Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ #\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Block:\_\_\_\_\_\_\_\_\_\_\_

Intro to the Course Notebook Check

Due \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Intro to the Course Tasks

2. Introduction Email

3. Reflection on \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4. English I Reference Handbook Table of Contents and Writer’s Notebook Decorating

5. THE ELEMENTS OF LITERATURE REVIEW NOTES

6. Be Something Paragraph

7. “A Man Who Had No Eyes” Analysis

8. TAG and ICE Notes and Gallery Walk

9. True Colors Personality Test

10. Book Pass

Bonus: Color Your Character

Honors: Decision Examination

**Notebook Check #1 and 2 : Intro to the Course**

Complete each of the following to obtain your stamps

 Task

\_\_\_\_ Have a syllabus (signed if applicable)

Completed Student Information Sheet—back and front

\_\_\_\_ Signed-up for Remind

\_\_\_\_ Turned/brought in all required supplies for the course, including materials for journal decoration

 \_\_\_\_\_\_\_ hour materials:

\_\_\_\_ If you do not already have one, create an email address that you can utilize to correspond with your teachers and other professionals throughout your high school career. Make sure that you write your password down somewhere (perhaps you Notes).

**Send an email to me: mrusso@assumptionschools.com**

Be sure it is written using proper email etiquette:

* + - * a subject line (what the email is about)
			* a salutation (Dear…)
			* about you, your interests, your family, your learning preferences, your goals…
			* your signature (Best Regards…)
			* Attach a picture of yourself or something that you’ve written

\_\_

**Notebook Check # 3:**

Reflection on \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Objective: Observe, analyze, and synthesize group activities for the purpose of written reflection.**

Reflect on your experience by addressing **ONE question from each section** on this sheet. Be sure to create correct and complete sentences.

**What? (Observation)**

• What did you think initially? • What did you learn from this experience?• What skills did you use? • What were the problems, if any?

**So What? (Analysis)**

• How did you feel about the activity? • Was this an educational experience?

• What did you learn about the people you were helping? • What did you learn about yourself? • What significant knowledge did this project teach you? •What would you have done differently?

**Now What? (New or Additional Applications) *Think about group work.***

• How has your perspective changed since this experience? Have you formed any new opinions? • What are you going to do now as a result of your experience? How are you going to apply your new understanding?

**Closing (Synthesis)**

• If you could file away one photograph in your mind from this activity, what would it be?• What will you remember most about this experience?

Reflection on \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Objective: Observe, analyze, and synthesize group activities for the purpose of written reflection.**

Reflect on your experience by addressing **ONE** **question from each section** on this sheet. Be sure to create correct and complete sentences.

**What? (Observation)**

• What did you think initially? • What did you learn from this experience?• What skills did you use? • What were the problems, if any?

**So What? (Analysis)**

• How did you feel about the activity? • Was this an educational experience?

• What did you learn about the people you were helping? • What did you learn about yourself? • What significant knowledge did this project teach you? •What would you have done differently?

**Now What? (New or Additional Applications) *Think about group work.***

• How has your perspective changed since this experience? Have you formed any new opinions? • What are you going to do now as a result of your experience? How are you going to apply your new understanding?

**Closing (Synthesis)**

• If you could file away one photograph in your mind from this activity, what would it be?• What will you remember most about this experience?

**Notebook Check** **#4:** English I

Reference Handbook Table of Contents

**Objective: Using, creating, and organizing reference materials**

**Directions**: Use the English I Literature and Writing Reference Handbook to add page numbers to the Table of Contents.

Use sticky notes/tabs to label the sections listed on the TOC as directed by your teacher.

**Show the teacher your completed TOC and labeling to receive your stamp.**

Writer’s Notebook Decorating

**Objective: Analyzing and choosing materials that connect to your real world experiences to personalize your journal.**

**Directions:** Decorate the outside cover of a marble composition notebook using pictures, quotes, magazine cutouts, tickets, washi tape, scrapbooking paper, personal art, etc.

Use items that inspire or hold special meaning for you.

If you finish early, you should decorate individual pages within your notebook. Optional but encouraged: Upon completion, use clear packaging tape to seal your covers. **Show the teacher your decorated journal to receive your stamp.**

# Notebook Check #5: THE ELEMENTS OF LITERATURE REVIEW NOTES

**Objective: copy notes to review literary terms and definitions associated with most forms of literature through the analysis of a fairytale.**

1-) **Setting**

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*Example from “Cinderella”:*

*Example from “A Man Who Had No Eyes”:*

2-) **Characters**:

a-) **Protagonist**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

*Example from “Cinderella”:*

 *Example from “A Man Who Had No Eyes”:*

b-) **Antagonist**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

*Example from “Cinderella”:*

*Example from “A Man Who Had No Eyes”: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*

3-) **Point of View**:

a-) **First Person: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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b-) **Third Person:**

1. **Third Person Omniscient:**

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1. **Third Person Limited:**

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*POV in “Cinderella”:*

*POV in “A Man Who Had No Eyes”:*

4-) **Theme**: \_\_\_\_\_\_\_\_\_

a-) **Stated Theme:**

b-) **Implied Theme:**

*Theme of “Cinderella”:*

*Theme of “A Man Who Had No Eyes”:*

 *\_\_\_\_\_\_\_\_\_*

5-) P**lot**:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

6-) **Conflict**:

a-) **External Conflict:**

b-) **Internal Conflict:**

*Conflicts in “Cinderella”: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*

 *\_\_\_\_\_\_\_\_\_*

*Conflicts in “A Man Who Had No Eyes”:*

**** *\_\_\_\_\_\_\_\_\_*

**Exposition**

**Rising Action**

**Falling Action**

**Resolution**

**THE PARTS OF A PLOT**

1-) **Exposition:**

*Example from “Cinderella”:*

Example from “A Man Who Had No Eyes”:

2-) **Rising Action::**

*Example from “Cinderella”:*

*Example from “A Man Who Had No Eyes”:*

3-) **Climax:**

*Example from “Cinderella”:*

*Example from “A Man Who Had No Eyes”:*

4-) **Falling Action:**

*Example from “Cinderella”:*

Example from “A Man Who Had No Eyes”:

5-) **Resolution:**

*Example from “Cinderella”:*

*Example from “A Man Who Had No Eyes”:*

**Notebook Check** #6: **Characterization: “Show and Tell” within Literature**

**Characterization: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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Characterization is revealed through **direct characterization** and **indirect characterization.**

**Direct Characterization \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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***Example*:**

“The patient boy and quiet girl were both well-mannered and did not disobey their

mother.”

***Explanation:*** The author is directly telling the audience the personality of these two

children. The boy is “patient” and the girl is “quiet.”

**Indirect Characterization \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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There are five different methods of indirect characterization:

**Speech** What does the character say? How does the character speak?

**Thoughts** What is revealed through the character’s private thoughts and feelings?

**Effect** on others toward the character. What is revealed through the character’s effect on other people? How do other characters feel or behave in reaction to the character?

**Actions** What does the character do? How does the character behave?

**Looks** What does the character look like? How does the character dress?

**Be Something Activity:**

**Notebook Check #7: “A Man Who Had No Eyes” Analysis**

by MacKinlay Kantor

**Objective: Analyze a short story and apply knowledge of and identify the elements of literature. Use context clues to determine meaning of vocabulary words, make inferences, analyze text for deeper meaning, paraphrase and summarize parts of the story, determine theme and evaluate characters.**

**Directions: After reading “A Man Who Had No Eyes,” read each of the questions and respond to them accordingly or in complete sentences.**

**Highlight the description of the beggar. What is he wearing?**

**Direct or indirect characterization?**

***Paraphrase* the information from *paragraph four or eight* of the story, both of which describe Mr. Parsons**

**Infer: Why does the beggar speak to Mr. Parsons?**

 A beggar was coming down the avenue just as Mr. Parsons emerged from his hotel.

 He was a blind beggar, carrying the traditional battered cane, and thumping his way before him with a cautious, half-furtive effort of the sightless. He was a shaggy, thick-necked fellow; his coat was greasy about the lapels and pockets, and his hand splayed over the cane's crook with a futile sort of clinging. He wore a black pouch slung over his shoulder. Apparently he had something to sell.

 The air was rich with spring; sun was warm and yellowed on the asphalt. Mr. Parsons, standing there in front of his hotel and noting the clack-clack approach of the sightless man, felt a sudden and foolish sort of pity for all blind creatures.

 And, thought Mr. Parsons, he was very glad to be alive. A few years ago he had been little more than a skilled laborer; now he was successful, respected, and admired as he made a living selling insurance. And he had done it alone, unaided, struggling beneath handicaps…and he was still young. The blue air of spring, fresh from its memories of windy cools and lush shrubbery, could thrill him with eagerness.

 He took a step forward just as the tap-tapping blind man passed him by. Quickly the shabby fellow turned. "Listen, guv'nor. Just a minute of your time."

 Mr. Parsons said, "It's late. I have an appointment. Do you want me to give you something?"

 "I ain't no beggar guv'nor. You bet I ain't. I got a handy little article here"--he fumbled until he could press a small object into Mr. Parsons' hand--"that I sell. One buck. Best cigarette lighter made."

 Mr. Parsons stood there, somewhat annoyed and embarrassed. He was a handsome figure with his immaculate gray suit and gray hat and Malacca stick. Of course the man with the cigarette lighters could not see him. . ."But I don't smoke," he said.

 "Listen. I bet you know plenty people who smoke. Nice little present," wheedled the man. "And mister, you wouldn't mind helping a poor guy out?" He clung to Mr. Parsons' sleeve.

 Mr. Parsons sighed and felt in his vest pocket. He brought out two half dollars and pressed them into the man's hand. "Certainly. I'll help you out. As you say, I can give it to someone. Maybe the elevator boy would--” He hesitated, not wishing to be boorish and inquisitive, even with a blind peddler. "Have you lost your sight entirely?"

 The shabby man pocketed the two half dollars. "Fourteen years, guv'nor." Then he added with an insane sort of pride: "Westbury, sir. I was one of 'em.”

 "Westbury," repeated Mr. Parsons. "Ah, yes. The chemical explosion . . .The papers haven't mentioned it for years. But at the same time it was supposed to be one of the greatest disasters in--"

 "They've all forgot about it." The fellow shifted his feet wearily. "I tell you, guv'nor, a man who was in it don't forget about it. Last thing I ever saw was C shop going up in one grand smudge, and gas pouring in at all the busted windows."

 Mr. Parsons coughed, but the blind peddler was caught up with the train of his one dramatic reminiscence. And also, he was thinking that there might be more half dollars in Mr. Parsons' pocket.

 "Just think about it, guv'nor. There was 108 people killed, about 200 injured, and over 50 of them lost their eyes. Blind as bats--" He groped forward until his dirty hand rested against Mr. Parsons' coat. "I tell you, sir, there wasn't nothing worse than that in the war. If I had lost my eyes in the war, OK. I would have been well took care of. But I was just a workman, working for what was in it. And I got it. You're darn right I got it, while the capitalists were making their dough! They was insured, don't worry about that. They--"

 "Insured," repeated his listener. "Yes. That's what I sell--"

 "You want to know how I lost my eyes," cried the man. "Well, here it is!" His words fell with the bitter and studied drama of a story often told, and told for money. "I was there in C shop, last of all the folks rushing out. Out in the air there was a chance, even with buildings exploding right and left. A lot of guys made it safe out the door and got away. And just when I was about there, crawling along between those big vats, a guy behind me grabs my leg. He says, 'Let me pass, you—!' Maybe he was nuts. I dunno. I try to forgive him in my heart, guv'nor. But he was bigger than me. He hauled me back and climbs right over me! Tramples me into the dirt. And he gets out, and I lie there with all that poison gas pouring down on all sides of me, and flames and stuff …” He swallowed--a studied sob--and stood dumbly expectant. He could imagine the next words: ‘Tough luck, my man. Now, I want to—‘

 "That's the story, guv'nor."

 The spring wind shrilled past them, damp and quivering.

 "Not quite," said Mr. Parsons.

 The blind peddler shivered crazily. "Not quite? What do you mean you--"

"The story is true," Mr. Parsons said, "except that it was the other way around."

 "Other way around?" he croaked unamiably. "Say, guv'nor--"

 "I was in C shop, " said Mr. Parsons. "It was the other way around. You were the fellow who hauled back on me and climbed over me. You were bigger than I was, Marks."

 The blind man stood for a long time, swallowing hoarsely. He gulped: "Parsons. By God. By God! I thought you--" And then he screamed fiendishly: "Yes. Maybe so. Maybe so. But I’m blind. I’m blind! And you’ve been standing here letting me spout to you, and laughing at me every minute! I’m blind!”

 People in the street turned to stare at him.

 “You go away, but I’m blind! Do you hear? I’m—“

 "Well," said Mr. Parsons, "don't make such a row about it, Marks. So am I."

**Summarize what Marks says happened during the Westbury chemical explosion.**

**Why does the beggar tell Mr. Parsons about the explosion?**

**What do the words “bitter and studied drama of a story often told” and “He swallowed – a studied sob-” tell us about the beggar’s motives?**

**Highlight another piece of evidence that tells of the beggar’s motives.**

**Direct or indirect characterization?**

**What can you infer about Marks’s life after the Westbury chemical explosion?**

**Highlight at least two specific details the author revealed throughout the text that led you to conclude that Mr. Parsons was blind. What literary element is this?**

**How has each man’s character determined (or created) the path he took in life**

**(i.e. the plot of his life’s story)?**

**What do you think McKinley Kantor’s theme is in this story (his message for you)?**

Notebook Check #8: TAG and ICE Notes and Gallery Walk

**Objective: Copy notes and apply knowledge of and identify terminology associated with incorporating evidence in the text by analyzing examples.**

NOTES:

1. What does T.A.G. stand for? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
2. Should you T.A.G. EVERY time you quote? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	1. Why or why not? Explain. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. What does I.C.E. stand for? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	1. Why is it important to EXPLAIN your quote?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

* 1. **\*Quote explanations appear directly after the quote and its in-text citation.\***
1. Both of these acronyms are to help you remember how to incorporate \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in your academic writing.
2. Quotes can either be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. Here are some examples:
	1. The point of the argument is that quality is more important that quantity (Keller 65-67).
	2. “Quality is more important that quantity” (Keller 65-67).
	3. According to Keller, “Quality is more important than quantity” (65-67).
3. Incorporating evidence model: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
4. Quote #1:
	1. What is the author’s full name? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	2. What page is this quote from? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	3. What verb is used to introduce the quote? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
5. Quote #2:
	1. What is the quote being used? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	2. There is more than one author mentioned. Who is the author of the language in the quote? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	3. What words did the writer use to connect the quote to the omitted explanation (write it word for word)? This language is the language that explains why the quote is important and what it has to do with the writer’s main point. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
6. Quote #3:
	1. Who is the author? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	2. What is the genre (ex. novel, article, poem, etc.)? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	3. What is the title of the text? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	4. Because this is a thesis statement, what can you predict will be the three body paragraph topics?
		1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
		2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
		3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. Quote #4:
	1. What is the author’s full name? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	2. How would you cite the author’s name in an MLA bibliographic format? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	3. What is the genre of the text? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	4. What is the title of the text? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Quote #5:
	1. What is the explanation of the quote (write it word for word)? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Quote #6:
	1. What is the author’s name? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	2. Why is only his last name listed? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	3. What verb is used to introduce the quote? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
2. Quote #7:
	1. Why is there no author name provided in the citation? \* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	2. The title and genre are provided instead of the author’s name. What is the title and genre (ex. novel, article, poem, etc.)?
		1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
		2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

How do you know the genre? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

* 1. Obviously, there are no quotation marks, which makes this what **type** of in-text citation? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
	2. On what page was this information found? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Notebook Check #9** True ColorsPersonality Test

**Objective: Follow written directions in order to complete a personality test that analyzes characteristics. Evaluate the results.**

**Directions:** Compare all 4 boxes in each row. Do not analyze each word; just get a sense of each box. **Score each of the four boxes in each row from most to least as it describes you:** 4 = most, 3 = a lot, 2 = somewhat, 1 = least.

After discovering your TRUE COLOR, see the explanation sheet provided. Discuss your results with your group and record a response on your **Personality Test Profile Sheet**.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Row 1** | **A**Active Variety Sports Opportunities Spontaneous Flexible  | **B**Organized PlannedNeat Parental Traditional Responsible  | **C**Warm Helpful Friends Authentic Harmonious Compassionate  | **D**Learning Science Quiet Versatile Inventive Competent  |
|  | **Score \_\_\_\_\_** | **Score \_\_\_\_\_** | **Score \_\_\_\_\_** | **Score \_\_\_\_\_** |
| **Row 2**  | **E**Curious Ideas Questions Conceptual Knowledge Problem Solver  | **F**Caring People Oriented Feelings Unique Empathetic Communicative  | **G**Orderly On-timeHonest Stable Sensible Dependable  | **H**Action Challenges Competitive Impetuous Impactful  |
|  | **Score \_\_\_\_\_** | **Score \_\_\_\_\_** | **Score \_\_\_\_\_** | **Score \_\_\_\_\_** |
| **Row 3**  | **I**Helpful Trustworthy Dependable Loyal Conservative Organized  | **J**Kind Understanding Giving Devoted Warm Poetic  | **K**Playful Quick Adventurous ConfrontationalOpen Minded Independent  | **L**Independent Exploring Competent Theoretical Why Questions Ingenious  |
|  | **Score \_\_\_\_\_** | **Score \_\_\_\_\_** | **Score \_\_\_\_\_** | **Score \_\_\_\_\_** |
| **Row 4**  | **M**Follow Rules Useful Save Money Concerned Procedural Cooperative  | **N**Active Free Winning Daring Impulsive Risk Taker  | **O**Sharing Getting Along Feelings Tender Inspirational Dramatic  | **P**Thinking Solving Problems Perfectionistic Determined Complex Composed  |
|  | **Score \_\_\_\_\_** | **Score \_\_\_\_\_** | **Score \_\_\_\_\_** | **Score \_\_\_\_\_** |
| **Row 5**  | **Q**Puzzles Seeking Info Making Sense Philosophical PrincipledRational  | **R**Social Causes Easy Going Happy Endings Approachable Affectionate Sympathetic  | **S**Exciting Lively Hands On Courageous Skillful On Stage  | **T**Pride Tradition Do Things Right Orderly Conventional Careful  |
|  | **Score \_\_\_\_\_** | **Score \_\_\_\_\_** | **Score \_\_\_\_\_** | **Score \_\_\_\_\_** |

|  |  |  |  |
| --- | --- | --- | --- |
| Total **Orange** scoreA, H K, N, S\_\_\_\_\_\_\_\_ | Total **Green** ScoreD, E, L, P, Q\_\_\_\_\_\_\_\_\_ | Total **Blue** ScoreC, F J, O, R\_\_\_\_\_\_\_\_ | Total **Gold** ScoreB, G, I, M, T\_\_\_\_\_\_\_ |
| IF ANY OF THE SCOREs IN THE BOXES ABOVE ARE LESS THAN 5 OR GREATER THAN 20, YOU HAVE MADE AN ERROR. Please go back and read the instructions. |

**Bonus Notebook Check** **:** Color Your Character Symbolically

**Objective: Using symbols to analyze and illustrate your character.**



Your Name:

The Head:

* Select a color which best symbolizes or represents your state of mind.
* Using this color, give 7 adjectives that describe your state of mind.
* Give 2-3 sentences explaining why you selected the color.

The Shoulders:

* Select a color which best symbolizes or represents the burdens you must carry
* Using this color, give 5 adjectives that describe your conflicts.
* Give 2-3 sentences explaining why you selected the color.

The Hands

* Select a color which best symbolizes or represents the types of objects that might be in your hands
* Using this color, give 3 examples of objects which might be held by you.
* For fun, add these objects to your illustration.

The Heart:

* Select a color which best symbolizes or represents your emotions
* Using this color, give 10 adjectives that describe your emotional state.
* Give 2-3 sentences explaining why you selected the color.

Overall impression:

* Select a color which best symbolizes or represents you overall
* Using this color, give 7 adjectives that describe you overall.
* Give a sentence or two explaining why you selected this color.

A quote that explains or relates to you:

**Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ #\_\_\_\_ Block\_\_\_\_\_\_\_\_\_**

Book Pass

**Objective: Evaluate traditional and contemporary literature written in a variety of genres to determine personal interest and book club choices.**

|  |  |  |
| --- | --- | --- |
| **Book Title**  | **Interested?**  | **Why? The word boring is not allowed here.**  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |
|  | **Yes No Maybe** |  |

**All books must be checked out of the teacher’s library and turned back in as soon as you’re done with them. Additional copies of some titles are available in the school 10906library.**

Responsible decision-making skills involve the following five steps process:

1. Identify your choices.

2. What's best for you now?

3. Consider others.

4. Consider your future.

5. Make a choice and go for it.

**Components involved in Analyzing Situations:**

**How do you examine choices, situations, dilemmas, etc.?**

**Snap Decisions:**

**Tom's Dad**

You're Steve. You're in 11th grade. Whenever you go to a party, you tell your dad and leave the car at home; he stays awake to pick you up if there's a problem. You and he have a deal – honesty is the bottom line.

Tonight, however, you've got a problem. Your dad is sitting in the living room with Tom's dad, and they're talking about some music concert coming up. You've told your dad about tonight's party, and he's going to wait up for you.

The unfortunate part is, the guy who's picking you up in five minutes is Tom. He never tells his dad when he goes to parties. His dad would lose it if he knew his son was going to a party! So Tom just doesn't tell him.

You go into the living room and say to your dad, "So long, Dad, I'm heading out!" Before he can say goodbye, the three of you see Tom drive up and beep his horn. Tom's dad says, "Hey Steve, I see Tom's outside waiting for you. Where are you guys going tonight?"

***Snap decision:*** What are you going to do, Steve – tell the truth or make up an answer? (You've got five

seconds!)

**The Red Truck**

You're Joanne. You're 16 and you have a boyfriend named Eric. He phones and tells you his best friend

from his old hometown is visiting for the weekend. The friend's name is Tony and he drives an old red

Datsun truck. Eric asks if you'd like to go "cruising" in the truck with Tony and him after lunch. You

say sure. They pick you up at 1 p.m.

You spend the day having fun. Tony seems like an okay guy – sometimes he laughs a little too loud or

talks too much – but basically he's okay. Eric likes him; they've been buddies since 3rd grade.

It's six at night and Tony and Eric are driving you home in the red truck. As you turn the corner, you

notice a little boy walking in the same direction you're going. He's probably about nine-years-old. You

figure he's heading home for supper.

Tony says, "Hey, let's give this kid a scare!" and drives up behind the boy. He slows down to the same

pace the boy is walking, positions the car right behind him, and revs the engine while driving really

slow. The boy turns around and looks really scared.

You don't like this – it seems like a mean thing to do. Eric and Tony are laughing; they seem to think

it's pretty funny.

***Snap decision:*** What are you going to do, Joanne – tell them to stop bothering the boy, or lighten up

and enjoy the moment?

**Skip City**

You're Lacey. You're in 9th grade and you live with your mom. She has been single for about eight

years and works really hard at two jobs. She has to; ever since your Dad left, she's had to make enough

money to allow the two of you to keep living in the same house in the same neighborhood. It's

important to her and to you – you don't want to move!

Your best friend is Cara. You're both in Mr. Kendrick's science class. He's a pretty good teacher, but he

gives lots of homework. He also is very strict about assignments: you lose half of your grade if an

assignment is late.

You and Cara have worked together on a huge science project, worth 40 percent of this report card's

mark. It's due this afternoon and you're not finished! Cara comes up with a solution. She says, "Let's

skip out and go to your house, finish the assignment, and we'll hand it in tomorrow. Mr. Kendrick never

takes attendance anyway. He'll just think we were sick and we won't lose any marks."

***Snap decision:*** What are you going to do, Lacey? Skip out or lose half your grade?

**Cindy and Rick**

You're Owen. You're 16 years old and your two best friends are Cindy and Rick. The three of you have

hung around for the past two years – all of you just friends. In the past six months, however, Cindy and

Rick have become boyfriend and girlfriend. You're cool with that; it really hasn't changed your

relationship with them.

One night at a party you see Rick making out with another girl, somebody you don't even know. You

know Cindy would hate that; all three of you have always been pretty straight with each other. You

don't say anything to Rick that night, but it's really bothering you the next day when you, Rick and

Cindy are hanging out like you always do.

You decide to talk to Rick. He tells you to mind your own business. He'll date whomever he wants. He

says friends support each other, they don't question them. He tells you that as long as Cindy doesn't

know, it won't hurt her!

What are you going to do, Owen? Are you going to be quiet or say something to Cindy?

**Not Only Me Thinking**

Go through the first three steps of responsible decision-making:

**8.** Identify your choices

**9.** Decide what's best for you now

**10.** Consider others

Right now, it seems there are only two choices – tell or don't tell. Are there any others? Once you've

thought about the choices, you have to think about what's best for *you* right now – what seems right,

according to your beliefs. Lastly, you should think of others – in this case the others are Rick and

Cindy. Try to look at the different choices through their eyes.