

All books
are either
dreams or
swords.

AMY LOWELL

Responding to Reading

From traditional forms, such as tightly-focused paragraph topics or thesis supports, to multiple journal and project formats, both individual and collaborative, this presentation draws upon research in learning styles and multiple intelligences. The objective is to involve students in the reading experience through writing and alternative ways to show their knowledge. Ways teachers can adapt activities for other subjects and grade levels will be discussed.

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PERSONAL SYNECTICS:

Making the Familiar Strange & the Strange Familiar

Synectics involves making the familiar strange and the strange familiar. It is the basis of all metaphor and involves the process of creative problem-solving. Each of the following sets of questions ask for choices between unrelated answers -- answers which can be logically related somehow -- and yet, there is no single correct answer.

Think carefully about the choices offered, make a choice, and then explain your reasons for choosing as you have. It is your explanation that proves your answer "right" or "wrong." Answer each question in one or two complete sentences restating the question.

Are you more like...

1. May or December?
2. A Hyundai or a Mercedes Benz?
3. Brown or blue?
4. The letter **A**, the letter **M**, or the letter **Z**?
5. Vanilla ice cream or charlotte russe?
6. New York City, San Francisco, Salt Lake City, or New Orleans?
7. A hammer or a nail?
8. White, rye, or pumpernickel bread?
9. A short story, a poem, an essay, or a play?
10. Soap or dirt?
11. Fire, water, earth, or air?
12. A cathedral, a pup tent, or a log cabin?
13. A filing cabinet, a garbage pail, a wood lathe, or a kitchen stove?
14. A lock or a key?
15. The comics, the sports section, the business report, or the editorial page?
16. A TV quiz show, a news report, or a soap opera?
17. A forest fire or a mountain stream?
18. A cat, a dog, or a goldfish?
19. George Washington, Abraham Lincoln, Harry Truman, or John F. Kennedy?
20. A mystery, a western, a romance, or a science fiction book?

All books are either dreams or swords.

-- AMY LOWELL

When a book, any sort of book, reaches a certain intensity of artistic performance it becomes literature. That intensity may be a matter of style, situation, character, emotional tone, or idea, or half a dozen other things. It may also be a perfection of control over the movement of a story similar to the control a great pitcher has over a ball.

-- RAYMOND CHANDLER

**Writers, like teeth, are divided
into incisors and grinders.**

WALTER BAGEHOT

Prose is architecture
not interior decoration.

ERNEST HEMINGWAY

**A plot is two dogs
and one bone.**

-- ROBERT NEWTON PECK

“The king died and the queen died” is a story. “The king died, and then the queen died of grief”

is a plot.

-- E. M. FORSTER

Literature was not born the day when a boy crying “wolf, wolf” came running out of the Neanderthal valley with a wolf at his heels: literature was born on the day a boy came crying “wolf, wolf” and there was no wolf behind him.

-- VLADIMIR NABOKOV

**Some books are to be tasted; others swallowed; and
some to be chewed and digested.** -- FRANCIS BACON

The latest incarnation of Oedipus, the continued romance of Beauty and the Beast, stand this afternoon on the corner of Forty-second Street and Fifth Avenue, waiting for the traffic light to change. -- JOSEPH CAMPBELL

Literature is the art of writing something that will be read twice.
-- CYRIL CONNOLLY

In an art form like film-making, we know that editing and revising cannot be dismissed as superfluous, for they are an integral part of the whole process. In fact, what we eventually see on the screen is not what was filmed, but what was edited. -- WILLIAM IRMSCHER

Sometimes an artistic moment in writing can come from an out-and-out mistake, even a typo, though it takes talent to recognize it. W. H. Auden typed “PORTS have names for the sea” in his poem “Journey to Iceland” when he meant to type “POETS have names for the sea.” He kept the typo.

-- ALAN ZIEGLER, *THE WRITING WORKSHOP, VOL. 1* (P. 103)

The poet is a liar who always speaks the truth.

-- JEAN COCTEAU

All good books are alike in that they are truer than if they really happened and after you are finished reading one you will feel that it all happened to you, and afterwards it all belongs to you.

-- ERNEST HEMINGWAY

**I like density, not volume.
I like to leave something to the imagination. The reader must fit the pieces together, with the author's discreet help.**

-- MAUREEN HOWARD

A good writer writes with a camera, not a pen. -- ROBERT NEWTON PECK

Perhaps all writers could benefit from Rodney Dangerfield's advice about jokes:

Ya gotta go from one to three, y'know?

Like, a joke is like one, two, three, but if you give'em two, that's the time to think, it loses the zing, know what I mean?

Ya go one-three, they have to put it together themselves, ya leave out two, right?

They figure it out, they go "Aha!"

THEY'RE smart! Then they like ya even more. With a really sophisticated audience you can go from one to four and leave out two AND three.

A book is a mirror: If an ass peers into it, you can't expect an apostle to look out. G.

-- C. LICHTENBERG

***At its most effective a symbol is like a many-faceted jewel:
it flashes different colors when turned in the light.***

-- LAURENCE PERRINE

The shadow of a cornstalk on the ground is lovely, but it is no denial of its loveliness to see as one looks on it that it is telling the time of day, the position of the earth and the sun, the size of our planet and its shape, and perhaps even the length of its life and ours among the stars. -- ARTHUR MILLER

In the greatest art, one is always aware of things that cannot be said..., of the contradiction between expression and the presence of the inexpressible. Stylistic devices are also techniques of avoidance.

The most potent elements of a work of art are, often, its silences.

-- SUSAN SONTAG

What we have not named as a symbol escapes our notice. -- W. H. AUDEN

Grammar is to a writer what anatomy is to a sculptor, or the scales to a musician. You may loathe it, it may bore you, but nothing will replace it, and once mastered it will support you like a rock. -- B. J. CHUTE

The man who does not read good books has no advantage over the man who can't read them.

-- MARK TWAIN

LRJ

Your **Literary Response Journal** should convince me that you have read and thought carefully about each assigned literary work. If your understanding of the work is “wrong,” yet your journal clearly proves that you read (*or misread*), you may well receive full credit. Your grade is based on content -- what you have to say, how well you say it, your thoughts and feelings about the literature, and your explanation of the logic that led to your interpretation.

Your grade is also based on following directions. I will not penalize you for grammar and usage errors -- but to receive credit, you **MUST** include the following in every **LRJ**:

- ✓ the literary work’s title in quotation marks
- ✓ the writer’s name
- ✓ a quotation from the work -- integrated with your own sentence, properly punctuated, and commented upon as necessary to show why you cited that particular passage. **No Quote Lumps!**
- ✓ specific references to the piece of literature
- ✓ careful thought

After you’ve included the five **MUSTs** above, you may choose any of these **MAYBEs** to guide your response. You may even choose the same one every time. Consider the possibilities:

- [1] a general statement of the literary work’s content, a summary or a paraphrase
- [2] an analysis of a major character -- flat/round, static/dynamic, internal / external conflicts, dominant traits, significant actions, personal relationships...
- [3] a comparison / contrast of related characters -- protagonist / antagonist, foils, doubles, stereotypes, stock characters...
- [4] a discussion of the role(s) played by minor character(s)
- [5] an analysis of elements of plot (exposition, narrative hook, rising action, climax / turning point, falling action, resolution) or plot patterns
- [6] an analysis of a poem’s speaker or a story’s narrator
- [7] an analysis of the effect of setting -- time, place, circumstances
- [8] an analysis of the work’s symbolism
- [9] a discussion of the validity and development of the theme(s)
- [10] a discussion of the title’s significance
- [11] a detailed response to a specific word, phrase, line, sentence, passage, or scene
- [12] a very limited or general comparison to another story, song, poem, play, movie...
- [13] a close analysis of the writer’s style -- figurative language, imagery, sentence structure, specific word choices, or connotation and denotation...
- [14] an examination of poetic techniques used, such as simile, metaphor, personification, alliteration, onomatopoeia, allusion...
- [15] a transformation of the literary work to another form, such as a cartoon, a news story, a letter, a play, a commercial, a soap opera, a fable...
- [16] an original poem developing in some way from the assigned work
- [17] a discussion of the writer’s life and its relevance to the work
- [18] a statement relating the work to your experience or ideas
- [19] an explanation of problems you had in understanding the work
- [20] your opinion of the work, good or bad, supported by specific references from the work

Length: Approximately 1/2 to 1 page long for each **LRJ**

Format: Blue or black ink, front side of the paper only

Due: Beginning of the hour in the wire basket on my desk.

QUALITIES OF A CHARACTER

Directions: Circle the words below that describe a character in a story you have just read. Use the most appropriate ones in your character analysis. Look up any word you don't know.

Mental Qualities		Moral Qualities	
intelligent	unintelligent	moral	immoral
educated	unschooled	kind	cruel
smart	dumb	considerate	inconsiderate
wise	ignorant	idealistic	unprincipled
gifted	simple	innocent	corrupt
clever	puerile	righteous	vile
ingenious	obtuse	upstanding	deceitful
brilliant	vacuous	truthful	lying
learned	narrow-minded	honest	unscrupulous
scholarly	shallow	honorable	dishonorable
astute	dull	loyal	untrustworthy
competent	incompetent	helpful	self-centered
sensible	unreasonable	virtuous	dissolute
talented	incapable	pure	vulgar
intellectual	bigoted	puritanical	degenerate
precocious	witless	austere	sensual
rational	irrational	polite	insulting
perceptive	cunning	respectable	base

Physical Qualities		Social Qualities	
strong	weak	cooperative	contentious
healthy	sickly	hospitable	inhospitable
handsome	hideous	congenial	impolite
beautiful	ugly	cheerful	sullen
pretty	graceless	supportive	antagonistic
cute	emaciated	urbane	boorish
robust	clumsy	worldly	provincial
hardy	awkward	debonair	brusque
dainty	grotesque	suave	obsequious
delicate	odious	elegant	unpolished
charming	coarse	courteous	petulant
ravishing	repulsive	tactful	crude
adroit	ungainly	cordial	crabby
skillful	unkempt	convivial	critical
lively	decrepit	encouraging	caustic
robust	frail	merry	grumpy

UNDERSTANDING CHARACTER

PART ONE: Where the questions below say ***Character***, substitute the name of a character assigned from your reading.

1. In a contest sponsored by a commercial company, ***Character*** has won \$100,000. Describe what ***Character*** will do with the money.
2. ***Character*** is looking for true love. What qualities will ***Character*** look for in the ideal mate? What characteristics make a person the perfect partner? How do you know?
3. ***Character*** wants to buy a new house. What type of home will ***Character*** buy? How much will it cost? Where will it be located? What kind of landscaping will it have?
4. You offer to give ***Character*** a ticket to any type of sporting event ***Character*** would enjoy seeing. What type of sporting event would ***Character*** choose? Why?
5. You are the director of a movie based upon the literary work which you have just read. Whom will you cast in the role of ***Character***? Why?
6. ***Character*** has just entered a restaurant that serves every type of food in the world. The waiter asks ***Character***, "What would you like to order this evening?" ***Character*** replies: "...". Explain the choice.
7. You are giving a costume party. What costume will ***Character*** choose to wear to your party? Explain why ***Character*** would choose this particular outfit.
8. You have just invented a time machine and you offer ***Character*** the opportunity to travel anywhere "anywhen." What choice will ***Character*** make? Why? Explain.
9. Oh, no! ***Character*** has just been presented with an arrest warrant. Whatever for? Describe the crime ***Character*** has committed, and how ***Character*** will react to the police.
10. Ho! Ho! Ho! You drew ***Character's*** name for the traditional Christmas gift exchange. Your selected gift must be an abstract quality -- not a fast car, not a fancy stereo, not jewelry, not an exotic vacation -- only the intangible. What will you give ***Character*** and why? Explain.
11. As an experienced garbage collector, you have learned that garbage is a good indication of someone's personality, their likes and dislikes. Describe the types of garbage you are likely to find at ***Character's*** house, and what that garbage reveals about ***Character***.
12. Boo hoo. ***Character*** is dead and buried, but not forgotten. What kind of funeral or other service would ***Character*** want? What epitaph on what style tombstone? Where, how, what manner should mark ***Character's*** passing? Explain.
13. Safely buried? Dead and gone? Not quite. Moments later ***Character*** awakened wearing a strange new persona. Yes, ***Character*** has been reincarnated! Who is ***Character*** this time around? Explain.

PART TWO: SYNECTICS make the familiar strange and the strange familiar. Answer impossible questions by choosing from unrelated answers -- answers which may be logically related somehow -- and yet, there is no single correct answer. Ah, metaphor!

Think carefully about the questions below, make a choice, and then explain your reasons for choosing as you have. It is your explanation which proves your answer “right” or “wrong.” Answer these questions about your assigned character. Restate the question as part of your answer.

Is *Character* more like:

1. May or December?
2. A Jeep, a Corvette, a Saturn, or a Mercedes Benz?
3. Brown or blue?
4. The letter *A*, the letter *M*, or the letter *Z*?
5. Vanilla ice cream or charlotte russe?
6. New York, San Francisco, Salt Lake City, or New Orleans?
7. A hammer or a nail?
8. White, rye, or pumpernickel bread?
9. A short story, a poem, an essay, or a play?
10. Soap or dirt?
11. Fire, water, earth, or air?
12. A cathedral, a pup tent, or a log cabin?
13. A filing cabinet, a garbage pail, a wood lathe, or a kitchen stove?
14. A lock or a key?
15. The comics, the sports section, the business report, or the editorial page?
16. A snowstorm or a rainy day?
17. A horse show, a hockey match, or a track-and-field event?
18. A forest fire or a mountain stream?
19. A TV game show, a soap opera, a situation comedy, or a drama?
20. Science fiction, mystery, romance, or horror?

PROJECTS for REPORTS

Include your **NAME** and **PROJECT TYPE** on the front of all projects. Use unlined paper, poster board, construction paper, and colorful art materials to make your projects more attractive. You will be graded on neatness, doneness, creativity, and knowledge. Your project must **PROVE** that you **KNOW** the material studied. Choose a project that matches the information in your report. Picking an appropriate form to interpret your knowledge is part of the assignment itself!

*Projects must be adapted to fit **SPECIFIC** content areas, such as a specific book or play, a writer's life, a historical period, etc. Do **not** wait until deadlines to ask about assignments.*

Promotional Package Banner, Bumper Sticker, Lapel Button, T-Shirt, Bookmark AND TV or Radio Commercial	Boxed Games Board Game or Card Game AND Crossword or Word Search with Clues <i>Knowledge Required to Play</i>	Performance Arts Puppet Show, Interview, Costumed Roleplay, Rap, OR Dramatic Interpretation <i>Script and Video Required</i>
Party Package Appropriate Invitation, Decorations, Guest List, Menu, Entertainment, AND Society Page Report	Newspaper News Page, Editorial Page, Features Page, Services Page (Advice, Cartoons, Ads...) <i>A Four-page Newspaper</i>	Fine Arts Drawing, Painting, Mural, Sculpture, Dance, Diorama, OR Music <i>Any Combination of Three</i>
Work Package Appropriate Resumé, Job Application, Want Ad, Job Description, AND Interview Questions	Scrapbook Illustrated Cover, Labeled Photographs, Mementos, Detailed Captions, AND Paragraph Explanations	Additions Added Chapter/Scene, Prequel, Sequel, What If?, Behind-the-Scenes, OR Meeting of the Minds
Letter Package Letter & Response on Personalized Stationery with Envelopes, AND Appropriate Stamps	Flow Chart Symbols for People or Positions, Illustrations, Code for Relationships, AND Paragraph Explanations	Retellings Children's Version, Minibook, Readers' Theater, Journal, Diary, Script, "I" Narrative, Parody, OR Comic Book
Poetry Package Regular/Blank/Free Verse (Formula, Shrinklit, Sonnet, Haiku, Ballad, Concrete...) <i>Any Three Poems, Illustrated</i>	Map Appropriate Settings, Legend, Symbols, Illustrations, Event Notations, AND Paragraph Explanations	Project of Your Choice <i>Submitted in Writing in Advance and Subject to Teacher Approval</i>

The teacher may assign these **SPECIAL PROJECTS**. Follow separate guidelines exactly.

- | | | |
|--|---|--|
| <input type="radio"/> Teaching Poster | <input type="radio"/> Debate Page | <input type="radio"/> Research Folder |
| <input type="radio"/> Bulletin Board | <input type="radio"/> Coat of Arms | <input type="radio"/> Postcard |
| <input type="radio"/> Body Biography | <input type="radio"/> Mind Map | <input type="radio"/> Motif Mural |

How PROJECTS Are Graded

Each **PROJECT** is worth 100 points. You must satisfy the first five requirements to make a passing grade. Creativity and style separate the C's from the A's. I will assign a holistic grade for each category.

✓+ Superior

✓ Acceptable

✓- Inadequate

1. **Doneness:** all required parts of project are completed.
 2. **Knowledge:** proves you know the subject studied; specific; detailed; thorough.
 3. **Appropriate:** project matches the kind of information studied; project interprets the subject well.
 4. **Attractive:** typed, unlined paper, illustrations. etc.
 5. **Neatness:** name, project type, and hour on front in ink; legible; corrections made appropriately
- Creativity & Style:** That special something – hard work, artistic ability; verbal flair; insight; depth; thoroughness; serendipity – “I know it when I see it!”

Letter Grade _____ Total Points = _____ out of 100 points

D- 60% to a **D+** 69% = meets only the first five requirements

C- 70% to a **C+** 79% = meets the minimal requirements, average, no special effort or knowledge shown

B- 80% to a **B+** 89% = meets all the requirements, and some part is superior, above average

A- 90% to an **A+** 100% = meets all the requirements, and the entire project is exceptional

More specific grading guides can be developed for each individual project type.

The Body Biography

For your chosen character, your group will be creating a body biography – a visual and written portrait illustrating several aspects of the character’s life within the literary work.

Obviously, begin by drawing in the outline of the body. I have listed some possibilities for your body biography, but feel free to come up with your own creations. As always, the choices you make should be based on the text, for you will be verbally explaining (and thus, in a sense, defending) them. Above all, your choices should be creative, analytical, and accurate.

After completing this portrait, you will participate in a “showing” in which you will present your “masterpiece” to the class. This “showing” should accomplish the following objectives:

- Review us on the literary work that involves your character
- Communicate to us the full essence of your character by emphasizing the traits that make the character unique
- Promote discussion of your character

Body Biography Requirements

Although I expect your biography to contain additional dimensions, your portrait must contain:

- A review of the work’s events (don’t take all references from one part of the work)
- Visual symbols
- An original text
- The five most important quotes (either exposition or dialogue) relating to your character (be sure to attribute correctly and annotate)

Body Biography Suggestions

Placement -- Carefully choose the placement of your text and artwork. For example, the area where your character’s heart would be might be appropriate for illustrating the important relationships within his/her life. The hands might refer to actions or accomplishments of the character.

Spine -- Actors often discuss a character’s “spine.” This is his/her objective within the work. What is the most important goal for your character? What drives his/her thoughts and actions? The answers to these questions are his/her “spine.” How can you illustrate it?

Virtues and Vices -- What are your character’s most admirable qualities? His/her worst? How can you make us visualize them?

Color -- Colors are often symbolic. What color(s) do you most associate with your character? Why? How can you effectively weave these colors into your presentation?

Symbols -- What objects can you associate with your character that illustrate his/her essence? Are there objects mentioned within the work itself that you could use? If not, choose objects that especially seem to correspond with the character.

Formula Poems -- These are fast, but effective “recipes” for producing a text because they are designed to reveal much about a character. (See below for suggestions).

Mirror, Mirror -- Consider both how your character appears to others on the surface and what you know about the character’s inner self. Do these images clash or correspond? What does this tell you about the character? How can you illustrate this mirror image?

Changes -- How has your character changed within the work? Trace these changes within your text and/or artwork.

I Am (as if the character were speaking) *

1st Stanza

I am (two special characteristics the character has).
I wonder (something the character is curious about).
I hear (an imaginary sound).
I see (an imaginary sight)
I want (an actual desire).
I am (the first line of the poem repeated).

2nd Stanza

I pretend (something the character pretends to do).
I feel (a feeling about something imaginary).
I touch (an imaginary touch).
I worry (something that really bothers the character)
I cry (something that makes the character very sad).
I am (the first line of the poem repeated).

3rd Stanza

I understand (something the character knows is true).
I say (something the character believes in).
I dream (something the character dreams about).
I try (something the character really make an effort about).
I hope (something the character hopes for).
I am (the first line of the poem repeated).

Name Poem (or, Acrostic Poem): Write the letters of the character's first and last names in a column. Using words that begin with the letters of the name [and even the name itself if you want], write a poem that describes the character. Play with words until the poem looks, sounds, and feels right.

Where I'm From (George Ella Lyon poem as a model): Focus on how your character would write this poem.

Cinquain, Diamante, Tanka, Poem for Two Voices, Persona Poem, even Haiku (if several settings are referenced) . . .

<http://homepage.mac.com/mseffie/handouts/formulapoems.html>

* Samples of all types available in class. Variations encouraged as relevant to the character

THE MIND MAP,

or If we could take a look inside your character's head, what would we see?

You will be creating a mind map -- a visual and written portrait illustrating several aspects of your character's interior life within the literary work.

I have a few suggestions for filling up the space within your character's head, but feel free to come up with your own creations. As always, the choices you make should be based on the text. You should defend your choices in written form in a paragraph explaining why you designed your mind map the way you did. Above all, your choices should be creative, analytical, and accurate.

Mind Map Requirements

Although I expect your mind map to contain additional dimensions, your portrait must contain:

- References to both the character's stable personality traits and change in the work
- Visual symbols
- Your character's three most important quotes (or quotes describing the character)

Mind Map Suggestions

Motivation and Values -- Actors often discuss a character's objective within a work. What is the most important goal for your character? What drives his/her thoughts and actions? This is his/her "spine." How can you illustrate this central objective?

Virtues and Vices -- What are your character's most admirable qualities? His/her worst? How can you make us visualize them?

Color -- Colors are often symbolic. What color(s) do you most associate with your character? Why? How can you effectively work these colors into your presentation?

Symbols -- What objects can you associate with your character that illustrate his/her essence? Are there objects mentioned within the work itself that you could use? If not, choose objects that especially seem to correspond with the character.

Conflicts -- With whom or what does your character struggle? Another character? His/her own personality and/or decisions? Unfortunate events? Fate? How might you illustrate these conflicts?

Mirror, Mirror -- Consider both how your character appears to others on the surface and what you know about the character's inner self. Do these images clash or correspond? What does this tell you about the character?

Changes -- How has your character changed within the work? Trace these changes within your text and/or artwork.

Peaks and Valleys -- Identify the high and low points of your character's life within the work, and determine the causes (events, characters?) and effects (mental distress, drastic measures?) of these peaks and valleys.

Motif Mural

Your group will create a “mural” relating to one of the areas listed below. You will have 50 minutes of the next class period to complete your mural. Plan accordingly by making plans and assigning tasks today. You should come prepared with any materials you need to complete your task. Your group may work as much as you want outside of class, but the mural must be completed in class the next time we meet. Your group will then present it to the class.

Motif Mural Requirements

Be sure to consider the following in your plans:

- Your mural should be designed to clearly portray your area’s subject to an audience who we will assume know nothing of your subject or the literary work. Be sure to include prominently the name of the literary work and the author. Your group’s topic should be clearly emphasized and defined. The purpose of your mural should be immediately recognizable to the viewer.
- The clarity of your mural’s text is most important. You will use a minimum of five direct quotations from the literary work in addition to any explanatory commentary you add. This text must be visually emphasized, not hidden among the illustrations.
- Your illustrations may be hand drawn, or you may use cuttings from other sources such as magazines. You may not use drawings or photographs that already depict scenes from the literary work. Remember that your illustrations are important in helping the viewers grasp quickly the subject of your mural. Avoid confusing your view with clutter. Also remember, your illustrations should primarily enhance your textual references. A balanced use of text and illustration is the goal.
- Your mural will be graded on the over-all effect it has in quickly and effectively pulling your viewer into your subject. Textual references are very important here. Strive to use those that will be of the greatest interest and informational value to your viewer.
- You must use the paper provided in class. In other words, use the paper provided so that we will have equal display space for each group. Your project must conform to that format. You may use a variety of materials if you want, but all that you do must fit in the area of the paper you’re given.

POSTER PROJECTS

POSTER PROJECT FORMAT. Your project must satisfy **ALL** of the following criteria:

- Project is drawn or mounted on posterboard.
- The only acceptable mounting materials are rubber cement or a glue stick. No tape.
No staples.
- Rule lines (base, mid, and top) have been drawn lightly in pencil with a ruler.
- Rule lines have been neatly and carefully erased after drawing materials have dried thoroughly. No smears.
- Any material that has been cut out is trimmed neatly and precisely. Straight edges are straight. Irrelevant background is trimmed out.
- Projects are decorated colorfully with paint, colored pencils, felt-tip pens, crayon, pastels, or another medium specifically approved by the teacher.
- Projects are illustrated with original artwork, traced or copied artwork, graphic designs, or appropriate photographs cut from magazines.
- Your name must appear on the front of the project, discreetly, but legibly, in small print.
- No words are misspelled.
- No punctuation errors are made.
- No capitalization errors are made.
- No usage errors are made. Watch out for pronoun and verb errors.

A wise student would sketch all lettering or drawings lightly in pencil and proofread several times. A very wise student would enlist the aid of several proofreaders.

POSTER PROJECT TOPICS. The purpose of these posters is to visually illustrate major concepts from the work studied. In order to receive a good grade, your poster project must **TEACH** something about the work. Looking at your poster should enlighten the viewer.

1. **PLOT:** Diagram the main plot and any subplots. Find a visual way to demonstrate and illustrate the various conflicts, turning points, connections between plot and subplot, and so on. You might also consider examining parallel or recurring events.
2. **TIMELINE:** Prepare an illustrated timeline of events in the work. Although the actual events may not be revealed chronologically (by recollection and flashback perhaps), remember to proportion the length of the line to the total number of years the work covers. Include illustrations or quotes at major points on the line.

3. **MAJOR CHARACTER:** Prepare a poster portrait of one of the major characters. Include an illustration of the character as described by the author and include significant quotes from the work which demonstrate the various methods of characterization -- name, physical description, what the character says, what the character does, how other characters react to your character, etc.
4. **CHARACTER COMPARISON:** Prepare a poster comparing and contrasting two of the major characters who can be analyzed as doubles and/or opposites. Include an illustration of each character as the author describes them and include significant quotes from the work which demonstrate the various methods of characterization -- names, physical descriptions, what the characters say, what the characters do, how other characters react to your characters, etc.
5. **CHARACTER RELATIONSHIPS:** Make a cluster diagram showing the relationships of the characters to each other. Include a sketch of each character or perhaps a specific object associated with each one. Also include a characteristic saying or a significant quote about each. Start with the main character(s) at the center.
6. **CHARACTER SYMBOLS:** Frequently, characters in a work are associated with particular objects that take on a symbolic value. Prepare a chart showing characters and appropriate objects, explaining how the object represents the character. If no object is actually associated with the character in the work, you may choose an object that you think would be appropriately symbolic for your characters and explain your choices.
7. **SYMBOLIC RECIPES:** Write and illustrate symbolic recipes for major characters, events, and/or themes in the work. Remember to follow recipe format for ingredients and method of preparation, but think symbolically. A cup of evil, not a pound of flesh.
8. **SETTINGS:** Illustrate the major settings, including descriptive quotes from the work and indicating major events that occurred at each setting. If appropriate, consider using a map format.
9. **IMAGE STRANDS:** Prepare a chart showing specific examples of the major image strands in the work, including quotes as appropriate. Write a brief statement analyzing the effect of each image strand. (Hint: colors, animals, nature, darkness and light, etc.)
10. **FIGURATIVE LANGUAGE:** Find several examples of various figures of speech: hyperbole, metaphor, simile, personification, etc. Prepare a chart listing and illustrating your examples.
11. **SIGNIFICANT LINES:** Select what you consider to be the most important quote, quotes, or longer passage in the work. Prepare a collage that truly illustrates the meaning of the lines from the work. Include the lines themselves.
12. **CONCRETE POEMS:** Write a set of several concrete poems appropriate to the work, perhaps illustrating characters, events, themes, or even the work as a whole. The poems themselves will, of course, be your illustrations.

Particular works may suggest other possible topics to you. If you have an idea for a poster that is not included above, discuss it with me. If the idea seems workable, I will probably approve it.

LIT Space Project



You will be creating a MySpace-like page for a character from your assigned literary work.

Skim through the work again to choose your favorite character. Who strikes you as the most interesting? Who can you picture the best in your mind? You do you admire or least admire? Once you've chosen your character, read all description of him or her IN DEPTH. Take notes on how the character is described, how the character behaves, what the character brings with him/her, that sort of thing. You'll have to do close reading!

Next, you will have to take notes, with specific page references. Get up close and personal with the character as if you knew them as a real person. After you've gathered your notes and you understand your chosen character well, you will design a MySpace-like page for him or her.

Requirements for the assignment:

Basic Requirements of the Assignment (no higher than a C)	Extras that aren't required, but will raise your grade to a possible A or B
<ul style="list-style-type: none">• Your character's name (or title)• A picture appropriate to your character• A comment your character made for your "cool saying"• A "headline" for your character (quotation by or about)• "Details" section – married/single, here for, orientation, family, education, occupation• "Interests" section• "Basic info" section – age, birthday, location• At least two friends (in friends section)• At least two "friends" comments• One blog entry (diary format, first person). This will be on a second page.	<ul style="list-style-type: none">• Background formatting (a pattern that reflects your character's personality)• Music, books, and/or movies sections• More than two friends• More than two friends' comments• Made-up "quiz" results• Choose and insert a song for your character• More than one blog entry (each on a separate page).• A photo album or slideshow for your character

You will be presenting your project to the class. All projects will be done electronically, and both printed out and e-mailed to me by the due date.



Facebook Assignment 50 points

Assignment Description: Choose a major character from your assigned literary work and create a Facebook page for him or her. Your Facebook page should resemble the Facebook profile page. You are designing the Facebook page as if your figure is actually alive and active today!

Your Facebook Print Out (preferably in color) is worth 30 points:

1. Image – a photograph of your chosen figure.
2. Friends – choose at least three figures in literature, history (alive or dead), or contemporary society you believe would befriend your figure.
3. Inbox – one message from one of the individuals you identified as a friend. This message should be a separate page from the actual Facebook profile.
4. Status – What is your figure doing right now?
5. Political views – What would your figure's political views be (think beyond Democrat or Republican)?
6. Birthday – When was your figure born?
7. School – formal or otherwise. Example: "The School of the Hard Knocks." Use your creativity.
8. Hometown – Where is your figure from?
9. Networks – What organizations does your figure belong to?
10. Music – Choose two artists (and songs) that your figure would like.
11. About me – a brief biological statement written in first person. Think one paragraph.
12. Favorite quote – Choose your favorite quote created by your figure.
13. Wall – Two posts from either your figure's friends **OR** other famous people.

You will be graded on aesthetic quality (how realistic it looks) and how well you capture the significance of your figure's life.

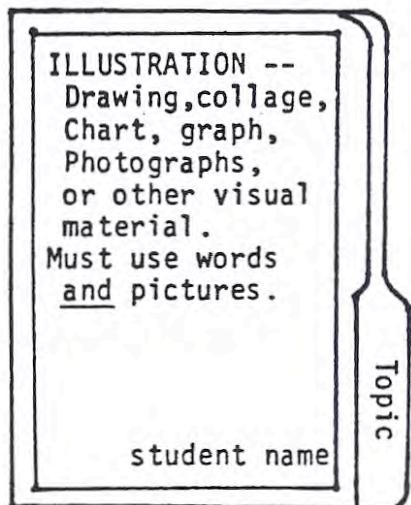
Your written explanation (approximately one page) is worth 20 points and should comment on your choices. Your written explanation should be divided as follows:

- (1) Choices for character – Why did you choose the specifics you chose for your character? Upon what evidence in the literature did you base these decisions?
- (2) Friends and wall – How are your friend choices connected to your character and why did you choose the individuals you chose to leave wall posts?
- (3) Inbox – Why did this particular message/exchange appeal to you?
- (4) Information – Discuss the political views, quote, school(s), music and networks.

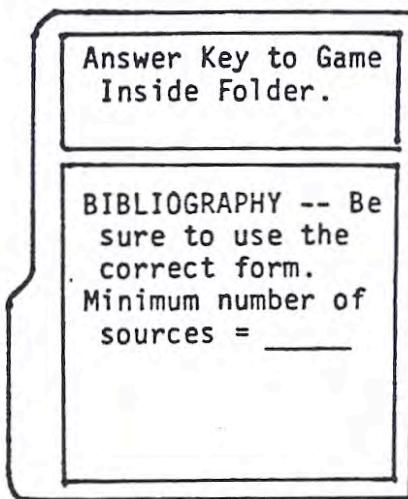
Expect to present your Facebook Project to the class.

Adapted from an assignment by Mrs. Donnie Boyd , Whitney Young Magnet High School

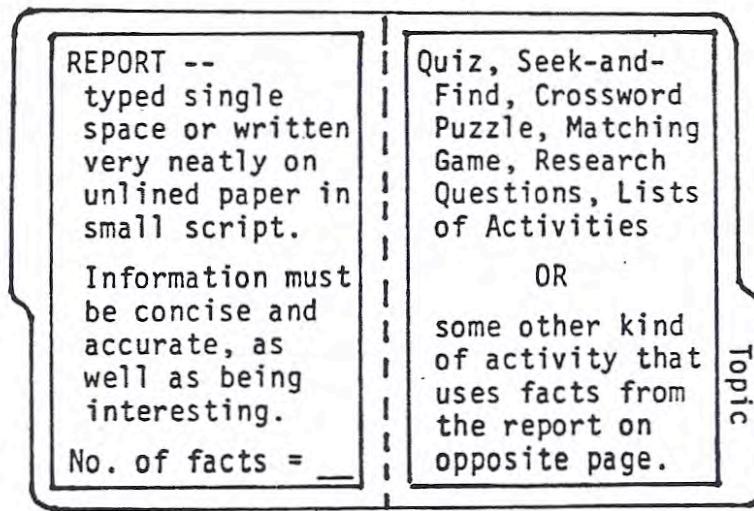
Research Folders



FRONT



BACK



INSIDE

NOTE: Research Folders
should be attractive AND
informative. Use your
imagination to create an
original game that uses your
facts. Use brightly colored
construction paper and
inks to "liven" up your
report. Write neatly, using
correction fluid if you make
any mistakes.

Your teacher may require
you to laminate your report
or to cover it with clear
contact paper. Check to
see if this is required.

If longer reports are allowed, each page
should be written on one side of the paper
only. Report should then be neatly attached
to the proper place with brads, staples, or
brackets. (Ask your teacher.)

NAME OF YOUR NEWSPAPER

Date

Class and Block

Editorial Cartoon

EDITORIAL

(a persuasive paragraph and appropriate headline with the major points supporting the issue)

[about 100 words]

OPPOSING VIEW EDITORIAL

(a persuasive paragraph with appropriate headline with the major points opposing the issue)

[about 100 words]

PUBLISHER INFORMATION (names and roles of students)

Ivan Opinion, editor
Mehta Joke, cartoonist
Takeur Time, reporter
Mike Rofone, reporter
Ronda Ploz, typesetter

Clip Art

Headline News

BACKGROUND INFORMATION

(factual summary of the issue or position)

1. Read all the information and research the topic.
2. Each group member must research the topic.
3. The group will organize the data.
4. One member will write a summary paragraph. Other group members must peer evaluate the paragraph.

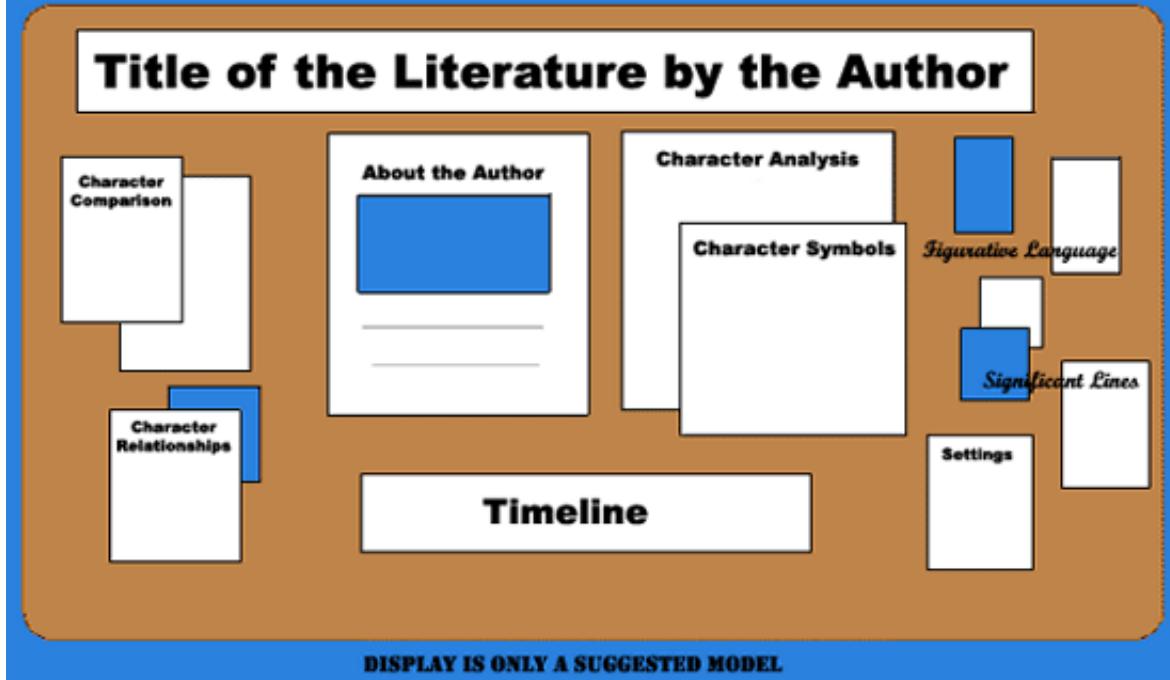
(about 150 words)

"Voices"

From your research, text and notes, find five quotes supporting either side of the

....Your Main Idea.....

BULLETIN BOARD PROJECT

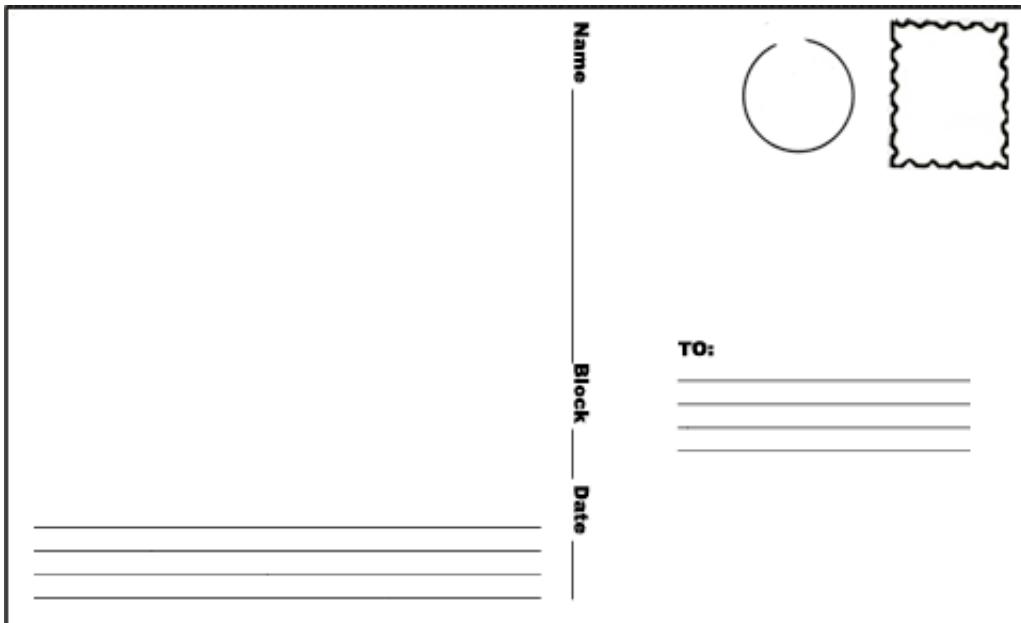


Bulletin Board

BULLETIN BOARD FORMAT. Your project must satisfy **ALL** of the following criteria:

- Everything needed for the bulletin board is enclosed in a large manilla envelope. This includes cut-out letters, illustrations, typed information, borders, yard, labels, etc.
- The design for how the bulletin board materials will be displayed is sketched on the outside of the envelope.
- Rule lines (base, mid, and top) have been drawn lightly in pencil with a ruler. Rule lines have been neatly and carefully erased after drawing materials have dried thoroughly. No smears.
- Any material that has been cut out is trimmed neatly and precisely. Straight edges are straight. Irrelevant background is trimmed out.
- The bulletin board illustrations are decorated colorfully with paint, colored pencils, felt-tip pens, crayon, pastels, or another medium specifically approved by the teacher.
- Illustrations may be original artwork, traced or copied artwork, graphic designs, or appropriate photographs cut from magazines.
- Designer names must appear on a card , as part of the bulletin board display
- No words are misspelled.
- No punctuation errors are made.
- No capitalization errors are made.
- No usage errors are made. Watch out for pronoun and verb errors.

A wise student would sketch all lettering or drawings lightly in pencil and proofread several times. A very wise student would enlist the aid of several proofreaders.



Postcard

POSTCARD FORMAT. Your project must satisfy **ALL** of the following criteria:

- Postcard is mounted on cardboard, file stock, or other stiff material.
- The only acceptable mounting materials are rubber cement or a glue stick. No tape. No staples.
- Projects are decorated colorfully with paint, colored pencils, felt-tip pens, crayon, pastels, or another medium specifically approved by the teacher.
- Projects are illustrated with original artwork, traced or copied artwork, graphic designs, or appropriate photographs cut from magazines.
- Your name must appear in the appropriate place on the card.

A wise student would sketch all lettering or drawings lightly in pencil and proofread several times. A very wise student would enlist the aid of several proofreaders.

POSTCARD CONTENT. The purpose of the postcard is to share information from the work studied. Design an appropriate stamp, postmark, and illustration. Make up an appropriate address and message. In the place provided for a description of the illustration, write a caption and indicate the source of your illustration if it is not original.

To print a larger version of the [Postcard Form](#).

To see [Student Samples from Classical Literature Fall 1999](#).

[Assignments](#) OR [Projects for Reports](#) OR [Home](#)

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A “Found” Poem

For this assignment, you will be creating an original **free verse** poem by “finding” well-written lines inside another writer’s story. Because this is free verse, your poem will not rhyme or have a regular rhythm. You will transform prose into a poem.

*The original short story is
in prose (or paragraphs) _____*

*To find a poem
arrange words
AND
phrases
to look like a poem
to emphasize
ideas AND feelings
to compress meaning
into every line.*

In modern free verse poetry, each **linebreak** is a decision. The flow of words literally gets broken or split, usually before it reaches the right-hand margin and continues on the next line until it gets broken again. And so on. When used well, linebreaks shape the poem and cause readers to continue more slowly. One of the poet’s most important resources, linebreaks help you emphasize ideas by setting words apart. Create a “modern” appearance on the page so **your poem “looks” like a poem!**

*A line can stop at a grammatical pause,
and then go on to the next line.*

*This is an example of a word flow that just keeps coming at
you in one poetic line and makes you read quickly it doesn’t
want to be broken and lose its frenetic flow till suddenly it
can’t hold on any longer and it
bursts, spilling onto the next line
and the next
slowing
you
down.*

Assignment: Several stories we have read are particularly “poetic.” Look for descriptions, feelings, thoughts. Try to find a passage with especially vivid vocabulary. Look for figures of speech and other poetic devices. Choose a passage with expressive language and arrange it on the page to look like a poem. Select and arrange phrases from a single story we have read in the book. You may add necessary capitals and connecting words. Choose your phrases from anywhere in the story, in any order, or select a single passage to convert to a poem. Use line breaks for emphasis, and eliminate unimportant words. For example:

13 **Romance at Short Notice**

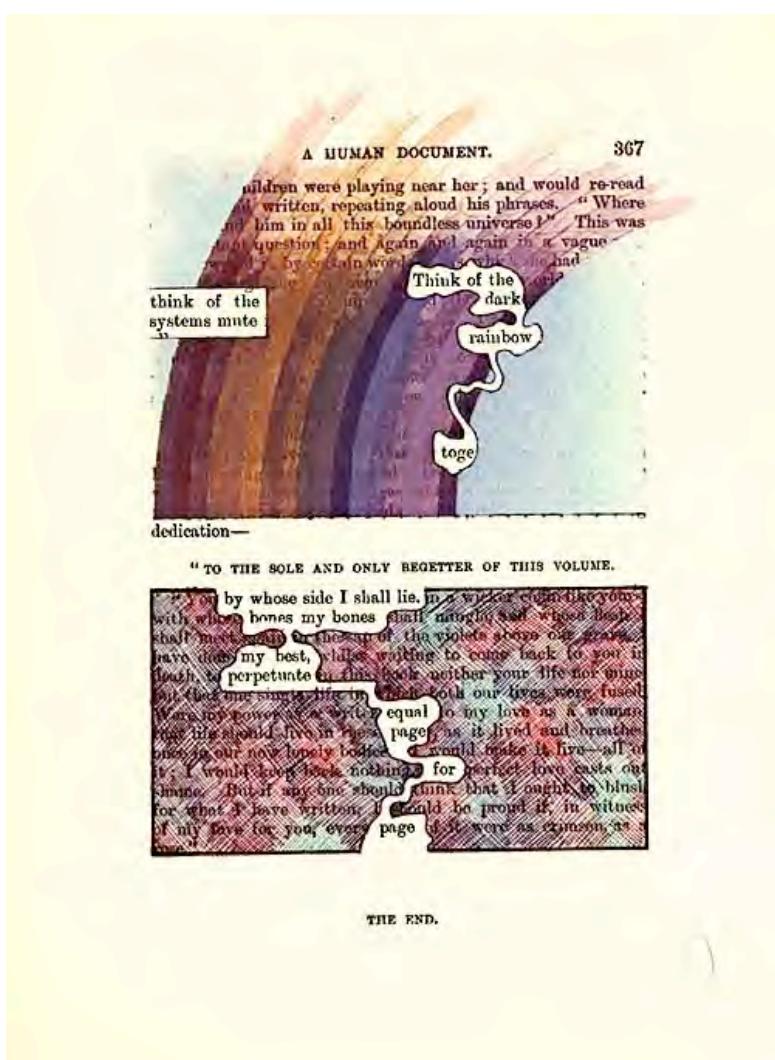
- 10 *Her great tragedy*
9 *a succession of total strangers*
9 *an undefinable something about the room*
10 *a little shudder*
10 *falteringly human*
9 *a tone of distinct regret*
10 *a whirl of apologies*
12 *dazed horror*
12 *a chill shock of nameless fear*
10 *on still, quiet evenings like this*

From “The Open Window”
by Saki, pp. 9-13

Finder: Sandra Effinger

Cite title of the original story, author, and page number(s) so I know exactly where you found the poem!

A Humument: A Treated Victorian Novel



“I took a forgotten Victorian novel found by chance. I plundered, mined, and undermined its text to make it yield the ghosts of other possible stories, scenes, poems, erotic incidents and Surrealist catastrophes which seemed to lurk within its wall of words. As I worked on it, I replaced the text I'd stripped away with visual images of all kinds. It began to tell and to depict, amongst other memories, dreams and reflections, the sad story of one of love's casualties.”

Tom Phillips, *A Humument: A Treated Victorian Novel*. NY: Thames and Hudson, 1987. Now in fourth editions.

Dense novels, because of their length and depth, are most likely to have the rich language where poetry hides.

English teachers have many possibilities:

Invisible Man by Ralph Ellison

To Kill a Mockingbird by Harper Lee

Fahrenheit 451 by Ray Bradbury

The Scarlet Letter by Nathaniel Hawthorne

The Heart of Darkness by Joseph Conrad

All Books by Charles Dickens

Other subject areas have their nominees:

The Panda's Thumb by Stephen Jay Gould

Jurassic Park by Michael Crichton

The Declaration of Independence

Future Shock by Alvin Toffler

Totem and Taboo by Sigmund Freud

Escape from Freedom by Eric Fromm

Entire book available as graphic images at website – <http://humument.com/>

Yahoo Altered Books Group in homage --

<http://groups.yahoo.com/group/alteredsbooks/>