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Introduction

Speak by Laurie Halse Anderson, is a coming of age story and a popular first novel as secondary students become oriented and acquainted with the institution that we know as high school. The novel, which is short but powerful, depicts Melinda Sardino experiencing the open stages of her 9th grade year, burdened by a terrible secret that she is forced to keep from her family, peers, and, most importantly, from herself. The curriculum materials that were developed several years ago are used extensively and successfully throughout the district.

A portion of the unit has been enhanced, or magnified, to focus on the unit’s narrative artistic map and connect the literary merits of the project to the 9th grade priority standards. So, the pages found here are not expected to replace the novel’s earlier materials; they should be used in tandem with these. In fact, these materials pick up only once students have become familiar with the novel.

Consistent with the Backwards by Design model popularized by Wiggins and McTighe, the larger goals are explored, followed by the specific learning practices that allow the student to create and make connections to the text—all with an organized format in mind. Strategies are specified to allow the student to reflect on the text and review some of the ideas that have been already presented in the classroom. The Carousel, Figurative Language Response Journal, Color Marking and the Relic Bag allow the teacher to lead the class in identifying and understanding not only figurative language devices but also the author’s purpose and the reasons why the language used is so effective. Connections have been made to the 9th Grade Write Source to provide easier access to this powerful novel that Portland Public School System has adopted.

Last, after completion of the Culminating Assessment, you may want to look at the additional activities for this unit, though they do not directly relate to the unit’s priority standards. There are several activities that ask students to compare the film and print version of the novel and there is an activity for students to write their own “pet-peeves” essay, modeled on some of the complaints that Melinda expresses throughout the novel.

Revision by:
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Speak Unit Template

Stage 1: Desired Outcomes

<p>Priority Standards: 9.06. Draw conclusions about the author’s purpose. 9.08. Describe the function and effect upon a literary work of common literary devices 9.11. Use variety of facts/descriptive words to paint an image in the mind of reader. 9.13. Include relevant information and exclude extraneous information 9.13. Include sensory details and concrete language to develop plot and character.</p>	
<p>Understandings: Students will understand that:</p> <ul style="list-style-type: none"> Figurative language is used by authors for particular purposes Symbols reflect deeper meanings in published works and in our own lives. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> How are figurative language, metaphor, simile, imagery, personification, and symbols used in fiction? How is figurative language utilized in <u>Speak</u> and what is the author’s purpose? How can I visually create and present figurative language in my own life? How can I explain the symbols using figurative language about my life?
<p><i>Students will know:</i></p> <ul style="list-style-type: none"> The definitions of five figurative language devices: simile, metaphor, imagery, symbol, and personification of the novel. How to examine these devices for their effects on the reader 	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> Write effectively using figurative language Analyze a text for its figurative language and other literary devices

Stage 2: Assessment Evidence

<p>Culminating Assessment <i>(learning task)</i></p>	<p>Other Evidence</p>
<p>Students will use what they have learned about figurative language and what they have discovered about what influences you to create a three-dimensional artistic “map.” The map will include multiple types of artistic genres and will use symbols to represent specific components of yourself through figurative language.</p>	<ol style="list-style-type: none"> Class and group discussion Quickwrites “Pet-peeves” essay Response Journal

Stage 3: Learning Plan

Note that some of the activities refer to pages numbers in the original curriculum materials for *Speak*.

Activity Title	Priority Standards	This Guide	Original Guide
Pre-Assessment	9.08. Describe the function and effect upon a literary work of common literary devices. 9.13. Support interpretations of literature through the use of textual references.	10	
Carousel	9.08. Describe the function and effect upon a literary work of common literary devices. 9.13. Support interpretations of literature through the use of textual references.	13	
Figurative language response journal	9.06. Draw conclusions about the author’s purpose. 9.08. Describe the function and effect upon a literary work of common literary devices. 9.13. Support interpretations of literature through the use of textual references. 9.13. Include sensory details and concrete language to develop plot and character.	14	
Private Language List Writing	9.08. Describe the function and effect upon a literary work of common literary devices. 9.13. Include sensory details and concrete language to develop plot and character.		1-4
Color-marking	9.08. Describe the function and effect upon a literary work of common literary devices.	15	
Relic bag	9.06. Draw conclusions about the author’s purpose. 9.08. Describe the function and effect upon a literary work of common literary devices.	16	
Narrative on Secrets OR Narrative on Hiding Places	9.11. Use variety of facts/descriptive words to paint an image in the mind of reader. 9.13. Include sensory details and concrete language to develop plot and character. 9.13. Establish a controlling idea that takes a thoughtful, backward examination and analyzes a condition or situation of significance.		2-1 OR 2-2
Template Poetry	9.08. Describe the function and effect upon a literary work of common literary devices. 9.11. Use variety of facts/descriptive words to paint an image in the mind of reader. 9.13. Include sensory details and concrete language to develop plot and character.	17	
I am From	9.08. Describe the function and effect upon a literary work of common literary devices. 9.11. Use variety of facts/descriptive words to paint an image in the mind of reader.	21	

Activity Title	Priority Standards	This Guide	Original Guide
Culminating Assessment: Artistic Map	<p>9.08. Describe the function and effect upon a literary work of common literary devices.</p> <p>9.11. Use variety of facts/descriptive words to paint an image in the mind of reader.</p> <p>9.13. Include sensory details and concrete language to develop plot and character.</p>	25	
Film and Novel Activities	<p>9.06. Draw conclusions about the author's purpose.</p> <p>9.07. Analyze characterization</p> <p>9.08. Describe the function and effect upon a literary work of common literary devices.</p>	28	
Pet-Peeves Essay	<p>9.11. Provide details/examples to support ideas developed into separate paragraphs.</p> <p>9.13. Focused thesis that leads to an explanation of complicated ideas</p>	34	

Student	9.08. Describe the function and effect upon a literary work of common literary devices				9.11. Use variety of facts/descriptive words to paint an image in the mind of reader.				9.13. Include sensory details and concrete language to develop plot and character.				9.13. Support interpretations of literature through the use of textual references.							
	E	M	D	n/e	E	M	D	n/e	E	M	D	n/e	E	M	D	n/e	E	M	D	n/e

Academic Vocabulary

Audience

Characterization

Dialogue

Direct Quotation

Editing

Figurative language

Flashback

Imagery

Metaphor

Narration

Personification

Plot

Point of view

Revision

Setting

Simile

Symbol

Theme

Tone

Voice

Writing process

Pre-Assessment *Speak* Unit

Time: 50 minutes

Objectives: Students will be able demonstrate the prior knowledge they have on literary devices

Materials: copies of assessment questions that follow, copies of *Speak*

Steps:

1. Ask students to complete Part One on their own. Be sure that they know that they are not necessarily expected to know the definitions at this point.
2. Assign students to read a short section from the early part of the novel *Speak*.
Sections that work well are:
 - a. Welcome to Merryweather High (pp. 3-6)
 - b. Spotlight (pp. 7-9)
 - c. Sanctuary (pp. 9-12)
3. Ask students to identify examples of the literary devices in the section from *Speak*.
4. Last, ask students to write a brief explanation of why the author chose to use two or more of the identified literary devices.

Note: it is essential that students have an opportunity to reflect on their own success with the pre-assessment, both before and after it is scored and returned. They should be able to identify exactly what they need to work on through this part of the unit.

Pre-Assessment on the Literary Terms

Part One: What is the definition of the following?

Simile:

Metaphor:

Imagery:

Symbol:

Personification:

Part Two: Read or re-read your assigned section of *Speak* and copy one example of as many of the following that you can find. Be sure to write the page number on which it is found.

Simile:

Metaphor:

Imagery:

Symbol:

Personification:

Part Three: on separate paper, select at least two of the examples that you found from *Speak* and write a brief (2-3 sentences) explanation of the effect of that literary device. In other words, why did the author use that particular simile, metaphor, symbol, etc?

Pre-assessment *Speak* Scoring Guide

Priority Standard	6-5	4-3	2-1
9.08. Describe the function and effect upon a literary work of common literary devices.	Demonstrates a sophisticated and thorough understanding of how most or all of the assigned literary devices affect meaning.	Correctly identifies some of the assigned literary devices, but the explanation of how these devices create or affect meaning is limited at this point.	At this point the writer does not demonstrate knowledge of the definition and/or use of the assigned poetic devices.
9.13. Support interpretations of literature through the use of textual references.	Even in this short response there are several effective examples offered to support the ideas. The examples are fully explained.	The response includes appropriate, if somewhat limited, examples from the text. The examples may not be fully explained at this point.	At this point, the response does not include any specific examples from the text to support the ideas.
Literary Device	Extensive Background Knowledge	Some Background Knowledge	Little Background Knowledge at this point
Simile			
Metaphor			
Imagery			
Personification			
Symbol			
Other			

Carousel

Time: 2 class periods

Student Learning: Students will make meaning from the text, Speak. In small groups they will identify examples of figurative language from the “First Marking Period”, from the text. Students will identify examples of metaphor, simile, imagery, personification, and symbol as an initial strategy into the text.

Materials:

- Text, poster papers, markers,

Steps in the Assignment:

- Read the “First Marking Period” in the text for enjoyment and engagement. Be cognizant of examples of figurative language as you read the text.
- The teacher would review the previously assigned pre-assessments on figurative language and reflect on the strengths and challenges of the students.
- Have a class discussion on the definitions and meanings of figurative language.
- Students would number off into groups of five and look for examples of assigned categories of figurative language.
- The group categories and labeled poster papers are metaphor, simile, imagery, personification, and symbol. Explain to the groups that this section is rich in description of the characters and places in this first section.
- From the first section of the text students would identify their assigned examples of figurative language.
- This is a good way for students to learn from other students about the character, plot, and language of the novel.
- During the second class period, representatives from each group would share with the class. This is a good classroom strategy and ideally will entice students to invest in the story. Leave the posters up as you continue into the novel.

Note: Adapted from the Reading and Writing Strategies Packet page 25

Figurative Language Response Journal

Time: 3 class periods

Student Learning: Students will make meaning from the text, Speak. The teacher will role model the response journal from examples from the “Second Marking Period” in Speak. Based on their accumulated knowledge of figurative language from the previous discussion and carousel strategy, students will individually identify examples of metaphor, simile, imagery, personification, and symbol, note the page number, and give a brief explanation and interpretation about the language.

Materials:

Materials: Novel, journal, and writing instrument.

Steps:

- Explain and role model the figurative language response journal. The idea behind the journal is for students to read and reread key passages and identify examples of figurative language and note the author’s purpose. Give examples from the text and include page numbers.

Quote (Fig. Language)

...I cover the mirror with a poster of Maya Angelou ... (50)

Note Making

This a powerful symbol as Maya is not a only a famous writer but became silent or mute after a relative raped her, in the memoir, I Know Why the Caged Bird Sings.

- Students should find examples of at least one each of the figurative language categories.
- Students pair-share at the conclusion of the activity and students discuss with the class as a whole.

Note: as students progress through the novel, try to encourage their Note Making section to include the EFFECT of the figurative language on the reader. In other words: why did the author choose those particular words and phrases?

Note: Adapted from the Reading and Writing Strategies Packet page 29-32

Color Marking

Time: 2 class periods

Student Learning: Students will make meaning from the text, Speak. In small groups they will identify examples of figurative language from the “Third Marking Period.” Students will identify examples of metaphor, simile, imagery, personification, and symbol by highlighting examples from copies of pages in the text.

Materials:

- Text
Xeroxed pages, markers

Steps in the Assignment:

- Students have read the “Third Marking Period” in the text for enjoyment and engagement. They have made meaning of figurative language in small groups in the earlier carousel strategy and have identified examples from the Second Marking Period in their response journal.
- The teacher would pass out copies of pages 96-97 from Speak. Student or students would read aloud the pages and interpret what is happening in this section.
- The teacher would place these pages on the overhead and highlight with different colored markers the elements of figurative language.
- After the elements discussion would focus on the author’s purpose for this language.
- The class would then be divided into groups and members of the groups would highlight figurative elements(different colored markers for each element) on pages 133-135. This is the underlying secret behind Melinda’s behavior in the novel and so you might want to make some warning or qualification in advance.
- As in the previous strategy this is a good way for students to learn from other students about the character, plot, theme, and language in the text.
- As students conclude this activity engage the students in discussion about language and the author’s purpose for disclosing these powerful lines.

Note: Adapted from the Reading and Writing Strategies Packet page 44

Relic Bag

Time: 2 class periods

Student Learning: Students will make meaning from the text, Speak. In small groups they will identify symbols from the text that connect with the protagonist, Melinda Sardino from the “Fourth Marking Period.” Student groups will create 5 symbols that represent portions or aspects of Melinda’s life. Student groups will share out to the rest of the class at the conclusion of the second day. This will be the final scaffolding activity, as students will then create their own artistic maps with narratives.

Materials:

- Text
- Paper, markers

Steps in the Assignment:

- Students have read the “Fourth Marking Period” in the text for enjoyment and engagement. They have finished the text and have understandings of the characters, plot, setting, language, and themes.
- Re-read the section called “Code-Breaking” on pp.100-102 from the Third Marking Period about Melinda’s English teacher discussing symbolism.
- The teacher would discuss symbols that represent Melinda. As an example, the idea of Melinda’s use of colored pencils might be used as a class model. The teacher should reemphasize symbol as a powerful device in figurative language and in the novel.
- The class would then be divided into groups and members of the groups would state five symbols and write them on the paper. Students might want to artistically represent the symbols as well. As in the previous strategies, this is a good way for students to learn from other students about the character, plot, theme, and language in the text.
- Students present to the rest of the class. For variety, the silent discussion method might be used to underscore themes from the text (see pages 65-66 in the Reading and Writing Strategies Packet).

Note: Adapted from the Reading and Writing Strategies Packet pages 5-6

Template Poetry

Material: Copies of worksheets

Time: 30-60 minutes

Purpose: To use an easy-to-follow template to construct poetry that uses the literary devices they have used.

Steps:

1. Students will fill in (all or some of) the blanks for the following phrases on the templates. Afterward, they will then choose as many of the lines as they wish to recopy and re-order onto separate paper to create a poem of their own. They can repeat any lines they wish. They should be encouraged to write lines that utilize the literary devices they have been studying.
2. Students should be encourage to read their poems aloud to a partner or small group.
3. The final step could be to have students draw or cut out pictures from magazines that reflect some of the figurative language from their poems.

I Am

I am a _____

I am like a _____

I resemble in body a _____

I resemble in spirit a _____

I imagine _____

I care about _____

I am _____

I will be _____

I can _____

I cannot _____

I am _____

I want _____

I often say _____

I have heard others say _____

I guess _____

I know _____

I regret _____

I am _____

I Expect

I dream about _____

I wonder about _____

I worry about _____

I think the future will be like _____

I expect _____

I trust that _____

I question whether _____

I hope that _____

I expect _____

I do not expect _____

I know that _____

I want tomorrow _____

When i am ____ years old _____

I expect _____

Tomorrow better not be _____

Tomorrow is _____

I feel that _____

I expect _____

I Remember

I remember when _____

When I was five I _____

When I was ten I was _____

When I was twelve _____

I remember the first time _____

I remember when my _____ (relative) _____

I believe that yesterday was _____

I wish that I hadn't _____

I remember _____

I cannot remember _____

I cannot remember _____

I want to remember _____

I remember the day _____

My parents remember _____

But I remember _____

I wish I couldn't remember _____

I know that _____

I remember _____

I am From

Materials ▪ “I Am From”

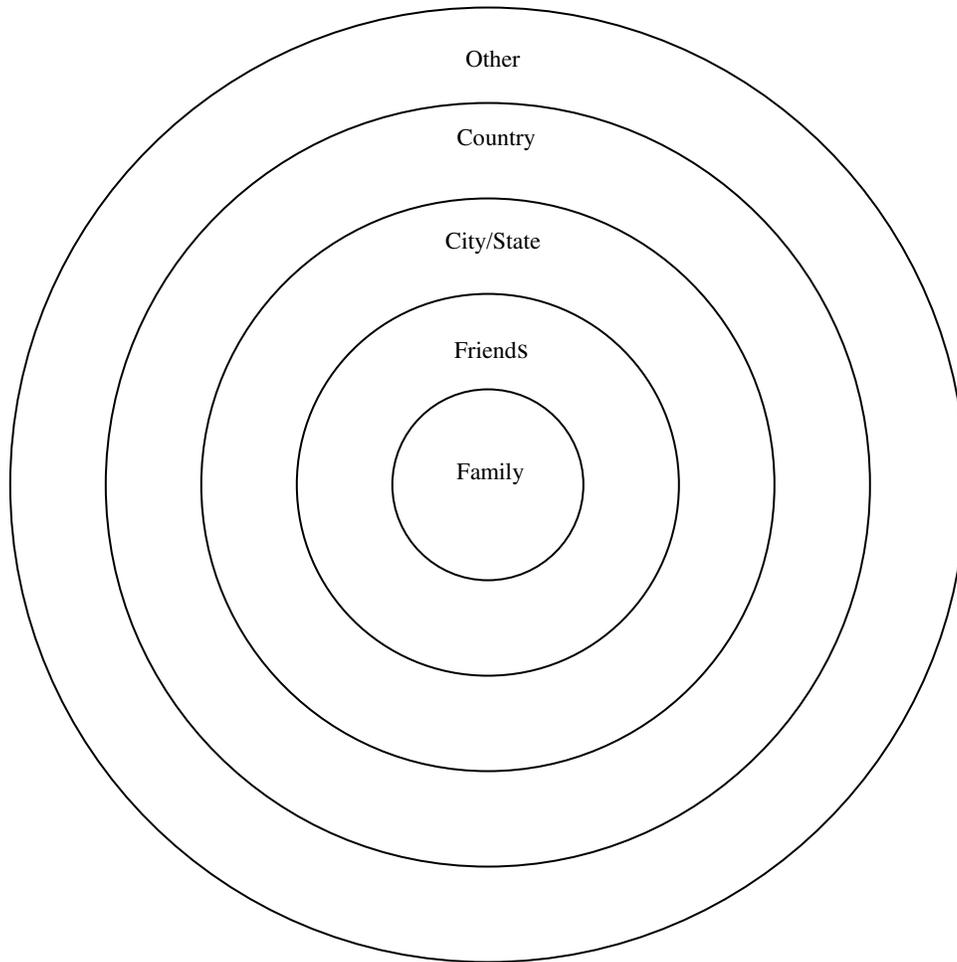
Purpose ▪ To explore and categorize the influences on self
 ▪ To create an original poem
 ▪ To represent personal elements symbolically

Steps

1. On the circle diagram, students may identify various components of their extracurricular lives: neighborhoods (parks, schools, businesses, etc.), cities (major streets, unique buildings or stadiums, etc.), states (the capital, state parks, tourist destinations, etc.), regions, and country. As they identify components that influence them, students should list them in the appropriate circle of the graphic organizer. When they have finished, plan to allow time for sharing.
2. Next, direct students to their copy of the poem “I Am From.” Read the poem aloud to students.
3. Oral reading: Then, select one or two volunteers to read it aloud again. Ask students to identify the region of the country portrayed in the poem. Instruct students to go back and mark the text by underlining various circles of influence and/or categories mentioned in the poem and then make notes about that component in the margins of the text. (For example, there is a reference to religion in the poem. Students should comment on the type of religion that is referenced.)
4. Frame poem: After reading the poem and marking the text, students will now use “I Am From” as a model to create original poems about their own cultural backgrounds by using the information placed in the circles from Step 1 of this activity.
5. Last, after they have written a draft of their poem, students should try to visualize the elements that influence them by drawing symbols that represent some of the the images from their poems. Then, have students read their poems and describe those symbols in the “I Am From” poems they have created to a partner or a small group.

I am From

In each circle, list aspects of yourself that are influenced by that element. Consider the kinds of categories, such as nationality, sports, community groups, language, culture, etc.



I Am From

George Ella Lyon

I am from clothes pins and Clorox
and carbon tetrachloride.

I am from the dirt
under the back porch.
Black, glistening,
it tasted like beets.

I am from the forsythia bush,
the Dutch Elm whose long gone limbs
I remember as if they were my own.

I'm from fudge
and eyeglasses,
from Imogene and Alafair.

I'm from know-it-alls
and pass-it-ons,
from perk up and pipe down.

I'm from "He restoreth my soul"
with a cotton ball lamb
and ten verses
I can say myself.

I'm from Artemis and Billy's branch,

fried corn and strong coffee.

From the finger my grandfather lost to the auger,
the eye my father shut to keep his sight.

Under my bed was a dress box
spilling old pictures,
a sift of faces to drift
beneath my dreams.

I am from those moments
snapped before I budded,
Leaf fall from the family tree.

Culminating Assessment: Creating an Artistic Map

Assignment

Your assignment is to use what you have learned about figurative language and what you have discovered about what influences you to create a three-dimensional artistic “map.” Your map will include multiple types of artistic genres and will use symbols to represent specific components of yourself through figurative language. When complete, your map could be an artistic complement to your “I Am From,” “I Am,” “I Remember,” and “I Expect” poems. Once you have created your artistic cultural map, compose a written piece that explains how your use of specific figurative language creates a specific meaning for your audience. In other words, how were you hoping that your reader would be affected by your choices of images, similes, metaphors, etc.?

Steps

1. Use the Planning Sheet on the next page as well as your “I Am From” poem to compose a list of symbols that represent various components of yourself.
 2. Select two symbols from each category and an artistic method that can effectively portray that symbol. You may choose to use painting, sculpture, collage, found materials, watercolors, cut paper, ink, pastels, or actual artifacts or souvenirs. Photographs are discouraged because they would not enhance the three-dimensional effect of your map.
 3. Create your map by considering the most effective layout and design elements. Then, choose two symbols from your map that are especially meaningful to you. Compose a written piece that explains the significance of those two symbols.
 4. Be prepared to share and explain your artistic cultural map.
-

Planning Sheet

Review the list of symbols that you made for the “I Am From” activity. Consider those symbols as well as new ones that come to mind as you list symbols that represent the various components of yourself. List as many symbols as you can in each box.

Family	Sports or Hobbies	Clothing	Education
Food	Music or Art	Religion	Gender Roles
other	other	other	other

Next, look at the symbols you have listed for each area. Highlight the five areas of the organizer that are most important in your life. Within those areas, circle the symbols that you feel are significant in terms of their importance to you. Look at the items you circled. Choose two symbols from each of the five selected areas to portray artistically for your artistic cultural map.

**Culminating Assessment:
Creating An Artistic Cultural Map Scoring Guide**

Priority Standard	6-5	4-3	2-1
9.08. Describe the function and effect upon a literary work of common literary devices.	Through the written and visual pieces, demonstrates a sophisticated and thorough understanding of how most or all of the assigned literary devices affect meaning.	Correctly uses and clearly understands most of the assigned literary devices, but the explanation of how these devices create or affect meaning may be somewhat limited in some places.	At this point the writer does not demonstrate knowledge of the definition and/or use of the assigned literary devices.
9.13. Include sensory details and concrete language to develop plot and character.	The choices of words and phrases, represented visually and explained in the written piece, are extremely effective at communicating the characteristics of the writer/artist.	Most of the choices of words and phrases, represented visually and explained in the written piece, are generally effective at communicating the characteristics of the writer/artist.	There is little sense – through the language choices and/or images – of the characteristics that define the writer/artist.
Visual Representation	The product contains visually appealing layout and design that use detailed symbols that expertly assist the reader to understand the artists’ intention.	The product contains appropriate visual images. The product’s use of color, image, and layout are generally effective in communicating the intended aspects of the characteristics of the artist/writer.	The product contains inadequate visual, layout and/or design that makes the reader’s understanding of the character unclear or difficult to follow.

Comments:

Novel and Film Activities

When the original curriculum packet for *Speak* was written, there was not yet a film version of the novel. In 2004, the Lifetime channel produced and aired *Speak*, which stars a pre-*Twilight* Kristen Stewart as Melinda. Students love to look at film versions of print texts they've read so that they can identify the changes that were made for the film. Unfortunately, oftentimes the only discussion they can have about these changes are what they liked better. These activities are designed to ask students to do close readings of both the film and print versions of *Speak* with the intention of asking them to consider WHY certain changes were made and the EFFECTS of those changes.

While the activities that follow do require that students have read the entire novel, they do not necessitate that they watch the entire film. You'll notice that the Jigsaw activity focuses on five key scenes, so you could easily do these activities in a day or two by looking at only those scenes. There is a note taking form for students to use, however, if you choose to view the entire film, which has a running time of 90 minutes.

Also, if students have already learned the cinematic terminology in the film unit of this curriculum guide, they could be asked to explain the choices made by the director with additional depth and evidence.

**Speak -- Film and Novel
Before Viewing**

1. List three scenes from the novel that you feel must be the film adaptation. Explain why they are essential to understanding the characters, story, and/or theme. Choose one and describe how it would be filmed.

Scene	Why is it essential?

2. List three scenes from the novel that you really like and that you hope will be the film adaptation. Choose one and describe how it would be filmed. .

Scene	Why you like it?

3. List three scenes from the novel that are probably not essential and that might be cut from the film adaptation in the interest of time. Explain why they might not be as essential to understanding the characters, story, and/or theme.

Scene	Why is it not essential?

4. Describe your expectations of the following characters. What will the actor look like, dress like, and/or behave? How is the audience expected to feel about each one? Choose one, in addition to Melinda, and explain why you imagine the character this way.

Character	Expectation
Melinda	
Heather	
Andy	
Mr. Neck	
Mr. Freeman	
Her mom	
Her dad	
Rachel	

5. What do you expect the following setting to look like? Why?

Setting	Expectation
Her Bedroom	
Her Closet	
A Setting of your choice	

6. What are some of the key images and symbols in the novel *Speak*? How do you expect them to appear in the film?

7. If you were the director of the film version of *Speak*, what is one song that you would want to include? Where in the film would you use it? Why?

Speak -- Film and Novel Key Scene Jig Saw

Before viewing, look back at the your assigned key scene(s) from the book and describe how you imagine that they will be filmed. Consider such things as costumes, props, music, acting, film techniques and so on. As you watch, jot down notes on how the scene was actually filmed. What is different than the book, similar, different from your expectations? After viewing, you will discuss each scene with your group.

1. Mr. Neck's Class Discussion (pp. 53-56)

How do you expect it will be filmed?	How was it filmed? Changes?

2. Thanksgiving (pp.57-61)

How do you expect it will be filmed?	How was it filmed? Changes?

3. Apple in Biology Class (p. 66) and Christmas Time (p. 72)

How do you expect it will be filmed?	How was it filmed? Changes?

4. The Party (133-136) * Note: this scene is filmed in several parts

How do you expect it will be filmed?	How was it filmed? Changes?

5. The Ending (193-198)

How do you expect it will be filmed?	How was it filmed? Changes?

***Speak* -- Film and Novel
During Viewing**

As you watch the film adaptation, keep track of differences between the novel and its film version (changes in character, setting, plot, dialogue, etc.) and differences between your own expectations and what appears in the film.

Changes Made	Differences between your Expectations and the Film

Pet-Peeves Essay

“All the crap you hear on TV about communication and expressing feelings is a lie. Nobody really wants to hear what you have to say” (9).

One comment that students make about Melinda is that she complains a lot. In an effort to connect the student to Melinda, students can write an essay about their own pet-peeve.

Write Source provides an excellent lesson for students:

- pg. 239- introduction to the assignment
- pg. 240-241- example for students to read
- pg. 241 response to reading questions
- pg. 242-244 writing strategies
- pg. 245-246 rubrics in student friendly language

Steps:

1. Pre-assessment:

Warm-up-

Students often comment on the fact the Melinda complains...a lot. We all get annoyed at times. It may be people, the weather, life, or anything. What bugs you? No. What really, really bugs you? Make a list of 5 things. Be prepared to share.

2. Go around the room, and have students share one thing from their list. Write them on the white board as they share.

3. Explain that we will be writing a pet-peeve essay. Go over the list. Address the ones from the list that would be may be too difficult to use as a focus on the essay. [Examples: too obvious (murderers), unreal (zombies), insubstantial (people that wear plaid)] Explain that their topic should be something that directly affects them, and that they need to have a topic that enables them to write with passion.

4. Follow the lesson in *Write Source* starting on page 239 and ending on page 246.

5. Have students read their essays to the class (or pair-share if you have time constraints).

Differentiation Strategies: Speak

There are a number of differentiated strategies that could be integrated into this unit. These strategies include informal groupings that include the formats of pair-share, small group, and large groups as the students progress and scaffold their ideas into the literary scrapbook. Also, additional time could be allowed for the reading or writing pieces; students who may be on an IEP or 504 Learning Plan may benefit from this extension. In addition, Talented and Gifted students may want to add additional components to the artistic map or develop the symbols in greater depth- a kind of curricular composting. Lastly, as the project develops, student or teacher models may demonstrate greater understanding of the learning process.

Resources

This unit was designed to be an extension of the previously created Speak curricular unit. In addition to that unit here are some additional resources that will enhance and supplement the literary ideas.

PPS Resources

- Speak Curricular Guide
- Office of Teaching and Learning Resource page.
- PPS Reading and Writing Strategies

Classroom Texts

- Holt Elements of Literature – Third Course
- 9th Grade Write Source

Both texts have references to the writing process and figurative language definitions in the texts.

Laurie Halse Anderson reflects on writing *Speak*. This essay addresses voice, tone, and characterization. It offers the reader insight into the author's writing process and inspiration for the novel.

<http://scholar.lib.vt.edu/ejournals/ALAN/spring00/anderson.html>

Reference Citation: Anderson, Laurie Halse. (2000) "Speaking Out." The ALAN Review, Volume 27, Number 3, Page 25-26.