Outlining & Concept Mapping

Outlining

Introduction:
If your experiences in high school were like many students’, you may remember outlining as a tool your English teacher showed you to use as an organizer before writing a paper. Although we're using it a different way here—instead of a pre-writing exercise, it's a reading strategy—it still accomplishes a similar purpose: it helps you organize and remember the text.

There are a couple steps to outlining to be aware of. It would be a mistake to simply read the chapter, and then pick up a pencil to start outlining. The outlining process begins as you read, and just becomes formalized on another sheet of paper after you read. By working through the whole process, step-by-step, you'll end up with a thorough reading and good study guide to use later.

Step-by-Step Strategy Description:
Directions for Outlining:
1. This part of the process takes place while you read, and involves making notations in the margins of your book.
   a. As you are reading you need to stay aware of what the main idea of the section you are reading is. If the main idea is fairly well spelled out in the text itself, underline or highlight it, and make the notation "MI" (main idea) in the margin next to the underlining. Alternatively, if instead of being written out in a straightforward fashion, the main idea is implied, just write in the margin the main idea as you understand it.
   b. Once you have identified the main idea of the section you are reading, you need to be aware of how the author supports that main idea—the supporting details. As you come across supporting details, highlight, underline, or number them in the text and mark the margin with "SD" (supporting detail).
   Repeat a. and b., above, until you finish the chapter.

2. After you have finished reading the chapter and noting the main ideas and supporting details, it's time to transfer those thoughts onto another surface; easily typed in to your computer word processing program. Label all your main ideas (and these should be complete sentences) with Roman numerals (I, II, III, IV, etc.) and under each main idea, list the corresponding supporting details, indented and with letters and numbers (a, b, c, 1, 2, 3, etc.). The supporting details should be in note form, not complete sentences. It should look like this:

<table>
<thead>
<tr>
<th>I. Main idea of a section in a complete sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. supporting detail in note form</td>
</tr>
<tr>
<td>B. supporting detail in note form</td>
</tr>
<tr>
<td>II. Main idea of a section in a complete sentence</td>
</tr>
<tr>
<td>A. supporting detail in note form</td>
</tr>
<tr>
<td>1. supporting detail in note form</td>
</tr>
<tr>
<td>2. supporting detail in note form</td>
</tr>
<tr>
<td>B. supporting detail in note form</td>
</tr>
<tr>
<td>C. supporting detail in note form</td>
</tr>
</tbody>
</table>
How would you outline this section?

### What is an Element?
An element is a pure substance that cannot be broken down into simpler substances, with different properties, by physical or chemical means. The elements are the basic building blocks of all matter.

### Three Types of Elements
Elements can be classified into three types, depending on their properties: metals, nonmetals, and metalloids.

**Element Type 1: Metals**
Examples of metallic elements are sodium (which has the symbol Na), calcium (Ca), iron (Fe), cobalt (Co), and silver (Ag). These elements are all classified as metals because they have luster, they conduct electricity well, they conduct heat well, and are malleable.

**Element Type 2: Nonmetals**
Some examples of nonmetals are chlorine, which has the symbol Cl, oxygen (O), carbon (C), and sulfur (S). These elements are classified as nonmetals because they don’t shine, they don’t conduct electricity well, they don’t conduct heat well, and they are not malleable.

**Element Type 3: Metalloids**
Metalloids have some properties like those of metals and other properties like those of nonmetals. Some examples are arsenic (As), germanium (Ge), and silicon (Si). These particular metalloids are used in manufacturing transistors and other semiconductor devices.

Adapted from Nist & Diehl (2002), pp. 355-6

Your outline may look like this:

1. **Elements are pure substances that cannot be broken down into simpler substances.**
   - **A. 3 types of elements**
     - 1. metals
     - 2. nonmetals
     - 3. metalloids

3. The third part of this strategy is actually a **study strategy**: as you go back to review this chapter, try to recreate from memory your outline. Parts of the outline that you can't recall indicate places in the text you may want to reread. The ability to reproduce the entire outline from memory is an indication that you have a good grasp of the chapter.
Concept Mapping

Introduction
Concept Mapping is similar to outlining, in that you are writing down main ideas and supporting details in a format that reveals their relationship. But for many people, Concept Mapping frees them from the more rigid format of outlining that can seem unnatural at times. Concept Mapping is a more free flowing, less structured study aid that still allows you to focus on the important aspects of the chapter.

Step by Step Strategy Directions:

1. In the middle of a sheet of paper, write down a key word or phrase that represents the overriding topic of the chapter, and circle that word/phrase:

   ![Key word](image1)

2. As you come across other important ideas, think about how they relate to this central idea. Write them down in another circle, and connect them to the original circle:

   ![Key word](image2)

The idea here is to work quickly, without overanalyzing the relationships, to try and map out the chapter.

3. After you have finished reading the chapter and mapping out its central ideas, go back and look at your map. Do the connections make sense? What is your "picture" of the chapter? If necessary, reorganize and redraw your map to make the concepts clearer. Reread sections and add examples to your map in places where you aren't clear of that section's information.
The States of Matter

Matter may exist in any of the three physical states: solid, liquid, and gas.

A solid has a definite shape and volume that it tends to maintain under normal conditions. The particles composing a solid stick rigidly to one another. Solids most commonly occur in the crystalline form, which means they have a fixed, regularly repeating, symmetrical internal structure. Diamonds, salt, and quartz are examples of crystalline solids. A few solids, such as glass and paraffin, do not have a well-defined crystalline structure, although they do have a definite shape and volume. Such solids are called amorphous solids, which means they have no definite internal structure or form.

A liquid has a definite volume but does not have its own shape since it takes the shape of the container in which it is placed. Its particles cohere firmly, but not rigidly, so the particles of a liquid have a great deal of mobility while maintaining close contact with each other.

A gas has no fixed shape or volume and eventually spreads out to fill its container. As the gas particles move about they collide with the walls of their container causing pressure, which is a force exerted over an area. Gas particles move independently of one another.

Adapted from Nist & Diehl (2002), pp. 352
Structure Glance

This strategy is an important one, and you’ll see it reflected in more comprehensive strategies as the course progresses. It is an excellent way to prepare your mind to comprehend a chapter—using prediction.

In the attached chart, you’ll find three columns. The first column, "Write The Headings Here" is simply a rewriting of the headings used in the chapter. The second column, "Write Your Predictions Here" is a place for you to record your own thoughts about what each section is probably about. And in the third column, "After Reading Each Section: Predictions Right or Wrong?" record whether your predictions were right or wrong after reading each section. If they were more or less right, just check it off. If your prediction was off the mark, record what that section is actually about. The point of this is not to see if you can guess correctly or not, but to get your mind actively engaged in trying to figure out where the chapter is going. Step by step directions follow:

Step-by-Step Strategy Description:

Structure Glance:
1. Read the title and all headings in the chapter once through.
2. Go back to the beginning of the chapter and write the first heading in the first cell of column 1.
3. In the first cell of column 2, write what you think that section will be about, based on the heading.
4. Repeat steps 2 and 3 until you have predicted each section of the chapter.
5. Read the chapter. As you read each section, remind yourself of the heading and what you think will be in that section. After reading each section, pause and decide whether your prediction was right, or if it needs correcting—which will be done in column 3.

It is important that the Structure Glance strategy NOT be completed a "column at a time"—that is, by filling out all the headings, then filling out all the predictions, etc. It needs to be done a heading at a time for it to be useful. Although it seems unwieldy at first, after a little practice it becomes very fluid.

For example: look at the following short excerpt, which has 5 headings, and one way to use Structure Glance to start thinking about those headings:
What is an Element?
An element is a pure substance that cannot be broken down into simpler substances, with different properties, by physical or chemical means. The elements are the basic building blocks of all matter.

Three Types of Elements
Elements can be classified into three types, depending on their properties: metals, nonmetals, and metalloids.

Element Type 1: Metals
Examples of metallic elements are sodium (which has the symbol Na), calcium (Ca), iron (Fe), cobalt (Co), and silver (Ag). These elements are all classified as metals because they have luster, they conduct electricity well, they conduct heat well, and are malleable.

Element Type 2: Nonmetals
Some examples of nonmetals are chlorine, which has the symbol Cl, oxygen (O), carbon (C), and sulfur (S). These elements are classified as nonmetals because they don’t shine, they don’t conduct electricity well, they don’t conduct heat well, and they are not malleable.

Element Type 3: Metalloids
Metalloids have some properties like those of metals and other properties like those of nonmetals. Some examples are arsenic (As), germanium (Ge), and silicon (Si). These particular metalloids are used in manufacturing transistors and other semiconductor devices.

Write The Headings Here
(What you predict each section will be about after reading only the heading)
Write Your Predictions Here
(What you predict each section will be about after reading only the heading)

<table>
<thead>
<tr>
<th>What is an Element?</th>
<th>Definition of the term &quot;element&quot;</th>
<th>√</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three Types of Elements</td>
<td>Description of the 3 kinds of elements</td>
<td>Named the 3 types: metals, nonmetals, metalloids</td>
</tr>
<tr>
<td>Element Type 1: Metals</td>
<td>define and describe &quot;metals&quot;</td>
<td>√</td>
</tr>
<tr>
<td>Element Type 2: Nonmetals</td>
<td>define and describe &quot;nonmetals&quot;</td>
<td>√</td>
</tr>
<tr>
<td>Element Type 3: Metalloids</td>
<td>define and describe &quot;metalloids&quot;</td>
<td>√</td>
</tr>
</tbody>
</table>

Note that the purpose of Structure Glance is really not to "guess accurately" each of the headings—instead, it's a method of helping you preview the chapter and think about what you'll find as you begin reading. A prepared mind is more able to absorb the information in the chapter.

Sometimes it is difficult to make a prediction when you know nothing about a particular topic. It is important that you can still make a prediction using your background knowledge and what you find as you survey the chapter.
Literary Letters

Definition:
Literary Letters are one or two page letters about the book that you are reading—things that are interesting, and why; things that are not interesting, and why; things that you find difficult to read, and why; things that you find easy to read, and why; concepts the author is discussing; how aspects of the book relate to your own life and knowledge; etc.

How It Works:
I will begin by writing an initial literary letter to each person in the class, so your first literary letter will be a response to that letter I write to you. After that you will write one literary letter each week, either on a topic you choose or one that I suggest, about the book you are currently reading.

Requirements of a literary letter:
*Watch out for these common problems:
--Be careful not to make it too "book-reportish". These letters are conversations about books, not plot summaries.
--Be careful not to make it so short that you can't develop anything in your letter
--Be careful not be too confusing, or the person you're writing to will have trouble understanding.
--Be careful not get off-topic. The letters are meant for conversations about books and stories.

Suggestions for things to talk about in your literary letters:

How the Author Wrote:

*Topic: What was his or her subject? Why this topic?
*Plot: What happened--what were the events of the story?
*Pace: How quickly or slowly did the author move the plot? Was it gradual enough to be plausible and involving? Fast enough to hold a your, the reader's, interest? Was there too much action and not enough character development, or vice-versa?
*Plausibility: Did the plot ring true? Would characters really act and react this way? Were the circumstances believable? Did it matter?
*Description and detail: Could we see it happening? Feel it? Hear it? Too little description? To many details?
*Dialogue: Was the talk realistic? Could we hear the individual character's voices? Too much dialogue? Too little? What did the dialogue show about the moods, ages, intentions, and backgrounds of the characters?
*Flashbacks, flash-forwards, and foreshadows: How did the author use shifts in time, and why?
*Affect: Did you, the reader, laugh? Cry? Why?
*Setting: What time and place did the author choose for the story? Why? Was the setting integral to the story? Was it convincing? Confusing?
*Main characters: Who were they? What makes a main character a main character? How can you, the reader, tell?
*Character development: How were characters introduced an developed? how were their actions, thoughts, and feelings depicted? Were they believable? Could you, the reader, enter characters' hearts and
minds and see through their eyes? Which characters did you, the reader, relate to? Did you, the reader, care about what happened to any of them? Did any of the characters remind you, the reader, of characters from movies, plays, or other books? How about people from your, the reader's, real life?

*Titles: Did it fit? was it a grabber? Did it give too much away?
*Theme: What ideas about life an living come through the story?
*Problem: What was the issue for the main character to try to resolve?
*Suspense: Did you, the reader, wonder what would happen next? How did the author surprise you, the reader?
*Formula: could you, the reader, predict too easily what was going to happen? Was it too much like other books by this author or from this genre?
*Conventions: Did you, the reader, notice short paragraphs or chapters? Sentence fragments? British spellings? Why did the author write this way?
*Information: Were there enough specific about character, action, background, and setting? Was there too much information?
*Specific Information: What did you, the reader, learn about the world--about history, art, politics, etc.--through the story?
*Length: Was this book too long? Too short?
*Point of view: Who told the story?
*Grace of language: Did the sentences flow? Were they choppy? Did you, the reader, savor particular phrases and sentences? Was there figurative language? Was there imagery: did the writing create pictures in your, the reader's, mind?
*First Sentence: How did the author bring you, the reader, in?
*Lead: How did the author try to keep you, the reader, there?
*Conclusion: How did the author leave you, the reader? Why this ending?
*Unusual or experimental narrative techniques: What did you, the reader, think?

The Author

*What you, the reader, think about the author's writing process.
*Titles of other books by the author.
*Comparisons with other books by the same author.
*Comparisons with other author's styles.
*Biographical information about an author.
*How authors use elements of their own lives and experiences in their fiction.
*Other ways authors might have researched their subjects.
*Finding authors' addresses and initiating correspondence with them.
*Published book reviews of an author's latest book.

Concepts of Genre

*What are the elements of fiction?
*Novels: What makes a novel a novel?
*Short Stories: What makes a short story a short story?
*Poetry: What makes a poem a poem? In what ways does it differ from prose? What are the elements of poetry? How do different poetic techniques affect a reader?
*Fiction and Nonfiction: How do we classify books as one or the other:
*Classification of other books by genre:
*Adventure/Survival
*Antiwar
*Autobiography
*Biography
*Classic
*Contemporary Realistic Fiction
*Diary
*Drama
*Family Saga
*History
*Historical Fiction
*Horror
*Humor
*Journalism
*Legend and Myth
*Memoir
*Movie / Tv Screenplay
*Mystery
*Nature
*Nicel Age
*Romance
*Science Fiction
*Sports
*Supernatural
*Techno-thriller
*War and Espionage
*Western

The Reader's Strategies

*Choice: How do you, the reader, decide what to read?
*Pace: Did you, the reader, skim, skip, slow down, regress, speed up, look ahead? Why? When? To what effect?
*Abandoning: How and when do you, the reader, make this decision?
*Rereading: Why do you, the reader, reread a book? What differences are noted a second time through?
*Revisiting particular parts of a book: Why do you, the reader, skim back? For pleasure? For clarification?
*Planning: Do you, the reader, anticipate reading a particular book, author, or genre?
*Predicting: Did you, the reader, imagine what would happen next? Was the guess confirmed?
*Revising: Did you, the reader, consider other ways an author might have written?
*Connecting: did you, the reader, relate a book to another book? To a poem or a song? To your experiences or feelings?
*Analyzing: What did you, the reader, think the book was about?
*Length of time it took to read a book: Why so long or so quickly?
*Reading rate: How many pages did you, the reader, read in half hour? How do you, the reader, vary your rate depending on the nature of the text?
*Difficulty: What makes a book a challenge? What do you, the reader, do when a book is difficult?
*Background information: If you, the reader, had known more about the topic, would the book have been easier to read, more enjoyable, both, neither?
*Eyes: What did you notice your eyes do when you were reading?
*Unknown vocabulary: What did you, the reader, do when you came to an unfamiliar word?
*Rituals: When, how, and where do you, the reader, read? Why?
*How did you, the reader, learn how to read?
*Do you, the reader, buy, own, or collect books?

Your, the Reader's, Emotions

*How did the book make you, the reader, feel?
*What did the book make you, the reader, think about?
*What do you, the reader, think or understand that you didn't think or understand before you read the book?
*What was your, the reader's, involvement with the characters?
*What did you, the reader, learn about through the story?
*What did you, the reader, like or dislike about the book?
*What were the best and worst features of the book?

Recommendations

*Is the book worth recommending?
*Who might enjoy it?
*What reactions did other readers report (if any of your classmates/friends have read it)?
*Who are good authors to read?
*What are titles of good books?
*What are titles of other good books by this author?
*What titles by other authors are about a similar theme?
*Where can other readers find this book (library, bookstores, etc.)

See Henry, 1995
• **Student generated elaborations**
  ◦ These questions are adapted from QAR (Raphael, 1982)
    ▪ Point to the Text Q’s
    ▪ Small Summary Q’s
    ▪ Text and World Combo Q’s
    ▪ Outside the Text Q’s

Example:

*David woke up fifteen minutes late. As soon as he saw the clock, he jumped out of bed and headed for the shower, afraid he’d miss the bus again. He looked in the dryer for his favorite jeans, but they were actually still in the washing machine. “Dang! I told my sister to put my stuff in the dryer! Now what am I gonna wear today?” after settling for a pair of baggy shorts and a Hilfiger rugby shirt, he grabbed a bag of chips and a soda from the kitchen, and searched frantically for his history book. When he found it, he put it in his backpack, along with his breakfast, his had, and his lucky deck of cards. As he ran to the bus stop, he told himself, “I will not stay up late watching wrestling anymore!”*

**Point to the Text Q’s:**
What did David do as as soon as he saw the clock?
What did he tell himself as he ran to the bus stop?

**Small Summary Q’s:**
How did David get ready to leave the house?

**Text and World Combo Q’s:**
Where was David heading that morning?
What kind of person is David?

**Outside the Text Q’s:**
How much TV is too much TV for teenagers?

QAR questions adapted from Raphel, 1982; paragraph and other questions adapted from Schoenback, et al 1999.
Summary Peer Review Comment Sheet

NAME of REVIEWER:____________________________________

NAME of SUMMARY AUTHOR:_______________________________

► In summary writing, a strong lead sentence guides the reader into understanding the overriding idea of the text that is being summarized. Check to see that the lead sentence has the following three pieces of information:
   Name of the author
   Name of the text
   A sum-up of the main points of the text; the overriding idea

► The rest of an academic summary contains only the main idea(s) of the text. There are no details included unless they are required to understand the main idea(s).
   List the main ideas in the summary you are reviewing here:
   Main idea 1:
   Main idea 2:
   Main idea 3:
   Main idea 4:

   Are there any details that seem unnecessary? List them here:
   Detail 1:
   Detail 2:
   Detail 3:
   Detail 4:

► Lastly, an academic summary does not contain any of your own opinion. It is different than a journal or reader’s response to a text in that in a summary, you just report the author’s ideas. If there are any opinions in the summary, list them here:

► On the back of this page, list any advice you have for the author of the summary. There are some guide questions that may help.
Summary Peer Review Comment Sheet

NAME of REVIEWER:______________________________

NAME of SUMMARY AUTHOR:________________________

Read your classmate’s paper. And answer the following two questions as thoroughly as possible. Remember to be clear and helpful.

1. Does this paper have a strong lead sentence? If the answer is yes, identify main point the author provides. If the answer is no, what could the writer do to make the lead sentence stronger? Be as specific as possible.

2. a. Does this paper include only the main ideas? Does it include all the main ideas or is an idea(s) missing? If so, explain what idea(s) you think are missing.

b. Are there too many details in this summary? If so, what details could be excluded?
Summary Rubric

<table>
<thead>
<tr>
<th>Summary Aspect</th>
<th>Possible Points</th>
<th>Your Points</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Give your summary a title. The title should be not be exactly the same than the title of the text you are summarizing, but it should still give information about which text you are summarizing.</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>LEAD SENTENCE</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Use a powerful topic/lead sentence. State the author's name, section/chapter of the textbook, textbook name, and main idea of that section in the first sentence. For example, &quot;In chapter ____ of ________, author ________ argues that ________.&quot; OR, for narratives: &quot;In (story title), author ________ writes about (overview of story)&quot; This allows you later, at a glance, to know exactly what you summarized.</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>GENERAL IDEAS</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Use main ideas. You should only use supporting details if the main ideas cannot be understood without them. The point is not to rewrite the section, but to distill it down.</td>
<td></td>
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<tr>
<td>STRUCTURE &amp; SPELLING</td>
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<tr>
<td>Give the summary body a logical progression. The body of the summary should flow together, use transitions where appropriate, and have a logical sequence of order.</td>
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<tr>
<td>AUTHOR'S IDEAS, NOT YOURS</td>
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<td></td>
</tr>
<tr>
<td>Use only the author's ideas. A summary is not the place for your opinions of the information, it is a restating of the author's main points.</td>
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<td></td>
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<tr>
<td>RESTATED IN YOUR OWN WORDS</td>
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<tr>
<td>Use your own words. Restating what you find in the text is a good way to make sure you understand what you are reading and that you remember it.</td>
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<tr>
<td>TOTAL</td>
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</tbody>
</table>
Student Elaboration: Stephen King's The Body

The Character of the Characters

Take the four main characters of the story--Chris, Gordie, Teddy, and Vern--and think about what you know about their personalities so far, and extend those thoughts to how the boys would react to situations not in the book. Be sure you can support your extensions with evidence from the story.

How would each character respond to the following situations?

They just heard on the radio that a meteor is hurtling toward earth and will slam into Maine in 2 days

How would Chris respond to this news?

How would Gordie respond to this news?

How would Teddy respond to this news?

How would Vern respond to this news?

Life magazine is coming to town and wants to do a story about them for an article about "Boys in America"

Chris

Gordie

Teddy

Vern

The National Enquirer is offering $50,000 to one of the boys to give them dirt about the people in their town--whichever one can give the magazine the juiciest gossip will get the money

Chris

Gordie

Teddy

Vern

The mafia comes to town and wants to recruit the boys for their "Future Mobsters of America" program

Chris

Gordie

Teddy

Vern
Think of a situation in which each of the main characters would react in the following way:

Absolutely scared beyond belief
What would cause Chris to act this way?
What would cause Gordie act this way?
What would cause Teddy act this way?
What would cause Vern act this way?

So mad he sees red; so angry he can't remember ever not being angry
Chris
Gordie
Teddy
Vern

Incredibly puzzled and confused
Chris
Gordie
Teddy
Vern

feeling like the smartest kid on earth
Chris
Gordie
Teddy
Vern

Presidential candidates decide to have a debate in their town and want to make it a "junior town hall meeting" where young audience members will have a chance to ask questions. What question would each boy ask?

Chris
Gordie
Teddy
Vern
**The Body by Stephen King**

What do these quotations tell us about *reading* as a process?

<table>
<thead>
<tr>
<th>QUOTE</th>
<th>READING PROCESS DISCUSSION</th>
</tr>
</thead>
<tbody>
<tr>
<td>“This business about being ignored: I could never really pin it down until I did a book report in high school on this novel called <em>The Invisible Man</em>. When I agreed to do the book for Miss Hardy I thought it was going to be the science fiction story about the guy in bandages and Foster Grants--Claude Rains played him in the movies. When I found out this was a different story I tried to give the book back but Miss Hardy wouldn’t let me off the hook. I ended up being real glad. This <em>Invisible Man</em> is about a Negro. Nobody ever notices him at all unless he fucks up. People look right through him. When he talks, nobody answers. He’s like a black ghost. Once I got into it, I ate that book up like it was a John D. MacDonald, because that cat Ralph Ellison was writing about me.”&lt;br&gt;Page 310</td>
<td>What strategy is Gordie using here (even if he’s not aware he’s using it) to really get into the book?</td>
</tr>
<tr>
<td>“Different strokes for different folks, they say now, and that’s cool. So if I say <em>summer</em> to you, you get one private, personal images that are all the way different from mine. That’s cool. But for me, <em>summer</em> is always going to mean running down the road to the Florida Market with change jingling in my pockets, the temperature in the gay nineties, my feet dressed in Keds. The word conjures an image of the GS&amp;WM railroad tracks running into a perspective-point in the distance, burnished so white under the sun that when you closed your eyes you could still see them there in the dark, only blue instead of white.”&lt;br&gt;Page 341</td>
<td>How does this reflection on how words mean different things to different people relate to reading comprehension?</td>
</tr>
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<td><em>(This is right after Gordie finishes telling the others the pie-eating contest story):</em>&lt;br&gt;“Yea, that’s cool, then what happened?” Teddy asked eagerly.&lt;br&gt;“I don’t know.” I said.&lt;br&gt;“What do you mean, you don’t <em>know</em>?” Teddy asked.&lt;br&gt;“It means it’s the end. When you don’t know what happens next, that’s the end.”&lt;br&gt;“Whaaaat?” Vern cried. There was an upset, suspicious look on his face, like he thought maybe he’d just gotten rooked playing penny-up Bingo at the Topsham Fair. “What’s all this happy crappy? How’d it come out?”&lt;br&gt;“You have to use your imagination,” Chris said patiently.&lt;br&gt;“No I ain’t!” Vern said angrily. “<em>He</em>’s supposed to use <em>his</em> imagination!”</td>
<td>What does this passage say about the <em>reader’s</em> “responsibility” and the <em>writer’s</em> “responsibility” during reading? What are your thoughts on this?</td>
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Cloze Activity, Content/Vocabulary, *The Body*, from the Pie-Eating Contest chapter

There were other questions of some moment. Was he a fast eater who slowed down or a slow eater who started to 1)_________ up as things got serious or just a good steady all-around trencherman? How many hotdogs could he put away while watching a Babe Ruth League game down at the St. Dom's baseball field? Was he much of a beer drinker, and, if so, how many 2)________ did he usually put away in the course of an evening? Was he a belcher? It was believed that a good belcher was a bit tougher to 3)________ over the long haul.

All of this and other 4)________ was sifted, the odds laid, the bets made. How much 5)________ actually changed hands during the week or so following pie-night I have no way of knowing, but if you held a gun to my head and forced me to guess, I'd put it at close to a thousand dollars--that probably sounds like a pretty 6)________ figure, but it was a lot of money to be passing around in such a small town fifteen years ago.
There were other questions of some moment. Was he _____ fast eater who slowed down or _____ slow eater who started to speed up as things got serious or just _____ good steady all-around trencherman? How many hotdogs could he put away while watching _____ Babe Ruth League game down at _____ St. Dom's baseball field? Was he much of _____ beer drinker, and, if so, how many bottles did he usually put away in _____ course of _____ evening? Was he _____ belcher? It was believed that _____ good belcher was _____ bit tougher to beat over _____ long haul.

All of this and other information was sifted, _____ odds laid, _____ bets made. How much money actually changed hands during _____ week or so following pie-night I have no way of knowing, but if you held _____ gun to my head and forced me to guess, I'd put it at close to _____ thousand dollars—-that probably sounds like _____ pretty paltry figure, but it was _____ lot of money to be passing around in such _____ small town fifteen years ago.
Similes in Stephen King:

What's a simile? Why would you use one?

A half-dozen similes in “Shawshank” pp. 26-31:

1. Getting a pass out of Shawshank when you’ve got murder stamped on your admittance-slip is slow work, as slow as a river eroding a rock.

2. Seven men sit on the board, two more than at most state prisons, and every one of those has an ass as hard as the water drawn up from a mineral-spring well.

3. That pigeon was just as dead as a turd.

4. I remember the first time Andy Dufresne got in touch with me for something; I remember it like it was yesterday.

5. We hunkered down on our haunches like Indians.

6. He didn’t speak or even look my way, but pressed a picture of the Hon. Alexander Hamilton into my hand as neatly as a good magician does a card-trick.

No similes in this paragraph from pp. 28-29:

Andy took a handful of exercise yard dirt and began to sift it between his neat hands, so it emerged in a fine cloud. Small pebbles were left over, one or two sparkly, the rest dull and plain. One of the dull ones was quartz, but it was only dull until you’d rubbed it clean. Then it had a nice milky glow. Andy did the cleaning and then tossed it to me. I caught it and named it.

Let’s add ‘em!

A. Andy took a handful of exercise yard dirt and began to sift it between his neat hands, so it emerged in a fine cloud.

A.

B. Small pebbles were left over, one or two sparkly, the rest dull and plain.

B.

C. One of the dull ones was quartz, but it was only dull until you’d rubbed it clean.

C.

D. Then it had a nice milky glow.

D.

E. Andy did the cleaning and then tossed it to me.

E.

F. I caught it and named it.

F.
Scene Chronology—*The Body*
*Cut up, distribute, each group orders the scenes*

<table>
<thead>
<tr>
<th>Event</th>
<th>Page Content</th>
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<tbody>
<tr>
<td>The boys are in their clubhouse, Vern comes along and asks them if they want to see a body.</td>
<td>As they rest up from the big train scare, Gordie tells the story <em>The Revenge of Lard Ass Hogan.</em></td>
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<tr>
<td>Vern tells about what he overheard under his porch.</td>
<td>The boys camp out and hear strange noises at night.</td>
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<tr>
<td>The boys decide to go see the body.</td>
<td>Gordie sees the deer.</td>
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<tr>
<td>Gordie goes home to ask his dad if he can spend the night at Vern's.</td>
<td>The boys swim in a leech-filled pool of water.</td>
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<tr>
<td>We learn about Gordie's character through his story, <em>Stud City.</em></td>
<td>Gordie gets a leech in a rather sensitive area.</td>
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<tr>
<td>Gordie leaves his house with his bedroll and meets Chris.</td>
<td>The boys find Ray Brower.</td>
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<tr>
<td>Chris shows Gordie the gun, which Gordie then shoots.</td>
<td>Ace Merrill and his j.d. gang find Gordie, Chris, Teddy, and Vern.</td>
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<tr>
<td>As the boys are walking along the train tracks, Teddy decides he wants to &quot;train dodge&quot;.</td>
<td>Chris scares away the older kids with his dad's gun.</td>
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<tr>
<td>The boys go to the dump and flip coins to decide who will go get food.</td>
<td>The boys decide not to take Ray Brower’s body.</td>
</tr>
<tr>
<td>Gordie goes to the Florida Market to get some food.</td>
<td>The boys walk back to Castle Rock and go their separate ways.</td>
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<tr>
<td>Gordie gets chased by Milo and Chopper.</td>
<td>Gordie gets beat up by Ace and Fuzzy, Chris gets beat up by his brother Eyeball, Vern gets beat up by Billy, and Teddy gets beat up by three of the older kids.</td>
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<tr>
<td>Milo calls Teddy's dad a &quot;loony&quot;.</td>
<td>Vern gets killed in a house fire, Teddy dies in a car crash, Chris gets stabbed in a restaurant.</td>
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<tr>
<td>Chris helps Teddy feel better about Milo calling his dad names.</td>
<td>Gordie becomes a writer and visits Castle Rock when he's older.</td>
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