



ELA I

G9

Week #2

Name:	Date:
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Spelling: Frequently Misspelled Words

Practice

Content area words are words that come from science, social studies, literature, and any other subject areas that you may study. Some content area words are tricky to spell because they have unusual letter combinations.

Math	<i>parallel</i>	Literature	<i>metaphor</i>
Social Studies	<i>Arctic</i>	Health	<i>psychology</i>
Science	<i>muscles</i>	Music	<i>chord</i>

To learn how to spell these words, identify the difficult letter combination in each and memorize it. You might make up a reminder to help you remember the correct combination. Here are some examples:

All I's are *parallel*.

You can **see** the frozen **sea** in the *Arctic*.

Musical *muscles* sing a silent *c*.

A For each misspelled word, find the correct spelling in the box. Write the correct spelling on the line.

1. musels _____
2. metafor _____
3. cord _____
4. sycology _____
5. Artic _____
6. paralell _____

B Circle the three misspelled words in the paragraph. Give the correct spelling for each on the lines that follow.

I took a long trip to the Arctic. I went to study the psichology of seals. Afterward, my muscles were sore. The problem was that I did not keep my skis parellel when I went skiing. Before I go to the Artic again, I will practice skiing more.

1. _____
2. _____
3. _____

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Spelling: Frequently Misspelled Words

Assess

A Write *correct* next to each correctly spelled word. If the word is incorrectly spelled, write the correct spelling.

1. metefor _____
2. chord _____
3. psychology _____
4. musuls _____
5. Artic _____
6. paralell _____

B Circle the three misspelled words in each paragraph. Give the correct spelling for each on the lines that follow.

In my English class today, we learned that a metaphor is a figure of speech. A metaphor can help you understand someone's psycology. For example, I could say, "My friend Fred is a playful puppy." You can tell that I am saying that Fred is full of energy and is friendly. A metafor can sometimes be hard to understand. If I say, "He lives in the Artic of her heart," I am using a metaphor. I am saying that her feelings for him are cold, just like the Arctic.

1. _____ 2. _____ 3. _____

In Music class today, we learned that a cord is a group of notes played at the same time. My friend Janet told the class that she practices chords on the piano. Sometimes she has to stretch her fingers to play all the notes in a chord. Some chords make the mussles in her hand hurt! Our teacher explained that one chord can change to another in something called parelell motion. He also said that each chord has its own personality. Some are full of joy and contentment. Others are gloomy and dissatisfied.

1. _____ 2. _____ 3. _____

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Vocabulary: Prefixes *fore-* and *con-*; Suffix *-ate*

Practice

A **prefix** is added to the beginning of a word or word root to change its meaning. The prefix *fore-* means “earlier” or “in front of.” The prefix *con-* means “with” or “together.”

fore- + see = foresee: “to predict, to see something before it happens”

con- + join = conjoin: “to join two things together for a common purpose”

A **suffix** is added to the end of a word to change its meaning or part of speech. The suffix *-ate* means “to become or form.” It can change other word forms to verbs.

motive + *-ate* = motivate: “to give someone a motive”

A Circle the letter of the answer choice that completes each sentence correctly.

- If you confide in someone, you
 - keep secrets from that person.
 - share your thoughts with that person.
- If something has been foretold, that means it was
 - predicted before it happened.
 - explained after it happened.

B Match each word with the sentence in which it fits best.

- The firefighter did not _____ before rushing into the flames.
- Luckily, she had the _____ to board up her windows before the hurricane hit her area.
- The _____ of the club was that they should meet twice a month.
- This year, I hope to _____ in more sports activities.

consensus
hesitate
participate
foresight

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Vocabulary: Prefixes *fore-* and *con-*; Suffix *-ate*

Assess

A Circle T if the statement is true or F if the statement is false. Then, write a sentence to explain your answer.

1. T/F In a book, foreshadowing can help the reader guess how the story will end.

2. T/F If a story is consistent, it does not make sense.

3. T/F You would offer condolences to someone who has just heard good news.

4. T/F Someone who has foresight tends to act rashly.

B Choose the correct word to complete each sentence. Write the word on the line.

1. **conversation** **conversed**

I _____ with the professor after her lecture.

We had a very interesting _____.

2. **captivated** **captive**

I was absolutely _____ by the singer's performance.

I was held _____ throughout the entire concert.

3. **locate** **location**

I could not _____ the town of Springfield.

I could not find its _____ on the map.

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Grammar: Active and Passive Voice

Practice

The **voice** of a verb tells whether the subject of the sentence performs the action or receives the action. When the subject performs the action, the verb is in the **active voice**. When the subject receives the action of the verb, the verb is in the **passive voice**.

Active voice: Ted *repairs* all defective appliances.

Passive voice: All defective appliances *are repaired* by Ted.

A Underline the verb in each sentence. Then, write *A* if the verb is in the active voice or *P* if the verb is in the passive voice.

1. _____ The kicker missed the point after the touchdown.
2. _____ Several people were arrested by the police.
3. _____ The wheat crop was ruined by a sudden storm.
4. _____ The guest speaker told the audience about the South Pole.
5. _____ Dan Angelo caught a ten-foot shark off Block Island.
6. _____ An urban renewal program will be organized by the town council.
7. _____ The code has been broken by the spies.
8. _____ Superb Foods, Inc., will build a new market in North Mall.

B Rewrite each sentence, using active verbs.

1. Eyeglasses with bifocal lenses were invented by Benjamin Franklin.

2. Two bills and a letter were delivered by the mail carrier.

3. A new sports car has just been bought by Ginny.

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Grammar: Active and Passive Voice

Assess

A Underline the verb in each sentence. Then, write *A* if the verb is in the active voice or *P* if the verb is in the passive voice.

1. _____ Recently, John read *Gulliver's Travels*.
2. _____ In Holland, dikes are maintained to prevent the sea from flooding the land.
3. _____ A committee chose the site for the monument.
4. _____ Four of the prize-winning essays were written by the students.
5. _____ Several valuable paintings were stolen from the Struther Art Museum.
6. _____ We grew tomatoes and cucumbers in our garden.
7. _____ All of the pizza pies were eaten by the guests at the party.
8. _____ The Dalai Lama visited the United States.

B Revise each sentence by changing the passive voice to the active voice or the active voice to the passive voice.

1. The old sofa was hauled down to the basement by Barney.

2. The wild sea tossed and lifted the boat.

3. The way an engine works has never been understood by David.

4. The phone had been hung up suddenly by Rey.

Writing 3

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Writing Workshop: Narrative

When you write a **narrative**, you tell a story in order to entertain your audience. Some narratives are personal; in them, you tell your own story. The most well-known forms of narrative, however, are fictional: these works, which include the short story, spring in part or in full from your imagination. Good short stories create and hold their readers' attention from beginning to end. They contain engaging characters, a problem or conflict, a series of events that rises to a climax, and a satisfying ending.

Assignment

Write a realistic or purely imaginative short story. Include these elements:

- ✓ a clear, consistent single point of view, or clear, effective multiple points of view
- ✓ characters, a setting, and an event that begins the rising action
- ✓ a conflict that focuses the story and helps determine what happens from beginning to end
- ✓ a clear sequence of events that rises to a climax
- ✓ narrative techniques, including natural dialogue, reflection or interior monologue, multiple plot lines, and appropriate pacing
- ✓ precise language and sensory details
- ✓ a satisfying conclusion that arises from the conflict and events
- ✓ correct use of language conventions

*Additional Standards

3.a. 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.

3.b. Use narrative techniques, such as dialogue,

pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

3.c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

3.d. Use precise words and phrases, telling details,

and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

3.e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Language

1.d. Recognize and correct inappropriate shifts in verb tense.

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

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Prewriting/Planning Strategies

Explore plot ideas. The major building blocks of a story's plot include the following:

- **Exposition.** Introduce the characters, setting, and basic situation.
- **Inciting incident.** Introduce the main conflict.
- **Action.** Develop the conflict through rising action that leads slowly to a climax and then falls quickly to the resolution.
- **Resolution.** Provide a general insight or change in the characters.

Jot down ideas for plots in this organizer.

	Idea 1	Idea 2	Idea 3
Exposition Characters			
Setting			
Basic Situation			
Action			
Resolution			

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Introducing Characters, Conflict, and Setting

Develop characters. Make a character map for each of your main characters.

Name:
Goals, desires, frustrations, talents, weaknesses:
Appearance:

Create a conflict. You can use a tried-and-true conflict such as a person against nature, a person against another person, or a person against self. Use the organizer to name and describe your conflict.

Character:	in conflict with:
What character wants (or problem character must solve):	How this person or thing stands in the way:

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Decide on a setting. Establish a time, such as dawn or dismissal time; winter or spring; Egyptian times, colonial times, or the future. Next, choose a place, such as a deserted warehouse, the open plains, a desert, a beach, a crowded subway train, or a concert hall.

Setting	
Time	Place

Creating Point of View

Select a point of view. Decide how your story will be told. The narrator may be a character who takes part in the action of the story or someone who simply reports on the action. Your narrator may be biased toward one character or outcome. Whoever you choose, your narrator must use a consistent voice to express the events of the story. Determine the identity of your narrator, whether he or she will be a character, and whether he or she will use the first or third person.

Identity of Narrator:
Inside or Outside Story:
First Person or Third Person:

Another option is to develop more than one point of view. Usually, this means telling events from the viewpoint of two or more characters in the story who take turns relating what is happening or reflecting on events and motives. If you employ this option, take special care with transitions so that your reader follows the shift in point of view.

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Organizing the Narrative

Use different techniques. You can order the events of your narrative in different ways.

- **Straight chronological order.** Start with the earliest event and end with the latest or last event.
- **Foreshadow.** Include hints to what will happen. This is a good way to increase narrative tension and build suspense.
- **Flashback.** Use chronological order, but go back in time to an event, dream, or memory that helped to form the character or contribute to the conflict.

Try arranging your events in chronological order first. Then try adding a flashback or foreshadowing to alter the sequence.

Chronological Order	Alternative Order
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.

Using Narrative Techniques

Write realistic dialogue. Effective dialogue does not sound stiff and unnatural. Instead, it should sound as if real people are talking to each other.

Try writing a dialogue between characters; then read it aloud. Among the things you should hear are everyday language, including contractions and informal language or slang, as well characters focusing on themselves and their needs. Decide whether your dialogue has these qualities.

Besides making dialogue sound natural, you should also do the following:

- **Don't overdo the amount of dialogue.** A few spoken words can often tell a lot about the character. Break up conversations with action.
- **Don't give away the whole story in the dialogue.** Don't rely on dialogue to tell everything that happens. Combine dialogue with other narrative techniques.
- **Use speaker tags with care.** Not every bit of dialogue should be followed with "he said" or "she said." After you identify the first speaker and the respondent, it may be clear who is saying what. Also, when you do repeat speaker tags, strive for variety in the verbs: substitute words such as *mused*, *offered*, *pleaded*, and *shouted* for *said*.

Add reflection. A reflection or an interior monologue relates the inner thoughts of a character as she or he reacts to events. In an interior monologue, the character might think to herself that there is a curious smell in the room; she might then panic if she cannot immediately open a window. Similarly, a character might reflect back on the conversation he just had with his best friend and decide that what his friend meant was deeper than what the words alone conveyed.

Consider pacing. To keep your story moving, you must introduce the problem or conflict early in the story. Then, to develop the plot, add details that intensify the problem. The problem or conflict should build up over a sequence of events before the action reaches a climax, or high point of suspense or interest. Think about devoting three-quarters or more of your story to your exposition and this buildup. After the climax, wrap things up quickly to hold your readers' interest.

Create multiple plot lines. Two characters who are in conflict, or even two that are working together, may be doing different things at the same time in the story. An additional plot line can add interest to your story.

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Using Descriptive and Sensory Language

Show, don't tell. Don't just tell what happens. Instead, let your reader experience, for example, the deserted alley through sensory details that appeal to the sense of hearing, such as the crash of glass or other frightening sounds. Use other sensory details to create your setting. Similarly, use a combination of sensory details and other descriptive language, such as precise nouns and action verbs, to show characters. For example, don't say the main character was afraid; instead, note how beads of perspiration formed on her forehead or how her heart began to pound. As you draft, avoid straightforward or dull language in favor of descriptive and sensory language.

Writing and Evaluating a Conclusion

Bring the conflict to a close. The first thing to do is to make sure that your conclusion relates to the inciting incident and conflict. For example, if your character is setting off on a journey to find something at the start of the story, the ending should be the end of that journey, whether something was found or not. Similarly, if you started with a mystery, the conclusion should solve it, or if you started with a rift between dear friends, they should either be united again, or resolved about going their separate ways.

Satisfy your reader. However you end your narrative, remember your purpose of entertaining your reader. You might end with a laugh, a surprise, or a symbolic action of some sort, such as tearing up the letter that was the source of so much woe or returning home from the alien world. At the end of the story, anything can happen, from a world blowing up, a wall falling, a car crashing, people embracing, or a child quietly laying a flower on a grave. If there is a surprise, however, it must arise logically from the details of the story.

Check for closure. To evaluate your conclusion, be sure that it resolves the conflict. It should also tie up any loose ends in the story, so that the reader is not left thinking that it makes no sense that one character would wander off or that the family would have separated. Also make sure that your ending says—through action, dialogue, or other detail—"this is the end." A peer reader can help you determine whether your story has a satisfying sense of closure or not.

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Revising Strategies

Put a checkmark beside each question as you address it in your revision.

	Questions To Ask as You Revise
Task	<input type="checkbox"/> Have I written a short story? <input type="checkbox"/> Have I included the following elements of a short story: characters, setting, and inciting incident; conflict; rising action; climax; and resolution?
Purpose	<input type="checkbox"/> Have I created an effective and consistent point of view, or have I effectively and clearly used multiple points of view? <input type="checkbox"/> Have I included natural sounding dialogue? <input type="checkbox"/> Have I paced my story to lead slowly to the climax and more quickly from the climax to the end? <input type="checkbox"/> Have I varied narrative techniques, such as by including reflection or interior monologue? <input type="checkbox"/> Have I sequenced events effectively?
Audience	<input type="checkbox"/> Have I kept my reader interested from start to finish? <input type="checkbox"/> Have I used sensory and descriptive language to create interest? <input type="checkbox"/> Do I need to add, delete, or adjust any details to make the characters or setting more interesting, more convincing, or more appropriate to the conflict and events? <input type="checkbox"/> Do I need to add, delete, or adjust any details to make the events clearer, more interesting, or easier to follow in sequence? <input type="checkbox"/> Have I provided my readers with a satisfying ending?

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Revising

Revise for inconsistent verb tenses. A tense is a form of a verb that expresses the time of an action. The six tenses are present, present perfect, past, past perfect, future, and future perfect. Inconsistent use of verb tenses causes confusion in a story.

Use of Past and Future Perfect Tenses	
Past action or condition completed before another	Jason had studied the map before they started out.
Future action or condition completed before another	Jason will have memorized the route before they leave.
Continuing past action interrupted by another	Leah had been packing before Jason arrived.
Continuing future action interrupted by another	By the time they reach the site, they will have been traveling for four days.

Identifying Inconsistent Verb Tenses

Inconsistent verb tense occurs when a sentence begins in one verb tense and incorrectly switches to another. Shifts in tense should always reflect a logical sequence.

Incorrect: They will start out today, and they *are* there tomorrow.

Correct: They will start out today, and they *will* be there tomorrow.

Incorrect: By the time they figure out the mystery, Derone *will take* the gold.

Correct: By the time they figure out the mystery, Derone *will have taken* the gold.

Fixing Inconsistent Verb Tense

To correct inconsistent verb tense, scan the verbs in your draft for changes in tense.

1. Determine the reason for each change in tense you find.

2. Determine which actions happened first.

When two actions occur at different times in the past, use the past perfect tense for the earlier action. When two actions occur at different times in the future, use the perfect tense for the earlier action.

Revision Checklist

- Have I used the past perfect tense for the earlier of two actions in the past?
- Have I used the future perfect tense for the earlier of two actions in the future?

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Editing and Proofreading

Review your draft to correct errors in capitalization, spelling, and punctuation.

Focus on Capitalization: Review your draft carefully to find and correct capitalization errors. Capitalize the first word in each new bit of dialogue.

Incorrect capitalization: “that map can’t be wrong, can it?” Jason asked.

Correct capitalization: “That map can’t be wrong, can it?” Jason asked.

Capitalize the first word in dialogue that is a full sentence.

Incorrect capitalization: The sun set slowly in the west. The hikers were tired, but Jason asked, “should we go on?”

Correct capitalization: The sun set slowly in the west. The hikers were tired, but Jason asked, “Should we go on?”

Focus on Spelling: Often suffixes cause no spelling change to a word. Sometimes, though, final *e*'s are dropped or final *y*'s are changed to *i*. The final consonant may change as well, as in *conclude/conclusion*. Changes in spelling may also occur within the words as they change form, such as in *maintain, maintenance*.

Focus on Punctuation: Punctuating Dialogue Proofread your writing to find and address punctuation errors. In particular, look at the dialogue. Be sure you have used commas, end marks, and quotation marks correctly.

Rule: Use quotation marks to enclose a person’s exact speech or thoughts.

Jason said, “Let’s head toward those trees.”

Rule: Always place a comma inside the final quotation mark.

“I’m not sure that’s right,” Leah said.

Rule: Place a question mark or an exclamation mark inside the final quotation mark if the end mark is part of the quotation.

“Just do it!” Jason shouted.

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Publishing and Presenting

Consider one of the following ways to present your writing:

Deliver a dramatic reading. Prepare and record sound effects or background music to integrate with a dramatic reading of your story. Practice delivering the reading as you synch the proper effects. Then give the reading to the class.

Create an anthology. Work with your classmates to illustrate and collect your stories into a single print or online anthology. Choose a method of organization, such as by theme, type of fiction (realistic fiction, science fiction, mystery, and so on), type of conflict, or settings.

Rubric for Self-Assessment

Find evidence in your writing to address each category. Then, use the rating scale to grade your work. Circle the score that best applies for each category.

Evaluating Your Narrative	not very					very
Focus: How clear are the characters, the setting, and the conflict?	1	2	3	4	5	6
Organization: How effectively have you presented the sequence of events? Have you used appropriate pacing, dialogue, and other narrative techniques?	1	2	3	4	5	6
Support/Elaboration: How well have you used descriptive details to establish the setting, create the characters, and show the action?	1	2	3	4	5	6
Style: How well have you engaged the reader with an interesting conflict, a consistent or effective point of view, and precise words that create a vivid picture of the characters?	1	2	3	4	5	6
Conventions: How free is your essay from errors in grammar, spelling, and punctuation?	1	2	3	4	5	6