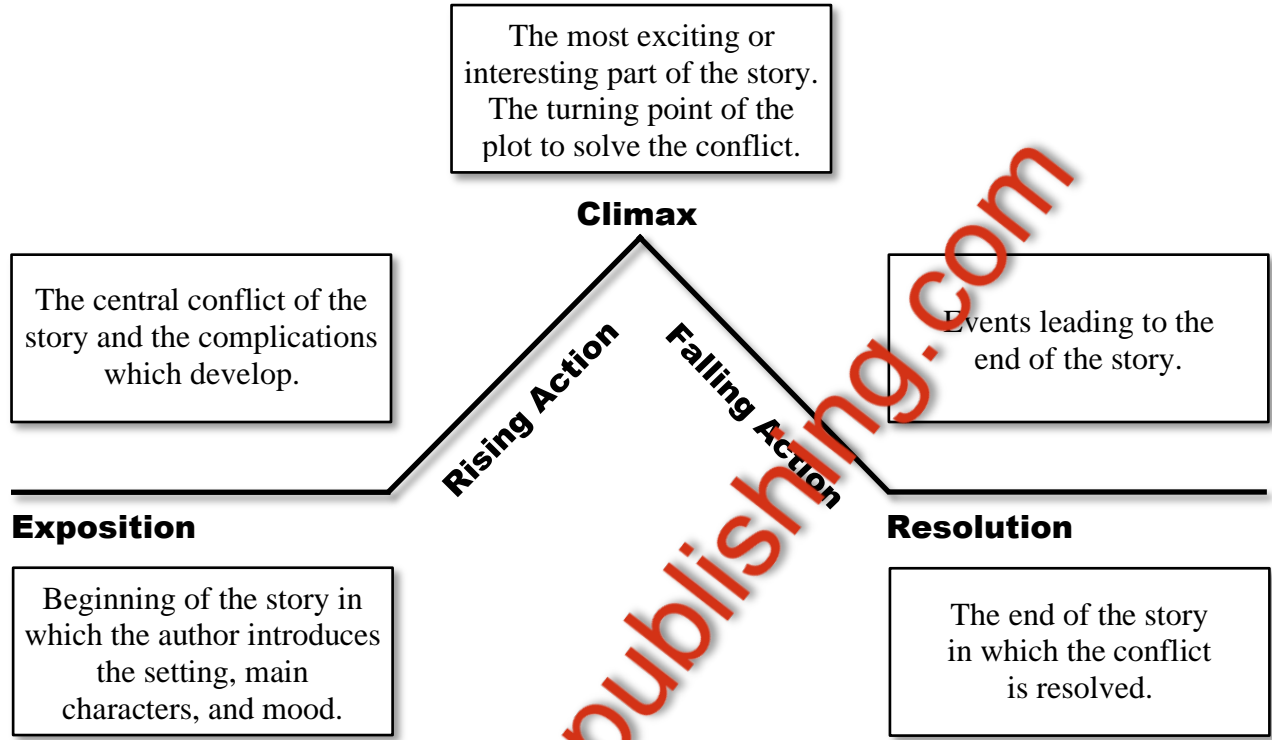
Directions: Read the romance story of “Ruth, Naomi, and Boaz” from the Bible. [Bracket] words that form the outer frame in this framed narrative.



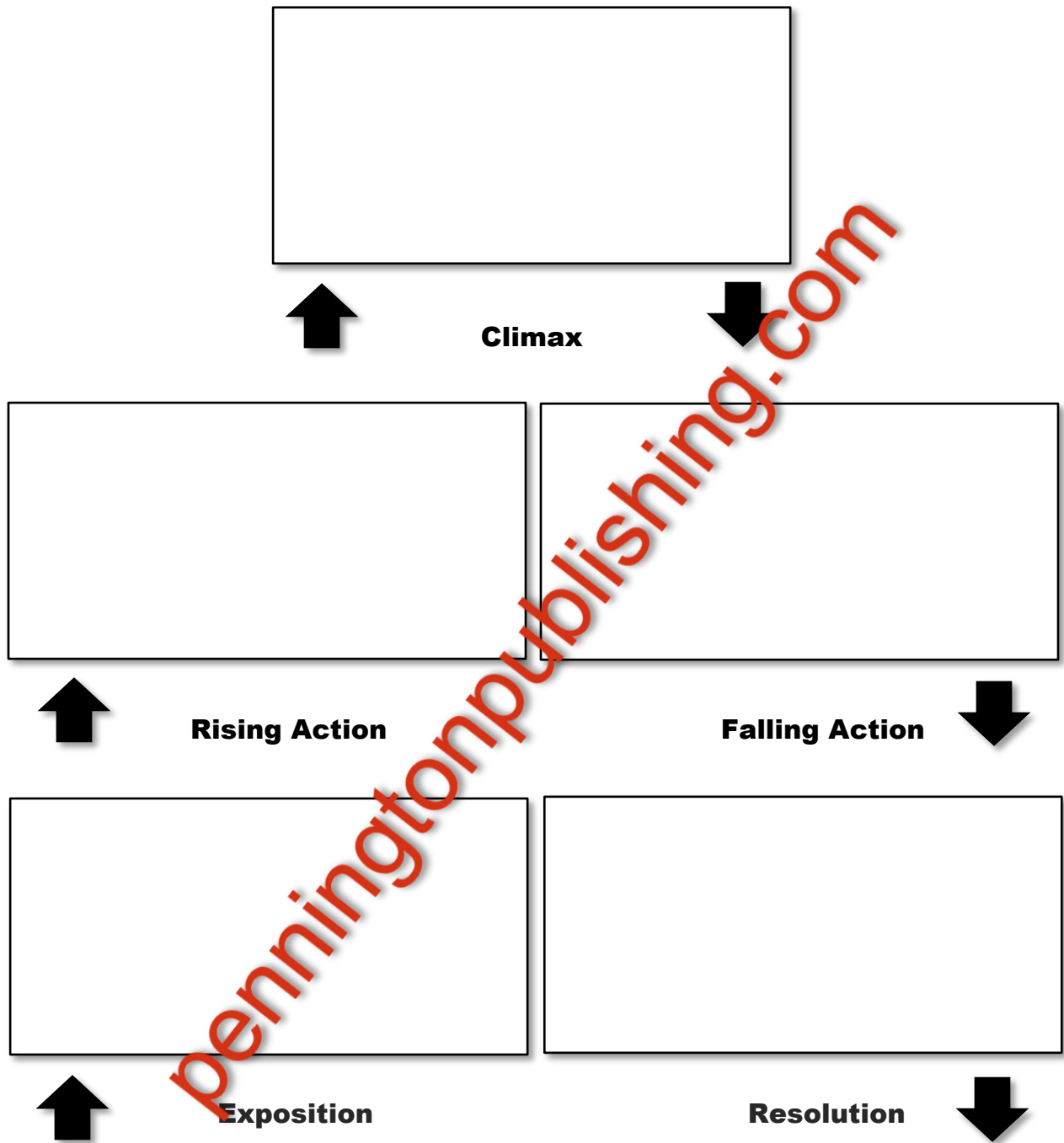
What were the three love stories? _____

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”



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 country 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.

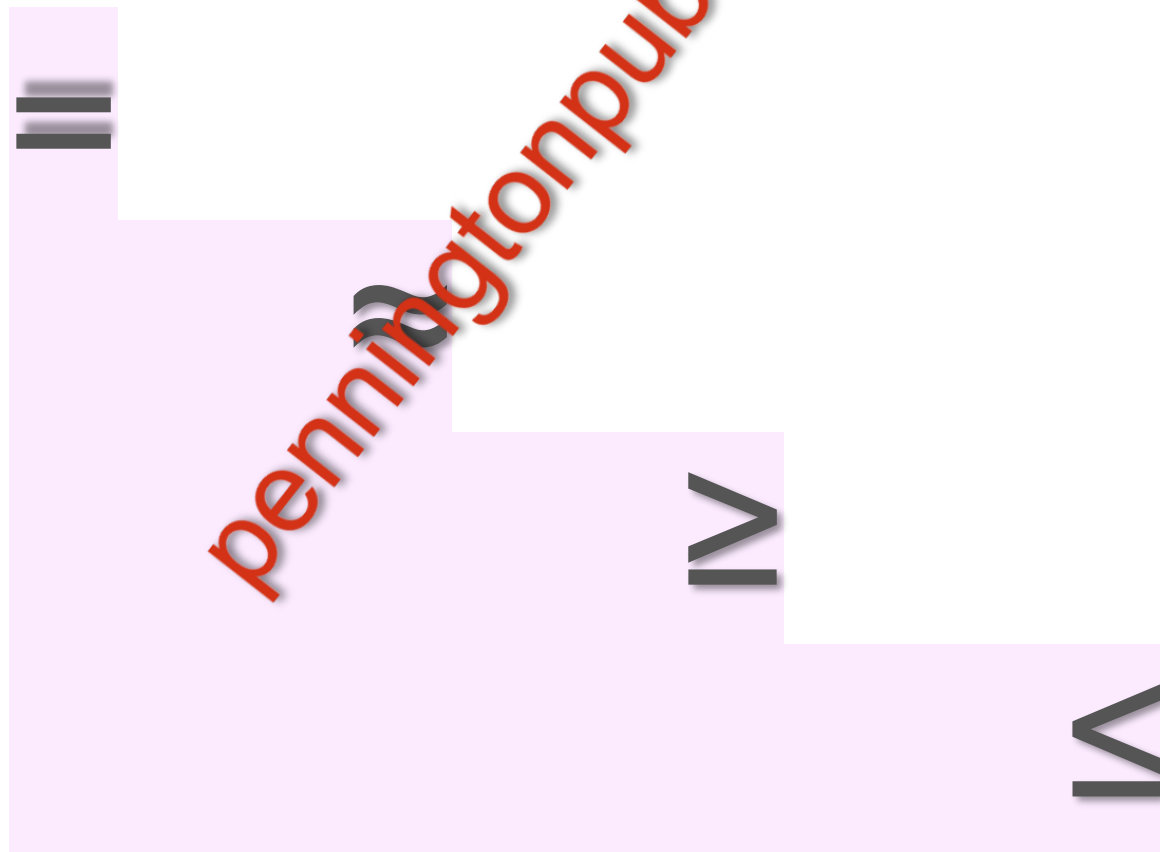
Example: His irresistible brownies were **terribly good**.

Explanation: The brownies may be delicious, but they may be bad for someone’s diet.

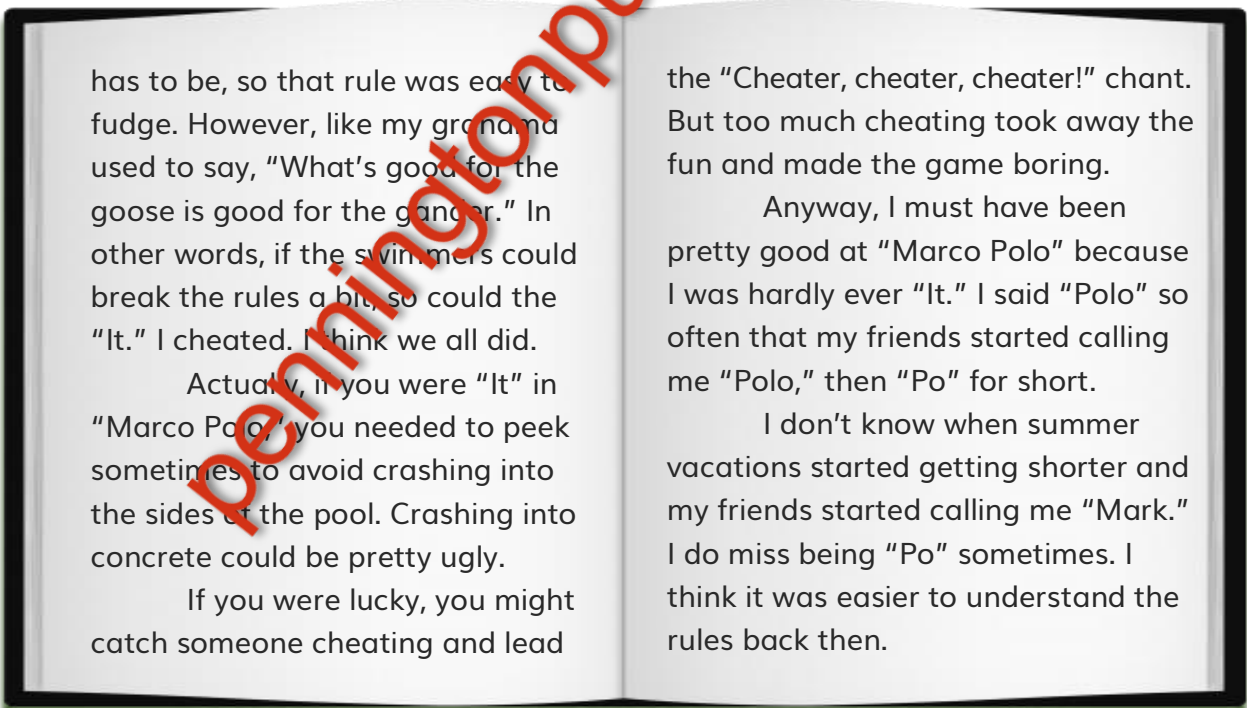
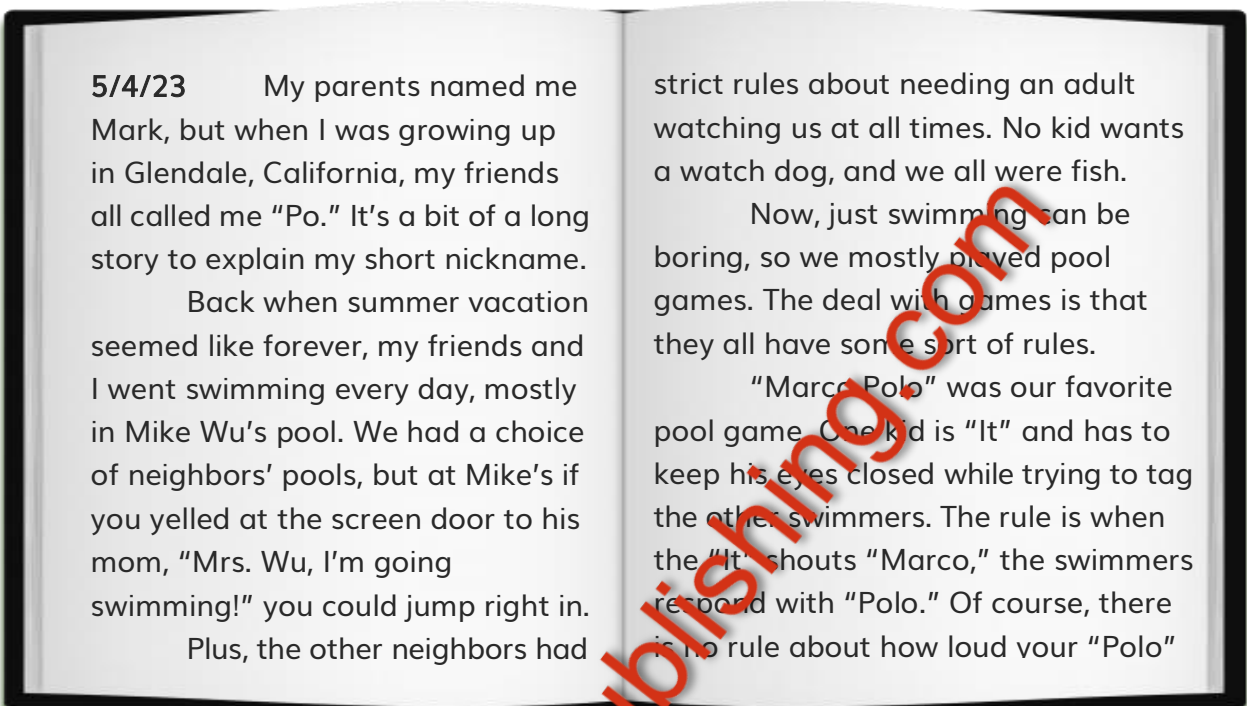
INDEPENDENT PRACTICE

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.



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?



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.**”

INDEPENDENT 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 coach 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 and 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.

Narrative 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

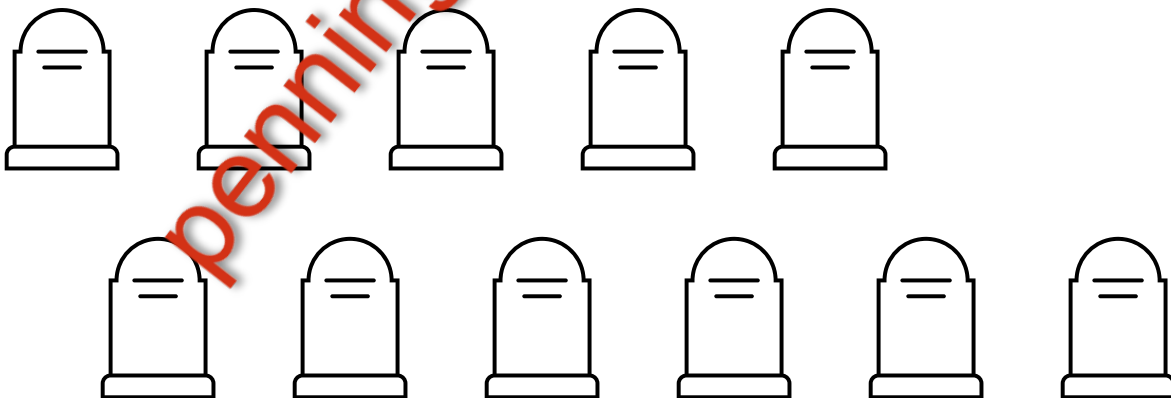
Historical sources, such as books, textbooks, articles, essays, and speeches usually include narrative structures mixed with expository structures (paragraphs organized by topic sentences, not time).

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.”

INDEPENDENT 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** _____, _____, _____
- conceived in liberty _____
- we are engaged _____
- so conceived _____
- we cannot dedicate _____, _____
- who struggled **here** _____, _____, _____
- that** these dead _____
- shall** not have died in vain _____
- of **the people** _____, _____

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.

So even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream. I have a dream that one day this nation will rise up and live out the true meaning of its creed: We hold these truths to be self-evident, that all men are created equal.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

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Narrative Poem

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 Revere .	A
On the eighteenth of April, in Seventy-Five :	B
Hardly a man is now alive	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,

INDEPENDENT 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." ___

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 sentine’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 steed,
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 meadow 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 Poetic 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.

INDEPENDENT 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.

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?

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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 thy 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 his journey?



Adventure and Epic Poetry

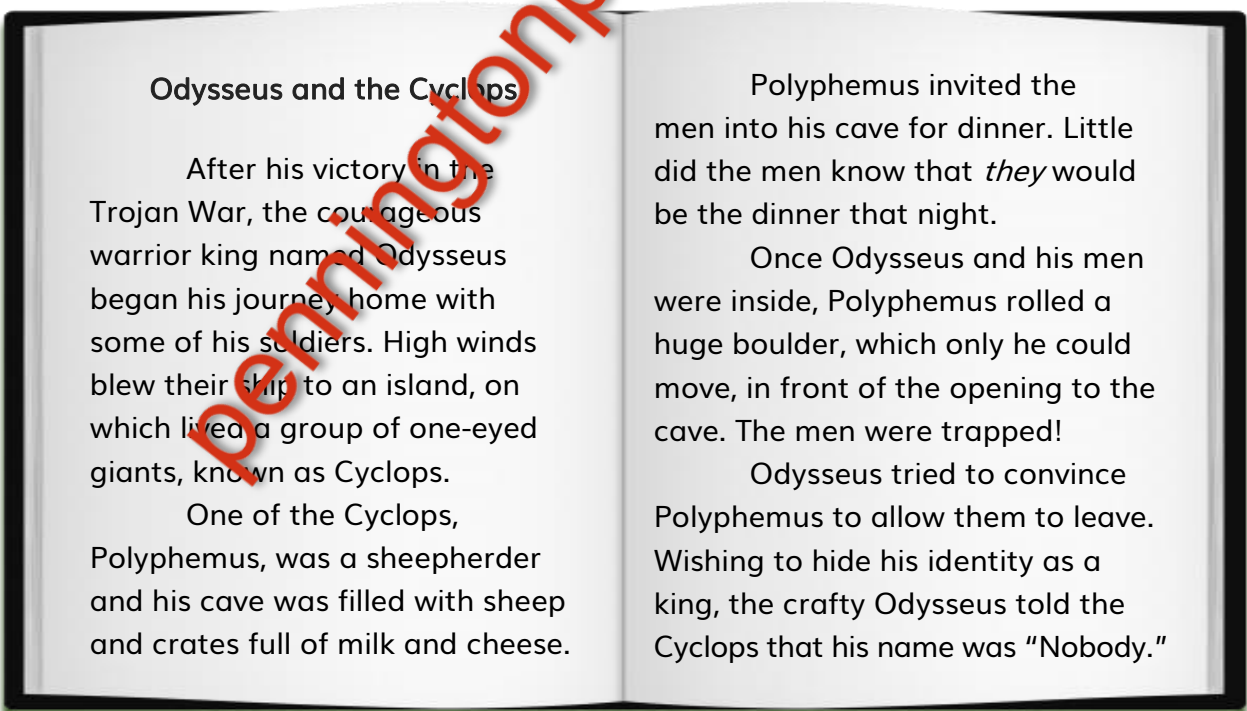
Adventure is a narrative genre, written in prose (the ordinary language people say or write), in which the protagonist goes on an epic journey, filled with risk and personal danger. An *epic poem* is an adventure, written in verse. The verse does not usually rhyme, but has other characteristics of poetry,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

INDEPENDENT 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.



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 lit 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

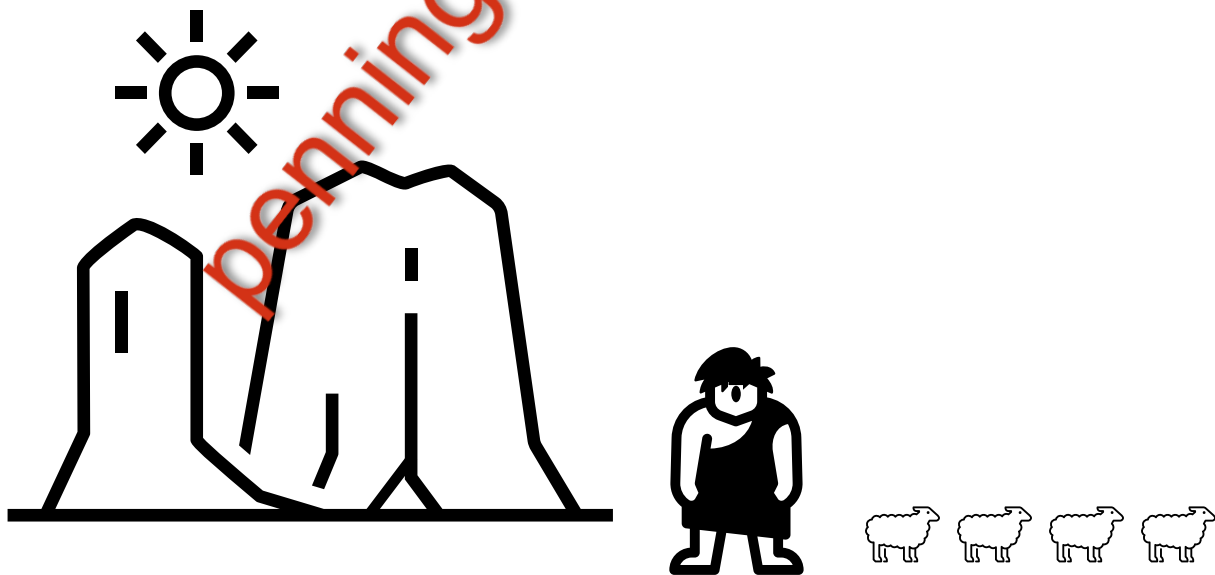
Cyclops might do, Odysseus told his men to cling to the underbellies of the sheep to avoid the searching hands of the blinded Polyphemus.

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?

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

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.

Answers

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.]

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.

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!

Answers

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.

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.

Answers

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.

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.

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.



Answers

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

[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 cold that the snow turned blue.] [Babe's wishing tail in the river caused the river to change direction]

Answers

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

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 home and, 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.

Answers

Coming of Age

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

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

“trying out”

“spots on the team”

“the odds were against him”

“To add insult to injury”

“made the team”

“got me going again”

Meaning

A try-out is a performance which is judged to see if one qualifies for a group.

Limited numbers of players on the team.

It was unlikely that he would make the team.

A frustration was added to a disappointment.

Accepted as a member of the team.

Motivated me to keep trying.

Answers

Narrative Speech or Essay

a new **nation**
conceived in liberty
we are engaged
so conceived
we cannot dedicate
who struggled **here**

that these dead
shall not have died in vain

of **the people**

I still have a dream
I have a dream that one day

sons of former slaves
by the color of their skin

hat nation, any nation, that nation
dedicated to the proposition
We are met
so dedicated
we cannot consecrate, we cannot hollow
what we say here, **what** they did here,
to be dedicated here, they who fought here
that this nation
shall have a new birth of freedom,
shall not perish from the earth
by the people, for the people

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
sons of former slave-owners
by the content of their character

Answers

Narrative 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

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 /
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

Answers

Narrative Poetry

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 Poetic 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

“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.

Answers

Adventure and Epic Poetry

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.

Literacy Knowledge Self-Assessment Directions

The purpose of the **Literacy Knowledge Self-Assessment** is to determine students' familiarity with and mastery of the common narrative and sensory/descriptive genres and their relevant language structures. Additionally, the assessment features literary elements, literary devices, and poetic devices.

The assumptions underlying the assessment content and design are that the test items accurately reflect the key indicators of literacy knowledge; that students can correctly identify features which they have mastered from past instruction; and that the test items correspond to the instruction in the **Targeted Independent Practice: Literacy Knowledge** program. These assumptions establish the external validity of the assessment.

The diagnostic data help teachers select lessons which target not-yet mastered concepts and skills. Conversely, the data help teachers avoid assigning repetitive practice on those concepts and skills which students already know or have mastered.

Directions/Grading/Recording

Print the **Literacy Knowledge Self-Assessment** for each student, and read these directions:

“This test will show what you have learned and can identify about different kinds of literature and the tools that authors use in their writing. Your correct answers will show your teacher what you already know and do not need to learn. Your incorrect answers will show your teacher what you need to learn.

If you aren't pretty sure of an answer, please don't guess—leave the answer blank. On this test, all answers left *blank* will be marked as incorrect. Don't worry: Your grade won't be lowered because of incorrect answers. Your incorrect answers will show your teacher what you need to learn.”

Once the assessments have been scored using the teacher copy of the assessment, the errors should be recorded on the **Literacy Knowledge Mastery Matrix** with a / for each incorrect answer. Leave correct answers blank.

The corresponding lessons in the **Targeted Independent Practice: Literacy Knowledge** program are listed in answers document.

Unlike many assessments which indicate mastery criteria, permitting some incorrect responses, if a student misses even one test item, the teacher may wish to assign the corresponding lesson.

Literacy Knowledge Self-Assessment

Name _____

Matching: Write the capital letter in the space provided to the left of the number that best matches for each matching section. If unsure of the answer, please leave the space blank.

- | | |
|----------------------------------|---|
| ___ 1. Fable | A. Giving a non-human character or object literal human-like behaviors |
| ___ 2. Setting | B. Time and place |
| ___ 3. Mood | C. Showing character traits through their speech and actions |
| ___ 4. Anthropomorphism | D. Comparing an animal or other non-human object to human characteristics |
| ___ 5. Personification | E. The general feeling that the author wants the reader to feel throughout the story |
| ___ 6. Direct characterization | F. Characters grow or change from the beginning to the end of a story |
| ___ 7. Indirect characterization | G. Story in which animals are given human characteristics |
| ___ 8. Static character | H. Characters remain the same from the beginning to the end of a story |
| ___ 9. Dynamic character | I. Using words (often adjectives) to describe the characters' traits |
| ----- | |
| ___ 10. Fairy tale | A. The bad guy |
| ___ 11. Protagonist | B. Words used to identify the speaker and <i>how</i> the speaker says what is being said. |
| ___ 12. Antagonist | C. Story set in a make-believe world with strange supernatural characters |
| ___ 13. Imagery | D. Story for children, featuring people who interact with magical creatures |
| ___ 14. Fantasy | E. Objects, words, people, places, or events used to represent ideas |
| ___ 15. Conflict | F. The good hero |
| ___ 16. Speaker tag | G. The author's unstated message about something important in life that everyone experiences |
| ___ 17. Allegory | H. The main problem of a story which characters must solve |
| ___ 18. Symbolism | J. A long comparison of two unlike objects, ideas, or events without using <i>like</i> or <i>as</i> |
| ___ 19. Theme | K. Using sensory words (taste, smell, sight, touch, or hearing) to describe objects, ideas, and actions |

Literacy Knowledge Self-Assessment

Name _____

Matching: Write the capital letter in the space provided to the left of the number that best matches for each matching section. If unsure of the answer, please leave the space blank.

- | | |
|---|---|
| ___ 20. Folklore | A. A story set in an evil society, characterized by suffering and injustice |
| ___ 21. Climax | B. The most exciting part of the story and the turning point that will solve the conflict |
| ___ 22. Rising action | C. Common, informal language that adds realism to characters and dialogue |
| ___ 23. Colloquialism | D. A look back to previous events or dialogue to explain present plot events |
| ___ 24. Science fiction | E. An author's hint about what will happen later in the story |
| ___ 25. Dystopia | F. Events following the exposition and the conflict that lead to the climax |
| ___ 26. Foreshadowing | G. Stories or songs about a group of people, handed down by word of mouth |
| ___ 27. Flashback | H. A story featuring technology that is usually set in the future, often in space or on other planets |
| ----- | |
| ___ 28. Mystery | A. A story in which secrets are discovered or a crime is solved |
| ___ 29. Falling action | B. The author is limited to sharing only what the main character knows |
| ___ 30. Plot diagram | C. A graphic showing the key details of a story |
| ___ 31. First person point of view | D. The end of the story in which the conflict is resolved, and everything returns to normal |
| ___ 32. Historical fiction | E. The storyteller uses pronouns such as <i>he, she, it, they, him, her, and them</i> |
| ___ 33. Realistic fiction | F. A story with fictional characters in settings and events that happened in the past |
| ___ 34. Resolution | G. The narrator is part of the story and knows the characters' thoughts and feelings |
| ___ 35. Point of view | H. A story with more non-fiction than fiction |
| ___ 36. Third person point of view | J. Events following the climax which lead to the end of the story |
| ___ 37. Third person omniscient point of view | K. The way in which a story, play, poem, or song is told—how the narrator relates to the characters. |

Literacy Knowledge Self-Assessment

Name _____

Matching: Write the capital letter in the space provided to the left of the number that best matches for each matching section. If unsure of the answer, please leave the space blank.

- | | |
|--------------------------|---|
| ___38. Humor | A. The contrast between what <i>really happens or is said</i> and what is <i>expected</i> |
| ___39. Comedy | B. A funny use of verbal irony |
| ___40. Irony | C. A story, set in the past, with exaggerated heroes and actions |
| ___41. Verbal irony | D. The speaker says something different than what is meant or understood |
| ___42. Pun | E. Intentional use of verbal irony to mock or insult someone |
| ___43. Sarcasm | F. Plays, movies, and television shows that are not dramas |
| ___44. Legend | G. An entertaining story with amusing characters |
| ___45. Situational irony | H. What happens in the plot is different than what is expected |
| ----- | |
| ___46. Mythology | A. The author of a play |
| ___47. Dramatic irony | B. Plays, movies, and television shows that are not comedies |
| ___48. Drama | C. The conversation among characters |
| ___49. Playwright | D. A story which explains why and how things came to be |
| ___50. Soliloquy | E. A character reveals inner thoughts and feelings to the audience |
| ___51. Dialogue | F. An exaggerated description or statement not meant to be taken literally |
| ___52. Tall tale | G. Words used with their usual or exact meanings |
| ___53. Literal | H. The author shares with the reader something unknown to the main characters |
| ___54. Hyperbole | J. A story, based upon humor and exaggeration, that entertains or explains how something happened |

Literacy Knowledge Self-Assessment

Name _____

Matching: Write the capital letter in the space provided to the left of the number that best matches for each matching section. If unsure of the answer, please leave the space blank.

- | | |
|-----------------------------|--|
| ___55. Romance | A. Indian movie romances |
| ___56. Rom Com | B. Allows an author to use one story to tell another more important story |
| ___57. Telenovela | C. A teenage protagonist grows from a child to an adult or from innocence to maturity |
| ___58. Bollywood | D. A statement that seems like it contradicts itself, but may be true or correct |
| ___59. Historical romance | E. Movies mixing a love story and humor |
| ___60. Subplot | F. An implied (suggested) comparison between two unlike things |
| ___61. Framed narrative | G. A contrast between two or more opposing ideas, objects, or characters |
| ___62. Coming-of-Age | H. A minor plot included alongside the major plot of the story |
| ___63. Metaphor | J. A stated comparison between two unlike things, using the words <i>like</i> or <i>as</i> |
| ___64. Simile | K. Latin American television romances |
| ___65. Juxtaposition | L. A love story set in the past |
| ___66. Paradox | M. A combination of two contradictory words which may be true or correct |
| ___67. Oxymoron | N. A love story in which the characters face conflicts, but resolve them in a happy ending |
| ----- | |
| ___68. Biography | A. A genre about the life of a famous person, written in first person point of view |
| ___69. Autobiography | B. Organized by time and built upon facts, personal experience, opinions, or lessons |
| ___70. Idiomatic expression | C. Language which means something different from its literal meaning |
| ___71. Allusion | D. Organized by topic sentences and paragraphs, not time |
| ___72. Narrative speech | E. A genre about the life of a famous person, written in third person point of view |
| ___73. Expository structure | F. Repeated usage of words, phrases, or grammatical patterns |
| ___74. Parallelism | G. An indirect reference to something outside the text |

Literacy Knowledge Self-Assessment Name _____

Matching: Write the capital letter in the space provided to the left of the number that best matches for each matching section. If unsure of the answer, please leave the space blank.

- | | |
|-----------------------|--|
| ___75. Narrative poem | A. A story told in poetic form with poetic devices |
| ___76. Perfect rhyme | B. The repetition of vowel sounds in more than one word |
| ___77. Slant rhyme | C. The repetition of consonant sounds in the middle or last syllables |
| ___78. Rhyme scheme | D. Internal or end rhymes with similar sounds |
| ___79. Meter | E. A sentence in poetry |
| ___80. Poetry | F. The repetition of the first consonant sound in words |
| ___81. Alliteration | G. The ending rhyme pattern of a poem, identified with letters |
| ___82. Assonance | H. Uses sensory/descriptive language and figures of speech to describe or comment upon a subject |
| ___83. Consonance | I. A repeated pattern of stressed (accented) and unstressed (unaccented) syllables per line |
| ___84. Poetic lines | K. A paragraph in poetry |
| ___85. Poetic stanzas | L. Two or more words at the end of poetic lines which have the same sounds in the final stressed (accented) syllable |

Literacy Knowledge Self-Assessment Answers

Lesson 1

- G 1. Fable
- B 2. Setting
- E 3. Mood
- A 4. Anthropomorphism
- D 5. Personification
- J 6. Direct characterization
- C 7. Indirect characterization
- H 8. Static character
- F 9. Dynamic character

Lessons 2–4

- D 10. Fairy tale
- F 11. Protagonist
- A 12. Antagonist
- K 13. Imagery
- C 14. Fantasy
- H 15. Conflict
- B 16. Speaker tag
- J 17. Allegory
- E 18. Symbolism
- G 19. Theme

Lessons 5–6

- G 20. Folklore
- B 21. Climax
- F 22. Rising action
- C 23. Colloquialism
- H 24. Science fiction
- A 25. Dystopia
- E 26. Foreshadowing
- D 27. Flashback

Lessons 7–8

- A 28. Mystery
- J 29. Falling action
- C 30. Plot diagram
- B 31. First person point of view
- F 32. Historical fiction
- H 33. Realistic fiction
- D 34. Resolution
- K 35. Point of view
- E 36. Third person point of view
- G 37. Third person omniscient point of view

Lessons 9–10

- G 38. Humor
- F 39. Comedy
- A 40. Irony
- D 41. Verbal irony
- B 42. Pun
- C 43. Sarcasm
- C 44. Legend
- H 45. Situational irony

Literacy Knowledge Self-Assessment Answers

Lessons 11–13

- D 46. Mythology
- H 47. Dramatic irony
- B 48. Drama
- A 49. Playwright
- E 50. Soliloquy
- C 51. Dialogue
- U 52. Tall tale
- G 53. Literal
- F 54. Hyperbole

Lessons 14–15

- N 55. Romance
- E 56. Rom Com
- K 57. Telenovela
- A 58. Bollywood
- L 59. Historical romance
- H 60. Subplot
- B 61. Framed narrative
- C 62. Coming-of-Age
- F 63. Metaphor
- J 64. Simile
- G 65. Juxtaposition
- D 66. Paradox
- M 67. Oxymoron

Lessons 16–17

- E 68. Biography
- A 69. Autobiography
- C 70. Idiomatic expression
- G 71. Allusion
- B 72. Narrative speech
- D 73. Expository structure
- F 74. Parallelism

Lessons 18–20

- A 75. Narrative poem
- L 76. Perfect rhyme
- D 77. Slant rhyme
- C 78. Rhyme Scheme
- J 79. Meter
- H 80. Poetry
- F 81. Alliteration
- B 82. Assonance
- C 83. Consonance
- E 84. Poetic lines
- K 85. Poetic stanzas

Executive Function and Study Skills Self-Assessment Mastery Matrix

Assessment #s	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37
Teacher																		
Class																		
Student Names																		
Totals																		

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Executive Function and Study Skills Self-Assessment Mastery Matrix

Assessment #s	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74		
Teacher	Lessons 14-15																					
Class																						
Student Names																						
Totals																						

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Executive Function and Study Skills Self-Assessment Mastery Matrix

Assessment #s	75	76	77	78	79	80	81	82	83	84	85
Teacher	Lessons 18-20										
Class											
Student Names											
Totals											

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NOTES

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