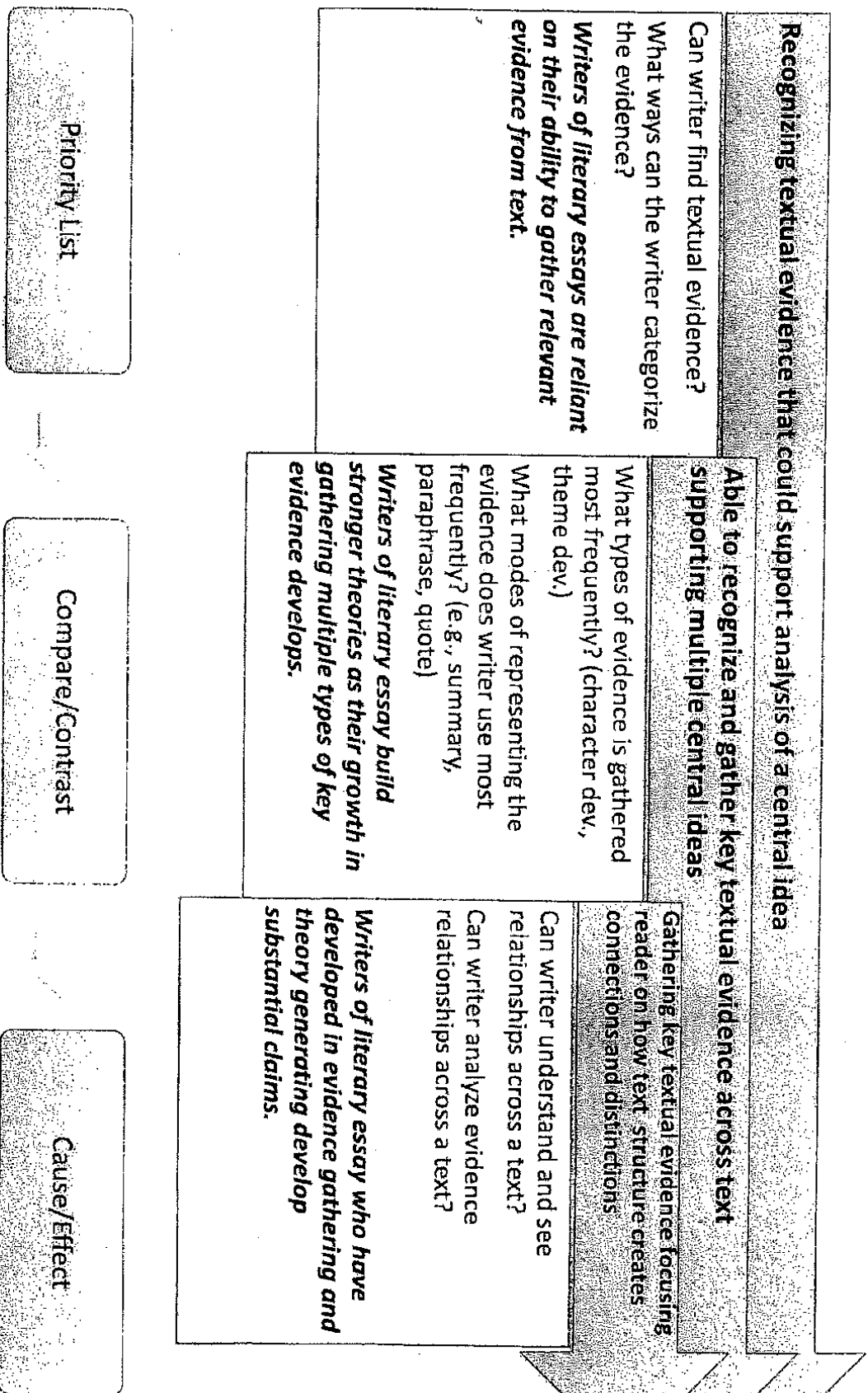


**Common Core Middle School
Literary Analysis Writing Unit
7th grade
Professional Develop Module Handouts**

Learning Progression: Literary Essay Grades 6-8



Oakland Schools
 Susan Golab, Literacy Consultant
 Draft 1/6/2012

Steps in the Writing Process

Writer's Notebook

Project R

	Create multiple claims	Gathering possible evidence	Selecting a claim	Drafting
Writer	<p>Main Goal: Writing multiple claims, trying on different if sorts.</p>	<p>Main Goal: Recognizing, collecting, and experimenting with different text examples.</p>	<p>Main Goal: Determining which claim can encompass whole text analysis.</p>	<p>Main Goal: Looking at mentor text highlighting and annotating structural parts. Experimenting with different supporting paragraph structures.</p>
Reading	<p>Referencing past readings of short or long fiction pieces. <i>What are lasting impressions from the reading? What about this story connected with what I believe or don't believe?</i></p>	<p>Reviewing literary text to gather textual evidence.</p>	<p>Sorting and sifting collected evidence to build strong support of claim.</p>	<p>Sorting and sifting through evidence and determining which body paragraph structure best frames the example. Re-reading at close examination of text to determine deeper meaning.</p>

Progressions Grades 2-6

Grade Level	2	3	4	5	6
Text	<p align="center">Using the Power of Reviews</p> <p align="center">Mentor Texts: <u>Family Fun at Cracker Barrel</u> By 2nd Grade Oakland Schools Writing Team <u>Crumbs Bakery</u> By Sarah Picard Taylor</p>	<p align="center">Personal Essay</p> <p align="center">Mentor Texts: <u>Chicken Soup for the Kid’s Soul 2</u>, By Jack Canfield, et.al. <u>Because of Winn-Dixie</u>, By Kate DiCamillo <u>Fireflies</u>, By Julie Brinckloe <u>Shortcut</u>, By Donald Crews <u>Junkyard Wonders</u>, By Patricia Polacco</p>	<p align="center">Persuasive Letter</p> <p align="center">Mentor Texts: <u>Chicken Soup for the Kid’s Soul</u>, By Jack Canfield, et.al. <u>Chicken Soup for the Kid’s Soul 2</u>, By Jack Canfield, et.al.</p> <p align="center">Literary Essay</p> <p align="center">Mentor Texts: <u>The Other Side</u>, By Jacqueline Woodson <u>Baseball in April and Other Stories</u>, By Gary Soto <u>Every Living Thing</u>, By Cynthia Rylant</p>	<p align="center">Persuasive Essay</p> <p align="center">Mentor Texts: <u>Chicken Soup for the Preteen Soul</u>, By Jack Canfield, et.al. <u>Chicken Soup for the Kid’s Soul 2</u>, By Jack Canfield, et.al. <u>Smoky Night</u>, By Eve Bunting <u>Mr. Peabody’s Apples</u>, By Madonna Ritchie <u>Brave Irene</u>, By William Steig <u>Charlotte’s Web</u>, By E. B. White</p> <p align="center">Literary Essay</p> <p align="center">Mentor Texts: <u>A Day’s Work</u>, By Eve Bunting <u>Every Living Thing</u>, By Cynthia Rylant</p>	<p align="center">Literary Essay</p> <p align="center">Mentor Text: <u>Scouts Honor</u>, by Avi</p> <p align="center">Building an Argument: Letter of Complaint</p> <p align="center">Mentor Text: Sample Letters of Complaint Bumper Stickers TV Advertisements</p> <p align="center">Argument Paragraph: Prove Your Point</p> <p align="center">Mentor Text: **This unit has not been completed as of 7/27/12</p>
Focus/Analysis	<p>Write a review that states and supports an opinion on a topic of their choice.</p>	<p>Write a personal essay with a thesis statement that expresses their opinion/big idea based on individual personal experiences.</p>	<p>Write a persuasive letter to support a point of view with reasons and evidence.</p>	<p>Write a persuasive letter to support a point of view with logically ordered reasons.</p>	<p>Write a literary essay analyzing a character’s development.</p>
			<p>Write a literary essay that states an opinion/claim (thesis statement) based on a close analysis of a narrative text.</p>	<p>Write a literary essay that states an opinion/claim (thesis statement) based on a close analysis of a narrative text</p>	<p>Write a letter of complaint about a problem based on daily life.</p> <p>Write...</p>
Writers study mentor texts (Immersion)	<ul style="list-style-type: none"> Review mentor texts to understand how to express opinions Reread reviews and discuss seed ideas Writers craft an opinion on a topic of their choice 	<ul style="list-style-type: none"> Review mentor texts to determine big ideas and evidence to support big ideas Identify possible essay ideas to write about Connect mentor text big ideas to personal lives and experiences 	<ul style="list-style-type: none"> Review mentor texts to determine important ideas and evidence to support ideas Create a chart to compare structure of narrative writing to essay writing 	<ul style="list-style-type: none"> Study mentor texts to determine important ideas and evidence to support ideas Review narrative and essay chart to compare similarities and differences of structure 	<ul style="list-style-type: none"> Write and talk about narrative texts to brainstorm theories about characters Reread text to study character traits and make connections that support theories Discuss and define argument terminology Compare facts and opinions Analyze claims on bumper stickers and TV advertisements

					<ul style="list-style-type: none"> ● Peruse sample complaint letters and identify key parts (problem, solution, related issues)
Writer’s plan, research, and rehearse their opinions (content and structure)	<ul style="list-style-type: none"> ● Select a type of review and craft an opinion ● Elaborate on opinion with categories and supportive reasons ● Research information to support opinion using category template and note taking skills (learned in previous unit) ● Brainstorm questions to use in an interview to gather more information for elaboration of details ● Learn how to gather and use direct quotes to support opinion statement ● Practice orally rehearsing their writing before they 	<ul style="list-style-type: none"> ● Select a big idea to develop into a personal essay ● List evidence (personal stories) from lives to support big idea (thesis) ● Craft a thesis statement that reflects their opinion about a big idea ● Organize ideas using boxes and bullets ● Use linking words and phrases to create a parallel structure ● Create a chart to compare structure of narrative writing to essay writing 	<ul style="list-style-type: none"> ● Brainstorm essay ideas based on observations, facts and events from personal lives ● Jot down evidence from lives related to self selected important idea in writer’s notebooks ● Study narrative text to collect essay ideas by focusing on important ideas from stories ● Examine personal writer’s notebooks for important ideas that could become essay ideas ● Choose an important idea that matters most with strong evidence to support an essay idea 	<ul style="list-style-type: none"> ● Brainstorm important ideas from published narratives, personal narratives and narrative stories ● Support important ideas with evidence from a experience, observation, fact, event, or quotation ● Choose an important idea that matters most and push thinking to develop three related examples ● Turn important idea into opinion statement using thought prompts ● Organize ideas using boxes and bullets ● Use linking words and phrases to create a parallel structure with reasons 	<ul style="list-style-type: none"> ● Using prompts to push thinking ● Elaborate on Ideas and theories ● Identify supporting evidence with quotes, key words and key events ● Analyze and evaluate evidence (actions, thoughts and dialogue) ● Use theories to create a claim ● Reread for additional evidence

	begin drafting on paper		<ul style="list-style-type: none"> • Write opinion statement using thought prompts • Organize ideas using boxes and bullets • Use linking words and phrases to create a parallel structure with reasons 	<ul style="list-style-type: none"> • Draft a thesis statement/claim with relevant and logical reasoning and support 	<ul style="list-style-type: none"> • Brainstorm personal problems based on experience in writer's notebooks • Learn to differentiate between a problem and an issue • Write problem statements with related issues for support • Identify the cause and effect of problems • Identify components of a complaint letter to understand proper format • Determine viability of a topic • Differentiate between individual problems and problems of scale
Drafting	<ul style="list-style-type: none"> • Identify categories by reviewing notes • Defining a beginning, middle and ending using boxes • Use mentor texts to identify specialized language and use voice to show, not tell • Use transition words to connect opinions and reasons that flow throughout • Crafting strong story leads using: quotes, an opinion, a question or credibility • Crafting strong endings to close a review using: 	<ul style="list-style-type: none"> • Craft an introduction using the 3-5 sentence structure: big idea, elaboration details, thesis statement • Make a movie in your mind and record each story step by step • Angle the stories to support your point of view (thesis statement) • Use specific words and phrases to help readers visualize your story • Craft a conclusion that links back to the big idea (thesis statement) to reinforce point of view using: reasons, looking ahead, or 	<ul style="list-style-type: none"> • Draft an introduction that uses precise words to convey important ideas • Try different essay starters and elaborate with details to express point of view • Angle evidence to support point of view in two body paragraphs • Make a movie in your mind and practice writing paragraphs with step by step events • Determine most relevant parts of evidence • Craft a conclusion that links back to the point of view using a set structure 	<ul style="list-style-type: none"> • Draft an introduction using the 3-5 sentence structure: important idea, elaboration, point of view • Compose three body paragraphs with angled evidence to support point of view • Determine most relevant parts of evidence • Write a 3-5 sentence conclusion that links back to point of view 	<ul style="list-style-type: none"> • Organizing evidence in chronological or priority order • Using direct quotes and paraphrase as evidence • Connect ideas with transitions and key words • Use "triangle method" to develop introductory and concluding paragraph

	<p>repetition, a rating, a comparison</p>	<p>a lesson</p> <ul style="list-style-type: none"> • Compare content and structure of personal essays to narratives 	<ul style="list-style-type: none"> • Construct 3 different practice essays to strengthen understanding of essay structure • Use paragraphing and transitions to structure essays • Use detailed actions and words to elaborate and support the thesis statement • Connect thesis/claim to the real world in conclusion paragraph • Use specific details, such as proper names, exact quotes, and precise actions • Present evidence using storytelling or paraphrasing technique 	<ul style="list-style-type: none"> • Construct 3 different practice essays to strengthen understanding of essay structure • Use paragraphing and transitions to structure essays • Use detailed actions and words to elaborate and support the thesis statement • Study character struggles, motivation, changes and traits to determine important idea for thesis/claim statement • Connect thesis/claim to the real world in conclusion paragraph • Present evidence using storytelling or paraphrasing technique 	<ul style="list-style-type: none"> • Generate a list of topics, ideas and arguments to write about • Write a problem statement that pinpoints the cause and effects • Support arguments with details, facts and reasons • Employ factual and anecdotal evidence to prove argument • Research using Google Search Engine to find factual evidence from credible sources to support argument • Select evidence that is the most credible and relevant • Draft a complaint letter for a selected target audience
<p>Revising and Editing</p>	<ul style="list-style-type: none"> • Study mentor texts by rereading to notice an author’s craft • Inserting comparisons to create a stronger and persuasive voice • Partners give constructive feedback for improvement • Edit using a checklist for capitalization, usage, punctuation, and spelling 	<ul style="list-style-type: none"> • Reread essay out loud to a partner • Rewrite evidence that isn’t clearly stated or supportive of point of view • Use a checklist to revise writing with a specific lens for: clarity and meaning, specific words and phrases, and paragraphs • Edit for capitalization, end punctuation, and spelling of high-frequency words 	<ul style="list-style-type: none"> • Reread essay out loud to a partner • Rewrite evidence that isn’t clearly stated or supportive of point of view • Use a checklist to revise writing with a specific lens for: clarity, effective words and phrases, and complete sentences • Edit for capitalization of sentences and proper nouns, end punctuation and commas, and high frequency words 	<ul style="list-style-type: none"> • Reread essay out loud to revise for clarity and meaning • Revise point of view and evidence • Use a checklist to revise writing with a specific lens for: clarity, effective words and phrases, and complete sentences • Edit for capitalization of sentences and proper nouns; end punctuation; commas for introductory phrases, clauses, and conjunctions; and spelling of high frequency words 	<ul style="list-style-type: none"> • Use peer reviewers to identify strengths and set goals for revisions (constructive criticism) • Edit for comma usage in relation to direct quotes and introductory transitions • Consider decisions about format (font, style, alignment, spacing) to maintain appropriate style

			<ul style="list-style-type: none"> • Edit for commas and quotation marks in direct speech, quotations, and titles of short stories. Use underlining (handwriting) or italics (typing) for titles of books. • Use a checklist to revise writing with a specific lens for a developed introduction and a satisfying conclusion and effective transitions with proper sentence flow 	<ul style="list-style-type: none"> • Edit for commas and quotation marks in direct speech, quotations, and titles of short stories. Use underlining (handwriting) or italics (typing) for titles of books. • Use a checklist to revise writing with a specific lens for a complete introduction and significant conclusion and effective transitions with proper sentence flow 	
Publishing for an audience	<ul style="list-style-type: none"> • Choose whether or not to display on a website, share with another class, put on fancy paper, post in a public place, mail, present publically to an audience, etc... 	<ul style="list-style-type: none"> • Rewrite revised and edited essays onto special paper • Plan a celebration where authors read aloud their essays in small groups • Reflect on writing by answering a question 	<ul style="list-style-type: none"> • Rewrite revised and edited essays onto special paper • Plan a celebration where authors read aloud their essays in small groups • Reflect on writing by answering a question 	<ul style="list-style-type: none"> • Rewrite revised and edited essays onto special paper • Plan a celebration where authors read aloud their essays in small groups • Display student writing for a gallery walk with sticky note suggestions 	<ul style="list-style-type: none"> • Publish final copies using a word processing program paying attention to font, style, alignment and spacing • Write a reflection about the writing process

Literary Essay Learning Progressions Grades 6 - 12

Grade Level	6	7	8	9	10	11	12
Text and Focus of Analysis	Choice of Genre Character	Choice of Genre Theme	Choice of Genre Character & Theme	Short Fiction Theme	Novel Theme	Multiple Genres Author's Craft	Drama Multiple Interp.
Theory Building and Creating a Claim	<ul style="list-style-type: none"> Using prompts to push thinking Elaborate on ideas and theories Identify supporting evidence Analyze and evaluate evidence (actions, thoughts and dialogue) Using theories to create a claim 	<ul style="list-style-type: none"> Using prompts to push thinking Elaborate on ideas and theories Identify and evaluate supporting evidence Analyze author's decisions Testing theories to create a claim 	<ul style="list-style-type: none"> Identify and evaluate explicit and inferred evidence Evaluate evidence for relevance to the claim Analyze author's decisions to develop characters and plot that develops the theme Testing and revising theories to create a claim 	<ul style="list-style-type: none"> Reading on multiple-levels: plot and meaning Making connections across a short text Examine and analyze multiple interpretations of a work's deeper meaning to create a claim 	<ul style="list-style-type: none"> Reading on Multiple-levels: plot and meaning Making connections across a long text Analyze decisions writer's use to develop themes Evaluating evidence to confirm and revise theories and create a claim 	<ul style="list-style-type: none"> Develop a theory to identify the most effective author Analyze the craft and structure of multiple texts by different authors Evaluate multiple texts by different authors to formulate multiple claims Formulate a claim Create a warrant to connect claim and evidence 	<ul style="list-style-type: none"> Develop a theory about author's intent and primary purpose Analyze an artist's/author's interpretation of an original text to formulate a claim Distinguish a primary claim and counter-claim Create a warrant to connect claim and evidence
Organize Evidence to Develop a Line of Reasoning and Support a Claim	<ul style="list-style-type: none"> Organizing evidence in chronological or priority order Using direct quotes and paraphrase as evidence 	<ul style="list-style-type: none"> Organizing evidence in chronological, priority, or categorical order Using direct quotes, paraphrase, and summary as evidence Connecting examples in a paragraph Supporting a claim with analysis of author's decisions 	<ul style="list-style-type: none"> Choosing effective order: cause-effect and compare-contrast Using extended and connected example paragraphs 	<ul style="list-style-type: none"> Choosing and connecting evidence to create a claim Drafting and selecting a variety of body paragraphs: extended example, connected example, and summary 	<ul style="list-style-type: none"> Choosing and connecting evidence to create a claim Drafting and selecting a variety of body paragraphs: extended example, connected example, summary, and literary device Identify deeper meaning through rereading 	<ul style="list-style-type: none"> Choosing and connecting evidence to create a claim Drafting and selecting a variety of body paragraphs. Identify a relationship and line of reasoning that will be developed b the essay's structure Formulate body paragraphs that include Explanation and reasons to connect the claim and evidence 	<ul style="list-style-type: none"> Choosing and connecting evidence to create a claim Drafting and selecting a variety of body paragraphs. Identify a relationship and line of reasoning that will be developed b the essay's structure Formulate body paragraphs that include Explanation and reasons to connect the claim and evidence Include counter-claims

Revising and Editing	<ul style="list-style-type: none"> • Use peer reviewers to identify strengths and set goals for revisions • Comma usage in relation to direct quotes and introductory transitions • Consider decisions about format (font, style, alignment, spacing) to maintain appropriate style 	<ul style="list-style-type: none"> • Use transitions and key words to create cohesion • Use peer reviewers to identify and evaluate various elements of the essay • Position phrases and clauses • Follow parenthetical citation and work cited formats to reference text. 	<ul style="list-style-type: none"> • Use peer reviewers to identify strengths and set goals for revisions • Use commas, ellipsis, and dashes to indicate a pause, break, or omission • Make decisions in a final draft to maintain formality and cohesion: a title, citation of evidence and formatting 	<ul style="list-style-type: none"> • Selecting and organizing valid evidence • Examining and upgrading word choice • Revising for meaning at the sentence • Responding to common grammar, mechanics, and spelling errors 	<ul style="list-style-type: none"> • Selecting and organizing valid evidence • Examining and upgrading word choice • Revising for meaning at the sentence level • Responding to common grammar, mechanics, and spelling errors 	<ul style="list-style-type: none"> • Selecting and organizing valid evidence • Examining and upgrading word choice • Revising for meaning at the sentence and paragraph level • Responding to common grammar, mechanics, and spelling errors 	<ul style="list-style-type: none"> • Selecting and organizing valid evidence • Examining and upgrading word choice • Revising for meaning at the sentence and paragraph level • Responding to common grammar, mechanics, and spelling errors
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<u>Literary Process Rubric</u>	Exemplary	Proficient	Developing
DEVELOPING THEORIES	<ul style="list-style-type: none"> ● Demonstration evident of trying <i>multiple</i> different theories on theme ● Demonstration of a <i>variety</i> of textual evidence gathering ● Demonstration of altering theories based on textual evidence 	<ul style="list-style-type: none"> ● Demonstration evident of trying <i>a few</i> different theories on theme ● Demonstration of textual evidence gathering ● <i>Some</i> demonstration of altering theories based on textual evidence 	<ul style="list-style-type: none"> ● Little or no demonstration of trying different theories on theme ● Little or no demonstration of textual evidence gathering ● Little or no demonstration of altering theories based on textual evidence
ORGANIZING EVIDENCE TO SUPPORT CLAIMS	<ul style="list-style-type: none"> ● Claim created <i>directly</i> connects to the theory building and evidence gathered ● Sorting and sifting to find most relevant supporting evidence is demonstrated ● Planning of reasons and evidence is clearly demonstrated ● Plans demonstrate <i>new</i> and <i>revised</i> evidence 	<ul style="list-style-type: none"> ● Claim created has connection to the theory building and evidence gathered ● Sorting and sifting to find most relevant evidence is <i>attempted</i> ● <i>Some</i> planning of reasons and evidence is demonstrated ● Plans demonstrate <i>some</i> new evidence 	<ul style="list-style-type: none"> ● Claim created does not connect to theory building and/or evidence gathering ● Sorting and Sifting of evidence is evident, but not logically demonstrated ● Planning of evidence needs improvement ● No new evidence is introduced
DRAFTING AND MANAGING TYPES OF EVIDENCE	<ul style="list-style-type: none"> ● Planning and organization of evidence in a <i>logical manner</i> that fits the argument is presented ● <i>Multiple</i> drafts of body paragraphs utilizing different approaches to presenting evidence is demonstrated ● <i>Cohesion</i> between intro, body, and conclusion is demonstrated with key words and transitions 	<ul style="list-style-type: none"> ● Planning and organization of evidence is presented ● A draft of each body paragraph trying different approaches to presenting evidence is demonstrated ● Key words are used to create a connection between intro, body, and conclusion paragraphs 	<ul style="list-style-type: none"> ● Little or no planning or organization of evidence is presented ● Little drafting of body paragraphs is demonstrated ● Connections between intro, body, and conclusion paragraphs needs improvement
REVISING AND EDITING	<ul style="list-style-type: none"> ● Conferring, revision and editing work is <i>clearly</i> demonstrated on draft work and evident in final copy ● <i>Focused effort</i> on following comma usage rules is clear in drafts and final copy ● Style and format are formal in nature ● (Reflection) Writer demonstrates <i>strong</i> awareness of the impact his/her writing decisions have on the reader 	<ul style="list-style-type: none"> ● Conferring, revision and editing work is demonstrated on draft work and <i>mostly</i> carried over to final copy ● <i>Some</i> effort on following comma usage rules is evident in drafts and final copy ● Style and format are <i>mostly</i> formal in nature ● (Reflection) Writer demonstrates <i>some</i> awareness of the impact of his/her writing decisions 	<ul style="list-style-type: none"> ● Little conferring, revision and editing work is demonstrated on draft work; final copy looks a lot like initial draft ● Improvement needed on following comma usage rules ● Style and format are <i>casual</i> in nature ● (Reflection) Writer does not demonstrate much awareness of the impact of his/her writing decisions

Literary Essay Rubric	Meets Expectations	Developing	Basic	
Introduction & Claim	<ul style="list-style-type: none"> Introduction <i>cohesively</i> includes: connection, summary, claim. Introduction <i>clearly presents</i> theory(ies) as claim(s) to be proven. 	<ul style="list-style-type: none"> Introduction includes: connection, summary, claim. Introduction presents theory (ies) as claim(s) to be proven. 	<ul style="list-style-type: none"> Has only a claim to open the paper. Introduction does not clearly present claim(s) to be proven. 	Incomplete/ Missing
Body Paragraphs: Content (weighted)	<p>Claim: All paragraphs have a clear focus from the claim using key words.</p> <p>Evidence: Examples support claims in various ways (quoted, paraphrased).</p> <p>Connections: Statements are positioned around <i>all</i> examples to connect the examples to the claim.</p>	<p>Claim: Some paragraphs could be more clear about the focus from the claim.</p> <p>Evidence: Examples support claims, but lack variety in presentation.</p> <p>Connections: Statements are positioned around <i>some</i> examples to connect the examples to the claim.</p>	<p>Claim: Paragraphs still need to stay focused on claim.</p> <p>Evidence: Many examples weakly support the claim and are not quoted or paraphrased correctly.</p> <p>Connections: Many examples are missing statements to connect the examples to the claim.</p>	Incomplete/ Missing
Organization	<ul style="list-style-type: none"> Evidence presents claim(s) in an effective, logical structure (chronologically, compare/contrast or by priority). Transition words are cohesive to the structure used. 	<ul style="list-style-type: none"> Evidence presents claim(s) in a logical structure (chronologically, compare/contrast or by priority). Transition words are cohesive to the structure used. 	<ul style="list-style-type: none"> Evidence does not seem to be presented in a logical structure. Transition words are unconnected or not used. 	Incomplete/ Missing
Conventions	<ul style="list-style-type: none"> Evidence of editing for spelling, capitalization & punctuation (especially quotation marks and citations). Uses formal vocabulary/word choice. 	<ul style="list-style-type: none"> Attempts were made to edit, but needs improvement. Vocabulary/ word choice tends to be informal. 	<ul style="list-style-type: none"> Lacking conventions; no evidence of editing. Vocabulary/ word choice needs improvement to be clear 	Incomplete/ Missing

Theme: The Basics

Theme is like the moral of the story. It's the message or meaning.

- Theme is bigger than just these characters and this story.
- Theme and subject is NOT the same thing.
- A theme can be taken outside of the book and applied to the real world we live in.
- Literary works may contain many themes as long as you are able to support your idea with evidence
- Readers construct themes based on their own experience and on how the author wrote the story. .

Ways to find the theme:

1. Look for changes in the main character
2. Watch for clear statements of theme – what does the author write or say that stands out as part of the message?
3. Examine the title.
4. Look at the main conflict. What is the character's major struggle or conflict? What message is sent from the way it is resolved or how s/he reacts to it?
5. What "big ideas/subjects" does the story seem to be about?
6. Pivotal Moments: what makes one moment significant?

Prompts to capture your thinking about theme:

- I think the author is saying...
- The character teaches/shows readers...
- The story or scene really got me thinking about...
- The biggest problem the character faced was...
- The way the character solved/reacted to the problem shows me that...

Thank You, Mam by [Langston Hughes](#)

She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled.

After that the woman said, "Pick up my pocketbook, boy, and give it here." She still held him. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain't you ashamed of yourself?"

Firmly gripped by his shirt front, the boy said, "Yes'm."

The woman said, "What did you want to do it for?"

The boy said, "I didn't aim to."

She said, "You a lie!"

By that time two or three people passed, stopped, turned to look, and some stood watching.

"If I turn you loose, will you run?" asked the woman.

"Yes'm," said the boy.

"Then I won't turn you loose," said the woman. She did not release him.

"I'm very sorry, lady, I'm sorry," whispered the boy.

"Um-hum! And your face is dirty. I got a great mind to wash your face for you. Ain't you got nobody home to tell you to wash your face?"

"Nom," said the boy.

"Then it will get washed this evening," said the large woman starting up the street, dragging the frightened boy behind her.

He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.

The woman said, "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?"

"Nom," said the being dragged boy. "I just want you to turn me loose."

"Was I bothering you when I turned that corner?" asked the woman.

"Nom."

"But you put yourself in contact with me," said the woman. "If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones."

Sweat popped out on the boys face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half-nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

She said, "What is your name?"

"Roger," answered the boy.

"Then, Roger, you go to that sink and wash your face," said the woman, whereupon she turned him loose—at last. Roger looked at the door, looked at the woman, looked at the door, and went to the sink.

Let the water run until it gets warm," she said. "Heres a clean towel."

"You gonna take me to jail?" asked the boy, bending over the sink.

"Not with that face, I would not take you nowhere," said the woman. "Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe, you aint been to your supper either, late as it be. Have you?"

"There's nobody home at my house," said the boy.

"Then we'll eat," said the woman, "I believe you're hungry or been hungry to try to snatch my pocketbook."

"I wanted a pair of blue suede shoes," said the boy.

"Well, you didn't have to snatch my pocketbook to get some suede shoes," said Mrs. Luella Bates Washington Jones. "You could of asked me."

"Mam?"

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run, run!

The woman was sitting on the day-bed. After a while she said, "I were young once and I wanted things I could not get."

There was another long pause. The boys mouth opened. Then he frowned, but not knowing he frowned.

The woman said, "Um-hum! You thought I was going to say but, didn't you? You thought I was going to say, but I didn't snatch people's pocketbooks. Well, I wasnt going to say that." Pause. Silence. "I have done things, too, which I would not tell you, son neither tell God, if he didn't already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable."

In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the

day-bed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner other eye, if she wanted to. He did not trust the woman not to trust him. And he did not want to be mistrusted now.

"Do you need somebody to go to the store," asked the boy, "maybe to get some milk or something?"

"Don't believe I do," said the woman, "unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here."

"That will be fine," said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty-shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, red-heads, and Spanish. Then she cut him a half of her ten-cent cake.

"Eat some more, son," she said.

When they were finished eating she got up and said, "Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto my pocketbook nor nobody else's because shoes come be devilish like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in."

She led him down the hall to the front door and opened it. "Goodnight!" Behave yourself, boy!" she said, looking out into the street.

The boy wanted to say something else other than "Thank you, mam" to Mrs. Luella Bates Washington Jones, but he couldn't do so as he turned at the barren stoop and looked back at the large woman in the door. He barely managed to say "Thank you" before she shut the door. And he never saw her again.

Prompts to Push Thinking About Theme

- **What is the most important moment or two? How might that illustrate the story's meaning?**
- **What "big ideas" does the story seem to be about?**
- **What is the character's major struggle or conflict? What message is sent from the way it is resolved?**

- **What does the character learn or realize that readers can learn from?**
- **What does the author write or say that stands out as a part of the message?**

Calkins, Lucy, and Mary Ehrenworth. *Tackling Complex Texts Historical Fiction in Book Clubs*. 2. Portsmouth: FirstHand, 2010. Print.

Prompts for Pushing Thinking

For example...	I think this is important because...
Another example is...	In the beginning...then later...finally...
To add on...	Many people think... but I think...
This makes me realize...	I used to think... but now I'm realizing...
This is important because...	This is giving me the idea that...
The reason for this is...	Another reason is...
This represents...	This connects with...
On the other hand....	I partly agree but... because...
Could it also be that...	This is similar to...
This is different from...	After a while I thought about...
I noticed that section...connects to the whole story because...	

Calkins, Lucy, and Medea McEvoy. *Literary Essays: Writing About Reading*. Grades 3-5. Portsmouth: FirstHand, 2006. Print.

Thinking about Theme

Questions to Consider

- 1 • What "big ideas" does the story seem to really be about?
- 2 • What seems to be the most important moment in the story? Why is it significant?
- 3 • What is the character's major struggle or conflict? What message is sent from the way it is resolved?
- 4 • What does the character learn or realize that readers can learn from?
- 5 • What does the author write or say that stands out as a part of the message?

The Girl who threw Butterflies

Prompts to Start Writing

- 6 • I think the author is saying...
- 7 • The characters teach/show readers...
- 8 • The story really got me thinking about...
- 9 • The biggest problem the character faced was...
- 10 • The way the character solved the problem shows me that...

2. When Molly pitched the last ball in the important game and found her mom in the crowd. Since her dad died, her mom couldn't do anything except making schedules tight for her and work. Her mom was very shocked. After this, things get better.

3. About her dad's death and being a part of the baseball team. It is hard to recover from love one's death but it will be a relief and there are more to do and love. Being part of a team is so happy and gives you a place to be.

4. There is always a place for everyone.

Collecting Evidence

Text Title The Girl who Threw Butterflies

~~Claim:~~ Being part of a team is hard settling at first but it
relieves you from sadness because it makes you feel safe.

DIRECT QUOTE(S) & KEY WORDS	Pg.	"Now what? What does it mean to be a part of a team? Time will tell." (p98) "We're a chain, a human chain, I'm a link in the chain and you're a link. There are seventeen links in this chain. We're a family" (p101)
SIGNIFICANT STORY MOMENTS Plot events that support your claim	Pg.	<ul style="list-style-type: none"> Lloyd Coleman hits Molly in the head with a baseball on purpose during practice (p44) Lonnie and Molly are partners (pitcher & catcher) Molly's mom wants to move to Milwaukee because she found out that Molly was in a boy's baseball team. (p128) Molly's mom came to watch Molly's important game (p.162)
CHARACTER NOTICINGS character's emotions/actions that support your claim	Pg.	<ul style="list-style-type: none"> Molly's mom asks if she wants her to join the girl's softball game but she decides to join the boy's baseball team because Molly and her dad used to play baseball together (p56) Molly injured Lonnie when pitching knuckleballs and she feel terrible about it but on the other hand she felt like it was a physical connection. (p133)
AUTHOR'S DECISION(S): Literary Devices (ex. metaphor simile, personification, etc)	Pg.	<ul style="list-style-type: none"> like an entire system of wordless communication. (p127) she loved about that the ball didn't care if you were a girl or a boy, skinny or fat, rich or poor, black or white, cool or uncool, happy or sad, smart or funny or awkward and shy, if you were charming and had a way with words and a winning smile. (p13)

Molly got a jersey that had the number 49, the tradition knuckleballer's number. (p123)

Desmond showed Molly how he and James do their handshake saying "Gimme some". (p144)

Possible Theme		thinking about...
People are not always what they seem	<ul style="list-style-type: none"> 1. Earl looks sloppy and acts kind of crazy, but he has a kind heart 2. Helps Andrew when he feels sick 3. Pretty girls ignore everyone 	We may think people are a certain way b/c of how they look, but that can be misleading.
Noticing People is important	<ul style="list-style-type: none"> 1. Andrew is very good about noticing "pretty" girls. 2. Andrew notices Earl in a negative way & gives him the wrong impression. 3. Earl is touched that Andrew noticed him. 	Being indifferent to someone can make that person feel worse than if you hate them - at least then you feel some kind of emotion.
First Impressions are not always correct.	<ul style="list-style-type: none"> 1. Andrew assumes that the pretty girls must be nice 2. Mrs. Blahuta assumes Andrew is a lazy, irresponsible teen 3. Everyone on the bus thinks Earl is crazy 	First impressions only give us a glimpse of what someone is like, so they can be wrong.

Claim = theme + opinion

Claim: Noticing people after knowing them is important because not all first impressions are right.

Claim: Being a part of a team is hard at first but it relieves you from sadness because it makes you feel safe.

Introducing and Connecting Evidence

Story Evidence = Introduce, Evidence, Connect

Mrs. Jones shows how kindness can help others when she wants the boy to wash his dirty face. On page 19, the lady said, "Ain't you got nobody at home to tell you to wash your face?...Then it will get washed this evening." She is being kind to the boy by pointing out that he needs to clean his face and providing the water and towel to clean his face.

INTRODUCE (introducing the context of the example):

Mrs. Jones shows how kindness can help others when she wants the boy to wash his dirty face.

EVIDENCE (quote or paraphrase the text example):

On page 19, the lady said, "Ain't you got nobody at home to tell you to wash your face?...Then it will get washed this evening."

CONNECT (explain the connection/explanation to the reason/claim-remember key words):

She is being kind to the boy by pointing out that he needs to clean his face and providing the water and towel to clean his face.

Your Turn

Break apart the presented story example to show

Story Evidence = Introduce, Evidence, Connect

Mrs. Jones has the wisdom to leave the door open and her purse on the bed to show Roger that she will trust him to do the right thing. Roger feels he must honor her trust by taking the time to sit on the far side of the room so she could see him. They both treat each other with respect which leads to them trusting each other.

INTRODUCE (introducing the context of the example):

EVIDENCE (quote or paraphrase the text example):

CONNECT (explain the connection to the reason/claim-remember key words):

Introducing and Connecting Evidence: Literary Devices

Literary Device Evidence= Introduce, Evidence, Connect

Mrs. Jones says, "You Lie!" when the boy claims he didn't mean to take her purse. Hughes uses Mrs. Jones' dialogue to reveal to readers that she sees through the boy and will not accept lying his way out of a consequence. The dialogue shows how trust is broken through lies and dishonesty.

INTRODUCE (name/describe the device being used):

Hughes uses Mrs. Jones' dialogue to reveal to readers that she sees through the boy and will not accept lying his way out of a consequence.

EVIDENCE (quote or paraphrase the text example):

Mrs. Jones says, "You Lie!" when the boy claims he didn't mean to take her purse.

CONNECT (explain the connection to the reason/claim- remember key words):

The dialogue shows how trust is broken through lies and dishonesty.

Your Turn:

Break apart the presented story example to show

Literary Device Evidence= Introduce, Evidence, Connect

One way Langston Hughes express his theme of compassion is through one of the character's reaction to conflict. In the story, a boy named Roger decides to grab Mrs. Jones' purse and take off. Fortunately, he was unsuccessful. She quickly asked him questions like: "What did you want to do it for?, Ain't you got nobody home to tell you to wash your face?, and Was I bothering you when I turned that corner?" The author uses the conflict between the boy and the woman as a chance to show compassion through Mrs. Jones' reactions. By her asking of his intentions and showing concern for his home life, she shows the boy the true way to treat others.

INTRODUCE (name/describe the device being used):

EVIDENCE (quote or paraphrase the text example):

CONNECT (provide the connection to the reason/claim):

We can't just plop our evidence into our paper. When using evidence from the text, you need to:

Frame it!

Name it!

Explain it!

Look at my example below. Label and underline my frame, name, and explain:

People aren't always what their first impressions seem. When Andrew gets to the orthodontist's office, he notices a beautiful girl and assumes she must be wonderful. When he sits down, though, "She primly inched away and gave me her back like she was a cat and I was some kind of bug she couldn't even be bothered to tease" (324). This shows that the girl isn't as wonderful as Andrew thinks she is based on her appearance. She ignores him completely, which isn't exactly a characteristic of someone who is wonderful.

Using a piece of your evidence, try framing it, naming it, and explaining it. Make sure it relates back to your claim.

Literary Essay

It is hard to recover from a loved one's death. When someone dies, we sometimes think it's the end of the world. In the story, "The Girl Who Threw Butterflies," the main character's dad dies in a car accident and she decides to join the boy's baseball team which her dad loved. By taking a part of the team, Molly learns the importance of being a team and helping each other. The author, Mick Cochrane, uses Molly's experience, taking a part of the baseball team, to show why and how it's important to take a part of a team for stepping forward.

First of all, it gives you a place to be. When Molly made it in the boy's baseball team, she got a jersey with a number 49, the traditional knuckleballer's number, and it had the name "Molly" and the team name (123). Also, when Coach Morales talked about a team and the human chain, "Molly felt something. She felt strong and useful. She felt safe. Connected. She felt like a part of something. She liked being a link in a human chain" (102). This shows that she felt safe and connected, being a part of the team.

Again, being a part of a team is important for stepping forward. You can learn to support each other and break any wall with your team. When Molly and her team were losing the last match of the championship, battling with the strongest team in the state, they never gave up so they ended up winning (135). Next, when Desmond and James were switching with Molly for pitching and found out she was nervous, they showed her

their handshake saying "Gimme some" (144). Because of that, Molly was able to relax and throw her best knuckleball.

Finally, being a part of a team relieves you from sadness even though it is hard to settle at first. During the first day of baseball practice, Lloyd Coleman hit Molly in the head with a baseball on purpose (44), but at the last game, he was cheering for her the whole time (132). That means Lloyd looks Molly as a friend, not an enemy anymore. Also, Molly was shocked by her father's death in the car accident and she was alone during baseball practice but when Lonnie asked her to be his partner, a pitcher and a catcher, "she felt like a light was switched on in her heart" (32). The author uses a simile to help describe to the reader how Molly felt when she made a partner, and a friend.

In conclusion, in this story, "The Girl Who Threw Butterflies," the author, Mick Cochrane uses Molly's education during baseball practice to show the importance of being the human chain of a team. Even though her father's death is sad, Molly learns that her teammates will always help her out and support her.

Work Cited:

Cochrane, Mick. The Girl Who Threw Butterflies.

New York: Random House, 2009.