

# **TO DO**

- **Seating charts**
- **Hand out close reading posters**
- **XC copies**
- **Calling Cards**
- **Seating Chart**

# DO NOW

8/8

W.10.3A

LAST CLASS

8/11

W.10.3A

What will you make?  
What will Ms. L see?

## OBJECTIVE

### IWBAT...

1. Create a CEL paragraph that analyzes a writing strategy used by the author and thoughtfully argues how the strategy engages and orients the reader.
2. Use graphic organizers to strategically plan the main action, setting, narrator(s), and main characters of my personal narrative.

# UPDATE:

## UNIT 1 TABLE OF CONTENTS!

PG #	<i>Personal Narrative Table of Contents</i>
14	Project Rubric Analysis
15	<b>W.10.3A - Engage/Orient</b>

# **AGENDA**

- ✓ **Business**
- ✓ **Finish Close Reading Activity**
- ✓ **CEL Paragraph Notes & Activity**
- ✓ **Break**
- ✓ **Organizing Your Narrative**
- ✓ **Exit Ticket**

# ANNOUNCEMENTS

- **Quizzes and HW are updated in Pinnacle**
  - Will hand back Wednesday (activity)
- **Make-up Quizzes and Reading Assignments** for new students are due **Wednesday!!!**

# CROSS-COUNTRY!

For all students interested in XC or SRLA this year:



**TEAM MEETING!**



**Where?**

**Ms. Larson-Long's Room (111)**

**When?**

**Tuesday, 3:30**

**What?**

**Information, dates, expectations**

# **HOMework**

**Finish/Finalize Class Handout:**

**“PLANNING YOUR PERSONAL  
NARRATIVE”**

# STANDARDS/OBJECTIVES

STANDARD	OBJECTIVE
<p><b>W.10.3A</b></p> <p>Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p>	<p><b>IWBAT...</b></p> <ol style="list-style-type: none"><li>1. Create a CEL paragraph that analyzes a writing strategy used by the author and thoughtfully argues how the strategy engages and orients the reader.</li><li>2. Select a problem or main action for my personal narrative and create a graphic organizer that introduces the main characters of the story.</li></ol>



# CLOSE READING ACTIVITY (CONTINUED)

## SET-UP:

1. Annotation tools  
(pen, pencils,  
highlighters, etc)
2. E-Book
3. iPad
4. Close Reading  
Activity Packet &  
“Shooting an  
Elephant” (from last  
class)

### PART II – [extended] EXIT TICKET

GUIDING QUESTION: How does a STUDENT engage and orient the reader?

#### DIRECTIONS:

1. Close-Read the text using the strategy introduced in class.
2. Go back.
  - a. Search for moments when the author “engages” the reader. Place a star at the beginning and end of the example.
  - b. Search for moments when the author “orients the reader. Place a star at the beginning and end of the example.
3. Select and explain 3 examples that show how the student engages the reader.
4. Select and explain 3 examples that show how the student orients the reader.

#### Breaking Through

My fan was on. The steady hum of machinery was all that was really heard on such a warm summer night, making the air cool, like a refreshing kiss from lips of ice. The nearby lamp gave off a tired, yellow glow that provided just enough light to see everything, but not enough to see the faint stains that spotted the carpet. There wasn't much to see anyway because the room was unfurnished aside from a bed, hardly big enough for me, and a grey crate supporting the lamp. I wasn't complaining, I had just gotten my room back. It still smelled faintly like my sister's cheap body perfume and fabric softener.

I looked at the foot of the bed, and my blank closet looks back at me. Its white surface is clean, but the fact that it was knocked off its track told the real story behind its condition. I got up, and the chorus of springs met my ears, creaking and groaning with every movement. I opened my closet and was met with clothes accumulated over years, including clothes from my mother, father and stepfather's days of youth filled the closet. I gazed at a long, greatcoat of my mother's with light brown fur for the color of cinnamon. I pushed its sleek surface aside and was met by a blazer of my stepfather's that still didn't resonate well with me. It was as if I could almost smell the beer, because I know he didn't drink in it, but I never really saw him without him drinking at least once. I recalled the blue tin cans with its silver writing in my recycling bags.

Continuing my search, I found something that stuck out strongly. It was black leather that was in pristine condition, with those little patterns that seemed to follow a grand scheme, but were truly just small marks made at random. It smelled slightly of cologne and adventure. It was just the length of my torso, which was so strange, my father and stepfather were bulky men, giant arms and bigger stomachs, and my mother was ridiculously thin. The light noise it made was faint, like a butterfly's wings, but sounded like creaking. I grinned: it was perfect. I donned it, and aside it being a little tight in the shoulders, but otherwise it fit perfectly. It was the color of coal inside and out, with an equally shadowy zipper. Excited, I looked at myself in the mirror to see how cool I looked. I felt a bit like a child, but it wasn't like my reflection was going to bully me.

In the corner, there was a photo of me just last year. I compared it to myself. My raven mess of hair was now just a ski-jump shape. My thin, hopelessly broken glasses were taped on my nose; now a thick frame occupied my eyes. The black trenchcoat wasn't on my shoulders now, a slim tight leather jacket was holding me. I flopped onto the bed.

“Hey!”

I looked up. Someone looked back at me. Rather, I looked back at me. A youth, despite his dark bangs, pierced me with his eyes that seemed to be infinitely deep. His slate eyes were accompanied with a large, intimidating scowl. He almost blended in; his dark, olive skin was only a few shades lighter than the pitch-dark shades of his coat. I forgot how scary I could look when I was angry. I knew He wasn't really there because He was just me, from two years ago. A 13-year old Cristian was staring back at me with black flames in his eyes.

“What?” Intimidating? No. But definitely came out as I felt. Confused.  
“Who are you man? What are you doing? You look like some idiot who thought he could play dress-up. Get out of here. You're shallow and superficial. You're nothing like you used to be.”

I returned his volley of insults. “At least I'm not angry, volatile and violent. I control myself. And don't call me shallow. I'm happy because my relationships have substance.” Even as I said it, I wasn't so sure if I was just talking. What if He, rather I, was right? I had spoken forcefully, but I felt my argument was transparent like the lenses on the bridge of my nose.

He scoffed. His cold laugh pierced me. He seemed to know, no, he must have known, I doubted myself. “I can see right through you. You're a poser. You ain't gonna go nowhere. So when you want to catch up, listen to me for a change.”

“No, I will never go back there. I don't want to be so wild and changing. I need dependability. I'm going to be me, and I'm substantial.” I knew now that with the natural strength of my voice I believed in that. The old me was like dust in the wind: subject to change. I had settled, I was a rock and I wasn't going to give that up. When I spoke, I spoke with the strength of a mountain. I stood up and locked eyes with myself. I walked up close to him

# PROJECT PROMPT:

**Write a narrative in which you describe a time when you examined something very closely.** You might discuss an object in the natural world, an author's use of language, or a picture. Whatever you choose to discuss, **describe the occasion so vividly that your readers will feel they were right there with you.**

# **CLOSE READING ACTIVITY (CONTINUED)**

## ***ELMO***

**PAGE 4:**

- 1. Close read as a class (think aloud)**
- 2. Engage and Orient examples**

**→ MOVE TO CEL PARAGRAPHS AFTERWARDS**

# NOTES

## CEL PARAGRAPHS:

[E-BOOK PAGE 8]



### Writing a CEL Paragraph

**CLAIM** (Topic Sentence)  
(Say)

The claim is the position you are taking in your writing.

- *What is your answer to the guiding question?*
- *Do you agree or disagree? Why?*



**EVIDENCE** (Quote)  
(Mean)

The evidence is the proof that supports your claim.

- *What helped you answer the guiding question?*
- *What part of the text helps to support your claim?*



**LINK** (Commentary)  
(Matter)

The link explains how or why the evidence supports your claim.

- *Why did you choose your evidence?*
- *How does your quote help your claim answer the guiding question?*
- *What words are important in the quote? Why do we need to pay attention to them?*



# CEL PARAGRAPHS:

[E-BOOK PAGE 8]



## Writing a CEL Paragraph

# CLAIM

(Topic Sentence)  
(Say)

The claim is the position you are taking in your writing.

- *What is your answer to the guiding question?*
- *Do you agree or disagree? Why?*



# CEL PARAGRAPHS:

[E-BOOK PAGE 8]

In 10<sup>th</sup> grade ELA, this is almost ALWAYS going to be a quote

# EVIDENCE

(Quote)  
(Mean)



The evidence is the proof that supports your claim.

- *What helped you answer the guiding question?*
- *What part of the text helps to support your claim?*



# CEL PARAGRAPHS:

[E-BOOK PAGE 8]

Your link is unique. It shows your thought processes and why you chose the evidence you chose.

## LINK

(Commentary)  
(Matter)

The link explains how or why the evidence supports your claim.

- *Why did you choose your evidence?*
- *How does your quote help your claim answer the guiding question?*
- *What words are important in the quote? Why do we need to pay attention to them?*

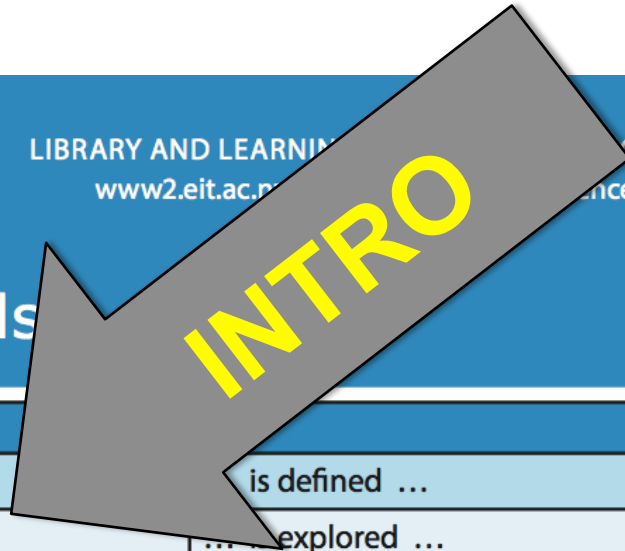


# SENTENCE STARTERS:

[E-BOOK PAGE 6 – 7]

LIBRARY AND LEARNING CENTRE STARTERS  
www2.eit.ac.n...ncestarters.html

Sentence Starters,  
transitional and other useful words



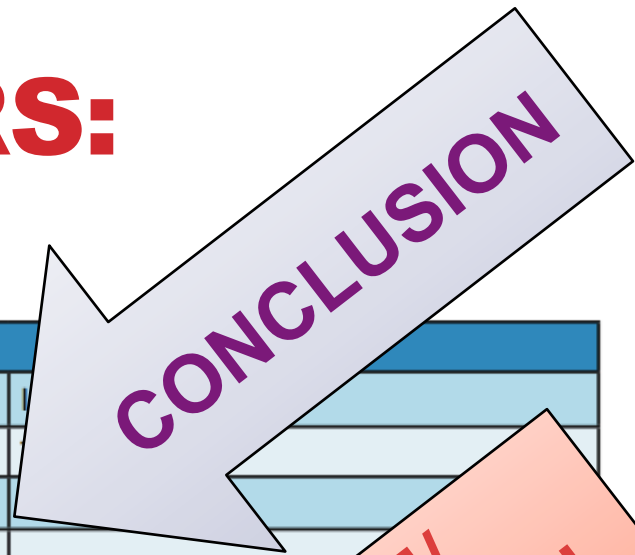
To introduce		
This essay discusses ...	... is explored ...	... is defined ...
The definition of ... will be given	... is briefly outlined ...	... explored ...
The issue focused on ...	... is demonstrated ...	... is included ...
In this essay ...	... is explained ...	... are identified ...
The key aspect discussed ...	... are presented ...	... is justified ...
Views on ... range from ....	... is evaluated ...	... is examined ...
The central theme ...	... is described ...	... is analysed ...
Emphasised are ...	... is explained and illustrated with examples ...	



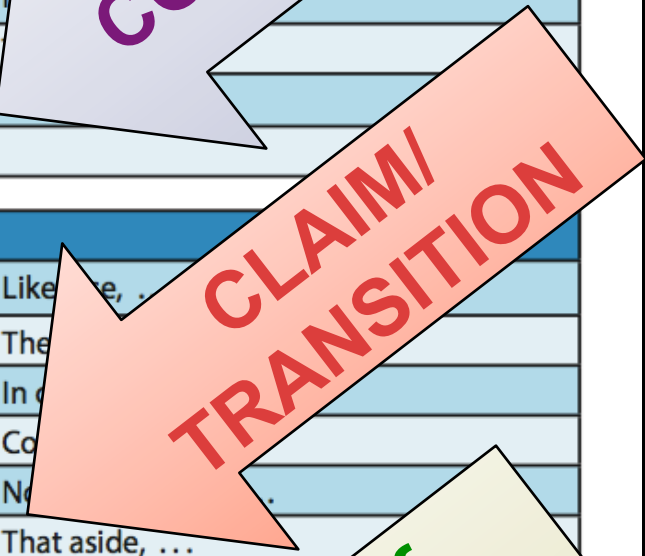
# SENTENCE STARTERS:

[E-BOOK PAGE 6 – 7]

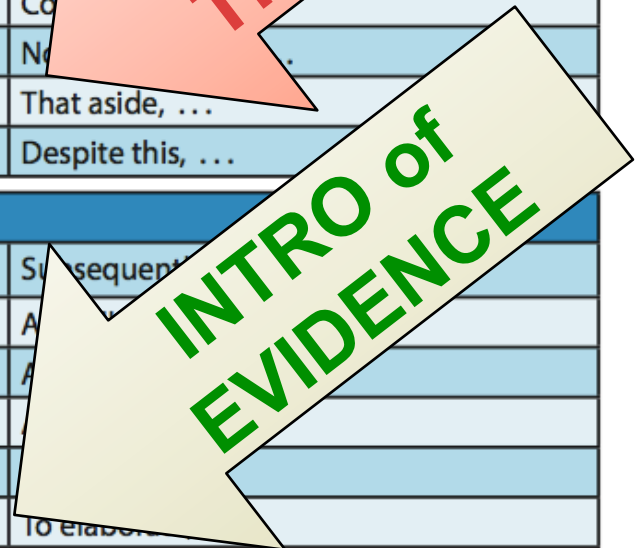
To conclude		
In summary, ...	To review, ...	
In brief, ...	To summarise, ...	
To conclude, ...	Thus, ...	
It has been shown that ...	In short, ...	



To compare and contrast		
Similarly, ...	In the same way ...	Like ...
In comparison ...	Complementary to this ...	The ...
However, ...	This is in contrast to ...	In ...
And yet ...	Nevertheless, ...	Co ...
On the contrary, ...	On the other hand, ...	No ...
Whereas ...	In contrast to ...	That aside, ...
While this is the case ...	... disputes ...	Despite this, ...



To add ideas		
Also, ...	Equally important ...	Subsequent ...
Futhermore, ...	Moreover, ...	A ...
Next ...	Another essential point ...	A ...
More importantly, ...	In the same way ...	
Then, ...	In addition, ...	
Then again, ...	Firstly, ... secondly, ... thirdly, ... finally, ...	To elaborate ...



# SENTENCE STARTERS:

[E-BOOK PAGE 6 – 7]

## To present uncommon or

Seldom ...	Few ...	Not many ...
A few ...	... is uncommon	... is scarce ...
Rarely ...	... is rare ...	... unus

## To present common or widespread ideas

Numerous ...	Many ...	M
Several ...	Almost all ...	T
Most ...	Commonly ...	S
... is prevalent ...	... is usual ...	Usually ...

LINK

LINK



Want more information?



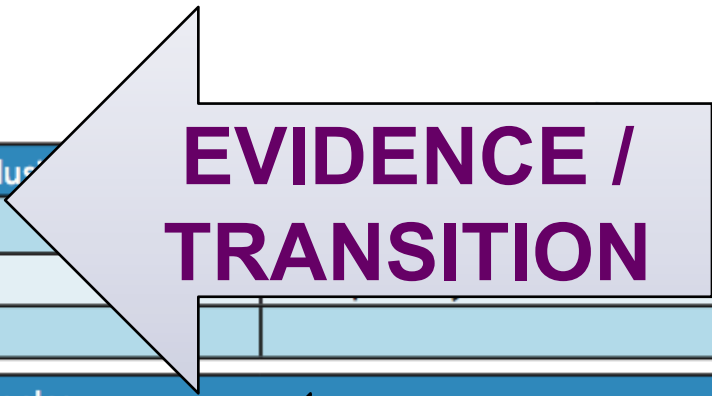
974 8000 ext 6045

twist@eit.ac.nz

LIVE  
your dreams



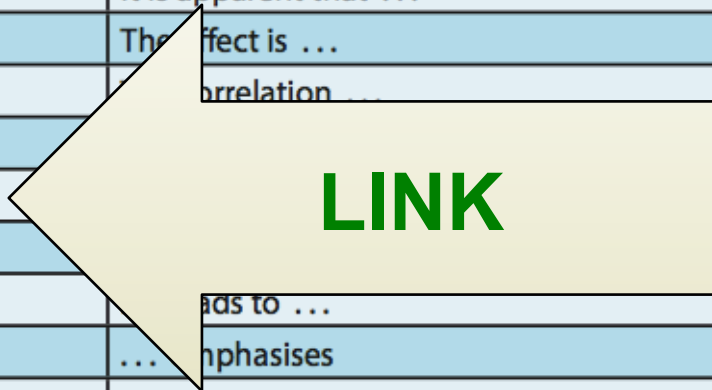
To present inconclusive evidence	
Perhaps ...	... may be ...
There is limited evidence for ...	... is debated ...
... could ...	... may include ...



To give examples	
For example, ...	... as can be seen in ...
An illustration of ...	... as demonstrated by ...
Specifically, ...	... is shown ...
Such as ...	As an example ...
For instance, ...	



To show relationship or outcome		
Therefore ...	As a result ...	For that reason ...
Hence, ...	Otherwise, ...	Consequently, ...
The evidence suggests/shows ...	It can be seen that ...	With regard to ...
After examining ...	These factors contribute to ...	It is apparent that ...
Considering ... it can be concluded that ...	Subsequently, ...	The effect is ...
The outcome is ...	The result ...	Correlation ...
The relationship ...	The link ...	
The connection ...	... interacts with ...	
... affects ...	Thus it is ...	
... influences ...	... predicts ...	... adds to ...
... informs ...	... presupposes	... emphasises
... demonstrates ...	... impacts on ...	... supports ...



To present prior or background ideas		
In the past, ...	Historically, ...	Traditionally, ...
Customarily, ...	Beforehand, ...	Conventionally, ...
Prior to this, ...	Earlier, ...	
Previously, ...	Over time, ...	
Conventionally, ...	Foundational to this is ...	
Initially, ...	At first, ...	Initially ...
Until now, ...	The traditional interpretation ...	

**TRANSITION / CLAIM / LINK**

To present others' ideas		
According to ...	Based on the findings of ... it can be argued ...	... proposed that ...
As explained by ...	... states that ...	... claims that ...
However, ... stated that ...	... suggested ...	... concluded that ...
Similarly, ... stated that ...	... for example, ...	... agreed that ...
Based on the ideas of ...	... defined ... as ...	... relates ...
As identified by ...	... disputed that ...	... contrasts ...
With regard to ... argued that ...	... concluded that ...	... confirmed that ...
... argues ...	... highlights ...	... demonstrates ...
... found that ...	... identifies ...	... notes that ...
... demonstrated ...	... also ...	
... pointed out that ...	... maintained that ...	
... expressed the opinion that ...	... also mentioned ...	
... identified ...	... goes on to state/suggest/say	... emphasises
... challenges the idea ...	... showed that ...	... explored the idea ...

**EVIDENCE**

# LET'S GIVE THIS A TRY...

QUESTION:

*How does the author use literary techniques to engage and orient the reader?*

# LET'S GIVE THIS A TRY...

HOW TO MAKE YOUR CLAIM:

**ANSWER THE QUESTION IN A  
SENTENCE!**

"George Orwell engages the reader by  
*[doing what?]*."

# CREATING YOUR CLAIM

- Think back to “Shooting an Elephant.”
- Look at the evidence/examples/quotes you selected.
- What was 1 way the author engaged or oriented you? **WHAT DID THEY SPECIFICALLY DO?**

George Orwell *[did what?]* to engage and orient the reader.

TEXT	CLAIM
“In Moulmein, in lower Burma, I was hated by large numbers of people – the only time in my life that I have been important enough for this to happen to me” (Orwell).	George Orwell engages the reader by <b>creating a feeling of suspense through the townspeople’s negative reaction toward the narrator.</b>

# CREATE YOUR CLAIM

On E-BOOK PAGE 15:

1. Analyze the responses on your “Shooting an Elephant” graphic organizer.
2. Select the example that seems the most engaging or orienting to you.
3. Create a claim!

EXAMPLE:

George Orwell engages the reader by **creating a feeling of suspense through the townspeople’s negative reaction toward the narrator.**

George Orwell engages and orients the reader by   [doing what?]  .



# EVIDENCE

**You've already found it! It's what you based your claim on!**

**How will you introduce it?**

*[Remember you have sentence starters!]*

**What does your reader need to know about what is going on in the story?**

*[What background should you give?]*

# EVIDENCE

CLAIM	EVIDENCE
<p>George Orwell engages the reader by <b>creating a feeling of suspense through the townspeople's negative reaction toward the narrator.</b></p>	<p>For example, in the first lines of the story Orwell grabs the readers attention when he states, <b>“I was hated by large numbers of people – the only time in my life that I have been important enough for this to happen to me”</b> (Orwell).</p>

# CREATE YOUR EVIDENCE

On E-BOOK PG 15, underneath your claim...

1. Introduce your quote with **CONTEXT**.

- What's going on in the text when the quote appears?
- (*Don't forget your e-book has sentence starters*)

2. Write the **QUOTE** → “Quote, quote, quote” (**Orwell**).

## EXAMPLE

For example, in the first lines of the story Orwell grabs the readers attention when he states, “I was hated by large numbers of people – the only time in my life that I have been important enough for this to happen to me” (Orwell).

# LINK

This is the most interesting and important part!

In an argument:

The claim is your opinion

The evidence is your example

The link is the answers to “who cares?”

One trick to help you with this... always be asking yourself, **“SO WHAT?”** whenever you are writing your explanation.

# LINK

## SO FAR: (CLAIM & EVIDENCE)

George Orwell engages the reader by creating a feeling of suspense through the townspeople's negative reaction toward the narrator. For example, in the first lines of the story Orwell grabs the readers attention when he states, "I was hated by large numbers of people – the only time in my life that I have been important enough for this to happen to me" (Orwell).

## HOW DOES THIS EXAMPLE PROVE MY POINT?

### (Why is it engaging?)

You already started writing this last class!

## LINK:

By stating this in the opening moments, Orwell is able to create a feeling of suspense. The reader might find that they ask themselves who is this person? or why do they dislike him so much? or perhaps more importantly, what has he done to deserve their hatred? Not only does it hook the reader, s/he also becomes an active participant in the discovery of who this character truly is. Orwell's technique effectively ensures that the reader will continue interacting with the story.

# CREATE YOUR LINK

On E-BOOK PG 15, underneath your evidence...

1. Why is the quote **important**? Why did you use this one specifically?
2. How does it **prove your point**? How is it an **example** of what you're arguing?
3. Because of this technique, **what is the reader able to experience? see? think? act on? PREDICT?**
4. What would be **missing** without this example?

## EXAMPLE

By stating this in the opening moments, Orwell is able to create a feeling of suspense. The reader might find that they ask themselves who is this person? or why do they dislike him so much? or perhaps more importantly, what has he done to deserve their hatred? Not only does it hook the reader, s/he also becomes an active participant in the discovery of who this character truly is. Orwell's technique effectively ensures that the reader will continue interacting with the story.

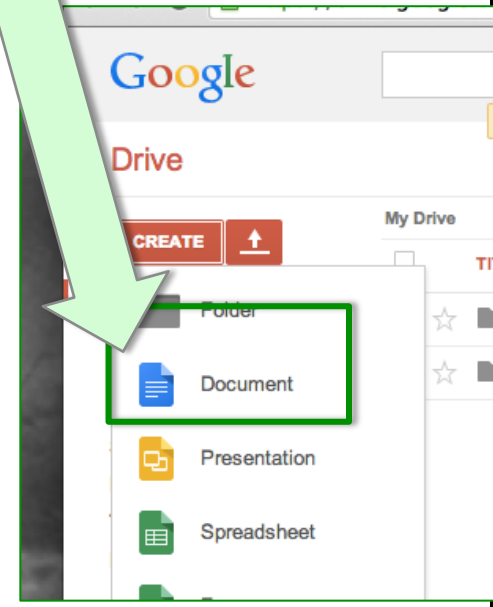
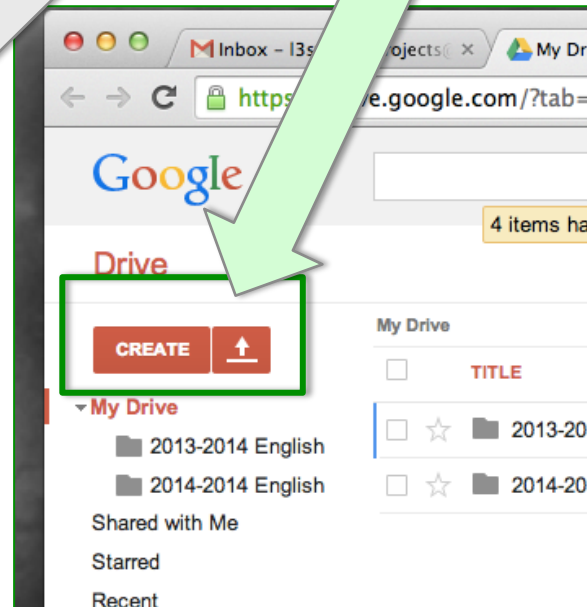
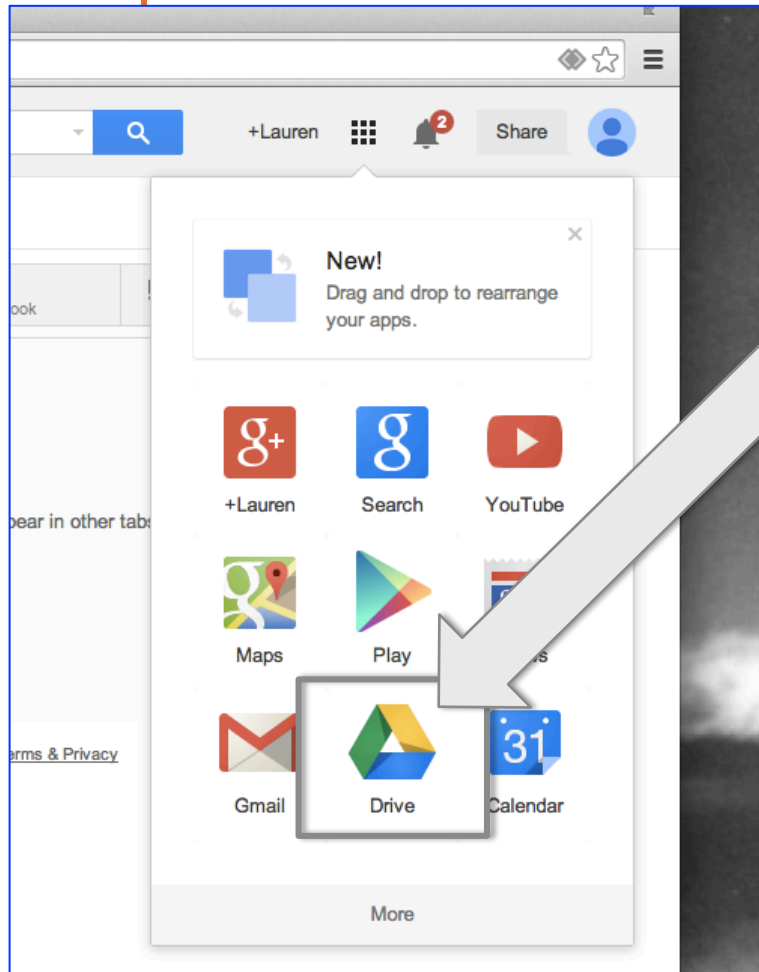
# SETTING UP YOUR CLASS GOOGLE DOC FOR ELA 10

Please sign in to your google account

- Raise your hand if you are new!

1. Go to Google Drive

2. Create a new Doc





4 items have

# Drive

My Drive

CREATE



Folder



Document



Presentation



Spreadsheet



Form



Drawing

Connect more apps

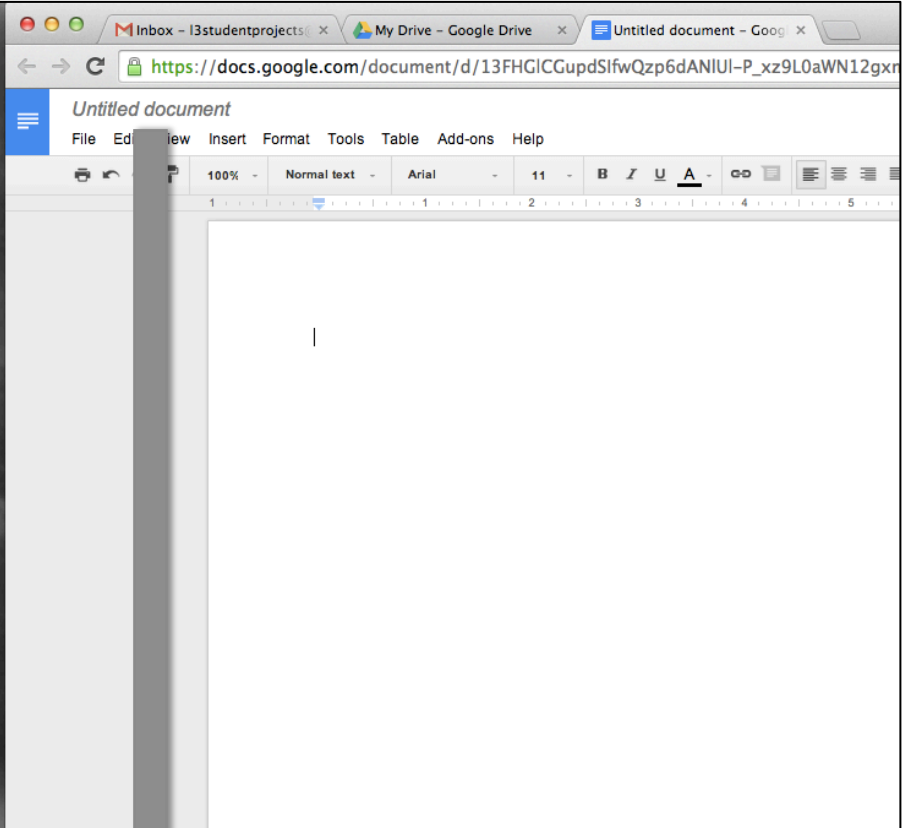
TITLE



2013-2014



2014-2015



**Please Title Your Document:**

**[Per]: [Last Name], [First Name]**

EX:

**3: Larson-Long, Lauren**



# NOW LET'S PIECE IT ALL TOGETHER

08/12/2014  
Orwell CEL

George Orwell engages the reader by creating a feeling of suspense through the townspeople's negative reaction toward the narrator. For example, in the first lines of the story Orwell grabs the readers attention. "I was hated by large numbers of people — the only one in my life that I have been important enough for this to happen to me" (Orwell). By stating this in the opening moments, Orwell is able to create a feeling of suspense. The reader might find that they ask themselves who is this person? or why do they dislike him so much? or perhaps more importantly, what has he done to deserve their hatred? Not only does it hook the reader, they also become an active participant in the discovery of who this character truly is. Orwell's technique effectively ensures that the reader will continue interacting with the story.

In your **google doc**, please:

1. Type the **date**
2. Title: "Orwell CEL"
3. Finalize the **CEL paragraph** you outlined in your graphic organizer

**5 MINUTE BREAK**

# TAKING A LOOK AT THE HOMEWORK

## STEPS:

1. Taking turns sharing your examples with your partner
2. After sharing, tell your partner which story you wish you could know more about (and explain why).

- 
- *“My examples are...”*
  - *“That’s a really interesting object! If I were reading about your story, I would want to know more about...”*

# ENGAGE/ORIENT BRAINSTORM!

NAME: \_\_\_\_\_

## PLANNING YOUR PERSONAL NARRATIVE

### Engage & Orient Your Reader



STANDARD	OBJECTIVE
W.10.3A Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.	Use graphic organizers to strategically plan a main action, setting, narrator(s), and cast of main characters that will engage and orient my reader.

### DIRECTIONS

Use your homework (attached to the Engaging & Orienting packet) and model responses to help you fill out the graphic organizer below.

### ITEM SELECTED:

ITEM SELECTED:

### ENGAGE

PROBLEM/SITUATION/OBSERVATION	
GUIDING QUESTIONS	EXAMPLE
<ul style="list-style-type: none"><li>What is the problem, situation, or observation of your story?</li><li>What interesting points are you going to include that will engage the reader and make the story more interesting?</li></ul> <p>[LIST 4 EVENTS IN YOUR RESPONSE]</p>	<p><i>I realize that I have reached the moment I have been waiting on for 3 years.</i></p> <ul style="list-style-type: none"><li><i>Arriving at Copacabana Beach and seeing thousands of fans of all different</i></li></ul>
RESPONSE:	

**EXIT TICKET**