

Tasty Text: A Study of Culture Through the Foods We Share

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Overview

Tasty Text: A Study of Culture Through the Foods We Share is a writing mini-course that spans several curricular areas by combining writing instruction and process skill awareness with cultural studies and the field of psychological study. During the execution of the course, students will examine cross-cultural ideologies that dictate how people learn to choose, produce, and prepare food and turn their ideas into writing pieces that support district objectives while still allowing for flexibility in the way the students' ideas are presented.

This stand-alone course was designed for middle school students in the Humanities Department of the Pittsburgh Public Schools gifted education program. These students have extremely high cognitive abilities and need strength-based enrichment activities in addition to what they receive in the mainstream curriculum. Unlike average students, the gifted students' academic strengths are what drive their educational "needs". In addition, the strong interests of gifted students are to be accounted for and cultivated.

Each student attends the center one day per week. The students have the rare, college-like opportunity to choose the courses they will take each semester. Each course meets for one hour each week over a 16-week semester.

Rationale

The rationale for creating this unit stems from the need to develop appreciation of cultural diversity among adolescents. It is quite often as difficult for these young people to develop an appreciation for their culture as it is for them to develop one for other cultures. Most Americans are “bi-racial”, yet very few people actually think in these terms. For many students, the time to explore one’s culture is limited. Using food, *a universal need*, as the basis for learning about similarities between cultures will help the students achieve this goal.

This unit is also based on the gifted model of education which requires that equal weight be placed on process and product. Process awareness can be best summarized as *meta-cognition*. It is my job as a gifted support educator to help these students **increase their ability to work through projects efficiently**, not just complete them. Efficiency is the concept on which educators should place focus. Direct process skill experiences, such as those requiring creative and higher-level thinking, demand that the learner be thoughtful in the choosing, planning, implementation, completion, and evaluation of the entire process needed to achieve a holistically completed project. It requires awareness of how a project should be tackled based upon evaluation, *which is the highest form of thought*, of the effectiveness of the process used to complete prior projects. The focus process goals for this course are to have the students work through creative thinking, higher-level thinking, self-directed-learning, and interaction within intellectual peer groupings.

The direct teaching and scoring of process skills is appropriate for gifted learners, *as well as for all learners*, because writing is a process that requires many skills and processes. The students must be made aware that what they produce is as important as how they work toward and through the production. Directly teaching students how to learn and work efficiently and effectively is necessary because it enables the students to become productive, independent thinkers. Although the process skills are listed separately, one project will often include more than one, *or all*, of the skills.

The four terms used to define the Creative Thinking process are from educational researcher Dr. E. Paul Torrance’s work. He defined creative thinking as *fluency, flexibility, originality, and elaboration*. These components occur in relation to one another, not as separate entities. Fluency is commonly referred to as the brainstorming process, but brainstorming is not complete unless the list generated is categorized and scrutinized. Flexibility is second step of the process in which the brainstormed list is examined and the possible categories where the ideas fall are determined. These processes, according to Torrance definition as it relates to giftedness, also require *abundance of such ideas and categories*.

Originality connects to the aforementioned process in that the ideas must be self-created, unique ideas. Elaboration is the process of looking at the categorizations and selecting the material that most readily aligns with the task at hand and is most executable.

Higher-level Thinking stems from the final three components of the upper tier of Benjamin Bloom's Taxonomy, which are analysis, synthesis, and evaluation. At the analysis level, the student must identify traits and patterns to organize parts of a whole. In creative writing, a good example is *finding* inferences within text. At the synthesis level; the student must creatively or divergently apply prior knowledge and skills to produce a new or original whole. In creative writing, a good example is *creating* inferences within self-created text. At the evaluation level; the student must critically respond to the process and product that he has created. In creative writing, a good example is *judging* the effectiveness of the inferences used within self-created text.

Self-directed Learning is a process that is typically defined in three categories: *Plan, Action, and Result*. This is the model that most aides in teaching the students to perform effective and efficient research. When using the Self-Directed Learning model the students learn to decide on a project topic, plan, gather resources, work through the plan, alter the plan when needed, complete the project, and evaluate both the process and the product. In the planning category, the student sets goals and develops a plan for learning. He or she then prioritizes tasks to achieve goals. The final component requires the student to look at the result and determine its exactness and whether the methods used to achieve the product were efficient. A self-reflection period is necessary so that the student can suggest ways to improve both the process and product as well as to determine what behaviors should be repeated. In creative writing and researching, self-directed learning is used in the prewriting phase. The students should level middle school with the ability to do these tasks without the assistance of a teacher. Such projects are occurrences that extend far into adulthood. Mastery of how to use this process insures that the student will be successful far beyond the classroom setting. I use the terms, "Before, During, After" to expound upon this process skill. The strategy I use is listed in the "*Strategies*" section below.

Although many educators believe that peer grouping is beneficial, gifted peer grouping means that the students must be grouped by intellectual strength, rather than by mere age or grade. Leadership, communication, and cooperation are the three components of the Interactive Communication process. Leadership requires that the students must demonstrate initiative, set realistic goals, organize team duties, and resolve conflicts. The students must communicate effectively, both orally and in writing, between one another and to their selected audience.

This process skill comes into play in this unit during the peer response and editing sessions.

These process skills apply to this unit in numerous ways. Writing and researching are processes that require a combination of skills and processes. The students must be made aware that what they produce is as important as how they work toward and through the production. They must learn to communicate their ideas both orally and in writing. They must learn that everything is not done well the first time around and they must learn to accept and use constructive criticism both from peers as well as from themselves.

The products goals are best summarized in the Objective section, however, as a standard academic goal, the students need to “write for a variety of reasons” and must “make sense of a variety of texts” so the long term product goal for this particular course is to have the students complete several different pieces of writing that include several elements of professional writing, such as logical sequencing.

The writing pieces used, as well as the methodology used to teach the proper format for writing these pieces, is based on the **6th grade core curriculum** for our school district. A basic outline of the first quarter core curriculum is:

Unit 1 - Memoir (*How have the stories from our past made us who we are?*)

Unit 2 - Travel Poster for the Past and Note Taking (*How is literature like a time machine?*)

Each of the activities within this course will align with these units. Unit 1, for example, will be supported as the students research their family “food” histories and turn these histories into both records of family history and narratives.

The psychological research component can be rationalized based on both student interest and on the common practice of increasing rigor by adding a cross-curricular element to assignments. The ability to create original work that involves multiple criteria is something that gifted students are expected to be able to do. In addition, gifted students have an intellectual curiosity that extends beyond mainstream classroom subjects. They are keen observers who draw connections between things that the average person often overlooks. Thinking about thinking, which is one way to describe the field of psychology, well suits such students.

As an educator of the gifted, I am to account for the students' academic strengths and interests and provide opportunities for them to work in intellectual-peer groupings. A common misconception regarding gifted student support is that a teacher should focus on the same things as they do for all other students – their *weaknesses*. It is a unique juxtaposition. Although all students need to learn basic skills and show growth in multiple content areas over time, gifted students need to focus on that for which they are already demonstrating a high aptitude.

My approach to teaching gifted students can be defined as “laissez faire”. Under Chapter 16 of Title 22, gifted students in Pennsylvania are *entitled* to instructional time that is geared specifically toward their strengths and interests. Gifted students need teachers who are willing to become mentors; teachers who are willing to do the leg work to gather information and to create instructional materials that are based on the individual student's strengths. These mentors must be knowledgeable in the content that they are teaching, as do all teachers, but they must be willing to release a certain amount of control to the students. Acting as guides, a gifted educator helps the student narrow in on their strengths and interests. Granting autonomy is a critical component of facilitating the improvement of both decision-making skills and self-directed learning skills within a gifted learner.

As a standard academic goal, the students need to “write for a variety of reasons” and must “make sense of a variety of texts” so the long term product goal for this particular course is to have the students complete research their family “food” history and create a personal narrative based on this research that includes several elements of good fiction writing, such as logical sequencing, and techniques such as character development through the use of dialog and “showing” descriptions of words and actions.

Although creative non-fiction writing is not a necessary skill for the average student, it *is* a true test of the students' understanding of the components of fiction and those components can be applied to most writing formats. In addition, writing creative non-fiction forces students to read more critically. It expands upon and fosters their ability to analyze and use literary devices. Creative non-fiction writing connects the internal world to the external world; what is known to what is unknown, reality to creativity.

Some may ask why this unit is devoted strictly to creative non-fiction. The most logical answer is *standardized testing*! Constructed response is a commonly low-scored section for many of our students.

It has also been my experience that many students, gifted or otherwise, have difficulty when they are given too many choices. In addition, gifted student

are not to ‘*skim the surface*’ of new material. They are to be guided past the superficiality to look more critically, to ask questions, to create original products. This requires an intense, focused look at new material. It goes without saying that far too many time constraints are imposed upon our time as learners. By narrowing in on one genre, I can help the students to accomplish much more.

The use of the historical research component of this unit can also be rationalized based on both student interest and on the common practice of increasing rigor by adding a cross-curricular element to assignments. There is value in helping students recognize *living history*: They need to find a connection to events that don’t always happen directly in front of their faces, but none-the-less significantly impacts their lives. Gifted students are expected to be able to create original work that involves multiple criteria.

Creative non-fiction lends itself to an examination of different categorizations of writing. Although the word *fiction* implies *untruth*, fiction coupled with cultural research causes a cross over that is “gifted” in its very nature. It is a paradox: Untruth and Truth standing side-by-side. It causes the reader to pull at knowledge stores to determine what elements are true and which are false. It connects the outside world to the inside world, the past to the present, the reader to the writer.

This unit will require the students to connect their family history and culture to their own time and space through the study of the foods that are celebrated and prepared. This aligns with the Pittsburgh Public School system’s movement toward theme-based instruction. For example, *respect and adaptability* are vehicles through which many things are accomplished. A variety of assignments can revolve around these concepts, such as historical research, self-exploration pieces, scientific and technology advancements, etc.

When reading over the activities in this unit, a teacher might pose the question: “How could all of these things possibly get done within the 16 week time frame?” The answer is also founded in gifted research. A high rate of perfectionism is seen in gifted students. Many find it difficult to move between tasks because they are never satisfied that they have done tasks *perfectly*. This curriculum unit has been designed to combat this by moving the students through activities quickly by establishing a criterion for the sequence that things get done, not just for what gets finished, and for focusing on how efficiently they have worked, rather than just focusing on the end product.

Gifted students need academic rigor, but they also need to be able to exercise control of their product. The desired course product *and the activities*

that will help to lead the students to this product will give the students opportunities to be fulfilled as gifted learners via a process skills approach.

Objectives

By the end of the course the students will be able to:

1. Read, note-take, and discuss the main ideas in various non-fiction selections.
2. Utilize the Creative Thinking model.
3. Utilize the Self-Directed Learning model.
4. Locate and give examples of professional writing techniques.
5. Make connections between what we think and what we do.
6. Choose and research the history of a self-chosen culture.
7. Create original works of creative non-fiction.
8. Evaluate and critique published, peer, and self-written writing pieces.

Strategies

Gifted students master concepts quickly, so a higher level of *guided* autonomy must be granted in order to keep the classroom running smoothly and productively. I use the term 'guided' because the teacher should always deliberately choose the type of independent activity to fit, or at least help to support, the course objectives. The first part of my overall teaching strategy is the use of class-entry routines and long term "Self-Directed Learning" projects. Teaching such process skills lends itself to good classroom management. Having structured time immediately upon entering the classroom establishes the classroom as a work place and supports the professional teaching objective of 'using class time wisely.' Additionally, it gives the teacher a few precious minutes to organize and review lesson plans!

The "Self-Directed Learning" projects allow the students to become independent learners while studying a topic of their choice. This insures that class time is never wasted, as the students always know what they are to do when they finish regular class work. For this model to be done effectively, the Creative and Higher-level Thinking models must also be used simultaneously. Typically, the Self-Directed Learning model sequence is referred to as "Plan, Action, Result". I prefer to use the words "Before, During, and After" to help the students understand that every project is segmented into a logical sequence. For example, I teach the Self-Directed Learning Model in "Using the Self-Directed Learning Model Part 1 - Family Recipe: *Primary Sources*" of the Classroom Activities

Section. One of the objectives in this lesson will be for the students to brainstorm (*Creative Thinking model*) rules for working cooperatively.

The students need to decide what to do before they begin (*Before or Plan*). This also covers the analysis component of the Higher-level Thinking model. If needed, they should be guided into thinking about such questions as, “Do all members understand the task?”, “How do we plan to accomplish this task?”, “How do we measure accountability?”, “Is this task possible to accomplish with the available materials? If not, what can we substitute or change?”

The second phase (*During or Action*) requires the monitoring of accountability, arising issues, and pacing. This also covers the synthesis component of the Higher-level Thinking model in which the students must take what they know and manipulate it to create a product of their own. The students need a repertoire of strategies to deal with these issues. If needed, they should be guided to answer questions such as “What do we do if...”

The final phase requires the students to look at both the process and the end product (*After or Result*). This phase also overlaps with the Higher-level Thinking model evaluation component, which is theorized to be the highest level of thought. It requires the students to examine how efficient their process was and how effective the end product is. At this phase, students should always be guided to answer the question, “What could we have done during the process that would have made it faster, easier, etc.?”

The objectives of this course will be met while working through four distinct categories: *Researching, Reading, Writing, and Responding*:

Research Strategies

Cornell University Library website is a helpful tool to use when teaching students to research. A summary of the sequence suggested is listed at: <http://www.library.cornell.edu/olinuris/ref/research/skill1.htm>

The students should be taught how to properly use the internet as a research tool. This requires a basic understanding of how search engines actually work. A Boolean search is one which uses language in a logical way to limit the return of useless websites within a particular search. Search engines can only search for text as it exists on a particular webpage. For example, a webpage that does not contain text, but contains multiple photos of a particular item, will never be detected by a search engine. A search engine also places two categories of websites before all others. The first category is the sites in which a website company has paid the search engine company to have the site listed first. This is often why a search for one thing may produce a list of sites that have nothing to

do with the search terms used. The second category is due to the number of times that a particular search phrase appears within a website. The more frequently the term repeats within a website, the higher the site will be placed on the list.

A Boolean search string is one that helps to combat the need to weed through useless websites in a search return. Say, for example, that you wish to find websites that pertain to high school level lessons on African masks, but you do not want masks from Kenya. You would need to think about the logical way that a person populating such a site would actually write. A fair Boolean string would be: “African mask” + 9th grade – Kenya. Search engines will recognize items in parenthesis as words to be searched for as a phrase. Without the parenthesis, the search engine will look for both words appearing either together or apart. This dramatically increases the search results. The plus and minus allows the search engine to also find the phrase with the addition of another term anywhere on a website. The minus allows it to return search findings without a particular term appearing anywhere on the site.

Reading Strategies

As with all of my projects, the students will examine the “Before, During, and After” method of breaking a task into logical segments. Keeping the language consistent increases the likelihood that the students will retain the information. It is common for teachers to help the students’ to access prior knowledge as it relates to the upcoming material. The “KWL” chart (What I already *know* about this topic, What I *want* to know about it, and what I have *learned* as a result of reading the material), which *begins* with students accessing prior knowledge of the to-be read material is an effective strategy used to help connect them to the text. It is also effective to have the students make predictions as to what the text might contain.

The students will begin the writing process by analyzing and evaluating published works of non-fiction to determine the structure, devices, and techniques that such authors use to create professionally written pieces. I have dubbed this as a Read-to-Write approach. This approach can best be described as using literature as a model for what I expect the students to write. This is an effective strategy to use for teaching reading as well as writing. This means that “During” the reading, students will not only have comprehension checks, but they will also be asked to critique the writing style and construction of the material. I like to give the students a post it to place on their favorite paragraph and to list their favorite detail. We then share and discuss what makes their selection stand out.

Writing and Speaking Strategies

The following types of writing and speaking exercises will be taught during this course: *Personal Narrative, Debate Structure, 5-Paragraph Essay, Compare and Contrast Essay, Poetry*

The students need to use all six components: Prewriting, Writing, Responding, Revising, Editing and Publication. (**See Appendices - Figure A**). An effective introductory strategy is to use student (or teacher created, if need be) examples. Having examples establishes expectations and gives the students a place to begin.

The writing pieces will be taught using our districts Write Tools program to ease the students into essay writing along side of the Creative Thinking Process model.

Responding Strategies

The most effective thing that students do is peer and self-evaluate. The evaluation method I use to show growth in writing can be found in **Appendix F**.

Classroom Activities

Component 1: Reading Your Way to Effective Writing

For this lesson series, I plan to have the students read a variety of text that revolve around cultural issues pertaining to food.

What the teacher should do:

Collect creative non-fiction and fiction pieces that revolve around cultural issues pertaining to food. (See ***Bibliography***)

What the students will do:

The student will read various creative non-fiction and fiction pieces that revolve around cultural issues pertaining to food. While they do so, they will critique the “professional” writing techniques that separate creative non-fiction from standard expository text.

Component 2: Research Techniques

For this lesson series, I plan to work with a colleague who teaches History in order to determine the “best practice” methods for having students complete research efficiently and effectively.

What the teacher should do:

Collected resources on various cultures.

What the students will do:

Learning to Research Using the Internet: *Cooperative Interactive Communication*

As defined in the *Strategies* section, the students will practice using Boolean search strings.

Pairs of students will be given an ethnic recipe. They will be required to find out the origin of each of the ingredients in a timed, group-work, setting. The cooperative learning component of the Interactive Communication process should be reviewed.

Using the Self-Directed Learning Model Part 1: *Acquiring and Using Research*

The students will use the Independent Learning Model to learn to decide on a project topic, plan, gather resources, work through the plan, alter the plan when needed, complete the project, and evaluate both the process and product at the completion of the project. The students will chose a culture based on the origin of food elements within their individual “family recipes”.

Using the Self-Directed Learning Model Part 2 - Family Recipe: *Primary Sources*

To ease the students into the research process, have each student make a list of their favorite family meals using the Creative Thinking Model (**See Appendices - Figure B**). This model is also the first component in the Self-Directed Learning model in which the students generate a list of possible research topics.

Working from the present to the past, have them then list who commonly cooks each meal. Request that they ask their family members who taught each to him or her. How far back does this recipe travel? This is the “Elaboration” stage of the Creative Thinking Model in which the students extend the ideas that they have generated.

Using the Self-Directed Learning Model Part 3 - Family Recipe: *Secondary Sources*

Have the students chose a food component of the recipe that travels back the farthest within their family. They will research the origin of that food. Have the students use a note-taking model (**See Appendices - Figure D**) to list the most pertinent facts.

Component 3: *Learning to Improve Writing through Planning, Peer and Self-Response*

For this lesson series, I plan to work through a number of different response session methods, many of which will be related to the activities listed in Section 3.

Brainstorm Journaling: *Good writers write about what they know.*

Idea Journal: *Where can I find ideas?*

Component 4: *Writing*

For this lesson series, the students will work through all phases of the writing process, focusing on elements specific to writing to inform.

What the teacher should do:

Create a packet of organizers, such character profiles (**Appendices - Figure C**) setting organizers (**Appendices - Figure D**) and plot outlines (**Appendices - Figure E**).

Collect lists of verbs that describe different settings both on a large scale, i.e., Africa, and small scale, i.e., a family kitchen.

What the students will do:

Adding Life to Reality Writing: *Personal Narrative – Family Food History*

In this lesson, the students will explore the idea of taking a simple reality-based situation and bringing it life by utilizing the technique that professional fiction writers use such as, dialog, unique word choices, action verbs versus adverbs and indirect characterization (“*showing instead of telling*”).

The following is a list of things that the student can complete on his or her own to work on the personal narrative as independently as possible:

Idea Journal: *Where can I find story ideas?* This requires the students to routinely log even menial snippets of story ideas such as first lines, unique characters, verb lists, themes, research, etc.

Brainstorming: *Good writers write about what they know.* The students should begin listing everything that they think they know enough about to express clearly. They should also brainstorm a list of things that they would be interested in researching. After these lists are made, the students should categorize the list components to see which are the most unique, interesting, and accessible to them.

Understanding and Purposefully Picking Narration and Tense.

Show Me, Don't Tell Me: *Direct vs. In-direct Characterization*

Plot Fleshing: *So what are you afraid of?*

Reversed Plot Building: *Sequencing the cause and effect relationships in fiction writing by building a story from the **last-to-first** event.*

Mystery and Suspense Building: *Plant your plot clues.* Don't give the reader everything, just enough to make them feel silly when they realize that they missed the clues.

Living Verbs: *Adding action through active sentences with good verbs.*

Explore the rules of dialog use through reading.

Specific Word Choice: *A review of literary devices.*

Essay Writing Introduction

In this lesson, the students will learn to write 5-paragraph essays. Our district has adopted a teaching tool for writing called Write Tools that uses organizers and highlighters to help the students tackle this task. In order to ease the students into writing using this system, I create a blown up version of the 5-Paragraph Essay Organizer (**Appendix: Figure G**) on a poster machine. I present a topic such as "Rules for cell phone use." As a group, the students devise three rules, which will become the topic sentences. I guide the group into adding supporting details. We then try to add creative sensory details to the introduction and use the introduction and body to write a summary for the conclusion. I then give each team of 3-4

students a copy of the organizer and assign them a topic. They “compete” for the best team essay.

Soul Food – Comparing and Contrasting the “Comfort Foods” of Different Cultures

In this lesson, students will examine the types of foods that people commonly refer to as “Soul” or “Comfort” food. To begin, I suggest having the students create a tri-fold and use the Creative Thinking Model (**See Appendices - Figure B**) to generate a list of the things that they commonly eat in social situations, such as when they are hanging-out with peers (*fold heading 1*), as well as the things they choose to eat when they are feeling sad (*fold heading 2*) and happy (*fold heading 2*). Once the list has been generated, the students should look to see if there are similarities between the categories. Have them read the lists aloud so the group can see commonalities.

The students should be directed to think of the three body paragraphs as having the headings, “Mine, Your, and Ours”.

Next, distribute reading material on the eating habits of two cultures. I have chosen Italy and Africa. Have the students review the Five Paragraph Essay Organizer, paying careful attention to the structure of the three body paragraphs. (**See Appendices - Figure G**).

What Would You Do for Kalondike Bar? – Persuading Consumers Using Miss-Marketing

In this lesson, students will examine ads and commercials that mislead adolescences into thinking that certain food are healthy. They will read examples of persuasive speeches and create ones that encourage young consumers to consider this “mis-marketing” before making food purchases.

Annotated Bibliography

Research Books

Badt, K L. Good Morning, Let's Eat!. Chicago, IL: Children's Press, 1994.

-Children's book about foods served in various cultures.

Formby, C. & Kubler, A. Come and Eat with Us. Chicago, IL: Child's Play, 1996.

-Children's book about what people eat in countries around the world.

Hopkins, J. Extreme Cuisine: The Weird & Wonderful Foods that People Eat. North Clarendon, VT: Tuttle Pub., 2004.

-A broad range of details about foods eaten around the world.

Zurakowski, M. Evening Meals Around the World. Minneapolis, MN: Picture Window Books, 2004.

-Children's book about food served around the world.

Student Reading

Fisher, M.F.K. The Gastronomical Me. New York: Sloan & Pearce, 1943.

-An autobiographical sketch of the way the author related to the foods she encountered throughout her lifetime.

Kingsolver, B. The Poisonwood Bible. Thorndike, ME: G.K. Hall, 1999

-This is a realistic fiction book about an American Caucasian missionary family who goes to the Congo to “convert” the African people in the 1950's. There are many references to the eating habits of both cultures and the reaction each has to the other.

Kothari, G. The Kenyon Review. Gambier, OH: Kenyon College, Winter, 1999.

-A college periodical containing creative non-fiction cultural experiences regarding how ethnic groups living in America learn to appreciate and understand the role that food plays in culture.

Websites

<http://www.library.cornell.edu/olinuris/ref/research/skill1.htm>

-A defined list of student-friendly research strategies.

<http://www.learnnc.org/lp/pages/persuade-debate-0702>

-An in-depth, defined, and sequential list detailing how to have students prepare for and partake in debates.

Standards

Pennsylvania Content Standards for Communications: Reading, Writing, Listening and Speaking

1. All students use effective research and information management skills, including locating primary and secondary sources of information with traditional and emerging library technologies.
2. All students read and use a variety of methods to make sense of various kinds of complex texts.
3. All students respond orally and in writing to information and ideas gained by reading narrative and informational texts and use the information and ideas to make decisions and solve problems.
4. All students write for a variety of purposes, including narrate, inform, and persuade, in all subject areas.
5. All students analyze and make critical judgments about all forms of communication, separating fact from opinion, recognizing propaganda, stereotypes and statements of bias, recognizing inconsistencies and judging the validity of evidence.
6. All students exchange information orally, including understanding and giving spoken instructions, asking and answering questions appropriately, and promoting effective group communications.
7. All students listen to and understand complex oral messages and identify the purpose, structure and use.
8. All students compose and make oral presentations for each academic area of

study that are designed to persuade, inform or describe.

9. All students communicate appropriately in business, work and other applied situations.

Appendices

Figure A

Prewriting

- Brainstorm
- Examine examples
- Keep an idea journal
- Bounce ideas off of peers
- Make a list of things you already know or care a lot about
- Classify ideas into categories
- Focused free write (Quick, randomized–but-focused writing on a topic)
- Question like a reporter (Who? What? When? Where? Why? How?)
- Interview people who know something about a topic (primary resources)
- Search for books or internet information about the topic (secondary resources)
- Graphically organize ideas (Draw webs or graphics to represent and make connections of or between ideas.)
- "Leads" (Create a few opening sentences to help narrow in on a topic.)
- Compare and contrast
- Create figures of speech (Create analogies, metaphors, similes to help establish a connection between what you know and what idea you have about the topic.)

Writing (Draft 1):

- Decide on an audience
- Make a general outline
- Get your ideas down on paper
- Use transitions (First, next, therefore, in conclusion, etc.)
- As you write, keep asking: “Is this focused on my topic, subject or theme or have I gone another direction?”

Responding:

- Allow a peer to read your ideas and offer support

Revising (Draft 2):

- Expanded upon your ideas
- Make necessary additions and deletions

- Check varying of sentence length
- Polish language (Refine your details - add figures of speech)
- Repeat the **responding** process as needed

Editing:

- Proofread (Remember: Word processing programs don't pick up homophones!)
- Allow a peer to proofread
- Repeat the **responding** and **revising** process as needed

Publication:

- Share your work with others
- Enter contests
- Display your work
- Submit your work to magazines, newspapers, etc.

Creative Thinking Model

Fluency	Generate an abundance of ideas.
Flexibility	Identify relationships between ideas.
Originality	Generate and chooses unique ideas.
Elaboration	Add details to ideas.

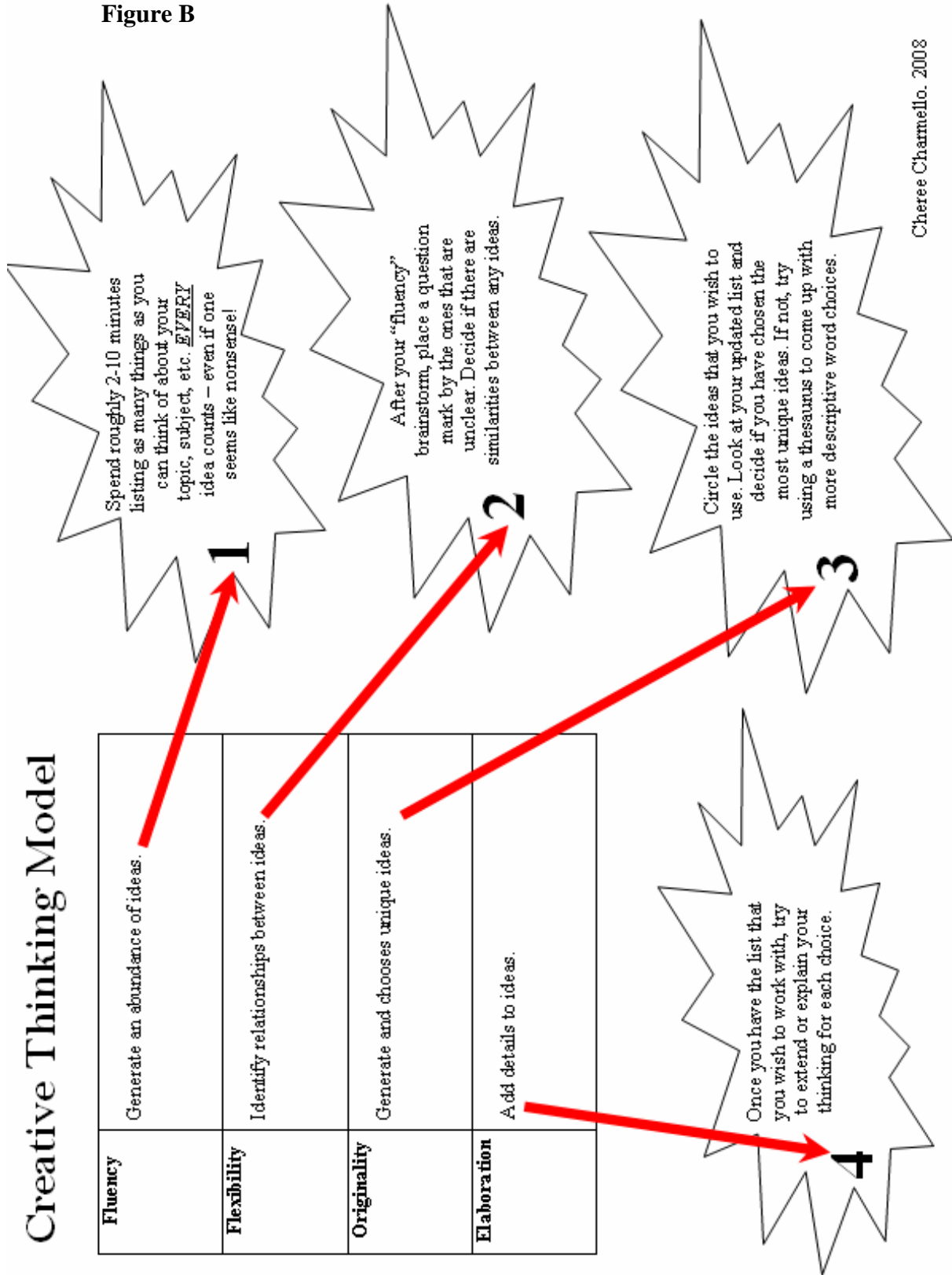


Figure C

Name: _____

Date: _____

Protagonist Profile

The protagonist is the main character. This character is often thought of as the “hero,” but in reality all this character really has to have is a problem or conflict.

1. Character's name:
2. Character's nickname:
3. Age:
4. Hair Color: Eyes: Skin: Teeth:
5. Describe your character's physical appearance.
6. Describe the types of clothes your character usually wears.
7. Describe your character's voice. *Make sure that it suits his/her personality.*
8. How intelligent is this character? How educated is he or she? Tell whether or not the character has common sense, special talents or abilities.
9. List at least three phrases your character may routinely use.
10. Mention any special characteristics, quirks, or physical traits that would make your character memorable.

11. What is the character's general attitude toward life? (*Carefree? Rebellious?*)
12. Name and briefly describe the acquaintances of your character.
13. Name your character's worst enemy and explain who it is and why there is a problem.
14. Name your character's most important possessions.
15. Hobbies:
16. Obsessions:
17. Religious beliefs:
18. What is the character's main goal or ambition?
19. Character flaws (fears, weaknesses, etc.):
20. Character strengths:
21. Name the character's likes and dislikes in books/movies/entertainment/food, etc.
22. Mention at least one major event in the character's life. (*Even if it doesn't go into your story!*)
23. Sign the character's name as he or she would. _____

Figure D

Name: _____

Date: _____

Setting Profile

The setting of a good work of fiction helps to create a vivid image for the reader. Setting can help to establish theme, mood, and conflict. When creating the *milieu*, consider whether or not your setting will be part of the conflict. Use this profile to help build your world!

- Using as many verbs and adjectives as possible, describe the following:
 - Continent, World or Planet:

 - Town, Neighborhood or Village:
- Year: _____ Season: _____
- Describe the time period the character lives in.
- Using as many verbs and adjectives as possible, describe at least 5 things this character might **see** in his or her world.
- Using as many verbs and adjectives as possible, describe at least 2 things this character might **hear** in his or her world.
- Using as many verbs and adjectives as possible, describe at least 2 things this character might **smell** in his or her world.
- Will the setting change during the story? *How? Why? Who will it affect?*
- Will the setting impact the characters' choices in some way? How?

Figure E

Name: _____

Date: _____

Plot Profile

1. Circle the conflict type(s):

person vs. person person vs. self person vs. nature person vs. society

2. What does your character want?
3. Who or what is standing in the way of your character getting what he or she wants (conflict)?
4. What flaw or obstacle does your character have that will complicate him or her from getting what he or she wants?
5. What strength does your character have that will help him or her get what he or she wants?
6. Will your character get what he or she wants in the end? If so, describe how you will solve the conflict. If not, tell why he or she does not get what she wants.
7. Use the **organizer on the back** to list the main ideas that will move the plot along:

	Purpose of	Transitions (<i>Time Teller</i>)	Main Idea(s)/Story Building Events
B Exposition			
Rising Action			
Climax			
M Dénouement			
E Conclusion			

Figure F

Peer Editing Conference

Author's Name: _____ **Date:** _____

Narrative Title: _____

Today you are going to exchange your story so that you can take part in a Peer Editing Conference. **Pass this packet along with your story** so that you can read the feedback and see what each editor has corrected.

Editor-Follow These Steps: Read the narrative silently and fill out the questions below. Do **NOT** write on the authors work!

1. Write your name: _____ What color are you using to edit? ____

2. List 3 descriptions the author uses to develop the setting:

#1 _____

#2 _____

#3 _____

3. Write a brief description about the plot of the story:

4. Name and describe the personality of the main character (protagonist) in the story.

5. Name and describe *what or who* complicates the problem (antagonist) for the main character.

6. List 3 questions or ideas that you feel would help the author better develop the narrative.

#1 _____

#2 _____

#3 _____

7. Read the story a second time. Do the following:

- i. Use the marks on the “**Editing Chart**” and carefully proofread the story.
- ii. Highlight any sentence that is unclear or any idea that needs developed a bit more.
- iii. Underline every instance where the author used a bland dialog word, such as “**said.**”
- iv. **SHOW** the author at least two specific details that you feel he or she did a “professional” job. Discuss why this is so.
- v. Allow the Author to read your questions from #6. Discuss why you wrote what you did. (***Authors:** Keep in mind that you write for the reader! Do not argue. The reader’s only access to your mind is from what is on the page. If they have questions, then it is obviously not clearly described within your text!)

Author - Follow These Steps:

1. Once all of the editors have completed their parts, take your own story to a computer and make the corrections from the suggestions and the editing marks.
2. Use the “**Dialog Indicators**” sheet to change the bland dialog words, such as “**said**”. *Pay close attention to what is happening as the characters converse. Are the characters arguing? If so, then “screached” or “screamed” might better describe the conversation than “said!”*

