

**Columbus City Schools**  
**English Language Arts Curriculum**  
**Reading**

| <b>Course/Grade</b><br>English 12  | <b>Genre/Text Selection</b><br>Fiction: short story<br>"Next Term, We'll Mash You" by Penelope Lively and "A Shocking Accident" by Graham Greene | <b>Pacing</b><br>6 days |
|--|--|-------------------------|
| <p><b>Reading: Text complexity and the growth of comprehension</b></p> <p>The Reading standards place equal emphasis on the sophistication of what students read and the skill with which they read. Standard 10 defines a grade-by-grade "staircase" of increasing text complexity that rises from beginning reading to the college and career readiness level. Whatever they are reading, students must also show a steadily growing ability to discern more from and make fuller use of text, including making an increasing number of connections among ideas and between texts, considering a wider range of textual evidence, and becoming more sensitive to inconsistencies, ambiguities, and poor reasoning in texts. (CCSS, Introduction, 8)</p>  |  |                         |
| <p><b>Note on range and content of student reading</b></p> <p>To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students' own thinking and writing. Along with high-quality contemporary works, these texts should be chosen from among seminal U.S. documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. (CCSS, College and Career Readiness Anchor Standards for Reading, 35)</p> |  |                         |
| <p><b>An integrated model of literacy</b></p> <p>Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research. (CCSS, Introduction, 4)</p>  |  |                         |
| <p><b>Research and media skills blended into the Standards as a whole</b></p> <p>To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today's curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, 4)</p>  |  |                         |

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**Strands/Topics**

**Standard Statements**

**Reading Literature/Key Ideas and Details**

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

**Reading Literature/Craft and Structure**

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**Range of Reading and Level of Text Complexity**

10. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

**Reading Informational Text/Key Ideas and Details**

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

**Writing/Text Types and Purposes**

1. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through effective selection, organization, and analysis of content.

**Writing/Production and Distribution of Writing**

6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**Writing/Research to Build and Present Knowledge**

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

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**Speaking and Listening/Comprehension and Collaboration**

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11-12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

**Speaking and Listening/Presentation of Knowledge and Ideas**

5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

**Language/Conventions of Standard English**

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**Language/Knowledge of Language**

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

**Language/Vocabulary Acquisition and Use**

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11-12 reading and content*, choosing flexibly from a range of strategies.

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**Instructional Strategies**

**Essential Guiding Questions**

1. How does social position affect people's behavior? What does this resulting behavior convey about the values of a society as revealed in its literature?

**Literary Elements**

1. Characterization: Both short stories use indirect characterization and vivid verbs to reveal personality and reflect theme.
2. Themes: The influence of social status and societal values on an individual. How societal shame may shape personality.
3. Rhetorical considerations: The use of precise, vivid verbs. How authors use syntax to convey meaning.
4. Contemporary Connections: The differences between tradition and hazing. The short stories are examples of Modern and Postmodern British literature, which convey the importance of class distinctions. Is one's class status still as important in Britain or the United States today?

**Vocabulary**

Teachers may introduce vocabulary words by having students do the sentence completion and "Reading Warm-up" vocabulary worksheets located at <http://www.pearsonsuccessnet.com>. The vocabulary worksheets are located in the "Resources and Downloads" section, Unit 6, pp.106-109 ("A Shocking Accident") and pp. 362-365; 368 ("Next Term, We'll Mash You"). Vocabulary lessons are also located in the "Integrated Language Skills: Vocabulary Lesson" section in the text *Literature: The British Tradition* on p.1270 and p. 1443. Vocabulary words in the middle of the close reading sections that follow are included to analyze how writers use vivid verbs to explicitly describe characters as well as to propel the narrative.

**Discussion Questions**

Answers for the discussion questions throughout the lesson may vary according to teacher and student perspective; however, responses should demonstrate a connection to the text.

**Day 1**

Teacher displays the title of the first short story, "Next Term, We'll Mash You" on whiteboard or overhead and asks students which word has the most impact, is the most vivid. After students have identified the word "mash," ask them to list synonyms, such as "crush," "beat," or "pulverize." Ask students to identify which part of speech the word "mash" is: a verb. Discuss how the word denotes the breaking down from a solid to a pulp when one refers to food, such as potatoes. What does this suggest if the verb is applied to humans? Next, have students identify the two pronouns in the title and ask what they note about the relationship of the pronouns to the verb. Stress the impact of the plural "we" mashing the singular "you." Explain, if needed, the British word "term." Discuss what type of reception the title implies, and ask students to identify this behavior if a member is new to a group. What is the impact of the contraction? Because it is less formal, does this constitute a welcoming aspect to the "mashing"? Does "we will mash you" sound more forceful, intimidating? Discuss group initiation rituals without defining what constitutes hazing yet.

Next, have students create a t-chart, labeling one side "what I see" and the other "what it means." Introduce negative and positive images related to hazing in the United States. Possibilities include anti-hazing posters from colleges or sororities, such as one from Miami University in Ohio [http://www.miamioh.edu/images/campus-safety/boys.hazing.postcards1\\_img\\_0.jpg](http://www.miamioh.edu/images/campus-safety/boys.hazing.postcards1_img_0.jpg) and a positive, teasing approach contained in a Snapple ad: <http://www.stophazing.org/snapple.htm>. After viewing both images and filling in responses under the "What I see" column, have students fill in the

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meaning column. Discuss the definition of hazing and how it is different from tradition. One definition of hazing is located in the OSU guide to student athlete behavior at: [http://grfx.cstv.com/photos/schools/osu/genrel/auto\\_pdf/2010-11/misc\\_non\\_event/sa-handbook4.pdf](http://grfx.cstv.com/photos/schools/osu/genrel/auto_pdf/2010-11/misc_non_event/sa-handbook4.pdf). Categorize the types of groups that employ hazing, such as schools, athletic teams, sororities, fraternities or gangs. Briefly discuss the psychological implications of these group behaviors. Demonstrate the long history of hazing in the United States by displaying a comic by Thomas Nast from 1879 that takes issue with hazing at West Point: <http://www.harpweek.com/09Cartoon/BrowseByDateCartoon.asp?Month=August&Date=16> .

Read the “Background” information in the box prefacing the short story “Next Term, We’ll Mash You” pp. 1436-1442 in *Literature: The British Tradition*. Discuss and define indirect characterization: the author describes the characters’ actions, words, thoughts or other characters’ reactions to that character. Discuss how the reader is making inferences about a character’s personality and values based on indirect characterization, and how theme is expressed through characterization.

**Exit Ticket:** Would you join a group which has had a history of hazing? Would you feel comfortable reporting hazing, even if it means ouster from a group?

**Homework:** Finish reading “Next Term, We’ll Mash You” pp. 1436-1442 in *Literature: The British Tradition*. While reading, students record details about Charles in the indirect characterization chart (appendix). There is a teacher key containing some quotations that are clues to Charles’ personality (appendix). Students analyze the textual examples and write their inferences about Charles’ personality.

**Day 2**

Students share quotes and inferences from the characterization homework. Using the table that follows, guide students through the selection by re-reading the passage under discussion, clarifying the vocabulary that is explained in the textbook, and asking text-dependent questions that relate directly to the excerpt provided.

| Text Passage Under Discussion  | Vocabulary   | Text-Dependent Questions for Students  |
|--|--|--|
| <p><b>p. 1437</b></p> <p>The mother said, “It’s a lovely place. Those must be the playing fields. Look, darling, there are some of the boys.” She <b>clicked</b> open her handbag, and the sun <b>caught</b> her mirror and <b>flashed</b> in the child’s eyes; the comb went through her hair and he saw the grooves it left, neat as distant ploughing. <b>(Q1) (Q2) (Q3) (Q4)</b></p> | <p><b>clicked</b><br/> <b>caught</b><br/> <b>flashed</b></p> | <p><b>(Q1)</b> What aspect of the school does the mother mention first?<br/> <i>the physical attractiveness</i></p> <p><b>(Q2)</b> Which verbs depict her act of grooming and what do they emphasize?<br/> <i>“Clicked,” “caught,” and “flashed” emphasize sound and speed.</i></p> <p><b>(Q3)</b> What is ironic about her actions?<br/> <i>She hurts her son unintentionally by flashing light in his eyes in order to make herself look better.</i></p> |

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| <p><b>p. 1437</b></p> <p>The woman, the mother, <b>smoothing</b> down a skirt that would be ridged from sitting thought: I like the way they've got the maid all done up properly. The little white apron and all that. She's foreign, I suppose. Au pair. Very nice. If he comes here there'll be Speech Days and that kind of thing. Sally Wilcox says it's quite dressy—she got that cream linen coat for coming down here. You can see why it costs a bomb. Great big grounds and only an hour and a half from London. <b>(Q5) (Q6) (Q7)</b></p> <p><b>p. 1439</b></p> <p>“Hampstead really,” said the mother. “Sherry would be lovely.” She <b>worked</b> over the headmaster's wife from shoes to hairstyle, <b>pricing</b> and <b>assessing</b>. Shoes old but expensive—Russell and Bromley. Good skirt. Blouse could be Marks and Sparks—not sure. Real pearls. Super Victorian ring. She's not gone to any particular trouble—that's just what she'd wear anyway. You can be confident, with a voice like that, of course. Sally Wilcox says she knows all sorts of people. <b>(Q8) (Q9) (Q10) (Q11) (Q12)</b></p> | <p><b>smoothing</b></p> <p><b>worked</b><br/><b>pricing</b><br/><b>assessing</b></p> | <p><b>(Q4)</b> What comparison does the child make, and what is the significance of his observation?<br/><i>He compares the neatness of his mother's hair with the school's fields. Both school and mother strive for physical perfection.</i></p> <p><b>(Q5)</b> What details does the mother note about her surroundings?<br/><i>how the maid and Sally Wilcox dress, the size of the school grounds, and its expense</i></p> <p><b>(Q6)</b> What do her thoughts reveal about her personality and values?<br/><i>She is interested in appearances, the superficial elements. She values the expense of the school and aligns cost with quality.</i></p> <p><b>(Q7)</b> What information about the quality of the education at the school is revealed in her thoughts?<br/><i>none</i></p> <p><b>(Q8)</b> What verb does the author use to describe her assessment of the headmaster's wife, and what does the verb connote?<br/><i>The verb “worked” describes the effort and minute detail in which she examined the woman.</i></p> <p><b>(Q9)</b> What does her assessment of the headmaster's wife suggest about her values?<br/><i>Again, she evaluates based on expense and appearances.</i></p> <p><b>(Q10)</b> Which detail about the headmistress does the mother use to evaluate the woman's social status?<br/><i>her voice</i></p> |
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|  |  | <p><b>(Q11)</b> What does the syntax allow?<br/> <i>The dashes and fragments show how quick, and thus how adept, the mother is in her valuation. This allows the author to infuse many specific details in only a paragraph.</i></p> <p><b>(Q12)</b> What impact do the references to Sally Wilcox make and how does it inform the reader about the mother?<br/> <i>Sally appears to be an arbiter of good taste; it shows the competitiveness of the mother.</i></p> |
|--|--|---|

After completing the close reading, students fill in the first two columns of the prewriting characterization/theme analysis graphic organizer (appendix) for Mrs. Manders. Students need to use answers from the close reading questions for their charts. When they have the “Text Examples” column completed, the whole group discusses possible themes revealed by the literary and style elements and fills in the “Themes” column. *Possible themes include how the desire for social status is time consuming, how those in pursuit of social class may become consumed by materialism, or how evaluating by appearances alone causes faulty judgments.* Students begin writing an analytical paragraph about how the characterization of Mrs. Manders conveys theme. Students will synthesize literary elements (indirect characterization) and rhetorical considerations (verb usage and syntax). They are supporting their thematic interpretation with the textual examples.

**Homework:** Complete analysis paragraph.

**Day 3**

Write three possible themes from the Mrs. Manders’ analysis paragraph on the board. Ask students to provide examples of literary and rhetorical devices from their writing and to align them with the themes on the board. Then, begin a **close reading** of paragraphs revealing Mr. Manders’ thoughts. Using the table that follows, guide students through the passage by re-reading the passage under discussion, and asking text-dependent questions that relate directly to the excerpt provided.

| Text Passage Under Discussion  | Vocabulary              | Text-Dependent Questions for Students  |
|--|-------------------------|--|
| <p><b>p. 1438</b></p> <p>Alone, they sat, <b>inspected</b>. “I like the atmosphere, don’t you, John?”</p> <p>“Very pleasant, yes. Four hundred a term, near enough. You can tell it’s a cut above the Seaford place, though, or the one at St. Albans. Bob Wilcox says quite a few City people send their boys here. One or two of the merchant bankers, those kind of people. It’s the sort of contact that would do no</p> | <p><b>inspected</b></p> | <p><b>(Q1)</b> Which verb is used to describe the parent’s behavior as they wait, and what does it convey?<br/> <i>The verb “inspected” suggests a close examination with authority bestowed upon the “inspectors.”</i></p> <p><b>(Q2)</b> What are the father’s criteria for assessing the quality of the school?<br/> <i>the position of families matriculating there and that it is more expensive than other schools</i></p> |

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| <p>harm at all. You meet someone, get talking at a cricket match or what have you . . .Not at all a bad thing.” (Q1) (Q2) (Q3) (Q4)</p> <p><b>p. 1439</b></p> <p>...The father, sherry <b>warming</b> his guts, thought that this was an amusing woman. Not attractive, of course, a bit homespun, but impressive all the same. Partly the voice, of course; it takes a bloody expensive education to <b>produce</b> a voice like that. And other things of course. Background and all that stuff. (Q5) (Q6) (Q7)</p> | <p><b>warming</b></p> <p><b>produce</b></p> | <p>(Q3) Is his evaluation of merchant bankers favorable or unfavorable?<br/><i>The phrase “those kind of people” creates distance from the speaker by placing merchants in a social category different from the speakers. The detail about their usefulness, however, shows a favorable valuation.</i></p> <p>(Q4) What does his reference to Bob Wilcox reveal about this level of society?<br/><i>It is artificial and competitive.</i></p> <p>(Q5) Which aspect of the headmistress impresses him the most?<br/><i>her voice</i></p> <p>(Q6) Which phrase is repeated and what is the effect?<br/><i>He uses “of course” three times at the end of sentences in this passage, as if his opinion is beyond reproach.</i></p> <p>(Q7) What do his internal thoughts suggest about his character?<br/><i>His materialistic, socially competitive nature informs his choice rather than considering his child’s needs.</i></p> |
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After completing the close reading questions, students complete the “Text Examples” column of the prewriting graphic organizer for Mr. Manders (appendix) and discuss if the same themes revealed by Mrs. Manders’ characterization apply here as well. *They do, but students may come up with additional themes such as the relationship between wealth and access to exclusive schools, or how some people value business connections over a child’s welfare.*

Next, begin a **close reading** of passages that relate to Charles’ perspective. Using the table that follows, guide students through the passage under discussion, asking text-dependent questions that relate directly to the excerpt provided.



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their own, and for three minutes, circle words and phrases or sentences which are convincing and well-written. Students are then given five to seven minutes to combine the words, phrases, and sentences into a free verse poem.

**Homework:** Students write an analytical paragraph about how the indirect characterization of Mr. Manders conveys theme.

**Day 4**

Allow student groups from the previous day approximately five minutes to plan a choral reading of the poem based on the letter. Student groups then present their poems to the class. Display the poems from each group and each class in the room if possible. After the poem presentations, ask for volunteers, and have students read aloud the second short story, “A Shocking Accident,” pp. 1263-1268 in *Literature: The British Tradition*. Using the table that follows, guide students through the passage under discussion, asking text-dependent questions that relate directly to the excerpt provided.

| Text Passage Under Discussion  | Vocabulary   | Text-Dependent Questions for Students  |
|--|--|--|
| <p><b>pp. 1264-1265</b></p> <p>Jerome said, “What happened to the pig?”</p> <p>This was not callousness on the part of Jerome as it was interpreted by Mr. Wordsworth to his colleagues (he even discussed with them whether, perhaps, Jerome was not yet fitted to be a warden). Jerome was only <b>attempting</b> to <b>visualize</b> the strange scene and to get the details right. Nor was Jerome a boy who cried; he was a boy who <b>brooded</b>, and it never occurred to him at his preparatory school that the circumstances of his father’s death were comic—they were still part of the mystery of life. It was later in his first term at his public school, when he told the story to his best friend, that he began to realize how it affected others. Naturally, after that disclosure he was known, rather unreasonably, as Pig. <b>(Q1) (Q2) (Q3) (Q4)</b></p> | <p><b>attempting</b><br/> <b>visualize</b></p> <p><b>brooded</b></p> | <p><b>(Q1)</b> What does Mr. Wordsworth’s reaction to Jerome’s inquiry about the pig show about Jerome’s ability to communicate?<br/> <i>Jerome seems unable to see situations from the perspective of other people, and this lends an absurdity to his responses.</i></p> <p><b>(Q2)</b> What detail about Jerome’s personality is revealed by direct characterization?<br/> <i>Jerome is characterized as a brooder rather than a crier.</i></p> <p><b>(Q3)</b> How does the author expand on the portrayal of Jerome after the direct characterization?<br/> <i>He uses an illustrative anecdote.</i></p> <p><b>(Q4)</b> The author begins the last sentence with the word “naturally.” Is this Jerome’s, or the narrator’s viewpoint?<br/> <i>Jerome’s response at the beginning of the selection is literal and without irony, and so the word seems to contain a jab by the narrator relating to his inability to comprehend other viewpoints.</i></p> |

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Discuss how the narration of the two short stories differs. *The third person narration in “Next Term, We’ll Mash You” does not contain judgmental interjections as the story by Graham Green does.* Complete the last close reading questions.

| Text Passage Under Discussion   | Vocabulary  | Text-Dependent Questions for Students  |
|---|---|--|
| <p><b>pp. 1266-1267</b></p> <p>In the course of time, neither too early nor too late, rather as though, in his capacity as a chartered accountant, Jerome had studied the statistics and taken the average, he became engaged to be married: to a pleasant fresh-faced girl of twenty-five whose father was a doctor in Pinner. Her name was Sally, her favorite author was still Hugh Walpole, and she had <b>adored</b> babies ever since she had been given a doll at the age of five which moved its eyes and made water. Their relationship was <b>contented</b> rather than exciting, as became the love affair of a chartered accountant: it would never have done if it had <b>interfered</b> with the figures. <b>(Q1) (Q2) (Q3)</b></p> | <p><b>adored</b></p> <p><b>contented</b></p> <p><b>interfered</b></p> | <p><b>(Q1)</b> Which aspect of indirect characterization does the author employ to describe Jerome?<br/> <i>He uses the reactions of others. By describing the woman who would choose to spend her life with Jerome, he conveys his taciturn nature.</i></p> <p><b>(Q2)</b> What could the reader infer about the narrator’s attitude toward the career of accounting?<br/> <i>That it is a career for level-headed, “average” people. Jerome married at an average time, had an average score on his test, and married an average girl.</i></p> <p><b>(Q3)</b> What does Jerome’s choice in marriage partners suggest about his personality and values?<br/> <i>The relationship is “contented rather than exciting” indicating the value of logic over emotion. Jerome tries to control the telling of his father’s accident in order to control the listener’s reaction. He is not a man who likes surprises.</i></p> |

**Exit Ticket:** Both Charles and Jerome have unpleasant episodes at school. Are hazing and bullying an inevitable part of the school experience?

**Day 5**

Students share responses from exit tickets. Introduce the concept of parallel structure from the text *Writing and Grammar* p. 505: Parallel grammatical structures may be two or more words of the same part of speech, two or more phrases of the same type, two or more clauses of the same type, or even two or more sentences of the same type. Do exercise 43 on p. 506 of the text. Students then return to the close reading selections and identify examples of parallel structure:

1. “She worked over the headmaster’s wife from shoes to hairstyle, pricing and assessing.”
2. “Not attractive, of course, / Partly the voice, of course;”
3. “...faces, looking, assessing. Asking questions.”

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4. “They help themselves to his name, his age, his school.” (Also, the lack of a conjunction: asyndeton)
5. “Nor was Jerome a boy who cried; he was a boy who brooded,”

Tell students that authors use parallel structure for emphasis, smoothness, and to create a rhythm with words for emotional effect. Students return to their two analytical paragraphs about characterization and theme. With a partner, identify examples of parallelism in each paragraph. If they do not have a parallel construction in either paragraph, pairs work to create one.

Next, examine the close reading selections that contain the thoughts of Mr. and Mrs. Manders, and Jerome’s description of his bride. Identify style features other than parallel structure, such as precise, descriptive verbs, sentence fragments, dashes, and the use of rhetorical devices like polysyndeton (the use of coordinating conjunctions in a series) and asyndeton (the absence of coordinating conjunctions in a series). Point out the use of descriptive adjectives, specific store references, and judgments such as “very nice.” Have students write a paragraph describing a person from the perspective of the narrator (the student writer) mimicking the style of the writers, Penelope Lively or Graham Greene. The student writer could also describe a person like Greene did with Jerome—by describing instead a friend, spouse, boyfriend or girlfriend’s traits in relation to a person.

**Day 6: Final assessments**

**Tests**

Students may take multiple choice and essay tests for each short story located in *Literature: The British Tradition* Unit 6 Resources. An open book test is followed by two multiple choice and essay question tests of different levels. “Next Term, We’ll Mash You” pp. 371-379 and “A Shocking Accident” pp.115-123.

**Informational Writing**

Students write two to three paragraphs analyzing the effects of British societal views on the characters in the two short stories. They should draw on the answers to the close reading selections and their characterization/theme paragraphs for examples and thematic interpretations. Students should consider:

1. societal influences including the beliefs and values of a culture
2. speech as an identifying factor in Britain
3. how societal shame may shape personality

**Reflective Writing**

1. Is one’s class status an important distinction in the United States today?
2. Will contemporary campaigns against hazing and bullying affect school climates?

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|---|---|---|
| <p><b>Instructional Resources</b></p> <ul style="list-style-type: none"> <li>• <i>Literature: The British Tradition</i> (textbook)</li> <li>• <i>Writing and Grammar</i> (textbook)</li> <li>• Graphic organizers and handouts</li> <li>• <a href="https://www.pearsonsuccessnet.com/">https://www.pearsonsuccessnet.com/</a> Unit resources; Graphic organizers</li> <li>• <a href="http://www.miamioh.edu/images/campus-safety/boys.hazing.postcards1_img_0.jpg">http://www.miamioh.edu/images/campus-safety/boys.hazing.postcards1_img_0.jpg</a></li> <li>• <a href="http://www.stophazing.org/snapple.htm">http://www.stophazing.org/snapple.htm</a></li> <li>• <a href="http://grfx.cstv.com/photos/schools/osu/genrel/auto_pdf/2010-11/misc_non_event/sa-handbook4.pdf">http://grfx.cstv.com/photos/schools/osu/genrel/auto_pdf/2010-11/misc_non_event/sa-handbook4.pdf</a></li> <li>• <a href="http://www.harpreweek.com/09Cartoon/BrowseByDateCartoon.asp?Month=August&amp;Date=16">http://www.harpreweek.com/09Cartoon/BrowseByDateCartoon.asp?Month=August&amp;Date=16</a></li> </ul> |   |   |
| <p><b>Integration of Knowledge and Ideas (Strategies for Diverse Learners)</b></p> <ul style="list-style-type: none"> <li>• <a href="https://www.pearsonsuccessnet.com">https://www.pearsonsuccessnet.com</a> Interactive online activities and resources; Spanish audio and video</li> </ul>   |   |   |
| <p><b>Professional Articles</b></p> <ul style="list-style-type: none"> <li>• <a href="http://www.ohiorc.org/adlit/InPerspective/Issue/2012-10/Article/feature.aspx">http://www.ohiorc.org/adlit/InPerspective/Issue/2012-10/Article/feature.aspx</a> "Closer Reading for Deeper Comprehension: Uncommon Sense About the Common Core" by Carol Jago</li> <li>• <a href="http://www.edutopia.org/ten-tips-teaching-new-media-resource-guide">http://www.edutopia.org/ten-tips-teaching-new-media-resource-guide</a> New-media resource guide</li> <li>• <a href="http://www.nytimes.com/2013/02/16/books/a-good-fit-for-small-screens-short-stories-are-selling.html?pagewanted=all&amp;_r=0">http://www.nytimes.com/2013/02/16/books/a-good-fit-for-small-screens-short-stories-are-selling.html?pagewanted=all&amp;_r=0</a> "Good Fit for Today's Little Screens: Short Stories" by Leslie Kaufman</li> </ul>   |   |   |
| <p><b>English Language Arts Connections</b></p>   |   |   |
| <p><b>Writing</b></p> <p>Incorporate Writing Standards as students read and comprehend complex literary and informational texts.<br/><a href="http://www.corestandards.org">http://www.corestandards.org</a></p>  | <p><b>Language</b></p> <p>Incorporate Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. <a href="http://www.corestandards.org">http://www.corestandards.org</a></p> | <p><b>Speaking and Listening</b></p> <p>Incorporate Speaking and Listening standards as students integrate and evaluate information presented in diverse media and formats.<br/><a href="http://www.corestandards.org">http://www.corestandards.org</a></p> |

# Appendix

# “Next Term, We’ll Mash You”

## Indirect Characterization Analysis

| Indirect Characterization Text Quotes   | Inferences about Charles’ Personality and Values |
|---|--|
| <p data-bbox="186 485 284 514"><u>Actions</u></p><br><br><br><br><br><br><br><br><br><br><p data-bbox="186 842 272 871"><u>Words</u></p><br><br><br><br><br><br><br><br><br><br><p data-bbox="186 1161 305 1190"><u>Thoughts</u></p><br><br><br><br><br><br><br><br><br><br><p data-bbox="186 1480 553 1509"><u>Reactions of Other Characters</u></p><br><br><br><br><br><br><br><br><br><br> |  |

# “Next Term, We’ll Mash You”

## Indirect Characterization Analysis

| Indirect Characterization Text Quotes   | Inferences about Charles’ Personality and Values   |
|---|--|
| <p><b><u>Actions</u></b><br/>“He looked at the books, the dark brown pictures, his parents, said nothing.”</p> <p>“The child hesitated, stood up, sat, then rose again with his father.”</p> <p>“The child stands in the center of the room, and it draws in around him.”</p> <p><b><u>Words</u></b><br/>“...his voice which has floated like a feather in the dusty schoolroom air dies altogether and he becomes mute...”</p> <p>“The child does not answer.”</p> <p><b><u>Thoughts</u></b><br/>“There is a noise in his ears like rushing water, a torrential din out of which voices boom, blotting each other out so that he cannot always hear the words.”</p> <p>“Over their heads he sees beyond the window an inaccessible world of shivering trees and high racing clouds...”</p> <p><b><u>Reactions of Other Characters</u></b><br/>“He looks so hideously pale, compared to those boys we saw outside.”</p> <p>“They help themselves to his name, his age, his school.”</p> | <p>He could be shy or upset with his parents.</p> <p>He is very unsure of himself and copies what his father does. He seems to value being compliant or at least cooperative.</p> <p>It’s like the room has more control than the human. He values silence or being passive.</p> <p>He is insubstantial--voice floats. He is afraid to face a crowd--very introverted.</p> <p>Charles is very compliant, even submissive. He has the opportunity to tell his parents that he does not like the school but does not.</p> <p>He finds contact with his peers so intimidating he can barely function in their presence.</p> <p>He would rather escape than face new people. He values the freedom of being alone.</p> <p>He stands out in a way that is undesirable (hideously).</p> <p>Charles is unable to communicate even the simplest of information because he is intimidated by unfamiliar peers and settings.</p> |

## Theme Analysis: Mrs. Manders

| Literary and Style Elements   | Text Examples   | Themes  |
|---|---|---|
| <p><b>Indirect characterization</b></p> <ul style="list-style-type: none"> <li>• <b>Actions</b></li> <br/> <li>• <b>Words</b></li> <br/> <li>• <b>Thoughts</b></li> <br/> <li>• <b>Reactions of Others</b></li> </ul> | <p>While grooming, she blinds her son with light.</p> | <p>Appearances are of vital importance to some individuals.</p> |
| <p><b>Vivid Verbs</b></p>   | <p>Inspected</p>                                      | <p>Social classes may become consumed by materialism.</p>       |
| <p><b>Syntax</b></p>  | <p>Use of dashes describing the headmistress</p>      | <p>Social classes may become consumed by materialism.</p>       |

## Theme Analysis: Mr. Manders

| Literary and Style Elements   | Text Examples                              | Themes  |
|---|--|---|
| <p><b>Indirect characterization</b></p> <ul style="list-style-type: none"> <li>• <b>Actions</b></li> <br/> <li>• <b>Words</b></li> <br/> <li>• <b>Thoughts</b></li> <br/> <li>• <b>Reactions of Others</b></li> </ul> | <p>Tells wife he could do with a drink</p> | <p>The father seems to care most about his own creature comforts.</p> |
| <p><b>Vivid Verbs</b></p>   | <p>Produce</p>                             | <p>The alignment of “production” and class</p>                        |
| <p><b>Syntax</b></p>  | <p>Repetition of “of course”</p>           | <p>Certain social classes are superior.</p>                           |