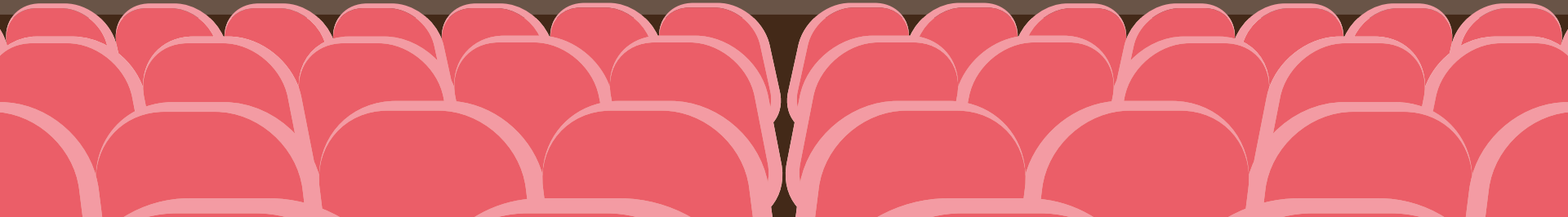


A DIFFERENT WAY TO TEACH PLOT

Lights! Camera! Action!

Making Students the Directors...Scene



DATA MEETING RETEACH PLANNING TEMPLATE

Name	State the Key Student Error and Conceptual Misunderstanding
It	Name the Error and Conceptual Understanding: Using the Freytag Diagram to teach nonlinear plot; nonlinear plot does not “toe the line” on the Freytag Diagram

Create the Assessment for the Reteach

Identify 2-4 questions aligned to this standard for the reteach. Begin with released state test items- Lead4ward. If additional items are needed, consult other high-quality question sources, or create parallel items. Look back at the key student error the team named. “Will fixing those errors ensure mastery of the reassessment?”

1) 6th Grade Cluster DOL 2.4	3) 8th Grade Cluster DOL 2.4
2) 7th Grade Cluster DOL 2.4	4)

Plan the Reteach. Choose a lesson structure: [Guided Discourse](#) or Modeling. Which items from the original assessment will you focus on?

Guided Discourse Planning Notes	YOUR SCRIPT	Modeling Planning Notes
- Know the endgame: - What strategy/skill/thinking do you want students to understand via the discourse? - Start from student work (Show-Call) - Post/display/chart an exemplar student response OR an incorrect student response - OR post both ☹ - Call on students—ID the student thinking: - Exemplar: what did this student do? - Push for clearer answers when they haven't precisely IDed the successful strategy - Incorrect response: do you agree/disagree with this answer? What is the error? - Stamp the understanding: - What are the key things to remember when solving problems like these? - Name the strategy/conceptual understanding - Have students put it in their own words	I am learning how to segment text to see how each scene/event contributes to the plot; ascertain the how the setting influences the character and plot development; and analyze literary elements and devices.	- Model precisely the thinking when moving through a specific task: - Narrow the focus to precisely the thinking students are struggling with: that frees their mind to focus only on that component - Model replicable thinking steps that students can follow - Model how to activate one's content knowledge/skills that have been learned in previous lessons - Vary in tone and cadence to sound different from a “teacher” voice. - Give students a clear listening/note-taking task that fosters active listening of the model - Debrief the model: - What did I do in my model? - What are the key things to remember when you are doing the same in your own work?

RETEACH: FICTION STRAND FOUR

English I

6th

Strand 4

Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts. The student is expected to:

- 7(A) infer multiple themes within and across texts using text evidence;
- 7(B) analyze how the characters' internal and external responses develop the plot;

- 7(C) analyze plot elements, including rising action, climax, falling action, resolution, and nonlinear elements such as flashback; and
- 7(D) analyze how the setting, including historical and cultural settings, influences character and plot development.

Strand 4

Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts.

- 6(A) analyze how themes are developed through characterization and plot in a variety of literary texts;
- 6(B) analyze how authors develop complex yet believable characters in works of fiction through a range of literary devices, including character foils;
- 6(C) analyze non-linear plot development such as flashbacks, foreshadowing, subplots, and parallel plot structures and compare it to linear plot development; and
- 6(D) analyze how the setting influences the theme.

7th

Strand 4

Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts. The student is expected to:

- 7(A) infer multiple themes within and across texts using text evidence;
- 7(B) analyze how characters' qualities influence events and resolution of the conflict;
- 7(C) analyze plot elements, including the use of foreshadowing and suspense, to advance the plot; and
- 7(D) analyze how the setting influences character and plot development.

8th

Strand 4

Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts.

- 7(A) analyze how themes are developed through the interaction of characters and events;
- 7(B) analyze how characters' motivations and behaviors influence events and resolution of the conflict;
- 7(C) analyze nonlinear plot development such as flashbacks, foreshadowing, subplots, and parallel plot structures and compare it to linear plot development; and
- 7(D) explain how the setting influences the values and beliefs of characters.

English II

Strand 4

Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts.

- 6(A) analyze how themes are developed through characterization and plot, including comparing similar themes in a variety of literary texts representing different cultures;
- 6(B) analyze how authors develop complex yet believable characters, including archetypes, through historical and cultural settings and events
- 6(C) analyze isolated scenes and their contribution to the success of the plot as a whole; and
- 6(D) analyze how historical and cultural settings influence characterization, plot, and theme across texts.

AGENDA

01. MOTION PICTURES

It's ALL text!

02. SEGMENT SCENES

The difference between expository structure and narrative structure.

03. I DIRECT

I will demonstrate how to feel the movement in a narrative text.

04. IT'S "SHOW" TIME

Lights! Camera! Action! It's your time to become the director and segment and annotate the text.



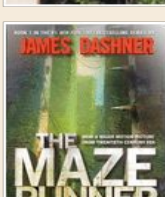
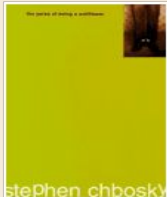
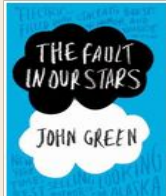
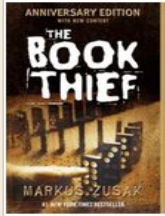
WHAT ARE MOTION PICTURES?

“Film, also called movie, motion picture or moving picture, is a visual art-form used to simulate experiences that communicate ideas, stories, perceptions, feelings, beauty, or atmosphere through the use of moving images. These images are generally accompanied by sound, and more rarely, other sensory stimulations.” Wikipedia

WHERE DO THE IMAGES IN MOTION PICTURES COME FROM?

THE IMAGES ORIGINATE FROM WRITTEN TEXT

Books/Novels



Scripts

9

EXT. VILLAGE OF VILLENEUVE - MORNING

9

On cue, the villagers begin their day. A **HOUSEWIFE** opens a window, nods to a **WOMAN** shaking out a rug nearby. A **BUTCHER** opens his shop, waves to a **COBBLER** moving past with his cart.

VILLAGERS

Bonjour. Bonjour. Bonjour. Bonjour.

An old **VAGRANT** is the only one to notice Belle, smiling at her as he's tossed inside a **HOLDING TANK** by two **GENDARMES**.

VAGRANT

Bonjour.

Belle weaves between the villagers, making herself invisible. She passes a harried **BAKER**, buys a baguette --

BELLE

There goes the baker with his tray like
always
The same old bread and rolls to sell

Belle approaches **JEAN**, the potter, tending to his **MULE**.

SEGMENT SCENES

EXPOSITORY

Informational, Explanatory,
Nonfiction

NARRATIVE

Fiction

HOW DO SHOWS GO TO COMMERCIAL?



NARRATIVE: SEGMENTING SCENES

With narrative text, we have to feel the movement from scene to scene. This also helps us to annotate text using all the details and information from a scene and not crossing those details and information into another scene in which they do not fit.

Scene 1

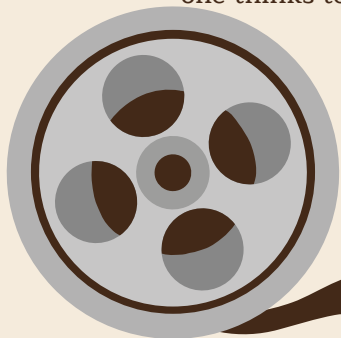
Continuation: After playing hide and seek, Cherie picks a location--the refrigerator, and no one thinks to look in there. She remains.

Scene 2

The children all go back inside, without Cherie, but after some time everyone starts to grow concerns about Cherie's whereabouts.

Scene 3

Mr. Henry and Allen find her but she's unresponsive.



PARAGRAPH 1

PARAGRAPH 2

PARAGRAPH 3

"Victory through Air Power!"

- 6 Before manufacturers built the airplanes, the designs were developed, tested, and refined at the Langley Memorial Aeronautical Laboratory, which was where the NACA had first begun its operations, in 1917. The engineers created wind tunnels to **simulate**, or imitate, different conditions a plane could encounter when flying. This helped the engineers to test airplane parts as well as whole aircraft, examining them for any problems, like air disturbance and uneven wing geometry.
- 7 After that testing, pilots flew the planes, trying to **assess** how the machines handled in the air. Did the aircraft roll unexpectedly? Did it stall? Was it hard to guide or **maneuver**? Making small changes to the design added up to a difference in performance. Even tiny improvements in speed and efficiency multiplied over millions of pilot miles added to a difference that could tip the balance of the war.
- 8 People working at Langley knew that they were doing their part to win the war. "Victory through air power!" said Henry Reid, the engineer-in-charge of the Langley Laboratory. And the workers took their mission to heart.

WANTED: Female Mathematicians

- 9 Each of the engineers at the Langley Memorial Aeronautical Laboratory required the support of a number of other workers: craftsmen to build the airplane models, mechanics to maintain the test tunnels, and "number crunchers" to process the data that was collected during the tests. For the engineers, a plane was basically a complex physics experiment. Physics is the science of matter, energy, and motion. Physics meant math, and math meant mathematicians. At the Langley Laboratory, mathematicians meant women.

Expository

Which one is an example of expository text and of narrative text?

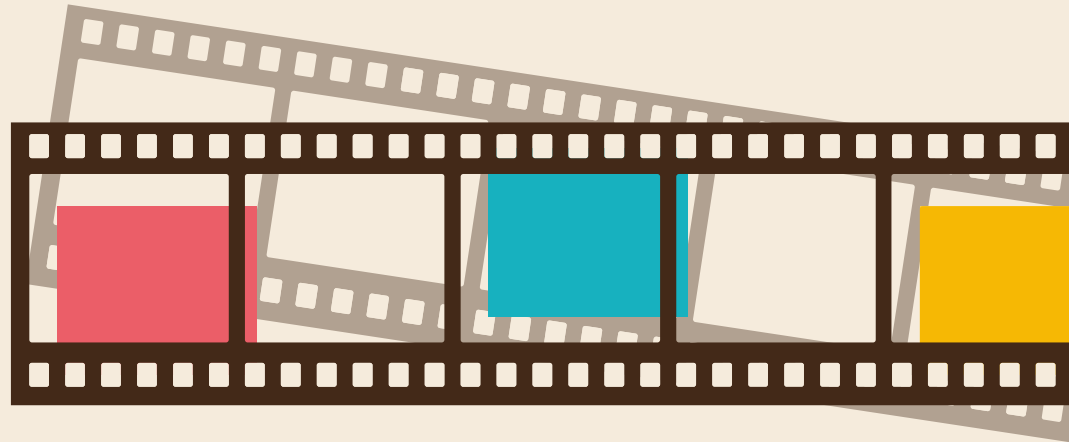
How do you know?

© Houghton Mifflin Harcourt Publishing Company

- 2 Juan knows there won't be a problem with the letter's contents, that it's **irreproachable**, harmless. But what about the rest? He knows that they examine, sniff, feel, and read between the lines of each and every letter, and check its tiniest comma and most accidental stain. He knows that all letters pass from hand to hand and go through all sorts of tests in the huge censorship offices and that, in the end, very few continue on their way. Usually it takes months, even years, if there aren't any snags; all this time the freedom, maybe even the life, of both sender and receiver is in jeopardy. And that's why Juan's so down in the dumps: thinking that something might happen to Mariana because of his letters. Of all people, Mariana, who must finally feel safe there where she always dreamed she'd live. But he knows that the *Censor's Secret Command* operates all over the world and cashes in on the discount in air rates; there's nothing to stop them from going as far as that hidden Paris neighborhood, kidnapping Mariana, and returning to their cozy homes, certain of having fulfilled their noble mission.
- 3 Well, you've got to beat them to the punch, do what everyone tries to do: sabotage the machinery, throw sand in its gears, get to the bottom of the problem so as to stop it.
- 4 This was Juan's sound plan when he, like many others, applied for a censor's job—not because he had a calling or needed a job: no, he applied simply to intercept his own letter, a consoling but unoriginal idea. He was hired immediately, for each day more and more censors are needed and no one would bother to check on his references.
- 5 Ulterior motives couldn't be overlooked by the *Censorship Division*, but they needn't be too strict with those who applied. They knew how hard it would be for those poor guys to find the letter they wanted and even if they did, what's a letter or two when the new censor would snap up so many others? That's how Juan managed to join the *Post Office's Censorship Division*, with a certain goal in mind.

Narrative

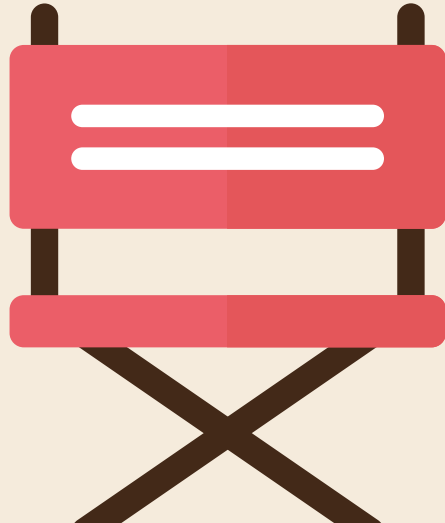
After you've gotten all of the scenes segmented. You can place them in a storyboard or just step back to see how it all came together.



GRADUAL RELEASE

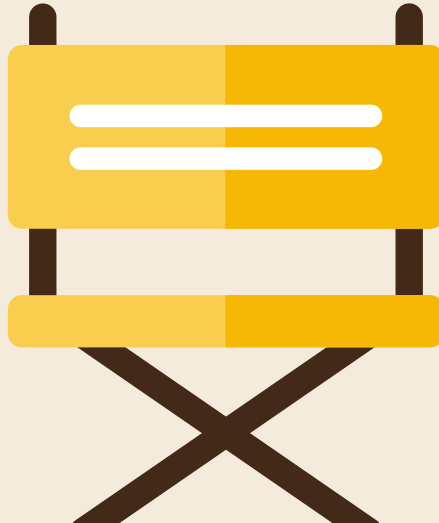
Lights!

"I Do"



Camera!

We Do!



Action!

You Do!



LIGHTS! CAMERA!

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Excerpt from *The Girl in the Garden*

by Kamala Nair

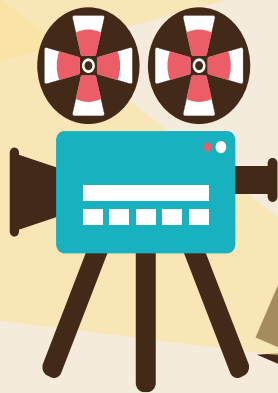
- 1 We had to board a second plane, smaller and bumpier than the last, which carried us south, along the western coast of the country. My heartbeat quickened as I peered out the window, down through the clouds at the blue waves tossing and turning below us.
- 2 "Your grandmother will be so pleased to see you, Rakhee. Do you remember her—Your Muthashi?" Amma asked over the whirl of the engine.
- 3 I did remember Muthashi, my grandmother. She had come to stay with us in Minnesota when I was around three or four. I could not recall the exact details of her face, but I had a vague mental picture of a slight woman draped in white who used to sit me on her knee and sing a song in Malayalam about ants.
- 4 I used to run out onto the driveway humming the ant song, and guide a string of the black insects into my palm. Weaving my fingers together and making a delicate cup with my hands, I would transport them into the house, giggling as the ants tickled inside their little cage. Muthashi would always act so pleased when I proudly **deposited** the squirming ants into her outstretched hand, although I'm sure she would let them out the back door as soon as I wasn't looking.
- 5 "Rakhee," continued Amma. "I haven't told you much about our family, have I?"
- 6 I shook my head.
- 7 "Well, the Varma are the most prominent, respected family in the village. My father was a doctor, and he started a hospital across the street from our home. He died a long time ago, so now my younger brother, Vijay, is in charge. You'll also meet my big sister, Sadhana, and her three daughters. One of them is about your age. And Vijay's wife, Nalini, who I have never met, recently had a baby boy. Everybody lives together at Ashoka—that's the name of the house where I grew up. You see, in India families stick together under one roof. It's not the same as it is in America."
- 8 This airport was not as crowded or chaotic as the one in Bombay, and the people seemed neater and more **subdued**. In the bathroom Amma changed into a buttercup-yellow sari and painted a red raindrop on her forehead¹ with a bottle that she produced from her purse. "I can't show up at home dressed like an American," she explained.

¹ painted a red raindrop on her forehead: known as a bindi, which is a red dot painted on the forehead, commonly worn by Hindu women

OVERARCHING QUESTIONS:

With literary elements (plot) and literary devices in mind, how do these scenes contribute to the plot?

How does the setting influence the character or plot development?



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Dissection for Analysis

What subject do you dissect in?	Science	Reading and Writing
What is dissection?	To cut something open	To cut something open
What tools are used for dissection?	scalpel, forceps, scissors, pins, tray	mind/brain, strategies, metacognitive processes, rubrics
What do you dissect in this subject?	frogs, pigs, and rats	Text—mentor sentences, short stories, novels; Writing Prompts and Compositions
Why do you dissect these things?	Look inside to analyze, examine parts of a whole.	Look inside to analyze, examine parts of a whole. INFER
Why is it important to look inside and analyze/examine different parts?	To discover how each part looks and how the parts function and are connected to other parts. Also, to see the process of how to cut certain parts appropriately to get a better understanding.	To discover how each word, sentence, paragraph looks (feels/flow) and how the parts function and are connected to other parts of the text. Also, to see the process of how to cut certain parts appropriately to get a better understanding.



OVERARCHING QUESTION

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¹ **painted a red raindrop on her forehead**: known as a bindi, which is a red dot painted on the forehead, commonly worn by Hindu women

Background information, context con-with, so with text.

Scene 1: Par. 1-2 Setting; on the plane; describing the plane ride and discussion with mom grandmother.

Scene 2: Par. 3-4

Flashback; Rakhe recalls the experience she had with her grandmother when she was 3 or 4, several years ago.

Scene 3: Par. 5-7

Why do I break in between paragraphs 7 and 8?



**IT'S "SHOWTIME"
ACTION... "YOU DO"**

- 9 I loved seeing that transformation, from my regular mother who took the trash out every morning with a bulky coat flung over her nightgown to this wondrous creature. From the moment she put on the sari and released her hair from its bun so that it streamed down her back in a lustrous river, she appeared younger and somehow more natural.
- 10 "How do I look?" she asked, as she ran a comb through her hair.
- 11 "You look beautiful, Amma," I told her honestly.
- 12 A compact man with a bushy mustache and a symmetrical crescent of sweat under each arm met us outside the airport, holding a sign with "Mrs. Chitra Varma Singh and daughter" printed across it in block letters. He led us through the thick heat toward a white car and loaded all our suitcases into the trunk. Amma and I both slid into the backseat. My legs stuck to the synthetic leather.
- 13 "Are you hungry, molay?" Amma asked me. "We'll be home soon." But she sounded absent, as if my hunger was hardly her main concern.
- 14 I stared out the window as we drove. Unlike the gray, arrow-straight highways I was accustomed to, here the roads were red and twisty. In the distance I could see the groves of coconut trees, their green fronds waving against the sky like pinwheels. We passed forests of rubber trees and stretches of lime-green grassland that Amma told me were rice paddy fields. Wiry, mustachioed men with protruding rib cages spiraling down their torsos and white cloths knotted around their waists ("Those clothes are called mundus," explained Amma) were scattered here and there in the treetops, tapping the trunks and collecting sap in metal buckets.
- 15 At one point the driver stopped the car abruptly. I leaned over the seat and was shocked to see a cow blinking her long black lashes at me. The driver honked the horn and she took her sweet time ambling out of the way.
- 16 Soon after, I heard a dull thud and a hulking elephant rounded the corner, heading toward us, the tough black ripples of its trunk swaying to and fro.
- 17 "Amma!" I cried.
- 18 But Amma only laughed. "It's normal for elephants to walk around on the street here, don't worry."
- 19 A man wearing a faded blue turban and carrying a gnarled stick was riding atop the great animal. I waited for either the turbaned man to steer his charge out of the way or for the car to slow down, but neither thing happened. The driver pushed forward with alarming speed, straight toward the elephant. I gasped, but at the last second he swerved, and both he and the man nodded politely to one another, as if this were perfectly normal. The elephant lumbered past the car window so close that I could have reached out and brushed my fingers against its sagging hide.

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Directions: Read the passage. Then answer questions 1-8.

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I used to run out onto the driveway humming the ant song, and guide a string of the black insects into my palm. Weaving my fingers together and making a delicate cup with my hands, I would transport them into the house, giggling as the ants tickled inside their little cage. Muthashi would always act so pleased when I proudly deposited the squirming ants into her outstretched hand, although I'm sure she would let them out the back door as soon as I wasn't looking.

"Rakhee," continued Amma. "I haven't told you much about our family, have I?"

"Well," the Varmas are the most important/famous, respected family in the village. My father was a doctor, and he started a hospital across the street from our home. He died a long time ago, so now my younger brother, Vijay, is in charge. You'll also meet my big sister, Sadhana, and her three daughters. One of them is about your age. And Vijay's wife, Nalini, who I have never met, recently had a baby boy. Everybody lives together at Ashoka—that's the name of the house where I grew up. You see, in India families stick together under one roof. It's not the same as it is in America."

This airport was not as crowded or chaotic as the one in Bombay, and the people seemed neater and more subdued. In the bathroom Amma changed into a buttercup-yellow sari and painted a red raindrop on her forehead with a bottle that she produced from her purse. "I can't show up at home dressed like an American," she explained.

Painted a red raindrop on her forehead: known as a bindi, which is a red dot painted on the forehead, commonly worn by Hindu women

superscript lead to the footnotes—the "feet" that help carry the text, aid in comprehension, help students gain clarity or visualization.

Not only did her mom change, but the daughters' idea of her mom changed.

I loved seeing that transformation, from my regular mother who took the trash out every morning with a bulky coat flung over her nightgown to this wondrous creature. From the moment she put on the sari and released her hair from its bun so that it streamed down her back in a lustrous river, she appeared younger and somehow more natural.

"How do I look?" she asked, as she ran a comb through her hair.

"You look beautiful, Amma," I told her honestly.

A compact man with a bushy mustache and a symmetrical crescent of sweat under each arm met us outside the airport, holding a sign with "Mrs. Chitra Varma Singh and daughter" printed across it in block letters. He led us through the thick heat toward a white car and loaded all our suitcases into the trunk. Amma and I both slid into the backseat. My legs stuck to the synthetic leather.

"Are you hungry, molay?" Amma asked me. "We'll be home soon." But she sounded absent, as if my hunger was hardly her main concern.

I stared out the window as we drove. Unlike the gray, arrow-straight highways I was accustomed to, here the roads were red and twisty. In the distance I could see the groves of coconut trees, their green fronds waving against the sky like

pinwheels. We passed forests of rubber trees and stretches of lime-green grassland that Amma told me were rice paddy fields. Wiry, mustachioed men with protruding rib cages spiraling down their torsos and white cloths knotted around their waists ("Those clothes are called mundus," explained Amma) were scattered here and there in the treetops, tapping the trunks and collecting sap in metal buckets.

At one point the driver stopped the car abruptly. I leaned over the seat and was shocked to see a cow blinking her long black lashes at me. The driver honked the horn and she took her sweet time ambling out of the way.

Soon after, I heard a dull thud and a hulking elephant rounded the corner, heading toward us, the tough black ripples of its trunk swaying to and fro.

"Amma!" I cried.

But Amma only laughed. "It's normal for elephants to walk around on the street here, don't worry."

A man wearing a faded blue turban and carrying a gnarled stick was riding atop the great animal. I waited for either the turbaned man to steer his charge out of the way or for the car to slow down, but neither thing happened. The driver pushed forward with alarming speed, straight toward the elephant. I gasped, but at the last second he swerved, and both he and the man nodded politely to one another, as if they were perfectly normal. The elephant lumbered past the car window so close that I could have reached out and brushed my fingers against its sagging hide.

Word choice: How she grew used to seeing her mom in America and how she was mesmerized by the change.

Dist of restroom

Significant moment

Minnesota vs. India

Describes her experience in India

Compare/Contrast American households vs India

Conflict/Problem to show up looking like an American; Solution, return to traditional

cultural attire... code-switch

Just calls her mom Amma

infer she must have money/come from a wealthy family

Imagery, descriptive

Scene	1	Shot	1	Duration	P. 1-2
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Setting; on the plane from Minnesota to India; **describing** the plane ride and **discussion (or dialogue)** with mom about grandmother.

Scene	2	Shot	1	Duration	P. 3-4
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Flashback; Rakhe recalls the experience she had with her grandmother when she was 3 or 4, several years ago.

Scene	3	Shot	1	Duration	P. 5-7
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The **inciting incident or problem**, Rakhe does know about her family in India. Back to the present, mother **resumes dialogue** by sharing the family background; and **compare/contrast** American and India's households. Off the plane, in India.

Scene	4	Shot	1	Duration	P. 8-12
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Rakhe **compare/contrast** the airport in Bombay Minnesota to the one in India. Her mother **changed** out of her American attire **(problem)** and into Indian attire. Not only was her mother **transformed** but how Rakhe saw her mother **changed** as well.

Scene	5	Shot	1	Duration	P. 13-19
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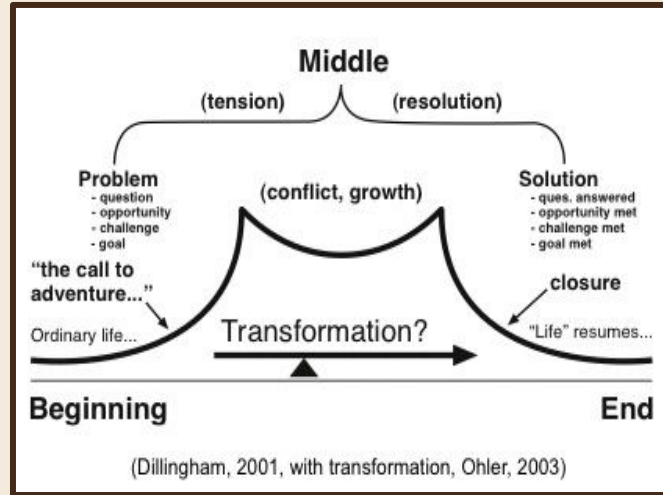
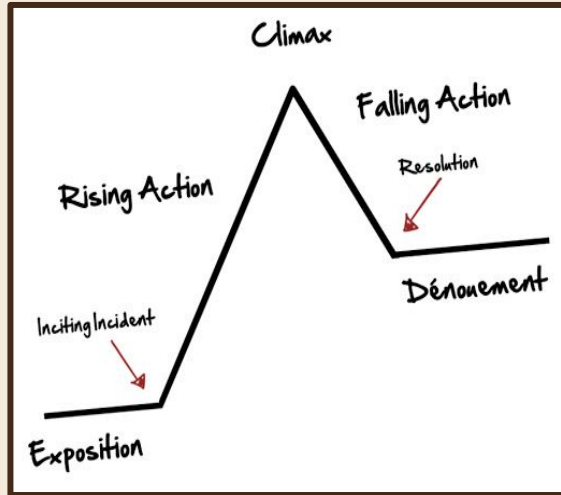
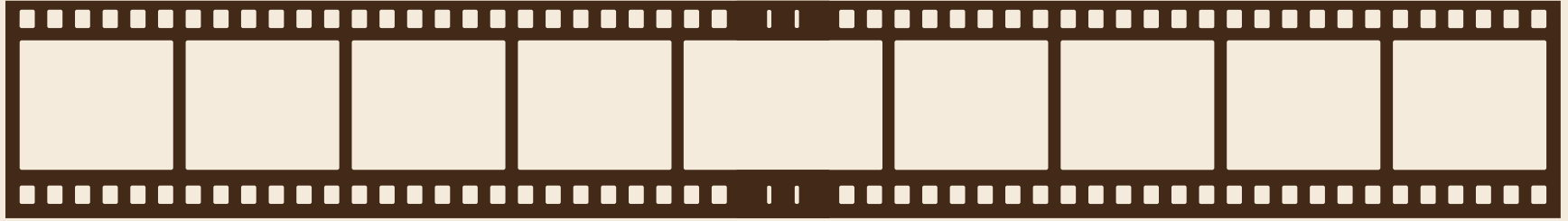
Rakhe continues to compare Minnesota, her home, to her mother's home--India. Based on the description it is more colorful and scenic. Her mom is not "absent anymore" but she is explaining Rakhe's **new experiences**.

OVERARCHING QUESTION

With literary elements (plot) and literary devices in mind, how do these scenes contribute to the plot?

How does the setting influence the character or plot development?

LINEAR OR NONLINEAR PLOT, THAT IS THE QUESTION?



Nonlinear Element

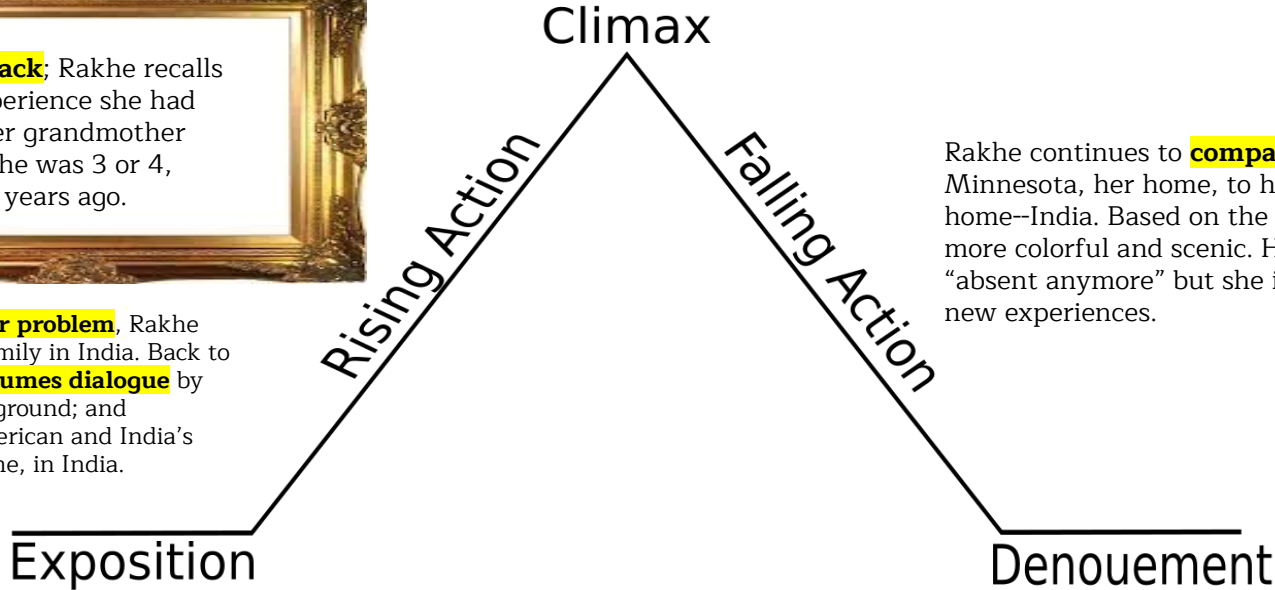
Rakhe **compare/ contrast** the airport in Bombay Minnesota to the one in India. Her mother **changed** out of her American attire (**problem**) and into Indian attire. Not only was her mother **transformed** but how Rakhe saw her mother **changed** as well.



Flashback; Rakhe recalls the experience she had with her grandmother when she was 3 or 4, several years ago.

The **inciting incident or problem**, Rakhe does know about her family in India. Back to the present, mother **resumes dialogue** by sharing the family background; and **compare/ contrast** American and India's households. Off the plane, in India.

Setting; on the plane from Minnesota to India; **describing** the plane ride and **discussion (or dialogue)** with mom about grandmother.



Rakhe continues to **compare and contrast** Minnesota, her home, to her mother's home—India. Based on the **description** it is more colorful and scenic. Her mom is not "absent anymore" but she is explaining Rakhe's new experiences.

1. Why is the event in paragraph 4 important to the plot? (nonlinear elements)
- A. It shows Rakhee's kindness and ease around creatures in the outdoors.
 - B. It helps the reader understand Rakhee's concern of whether her grandmother will remember her.
 - C. It provides a flashback of a time when Rakhee loved to sing Indian songs.
 - D. It provides a flashback into Rakhee's memories of her grandmother.

The answer is D. The difference between C and D is that C only provides a detail or supporting idea of Rakhee's overall memory of her grandmother--it leaves out the ants and her description of Muthashi.

Scene	2	Shot	1	Duration	P. 3-4
Flashback ; Rakhe recalls the experience she had with her grandmother when she was 3 or 4, several years ago.					

2. Which of the following best describes Rakhee's main conflict? (literary elements and infer)

- F. Rakhee loves America but dreads going to her mother's childhood country, India.
- G. Rakhee wishes she had grown up in India.
- H. Rakhee does not know much about her family's culture.
- J. Rakhee is not impressed with India or her Indian family and desires to return to America.

Scene 3 Shot 1 Duration P. 5-7

The **inciting incident or problem**, Rakhee does know about her family in India. Back to the present, mother **resumes dialogue** by sharing the family background; and **compare/contrast** American and India's households. Off the plane, in India.

The text says +
(Source)

I know=
(Infer)

And so,
(Conclusion)

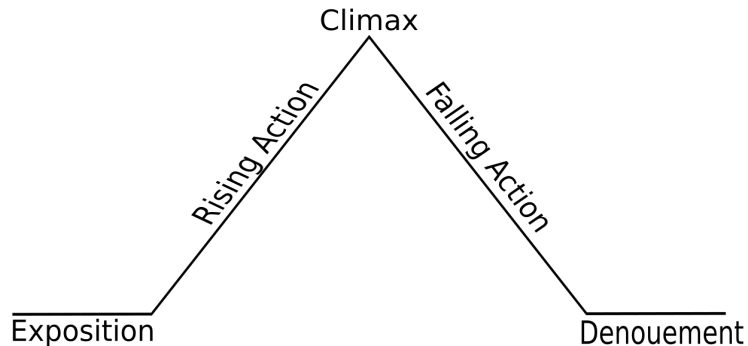
5 "Rakhee," continued Amma. "I haven't told you much about our family, have I?"
6 I shook my head.
7 "Well, the Varmas are the most prominent, respected family in the village. My father was a doctor, and he started a hospital across the street from our home. He died a long time ago, so now my younger brother, Vijay, is in charge. You'll also

When he mother continues by going into detail about the family lineage that Rakhee must have nodded meaning no. If she would have nodded 'yes' her mother would not have continued. There would be no problem or conflict.

H, Rakhee does not know much about her family's culture.

3. Which statement best describes how the narrator **reacts to the events** in paragraph 8 and 9?
- A. She **becomes more appreciative** of her mother. (Missing literary element.)
 - B. She is **uneasy** about the **change** in her mother.
 - C. She becomes **confused** by her mother.
 - D. She admires the **change** in her mother. (She saw her mother's natural beauty)

Rakhe **compare/ contrast** the airport in Bombay Minnesota to the one in India. Her mother **changed** out of her American attire **(problem)** and into Indian attire. Not only was her mother **transformed** but how Rakhe saw her mother **changed** as well.



Scene	4	Shot	1	Duration	P. 8-12
Rakhe compare/ contrast the airport in Bombay Minnesota to the one in India. Her mother changed out of her American attire (problem) and into Indian attire. Not only was her mother transformed but how Rakhe saw her mother changed as well.					

4. Read the following from paragraph 9.

From the moment she put on the sari and released her hair from its bun so that it streamed down her back (in a) lustrous river, she appeared younger and somehow more natural.

The author uses the **metaphor** to—(function/effectiveness of the metaphor)

- F. highlight how Rakhee reacts to her mother's transformation.
- G. highlight how Rakhee's mother's hair moved steadily in one direction.
- H. describe how the mother's hair was damp from being in a bun.
- J. show the mother's long and shiny hair.

Metaphor

A comparison of two things that are not alike and replaces the word with either is, was, were, in a, etc.

Simile

A comparison of two things that are not alike and replaces the word with either like or as.

A comparison of two things that are not alike and replaces the word with another word.

Scene 4 Shot 1 Duration P. 8-12

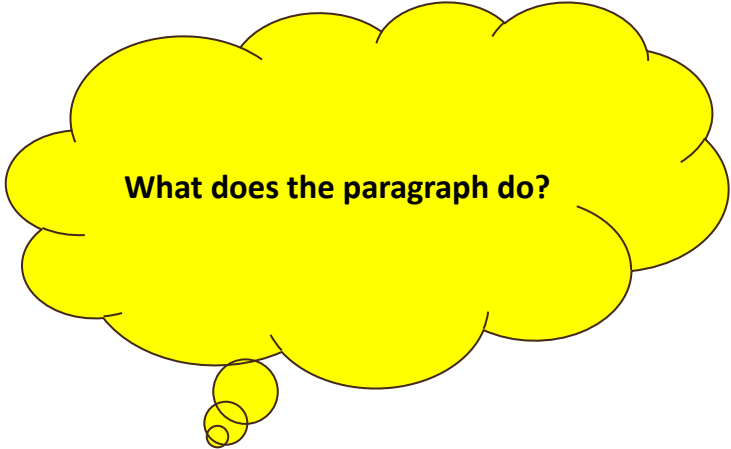
Rakhe **compare/ contrast** the airport in Bombay Minnesota to the one in India. Her mother **changed** out of her American attire **(problem)** and into Indian attire. Not only was her mother **transformed** but how Rakhe saw her mother **changed** as well.

Figurative language is the math of reading!
Solve for X

Real G's move in silence	like	lasagna
Real G's move in silence	=	lasagna

5. **Why is paragraph 9 important to the plot?**

- A. It reveals how the mother has lost her India identity from being in America for too long.
- B. It reveals how the mother is in America in comparison to how she is in India.
- C. It reveals that her mother is talkative.
- D. It reveals how many people they will visit when they arrive in India.



What does the paragraph do?

Scene	4	Shot	1	Duration	P. 8-12
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Rakhe **compare/ contrast** the airport in Bombay Minnesota to the one in India. Her mother **changed** out of her American attire **(problem)** and into Indian attire. Not only was her mother **transformed** but how Rakhe saw her mother **changed** as well.

6. What statement best states a **theme** of the story?

Literary elements and subtle inference (taken from the overall text; bringing all of the small pieces of clues embedded throughout the text together). Big Idea/Message/Lesson

- F. What one person finds beautiful another may not.
- G. Beauty can be found in most things.
- H. Traveling to new places can be tiring.
- J. New experiences can **change** how we see the world.

Scene	4	Shot	1	Duration	P. 8-12
Rakhe compare/ contrast the airport in Bombay Minnesota to the one in India. Her mother changed out of her American attire (problem) and into Indian attire. Not only was her mother transformed but how Rakhe saw her mother changed as well.					

Scene	5	Shot	1	Duration	P. 13-19
Rakhe continues to compare Minnesota, her home, to her mother's home--India. Based on the description it is more colorful and scenic. Her mom is not "absent anymore" but she is explaining Rakhe's new experiences .					

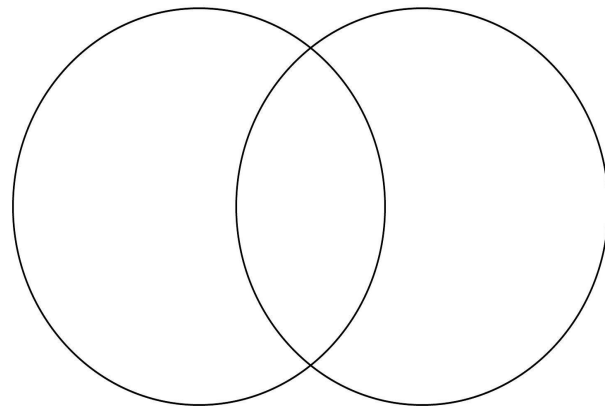
This message that the author is giving us is called the **theme** of the story. We usually have to **infer** the **theme** because often authors don't tell us exactly. They want us to come up with those big ideas ourselves **by inferring** them. This is one of the most important kinds of thinking a reader does.

7. Read the following.

This airport was not as crowded or chaotic as the one in Bombay, and the people seemed neater and more subdued.

Based on the word subdued the reader can conclude—

- A. that people in Bombay, Minnesota are more noisy than the people in India.
- B. that people in Bombay, Minnesota are more pleasant than the people in India.
- C. that people in India are harsher than people in Bombay, Minnesota.
- D. that people in Bombay, Minnesota are just like the people in India.



Dictionary Skills

sub·dued

/ˌsəbˈd(y)ood/

Learn to pronounce

adjective

1. (of a person or their manner) quiet and rather reflective or depressed.
"I felt strangely subdued as I drove home"

Context Clues: America (negative words); India (positive word 'neater' and so since 'and' is used subdued must be positive also.

Inference based on superlative or quantitative language; was not as, neater, more used to compare and contrast Bombay, Minnesota and India's airports and the people.

8. Which statement best explains **why** the author uses **compare and contrast throughout the passage**?
- F. The author uses the compare and contrast structure to explain why America is different than India
 - G. The author uses the compare and contrast structure to describe the differences between America and India's landscape, traditions, behaviors, and values.
 - H. The author uses the compare and contrast structure to highlight how Americans households are not as united as those in India.
 - J. The author uses the compare and contrast structure to highlight how the roads in America are dull; whereas, the roads in India are more vibrant.

Scene 3 Shot 1 Duration P. 5-7

The **inciting incident or problem**, Rakhe does know about her family in India. Back to the present, mother **resumes dialogue** by sharing the family background; and **compare/contrast** American and India's households. Off the plane, in India.

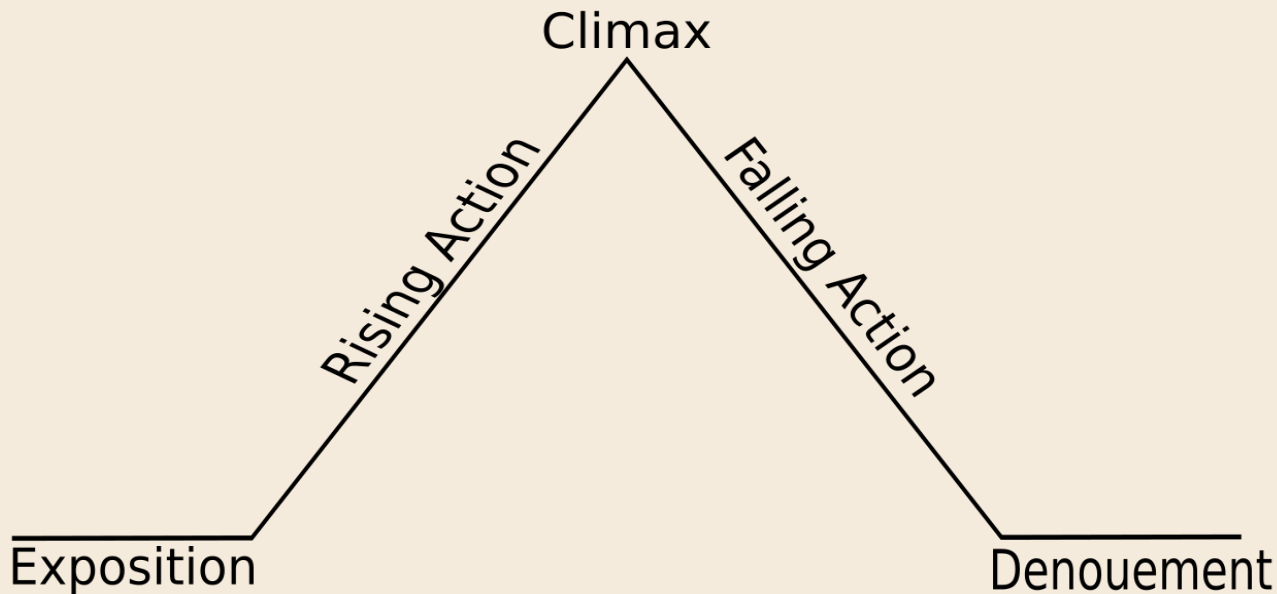
Scene 4 Shot 1 Duration P. 8-12

Rakhe **compare/contrast** the airport in Bombay Minnesota to the one in India. Her mother **changed** out of her American attire **(problem)** and into Indian attire. Not only was her mother **transformed** but how Rakhe saw her mother **changed** as well.

Scene 5 Shot 1 Duration P. 13-19

Rakhe continues to compare Minnesota, her home, to her mother's home--India. Based on the description it is more colorful and scenic. Her mom is not "absent anymore" but she is explaining Rakhe's **new experiences**.

I DID AND SAID ALL OF THAT, TO SAY THIS...



PLOTTING THE PLOT

Scene 1

1 Few customers visited my shop, perhaps three or four people a day. They watch the animals in the cages, but seldom buy them. The room is narrow and there is no place for me behind the counter, so I usually sit on my old moth-eaten chair behind the door. For hours I stare at frogs, lizards, snakes, and insects, which wriggle under thick yellowish plates of glass. Teachers come and take frogs for their biology lessons, fishermen drop in to buy some all. Soon, I'll have to close my shop and sleep, gloomy smell of ^{superscript}formalin¹ has an odd feeling of home. I have worked her

Juxtaposition: her in a sleepy, gloomy, "deadly" environment against her feeling of peace and feeling of home in that environment. 8.7B/D

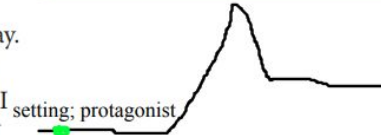


This ain't gone e

¹ **formalin** (fôr'mă-lîn): a water-based solution to preserve dead creatures.

endnote/footnote, 8.8Dii add in comprehensio

grown accustomed to so that they can experience the difference from linear to nonlinear. 8.7C



Introduction: The author creates what kind of scene based on the shop owner's

Have students plot the story. Since this is nonlinear plot, let the kids have fun with it. It doesn't toe the line so give them the same freedom as the plot.

To show flashback move the plot line towards the left. This shows that the author leaves the plot to provide background information that they will fold back into the plot.

To show foreshadow move the plot line inward to the right. This shows that the author is hinting towards something to happen in the future of the plot and leads to the resolution.

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Scene 1

Scene 2

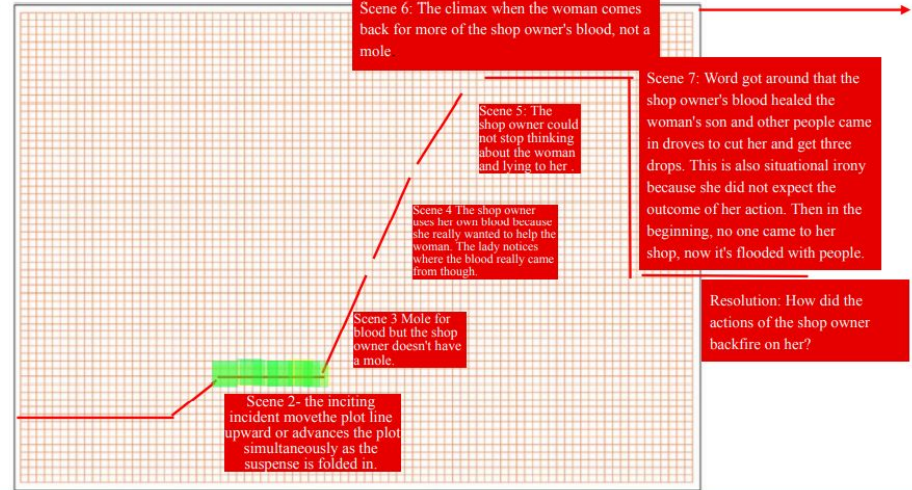
Scene 3

Scene 4

Scene 5

Scene 6

Scene 7



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THANKS

Erika Prelow-Stephens



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