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Understanding and Finding Your Author's Voice

An Intermediate Language Arts Unit

Grades 6–7

Kristen Donegan

INTRODUCTION TO THE UNIT

I've often wondered what sets writers apart from people who use writing as a tool to communicate about their discipline—be it a historian who writes her reflections about rebellions, a scientist who submits an article describing a theory about a new source of energy, or a musician commenting on her decision to use a throwback style of vocals. After much deliberation and discussion with peers, I kept coming back to the concept of voice. A writer focuses on adding the wisdom, the music, or the uniqueness of his or her voice to the huge body of literature that records our experience. Writers can transport us outside of our system of thought, or force us to look from within our community. They can help us critique and celebrate what we already know, or help us discover something new. They can create a new method of writing, or reinvent one that has already been crafted. In the end, they say something about a universal experience, the human experience, in a way that is all their own.

Background for the Unit

This unit has been designed to assist young writers in learning how to identify and analyze the factors that influence the shaping of a writer's voice and identity

while simultaneously acquiring the working knowledge of the methods and tools used by writers to communicate their voice in an effective manner. I chose to use three Parallel Curriculum Model parallels to create the learning experiences for my students. I start with the Curriculum of Practice to have students examine what factors shape one's identity and how this is connected to a writer's voice. Using a series of lessons that are based on the purposes and questions of this parallel, I have created a series of rich learning experiences from which students can continue to apply as they acquire new skills and knowledge of how writing concepts become the tools of a writer. By "dropping" them into this first complex experience, I have found that my students are then interested in knowing why and how a writer constructs voice, and I use the Core Curriculum parallel to guide the development of learning experiences to accomplish these goals. Next, a smooth transition can be made to assist students in making a connection between the cross-disciplinary relationships that exist between mood and tone by using the Curriculum of Connections parallel. In the concluding lesson, students then return to the Curriculum of Practice to apply the concepts, skills, and methods of writing to a self-selected prompt. My purpose is to invite students into the writer's world by applying what they have learned through prior lessons to the completion of a written piece that reflects their understanding of the principles, concepts, and skills that serve as the framework for this discipline.

CONTENT FRAMEWORK

Organizing Concepts

Macroconcepts	Discipline-Specific Concepts	Principles
M1: Identity	C1: Voice	P1: Authors create voice by manipulating word choice, sentence fluency, content, and mechanics.
M2: Communication	C2: Mood	P2: A writer's intent and a reader's experience are interdependent in making meaning.
M3: Change	C3: Tone	P3: Voice influences the audience's reaction to the message of writing.
		P4: Writers develop unique voices that may change to suit the mode or message of the writing.
		P5: Authors use voice to create tone, mood, and a message.
		P6: Voice reflects the author's identity and his or her past experiences.
		P7: An author can communicate a message through what is said and what isn't said.

National and/or State Standards

SD1: Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

SD2: Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

SD3: Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

SD4: Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

SD5: Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

SD6: Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Skills

S1: Identify patterns in word choice, sentence fluency, content, and mechanics that create an author's voice.

S2: Analyze author's purpose and the impact it has on their own readership of text.

S3: Select an appropriate voice for the context of the writing, including the message, mood, tone, and the audience.

S4: Apply their personal experiences and unique markers of identity to create a voice that is authentic and unique.

ASSESSMENTS

Preassessment

Students will answer the following questions before beginning the unit. They will answer the questions in the form of a *think-pair-share.* The think portion will be independent and written down in a journal.

- What is voice and how is voice created?
- What are the advantages and disadvantages of being able to write in various voices?
- Does changing voice change meaning, or does changing meaning change voice? What are the implications of the relationship between those two factors?
- What are challenges that authors face when selecting the voice for a piece of writing?

- Is the voice of a writer constructed or innate?
- At what point is individual identity lost due to influencing factors? Or is it ever truly lost?
- If one uses more than one voice, is truth negated?

Formative Assessments

The following assessments will be used throughout the unit.

- Identify reactions to model texts and discuss the author's effectiveness.
- Analyze model texts using a table (with title, mode, main idea, tone, mood, and patterns used as categories) for analysis.
- Discuss the patterns and variations in the voice of a self-selected author.
- Write in the style of the self-selected author.
- Reflect on what feels natural and what feels forced about the experience of writing in the author's voice. Discuss what changes can be made to write using student's authentic and unique voice.

Postassessments

In each assessment option, students will reflect on their writing and discuss the following questions:

- Which had more of an impact, your message or your voice? Why?
- What did you do to create voice in your piece?
- How does what you did reflect your identity?
  - Option #1: Creative. Craft a scary story for an audience of your peers using your knowledge of voice, tone, and mood. Stories will be entered in a scary story contest at the local bookstore, so keep in mind the guidelines outlined in the contest rules. Turn in the various stages of writing, so that we can see the way your writing evolves.
  - Option #2: Analytical. Select a variety of texts from one author or from a group of authors who are contemporaries of each other. Then look for patterns in the ways that the author or authors create voice, tone, and mood. Turn in copies of annotated text and an expository essay in which you describe what you found to be the strategies that the author or authors use to create voice, tone, and mood.
  - Option #3: Practical. Create a graphic representation of the choices you make in your various forms of writing to create an effective voice, tone, and mood. Then apply this model to writing you do in one of your classes, in your personal life, or as part of a club or team activity. Using a copy of this writing, code the text to demonstrate your application of the model you drew to represent the choices you make in writing. Turn in your graphic representation and a copy of your coded text.

UNIT SEQUENCE, DESCRIPTION, AND TEACHER REFLECTIONS

Preassessment of Voice (Twenty Minutes)

Unit Sequence—What Is Meant by Voice?	Teacher Reflections
Before beginning the unit focused on voice, preassess students' understanding of voice and its impact on writing. Listening as students think about and discuss the following questions will indicate what students already understand about voice and the power that it has in communication:	*The preassessment will provide me with an evaluation of my students' understanding of voice and its relationship with the identity of the author.*
1. What is voice and how is voice created? 2. What are the advantages and disadvantages of being able to write in various voices? 3. Does changing voice change meaning, or does changing meaning change voice? What are the implications of the relationship between those two factors? 4. What are challenges that authors face when selecting the voice for a piece of writing? 5. Is the voice of a writer constructed or innate? 6. At what point is individual identity lost due to influencing factors, or is it? 7. If one uses more than one voice, is truth negated?	*Through their work in this unit, students will expand on this understanding to become aware of the power that an author has to draw on personal experiences to develop characters who possess voices that are unique not only from each other, but also from the author. The students will come to understand the purposeful way that authors write to engage in an exchange with readers. Finally, students will increase their expertise as writers to include the purposeful use of memorable voices in their own writing.*

Lesson 1.1: The Contributors to Identity (Two Class Periods)

Macroconcepts

M1: Identity

Discipline-Specific Concepts

C1: Voice

Principles

P6: Voice reflects the author's identity and his or her past experiences.
P7: An author can communicate a message through what is said and what isn't said.

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Skills

S1: Identify patterns in word choice, sentence fluency, content, and mechanics that create an author's voice.

S3: Select an appropriate voice for the context of the writing, including the message, mood, tone, and audience.

S4: Apply their personal experiences and unique markers of identity to create a voice that is authentic and unique.

Standards

SD3: Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

SD4: Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

SD5: Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

SD6: Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Guiding Questions

- What is the relationship between an author's voice and his or her identity?
- Is identity constructed or innate?
- Can people have multiple identities?
- Is identity dynamic or static?
- Do multiple identities create conflict for individuals?
- What influence does identity have on writers?

Unit Sequence—Curriculum of Practice	Teacher Reflections
Introduction, Teaching Strategies, and Learning Experiences	
Group Introduction and Discussion of Identity Begin by reintroducing the question: What is the relationship between an author's voice and her identity? Ask students: Are identity and voice the same? In what instances are they the same? In what instances are they not the same? Transition the students into the group study and set a purpose for their study by informing students that they will be studying this relationship between identity and voice. Then, in homogenous groups of four (based on level of understanding demonstrated on the preassessment), have students create a web map to identify sources of input to identity. As groups finish their brainstorming, provide each group	*The Curriculum of Practice parallel has been selected to create an opportunity for students to engage in the type of analysis that scholars use when analyzing the concepts of voice and identity. The learning activities are purposeful in design to enhance understanding about how scholars begin to critically examine the structure of voice and identity in a piece of writing. These activities also provide students with a rich, problem-based, common experience from which to acquire skills and dispositions necessary as they become more fluid writers.* *Beginning the study by using the Curriculum of Practice guides the students*

Unit Sequence—Curriculum of Practice	Teacher Reflections
Introduction, Teaching Strategies, and Learning Experiences	

with a marker to create a whole-class web of contributors to identity. Ask group representatives to explain why they are adding that factor to the web. As students finish the web, ask them to consider the following questions:

1. Is identity constructed or innate?
2. Can people have multiple identities?
3. Is identity dynamic or static?
4. Do multiple identities create conflict for individuals?
5. What influence does identity have on writers?

Students may use various texts to find which innate factors such as gender, race, our biological ties to family, and other genetically coded factors help to create our sense of self. Additionally, socially constructed factors create a sense of self. These factors can be expressed in the food we eat, the things we say, the beliefs we express, shared stories, shared memories noted with photographs or shared tickets and souvenirs, and the connection we demonstrate to our homes.

Group Study of Poem

One text that explores the factors of identity is "Where I'm From" by George Ella Lyon, which can be found in Appendix 1.1 to this unit). Have students begin the study of the poem. Students may begin by looking at a slide show of images depicting unfamiliar vocabulary words. Words like *auger, restoreth,* and *carbon tetrachloride* can be unfamiliar to students. Additionally, students may need to discuss names like Imogene, Alafair, and Artemis to uncover connotations of the names and the insight they offer to the time period and region referenced in the poem. Then ask students to draw conclusions about the identity of the poet, explaining how the clue helped them to identify one aspect of the author's identity. Ask students to identify what parts of the poet's identity are constructed or created by parts of or experiences with our society. Also ask students to identify the parts of the poet's identity that are innate, or factors that are part of our identity from birth, that are present regardless of experience.

in a reflective and intimate study of the relationship between the concepts. As students work to manipulate voice, they can see firsthand how a word or a comma shapes the meaning that the audience makes from the author's words. Since the preassessment gives the teacher a snapshot of students' understanding, this grouping arrangement can assist in advancing students to the next level of understanding early on in the unit.

Modification for Student Need

Students with a basic understanding at the beginning of this unit can start by answering the first and third questions. As students demonstrate more sophisticated understandings of the concepts, they can begin to look at the other questions. Teachers can "muddy the water" by suggesting scenarios that seem to suggest a different conclusion than the ones that students pose in their group discussions.

By offering images of unfamiliar vocabulary words, teachers can begin the process of prereading. The skill of inferring will be used to begin to understand the message from the context of just a few pieces of information. This is important not only in developing reading expertise, but also in developing the habits and mind of a scholar.

Ascending Intellectual Demand (AID)

Students can extend their investigation of Lyons and confirm their inferences using biographical information about the author. Students should find confirmation that the voice of this particular poem is, in fact, a match to the voice of the poet. The books I Am Phoenix**,** Joyful Noise**,** *and* Big Talk *are excellent opportunities for students to study voice further. In these books of poems, Paul Fleischman crafts two or more voices for an almost lyrical effect in his poetry. Students who wish to extend creatively their learning may create their own poems for multiple voices. Students who are more analytically inclined*

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Unit Sequence—Curriculum of Practice	Teacher Reflections
Introduction, Teaching Strategies, and Learning Experiences	
Next, have students read the poem. Ask the students how their impressions of the poet's identity changed once they had all the clues from the poem. Does the poet's voice match his or her identity? Why would a poet choose to create a dissonance between his or her identity and the voice used in the writing? The nostalgic tone of the poem may offer a lens with which to study this tone. On one hand, Lyon recalls images of the past in a voice that echoes her childhood voice. She triggers a sense of nostalgia with which each of us can hear a school-age child calling out "know-it-all." On the other hand, Lyon ends with a voice full of wisdom, recognizing that she is part of a force larger than herself, that she is part of those moments in time "snapped before I budded—leaf fall from the family tree." While the voices reflect some dissonance, they also speak to the multiple identities housed in one individual at any given time in his or her life.	*may choose to compare and contrast the mechanics and word choice that make the two voices possible.*
Individual Application of Poetry Study Ask students to create their own poem that reflects aspects of their identity. They should begin by brainstorming various inputs to their identity using the Identity Poem Brainstorm Web in Appendix 1.2. They may use the "Where I'm From" poem as a writing model or may compose a poem in a form all their own.	*Describing one's own identity is often more challenging than describing another's. The web provided will give students a starting place, but conversation with peers will also be invaluable to the process of brainstorming. In this step of the writing, as in each, a teacher model is a great source of inspiration and direction as well. The templates will also help students who require a more structured approach vs. those who prefer an open-ended opportunity. Remind students that through the act of writing their own poem, they will need to consider the impact of their words and punctuation on their audience.*
Letter to Peer Editor Ask students to compose a cover letter to a peer editor. In this letter, students should address the following topics: 1. Did you select a voice that matches your identity as you wrote your poem? Why or why not?	*Since the discussion of voice is greatly dependent on the reaction of an audience, the opportunity for students to have a dialogue about their writing helps them to target their words to an audience. Having students write letters back and forth provides students with another opportunity to write for a specific purpose, and also gives them the opportunity to*

Unit Sequence—Curriculum of Practice	Teacher Reflections
Introduction, Teaching Strategies, and Learning Experiences	
2. What did you want your audience to understand about who you are? 3. What do you want feedback on? 4. What part of the poem makes you most proud? Why? **Response Letter from Peer Editor** Direct students to compose a response to the poet whose work they have read. In the response, students should indicate their feedback on the parts of the poem that the poet asked to have critiqued. Students should also give feedback on whether the poet achieved his or her goal in what they wanted the audience to understand. Finally, the editor should share the part that he or she found most insightful, surprising, or engaging. **Revised Writing** Students will revise their writing based on feedback from their peer editor. Students will turn in their revised copy for feedback that is provided on the Assessment Rubric (Appendix 1.3).	*distance themselves a little from the writing for objectivity. Asking the students to identify the aspects of their poem on which they would like feedback also helps narrow the focus of the reader.* *Remind students to reflect on their poems and consider what parts of their identity would have existed despite the people, objects, and places involved in their lives. Would they have been leaders even if they weren't the oldest child in their family? Would they have believed that anything was possible if they worked hard enough, if their father didn't believe this motto? Were they born with any physical traits that they really take pride in? Did their genetic makeup leave them with any traits that make them feel self conscious?*
Closure	
Group Discussion Ask students to respond to a 3-2-1 questionnaire and then share their reflections as a class. Ask the following questions: 1. What are three parts of your identity that are constructed? (Students may identify factors discussed in the study of texts such as "Where I'm From." Student responses may include our beliefs, what we say, our memories, our sense of right and wrong, or other ideas that were discussed in class discussion. They may also identify ideas of their own.) 2. What are two parts of your identity that are innate? (Like above, these may reflect class discussion, with responses such as gender, race, or biological family relations, or they may be ideas students come up with on their own.)	*It is also important to provide time for students to reflect on the meaningfulness of the activities by addressing at least two of the four following questions:* - What have we learned about the tools and methods used by writers? How has this influenced your work? - What skills are required of the writer? - What challenges do they face when they construct a piece of writing? What challenges did you face in these activities? - Are there certain traits or dispositions that a writer must have to participate in this type of work? Which of these traits did you experience?

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Unit Sequence—Curriculum of Practice	Teacher Reflections
Closure	
3. Give one example of how your identity might change with a change in contexts. (Students may identify a variety of changes. A change in context may be a change from staying home to going to school, or it may be in moving from one town to another.)	

Lesson 1.2: Shaping Voice (One or Two Class Periods)

Macroconcepts

M1: Identity

Discipline-Specific Concepts

C1: Voice

Principles

P1: Authors create voice by manipulating word choice, sentence fluency, content, and mechanics.

P4: Writers develop unique voices that may change to suit the mode or message of the writing.

Skills

S1: Identify patterns in word choice, sentence fluency, content, and mechanics that create an author's voice.

S2: Analyze author's purpose and the impact it has on their own readership of text.

Standards

SD1: Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

SD4: Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

Guiding Questions

- What is the relationship between identity and voice?
- What is the relationship between audience, purpose, and voice?
- If you can express multiple voices, does your voice truly reflect your identity? What role do mechanics and grammar have in shaping voice?

Unit Sequence—Core Curriculum	Teacher Reflections
Introduction, Teaching Strategies, and Learning Experiences	
Introductory Student Examples and Discussion Hand out the Cue Cards (Appendix 1.4) to students in the class. Ask them to read a description of a person and an audience. Ask the students to perform their "voices" one at a time. Using a couple of student examples of these voices, record on the board what each student says. The class will then be asked to work in groups of two in order to punctuate the writing so that they can read it the same way that the model student read it. Ask students the following questions: 1. What is the relationship between identity and voice? 2. What is the relationship between audience, purpose, and voice? 3. If you can express multiple voices, does your voice truly reflect your identity? 4. What role do mechanics and grammar have in shaping voice? **Author Study** Using a model text (see Appendixes 1.5 and 1.6), ask students what they notice about the voice and how it is created in the piece. Have students read sample texts. Ask them to find one that really speaks to them or one that they think sounds like them. Students should identify the patterns that establish that author's voice.	*These lesson activities use the Core Curriculum parallel. It is designed to help students understand some of the fundamental concepts that shape effective writing. It is important for students to hear the difference that mechanics, sentence fluency, images, and word choice make in the writing that creates voices. It is also important that students understand the interconnectedness of why they are writing, who they are writing for, how they write their message, and the vehicle through which they get the attention of those for whom they write. Finally, students will begin to consider what impact the author's identity has on their reaction as readers to what they read.* *A collection of texts that would make wonderful model texts is* Guys Write for Guys Read. *The book houses narratives from several popular male writers. The stories are fast-paced and very engaging. The texts lend themselves well to analysis. They are fairly short and the voices are strong. It may be helpful to pair these readings with a reading that purposefully subverts personality to communicate more objectivity. Students could compare and contrast a textbook excerpt, for example, with the narratives. Students should focus on word choice, qualitative and quantitative descriptors, characters' thoughts and words, and other stylistic tools to determine the author's voice.*
Closure	
Group Discussion on Identity and Voice To conclude this section of the unit, have students list what they have learned about identity and voice. Then ask students to construct questions that they have formed or that went unanswered about the two concepts. Next, ask groups of four students who are heterogeneously arranged to return to the discussion questions from the beginning of the lesson. (See discussion format using spinners in the next column.)	*Since this lesson is early in the unit, asking students to demonstrate their understanding so far allows teachers to measure students' progress toward a deeper understanding of concepts. Students should gain an appreciation for the fluid nature of identity and therefore voice. They should also understand that voice conforms to the context; they should understand that what is appropriate or effective in one scenario does not necessarily apply to the next.*

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Unit Sequence—Core Curriculum	Teacher Reflections
Closure	
1. What is the relationship between identity and voice? 2. What is the relationship between audience, purpose, and voice? 3. If you can express multiple voices, does your voice truly reflect your identity? 4. What roles do word choice, sentence structure, and mechanics have in shaping voice?	*Students will see that both audience and purpose are forces that influence voice, causing it to change. Students should also be able to see that at least some factors of our identity are dynamic, changing perhaps over time or in different social contexts.* *The discussion between students can be organized using the **Sample Spinner for Student Participation found in Appendix 1.7**. One spinner includes the same number of spaces as tables, while the second spinner includes four spaces, one for each member in a group. Students in each group number off. Then, a student can be selected to spin to indicate who shares their answer next. This system ensures that all students have an opportunity for participating, while adding the excitement of a climate of a game.*

Lesson 1.3: The Influences on Mood (One or Two Class Periods)

Discipline-Specific Concepts

C2: Mood
C3: Tone

Principles

P2: A writer's intent and a reader's experience are interdependent in making meaning.
P3: Voice influences the audience's reaction to the message of writing.
P5: Authors use voice to create tone, mood, and a message.
P7: An author can communicate a message through what is said and what isn't said.

Skills

S2: Analyze author's purpose and the impact it has on their own readership of text.

Standards

SD1: Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

SD4: Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

Guiding Question

- How do experts in a discipline communicate their ideas in a way that audiences engage and understand them?

Unit Sequence—Curriculum of Connections	Teacher Reflections
Introduction, Teaching Strategies, and Learning Experiences	
Group Listening Session to Identify Mood Before beginning the listening and viewing portion of this lesson, help students to create a visual to demonstrate the difference between mood and tone. Students may use the Tale of Two Authors Worksheet (Appendix 1.8) to record their ideas. Teachers may want to refer to the Teacher Resource: Tale of Two Authors Worksheet before the discussion. The listening portion of the lesson will help students to explore the question: *How do experts in a discipline communicate their ideas in a way that audiences engage and understand them?* In this case, students will be connecting the concepts of communication and identity through the lens of music to those concepts through the lens of writing. After playing a variety of sound clips, ask students to identify the tone of the piece. Students should individually record the tone or tones on one color note card and then record observations about contributors to the tone on another color note card. Then, ask students (1) What created the tone of the musical piece? (2) How might writers create a similar tone? (3) Did your mood match the tone of the piece? **Author Study** To encourage students to make the connection between mood in music and in writing, arrange students into heterogeneous readiness reading groups of four with model texts found later in this unit, Post-its, and copies of Author Study Chart (Appendix 1.9). Instruct students to read the texts identifying the mood, its effect on them as readers, and the patterns of methods that these authors used to create mood.	*This lesson uses the Curriculum of Connections to help students to understand the similarities of the challenges to communicate ideas in the disciplines of music and of writing. The lesson begins with a discussion of mood and tone. Often these concepts are confused with one another; this lesson will help students to distinguish the two concepts. The discussion of mood and tone should consider these questions: What control does the author have over tone? What control does the author have over mood? Will various audiences respond with the same mood? How does mood impact interest in a subject? From the discussion, students should understand that while tone is the emotional atmosphere that an author creates using words, images, sentence structure, and punctuation, mood is tied to the audience's reaction to the piece. Audiences look to stylistic choices an author makes and to the speaker of the piece to determine the mood. However, the mood is also determined by the lens through which it is viewed. Our own identities feed or hinder our openness to the tone and message of a piece.* *By playing two pieces with striking contrasts in tone such as* Danse Macabre *composed by Camille Saint-Saens and* Four Seasons: Spring *composed by Antonio Vivaldi. While both pieces focus on a dance of elements of nature, the tone is undoubtedly different. Students should be able to detect a difference in pacing, pitch, and volume between the pieces. Students should also be asked to be aware of what triggers emotional reactions to the music. They may cue into when their emotions changed to be able to think about why the change occurred.*

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Unit Sequence—Curriculum of Connections	Teacher Reflections
Introduction, Teaching Strategies, and Learning Experiences	
	Perhaps a writer's most valuable tool is tone. Tone is often the quality of writing that readers connect emotionally to, and as such it determines a reader's readiness to hear and understand the author's message. Mood is really impacted by tone. Mood is the feeling that readers identify about the piece, and it often mirrors the mood of the protagonist. Mood is a great place to start when studying the relationship between mood and tone since readers are generally more intuitive about how they feel after reading a text than they are about what tone the writer was using. It is important to make a distinction between tone and mood because while they are complimentary, they are not always of the same description. Really skilled writers occasionally have tones and moods that do not necessarily match. For example, a tone may be ironic while a character is exhibiting earnestness. Readers may feel that the author is serious about the topic but doesn't necessarily buy into what the speaker says about the topic. A prime example of a tone and mood mismatch is Jonathan Swift's "A Modest Proposal." In addition to Swift's text, students may read Edgar Allen Poe, Washington Irving, or more contemporary authors such as Alvin Schwartz. Students code the text for words, images, sentence structures, and mechanics that elicited an emotional reaction from them.
Closure	
In journals, ask students to (1) record methods that writers use to create different moods; (2) consider how varying disciplines would use tone and mood in their writing; and (3) explain the relationship between tone and mood and its effective use in writing.	*Use these prompts to help students make the connection that tone and mood varies in different contexts.*

Lesson 1.4: Analyzing an Author's Voice (Four to Five Class Periods)

Macroconcepts

M1: Identity

Discipline-Specific Concepts

C1: Voice
C3: Tone

Principles

P1: Authors create voice by manipulating word choice, sentence fluency, content, and mechanics.

P3 : Voice influences the audience's reaction to the message of writing.

P4: Writers develop unique voices that may change to suit the mode or message of the writing.

P6: Voice reflects the author's identity and his or her past experiences.

Skills

S1: Identify patterns in word choice, sentence fluency, content, and mechanics that create an author's voice.

S2: Analyze author's purpose and the impact it has on their own readership of text.

S3: Select an appropriate voice for the context of the writing, including the message, mood, tone, and the audience.

Standards

SD1: Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

SD4: Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

SD5: Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

Guiding Questions

- What tone do the words create?
- How does pacing affect mood?
- How does the tone of a piece of writing and the mood impact the way you understand the message?

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Unit Sequence—Curriculum of Practice	*Teacher Reflections*
Introduction, Teaching Strategies, and Learning Experiences	

Author Study	*This lesson uses the work of experts in the field to help students understand the tools of a writer through the use of the Curriculum of Practice parallel. Analyzing a text such as Fleishman's* Seedfolks *is a great way for students to see that one author can possess many voices that all speak to a greater message or theme. Students can see through texts such as this one the way that, sometimes, it takes a chorus of voices to help us hear the messages those individuals are speaking. The study also helps students to see the craft of creating voice in such a way that they can compare and contrast the components of writing that create uniqueness in voice, but continuity of message.*
Introduce the text, *Seedfolks,* by Paul Fleischman to the students. This text provides a great opportunity for a reader's theatre activity. During a reader's theatre, the teacher or the students select an important part of the text and modify it so that all ideas can be read either from the perspective of one of the characters or from the perspective of a narrator. After the text is converted to a reader's theater, it is read like a script, with careful attention to inflection and tone; however, no props are used. *Seedfolks* is already written in the voices of each of the characters, with each character having his or her own chapter. As students read, ask them to record their responses to this unit's preassessment questions in a double entry journal. The journal should record not only student responses or thoughts, but also the quotes from the story that trigger or support those responses and thoughts.	
	In this activity, students are really focusing on the way that the parts create an overall impression. To see the impact of individual tools of word choice, imagery, sentence structure, punctuation, and other stylistic devices, students can color code or label the categories. Students may use various colored highlighters to create this text with each highlighter indicating a different stylistic tool. For an example, see Coded Seedfolks *Excerpt in Appendix 1.10. The area of analysis is one that is full of opportunities to differentiate. Some students are very intuitive and can identify multiple tones that exist within a piece. Others will need to be cued to look at words that are used and variations in sentence structure and length. Still other students may benefit from looking at excerpts before and after the reading to really focus on significant examples of word choice and sentence structure and length. Regardless of the path, however, students will be able to see that the words that an author uses give clues to how he or she feels about the subject and what message he or she wants the audience to understand. They will see how sentence structure can change the speed, the rhythm of a piece, giving emphasis to certain ideas.*
Analyzing Impact of Identity	
Instruct students to select a vignette from *Seedfolks* that demonstrates an effective use of voice. Have copies of various excerpts from the text for students to analyze and allow them to select from the collection. Then ask students to code the text for specific examples of decisions that the author made to construct voice. To prompt their thinking about this activity ask students the following questions:	
1. What tone do the words create?	
2. What sense of pacing do you have in the piece? How is this pace created? What impact does that have on your mood?	
3. How does the tone of the piece and your mood impact the way you understand the message?	
4. Do you notice any shifts in the tone of the piece? What are signals that the tone is shifting?	

Unit Sequence—Curriculum of Connections	Teacher Reflections
Closure	
Metacognition of Writing Provide small, heterogeneous groups of learners with copies of interviews with Paul Fleischman about his writing and his inspiration for the voices of his characters from his own experiences (see the Teacher Resources). Ask students to respond to the following questions: 1. What are challenges that Fleischman faces when selecting the voice for a piece of writing? 2. In what ways is Fleischman's voice constructed? In what ways is it innate?	*Through the metacognition of writing, students will be exploring the role of a writer. Paul Fleischman has spoken a lot about the process of writing and his experience with this process. Paul Fleischman is the son of Sid Fleischman who also wrote many books for children. Paul talks about how he gained an appreciation for building the setting of a book with several, accurate details. He speaks with great insight into his process as a writer, making connections between the tools that a writer uses and the human experience that he records in a growing body of literature.* **Extending Learning** *The interviews may not satisfy students in their journey for understanding the relationship an author's identity and voice. Students can be encouraged to write to an author with questions that the class still wonders about.*

Lesson 1.5: Finding the Right Voice and Mood for Your Purpose (Two Class Periods)

Macroconcepts

M1: Identity
M2: Communication (Purpose, Audience, and Message)
M3: Change

Discipline-Specific Concepts

C1: Voice
C2: Mood
C3: Tone

Principles

P1: Authors create voice by manipulating word choice, sentence fluency, content, and mechanics.
P2: A writer's intent and a reader's experience are interdependent in making meaning.
P3: Voice influences the audience's reaction to the message of writing.
P7: An author can communicate a message through what is said and what isn't said.

(Continued)

(Continued)

Skills

S1: Identify patterns in word choice, sentence fluency, content, and mechanics that create an author's voice.

S2: Analyze author's purpose and the impact it has on their own readership of text.

S3: Select an appropriate voice for the context of the writing, including the message, mood, tone, and the audience.

Standards

SD1: Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

SD2: Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

SD3: Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

SD4: Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

SD5: Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

SD6: Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Guiding Question

- How do authors construct a voice that is effective for their audiences?

Unit Sequence—Curriculum of Practice	Teacher Reflections
Introduction, Teaching Strategies, and Learning Activities	
Understanding Purpose and Audience Students will use the gallery walk to consider the question: *How do authors construct a voice that is effective for their audiences?* Ask students to do a gallery walk with different samples of writing. Ask them to identify as they walk around who is the target audience and what the purpose of the writing is. Students should record this information on the Gallery Walk Through Effective Voice Handout (Appendix 1.11).	*The gallery walk gives students the opportunity to be exposed to several texts in an engaging and active manner. Often times, it is effective to create poster-sized copies of mentor texts so that students can view an excerpt of the text. You may also want to provide students with Post-it notes and allow them to post observations as they rotate through the texts. Students may look at texts such as the following:*

Unit Sequence—Curriculum of Practice	Teacher Reflections
Introduction, Teaching Strategies, and Learning Activities	
Discussion After students have had an opportunity to read and analyze several texts, convene as a class to construct knowledge through class observations. Through this discussion, students should be able to (1) identify words or persuasive techniques that the writers use to connect to audiences, and (2) provide examples of how the purpose of the text drives the use of particular tools. For example, many fiction writers focus on characterization and description to connect to audiences. Additionally, songs and speeches in particular use repetition. Humor and appeals to empathy are effective tools in almost any kind of writing.	• *Love That Dog* by Sharon Creech • *Puppies, Dogs, and Blue Northers: Reflections on Being Raised by a Pack of Sled Dogs* by Gary Paulsen • *Caves* by Stephen Kramer • *The FairyTale News* by Colin and Jacqui Hawkins *The History Channel has a collection of video and audio recordings of famous speeches that may provide ideas for resources that you can match with text versions so that you could post them on the wall for the gallery walk.* *The voice of a piece is one of the first impressions that an audience is exposed to, and it can open the audience to a message or close them off. Because of the power of this trait of writing, teaching students about how to analyze and manipulate voice can be very empowering for them as writers.*
Closure	
Distribute a sticky note to students and have them summarize two ways authors construct voices that are effective with audiences.	*These sticky notes can be posted on chart paper to remind students of the techniques that authors use.*

Lesson 1.6: Your Turn (Four to Five Class Periods)

All Concepts, Principles, Standards, and Skills

Unit Sequence—Curriculum of Practice	Teacher Reflections
Introduction, Teaching Strategies, and Learning Experiences	
A Writing Opportunity Building on the lessons acquired through the other three parallels, offer students a writing opportunity that calls on them to join the company of other writers. Read to them the requirements for the final assessment submission (see Appendix 1.12) and then ask them to identify the audience and purpose for their writing.	*By providing a creative, an analytical, and a practical option, this final assessment prompt appeals to different types of thinkers. There are many writing rubrics that would be appropriate for assessing writing. You may choose to use a six-trait rubric (see six-traits writing on the Internet from Northwest Regional Educational Lab (NWREL)), a district-created rubric, a state department of*

(Continued)

Unit Sequence—Curriculum of Practice	Teacher Reflections
Introduction, Teaching Strategies, and Learning Experiences	
Introduction to Establishing a Voice and Mood for a Purpose and Audience Use the following directions to introduce students to their writing assignment. *Student Directions:* Now that you have studied the way that authors, artists, and musicians create mood and voice, it's your turn to create a voice that speaks to a real audience. Carefully consider what the prompt asks you to do. Are you to entertain? Persuade? Explain? Then think about the structure of your writing and its influence on your audience. How will your structure help you to communicate mood? How will the voices of various characters align in one piece to create a unified impression of your voice as a writer? What role will grammar, mechanics, and word choice have in shaping that voice? **Small Group Support** In small groups, meet with students based on levels of expertise found in their writing to discuss the strengths and merits of their writing. Ask them to reflect on how the skills, methods of thinking, or structure of their writing mirror those of other writers they have analyzed or studied in this unit. Have each student discuss the challenges they faced as a writer and how they structured their success.	*education-approved rubric, or a teacher-created rubric. While teachers may assess other areas of writing, the bulk of the feedback and grade assessment should focus on voice. In the end, students should understand how important voice is to ensuring that their message is heard, understood, and embraced.* *This writing opportunity will require several days for students to complete. It is advised to work with students in small groups to address their concerns and challenges that they face as a writer. Each writing prompt will require varying degrees of feedback and scaffolding. The type of classroom organization that best serves this process of writing is a writer's workshop atmosphere where support and feedback are assured.* *Student meetings provide an opportunity for the teacher to gain insight to the self-efficacy level of his or her students as writers. Do students feel like writers? Have they come to understand how to improve their writing through grappling with the concepts of voice, identity, tone and mood, and purpose for writing? Do they see themselves as writers and contributors to the field? Future success in writing depends on the success they acquire during these learning experiences.*
Closure	
Writers' Symposium When students have completed and edited their writing, provide an opportunity for them to read their writing to each other in small groups. This can be structured by grouping students based on the writing prompt that they selected. Ask students to share with their peers their thoughts behind the construction of their writing. Prepare those who are listening to the author to share one new insight about their fellow writer's work that they experienced as a member of the audience.	

APPENDIX 1.1

Where I'm From

I am from clothespins,
from Clorox and carbon tetrachloride.
I am from the dirt under the back porch.
(Black, glistening
it tasted like beets).
I am from the forsythia bush,
the Dutch elm
whose lone gone limbs I remember
as if they were my own.

I'm from fudge and eyeglasses,
from Imogene and Alafair.
I'm from the know-it-alls
and pass-it-ons
from Perk up! and Pipe down!
I'm from He restoreth my soul
with a cotton ball lamb
and ten verses I can say myself.

I'm from Artemus and Billie's branch,
fried corn and strong coffee.
From the finger my grandfather lost
to the auger
the eye my father shut to keep his sight.

Under my bed was a dressbox
spilling old pictures,
a sift of lost faces
to drift beneath my dreams.
I am from those moments—
snapped before I budded—
leaf fall from the family tree.

—George Ella Lyon

Retrieved from http://www.georgeellalyon.com/where.html

APPENDIX 1.2

Identity Poem Brainstorm Web

Directions: Use the web below to brainstorm your identity modifiers. You may use existing categories to brainstorm or add your own. Think about what makes you who you are.

What other people see when they see me

Names of family and/or loved ones and memorable qualities or sayings

My Identity

Names of food or dishes at family gatherings

Items found at my house or in my yard

Places that hold memories
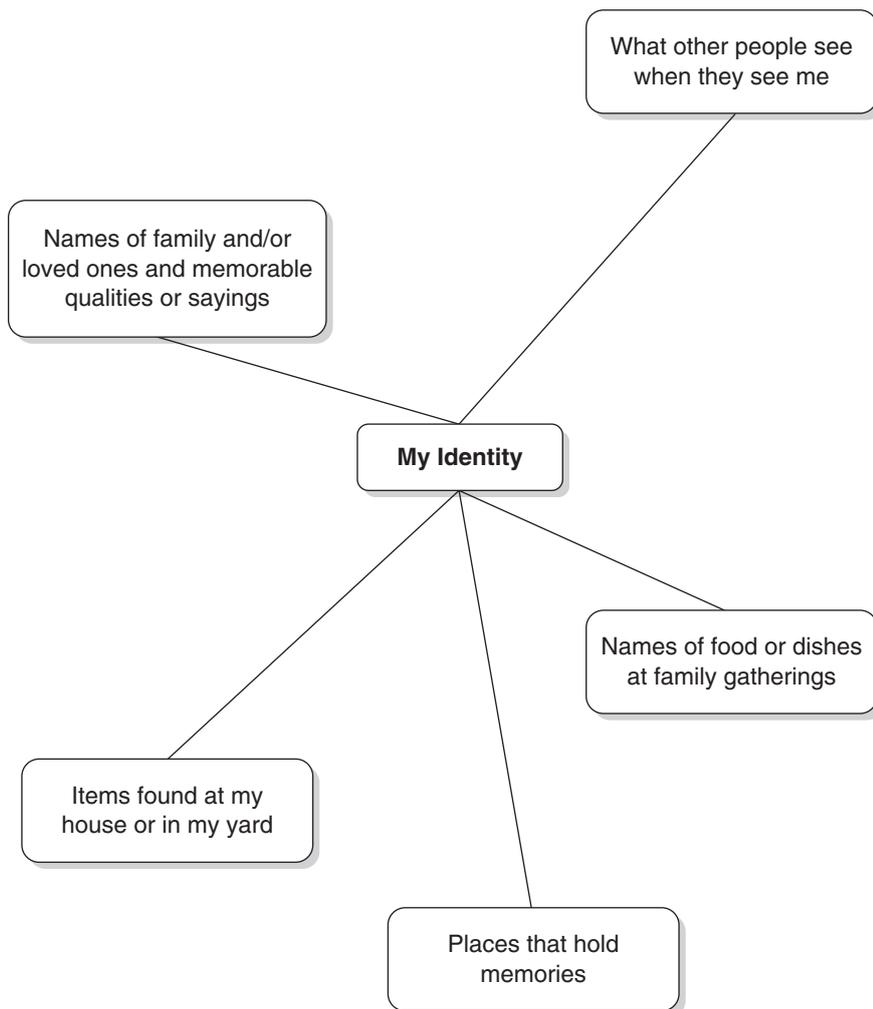
APPENDIX 1.3

Identity Poem Rubric

Overview

Students will write a poem in the style of "Where I'm From" by George Ella Lyon or a style of their own. Through the poem, students should express the factors or experiences that they feel truly shaped who they are. Students should use language artistically to create a tone and message.

Requirements

___ At least ten images of experiences or contributors to the student's identity
___ A rough draft, revisions, and a final draft of the poem
___ Correspondence between writer and a peer editor in the form of letters

Assessment Rubric

	Voice	*Word Choice*	*Mechanics*
Expert	Student uses language and images to create a poem that is unique and creative. The poem is truly an expression of the student's identity.	Student carefully selects words that add meaning and sound to his or her poem. The student's words stand out as colorful and evoke emotion.	Student writes the poem with few or no mistakes in spelling or punctuation. The writing contains a variety of simple and more complex sentence structures.
Practitioner	Student uses language or images to create a poem that is creative. The poem is an expression of the student's identity.	Student carefully selects words that add meaning and sound to his or her poem. The student's words stand out as unusual.	Student writes the poem with mistakes in spelling or punctuation. The writing contains a variety of simple and more complex sentence structures.
Apprentice	Student uses language or images to create a poem. The poem is somewhat expression of the student's identity.	Student has used his or her everyday language with ease and accuracy. The language clearly communicates the student's intended message.	Student writes the poem with many mistakes in spelling or punctuation. The writing contains several fragmented or run-on sentences.
Novice	Student uses language or images to create a poem. The poem is an expression of a young person's identity.	Student has used his or her everyday language with minor mistakes. The language somewhat communicates the student's intended message.	Student writes the poem with mistakes in spelling, punctuation, and grammar that make the meaning unclear.

APPENDIX 1.4

Cue Cards

Voice Card #1	*Voice Card #2*
Identity: Male Army Drill Sergeant	Identity: Teenage Female Movie Star
Audience: New Recruits	Audience: Reporters
Purpose: Explaining the importance of cleaning your barracks.	Purpose: Promoting your upcoming movie.
Voice Card #3	*Voice Card #4*
Identity: Teenage Male Skating Champion	Identity: Mother Shopping for Groceries
Audience: Other Teenage Male Skaters	Audience: Toddler Child
Purpose: Describing the new trick that you just mastered.	Purpose: Explaining why child cannot have a grocery item.

APPENDIX 1.5

Model Texts for Tone and Mood

### Sample One: Excerpt from "The Legend of Sleepy Hollow" by Washington Irving

It was the very witching time of night that Ichabod, heavy-hearted and crestfallen, pursued his travels homewards, along the sides of the lofty hills which rise above Tarry Town, and which he had traversed so cheerily in the afternoon. The hour was as dismal as himself. Far below him the Tappan Zee spread its dusky and indistinct waste of waters, with here and there the tall mast of a sloop, riding quietly at anchor under the land. In the dead hush of midnight, he could even hear the barking of the watchdog from the opposite shore of the Hudson; but it was so vague and faint as only to give an idea of his distance from this faithful companion of man. Now and then, too, the long-drawn crowing of a cock, accidentally awakened, would sound far, far off, from some farmhouse away among the hills—but it was like a dreaming sound in his ear. No signs of life occurred near him, but occasionally the melancholy chirp of a cricket, or perhaps the guttural twang of a bullfrog from a neighboring marsh, as if sleeping uncomfortably and turning suddenly in his bed.

Retrieved from http://www.gutenberg.org/etext/41

APPENDIX 1.6

Model Texts for Tone and Mood

Sample Two: Excerpt from "The Tell-Tale Heart" by Edgar Allen Poe

No doubt I now grew very pale;—but I talked more fluently, and with a heightened voice. Yet the sound increased—and what could I do? It was a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton. I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men—but the noise steadily increased. Oh God! what could I do? I foamed—I raved—I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they *knew!*—they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die!—and now—again!—hark! louder! louder! louder! *louder!*—"Villains!" I shrieked, "dissemble no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!"

APPENDIX 1.7

Sample Spinner for Student Participation

Spin for Table
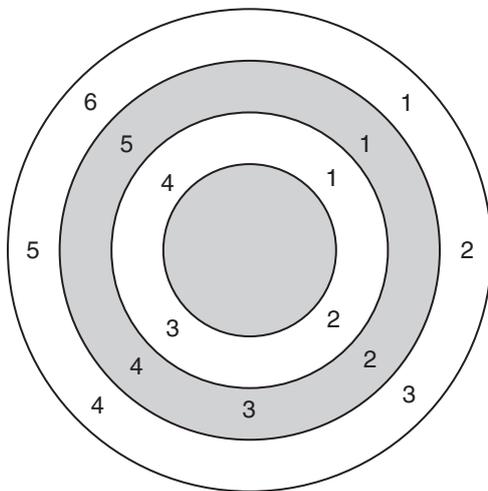
Spin for Group Member
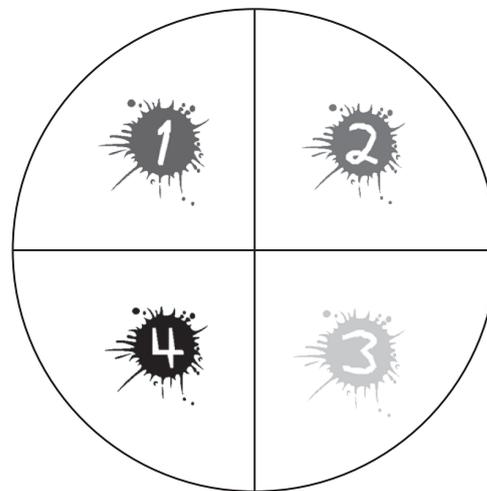
APPENDIX 1.8

A TALE OF TWO AUTHORS

Tone and Mood

Using your knowledge of tone and mood, show the relationship between the concepts of tone, mood, author, and audience.

Author	*Audience*

Author	Audience
• The author uses words, sentence structure, images, and punctuation to create tone.	• The audience uses clues in the words, sentence structure, images, and punctuation to understand tone.
• The author tries to create a tone that will invoke his or her desired mood in the audience.	• The audience's mood and overall response to a text reflect his or her identity and the way in which this identity has impacted his or her attitude toward the subject and the message.
• The author's tone reflects his or her identity and how his or her identity has impacted his or her attitude toward the subject and message.	• When determining mood, the audience generally takes clues from a speaker with whom they feel empathetic (if the character feels hopeful, audience members often feel hopeful).
	• If the author's tone is convincing, it may change the audience's mood and overall attitude toward the subject and the message.

APPENDIX 1.9

Author Study Chart

Selection	Author	Tone of Selection	Observations: Word Choice	Observations: Punctuation	Reader's Thoughts

APPENDIX 1.10

Coded Excerpt from Seedfolks

Kim

I stood before our family altar. It was dawn. No one else in the apartment was awake. I stared at my father's photograph—his thin face stern, lips latched tight, his eyes peering permanently to the right. I was nine years old and still hoped that perhaps his eyes might move. Might notice me.

> SENTENCE FLUENCY This sentence fragment seems to be tacked on. I can imagine her voice falling off as she slips this last comment in, almost hiding it in her other thoughts.

The candles and the incense sticks, lit the day before to mark his death anniversary, had burned out. The rice and meat offered him were gone. After the evening feast, past midnight, I'd been wakened by my mother's crying. My oldest sister had joined in. My own tears had then come as well, but for a different reason.

> WORD CHOICE Kim stands out; she's different

I turned from the altar, tiptoed to the kitchen, and quietly drew a spoon from a drawer. I filled my lunch thermos with water and reached into our jar of dried lima beans. Then I walked outside to the street.

> WORD CHOICE This word makes me think of loneliness.

The sidewalk was completely empty. It was Sunday, early in April. An icy wind teetered trash cans and turned my cheeks to marble. In Vietnam we had no weather like that. Here in Cleveland people call it spring. I walked half a block, then crossed the street and reached the vacant lot.

> WORD CHOICE This word reinforces images of loneliness with a feeling of cold.

> IMAGERY The image of marble is one that is cold and doesn't show emotion

I stood tall and scouted. No one was sleeping on the old couch in the middle. I'd never entered the lot before, or wanted to. I did so now, picking my way between tires and trash bags. I nearly stepped on two rats gnawing and froze.

> SENTENCE FLUENCY This sentence is very short. It seems to signal a break. Perhaps there will be a break or shift in tone too.

> IMAGERY This image makes the setting seem scary and mysterious.

IMAGERY This image of being "hidden from view" makes Kim's actions seem mysterious and secretive.	Then I told myself that I must show my bravery. I continued further, and chose a spot far from the sidewalk and hidden from view by a rusty refrigerator. I had to keep my project safe.
WORD CHOICE The word project sounds a little mysterious	
SENTENCE FLUENCY This sentence stands out because it is so short. The sentence really makes the idea that Kim didn't know her father as well stand out as being important.	I took out my spoon and began to dig. The snow had melted, but the ground was hard. After much work, I finished one hole, then a second, then a third. I thought about how my mother and sisters remembered my father, how they knew his face from every angle and held in their fingers the feel of his hands. I had no such memories to cry over. I'd been born eight months after he'd died.
SENTENCE FLUENCY This sentence stands out because it is so similar to the previous short sentence. It really shows how disconnected Kim feels.	Worse, he had no memories of me. When his spirit hovered over our altar, did it even know who I was?
IMAGERY The alliteration here really makes this image stand out. The image of plumping, and getting larger is a shift from all the images of being different and hidden. Kim is talking about standing out.	I dug six holes. All his life in Vietnam my father had been a farmer. Here our apartment house had no yard. But in that vacant lot he would see me. He would watch my beans break ground and spread, and would notice with pleasure their pods growing plump. He would see my patience and my hard work. I would
SENTENCE FLUENCY (see comment 14)	
SENTENCE FLUENCY This parallel sentence starter gives the sense of growing confidence and volume in the voice of the author.	show him that I could raise plants, as he had. I would show him that I was his daughter.
IMAGERY This image of covering up shifts the focus from growing larger and getting noticed back to the quiet hidden promise Kim is making.	My class had sprouted lima beans in paper cups the year before. I now placed a bean in each of the holes. I covered them up, pressing the soil down firmly with
WORD CHOICE 'vowing' to herself reinforces the quiet hidden image of the seeds being folded away from view, into the earth.	my fingertips. I opened my thermos and watered them all. And I vowed to myself that those beans would thrive.

Seedfolks excerpt retrieved from http://www.paulfleischman.net/disc.htm

APPENDIX 1.11

Gallery Walk Through Effective Voice

Directions: Today you will be visiting a gallery of great artists in the area of voice. Like most galleries, this gallery showcases the artists' work on the wall at a distance from the surrounding artists. Also, like most galleries, this gallery has a quiet air of respect and regard. As you visit the pieces, you will be considering the following question: *How do authors construct a voice that is effective for their audiences?* You should remain at one piece, reading and rereading it as you need during the allotted time. You should also keep a scholarly atmosphere, whispering only when necessary, but otherwise studying quietly. Also as you rotate, you will be recording your thoughts on this graphic organizer. You may also choose to use sticky notes to indicate observations or questions you have as you walk around.

Text One

Text: _____ *Author:* _____

Purpose: _____

Audience: _____

Tone(s): _____

Does the text's tone suit the purpose and the audience? (Circle One) **Yes**   **No**

Evidence:

Text _____

Text: _____ *Author:* _____

Purpose: _____

Audience: _____

Tone(s): _____

Does the text's tone suit the purpose and the audience? (Circle One) **Yes**   **No**

Evidence:

APPENDIX 1.12

FINAL ASSESSMENT

Voice

Now that you have studied the way that authors, artists, and musicians create mood and voice, it's your turn to create a voice that speaks to a real audience. Carefully consider what the prompt asks you to do. Are you to entertain? Persuade? Explain? Then think about the structure of your writing and its influence on your audience. How will your structure help you to communicate mood? How will the voices of various characters align in one piece to create a unified impression of your voice as a writer? What role will grammar, mechanics, and word choice have in shaping that voice?

Directions: Select one of the options from those below. Regardless of the choice, you will want to consider the ways that mechanics, grammar, and word choice blend to create voice, tone, and mood. Think also of the message and audience to be sure that the voice you craft is appropriate for its purpose. Masterfully crafted pieces will connect strongly with the audience through engaging language that reveals personality and commitment to the ideas. After completing the option of your choosing, write a reflection that responds to the following questions:

- Which had more of an impact, your message or your voice? Why?
- What did you do to create voice in your piece?
- How does what you did reflect your identity?

Option #1: Creative. Craft a scary story for an audience of your peers using your knowledge of voice, tone, and mood. Stories will be entered in a scary story contest at the local bookstore, so keep in mind the guidelines outlined in the contest rules. Turn in the various stages of writing, so that we can see the way your writing evolves.

Option #2: Analytical. Select a variety of texts from one author or from a group of authors who are contemporaries of each other. Then look for patterns in the ways that the author or authors create voice, tone, and mood. Turn in copies of annotated text and an expository essay in which you describe what you found to be the strategies that the author or authors use to create voice, tone, and mood.

Option #3: Practical. Create a graphic representation of the choices you make in your various forms of writing to create an effective voice, tone, and mood. Then apply this model to writing you do in one of your classes, in your personal life, or as part of a club or team activity. Using a copy of this writing, code the text to demonstrate your application of the model you drew to represent the choices you make in writing. Turn in your graphic representation and a copy of your coded text.

TEACHER RESOURCES

Arts Edge. (n.d.) *Haunting music.* Retrieved June 10, 2008, from http://artsedge.kennedy-center.org/content/3686/

This Web site is a resource for teachers offering a listening guide and background for *Danse Macabre*. Students may also hear part of the piece in a podcast on this Web site.

Baroque Music Organization. (n.d.) *Baroque composers and musicians: Antonio Vivaldi.* Retrieved June 10, 2008, from http://www.baroquemusic.org/bqxvivaldi.html

This resource provides biographical background about the composer and has a collection of links including those that provide lyrics to the *Four Seasons* sonnets.

Dean, N. (2000). *Voice lessons: Classroom activities to teach diction, detail, imagery, and tone.* Gainesville, FL: Maupin House.

Fleischman, P. (1985). *I am phoenix: Poems for two voices.* New York: Harper Trophy.

Fleischman, P. (1988). *Joyful noise: Poems for two voices.* New York: Harper Trophy.

Fleischman, P. (2000). *Big talk.* Cambridge, MA: Candlewick Press.

Fleischman, P. (2008). *Paul Fleischman's official website.* Retrieved June 10, 2008, from http://www.paulfleischman.net/index.htm

While visiting this Web site, readers can read articles about how books like *Seedfolks* came to be, read excerpts of books, and read about the author himself.

Giordano, P. (2008). *Tell-tale heart.* Retrieved June 20, 2008, from http://www.poestories.com/text.php?file=telltaleheart

This Web site hosts a collection of material about and by Edgar Allan Poe.

Harper Collins. (2006). *Meeting the author.* Retrieved June 10, 2008, from http://www.harperchildrens.com/hch/parents/teachingguides/fleischman.pdf

You can read Paul Fleischman's interview about the craft of writing and about writing *Seedfolks*.

Kagan Publishing and Professional Development. (2008). *Teacher tools.* Retrieved June 10, 2008, from http://www.kaganonline.com/Catalog/TeacherTools2.html

This Web site is a collection of teacher tools including spinners designed to increase student participation.

Lyon, G. E. (n.d.) *Where I'm from.* Retrieved June 20, 2008, from http://www.georgeellalyon.com/about.html

The author has included poetry, biographical information about herself, and information about her books and visits in this Web site.

Northwest Regional Educational Laboratory. (2009). Northwest Regional Educational Laboratory (NWREL) Web site. Retrieved March 31, 2009, from http://www.nwrel.org/

This Web site includes information on six-trait writing.

Project Gutenberg. (2008). *The legend of Sleepy Hollow by Washington Irving.* Retrieved June 10, 2008, from http://www.gutenberg.org/etext/41

Project Gutenberg provides a collection of free ebooks for works whose copyrights have expired.

Scieszka, J. (2008). *Guys write for guys read.* New York: Viking Juvenile.

Swartz, A. (1986). *More scary stories to tell in the dark: Collected and retold from folklore.* New York: Harper Collins.

Teenreads. (2000, March). *Author profile: Paul Fleischman.* Retrieved June 10, 2008, from http://www.teenreads.com/authors/au-fleischman-paul.asp

In this transcript of an interview, students and teachers can read biographical information about author Paul Fleischman.

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This Web site holds a collection of famous speeches in audio and video format.