

8-2011

Elemental Fiction

Amy Restivo Thomson
Trinity University

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UNDERSTANDING BY DESIGN

Unit Cover Page

Unit Title: Elemental Fiction

Grade Level: 9

Subject/Topic Area(s): English Language Arts

Designed By: Amy Restivo Thomson

Time Frame: Approximately 7 Weeks, daily 50 minute periods

School District: NEISD

School: Lee High School

School Address and Phone: 1400 Jackson Keller, San Antonio, TX 78213

(210) 442-0300

Brief Summary of Unit (Including curricular context and unit goals):

This is an approximately a seven week fiction unit intended for 9th grade regular English with daily fifty minute classes. It is partially based on the Glencoe Literature Texas Treasures Course 4 textbook.

The new STAAR exam begins next school year, and my students will be in the first class to take the exam. So, I wanted to create a unit that would help them practice the writing they would have on the exam without being writing exercises straight from the textbook.

In this unit I integrate reading, analyzing, and writing short stories with learning and analyzing literary terms and elements in the hope that they will reinforce each other and bolster student skill and understanding. The unit begins with learning Fretag's Pyramid as a tool to analyze plot structure, and moves into reading and analyzing fictional short stories. I use some stories from our text that are required, but have also included some outside of the text to show different authors, perspectives, and themes.

After studying several stories and literary terms and elements from the perspective of the reader, students continue to make their own meaning by writing an expository essay analyzing *The Cask of Amontillado*. This also serves as a first practice in expository writing, which is one genre of writing they will encounter on the STAAR test.

Once that first major piece of writing is completed, they continue studying short stories, but from the perspective of a writer. This helps them acquire knowledge and create meaning that they will need for their final performance task of writing their own short story which incorporates literary terms and elements. This is the second type of writing they will encounter on the STAAR exam.

After this unit is done, students should come away with understandings about the value of short stories and literary elements as well as increased knowledge and skill in crafting literary and expository writing.

Elemental Fiction Unit

Stage 1 – Desired Results		
<p>Established Goals (e.g., standards)</p> <p>TEKS:</p> <p>(2) Reading/ Comprehension of Literary Text/Theme and Genre:</p>	Transfer	
	<p><i>Students will independently use their learning to...</i></p> <ol style="list-style-type: none"> Write a fictional short story incorporating multiple literary terms/elements and writing techniques. 	
<p>Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.</p> <p>(5) Reading/ Comprehension of Literary Text/Fiction:</p> <p>Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.</p> <p>(7) Reading/ Comprehension of Literary Text/Sensory Language:</p> <p>Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to explain the role of irony in literary works.</p> <p>(13) Writing/Writing Process:</p> <p>Students use elements of the writing process to compose text.</p>	Meaning	
	<p>Understandings</p> <p><i>Students will understand that....</i></p> <ol style="list-style-type: none"> Short stories have the ability to share timeless lessons and truths about life and human nature. Short stories help us make sense of the world because we see ourselves and our lives reflected in them. Short stories, although different in topic, are often universal in their plot progression and character development. An interesting short story grabs your attention and makes you care about the characters involved. Literary terms and elements help us analyze short stories by breaking them down into their truths and the techniques used to impart them. Literary terms and elements help an author tell the story by adding depth of meaning, and thus enhancing the setting, plot, characters, and themes of the story. 	<p>Essential Questions</p> <ol style="list-style-type: none"> How does storytelling help people make sense of the world? How are stories from different times and places similar? What makes a short story interesting and worth reading? How can literary elements help us understand literature and ourselves? How do literary elements help an author communicate and/or enhance his or her message?

(14) Writing/Literary Texts:	Acquisition	
<p>Students write literary texts to express their ideas/feelings about real or imagined people/events/ideas.</p> <p>(A) write an engaging story with a well-developed conflict and resolution, interesting and believable characters, and a range of literary strategies/devices to enhance the plot.</p> <p>(15) Writing/Expository and Procedural Texts:</p> <p>Students write expository and procedural or work-related texts to communicate ideas and information to specific audiences for specific purposes.</p> <p>(A) write an analytical essay of sufficient length that includes:</p> <p>(i) effective introductory and concluding paragraphs.</p> <p>(iii) a controlling idea or thesis.</p> <p>(iv) an organizing structure appropriate to purpose, audience, and context.</p> <p>(v) relevant information and valid inferences.</p>	<p>Knowledge <i>Students will know...</i></p> <ol style="list-style-type: none"> The definitions and concepts of multiple literary terms and elements including mood, tone, foreshadowing, flashback, irony (dramatic, situational, and verbal), direct and indirect characterization, conflict, suspense, symbolism, simile, metaphor, imagery, denotation, connotation, foil, protagonist, antagonist, round characters, flat characters, dynamic characters, and static characters. The setting, characters, plot, and themes of several short stories including <i>The Most Dangerous Game</i>, <i>The Cask of Amontillado</i>, <i>Little Brother</i>, <i>Lamb to the Slaughter</i>, and <i>The War of the Wall</i>. The names/definitions of the parts and related terms in Fretag's Pyramid (exposition, setting, narrator, point of view, critical incident, rising action, climax, falling action, resolution, theme/message) Essay writing process (brainstorming, rough draft, revising and editing, final draft) Short story writing techniques such as a hook, flashback, dialogue, characterization, the plot diagram, conflict, and resolution. 	<p>Skills <i>Students will be able to...</i></p> <ol style="list-style-type: none"> Identify and explain the use of literary terms and elements in short stories. Analyze the setting, characters, plot, and themes of short stories. Identify and analyze plot parts of a short story based on Fretag's Pyramid. Write an expository essay analyzing a short story including the literary techniques used. Identify and analyze writing techniques in short stories. Create their own short non-fiction story that incorporates literary terms and writing techniques.

Stage 2 – Evidence

Evaluative Criteria (for rubric)	CODE (M/T)	
<p>The story:</p> <ul style="list-style-type: none">• Uses at least 5 literary terms or elements.• Hooks the reader and is engaging.• Includes interesting as well as believable characters and dialogue.• Follows Fretag's Pyramid, including having a well developed conflict and resolution.• Uses correct as well as appropriate oral and written conventions including language, spelling, punctuation, and grammar.	<p style="text-align: center;">T</p> <p style="text-align: center;">M</p>	<p>Performance Task(s) <i>Students will demonstrate meaning-making and transfer by...</i></p> <p>1. Writing a fictional short story incorporating multiple literary terms/elements and writing techniques.</p> <hr style="border-top: 1px dashed black;"/> <p>Other Evidence (e.g., formative)</p> <p>1. Write an expository essay that analyzes <i>The Cask of Amontillado</i> and answers the following question: Did Montessoro achieve "the perfect revenge" he sought?</p> <ul style="list-style-type: none">a. You must include analysis of the literary terms used in the short story to support your answer.b. The essay should also include clear answers, good reasons, and supporting evidence from the text (as in quotations).

Stage 3 – Learning Plan

CODE (A, M, T)	Pre-Assessment	
-	1. Literary Terms and Writing Techniques Pre-Test	
	<p>Learning Activities (Page numbers refer to Glencoe Literature Texas Treasures Course 4 textbook; attached documents are <u>underlined</u>)</p> <p>Day 1:</p> <p style="text-align: center;">-</p>	Progress Monitoring (e.g., formative data)
M	<p>1. Literary Terms and Writing Techniques Pre-Test</p> <p>2. Essential Questions Sticky Note Activity or ChalkTalk</p> <p style="padding-left: 40px;">a. Stick Note Activity – Write essential questions on large sheets of butcher paper and hang each separately in different locations around the room. Hand out sticky notes to each student and read over all essential questions together, pointing out their locations. Students will answer 1-2 of the questions on their sticky notes with a question, concern, or answer. Then once they are done they will stick the note on the question wherever it is located in the room. Once all answers are posted then there will be a class discussion going over the answers and talking about how they will frame the unit and future learning.</p>	
A	3. Begin going over <u>Freytag’s Pyramid Notes</u> while students fill in information or write it in their journal.	
	Day 2:	
A	1. Finish going over <u>Freytag’s Pyramid Notes</u> while students fill in information or write it in their journal. Then give a model using a well known movie such as Finding Nemo.	
M	2. Group practice with movies of their choice – students work together in groups of 3 and choose a different movie than the model. They receive markers and butcher paper and have to map Freytag’s Pyramid for that movie, writing the parts in complete sentences. At the end of class students will quickly present their diagrams to the class; if all can present that is great and if not then 2 or 3 groups can present.	
		Group diagrams

	Days 3-5:	
M	1. Journal using Essential Question #1 – students write an answer at least half a page long and then we discuss as a class.	
M	2. Pre-Reading Activity (<u>Elemental Fiction PowerPoint</u>) <ol style="list-style-type: none"> a. Give quotes from the story and have students answer the questions in their journals. 	
A	3. Introduce literary terms for <i>The Most Dangerous Game</i> (anchor and modeling story). <ol style="list-style-type: none"> a. Literary Term focus: conflict – internal and external, suspense, foreshadowing 	
A	4. Read Richard Connell Biography, Pg. 20.	
A	5. Read <i>The Most Dangerous Game</i> (Pg. 22) together as a class while students fill in the <u>MDG Literary Terms Log</u> . This will serve as an anchor story, so go over examples of the literary terms carefully with the students so they have scaffolding in observing and analyzing the terms. Also point out parts of Freytag’s Pyramid during reading so students can map it. Have students turn in Literary Terms Log.	Literary Terms Log
M	6. Post-Reading – students complete <u>Revenge or Self-Defense?</u> , incorporating quotes from the story. Afterwards, organize students into 2 sides and have them share their opinions in a class debate about Rainsford. Have students turn in the writing.	Writing on MDG
	Days 6-7:	
M	1. Journal using Essential Question #2 – students write an answer at least half a page long and then we discuss as a class.	
A	2. Introduce literary terms for <i>Lamb to the Slaughter</i> . <ol style="list-style-type: none"> a. Literary Term focus: dramatic irony, mood, tone, simile, metaphor 	
A	3. Read parts of Roald Dahl Biography <ol style="list-style-type: none"> a. http://www.roalddahl.com/ 	
A, M	4. Read <i>Lamb to the Slaughter</i> together as a class or in pairs while students fill in the <u>LTTS Literary Terms Log</u> . Stop to check plot understanding and help students analyze literary terms and Freytag’s Pyramid as applied to the story. Have students finish on their own and turn in Literary Terms Log.	Literary Terms Log

	Days 8-9:	
M	1. Journal using Essential Question #4 – students write an answer at least half a page long and then we discuss as a class.	
M	7. Mood/Tone Pre-Reading Activity (<u>Elemental Fiction PowerPoint</u>) a. Give quotes from the story and have students predict the setting/mood/ tone of the story in their journals.	
A	2. Introduce literary terms for <i>The Cask of Amontillado</i> . a. Literary Term focus: verbal irony, foil, mood, tone	
A	3. Read Edgar Allan Poe Biography, Pg. 1080.	
A, M	4. Read <u><i>The Cask of Amontillado</i></u> together as a class while students fill in the COA Literary Terms Log. Stop to check plot understanding and help students analyze literary terms and Freytag’s Pyramid as applied to the story. Have students finish on their own and turn in Literary Terms Log.	Literary Terms Log
M	5. Post-Reading – students complete <u>Opinions on Revenge</u> and apply a quote to one of the three stories we have read. Use think pair share afterwards to share opinions. Have students turn in the writing.	Writing on Revenge
	Days 11-17:	
M	2. Writing an Expository Essay: Write an expository essay that analyzes <i>The Cask of Amontillado</i> and answers the following question: Did Montressor achieve “the perfect revenge” he sought? You must include analysis of the literary terms used in the short story to support your answer. The essay should also include clear answers, good reasons, and supporting evidence from the text (as in quotations). a. Look at and evaluate model a. <u>Expository Essay Assignment and Brainstorming</u> b. Rough Draft c. Peer Assessment d. Revision and Final Draft, Self-Assessment, <u>Expository Essay Rubric</u>	Final Draft, Self Assessment
	Days 18-20:	
M	1. Journal using Essential Question #3 – students write an answer at least half a page long and then we discuss as a class.	
A	2. Introduce literary terms for <i>War of the Wall</i> . a. Literary Term focus: symbolism, imagery, direct and indirect characterization	
A	3. Read Toni Cade Bambara Biography a. http://aalbc.com/authors/toni_cade_bambara.htm .	

A, M	4. Read <i>War of the Wall together</i> as a class while students fill in the WOTW Literary Terms Log. Stop to check plot understanding and help students analyze literary terms and writing techniques as applied to the story. Have students finish on their own and turn in Literary Terms Log.	Literary Terms Log
M	5. Post-Reading – students complete a wall of respect, each adding a brick showing their personal hero.	
Days 21-22:		
M	1. Journal using Essential Question #5 – students write an answer at least half a page long and then we discuss as a class.	
A	2. Introduce literary terms for <i>Little Brother</i> . a. Literary Term focus: denotation, connotation, dialogue, situational irony	
A	3. Read parts of Bruce Holland Rogers Biography a. http://www.flashfictiononline.com/author_bruce_holland_rogers.html .	
A, M	4. Read <i>Little Brother</i> together as a class or in pairs while students fill in the LB Literary Terms Log. Stop to check plot understanding and help students analyze literary terms and writing techniques as applied to the story. Have students finish on their own and turn in Literary Terms Log.	Literary Terms Log
Days 23-30:		
T	2. Writing a Short Story a. <u>Short Story Writing Assignment</u> overview b. Brainstorming – use the <u>Freytag’s Pyramid Notes</u> sheet to brainstorm an outline of their story. c. Complete <u>Character Chart</u> for the protagonist d. Mini lesson and writing rough draft: Beginning and hook [teach flashback] e. Mini lesson and writing rough draft: Conflict and Resolution f. Mini lesson and finishing rough draft: Characterization and Dialogue g. Peer Assessment h. Revision/Final Draft, Self Assessment, <u>Short Story Writing Rubric</u> (there are 2 types of rubrics on the same document depending on what will work better.)	
Days 31-35:		
M	1. 9 Weeks Exam Review	
M	2. 9 Weeks Exam over Literary Terms, Writing Techniques, and all short stories	

Day by Day Calendar Format

Day 1	Day 2	Day 3	Day 4	Day 5
<ol style="list-style-type: none"> Literary Terms and Writing Techniques Pre-Test Essential Questions Sticky Note Activity or ChalkTalk Begin Freytag's Pyramid Notes 	<ol style="list-style-type: none"> Finish Freytag's Pyramid Notes Model Freytag's Pyramid with Finding Nemo Freytag's Pyramid group activity with movies Present diagrams 	<ol style="list-style-type: none"> Essential Question #1 Journal Introduce Literary Terms Richard Connell Biography Begin reading MDG with Literary Terms Log 	<ol style="list-style-type: none"> Continue reading MDG with Literary Terms Log 	<ol style="list-style-type: none"> Finish reading MDG with Literary Terms Log MDG Post-Reading, Writing and Debate on Revenge vs. Self Defense
Day 6	Day 7	Day 8	Day 9	Day 10
<ol style="list-style-type: none"> Essential Question #2 Journal Introduce Literary Terms Roald Dahl Biography Begin reading LTTS with Literary Terms Log 	<ol style="list-style-type: none"> Finish reading LTTS with Literary Terms Log 	<ol style="list-style-type: none"> Essential Question #4 Journal Mood/Tone Pre-Reading Activity Introduce Literary Terms Edgar Allan Poe Biography Begin reading COA with Literary Terms Log 	<ol style="list-style-type: none"> Finish reading COA with Literary Terms Log Opinions on Revenge Writing 	<ol style="list-style-type: none"> Video of COA Essay Assignment Overview and discussion of The Perfect Revenge
Day 11	Day 12	Day 13	Day 14	Day 15
<ol style="list-style-type: none"> Essay Assignment Review Look at model and evaluate Essay Brainstorming 	<ol style="list-style-type: none"> Essay Brainstorming Begin Rough Draft (body paragraphs) 	<ol style="list-style-type: none"> Continue Rough Draft (body paragraphs, introduction and conclusion) 	<ol style="list-style-type: none"> Finish Rough Draft (body paragraphs, introduction and conclusion) 	<ol style="list-style-type: none"> Peer Assessment Activity
Day 16	Day 17	Day 18	Day 19	Day 20
<ol style="list-style-type: none"> Revision of Rough Drafts Begin Final Drafts 	<ol style="list-style-type: none"> Complete Final Drafts and turn in Complete Self-Assessment and turn in 	<ol style="list-style-type: none"> Essential Question #3 Journal Introduce Literary Terms Toni Cade Bambara Biography Begin reading WOTW with Literary Terms Log 	<ol style="list-style-type: none"> Finish reading WOTW with Literary Terms Log Begin WOTW Wall of Respect Activity 	<ol style="list-style-type: none"> Finish WOTW Wall of Respect Activity
<p>*Abbreviations used are for the short story titles: MDG = The Most Dangerous Game, LTTS = Lamb to the Slaughter, COA = The Cask of Amontillado, WOTW = War of the Wall, and LB = Little Brother</p>				

Day 21	Day 22	Day 23	Day 24	Day 25
<ol style="list-style-type: none"> 1. Essential Question #5 Journal 2. Introduce Literary Terms 3. Bruce Holland Rogers Biography 4. Begin reading LB with Literary Terms Log 	<ol style="list-style-type: none"> 1. Finish reading LB with Literary Terms Log 1. Short Story Assignment overview 	<ol style="list-style-type: none"> 2. Short Story Assignment review 3. Character Chart 4. Begin Freytag's Pyramid brainstorming 	<ol style="list-style-type: none"> 1. Finish Freytag's Pyramid brainstorming 2. Character Chart for protagonist 	<ol style="list-style-type: none"> 1. Beginning and hook mini-lesson [teach flashback] 2. Begin Rough Draft
Day 26	Day 27	Day 28	Day 29	Day 30
<ol style="list-style-type: none"> 1. Conflict and Resolution mini-lesson 2. Continue Rough Draft 	<ol style="list-style-type: none"> 1. Characterization and Dialogue mini-lesson 2. Complete Rough Draft 	<ol style="list-style-type: none"> 1. Peer Assessment Activity 	<ol style="list-style-type: none"> 1. Revision of Rough Drafts 2. Begin Final Drafts 	<ol style="list-style-type: none"> 1. Complete Final Drafts of short stories and turn in 2. Complete Self-Assessment and turn in
Day 31	Day 32	Day 33	Day 34	Day 35
<ol style="list-style-type: none"> 1. 9 Weeks Test Review Sheet 	<ol style="list-style-type: none"> 1. 9 Weeks Test Review Sheet 	<ol style="list-style-type: none"> 1. 9 Weeks Test Jeopardy Review 	<ol style="list-style-type: none"> 1. 9 Weeks Test SA Questions 	<ol style="list-style-type: none"> 1. 9 Weeks Test MC Questions
<p>*Abbreviations used are for the short story titles: MDG = The Most Dangerous Game, LTTS = Lamb to the Slaughter, COA = The Cask of Amontillado, WOTW = War of the Wall, and LB = Little Brother</p>				

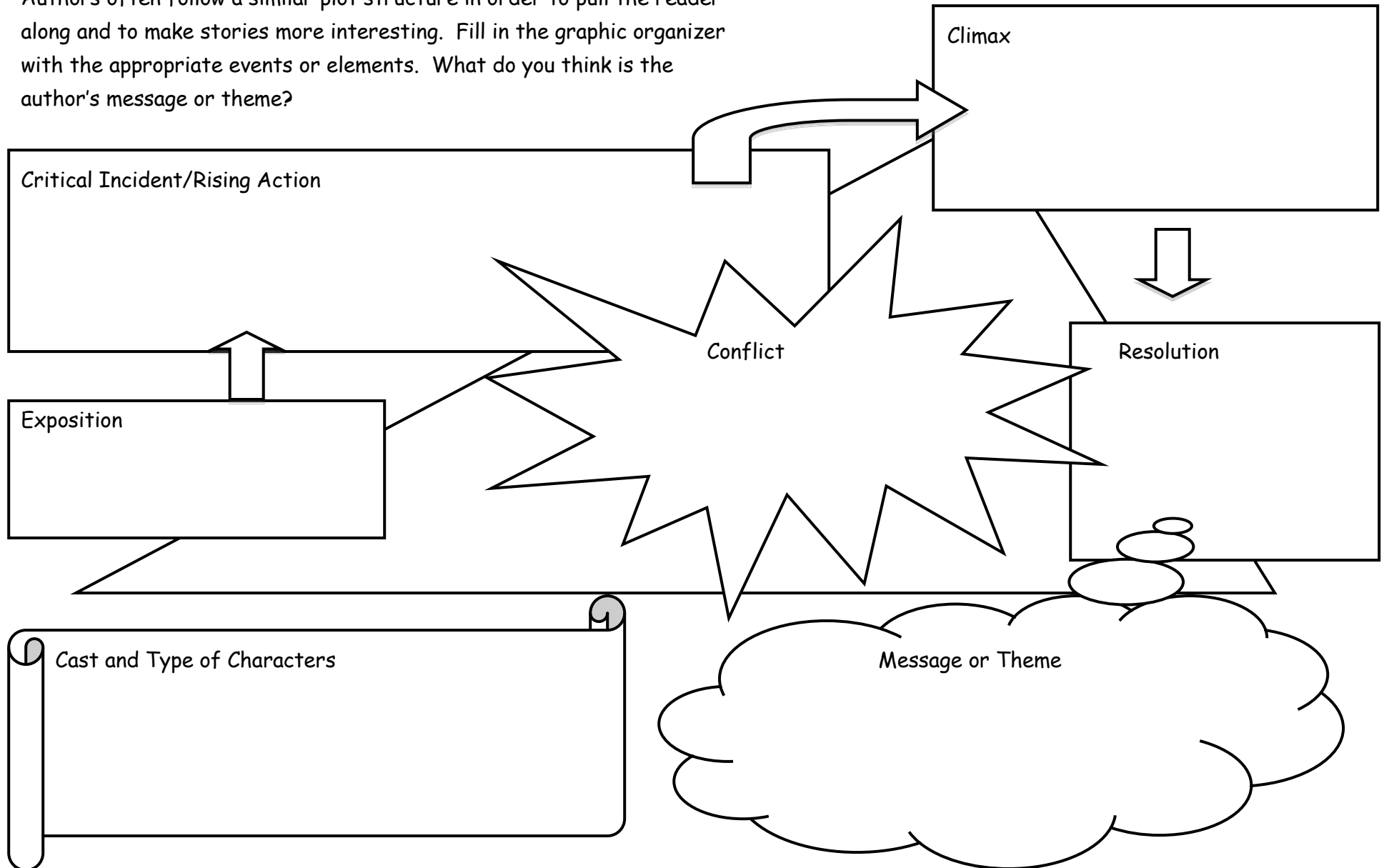
Name: _____

Period: _____

Date: _____

Fretag's Pyramid Notes

Authors often follow a similar plot structure in order to pull the reader along and to make stories more interesting. Fill in the graphic organizer with the appropriate events or elements. What do you think is the author's message or theme?



The Most Dangerous Game:

“There is no greater bore than perfection.”

“The world is made up of two classes – the hunters and the hunted.”

Choose a quote and answer the following questions in your journal:

1. What does the quote mean?
2. Do you agree with the statement? Why or why not?
3. Based on the quote, what do you think the story will be about?

Name: _____ Period: _____ Date: _____

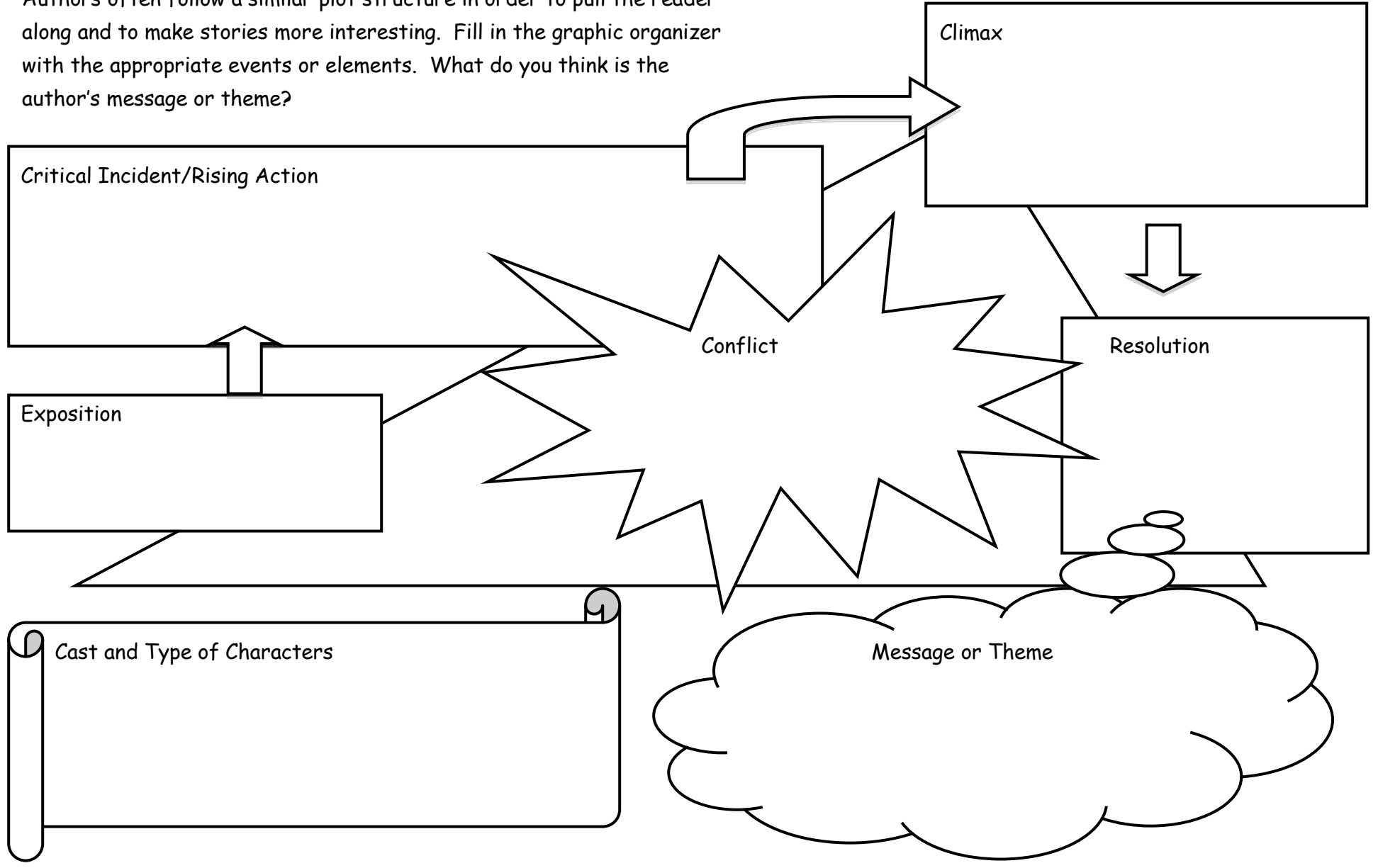
English I Literary Terms Log

The Most Dangerous Game

Literary Term and Definition:	General Example:	Example from the Story: MUST include citation (Author, Page #)
<p>Protagonist:</p> <p>The main positive character in a narrative literary work, around whom the main conflict revolves.</p>		
<p>Antagonist:</p> <p>A person or force that opposes the protagonist (the main or central character) in a story.</p>		
<p>Internal Conflict:</p> <p>A struggle between two opposing forces within one's self (Man vs. self.)</p>		
<p>External Conflict:</p> <p>A struggle between two opposing external forces (Man vs. Man, Man vs. Society, etc.)</p>		
<p>Suspense:</p> <p>That quality of a literary work that makes the reader or audience uncertain or tense about the outcome of events.</p>		
<p>Foreshadowing:</p> <p>An author's use of clues to prepare readers for events that will happen later in the story.</p>		

Freytag's Pyramid for _____

Authors often follow a similar plot structure in order to pull the reader along and to make stories more interesting. Fill in the graphic organizer with the appropriate events or elements. What do you think is the author's message or theme?



Lamb to the Slaughter

By: Roald Dahl (1916-1990)

The room was warm and clean, the curtains drawn, the two table lamps alight-hers and the one by the empty chair opposite. On the sideboard behind her, two tall glasses, soda water, whiskey. Fresh ice cubes in the Thermos bucket.

Mary Maloney was waiting for her husband to come him from work.

Now and again she would glance up at the clock, but without anxiety, merely to please herself with the thought that each minute gone by made it nearer the time when he would come. There was a slow smiling air about her, and about everything she did. The drop of a head as she bent over her sewing was curiously tranquil. Her skin -for this was her sixth month with child-had acquired a wonderful translucent quality, the mouth was soft, and the eyes, with their new placid look, seemed larger darker than before. When the clock said ten minutes to five, she began to listen, and a few moments later, punctually as always, she heard the tires on the gravel outside, and the car door slamming, the footsteps passing the window, the key turning in the lock. She laid aside her sewing, stood up, and went forward to kiss him as he came in.

"Hullo darling," she said.

"Hullo darling," he answered.

She took his coat and hung it in the closer. Then she walked over and made the drinks, a strongish one for him, a weak one for herself; and soon she was back again in her chair with the sewing, and he in the other, opposite, holding the tall glass with both hands, rocking it so the ice cubes tinkled against the side.

For her, this was always a blissful time of day. She knew he didn't want to speak much until the first drink was finished, and she, on her side, was content to sit quietly, enjoying his company after the long hours alone in the house. She loved to luxuriate in the presence of this man, and to feel-almost as a sunbather feels the sun-that warm male glow that came out of him to her when they were alone together. She loved him for the way he sat loosely in a chair, for the way he came in a door, or moved slowly across the room with long strides. She loved intent, far look in his eyes when they rested in her, the funny shape of the mouth, and especially the way he remained silent about his tiredness, sitting still with himself until the whiskey had taken some of it away.

"Tired darling?"

"Yes," he said. "I'm tired," And as he spoke, he did an unusual thing. He lifted his glass and drained it in one swallow although there was still half of it, at least half of it left.. She wasn't really watching him, but she knew what he had done because she heard the ice cubes falling back against the bottom of the empty glass when he lowered his arm. He paused a moment, leaning forward in the chair, then he got up and went slowly over to fetch himself another.

"I'll get it!" she cried, jumping up.

"Sit down," he said.

When he came back, she noticed that the new drink was dark amber with the quantity of whiskey in it.

"Darling, shall I get your slippers?"

"No."

She watched him as he began to sip the dark yellow drink, and she could see little oily swirls in the liquid because it was so strong.

"I think it's a shame," she said, "that when a policeman gets to be as senior as you, they keep him walking about on his feet all day long."

He didn't answer, so she bent her head again and went on with her sewing; but each time he lifted the drink to his lips, she heard the ice cubes clinking against the side of the glass.

"Darling," she said. "Would you like me to get you some cheese? I haven't made any supper because it's Thursday."

"No," he said.

"If you're too tired to eat out," she went on, "it's still not too late. There's plenty of meat and stuff in the freezer, and you can have it right here and not even move out of the chair."

Her eyes waited on him for an answer, a smile, a little nod, but he made no sign.

"Anyway," she went on, "I'll get you some cheese and crackers first."

"I don't want it," he said.

She moved uneasily in her chair, the large eyes still watching his face. "But you must eat! I'll fix it anyway, and then you can have it or not, as you like."

She stood up and placed her sewing on the table by the lamp.

"Sit down," he said. "Just for a minute, sit down."

It wasn't till then that she began to get frightened.

"Go on," he said. "Sit down."

She lowered herself back slowly into the chair, watching him all the time with those large, bewildered eyes. He had finished the second drink and was staring down into the glass, frowning.

"Listen," he said. "I've got something to tell you."

"What is it, darling? What's the matter?"

He had now become absolutely motionless, and he kept his head down so that the light from the lamp beside him fell across the upper part of his face, leaving the chin and mouth in shadow. She noticed there was a little muscle moving near the corner of his left eye.

"This is going to be a bit of a shock to you, I'm afraid," he said. "But I've thought about it a good deal and I've decided the only thing to do is tell you right away. I hope you won't blame me too much."

And he told her. It didn't take long, four or five minutes at most, and she sat very still through it all, watching him with a kind of dazed horror as he went further and further away from her with each word.

"So there it is," he added. "And I know it's kind of a bad time to be telling you, but there simply wasn't any other way. Of course I'll give you money and see you're looked after. But there needn't really be any fuss. I hope not anyway. It wouldn't be very good for my job."

Her first instinct was not to believe any of it, to reject it all. It occurred to her that perhaps he hadn't even spoken, that she herself had imagined the whole thing. Maybe, if she went about her business and acted as though she hadn't been listening, then later, when she sort of woke up again, she might find none of it had ever happened.

"I'll get the supper," she managed to whisper, and this time he didn't stop her.

When she walked across the room she couldn't feel her feet touching the floor. She couldn't feel anything at all- except a slight nausea and a desire to vomit. Everything was automatic now-down the steps to the cellar, the light switch, the deep freeze, the hand inside the cabinet taking hold of the first object it met. She lifted it out, and looked at it. It was wrapped in paper, so she took off the paper and looked at it again.

A leg of lamb.

All right then, they would have lamb for supper. She carried it upstairs, holding the thin bone-end of it with both her hands, and as she went through the living-room, she saw him standing over by the window with his back to her, and she stopped.

"For God's sake," he said, hearing her, but not turning round. "Don't make supper for me. I'm going out."

At that point, Mary Maloney simply walked up behind him and without any pause she swung the big frozen leg of lamb high in the air and brought it down as hard as she could on the back of his head.

She might just as well have hit him with a steel club.

She stepped back a pace, waiting, and the funny thing was that he remained standing there for at least four or five seconds, gently swaying. Then he crashed to the carpet.

The violence of the crash, the noise, the small table overturning, helped bring her out of her shock. She came out slowly, feeling cold and surprised, and she stood for a while blinking at the body, still holding the ridiculous piece of meat tight with both hands.

All right, she told herself. So I've killed him.

It was extraordinary, now, how clear her mind became all of a sudden. She began thinking very fast. As the wife of a detective, she knew quite well what the penalty would be. That was fine. It made no difference to her. In fact, it would be a relief. On the other hand, what about the child? What were the laws about murderers with unborn children? Did they kill then both-mother and child? Or did they wait until the tenth month? What did they do?

Mary Maloney didn't know. And she certainly wasn't prepared to take a chance.

She carried the meat into the kitchen, placed it in a pan, turned the oven on high, and shoved it inside. Then she washed her hands and ran upstairs to the bedroom. She sat down before the mirror, tidied her hair, touched up her lips and face. She tried a smile. It came out rather peculiar. She tried again.

"Hullo Sam," she said brightly, aloud.

The voice sounded peculiar too.

"I want some potatoes please, Sam. Yes, and I think a can of peas."

That was better. Both the smile and the voice were coming out better now. She rehearsed it several times more. Then she ran downstairs, took her coat, went out the back door, down the garden, into the street.

It wasn't six o'clock yet and the lights were still on in the grocery shop.

"Hullo Sam," she said brightly, smiling at the man behind the counter.

"Why, good evening, Mrs. Maloney. How're you?"

"I want some potatoes please, Sam. Yes, and I think a can of peas."

The man turned and reached up behind him on the shelf for the peas.

"Patrick's decided he's tired and doesn't want to eat out tonight," she told him. "We usually go out Thursdays, you know, and now he's caught me without any vegetables in the house."

"Then how about meat, Mrs. Maloney?"

"No, I've got meat, thanks. I got a nice leg of lamb from the freezer."

"Oh."

"I don't know much like cooking it frozen, Sam, but I'm taking a chance on it this time. You think it'll be all right?"

"Personally," the grocer said, "I don't believe it makes any difference. You want these Idaho potatoes?"

"Oh yes, that'll be fine. Two of those."

"Anything else?" The grocer cocked his head on one side, looking at her pleasantly. "How about afterwards? What you going to give him for afterwards?"

"Well-what would you suggest, Sam?"

The man glanced around his shop. "How about a nice big slice of cheesecake? I know he likes that."

"Perfect," she said. "He loves it."

And when it was all wrapped and she had paid, she put on her brightest smile and said, "Thank you, Sam. Goodnight."

"Goodnight, Mrs. Maloney. And thank you."

And now, she told herself as she hurried back, all she was doing now, she was returning home to her husband and he was waiting for his supper; and she must cook it good, and make it as tasty as possible because the poor man was tired; and if, when she entered the house, she happened to find anything unusual, or tragic, or terrible, then naturally it would be a shock and she'd become frantic with grief and horror. Mind you, she wasn't expecting to find anything. She was just going home with the vegetables. Mrs. Patrick Maloney going home with the vegetables on Thursday evening to cook supper for her husband.

That's the way, she told herself. Do everything right and natural. Keep things absolutely natural and there'll be no need for any acting at all.

Therefore, when she entered the kitchen by the back door, she was humming a little tune to herself and smiling.

"Patrick!" she called. "How are you, darling?"

She put the parcel down on the table and went through into the living room; and when she saw him lying there on the floor with his legs doubled up and one arm twisted back underneath his body, it really was rather a shock. All the old love and longing for him welled up inside her, and she ran over to him, knelt down beside him, and began to cry her heart out. It was easy. No acting was necessary.

A few minutes later she got up and went to the phone. She knew the number of the police station, and when the man at the other end answered, she cried to him, "Quick! Come quick! Patrick's dead!"

"Who's speaking?"

"Mrs. Maloney. Mrs. Patrick Maloney."

"You mean Patrick Maloney's dead?"

"I think so," she sobbed. "He's lying on the floor and I think he's dead."

"Be right over," the man said.

The car came very quickly, and when she opened the front door, two policeman walked in. She knew them both-she knew nearly all the men at that precinct-and she fell right into a chair, then went over to join the other one, who was called O'Malley, kneeling by the body.

"Is he dead?" she cried.

"I'm afraid he is. What happened?"

Briefly, she told her story about going out to the grocer and coming back to find him on the floor. While she was talking, crying and talking, Noonan discovered a small patch of congealed blood on the dead man's head. He showed it to O'Malley who got up at once and hurried to the phone.

Soon, other men began to come into the house. First a doctor, then two detectives, one of whom she knew by name. Later, a police photographer arrived and took pictures, and a man who knew about fingerprints. There was a great deal of whispering and muttering beside the corpse, and the detectives kept asking her a lot of questions. But they always treated her kindly. She told her story again, this time right from the beginning, when Patrick had come in, and she was sewing, and he was tired, so tired he hadn't wanted to go out for supper. She told how she'd put the meat in the oven—"it's there now, cooking"—and how she'd slopped out to the grocer for vegetables, and come back to find him lying on the floor.

Which grocer?" one of the detectives asked.

She told him, and he turned and whispered something to the other detective who immediately went outside into the street.

In fifteen minutes he was back with a page of notes, and there was more whispering, and through her sobbing she heard a few of the whispered phrases—"...acted quite normal...very cheerful...wanted to give him a good supper...peas...cheesecake...impossible that she..."

After a while, the photographer and the doctor departed and two other men came in and took the corpse away on a stretcher. Then the fingerprint man went away. The two detectives remained, and so did the two policemen. They were exceptionally nice to her, and Jack Noonan asked if she wouldn't rather go somewhere else, to her sister's house perhaps, or to his own wife who would take care of her and put her up for the night.

No, she said. She didn't feel she could move even a yard at the moment. Would they mind awfully if she stayed just where she was until she felt better. She didn't feel too good at the moment, she really didn't.

Then hadn't she better lie down on the bed? Jack Noonan asked.

No, she said. She'd like to stay right where she was, in this chair. A little later, perhaps, when she felt better, she would move.

So they left her there while they went about their business, searching the house. Occasionally one of the detectives asked her another question. Sometimes Jack Noonan spoke at her gently as he passed by. Her husband, he told her, had been killed by a blow on the back of the head administered with a heavy blunt instrument, almost certainly a large piece of metal. They were looking for the weapon. The murderer may have taken it with him, but on the other hand he may have thrown it away or hidden it somewhere on the premises.

"It's the old story," he said. "Get the weapon, and you've got the man."

Later, one of the detectives came up and sat beside her. Did she know, he asked, of anything in the house that could've been used as the weapon? Would she mind having a look around to see if anything was missing—a very big spanner, for example, or a heavy metal vase.

They didn't have any heavy metal vases, she said.

"Or a big spanner?"

She didn't think they had a big spanner. But there might be some things like that in the garage.

The search went on. She knew that there were other policemen in the garden all around the house. She could hear their footsteps on the gravel outside, and sometimes she saw a flash of a torch through a chink in the curtains. It began to get late, nearly nine she noticed by the clock on the mantle. The four men searching the rooms seemed to be growing weary, a trifle exasperated.

"Jack," she said, the next time Sergeant Noonan went by. "Would you mind giving me a drink?"

"Sure I'll give you a drink. You mean this whiskey?"

"Yes please. But just a small one. It might make me feel better."

He handed her the glass.

"Why don't you have one yourself," she said. "You must be awfully tired. Please do. You've been very good to me."

"Well," he answered. "It's not strictly allowed, but I might take just a drop to keep me going."

One by one the others came in and were persuaded to take a little nip of whiskey. They stood around rather awkwardly with the drinks in their hands, uncomfortable in her presence, trying to say consoling things to her. Sergeant Noonan wandered into the kitchen, come out quickly and said, "Look, Mrs. Maloney. You know that oven of yours is still on, and the meat still inside."

"Oh dear me!" she cried. "So it is!"

"I better turn it off for you, hadn't I?"

"Will you do that, Jack. Thank you so much."

When the sergeant returned the second time, she looked at him with her large, dark tearful eyes. "Jack Noonan," she said.

"Yes?"

"Would you do me a small favor-you and these others?"

"We can try, Mrs. Maloney."

"Well," she said. "Here you all are, and good friends of dear Patrick's too, and helping to catch the man who killed him. You must be terrible hungry by now because it's long past your suppertime, and I know Patrick would never forgive me, God bless his soul, if I allowed you to remain in his house without offering you decent hospitality. Why don't you eat up that lamb that's in the oven. It'll be cooked just right by now."

"Wouldn't dream of it," Sergeant Noonan said.

"Please," she begged. "Please eat it. Personally I couldn't tough a thing, certainly not what's been in the house when he was here. But it's all right for you. It'd be a favor to me if you'd eat it up. Then you can go on with your work again afterwards."

There was a good deal of hesitating among the four policemen, but they were clearly hungry, and in the end they were persuaded to go into the kitchen and help themselves. The woman stayed where she was, listening to them speaking among themselves, their voices thick and sloppy because their mouths were full of meat.

"Have some more, Charlie?"

"No. Better not finish it."

"She wants us to finish it. She said so. Be doing her a favor."

"Okay then. Give me some more."

"That's the hell of a big club the gut must've used to hit poor Patrick," one of them was saying. "The doc says his skull was smashed all to pieces just like from a sledgehammer."

"That's why it ought to be easy to find."

"Exactly what I say."

"Whoever done it, they're not going to be carrying a thing like that around with them longer than they need."

One of them belched.

"Personally, I think it's right here on the premises."

"Probably right under our very noses. What you think, Jack?"

And in the other room, Mary Maloney began to giggle.

The Cask of Amontillado:

"A very good
joke indeed – an
excellent jest."

"We had passed through
walls of piled bones..."

"A succession of loud
and shrill screams,
bursting suddenly
from the throat of
the chained form,
seemed to thrust me
violently back."

"I vowed
revenge."

"A moment
more and I
had fettered
him to the
granite."

In pace
requiescat!
(Rest in peace!)

Based on the quotes above, answer the following questions in your journal:

1. What might be the setting (time/place) of the story?
2. What might be the mood (feeling) of the story?
3. What might be the tone (speaker's attitude) of the story?

Name: _____ Period: _____ Date: _____

Opinions on Revenge

Directions: Choose a quote and write about it on the back page. Explain why you agree or disagree with it, and why you think the quote you picked has truth to it, or why you think it is false. Use examples from the 3 stories we have read, *The most Dangerous Game*, *Lamb to the Slaughter*, and *The Cask of Amontillado*, as well as examples from your own experience to support your opinion. (The writing must be a **full** page in length.)

Sweet is revenge—especially to women.

-Lord Byron

'Tis more noble to forgive, and more manly to despise, than to revenge an injury.

-Benjamin Franklin

It [revenge] is sweeter far than flowing honey.

-Homer

Revenge is always the weak pleasure of a little and narrow mind.

-Decimus Junius Juvenal

Revenge, at first though sweet, bitter ere long back on itself recoils.

-John Milton

Those who pilot the destruction of others often fall themselves.

-Phaedrus

All the old knives that have rusted in my back, I drive into yours.

-Phaedrus

Revenge is an inhuman word.

-Seneca

And where the offense is, let the great axe fall.

-William Shakespeare

If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him.

- William Shakespeare

That old law about "an eye for an eye" leaves everybody blind. The time is always right to do the right thing.

-Martin Luther King Jr.

Live well. It is the greatest revenge.

-Talmud

She (Eleanor Roosevelt) got even in a way that was almost cruel. She forgave them.

-Ralph McGill

In taking revenge man is but even with his enemy; but in passing over it, he is superior.

-Francis Bacon

You cannot get ahead while you are getting even.

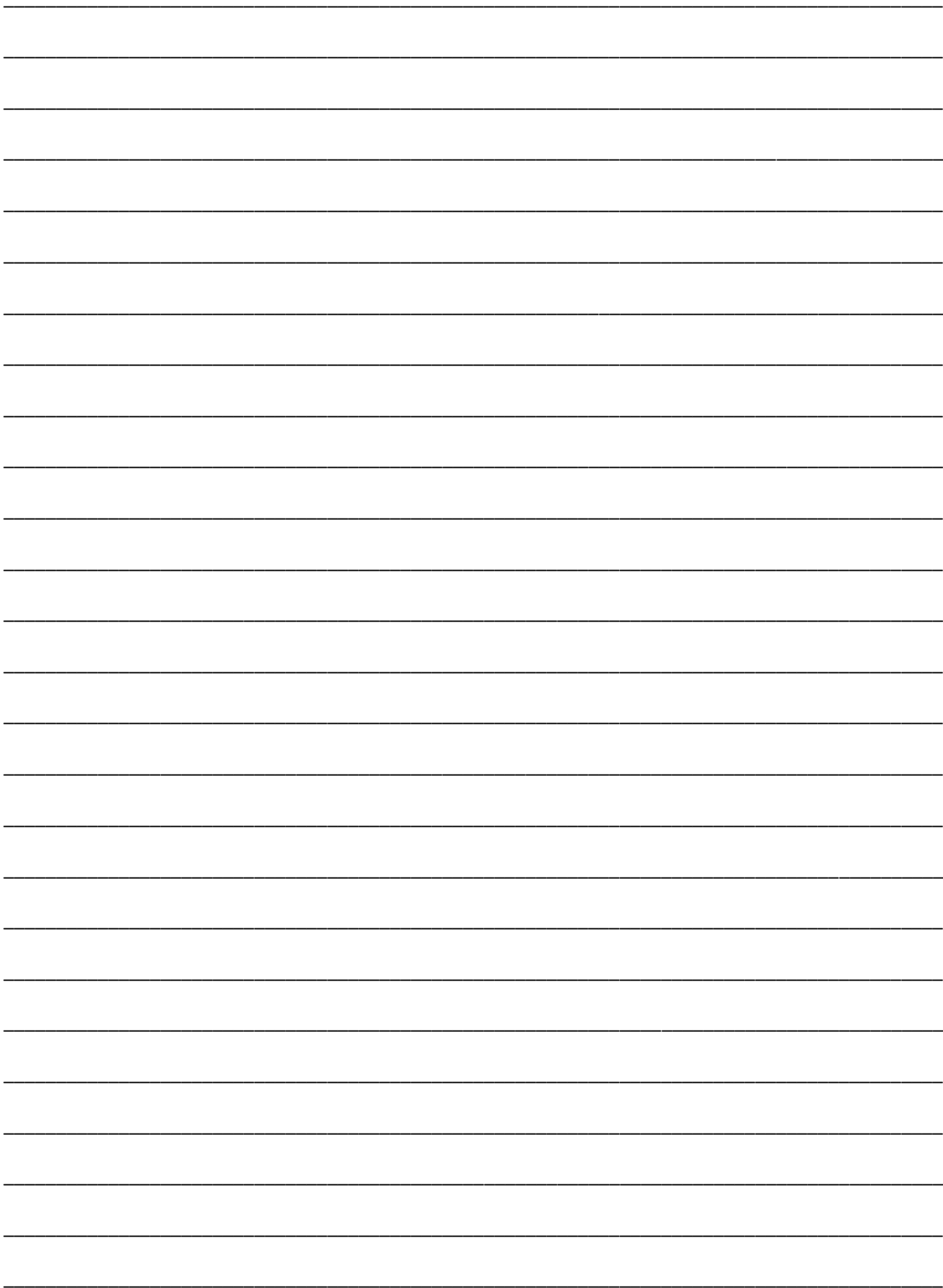
-Dick Armey

One good act of vengeance deserves another.

-John Jefferson

Something of vengeance I had tasted for the first time; as aromatic wine it seemed, on swallowing, warm and racy: its after-flavor, metallic and corroding, gave me a sensation as if I had been poisoned.

-Charlotte Bronte



Name: _____ Period: _____ Date: _____

Expository Essay - The Perfect Revenge

Part I:

In the first paragraph of *The Cask of Amontillado*, Montresor says:

“A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong” (1082).

He is telling us that there are two conditions which must be met in order to have the perfect revenge. What are those two conditions, in YOUR OWN WORDS (not someone else’s or the wording from the book!)?

1. In order to have the perfect revenge, _____
_____.

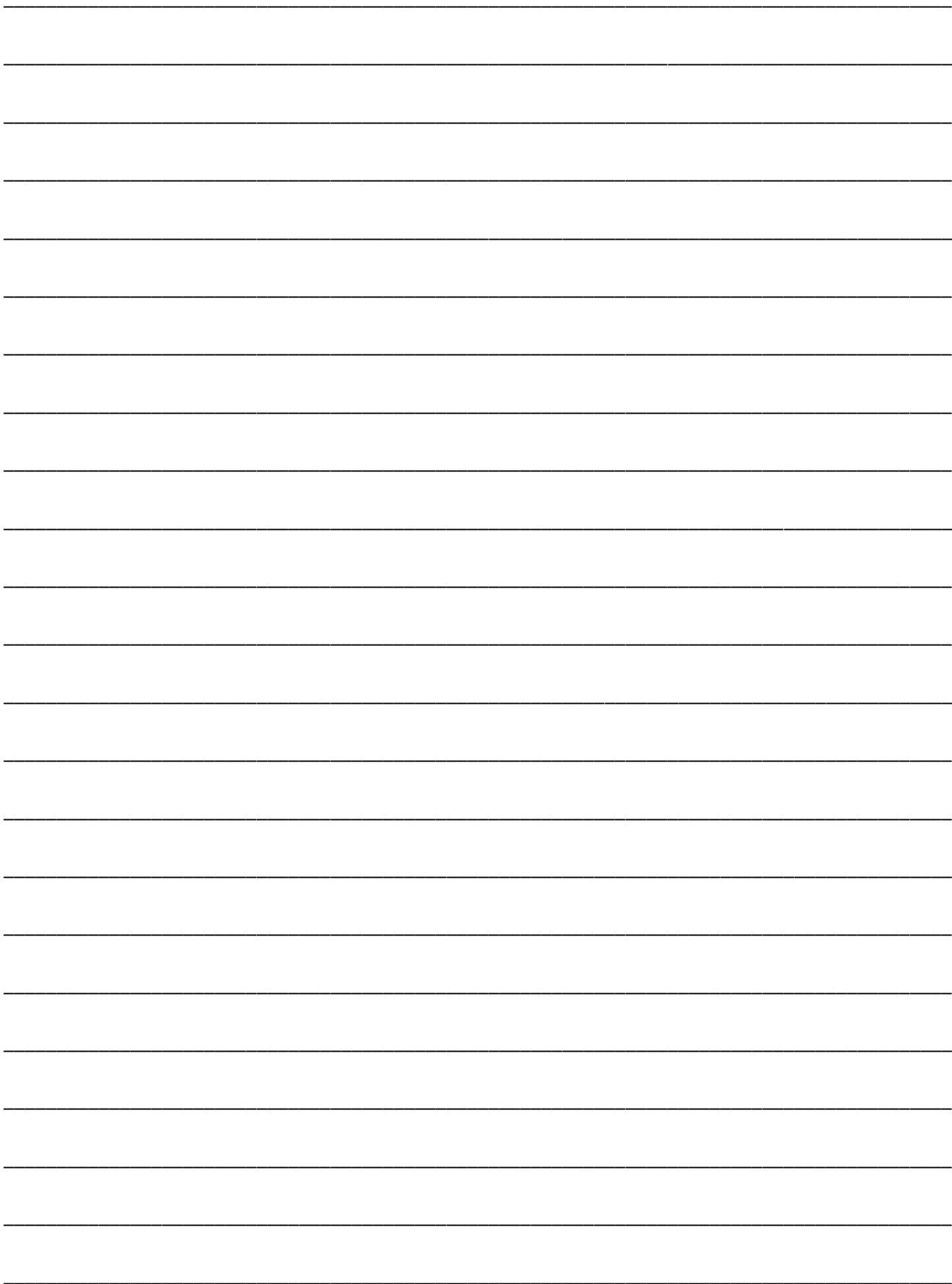
2. In order to have the perfect revenge, _____
_____.

Part II:

Now that you recognize those two conditions for the perfect revenge, answer the following question, **USING TEXTUAL EVIDENCE**, about *The Cask of Amontillado*:

Do you think Montresor achieves the kind of perfect revenge he says he wants in the first paragraph?

Consider and explain both conditions of “the perfect revenge” when you answer. You must prove (with quotes from the book and explanations) if both conditions were met, not met, or partially met, and then declare overall if and why you think he achieved “the perfect revenge.” Your answer should be at least one page long.



Name: _____

The Perfect Revenge Expository Essay Rubric

1. Introduction – _____ out of 20 points

- Includes a well-written thesis statement for the essay as a whole about whether or not Montressor achieves his perfect revenge
- Introduces your essay well

2. Body Paragraph 1– _____ out of 20 points

- Includes a well-written thesis/topic statement about revenge condition #1 (proves a point)
- Includes evidence and a quote from the story
- Includes an explanation of how your quote/evidence prove your topic statement

3. Body Paragraph 2– _____ out of 20 points

- Includes a well-written thesis/topic statement about revenge condition #2 (proves a point)
- Includes evidence and a quote from the story
- Includes an explanation of how your quote/evidence prove your topic statement

4. Conclusion – _____ out of 20 points

- Restates your thesis statement in different words
- Concludes your essay well – the essay feels finished

5. Grammar and Conventions– _____ out of 20 points

- Grammar (sentence structure, noun-verb agreement, etc.) is correct
- Spelling is correct
- Punctuation is correct
- Quote locations are cited (Author, Page #)
- Quotes are introduced (Example – Montressor said...)

Total: _____

Little Brother™

By Bruce Holland Rogers

30 October 2000

Peter had wanted a Little Brother™ for three Christmases in a row. His favorite TV commercials were the ones that showed just how much fun he would have teaching Little Brother™ to do all the things that he could already do himself. But every year, Mommy had said that Peter wasn't ready for a Little Brother™. Until this year.

This year when Peter ran into the living room, there sat Little Brother™ among all the wrapped presents, babbling baby talk, smiling his happy smile, and patting one of the packages with his fat little hand. Peter was so excited that he ran up and gave Little Brother™ a big hug around the neck. That was how he found out about the button. Peter's hand pushed against something cold on Little Brother™'s neck, and suddenly Little Brother™ wasn't babbling any more, or even sitting up. Suddenly, Little Brother™ was limp on the floor, as lifeless as any ordinary doll.

"Peter!" Mommy said.

"I didn't mean to!"

Mommy picked up Little Brother™, sat him in her lap, and pressed the black button at the back of his neck. Little Brother™'s face came alive, and it wrinkled up as if he were about to cry, but Mommy bounced him on her knee and told him what a good boy he was. He didn't cry after all.

"Little Brother™ isn't like your other toys, Peter," Mommy said. "You have to be extra careful with him, as if he were a real baby." She put Little Brother™ down on the floor, and he took tottering baby steps toward Peter. "Why don't you let him help open your other presents?"

So that's what Peter did. He showed Little Brother™ how to tear the paper and open the boxes. The other toys were a fire engine, some talking books, a wagon, and lots and lots of wooden blocks. The fire engine was the second-best present. It had lights, a siren, and hoses that blew green gas just like the real thing. There weren't as many presents as last year, Mommy explained, because Little Brother™ was expensive. That was okay. Little Brother™ was the best present ever!

Well, that's what Peter thought at first. At first, everything that Little Brother™ did was funny and wonderful. Peter put all the torn wrapping paper in the wagon, and Little Brother™ took it out again and threw it on the floor. Peter started to read a talking book, and Little Brother™ came and turned the pages too fast for the book to keep up.

But then, while Mommy went to the kitchen to cook breakfast, Peter tried to show Little Brother™ how to build a very tall tower out of blocks. Little Brother™ wasn't interested in seeing a really tall tower. Every time Peter had a few blocks stacked up, Little Brother™ swatted the tower with his hand and laughed. Peter laughed, too, for the first time, and the second. But then he said, "Now watch this time. I'm going to make it really big."

But Little Brother™ didn't watch. The tower was only a few blocks tall when he knocked it down.

"No!" Peter said. He grabbed hold of Little Brother™'s arm. "Don't!"

Little Brother™'s face wrinkled. He was getting ready to cry.

Peter looked toward the kitchen and let go. "Don't cry," he said. "Look, I'm building another one! Watch me build it!"

Little Brother™ watched. Then he knocked the tower down.

Peter had an idea.

When Mommy came into the living room again, Peter had built a tower that was taller than he was, the best tower he had ever made. "Look!" he said.

But Mommy didn't even look at the tower. "Peter!" She picked up Little Brother™, put him on her lap, and pressed the button to turn him back on. As soon as he was on, Little Brother™ started to scream. His face turned red.

"I didn't mean to!"

"Peter, I told you! He's not like your other toys. When you turn him off, he can't move but he can still see and hear. He can still feel. And it scares him."

"He was knocking down my blocks."

"Babies do things like that," Mommy said. "That's what it's like to have a baby brother."

Little Brother™ howled.

"He's mine," Peter said too quietly for Mommy to hear. But when Little Brother™ had calmed down, Mommy put him back on the floor and Peter let him toddle over and knock down the tower.

Mommy told Peter to clean up the wrapping paper, and she went back into the kitchen. Peter had already picked up the wrapping paper once, and she hadn't said thank you. She hadn't even noticed.

Peter wadded the paper into angry balls and threw them one at a time into the wagon until it was almost full. That's when Little Brother™ broke the fire engine. Peter turned just in time to see him lift the engine up over his head and let it drop.

"No!" Peter shouted. The windshield cracked and popped out as the fire engine hit the floor. Broken. Peter hadn't even played with it once, and his best Christmas present was broken.

Later, when Mommy came into the living room, she didn't thank Peter for picking up all the wrapping paper. Instead, she scooped up Little Brother™ and turned him on again. He trembled and screeched louder than ever.

"My God! How long has he been off?" Mommy demanded.

"I don't like him!"

"Peter, it scares him! Listen to him!"

"I hate him! Take him back!"

"You are not to turn him off again. Ever!"

"He's mine!" Peter shouted. "He's mine and I can do what I want with him! He broke my fire engine!"

"He's a baby!"

"He's stupid! I hate him! Take him back!"

"You are going to learn to be nice with him."

"I'll turn him off if you don't take him back. I'll turn him off and hide him someplace where you can't find him!"

"Peter!" Mommy said, and she was angry. She was angrier than he'd ever seen her before. She put Little Brother™ down and took a step toward Peter. She would punish him. Peter didn't care. He was angry, too.

"I'll do it!" he yelled. "I'll turn him off and hide him someplace dark!"

"You'll do no such thing!" Mommy said. She grabbed his arm and spun him around. The spanking would come next.

But it didn't. Instead he felt her fingers searching for something at the back of his neck.

Bruce Holland Rogers lives in Eugene, Oregon, and writes genre fiction and literary fiction. His stories have won two Nebula Awards, a Bram Stoker Award, and a Pushcart Prize. Rogers recently edited an anthology, *Bedtime Stories to Darken Your Dreams* (IFD Publishing). He has two short story collections due out this year: *Wind Over Heaven* (Wildside Press) and *Flaming Arrows* (IFD Publishing). Bruce's previous appearance in *Strange Horizons* was "[Estranged](#)." For more about him, see his [Web site](#); for more about his work, see the [Panisphere site](#).

Name: _____ Period: _____ Date: _____

Short Story Assignment

Now that you have studied and analyzed other short stories, it is finally time to write your own short story!

The Texas English I TEKS say that students are expected to “write an engaging story with a well-developed conflict and resolution, interesting and believable characters, and a range of literary strategies (e.g., dialogue, suspense) and devices to enhance the plot,” and that is exactly what you will be doing. Let’s break this down:

Engaging

- This means that the story should be interesting and make me want to read it.
- You accomplish this by first using a HOOK to capture my attention, and then using elements such as CHARACTERIZATION, DIALOGUE, TENSION, SUSPENSE, CONFLICT, etc. to keep me reading.

Well-developed conflict and resolution

- This means that your story needs to have detailed actions and events that take place; the key to that though is that those actions and events HAVE TO MAKE SENSE.
- You accomplish this by following the PLOT DIAGRAM that we learned, and giving lots of details and explanations in your story that contribute toward the EXPOSITION (SETTING, NARRATOR, POINT OF VIEW, CHARACTERIZATION), CRITICAL INCIDENT, RISING ACTION, CLIMAX, FALLING ACTION, RESOLUTION, and THEME/MESSAGE.

Interesting and believable characters

- This means that your characters should not be boring, and they should fit well within your story. This depends on the kind of story you are telling. If the story is about a creepy haunted house, then the ghost of a murdered woman would fit well. That same ghost woman might not fit well in a story about a sports player trying to go pro.
- You accomplish this by using the techniques of DIRECT CHARACTERIZATION and INDIRECT CHARACTERIZATION (you must include DIALOGUE), and by including a variety of characters such as PROTAGONIST, ANTAGONIST, DYNAMIC/ROUND CHARACTERS, and STATIC/FLAT CHARACTERS.

Range of literary strategies and devices to enhance the plot

- This means that you want to improve the characters and actions in the story by using some of the literary terms and elements that we have learned throughout our study of short stories.
- Here are some possibilities to help you accomplish this:

<u>DIALOGUE*</u>	SUSPENSE	FORESHADOWING	MOOD	TONE	FLASHBACK	
IRONY (DRAMATIC, SITUATIONAL, VERBAL)		DIRECT AND INDIRECT CHARACTERIZATION		SYMBOLISM		
CONFLICT	FOIL	SIMILE	METAPHOR	IMAGERY	DENOTATION	CONNOTATION

- **You MUST include 5 or more literary terms and/or elements.**
- **Of those 5, one of them MUST be dialogue!**

Rough Draft for this assignment is due: _____.

Final Draft for this assignment is due: _____.

Your name: _____

CHARACTER PROFILE for _____

1. Character's name:

2. Character's nickname:

3. Gender:

4. Age:

5. Physical description:

6. Education:

7. Vocation/occupation:

8. Economic status:

9. Marital status:

10. Family members, Ethnicity:

11. Diction, accent:

12. Relationships:

13. Places (home, office, car, etc.):

14. Favorite possessions:

15. Recreations, hobbies:

16. Beliefs/Convictions:

17. Ambition:

18. Religion:

19. Superstitions:

20. Fears:

21. Attitudes:

22. Character flaws:

23. Character strengths:

24. Pets:

25. Favorite book, music, etc.:

26. Journal entries are about:

27. Correspondence:

28. Food preferences:

29. Handwriting sample:

30. Talents:

Name: _____ Period: _____ Date: _____

English I Short Story Rubric

ELEMENT	POINTS	Self Assess Points
Literary Terms/Elements	25	25
<ul style="list-style-type: none"> ✓ Uses at least 5 literary terms or elements correctly including dialogue ✓ Literary elements enhance the story. 		
Characters	10	10
<ul style="list-style-type: none"> ✓ Characters are interesting and believable. ✓ Both direct and indirect characterization are used to create well developed characters. 		
Plot	50	50
<ul style="list-style-type: none"> ✓ All parts are well written and add to the story: <ul style="list-style-type: none"> ○ Exposition sets the scene and introduces the characters while also hooking the reader. ○ Critical incident and rising action build the plot and deepen reader understanding of the characters and the story. ○ Climax is the height of tension and makes the reader wonder what will happen next. ○ Falling action shows effects of the climax and leads toward the resolution. ○ Resolution ties up all of the loose ends and/or might introduce a new conflict. ○ A theme is evident from the story and appropriate to the characters and plot. 		
Reader Response/Engagement	5	5
<ul style="list-style-type: none"> ✓ Story hooks the reader from the beginning and creates a reason to keep reading ✓ Reader is engaged throughout the story. 		
Written Conventions	10	10
<ul style="list-style-type: none"> ✓ Spelling, punctuation and grammar are generally correct with few mistakes. ✓ Language is appropriate for the story and audience. ✓ Handwriting does not interfere with readability 		
TOTAL	/ 100	/ 100

Criteria:	Exceeds Expectations (10 pts)	Meets Expectations (9 pts)	Below Expectations (6-8 pts)	Missing/Incomplete (0-5 pts)
Uses at least 5 literary terms or elements	Correctly uses more than 5 literary terms.	Correctly uses 5 literary terms.	Correctly uses less than 5 literary terms.	Does not use literary terms.
Hooks the reader and is engaging	Beginning of the story greatly hooks the reader and creates a reason to keep reading.	Beginning of the story hooks the reader and creates a reason to keep reading.	Beginning of the story does not hook the reader, and does not create a reason to keep reading.	Beginning of the story is missing or incomplete.
Includes interesting and believable characters (MUST use dialogue)	Characters are superbly developed and believable. Dialogue is used, seems natural, and enhances the story.	Characters are well developed and seem believable. Dialogue is used and enhances the story.	Characters are not well developed and/or seem unreal. Dialogue is used but does not enhance the story.	Characters are mentioned but the reader is not sure who they are. Dialogue is not used.
Exposition	Superbly and clearly written; greatly adds to the story.	Clearly and well written; adds to the story.	Not clear or well written and/or does not add to the story.	Incomprehensible, incomplete, or not included at all.
Critical Incident / Rising Action	“	“	“	“
Climax	“	“	“	“
Falling Action	“	“	“	“
Resolution	“	“	“	“
Theme/Message	“	“	“	“
Oral and Written Conventions (Spelling, Punctuation, Grammar, and Language)	Spelling, punctuation and grammar are always correct with no mistakes. Language is completely appropriate for the story and audience.	Spelling, punctuation and grammar are generally correct with few mistakes. Language is appropriate for the story and audience.	Spelling, punctuation and grammar are not correct with many mistakes. Language is not appropriate for the story and audience.	N/A