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| SREB | Standards-based Unit  *Middle Grades to High School Transition Program* |
|  | Foundations of English:  A 9th-grade English  Catch-up Course |
| Southern  Regional  Education  Board  592 Tenth Street, N.W.  Atlanta, GA 30318  (404) 875-9211  www.sreb.org | Masks  Unit Plan |

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| **Unit Title:** Masks  **Course Name:** Foundations of English  **Grade Level(s):** 9th Grade |

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| **Timeframe:** 9 70-minute classes  **Prerequisite Knowledge/Skills**   * Reading skills to read a novel * Elements of Fiction * Knowledge of Internet Search Techniques * Computer Literacy |

**Essential Questions:**

1. Why do people choose to hide behind masks?

2. What kinds of masks do people create?

3. What are the ways the perception of self changes when wearing the mask?

4. How are our perceptions of those who wear masks different once the masks are removed?

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| **SREB Readiness Indicators** |
| 3. Compare and contrast information, ideas and structures to clarify the meaning of various materials.  4. Make inferences and predictions.  5. Connect what is read to personal experience and the world beyond the classroom.  6. Identify and interpret literary structures, elements, devices and themes.  8. Compose writing that conveys a clear main point with logical support. |
| **Common Core Standards** |
| **Reading/Literature**  RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.  RI.9-10.6 Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.  **Writing/Grammar/Usage and Mechanics**  W.9-10.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.  W.9-10.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.  Acknowledgment(s): Developed by Cecilia Lozano and Jacqueline Hamilton, Southeast High School, Oklahoma City, Oklahoma |

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| **Literacy Strategies** | **Habits of Success** |
| \_X\_ Admit/Exit slips  \_X\_ Graphic organizer  \_\_\_ Know/Want to Know/Learn Chart (KWL)  \_X\_ Open-response questions  \_\_\_ Two-column/Cornell notes  \_\_\_ Re-telling  \_\_\_ Reflection  \_\_ Jigsaw reading  \_X\_\_ Peer Review  \_\_\_ Peer Editing  \_\_\_ Anticipation Guide  \_\_\_ RAFT (Role/Audience/  Format/ Topic)  \_\_\_ Summarization (GIST)  *(Generating Interactions Between Schemata and Text)*  \_\_\_ Paired Reading  \_X\_ Other | **1. \_X\_ Create Relationships**  Teamwork/responsibility/effective communication  **2. \_\_\_ Study, Manage Time, Organize**  Organization/time management/study skills  **3. \_\_\_ Improve Reading/Writing Skills**  Use reading and writing to learn strategies  **4. \_\_\_ Improve Mathematics Skills**  Estimate/compute/solve/synthesize  **5. \_\_\_ Set Goals/Plan**  Set goals/plan/monitor progress  **6. \_\_\_ Access Resources**  Research/analyze/utilize |

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| **Assessments: Pre, Daily/Weekly and Post**  **Daily/Weekly:** (Included on daily activities plans)   * Interactive Notes (Attachment 6) * Reader’s Sketchbook (Attachment 3) * “I am poem” for a character in the novel (Attachment 2)   **Post-assessment**  **Writing**  Short Story (Rubric in Attachment 1)  **Test**  Attachment 23 |

**Unit Title:** Masks

Day 1 of 9

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| **SREB’s Readiness Indicator(s) for Daily Activities** |
| 4. Make inferences and predictions.  5. Connect what is read to personal experiences and the world beyond the classroom. |
| **State/District Standard(s) for Daily Activities: Oklahoma** |
| **Standard 2:** Comprehension  2.1b Draw upon own background to provide connections to text.  2.2b Draw inferences such as conclusions, generalizations, and predictions, and support them with text evidence and personal experience. |

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| **Anticipated Times\***  (90-minute Block Schedule) | **Sequence of Instruction** | **Activities Checklist** |
| 5 minutes | **Getting Started**  *Journal Entry:*  Write about a time you wore a mask. Explain how it made you feel. | * **Write in journal** |
| 10 minutes | **Engage**  Brainstorm a list of all of the times people wear masks. Capture the brainstorming on the board. | * **Brainstorm** |
| 10 minutes | **Explore**  Teacher will bring in examples of various types of masks: sunglasses, bike riders’ helmets, surgeons masks, welder’s masks, fencer’s masks, colorful makeup, jewelry. Lead discussion of the types of masks that people wear and their purposes. | * **Investigate** |
| 15 minutes | **Explain**  Students will be teamed into small groups to read a selection about the purpose of masks. Use the Wikipedia article at <http://en.wikipedia.org/wiki/Mask>. Each group can read a separate section of the article; combine or eliminate sections depending on the size of the group. (Attachment 25) | * **Jigsaw reading** |
| 8 minutes | **Practice Together**  To get ready for the individual writing, use the following questions for brainstorming: Why do people find it necessary to wear masks? Under what contexts are masks worn? Chart answers on board in a web. | * **Collaborative writing** |
| 15 minutes | **Practice Alone**  Students will respond to the following prompt: Masks permit us to replace one reality with another. How would you change your social identity? | * **Draft writing** |
| 2 minutes | **Evaluate Understanding (Daily/Weekly/**  **Post-Assessment)**  Collect writing. | * **Writing sample** |

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| 5 minutes | **Closing Activities**  *Exit Slip:*  3-2-1. Students write 3 things they learned; 2 questions they still have (about the reading), and 1 suggestion they may have. | * **Exit slip** |
|  | **Resources/Instructional Materials Needed**   * Several examples of masks |  |
| **Notes**  Students do not have to have the entire article on masks. You may cut it apart to provide copies of just the section each group will read.  This unit has many handouts for students that they will use multiple times. Therefore, this is a good time to emphasize how students can keep a notebook. You may want to make a daily notebook check part of your routine for starting class. | | |

**Unit Title:** Masks

Day 2 of 9

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| **SREB’s Readiness Indicator(s) for Daily Activities** |
| 4. Make inferences and predictions.  5. Connect what is read to personal experiences and the world beyond the classroom. |
| **State/District Standard(s) for Daily Activities: Oklahoma** |
| **Literature/Reading**  **Standard 2:** Comprehension  2.1b Draw upon own background to provide connections to text.  2.2b Draw inferences such as conclusions, generalizations, and predictions, and support them with text evidence and personal experience.  **Standard 3:** Literature  3.1a Analyze the characteristics of genres including short story, novel, drama, poetry, and essay.  3.2e Analyze characters and identify author’s point of view |

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| **Anticipated Times\***  (90-minute Block Schedule) | **Sequence of Instruction** | **Activities Checklist** |
| 5 minutes | **Getting Started**  *Journal Entry:*  Three things I would change about myself are… | * **Write in journal** |
| 5 minutes | **Engage**  Address any of the questions and/or suggestions from the prior day’s exit slips. | * **Discuss previous experiences** |
| 10 minutes | **Explain**  How to read a short story (Attachment 4). Teacher gives examples of how to read and synthesize a short story. | * **Investigate** |
| 15 minutes | **Practice Together**  Students will be given a copy of the short story “Powder” by Tobias Wolff (Attachment 5). As a whole group, the class will fill out the Interactive Notes organizer (Attachment 6) as an example exercise.  (Original form is at  <http://www.englishcompanion.com/pdfDocs/interactivenotes.pdf>.) Teacher will write the responses on the overhead. | * **Whole group graphic organizers** |
| 25 minutes | **Practice Alone**  Students will complete the graphic organizer on “Walter Mitty” by James Thurber (Attachment 7). | * **Complete graphic organizer** |
| 5 minutes | **Evaluate Understanding (Daily/Weekly/**  **Post-Assessment)**  Discuss student answers for the Interactive Notes on “Walter Mitty.” | * **Discussion** |

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| 5 minutes | **Closing Activities**  *Exit Slip:*  If you shared one thing you learned in class today, what would it be and why does it strike you as that important? | * **Exit slip** |
|  | **Resources/Instructional Materials Needed**   * Copies of attachments 4, 5, 6 and 7 for all students. |  |
| **Notes**  Struggling readers may be paired to complete the organizers. These may also be collected to evaluate student understanding. | | |

**Unit Title:** Masks

Day 3 of 9

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| **SREB’s Readiness Indicator(s) for Daily Activities** |
| 4. Make inferences and predictions.  5. Connect what is read to personal experiences and the world beyond the classroom.  8. Compose writing that conveys a clear main point with logical support. |
| **State/District Standard(s) for Daily Activities: Oklahoma** |
| **Literature/Reading**  **Standard 3:** Literature  3.1a Analyze the characteristics of genres including short story, novel, drama, poetry, and essay.  3.2e Analyze characters and identify author’s point of view.  **Writing**  1.1 Use a writing process to develop and refine composition skills.  2.5 Write responses to literature. |

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| **Anticipated Times\***  (90-minute Block Schedule) | **Sequence of Instruction** | **Activities Checklist** |
| 5 minutes | **Getting Started**  *Journal Entry:*  If I were invisible, I would… | * **Write in journal** |
| 5 minutes | **Engage**  Review answers from the prior day’s exit slips. | * **Discuss previous experiences** |
| 10 minutes | **Explore**  Students will brainstorm all of the things that the short stories they have read have in common. Capture this list on the board or on overhead transparency. Ask students to categorize these observations. This should lead into identifying the elements of fiction. It may also serve as review from prior years. | * **Brainstorm** |
| 15 minutes | **Explain**  Teacher will discuss elements of short stories (Attachment 8) and present short story notes and how to begin writing a short story, using the How to Write a Short Story information sheet (Attachment 9). | * **Lecture with guided notes** |
| 10 minutes | **Practice Together**  In small groups, students will be given a prompt, then write a group story using the add-a-part strategy (Attachment 10). | * **Collaborative writing** |
| 25 minutes | **Practice in Teams/Groups/Buddy-pairs**  In small groups, students will be given a prompt to begin writing their short story (Attachment 11). Establish a reasonable due date for the completion of the story. Share the rubric in Attachment 1. Students may use writing workshop time during the next week to work on the story. | * **Draft writing** |
| 5 minutes | **Closing Activities**  *Exit Slip:*  I didn’t know that… | * **Exit slip** |
|  | **Resources/Instructional Materials Needed**   * Copies of attachments 1, 8, 9, 10 and 11 for each student. |  |

**Unit Title:** Masks

Day 4 of 9

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| **SREB’s Readiness Indicator(s) for Daily Activities** |
| 3. Compare and contrast information, ideas and structures to clarify the meaning of various materials.  6. Identify and interpret literary structures, elements, devices and themes.  8. Compose writing that conveys a clear main point with logical support. |
| **State/District Standard(s) for Daily Activities: Oklahoma** |
| **Literature/Reading**  **Standard 3:** Literature  3.1a Analyze the characteristics of genres including short story, novel, drama, poetry, and essay.  **Writing**  1.1 Use a writing process to develop and refine composition skills.  2.5 Write responses to literature. |

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| **Anticipated Times\***  (90-minute Block Schedule) | **Sequence of Instruction** | **Activities Checklist** |
| 5 minutes | **Getting Started**  *Journal Entry:*  What kinds of masks to people create for themselves? | * **Write in journal** |
| 5 minutes | **Engage**  Address any of the questions and/or suggestions from the prior day’s exit slips. | * **Discuss previous experiences** |
| 10 minutes | **Explain**  Teacher leads discussion of how to read a poem (Attachment 12). Students are given a copy of the Elizabeth Barrett Browning’s poem, “How Do I Love Thee?” and an example of an inter-textual poem (Attachment 13). An inter-textual poem is one in which the student writes their own poem in the style of the poet, even using some of the original lines. | * **Lecture with guided notes** |
| 15 minutes | **Practice Together**  As a whole group, class will write their own inter-textual poem of the Browning poem. Teacher will write the responses on the overhead. | * **Collaborative writing** |
| 25 minutes | **Practice in Teams/Groups/Buddy-pairs**  In small groups, students will write their own inter-textual poem of the Dunbar poem, “We Wear the Mask” (Attachment 14). They will publish their poems on posters or on butcher paper to be presented to the class and posted. | * **Draft writing** |
| 5 minutes | **Evaluate Understanding (Daily/Weekly/**  **Post-Assessment)**  Student groups publish their poems by reading aloud and posting in the classroom. Chart paper, poster board or butcher paper will be helpful. | * **Student presentation** |

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| 5 minutes | **Closing Activities**  *Exit Slip:*  How does reading these poems help me to answer the essential questions? How does studying poetry help me to write a better short story? | * **Exit slip** |
|  | **Resources/Instructional Materials Needed**   * Paper for posting poems: poster board, chart paper or butcher paper * Markers * Attachments 12, 13 and 14 for all students * Overhead projector and transparency |  |
| **Notes**  Attachment 12 includes both the original and inter-textual poem. | | |

**Unit Title:** Masks

Day 5 of 9

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| **SREB’s Readiness Indicator(s) for Daily Activities** |
| 3. Compare and contrast information, ideas and structures to clarify the meaning of various materials.  6. Identify and interpret literary structures, elements, devices and themes.  8. Compose writing that conveys a clear main point with logical support. |
| **State/District Standard(s) for Daily Activities: Oklahoma** |
| **Literature/Reading**  **Standard 2:** Comprehension  2.1b Draw upon own background to provide connections to text.  2.2b Draw inferences such as conclusions, generalizations, and predictions, and support them with text evidence and personal experience.  **Standard 3:** Literature  3.1a Analyze the characteristics of genres including short story, novel, drama, poetry, and essay.  3.2e Analyze characters and identify author’s point of view. |

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| **Anticipated Times\***  (90-minute Block Schedule) | **Sequence of Instruction** | **Activities Checklist** |
| 5 minutes | **Getting Started**  Listen to song,“If You Don’t Know Me By Now”on www.angelfire.comas an introduction to the book *You Don’t Know Me* by David Klass. | * **Listening** |
| 10 minutes | **Engage**  After listening to the song, recall a time when you acted like someone other than your true self, and you thought the people you acted different with should have known you were not like you were pretending to be. Explain why you wore a mask and how that connects to what you have learned so far about why people wear masks. Have students write for 3 minutes, then share with a partner to compare experiences. | * **Discuss previous experiences** |
| 10 minutes | **Explore**  Begin Chapter 1 reading aloud of the book *You Don’t Know Me – pages* 1-7. Students will start a reading log to record reading of this book. (See page 58,*Literacy Across the Curriculum).* | * **Read aloud** |
| 5 minutes | **Explain**  Teacher will explain to students that this book will be read during this week. The book is divided into four days of reading. Chapters 1-7 are being read this class period. Introduce Literature Circles before reading Chapters 2-7. Discuss how groups are assigned and what roles each group member will take. Schedule for completing book is in Attachment 15. Information on Literature Circles strategy is in Attachment 16. | * **Interactive discussion** |

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| 30 minutes | **Practice Together**  Students will read along with the teacher and other readers through chapter one. Chapters 2 and as far as students are able to read will be done in assigned literature circles. | * **Practice active reading strategies** |
| 5 minutes | **Practice Alone**  After finishing reading, students record amount of time spent reading in reading logs. Begin writing in learning logs.  Students are to continue reading up to chapter seven for this day’s reading. | * **Complete reading log** |
| 5 minutes | **Closing Activities**  *Exit Slip:*  “What interested me most about today’s reading was …” | * **Exit slip** |
|  | **Resources/Instructional Materials Needed**   * Copies of *You Don’t Know Me* by David Klass for each student * Copies of handouts 15 and 16 for all students |  |
| **Notes**  For most students to complete the reading of this book, they will have to read outside of class. It is of high-enough interest, that students are willing to do so. However, if there are not enough books, the unit may have to be extended to allow time for in-class reading. | | |

**Unit Title:** Masks

Day 6 of 9

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| **SREB’s Readiness Indicator(s) for Daily Activities** |
| 4. Make inferences and predictions. |
| **State/District Standard(s) for Daily Activities: Oklahoma** |
| **Literature/Reading**  **Standard 2:** Comprehension  2.2b Draw inferences such as conclusions, generalizations, and predictions, and support them with text evidence and personal experience.  **Standard 3:** Literature  3.2e Analyze characters and identify author’s point of view. |

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| **Anticipated Times\***  (90-minute Block Schedule) | **Sequence of Instruction** | **Activities Checklist** |
| 5 minutes | **Getting Started**  Journal Writing- Students will reflect on their reading using the prompt: “I began to think of…” | * **Write in journal** |
| 10 minutes | **Engage**  Students will engage in review of chapters 1-7 using the reading strategy *Zip Around*. (Attachment 17) Teacher will hold start and end card for this activity. | * **Zip Around** |
| 10 minutes | **Explore**  Students will discuss chapters 1 through 7 in literature circles. They should also predict what will happen in the next chapters. Teacher will preview today’s reading of chapters 8-14. | * **Literature Circles** * **Book Talk** |
| 5 minutes | **Explain**  Teacher will explain that comments in the reader’s log should include both items that students want to remember and larger connections. The teacher should share a model of his or her own comments from the first seven chapters. The teacher will share the Q-chart (Attachment 18) as a way to prompt students to think at higher levels. | * **Guided discussion** |
| 10 minutes | **Practice Together**  Using a think pair share strategy, students will write one question at the lowest level and one at the highest level of the Q-chart based on the first seven chapters of the book. Each student will write the two questions, then share with a partner. After partner sharing, the teacher will ask some students to share with the class. | * **Collaborative writing** |
| 15 minutes | **Practice Alone**  Students will read begin reading chapters 8 through 14 and complete reading log, including at least one question at the higher reading level. | * **Read** |

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| 10 minutes | **Evaluate Understanding (Daily/Weekly/**  **Post-Assessment)**  (Daily/Weekly/Post-Assessment) As John’s new pen pal, write him a letter to express your feelings about what he must be going through up to this time and offer suggestions for how he can change or adapt to the new situation. You might include examples of situations at your own school or in your own life. | * **Open response question(s)** |
| 5 minutes | **Closing Activities**  *Exit Slip:*  “What I don’t understand is…  *Assignment:*  Students who have not completed reading so should do as homework. | * **Exit slip** * **Assign homework** |
|  | **Resources/Instructional Materials Needed**   * Prepared cards for Zip Around activity (Attachment 17) * Copies of Attachment 18 for all students |  |

**Unit Title:** Masks

Day 7 of 9

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| **SREB’s Readiness Indicator(s) for Daily Activities** |
| 4. Make inferences and predictions.  5. Connect what is read to personal experience and the world beyond the classroom.  8. Compose writing that conveys a clear main point with logical support. |
| **State/District Standard(s) for Daily Activities: Oklahoma** |
| **Literature/Reading**  **Standard 2:** Comprehension  2.1b Draw upon own background to provide connections to text.  2.2b Draw inferences such as conclusions, generalizations, and predictions, and support them with text evidence and personal experience.  **Standard 3:** Literature  3.2e Analyze characters and identify author’s point of view. |

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| **Anticipated Times\***  (90-minute Block Schedule) | **Sequence of Instruction** | **Activities Checklist** |
| 5 minutes | **Getting Started**  *Journal Writing:*  “I don’t see...” | * **Write in journal** |
| 10 minutes | **Engage**  Students will share from Chapters 1-14 any character or event that reminds them of a real-life situation. Discuss why the main character wore the mask and why he would not share his realities with his mother, friend or teachers. | * **Discuss previous experiences** |
| 30 minutes | **Practice in Teams/Groups/Buddy-pairs**  Continue in literature circles. Use the Reader’s Sketchbook to cover chapters 15-21. Students will complete A B C Brainstorm Poster with summary paragraph (Attachment 19—Original is found at  <http://curry.edschool.virginia.edu/go/readquest/strat/abc.html>. | * **Practice active reading strategies** |
| 20 minutes | **Practice Alone**  Students will write a “Character I Am Poem” (Attachment 2). Continue daily to log reading time in reading log. | * **Draft writing** |
| 5 minutes | **Closing Activities**  *Exit Slip:*  “What I can relate to is...” | * **Exit slip** |

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|  | **Resources/Instructional Materials Needed**   * Prepared cards for Zip Around activity (Attachment 17) * Attachments 2 and 19 for all students |  |

**Unit Title:** Masks

Day 8 of 9

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| **SREB’s Readiness Indicator(s) for Daily Activities** |
| 4. Make inferences and predictions.  5. Connect what is read to personal experience and the world beyond the classroom.  6. Identify and interpret literary structures, elements, devices and themes. |
| **State/District Standard(s) for Daily Activities: Oklahoma** |
| **Literature/Reading**  **Standard 2:** Comprehension  2.1b Draw upon own background to provide connections to text.  2.2b Draw inferences such as conclusions, generalizations, and predictions, and support them with text evidence and personal experience.  **Standard 3:** Literature  3.1a Analyze the characteristics of genres including short story, novel, drama, poetry, and essay.  **Writing**  2.15 Write responses to literature. |

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| **Anticipated Times\***  (90-minute Block Schedule) | **Sequence of Instruction** | **Activities Checklist** |
| 5 minutes | **Getting Started**  *Learning Logs:*  “What I have learned so far from reading this book…” | * **Write in journal** |
| 5 minutes | **Engage**  Give each student a transparency strip. Ask them to write a single event from the novel on the strip. Students should briefly describe the event so that others can identify the actual event. Students in groups of 3 or 4 put their events in chronological order. Each group then pairs with another group to put all their strips in the right order. Continue until the entire class is working together to sequence the novel, using the overhead to move strips as necessary. | * **Discuss previous experiences** |
| 30 minutes | **Practice in Teams/Groups/Buddy-pairs**  Complete Chapters 22-26 and Epilogue. Use story mapping Event/Story Pyramid to describe the book (Attachment 20). Original is at www.readingquest.org. | * **Practice active reading strategies** |
| 20 minutes | **Practice Alone**  Students are to begin story mapping to describe the character (Attachment 21). | * **Draft writing** |
| 5 minutes | **Evaluate Understanding (Daily/Weekly/**  **Post-Assessment)**  Write about either the main character or one of the other characters in the book. Tell what motivated them to do what they did. | * **Open response question(s)** |
| 5 minutes | **Closing Activities**  *Exit Slip:*  Why I would or would not recommend this book for another student to read. | * **Exit slip** |
|  | **Resources/Instructional Materials Needed**   * Copies of Attachments 20 and 21 for each student. |  |

**Unit Title:** Masks

Day 9 of 9

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| **SREB’s Readiness Indicator(s) for Daily Activities** |
| 4. Make inferences and predictions.  5. Connect what is read to personal experience and the world beyond the classroom.  6. Identify and interpret literary structures, elements, devices and themes. |
| **State/District Standard(s) for Daily Activities: Oklahoma** |
| **Literature/Reading**  **Standard 2:** Comprehension  2.1b Draw upon own background to provide connections to text.  2.2b Draw inferences such as conclusions, generalizations, and predictions, and support them with text evidence and personal experience. |

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| **Anticipated Times\***  (90-minute Block Schedule) | **Sequence of Instruction** | **Activities Checklist** |
| 5 minutes | **Getting Started**  *Journal Writing:*  “What I liked about this book…” | * **Write in journal** |
| 10 minutes | **Explore**  Read article from *USA Today, “Little Rock Community Still In Shock”* (Attachment 22). The article is about an Olympic athlete who wore a mask. He was a third-year medical student, married to a successful neurosurgeon wife, who appeared to have everyone fooled, but killed his wife and himself. | * **Investigate** |
| 10 minutes | **Explain**  Discuss the mask that the young man wore in this article. Why do you think he did what he did? How does this relate to the masks of the poem, short story and book? | * **Guided discussion** |
| 40 minutes | **Practice Alone**  Complete short stories. | * **Revise writing** |
| 20 minutes | **Evaluation**  **Unit reading test (Attachment 23)** | * **Test** |
| 5 minutes | **Closing Activities**  *Exit Slip:*  “What I have learned about myself and others from this unit.” | * **Exit slip** |
| **Notes:**  *Extension:*  Students may work on a mask that represents their lives. See directions in Attachment 24. Students enjoy this activity, but you will have to determine if you have time for this extension.  Evaluation and practice activities may be reversed for this lesson since the short stories will also be submitted for evaluation. | | |

**Short Story**

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| **Objectives** | **Low Performance** | **Average** | **Exemplary Performance** | **Earned Points** |
| **Ideas and Content (Development)** | The story has no clear sense of central theme. To extract meaning, the reader must make inferences based on sketchy or missing details. | The writer is beginning to define the theme, even though development is still basic or general. | The story is clear and focused. It holds the reader's attention. Relevant anecdotes and details enrich the central theme. |  |
| **Organization** | The story lacks a clear sense of direction. Ideas, details, or events seem strung together in a loose or random fashion; there is no identifiable internal structure. | The organizational structure is strong enough to move the reader through the story without too much confusion. | The organization enhances and showcases the central theme. The order and presentation of information are compelling and move the reader through the story. |  |
| **Word Choice** | The writer demonstrates a limited vocabulary or has not searched for words to convey specific meaning. | The language is functional, even if it lacks much energy. It is easy to figure out the writer's meaning on a general level. | Powerful and engaging words enhance the story in a precise, interesting, and natural way. |  |
| **Sentence Fluency** | The reader has to practice quite a bit in order to give this story a fair interpretive reading. The writing reflects more than one of the following problems: | The text hums along with a steady beat, but tends to be more pleasant or businesslike than musical, more mechanical than fluid. | The writing has an easy flow, rhythm, and cadence. Sentences are well built, with strong and varied structure that invites expressive oral reading. |  |
| **Conventions** | Errors in spelling, punctuation, capitalization, usage and grammar and/or paragraphing distract the reader and make the text difficult to read. | The writer shows reasonable control over a limited range of standard writing conventions. Conventions are sometimes handled well and enhance readability; at other times, errors are distracting and impair readability. | The writer demonstrates a good grasp of standard writing conventions and uses them effectively to enhance readability. Errors tend to be so few that just minor touch-ups would be required. |  |
| **Score:** | | | |  |

**I Am Poem**

Write a bio-poem about one of the characters in the novel. Choose words that describe the personality, emotions or actions of the character.

Include 11 lines and follow this pattern:

Line 1: Your character’s first name

Line 2: Four words that describe your character

Line 3: Brother or sister of….

Line 4: Lover of … (three ideas or people)

Line 5: Who feels…(three ideas)

Line 6: Who needs…(three ideas)

Line 7: Who gives…(three ideas)

Line 8: Who fears…(three ideas)

Line 9: Who would like to see…

Line 10: Resident of

Line 11: His or her last name

Each line is worth five points, so the total possible points for this assignment are 55 points.

**Reader’s Sketchbook**

**Directions:** Artists like Leonardo daVinci thought in pictures. Cartoonists blend pictures and words to communicate their ideas more effectively. In short, we use our brain differently if we combine images and words. Sketchbooks are the backroom of the artist’s mind, the place where they practice, rehearse, and experiment — where they ***think***. It is like a journal except you use images.

Each entry in your Reader’s Sketchbook must include:

* Chapter title or number
* Summary of the chapter/section you read
* Drawing of events related to the heart of the chapter; the drawing must contain specific details from the chapter to show that you read it closely. The drawing should represent something in the text, not just summarize it.
* Discussion of what the chapter means, what matters most, and why you thnk that; provide specific examples or details to support your assertions. If possible and appropriate, connect your observations to your own life or ideas.
* Quotation that relates to the drawing or connects to what you read.
* Discussion question you could use to participate in a small or full class discussion.

Below is the rubric that will be used to assess your responses. Please make note that the discussion portion is worth many more points than the summary. So, don’t put all your effort into the summary.

# Checklist for the Reader’s Sketchbook

Listing Chapter Title and possible meaning 5 pts

Summary of the chapter read 10 pts

Drawing of events related to the reading: must contain specific details

and should represent something in the text 25 pts

Discussion: what matters most in the chapter and why you think that;

provide specific examples/details; make connections to your own life,

experiences, or ideas 25 pts

Quotation: choose one that relates to the drawing or to what you have read. 5 pts

Discussion Question: make up an open-ended question 10 pts

**Total points possible** **80 pts**

**How to Read a Short Story**

A short story is not about a life so much as a moment in someone's life. It can be from 500 words to 30 pages.

***BEFORE READING***

You read better if you know what to expect.

**1. Set a Purpose**

a. What is the story about?

b. Who are the main characters, and what are they like?

c. What is the setting?

d. What are the main events?

**2. Preview**

a. The title and author

b. Any background or biographical material about the author

c. The point of view from which the story is told

d. Any names of characters or places

e. The first few paragraphs

f. Any repeated words

g. Any questions printed at the end.

**3. Plan**

a. Use your prior knowledge

b. Focus on one part

c. Watch what changes (in a character, in the setting)

d. Appreciate the story

***DURING READING***

**4. Read with a purpose**

a. Synthesize

b. Cause & Effect

c. Character Development

d. Plot or Action Diagram

**5. Connect**

a. To own life

b. Experiences

c. Relationships

d. Sometimes takes a little imagination

***AFTER READING***

**6. Pause and Reflect**

a. Can I describe the main characters?

b. What do the main characters want most?

c. How does the title fit the story?

d. How is the setting significant?

e. Does the ending make sense? Why or shy not?

f. What is the theme of the story?

**7. Reread: when you know what happens, you pay more attention to how or why it happens.**

a. Close reading

b. Setting

c. Comparing characters

**8. Remember**

a. Talk about it

b. Write a sequel to the story

**“Powder” by Tobias Wolff**

Just before Christmas my father took me skiing at Mount Baker. He'd had to fight for the privilege of my company, because my mother was still angry with him [**for sneaking me**](http://www.speakuponline.it/archivio/11-2003/) into a nightclub during our last visit, to see Thelonious Monk. [**He wouldn't give up**](http://www.speakuponline.it/archivio/11-2003/). He promised, hand on heart, to take good care of me and have me home for dinner on Christmas Eve, and [**she relented**](http://www.speakuponline.it/archivio/11-2003/). But as we were checking out of the [**lodge**](http://www.speakuponline.it/archivio/11-2003/) that morning it began to snow, and in this snow he observed some quality that made it necessary for us [**to get in one last run**](http://www.speakuponline.it/archivio/11-2003/).

We got in several last runs. He was indifferent to my [**fretting**](http://www.speakuponline.it/archivio/11-2003/). [**As the lift bore us to the peak**](http://www.speakuponline.it/archivio/11-2003/) yet again, my father looked at his watch and said, "[**Criminey**](http://www.speakuponline.it/archivio/11-2003/). This'll have to be a fast one." By now I couldn't see the [**trail**](http://www.speakuponline.it/archivio/11-2003/). There was no point in trying. [**I stuck to him**](http://www.speakuponline.it/archivio/11-2003/) and did what he did and somehow made it to the bottom. We returned our skis and my father put chains on the Austin-Healy while I wished I were home. I could see everything. The green [**tablecloth**](http://www.speakuponline.it/archivio/11-2003/), the plates with [**the holly pattern**](http://www.speakuponline.it/archivio/11-2003/), the red candles waiting to be lit.

We passed a diner on our way out. "You want some soup?" my father asked. I shook my head. "[**Buck up**](http://www.speakuponline.it/archivio/11-2003/)," he said. "I'll get you there. Right, doctor?" I was supposed to say, "Right, doctor," but I didn't say anything.   
[**A state trooper waved us down**](http://www.speakuponline.it/archivio/11-2003/) outside the resort. A pair of [**sawhorses**](http://www.speakuponline.it/archivio/11-2003/) were blocking the road. The trooper came up to our car and [**bent down**](http://www.speakuponline.it/archivio/11-2003/) to my father's window. His face was [**bleached**](http://www.speakuponline.it/archivio/11-2003/) by the cold. "Don't tell me," my father said. The trooper told him. The road was closed. It might get cleared, it might not. Storm took everyone by surprise. So much, so fast. Hard to get people moving. Christmas Eve. What can you do?

My father said, "Look. We're talking about [**four, five inches**](http://www.speakuponline.it/archivio/11-2003/). I've taken this car through worse than that." The trooper [**straightened up, boots creaking19**](http://www.speakuponline.it/archivio/11-2003/). His face was out of sight but I could hear him. "The road is closed." My father sat with both hands on the [**wheel**](http://www.speakuponline.it/archivio/11-2003/), [**rubbing the wood with his thumbs**](http://www.speakuponline.it/archivio/11-2003/). He looked at the barricade for a long time. He seemed to be trying to master the idea of it. Then he thanked the trooper, and [**with a weird, old-maidy show of caution**](http://www.speakuponline.it/archivio/11-2003/) turned the car around. "Your mother will never forgive me for this," he said.

"We should have left before," I said. "Doctor." He didn't speak to me again until we were both in a [**booth**](http://www.speakuponline.it/archivio/11-2003/) at the diner, waiting for our burgers. "She won't forgive me," he said. "Do you understand? Never." "[**I guess**](http://www.speakuponline.it/archivio/11-2003/)," I said, but no guesswork was required; she wouldn't forgive him. "I can't let that happen." He bent toward me. "I'll tell you what I want. I want us to be together again. Is that what you want?" I wasn't sure, but I said, "Yes, sir." [**He bumped my chin with his knuckles**](http://www.speakuponline.it/archivio/11-2003/). "That's all I needed to hear." When we finished eating he went to the pay phone in the back of the diner, then joined me in the booth again. I figured he'd called my mother, but he didn't give a report.

He [**sipped**](http://www.speakuponline.it/archivio/11-2003/) at his coffee and [**stared out**](http://www.speakuponline.it/archivio/11-2003/) the window at the empty road. "Come on!" When the trooper's car went past, lights flashing, he got up and [**dropped some money on the check**](http://www.speakuponline.it/archivio/11-2003/). "Okay. Vamonos." The wind had died. The snow was falling straight down, less of it now; lighter. We drove away from the resort, right up to the barricade. "[**Move it**](http://www.speakuponline.it/archivio/11-2003/)," my father told me. When I looked at him he said, "What are you waiting for?" I got out and [**dragged**](http://www.speakuponline.it/archivio/11-2003/) one of the sawhorses aside, then pushed it back after he drove through. When I got inside the car he said, "Now you're an accomplice. [**We go down together**](http://www.speakuponline.it/archivio/11-2003/)." [**He put the car in gear**](http://www.speakuponline.it/archivio/11-2003/) and looked at me. "Joke, doctor." "Funny, doctor."

Down the first long stretch I watched the road behind us, to see if the trooper was [**on our trail**](http://www.speakuponline.it/archivio/11-2003/). The barricade vanished. Then there was nothing but snow: snow on the road, snow kicking up from the chains, snow on the trees, snow in the sky; and our trail in the snow. I faced around and had a shock. The [**lie**](http://www.speakuponline.it/archivio/11-2003/) of the road behind us had been marked by our own tracks, but there were no tracks ahead of us. My father was breaking virgin snow between a line of tall trees. [**He was humming**](http://www.speakuponline.it/archivio/11-2003/) "Stars Fell on Alabama." I felt snow brush along the [**floorboards**](http://www.speakuponline.it/archivio/11-2003/) under my feet. To keep my hands from shaking [**I clamped them between my knees**](http://www.speakuponline.it/archivio/11-2003/).

My father [**grunted**](http://www.speakuponline.it/archivio/11-2003/) in a thoughtful way and said, "Don't ever try this yourself." "I won't." "That's what you say now, but someday you'll get your license and then you'll think you can do anything. Only you won't be able to do this. You need, I don't know - a certain instinct." "Maybe I have it." "You don't. [**You have your strong points**](http://www.speakuponline.it/archivio/11-2003/), but not... you know. I only mention it because I don't want you to get the idea this is something just anybody can do. I'm a great driver. That's not a virtue, okay? It's just a fact, and one you should be aware of. Of course you have to give [**the old heap**](http://www.speakuponline.it/archivio/11-2003/) some credit, too - there aren't many cars I'd try this with. Listen!" I listened. I heard the slap of the chains, the rasp of the [**wipers**](http://www.speakuponline.it/archivio/11-2003/), the [**purr**](http://www.speakuponline.it/archivio/11-2003/) of the engine. It really did purr.

The car was almost new. My father couldn't afford it, and kept promising to sell it, but here it was. I said, "Where do you think that policeman went to?" "Are you warm enough?" He reached over and [**cranked up the blower**](http://www.speakuponline.it/archivio/11-2003/). Then he turned off the wipers. We didn't need them. The clouds had brightened. We left the trees and entered a broad field of snow. Orange [**stakes**](http://www.speakuponline.it/archivio/11-2003/) had been planted at intervals in two parallel lines and my father [**ran a course between them**](http://www.speakuponline.it/archivio/11-2003/), though they were far enough apart to leave considerable doubt in my mind as to where exactly the road lay. He was humming again. "Okay then. What are my strong points?" "Don't get me started," he said. "It'd take all day." "Oh, right, Name one." "Easy. You always think ahead."

True. I always thought ahead. I was a boy who kept his clothes on numbered [**hangers**](http://www.speakuponline.it/archivio/11-2003/) to ensure proper rotation. [**I bothered**](http://www.speakuponline.it/archivio/11-2003/) my teachers for homework assignments [**far ahead of their due ates**](http://www.speakuponline.it/archivio/11-2003/) so I could make up schedules. I thought ahead, and that was why I knew that there would be other troopers waiting for us at the end of our ride, if we got there. What I did not know was that my father [**would wheedle and plead his way past them**](http://www.speakuponline.it/archivio/11-2003/) - he didn't sing "O Tannenbaum" but just about - and get me home for dinner, buying a little more time before my mother decided to make the [**split**](http://www.speakuponline.it/archivio/11-2003/) final. I knew we'd get caught; I was resigned to it. And maybe for this reason I stopped [**moping**](http://www.speakuponline.it/archivio/11-2003/) and began to enjoy myself.

Why not? It was like being in a [**speedboat**](http://www.speakuponline.it/archivio/11-2003/), only better. You can't go downhill in a boat. And it was all ours. And it kept coming, the [**laden**](http://www.speakuponline.it/archivio/11-2003/) trees, the unbroken surface of snow, the sudden white vistas. Here and there I saw [**hints**](http://www.speakuponline.it/archivio/11-2003/) of the road, [**ditches**](http://www.speakuponline.it/archivio/11-2003/), [**fences**](http://www.speakuponline.it/archivio/11-2003/), stakes, but not so many that I could have found my way. But then I didn't have to. My father was a great driver. Such [**subtlety**](http://www.speakuponline.it/archivio/11-2003/) at the wheel, such [**tactful pedalwork**](http://www.speakuponline.it/archivio/11-2003/). I actually trusted him. And the best was yet to come - [**switchbacks**](http://www.speakuponline.it/archivio/11-2003/) and [**hairpins**](http://www.speakuponline.it/archivio/11-2003/) impossible to describe. Except maybe to say this: If you haven't driven [**fresh powder**](http://www.speakuponline.it/archivio/11-2003/), you haven't driven.

**Interactive Notes**

**Directions:** Use Interactive Notes to help you read informational or literary texts. Interactive Notes guides you through a reading process to help you develop your ideas and express them in academic language. You may put questions, comments, connections, or favorite lines in any column; then use the prompts (or create your own) to help you write.

|  |  |  |
| --- | --- | --- |
| **BEFORE**  Prepare to Read | **DURING**  Question & Comment | **AFTER**  Summarize & Synthesize |
| * + List: title   - Headings  - Captions  - Objectives  - Themes  - Words to know   * + Ask questions   + Make predictions   + Set a purpose   + Decide what matters most | * + I wonder why…   + What caused…   + I think…   + This is similar to…   + This is important because…   + What do they mean by…   + What I find confusing is…   + What will happen next is…   + I can relate to this because…   + This reminds me of…   + As I read, I keep wanting to ask… | * + Three important points/ideas are…   + These are important because…   + What comes next…?   + The author wants us to think…   + At this point the article/story is about…   + I still don’t understand…   + What interested me most was…   + The author’s purpose here is to…   + A good word to describe (e.g., this story’s tone) is... because…   + This idea/story is similar to… |
|  |  |  |

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**Scoring Interactive Notes**

Before

List: title, themes, words to know 5pts

Ask questions 5pts

Make predictions 5 pts

During: choose three prompts to respond to 15pts

After: choose three prompts to respond to 15pts

Total points possible 45pts

**“Walter Mitty”**

by James Thurber

We’re going through!” The Commander’s voice was like thin ice breaking. He wore his full-dress uniform, with the heavily braided white cap pulled down rakishly over one cold gray eye. “We can’t make it, sir. It’s spoiling for a hurricane, if you ask me.” “I’m not asking you, Lieutenant Berg,” said the Commander. “Throw on the power lights! Rev her up to 8,500! We’re going through!” The pounding of the cylinders increased: ta-pocketa-pocketa-pocketa-*pocketa-pocketa*. The Commander stared at the ice forming on the pilot window. He walked over and twisted a row of complicated dials. “Switch on No. 8 auxiliary!” he shouted. “Switch on No. 8 auxiliary!” repeated Lieutenant Berg. “Full strength in No. 3 turret!” shouted the Commander. “Full strength in No. 3 turret!” The crew, bending to their various tasks in the huge, hurtling eight-engined Navy hydroplane, looked at each other and grinned. “The old man will get us through,” they said to one another. “The Old Man ain’t afraid of Hell!”...

“Not so fast! You’re driving too fast!” said Mrs. Mitty. “What are you driving so fast for?”

“Hmm?” said Walter Mitty. He looked at his wife, in the seat beside him, with shocked astonishment. She seemed grossly unfamiliar, like a strange woman who had yelled at him in a crowd. “You were up to fifty-five,” she said. “You know I don’t like to go more than forty. You were up to fifty-five.” Walter Mitty drove on toward Waterbury in silence, the roaring of the SN202 through the worst storm in twenty years of Navy flying fading in the remote, intimate airways of his mind.   
  
“You’re tensed up again,” said Mrs. Mitty. “It’s one of your days. I wish you’d let Dr. Renshaw look you over.”   
  
Walter Mitty stopped the car in front of the building where his wife went to have her hair done. “Remember to get those overshoes while I’m having my hair done,” she said. “I don’t need overshoes,” said Mitty. She put her mirror back into her bag. “We’ve been all through that,” she said, getting out of the car. “You’re not a young man any longer.” He raced the engine a little. “Why don’t you wear your gloves? Have you lost your gloves?” Walter Mitty reached in a pocket and brought out the gloves. He put them on, but after she had turned and gone into the building and he had driven on to a red light, he took them off again. “Pick it up, brother!” snapped a cop as the light changed, and Mitty hastily pulled on his gloves and lurched ahead. He drove around the streets aimlessly for a time, and then he drove past the hospital on his way to the parking lot.   
  
... “It’s the millionaire banker, Wellington McMillan,” said the pretty nurse. “Yes?” said Walter Mitty, removing his gloves slowly. “Who has the case?” “Dr. Renshaw and Dr. Benbow, but there are two specialists here, Dr. Remington from New York and Mr. Pritchard-Mitford from London. He flew over.” A door opened down a long, cool corridor and Dr. Renshaw came out. He looked distraught and haggard. “Hello, Mitty,” he said. “We’re having the devil’s own time with McMillan, the millionaire banker and close personal friend of Roosevelt. Obstreosis of the ductal tract. Tertiary. Wish you’d take a look at him.” “Glad to,” said Mitty.   
  
In the operating room there were whispered introductions: “Dr. Remington, Dr. Mitty. Mr. Pritchard-Mitford, Dr. Mitty.” “I’ve read your book on streptothricosis,” said Pritchard-Mitford, shaking hands. “A brilliant performance, sir.” “Thank you,” said Walter Mitty. “Didn’t know you were in the States, Mitty,” grumbled Remington. “Coals to Newcastle, bringing Mitford and me up here for a tertiary.” “You are very kind,” said Mitty. A huge, complicated machine, connected to the operating table, with many tubes and wires, began at this moment to go pocketa-pocketa-pocketa. “The new anesthetizer is giving way!” shouted an intern. “There is no one in the East who knows how to fix it!” “Quiet, man!” said Mitty, in a low, cool voice. He sprang to the machine, which was going pocketa-pocketa-queep-pocketa-queep. He began fingering delicately a row of glistening dials. “Give me a fountain pen!” he snapped. Someone handed him a fountain pen. He pulled a faulty piston out of the machine and inserted the pen in its place. “That will hold for ten minutes,” he said. “Get on with the operation.” A nurse hurried over and whispered to Renshaw, and Mitty saw the man turn pale. “Coreopsis has set in,” said Renshaw nervously. “If you would take over, Mitty?” Mitty looked at him and at the craven figure of Benbow, who drank, and at the grave, uncertain faces of the two great specialists. “If you wish,” he said. They slipped a white gown on him; he adjusted a mask and drew on thin gloves; nurses handed him shining...

“Back it up, Mac! Look out for that Buick!” Walter Mitty jammed on the brakes. “Wrong lane, Mac,” said the parking-lot attendant, looking at Mitty closely. “Gee. Yeh,” muttered Mitty. He began cautiously to back out of the lane marked “Exit Only.” “Leave her sit there,” said the attendant. “I’ll put her away.” Mitty got out of the car. “Hey, better leave the key.” “Oh,” said Mitty, handing the man the ignition key. The attendant vaulted into the car, backed it up with insolent skill, and put it where it belonged.   
  
They’re so damn cocky, thought Walter Mitty, walking along Main Street; they think they know everything. Once he had tried to take his chains off, outside New Milford, and he had got them wound around the axles. A man had had to come out in a wrecking car and unwind them, a young, grinning garageman. Since then Mrs. Mitty always made him drive to the garage to have the chains taken off. The next time, he thought, I’ll wear my right arm in a sling; they won’t grin at me then. I’ll have my right arm in a sling and they’ll see I couldn’t possibly take the chains off myself. He kicked at the slush on the sidewalk. “Overshoes,” he said to himself, and he began looking for a shoe store.   
  
When he came out into the street again, with the overshoes in a box under his arm, Walter Mitty began to wonder what the other thing was his wife had told him to get. She had told him, twice, before they set out from their house for Waterbury. In a way he hated these weekly trips to town-he was always getting something wrong. Kleenex, he thought, Squibb’s, razor blades? No. Toothpaste, toothbrush, bicarbonate, carborundum, initiative and referendum? He gave it up. But she would remember it. “Where’s the what’s-its-name,” she would ask. “Don’t tell me you forgot the what’s-its-name.” A newsboy went by shouting something about the Waterbury trial.   
  
... “Perhaps this will refresh your memory.” The District Attorney suddenly thrust a heavy automatic at the quiet figure on the witness stand. “Have you ever seen this before?” Walter Mitty took the gun and examined it expertly. “This is my Webley-Vickers 50.80,” he said calmly. An excited buzz ran around the courtroom. The Judge rapped for order. “You are a crack shot with any sort of firearms, I believe?” said the District Attorney, insinuatingly. “Objection!” shouted Mitty’s attorney. “We have shown that the defendant could not have fired the shot. We have shown that he wore his right arm in a sling on the night of the fourteenth of July.” Walter Mitty raised his hand briefly and the bickering attorneys were stilled. “With any known make of gun,” he said evenly, “I could have killed Gregory Fitzhurst at three hundred feet *with my left hand*.” Pandemonium broke loose in the courtroom. A woman’s scream rose above the bedlam and suddenly a lovely, dark-haired girl was in Walter Mitty’s arms. The District Attorney struck at her savagely. Without rising from his chair, Mitty let the man have it on the point of the chin. “You miserable cur!” ...   
  
“Puppy biscuit,” said Walter Mitty. He stopped walking and the buildings of Waterbury rose up out of the misty courtroom and surrounded him again. A woman who was passing laughed. “He said ‘Puppy biscuit’,” she said to her companion. “That man said ‘Puppy biscuit’ to himself.” Walter Mitty hurried on. He went into an A&P, not the first one he came to but a smaller one farther up the street. “I want some biscuit for small, young dogs,” he said to the clerk. “Any special brand, sir?” The greatest pistol shot in the world thought a moment. “It says ‘Puppies Bark for It’ on the box,” said Walter Mitty.   
  
His wife would be through at the hairdresser’s in fifteen minutes, Mitty saw in looking at his watch, unless they had trouble drying it; sometimes they had trouble drying it. She didn’t like to get to the hotel first; she would want him to be there waiting for her as usual. He found a big leather chair in the lobby, facing a window, and he put the overshoes and the puppy biscuit on the floor beside it. He picked up an old copy of *Liberty* and sank down into the chair. “Can Germany Conquer the World Through the Air?” Walter Mitty looked at the pictures of bombing planes and of ruined streets.   
  
... “The cannonading has got the wind up in young Raleigh, sir,” said the sergeant. Captain Mitty looked up at him through tousled hair. “Get him to bed,” he said wearily. “With the others. I’ll fly alone.” “But you can’t, sir,” said the sergeant anxiously. “It takes two men to handle that bomber and the Archies are pounding hell out of the air. Von Richtman’s circus is between here and Saulier.” “Somebody’s got to get that ammunition dump,” said Mitty. “I’m going over. Spot of brandy?” He poured a drink for the sergeant and one for himself. War thundered and whined around the dugout and battered at the door. There was a rending of wood and splinters flew through the room. “A bit of a near thing,” said Captain Mitty carelessly. “The box barrage is closing in,” said the sergeant. “We only live once, Sergeant,” said Mitty with his faint, fleeting smile. “Or do we?” He poured another brandy and tossed it off. “I never see a man could hold his brandy like you, sir,” said the sergeant. “Begging your pardon, sir.” Captain Mitty stood up and strapped on his huge Webley-Vickers automatic. “It’s forty kilometers through hell, sir,” said the sergeant. Mitty finished one last brandy. “After all,” he said softly, “what isn’t?” The pounding of the cannon increased; there was the rat-tat-tatting of machine guns, and from somewhere came the menacing pocketa-pocketa-pocketa of the new flame-throwers. Walter Mitty walked to the door of the dugout humming “Auprés de Ma Blonde.” He turned and waved to the sergeant. “Cheerio!” he said...   
  
Something struck his shoulder. “I’ve been looking all over this hotel for you,” said Mrs. Mitty. “Why do you have to hide in this old chair? How did you expect me to find you?” “Things close in,” said Walter Mitty vaguely. “What?” Mrs. Mitty said. “Did you get the what’s-its-name? The puppy biscuit? What’s in that box?” “Overshoes,” said Mitty. “Couldn’t you have put them on in the store?” “I was thinking,” said Walter Mitty. “Does it ever occur to you that I am sometimes thinking?” She looked at him. “I’m going to take your temperature when I get you home,” she said.   
  
They went out through the revolving doors that made a faintly derisive whistling sound when you pushed them. It was two blocks to the parking lot. At the drugstore on the corner she said, “Wait here for me. I forgot something. I won’t be a minute.” She was more than a minute. Walter Mitty lighted a cigarette. It began to rain, rain with sleet in it. He stood up against the wall of the drugstore, smoking... He put his shoulders back and his heels together. “To hell with the handkerchief,” said Walter Mitty scornfully. He took one last drag on his cigarette and snapped it away. Then, with that faint, fleeting smile playing about his lips, he faced the firing squad; erect and motionless, proud and disdainful, Walter Mitty the Undefeated, inscrutable to the last.

**Elements of Short Stories**

**I. Plot** - series of related events that make up a story

1. Conflict - struggle between opposing forces

a. Man vs. man - external struggle between two or more individuals

b. Man vs. himself - internal struggle concerning emotion and decision

c. Man vs. nature - external struggle between man and an element of nature

d. Complication - mini-conflicts that contribute to the rise in action

e. Climax - turning point of the story; emotional high point (for the character, not the reader)

f. Falling action - events that lead to resolution

g. Resolution- outcome of the conflict

**II. Four types of characterization** - techniques the writer uses to develop character

a. Physical description

b. Speech and actions of the character

c. Direct comment from the narrator

d. Speech and actions of other characters

**III. Themes of literature/Analyzing characters**

a. Motivation - cause of actions

b. Behavior - actions of the character

c. Consequences - results of actions

d. Responsibility - moral, legal, or mental accountability

e. Expectations –

**IV. Setting/Description**

a. Sensory details - words that appeal to the senses (sight/hearing/taste/touch/smell)

b. Figurative language

**How to Write a Story**

**Introduction**

You already know how to tell a story.  You do it every day!  Every time you tell someone about something that happened to you or something you did, you tell the "story" of what happened.  For example, if something funny happens at school, when you tell a friend about it, you've created a story.  The trick is to be able to write it down.

You can write a story about anything you want.  All you need to know are the basics -- the ingredients of your story.  You can't bake a cake without ingredients, right?  So here they are -- all the ingredients you need to write a good story.

**Story Structure**

What's wrong with this story?

They went to the store, but it was closed!  Nobody was on the street at all.  Laughing, they went home and had ice cream from the refrigerator.  The End

The story above has no beginning, so it doesn't make much sense.  It doesn't have much of an ending either.  It's a story because it tells about something, but it's a pretty silly one.

All good stories have a beginning, middle, and an end.  Some stories even end up in the same place they started.  For example, in "The Adventures of Tom Sawyer," the story begins with Tom at home.  During the course of the story, Tom travels all over the place and has all kinds of adventures, and ends up back at home.

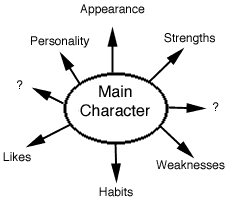
So, before you begin to write, sit and think for a little while about the beginning, middle and end of your story.

Ready to begin writing?  Then grab a pencil and paper, or open up a new file on your computer, and get started!

**Main Character**

Who is your story about?

Every story starts with a main character.  It can be an animal, a person, or a thing.  It can be anything you want.  If you want to illustrate your story, choose a main character you like to draw.

Start by asking yourself some questions:

* Who is your main character?
* What does he, she or it like/dislike?
* What is your character's personality?
* What does your character look like?

When you start getting answers, draw a character web.  Put your main character's name in the circle in the middle, and all of his or her characteristics on the lines coming out of the circle.

***Hint:*** *Draw a picture of your main character to help you visualize what he or she is like.*

**Setting**

Where does your story take place?

Every story has to happen somewhere.  However, the setting can have either a large or small impact on the entire story.  For example, what would Batman be without Gotham?  Just a story about a guy in a cape running around some generic town.  Think about Batman being set in a little town like Mayberry, USA instead of the magical, mystical town of Gotham.  Not very exciting, huh.

Ask yourself these questions:

* Where does the story take place - in space, in China, in your back yard, or someplace completely from your imagination?
* When does the story take place:  in the past, the present or in the future?
* Has the setting helped develop the main character's personality?
* How does the setting impact your main character's problem?

**The Problem**

What is the challenge your character must face and overcome?

When you give your main character a problem to solve, your story comes alive.  Be sure to make it a big enough problem.  Remember: choosing what color to paint your nails isn't much of a problem, but choosing the right color wire to clip to disarm a bomb is a very big problem.

Important tip: Use conflict in your story.  Conflict means someone or something tries to stop your character (the hero of the story) from solving the problem.  For example, your character needs to complete a science project, but keeps getting thrown off the track by a visiting cousin.  To keep the story interesting, the more times your hero tries and fails the better.

Ask yourself these questions:

* What is your main character's problem?
* Is the problem big enough so that it will take a whole story to solve it?
* Do other characters help create the problem?
* Does the setting influence the problem?
* What steps does your hero take to try and fail to solve the problem?

**Resolution**

How does the main character finally solve the problem?

The story must have a satisfying ending.  The best ending is when the hero is about to give up but solves the problem at the last minute before disaster strikes.  It doesn't have to be a big disaster, of course.  It's the relief from the story's conflict that makes it interesting.

***Hint #1:*** *It's best if the story's hero solves the problem on his or her own.*

***Hint #2:*** *Look back at your character web to see if one of your hero's characteristics can help solve the problem.  It's great if one of the hero's faults turns out to be a strength that leads to the resolution of the story.*

Ask yourself these questions:

* How does your main character finally solve the problem?
* If possible, can they solve it using their own strength or wits?
* Does the story or character end up back where it started?

**The Secrets to Good Story Writing**

* Set your mind free.  Have fun and be creative.
* Write your story all the way through before you edit it.  Don't allow the editor in you to dampen the spirit of the artist in you.
* Think about a story you like.  What makes it good?  Can you identify the main character, the setting, the problem and the resolution?
* Writing means rewriting.  A first draft will never be your best effort.  Write until you're satisfied with your story.  Change and rewrite the story to make it stronger.
* Are you having fun?  If so, that's great.  If not, make it fun.
* Write about things you know.  That doesn't mean you should only write about the things you see in your room or at school.  If you want to write a story about something that happened on the moon, just read and learn about the moon!
* The biggest secret to writing a good story:
* Practice, practice, practice.

**Short story writing practice activity**

**Procedures:**

1. In every group, each student will write for three to five minutes, following the prompt given below.
2. At the end of the time, the students will trade papers, working clockwise.
3. Students will read the story that has been started, then continue it for the next three to five minutes. Remind them that they are developing the plot.
4. At the end of the time, the process will be repeated until all the members of the group have added to each other’s stories.
5. The students now read their new story, and will write a conclusion for it.

**Junior High and High School:** It's a regular school day, boring classes, same old things. At last you hear the lunch bell ring. You sit down with your friends and open your sack lunch. There is no sandwich, no chips, no cookies. A mystery package has replaced all of that! Slowly and incredulously, you take the package from your lunch bag. Not only did it appear in your lunch, but it has your name on it! What is inside? Who sent it and why?

**Short Story Prompts**

Students may choose one of the ideas below.

**Rivalry of Relatives:**

* Two brothers at odds over the same girl.
* Two sisters at odds over the same boy.
* Rivalry over attempts to win a contest.
* Brother and sister in competition for the same thing.
* A dare or bet between members of the family.

**Love:**

* How to get the girl/boy your character is interested in to become interested in him/her.
* Falling in love and not having that love returned.
* Aspects of love... seeing the relationship from differing points of view.

**How to Read a Poem**

People are often afraid of poetry, finding its dense language or symbols difficult to understand. Understanding poetry requires knowing how to read it properly and realizing how a poet is using his or her craft to communicate. Following are a few strategies to use in learning how to read and understand a poem.

***Before Reading***

A. Set a purpose.

* What is the poem about?
* What’s the mood or feeling of the poem?
* What meaning can I take from the poem?

B. Preview

* The title of the poem and name of the poet
* The structure and shape of the poem
* Any rhymes
* Any words and names that are repeated or that stand out
* The first and last lines

C. Plan

* Plan to read a poem several times; by doing this, you don’t have to think of everything all at once.
* Repeated readings allow you to focus on a different aspect each time you read.

***During Reading***

D. Read with a purpose

* First reading: enjoyment
* Second reading: meaning
* Third reading: structure and language
* Fourth and fifth reading: mood, tone, and enjoyment

E. Connect

* Make connections to your own life and experience
* When you connect, you make it more your own and will be easier to remember
* Write a response – what you think and feel – about the poem.

***After Reading***

F. Pause and reflect

* Do I have a clear understanding of the poem?
* Can I remember any specific words, images, or phrases?
* How would I express the “big idea” of the poem?
* What mood or feeling did the poet create?

G. Reread

H. Remember

* Give a dramatic reading
* Write a poem of your own modeling the poet’s style.

**XLIII. "How do I love thee? Let me count the ways..."**  
by [Elizabeth Barrett Browning](http://www.amherst.edu/~rjyanco/literature/elizabethbarrettbrowning/menu.html) (1806-1861)

How do I love thee? Let me count the ways.  
I love thee to the depth and breadth and height  
My soul can reach, when feeling out of sight  
For the ends of Being and ideal Grace.  
I love thee to the level of everyday's  
Most quiet need, by sun and candle-light.  
I love thee freely, as men strive for Right;  
I love thee purely, as they turn from Praise.  
I love thee with a passion put to use  
In my old griefs, and with my childhood's faith.  
I love thee with a love I seemed to lose  
With my lost saints, --- I love thee with the breath,  
Smiles, tears, of all my life! --- and, if God choose,  
I shall but love thee better after death.

How do I love thee?

Let me count the ways.

I love you more than life itself.

I love you now; I will love you tomorrow.

I will love you every day of the rest of my life.

Most quiet need by sun and candlelight.

I love freely as men strive for my love.

I love you with the love I seemed was lost.

Your love for me brings tears to my eyes.

You take the breath from me.

I do love you.

Tonya

Freshman. 2004

**“We Wear the Mask**”

Paul Lawrence Dunbar

We wear the mask that grins and lies,

It hides our cheeks and shades our eyes,--

This debt we pay to human guile,

With torn and bleeding hearts we smile,

And mouth with myriad subtleties.

Why should the world be overwise,

In counting all our tears and sighs?

Nay, let them only see us, while

We wear the mask.

We smile, but, O great Christ, our cries

To thee from tortured souls arise.

We sing, but oh the clay is vile

Beneath our feet, and long the mile;

But let the world dream otherwise,

We wear the mask!

Schedule for Reading *You Don't Know Me b*y David Klass

|  |  |  |  |
| --- | --- | --- | --- |
|  | **CHAPTER** | **TITLE** | **PAGES** |
| **Day 1** | 1 | Who I Am Not | 1-7 |
| 2 | Anti School | 8-14 |
| 3 | Band Practice | 15-23 |
| 4 | Get Me Out of Here | 24-29 |
| 5 | Losing By a Snout | 30-47 |
| 6 | Dinner Theater | 48-59 |
| 7 | Torture Island | 60-73 |
| **Day 2** | 8 | Permit Me a Father Fantasy | 74-85 |
| 9 | The Happiest Day of My Life | 86-107 |
| 10 | The Best Day of My Life Gets Better | 108-120 |
| 11 | In the War Zone | 121-130 |
| 12 | The Bonanza Ranch House | 131-144 |
| 13 | My Big Date | 145-170 |
| 14 | The Worst Thing That Could Happen | 171-189 |
| **Day 3** | 15 | A Short Haul | 190-205 |
| 16 | Trump Card | 206-215 |
| 17 | Running Away from Home | 216-228 |
| 18 | Fateful Tuedsay Begins | 229-237 |
| 19 | Fateful Tuesday Picks Up Steam | 238-253 |
| 20 | Fateful Tuesday Reaches a Crescendo | 254-268 |
| 21 | The High Command | 269-279 |
| **Day 4** | 22 | Floating | 280-294 |
| 23 | No-View Alley | 295-303 |
| 24 | The Holiday Dance | 304-315 |
| 25 | Gotcha | 316-327 |
| 26 | Who I Am | 328-333 |
| Epilogue | Whatever That Means | 334-344 |

(THIS READING CAN BE DONE!!! This book is interesting for many and may keep many reading to find out what happens next. READING TIME CAN BE EXTENDED TO ALLOW COMPLETION OF THE BOOK.)

**Literature Circle Notes: Overview of the Roles**

|  |  |
| --- | --- |
| **Discussion Director:**  Your role demands that you Identity the Important aspects of your assigned text and develop questions your group Will watt to discuss. Focus on the major themes or “big Ideas” in the text and your reaction to those Ideas. What interests you will most likely interest those in your group. You are also responsible for facilitating your group’s discussion. | **Sample Questions**   * What were you thinking about as you read? * What did the text make you think about? * What do you think this text/passage was about? * How might other people (of different backgrounds) think about this text/passage? * What one question would you ask the writer if you got the chance? Why? * What are the most Important ideas/moments in this text/section? * What do you think will happen next and why? * Whet was the most important change in this section? How and why did it happen? |
| **Illuminator:**  You find passages your group would like to/should hear read aloud. These passages should be memorable, interesting, puzzling, runny, or important. Your notes should include the quotations but also why you chose them, and what you want to say about them. You can either read the passage aloud yourself or ask members of your group to read roles. | **Sample Questions**   * What were you thinking about as you read? * What did the text make you think about? * What do you think this text/p was about? * How n other people (of different backgrounds) think about this text/passage? * What one question would you ask the writer if you got the chance? Why? * What are the most important ideas/moments in this text/section? * What do you think will happen next—and why? * What was the most important change in this section? How and why did it happen? |
| **Illustrator:**  Your role Is to draw what you read. This might mean drawing a scene as a cartoon-like sequence or an important scene so readers can better understand the action. You can draw maps or organizational tables to show how one person, place or event relates to the others. Use the notes area to explain how your drawing relates to the text. Label your drawings so we know who the characters are. Make you drawing on the back of this page or on a separate sheet of paper. | **Sample Questions**   * Ask members of your group, Whet do you think this picture means?” * Why did you choose this scone to illustrate? * How does this drawing relate to the story? * Why did you choose to draw it the way you did? * What do you see—i.e., who and/or what is in this picture? * What, if anything, did drawing it help you see that you had not noticed before? * What did this quotation/passage make you think about when you read it? * What are you trying to accomplish through this drawing? |
| **Connector:**  Your job Is to connect what you are reading with what you are studying or with the world outside of school. You can connect the story to events in your own life, news events, political events, or popular trends. Another important source of connections is books you’ve already read. The connections should be meaningful to you and those in your group. | **Sample Questions**   * What concoctions can you make to your own life? * What other places or people could you compare this story to? * What other books or stories might you compare to this one? * What other characters or authors might you compare to this one? * What Is the most interacting or important connection that comes to mind? * How does this section relate to those that came before It? |
| **Word Watcher:**  While reading the assigned section, you watch out for words worth knowing. These words might be interesting, new, important or used in unusual ways. It is important to indicate the specific location of the words so the group can discuss these words in context. | **Sample Questions**   * Which words are used frequently? * Which words are used in unusual ways? * What words seem to have special meaning to the characters or author? * What new words do you find in this section? * What part of speech is this word? * What is the connotative meaning of this word? What is the denotative messing of this word? |
| **Summarizer:**  Prepares brief summary of the day’s reading. Use the questions to the right to help you decide what to include. In some cases, you might ask yourself what details, characters, or events are so important that they would be included on an exam. If It helps you to organize the information, consider making a numbered list or a timeline. | **Sample Questions**   * What we the most important events In the section you read? * What makes them so important? * What effect do those events have on the plot or the other characters? * What changes—in plot, character, or tone—did you notice when you read? * What questions might appear on an exam about this section you read? * Whet might be a good essay topic for this section of the story? |

**ZIP AROUND!**

A review activity. Index cards are used. Each card contains one review question pertinent to the content covered or to be reviewed. Each card also contains one response (or answer…a single word or a phrase). However, the answer on the card is not the answer to the question on the card.

The teacher has the START cards and the END cards. The activity begins with the teacher reading a question; Who was the first President of the US?

Some student has the answer “George Washington” on his or her card. Only the possessor of the card with the correct answer may respond. After giving his answer and verification from the instructor, the student then reads the question on his card. This will prompt another student to respond and the process is then repeated. The teacher has the final answer and ends the activity. In smaller class, students can be given two or three review cards.**DIRECTIONS: This is a whole class assignment.** These questions are from Chapter 1-7. Cut out 25 questions and place on index cards and each student will receive a card and will use the information at the top to answer questions asked, and after answering correctly will ask the next question. Repeat this until all questions have been answered.

Glory Hallelujah

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

What is the name of the main character narrating the book?

anti-math class

Who does the narrator want to go out with?

Mrs. Moonface

What does Glory Hallelujuah do with the note

the narrator writes to her?

She eats it.

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

Does the narrator think he has a

chance with Glory Hallelujah?

No

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

What instrument does the narrator play

in the school band?

A giant frog

Why was the narrator’s friend handcuffed and taken

out of the mall?

The man who is not my father

Which of the narrator’s friends plays in the band

with him?

tuba

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

Why does Mrs. Moonface assign so much

homework?

Andy Pearce

Who abuses the narrator when his mother is not home?

His tired and worn mother

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

What does the narrator’s dog’s snout remind him of?

Because she is so miserable and lonely

She works a double shift on the assembly line at the factory.

Because he stole an egg roll

Who is being abused by the man who is not his father besides the narrator?

His dog Sprocket

What is the name of his band teacher?

Mr. Steenwilly

Where does the narrator want to get out of?

Lashala Palulu

Where is torture Island?

An African tribe the narrator read

about in National Geographic

What is the narrator named after?

A toilet

What does the band teacher ask the narrator about his

home life?

He suspects something is wrong at home.

Who eats all the time and is still thin as a pencil?

Billy Beezer

+++++++++++++++++++++++++++++++++++++++++

Of all the people in the narrator’s life who least

seems to understand something is wrong?

John

+++++++++++++++++++++++++++++++++++++++++

Where does the narrator hang out with his friends?

At the Bay View Mall

+++++++++++++++++++++++++++++++++++++++++

How long ago did the man who is not my father

move into the narrator’s house?

6 Months Ago

+++++++++++++++++++++++++++++++++++++++

Who gives the narrator his real name?

His mother does not think or is in denial that anything

is wrong in her son’s life.

+++++++++++++++++++++++++++++++++++++++++

Which class does the narrator talk about and does not turn in

homework?

Anti-school and anti-math class

++++++++++++++++++++++++++++++++++++++++

The narrator has renamed his friend Billy Beezer.

What is his real name?

Bill Beanman

+++++++++++++++++++++++++++++++++

**Q-CHART**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **IS** | **DID** | **CAN** | **WOULD** | **WILL** | **MIGHT** |
| **WHY** |  |  |  |  |  |  |
| **HOW** |  |  |  |  |  |  |
| **WHEN** |  |  |  |  |  |  |
| **WHERE** |  |  |  |  |  |  |
| **WHAT** |  |  |  |  |  |  |
| **WHO** |  |  |  |  |  |  |

The simplest form of question is in the lower left or “Who is” such as in “Who is the main character?” The more complex the question the further it moves up and the further it moves right, so that the most complex questions are in the upper right-hand corner “how might…”). “How might Jesse have felt when Leslie gave him the paint set?” (*Bridge to Terabithia).* “Why will the society return to books?” (*The Last Book in the Universe*)

**What Is An ABC Brainstorm?**  
Before having your students talk about a major topic, it's essential to activate their background knowledge about it. One way to do this is the ABC Brainstorm. The idea is meant to be fairly simple. Students try to think of a word or phrase associated with the topic, matched to each letter of the alphabet.

**How Does It Work?**  
Have students list all the letters of the alphabet down a sheet of paper (or use the printable ABC Brainstorm sheet available through ReadingQuest), leaving room beside each letter to write out the rest of a word or phrase. Let them work individually at first, thinking of as many words as they can that could be associated with the topic you identify. Do note: The topic should be big and general enough that students can actually think of a lot of possible terms. Then, in no particular order, let them begin filling in the blanks beside each letter of the alphabet. For instance, if the topic were **World War II**, students might list **A**llies, **B**ombers, **C**oncentration Camps, **D**achau, **E**urope, **F**rench Resistance, **G**ermany, **H**itler, **I**taly, **J**apan, and so on.

It seems to work well if you give students enough time to think of a lot of ideas, but then let them pair up or work in small groups to fill in blanks for letters they had not yet completed. In this way, you can let the brainstorming function like a Think-Pair-Share. This would be the "Pair" phase. Then, go around the room or get students to report out ("Share") possible terms for the different letters of the alphabet. Be open to a wide range of possibilities! Make sure students know that you're not looking for exact answers, just justifiable and relevant ones.

**What Sorts of Topics Are Good for an ABC Brainstorm?**  
I say, keep it more broad and relevant. Topics like government, Islam, war (or a specific war), the Great Depression, or a broad geographical region are probably pretty fertile for an ABC Brainstorm. Topics previously studied, about which students know much, can be good recap brainstorms. This might include topics like The Gilded Age, Progressivism, a given decade (the Sixties or the Roaring Twenties, for instance), or capitalism. It's doubtful whether a narrow topic (Saddam Hussein, Circular Flow Diagram, the Constitution) would provide enough latitude for a good ABC Brainstorm, but you won't know until you try.

**A B C B R A I N S T O R M**

**T O P I C \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

|  |  |
| --- | --- |
| A | N |
| B | O |
| C | P |
| D | Q |
| E | R |
| F | S |
| G | T |
| H | U |
| I | V |
| J | W |
| K | X |
| L | Y |
| M | Z |

Summary Paragraph:

Making Sense in Social Studies Raymond C. Jones http://www.readingquest.org

**EVENT/STORY PYRAMID**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

MAIN CHARACTER’S NAME

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

TWO WORDS DESCRIBING THIS PERSON

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

THREE WORDS DESCRIBING THE SETTING or PLACE

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

FOUR WORDS DESCRIBING AN IMPORTANT EVENT

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

FIVE WORDS DESCRIBING THE MAIN IDEA OR THE IMPORTANCE OF THIS EVENT

**ReadingQuest Raymond C. Jones**

**http://www.readingquest.org 2000-2001 rjones@readingquest.org**

**STORYMAP**

|  |  |
| --- | --- |
| **TITLE:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** | **AUTHOR:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |

|  |  |  |
| --- | --- | --- |
| **SETTING** | **CHARACTERS** | PROBLEM or GOAL: |
| EVENTS or EPISODES: |
| **THEME: A Personal Truth** | |
| **THEME: A Universal Truth** | | RESOLUTION or OUTCOME: |

ReadingQuest Raymond C. Jones. http://www.readingquest.org 2000-2001 rjones@readingquest.org

**Action Map Scoring Guidelines**

Exposition: correctly identifies background info 5pts

Conflict: states and identifies the main conflict 5 pts

Rising Action: identifies the rising action 5 pts

Climax: identifies the climax of the story 5 pts

Falling Action: identifies the falling action 5 pts

Resolution: correctly states the conclusion 5 pts

Total points possible 30 pts

**Little Rock community still in shock; Questions linger in deaths of ex-track star, his wife;**

*(Copyright (c) 2004 USA Today)*

***Tragedy in Arkansas***

The last time Robin Mitchell spoke to her brother, she talked about going to the U.S. Olympic track and field trials to watch her husband, Robert Howard, compete in the triple jump.

"She was talking about how she might get to go to Greece," David Mitchell said.

It seemed like a reasonable thought, considering Howard hadn't just represented the USA in the 1996 and 2000 Olympics, he had finished among the top eight each time. In July, however, Howard finished fifth at the trials, and only the top three qualified for the Athens Games.

Early last Saturday morning, not long after Olympic events had begun in Athens, Howard, soaked in what police believe was his wife's blood, jumped to his death from a 10th-floor dorm room at the University of Arkansas' medical school campus in Little Rock.

Police believe Howard, 28, a third-year medical student, stabbed his wife, 31, the chief neurosurgical resident at the medical school's hospital, several dozen times before leaving their home and driving to the nearby campus.

A two-page suicide note doesn't mention the Olympics, police and university officials who have read it said. Police say the manner of the murder and suicide indicate something -- they are not sure what - - triggered a rage in Howard.

Everyone who knew Howard, a nine-time NCAA champ as an Arkansas undergrad, describes him in similar terms: disciplined, hardworking, overachiever, obsessively determined and extraordinarily private -- so private that fellow students and professors who saw him every day did not know until recently he had married a year ago. He also showed signs of temper. He was arrested at least three times for belligerent behavior.

But with so little explanation about what occurred late Friday and early Saturday, Howard's suicide and Mitchell's murder is a devastating mystery that Mitchell's family and people from Arkansas to Howard's hometown of Pawtucket, R.I, to the tightly knit universe of elite athletes now in Athens are struggling to comprehend.

***'It's a tragedy'***

Martha Howard sat in the living room of her home in Pawtucket on Thursday, surrounded by family and friends. She shook her head at the enormity of it all and said in a barely audible tone, "It's a tragedy."

A poster of her son in his Arkansas uniform was taped to a wall. A trophy from his high school days was on the floor in a corner. A television, tuned to the Olympics, played in the kitchen.

"He was a good boy," she said. "Hard-working. He always wanted to be on the top."

Was her son upset at failing to make the Olympic team? "I don't know. He didn't tell me that. He just called and said he didn't qualify. He did not seem depressed."

She said she did not attend her son's wedding because it was quickly arranged in Las Vegas, and she said she did not get to know her daughter-in-law. "Not really. She was a busy woman."

"I wish we got to know her better," said Memah Howard, Robert's sister. "I never met her. I talked to her on the phone once. But I know she was a good person. We are so sorry for her family."

Baffling situation

Triple jumper Melvin Lister, who won at the U.S. trials and had trained with Howard, told U.S. Olympic men's track coach George Williams in Athens he couldn't understand why a person with such a bright future would snap.

"I told him you never know what's going to make people break down," said Williams, who was in charge of triple jumpers, including Howard, at the 1996 Games.

Mike Conley, the 1992 Olympic triple jump gold medalist who worked with Howard to prepare for the trials, said he had tried to persuade Howard to retire after the '96 and 2000 Olympics and pursue his medical career, but Howard was determined to try again. He had wanted an Olympic medal but finished eighth in 1996. In 2000, after winning the trials, he was seventh.

Conley says Howard was disappointed when he didn't make the team this year. "I saw it in his face on the track," Conley says. But they didn't talk about it.

Mike Crawley, the cross country coach and assistant track coach at Pawtucket's Shea High School when Howard was there, said he had spoken with Howard just before the trials. "He thought he had a good shot at making the team. He was really excited."

But Crawley does not believe Howard was despondent about not making the Olympic team. "That's how everyone is making it out to be," Crawley says, "but he already made two Olympic teams. There's more to it. There has to be."

***Brushes with the law***

In 1994 Howard enrolled at Arkansas, where the track and field program is among the nation's best. It's also where he had trouble with the law. In March 1995 campus police arrested him after he allegedly threw a spray paint can at his girlfriend, then threatened to kill her.

In a statement to police, the girlfriend said Howard became mad when she would not allow him to come home with her. "I believe that he will do something to hurt either me or my property," she wrote. "I know his temper, and it is very short. If he wants or says he is going to do something, he will try his very best to do it." The charges were dropped when the girlfriend declined to pursue the case.

Fayetteville police records show Howard was arrested eight other times during his four years at the university.

Most of the charges were misdemeanors, but on at least one occasion he was sentenced to jail. And in September 1998 he was charged with aggravated assault and burglary after he and another man allegedly kicked open the door of a girlfriend's apartment and held a man who was there at gunpoint. The man broke free and ran. Howard allegedly chased him, punched him, then fled in a car. Police found him later that night and arrested him on an outstanding warrant, police spokesman Sgt. Shannon Gabbard said. The outcome of the case is unknown.

Howard was accepted into Arkansas' medical school in 1999 but deferred admission for a year to train for the 2000 Games. After the Olympics, he completed two years of medical school, then took more time off to train for 2004.

His grades were good, and he had a good relationship with the administrators who helped arrange his schedule to accommodate his training, according to Richard P. Wheeler, the medical school's executive associate dean for academic affairs.

Two years ago, campus police arrested Howard for public intoxication and disorderly conduct after they said they found him wandering the campus at 4:45 a.m.

According to the police report, an officer saw him wandering around the dorm parking lot, approached him and asked to see his student identification. He became hostile. "Do the police not have anything better to do than harass a black man tonight?" Howard asked, according to the police report. "Are you mad because you will always be a white punk ass police officer and I will be a black doctor?"

Campus police chief Carroll Alberson said there is no record of any problems since.

Campus power couple

In January 2003, while doing a clerkship in the neurosurgery department, Howard met the woman who became his wife five months later. They shared a love of athletics. She also had been a high school track star. She earned her first varsity letter in seventh grade.

Mitchell also was the valedictorian of her high school class in Newburgh, N.Y., and went to Harvard, using a Naval ROTC scholarship to pay. After earning a chemistry degree, she went to Cornell University's medical school. She did an internship at the Naval Medical Center in San Diego in general surgery and her residency at Ohio State University Medical Center. Her Navy service included a yearlong deployment to Okinawa as the medical officer for the 3rd Marine Expeditionary Force.

She accepted a position in Arkansas in 2003 because she wanted to work with Gazi Yasargil, considered the father of modern neurosurgery, university spokeswoman Leslie Taylor said. She excelled, and last month was selected chief resident of neurosurgery.

"She's just unbelievably talented, just a star. She's been stolen from us," her brother said.

Around campus, Howard and Mitchell were seen as a power couple -- two young people with bright futures. They were often spotted walking their dog, Sasha. They lived together in a duplex on a wooded neighborhood of small houses near the campus. Mitchell's mother lived next door. But Howard also kept a $180-a-month room in the dormitory adjoining the hospital and medical school.

Shayna Roaf, a fourth-year medical student from Pine Bluff, Ark., who started in the same class with Howard, describes him as focused on school and sport. He routinely pulled all-night study sessions before exams that were so grueling she gave up studying with him.

Howard told Roaf when he began dating Mitchell, and she'd heard they had gotten married but she never asked him about it, sensing that it would be too much prying for his private nature.

Much of the campus remains in shock over the brutality of the crime and the manner in which Howard died.

"Even though we all are pretty sure he's the one who killed (Mitchell), it won't be official" until the reports come back from the crime lab, Little Rock police spokesman Sgt. Terry Hastings said. The lab will examine the blood found at the scene, on the knife and on Howard to eliminate the possibility that someone else was involved. It can take as long as 30 days for the state crime lab to analyze the evidence.

Leinwand reported from Little Rock, Brady from Pawtucket

Contributing: Dick Patrick and Tom Weir in Athens

**Making Your Own Mask**

**You are now going to make a design for a mask.**

Will your mask be used to make someone happy or afraid? Will your mask represent a human figure or an animal? If you choose an animal think about words that describe this animal. Make a list. What colors would you use to intensify these characteristics?

**You are now going to create a three-dimensional model of this mask using papier mache.**

YOU WILL NEED THE FOLLOWING MATERIALS:

* Newspaper to cover your working surface
* Newspaper to tear into small squares
* White glue
* Water
* A plastic mask to use as the form - you can get these at hobby and costume shops. They are very inexpensive.
* Paper towels to tear into small squares
* Paint
* Spray clear gloss paint.

**STEP ONE:** Tear your newspaper into a pile of small squares about 1" x 1". Tearing is better because it makes a rough edge.

**STEP TWO:** Mix some white glue with water so you have a runny mixture

**STEP THREE:** Cover your table with newspaper. Place your plastic form on the newspaper

**STEP FOUR:** Take a small square of newspaper, dip it into the glue and water. Put it on the plastic form.   
Completely cover your form with one layer of newspaper squares. If you want to exaggerate some of the features you should do that now. You can use commercial paper mache mixed with water to do this.   
Let this layer dry over night.

**STEP FIVE:** Now, completely cover the newspaper with one layer of paper towel squares. The smaller the pieces, the smoother your mask will be. Make sure that you don't leave any edges of paper sticking up. Smooth everything down. Let this dry over night.

**STEP SIX:** When your mask is dry you can remove the plastic form. It should be thin but hard. You may want to cut out the eye holes if you did not leave them open. However, you may want to use your mask for a wall decoration and never wear it. In this case, you do not need to cut out the eyes.

**STEP SEVEN:** Now, you are ready to paint. First draw the design on the mask.   
Choose your colors and paint your mask.

**STEP EIGHT:** When the paint is dry, you can spray it with a coat of clear gloss. It will give it a finished effect.   
You can also add raffia for hair or beads and other ornaments for decoration.

# MASKS UNIT TEST

# Read the short story below to answer the questions that follow.

### THANK YOU, M'AM

by Langston Hughes

She was a large woman with a large purse that had everything in it but a hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o'clock at night, dark, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with a sudden single tug the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance. Instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirtfront, and shook him until his teeth rattled.

After that the woman said, "Pick up my pocketbook, boy, and give it here."

She still held him tightly. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain't you ashamed of yourself?"

Firmly gripped by his shirtfront, the boy said, "Yes'm."

The woman said, "What did you want to do it for?"

The boy said, "I didn't aim to."

She said, "You a lie!"

By that time two or three people passed, stopped, turned to look, and some stood watching.

"If I turn you loose, will you run?" asked the woman.

"Yes'm," said the boy.

"Then I won't turn you loose," said the woman. She did not release him.

"Lady, I'm sorry," whispered the boy.

"Um-hum! Your face is dirty. I got a great mind to wash your face for you. Ain't you got nobody home to tell you to wash your face?"

"No'm," said the boy.

"Then it will get washed this evening," said the large woman, starting up the street, dragging the frightened boy behind her.

He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.

The woman said, "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?"

"No'm," said the being-dragged boy. "I just want you to turn me loose."

"Was I bothering *you* when I turned that corner?" asked the woman.

"No'm."

"But you put yourself in contact with *me*," said the woman. "If you think that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones."

Sweat popped out on the boy's face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

She said, "What is your name?"

"Roger," answered the boy.

"Then, Roger, you go to that sink and wash your face," said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—*and went to the sink*.

"Let the water run until it gets warm," she said. "Here's a clean towel."

"You gonna take me to jail?" asked the boy, bending over the sink.

"Not with that face, I would not take you nowhere," said the woman. "Here I am trying to get home to cook me a bite to eat, and you snatch my pocketbook! Maybe you ain't been to your supper either, late as it be. Have you?"

"There's nobody home at my house," said the boy.

"Then we'll eat," said the woman. "I believe you're hungry—or been hungry—to try to snatch my pocketbook!"

"I want a pair of blue suede shoes," said the boy.

"Well, you didn't have to snatch my pocketbook to get some suede shoes," said Mrs. Luella Bates Washington Jones. "You could've asked me."

"M'am?"

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do, dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, *run*!

The woman was sitting on the daybed. After a while she said, "I were young once and I wanted things I could not get."

There was another long pause. The boy's mouth opened. Then he frowned, not knowing he frowned.

The woman said, "Um-hum! You thought I was going to say *but* didn't you? You thought I was going to say, *but I didn't snatch people's pocketbooks*. Well, I wasn't going to say that." Pause. Silence. "I have done things, too, which I would not tell you, son. Everybody's got something in common. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable."

In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse, which she left behind her on the daybed. But the boy took care to sit on the far side of the room, away from the purse, where he thought she could easily see him out of the corner of her eye if she wanted to. He did not trust the woman not to trust him. And he did not want to be mistrusted now.

"Do you need somebody to go to the store," asked the boy, "maybe to get some milk or something?"

"Don't believe I do," said the woman, "unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here."

"That will be fine," said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, redheads, and Spanish. Then she cut him a half of her ten-cent cake.

"Eat some more, son," she said.

When they were finished eating, she got up and said, "Now here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto *my* pocketbook *nor nobody else's*. I got to get my rest now. But from here on in, son, I hope you will behave yourself."

She led him down the hall to the front door and opened it. "Good night! Behave yourself, boy!" she said, looking out into the street as he went down the steps.

The boy wanted to say something other than, "Thank you, m'am," to Mrs. Luella Bates Washington Jones, but although his lips moved, he couldn't even say that as he turned at the foot of the barren stoop and looked up at the large woman in the door. Then she shut the door.

**"Thank You M'am" from SHORT STORIES by Langston Hughes. Copyright © 1996 by Ramona Bass and Arnold Rampersad. Reprinted by permission of Hill and Wang, a division of Farrar, Straus and Giroux, LLC.**

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1. When they arrived at the woman's house, what did the boy do?

A. He felt immediately at home.

B. He tried to steal her purse again.

C. He thought about running away.

D. He apologized for what he had done.

2. Which of the following best describes the boy's feelings in the story?

A. Frightened then trusting

B. Angry then hungry

C. Greedy then generous

D. Curious then nervous

3. What do you think is the theme of the story? Support your answer with details from the story.

4. Do you think this story is believable? Use details from the story to explain why or why not.

5. Choose one thing Mrs. Luella Bates Washington Jones said or did in the story and explain what it tells about her.

6. What do you think Mrs. Jones hopes the boy will learn? Support your answer with evidence from the story.

**Scoring Guide**

**1. C**

**2. A**

***Question 3***

|  |
| --- |
| **Score & Description** |
| **Extensive**  These responses provide a theme of the story that demonstrates an interpretive reading and use specific support from the story to explain the theme. Responses at this level provide support that is clearly linked in terms of the theme. |
| **Essential**  These responses provide a theme of the story that demonstrates an interpretive reading. However, the explanation supporting the theme is either not clearly linked and explained in terms of the theme, or no explanation is presented at all. |
| **Partial**  These responses provide generalizations based on actions or dialogue (e.g. you should not steal, or you should have asked for the money), but do not interpret a theme of the story. Responses at this level demonstrate only a surface reading of the story. |
| **Unsatisfactory**  These responses may provide plot summaries or statements that are unsupported, opinions that are inappropriate, or provide random events unrelated to a theme of the story. Responses at this level may provide accurate information, but do not attempt to discuss a main idea or theme of the story. |

***Question 3***

|  |
| --- |
| **Score & Description** |
| **Acceptable**  These responses provide an opinion about the portrayal of the characters or the credibility of events, and use details from the story to support that opinion. |
| **Unacceptable**  These responses may provide an opinion about the credibility of the story, but provide no support for that opinion. |

***Question 5***

|  |
| --- |
| **Score & Description** |
| **Evidence of full comprehension**  These responses interpret an aspect of Mrs. Jones' character as reflected in dialogue or action from the story. The connection between the dialogue or action and what it says about her character is clear. |
| **Evidence of partial or surface comprehension**  These responses may choose something that Mrs. Jones said or did but do not discuss the dialogue or action as a reflection of Mrs. Jones' character. These responses may explain Mrs. Jones' dialogue or actions with an inaccurate interpretation of what it says about her. Or, responses at this level provide a general description of Mrs. Jones that is not connected to any dialogue or action in the story. |
| **Evidence of little or no comprehension**  These responses provide inappropriate information from the story or personal opinions about the character, but they do not provide a description of the character based on something she said or did in the story. |

***Question 6***

|  |
| --- |
| **Score & Description** |
| **Evidence of full comprehension**  These responses use evidence from the story to explain what Mrs. Jones wanted the boy to learn. |
| **Evidence of partial or surface comprehension**  These responses may explain what Mrs. Jones wanted the boy to learn, but provide no evidence from the story to support that explanation. Responses at this level may provide a weak description of the boy learning something in general that is not related to what Mrs. Jones hopes the boy will learn. |
| **Evidence of little or no comprehension**  These responses may provide unsupported opinions about Mrs. Jones or Roger that do not explain what Mrs. Jones wanted the boy to learn. |

**Mask**

From Wikipedia, the free encyclopedia

A **mask** is a sculptured object that is worn by a performer, and normally represents a [face](http://en.wikipedia.org/wiki/Face). Masks are performing objects closely related to [puppets](http://en.wikipedia.org/wiki/Puppets) and have been used since antiquity for [ceremonial](http://en.wikipedia.org/wiki/Ceremony), aesthetic, and practical purposes. They are usually, but not always, worn on the face, although they may also be positioned for effect elsewhere in relation to the wearers own head. Utilitarian objects worn on the face for functional purposes are also called masks.

The word *mask* came via [French](http://en.wikipedia.org/wiki/French_language) *masque* and either [Italian](http://en.wikipedia.org/wiki/Italian_language) *maschera* or [Spanish](http://en.wikipedia.org/wiki/Spanish_language) *máscara*. Possible ancestors are [Latin](http://en.wikipedia.org/wiki/Latin) (not classical) *mascus*, *masca* = "ghost", and [Arabic](http://en.wikipedia.org/wiki/Arabic_language) *maskharah* = "jester", "man in [masquerade](http://en.wikipedia.org/wiki/Masquerade_ball)".

The 5000-year-old Sumerian mask of Warka is believed to be the oldest surviving mask. Looted from the Iraqi National Museum in Baghdad, it was recovered in 2003.

Throughout the world masks are used for their expressive power as a feature of masked performance. They are a familiar and vivid element in many [folk](http://en.wikipedia.org/wiki/Folk) and traditional [pageants](http://en.wikipedia.org/wiki/Pageants), [ceremonies](http://en.wikipedia.org/wiki/Ceremonies), [rituals](http://en.wikipedia.org/wiki/Rituals) and [festivals](http://en.wikipedia.org/wiki/Festivals). Many of these are of an ancient origin. The mask is often a part of costume that adorns the whole body and embodies a tradition important to a particular society of people.

It is often assumed that masks are exotic artifacts limited to [Third World](http://en.wikipedia.org/wiki/Third_World) cultures, whereas masks are used almost universally and maintain their power and mystery both for their wearers and their audience, retaining an important place in the religious and social life of the [community](http://en.wikipedia.org/wiki/Community). The continued popularity of wearing masks at [carnival](http://en.wikipedia.org/wiki/Carnival), and for children at parties and for festivals such as [Halloween](http://en.wikipedia.org/wiki/Halloween) are reminders of the enduring power of pretence and play.

The mask is also used in theatrical performance. In many cultural traditions the masked performer is a central concept and is highly valued. In the western tradition it is sometimes considered a stylistic device which can be traced back to the [Greeks](http://en.wikipedia.org/wiki/Greeks) and [Romans](http://en.wikipedia.org/wiki/Romans). The masked characters of the [Commedia dell'Arte](http://en.wikipedia.org/wiki/Commedia_dell%27Arte) included the ancestors of the modern clown. In contemporary western [theatre](http://en.wikipedia.org/wiki/Theatre) the mask is often used alongside [puppetry](http://en.wikipedia.org/wiki/Puppetry) to create a theatre which is essentially visual rather than verbal, and many of its practicioners have been visual artists.

**Masks in Contemporary Theatre**

Masks, as well as puppets, were often incorporated into the theatre work of European [avant-garde](http://en.wikipedia.org/wiki/Avant-garde) artists from the turn of the nineteenth century. [Alfred Jarry](http://en.wikipedia.org/wiki/Alfred_Jarry), [Pablo Picasso](http://en.wikipedia.org/wiki/Pablo_Picasso), [Oskar Schlemmer](http://en.wikipedia.org/wiki/Oskar_Schlemmer) and other artists of the [Bauhaus](http://en.wikipedia.org/wiki/Bauhaus) School, as well as [surrealists](http://en.wikipedia.org/wiki/Surrealists) and [Dadaists](http://en.wikipedia.org/wiki/Dadaists), experimented with theatre forms and masks in their work.

The modern effort to restore the mask to the stage derives from [Edward Gordon Craig](http://en.wikipedia.org/wiki/Edward_Gordon_Craig) (1872-1966) who in *A Note on Masks* (1910) proposed the virtues of using masks over the naturalism of the actor. [[2]](http://en.wikipedia.org/wiki/Mask#_note-0#_note-0) Craig was highly influential, and his ideas were taken up by [Brecht](http://en.wikipedia.org/wiki/Brecht), [Cocteau](http://en.wikipedia.org/wiki/Cocteau), [Genet](http://en.wikipedia.org/wiki/Genet) - and later by [Arden](http://en.wikipedia.org/wiki/John_Arden), [Grotowski](http://en.wikipedia.org/wiki/Grotowski) and [Brook](http://en.wikipedia.org/wiki/Peter_Brook) and others who "attempted to restore a ritualistic if not actually religious significance to theatre"..

The first real sustained and developed use of masks in contemporary theatre can be traced back to the work of the [San Francisco Mime Troupe](http://en.wikipedia.org/wiki/San_Francisco_Mime_Troupe), founded in [1959](http://en.wikipedia.org/wiki/1959), and to [Peter Schumann](http://en.wikipedia.org/wiki/Peter_Schumann) and his [Bread and Puppet Theatre](http://en.wikipedia.org/wiki/Bread_and_Puppet_Theatre), which was established in [New York](http://en.wikipedia.org/wiki/New_York) in the early 1960’s. Schumann, born in [Silesia](http://en.wikipedia.org/wiki/Silesia) in [1934](http://en.wikipedia.org/wiki/1934), combined aspects of European festival masks with a highly distinctive American sensibility, and his strongly humanitarian and anti-war polemic has continued to exert an influence on the use of masks in theatre, especially on street-theatre.[[4]](http://en.wikipedia.org/wiki/Mask#_note-2#_note-2) Other US and Canadian companies, inspired by Bread and Puppet, developed including [In the Heart of the Beast Puppet and Mask Theater](http://en.wikipedia.org/wiki/In_the_Heart_of_the_Beast_Puppet_and_Mask_Theater) of [Minneapolis](http://en.wikipedia.org/wiki/Minneapolis); Arm-of-the Sea Theatre from [New York State](http://en.wikipedia.org/wiki/New_York_State); Snake Theater from [California](http://en.wikipedia.org/wiki/California); and Shadowland Theatre of [Toronto](http://en.wikipedia.org/wiki/Toronto). These companies, and others, have a strong social agenda, and combine masks, music and puppetry to create a visual theatrical form.

In Europe Schumann’s influence combined with the early avant-garde artists to encourage groups like Moving Picture Mime Show and Welfare State (both in the UK). The practice of performing with masks is also studied by many performers, often derived from the [Commedia dell'Arte](http://en.wikipedia.org/wiki/Commedia_dell%27Arte) traditions. The work of [Jacques Lecoq](http://en.wikipedia.org/wiki/Jacques_Lecoq) has been particularly important in the revival of interest in this discipline.

Mask-based theatre has been taken to high levels of narrative sophistication by [Horse and Bamboo Theatre](http://en.wikipedia.org/wiki/Horse_and_Bamboo_Theatre) (founded in [1978](http://en.wikipedia.org/wiki/1978)), and Trestle Theatre Company ([1981](http://en.wikipedia.org/wiki/1981)), although Trestle Theatre has now abandoned its commitment to mask theatre.

**Ritual Masks**

Ritual masks occur throughout the world, and although they tend to share many characteristics, highly distinctive forms have developed. The function of the masks may be magical or religious; they may appear in rites of passage or as a make-up for a form of theatre. Equally masks may disguise a penitent or preside over important ceremonies; they may help mediate with spirits, or offer a protective role to the society who utilise their powers.

**African Masks**

There are an enormous variety of masks used in [Africa](http://en.wikipedia.org/wiki/Africa). In [West Africa](http://en.wikipedia.org/wiki/West_Africa), masks are used in masquerades that form part of religious ceremonies enacted to communicate with spirits and ancestors. Examples are the masquerades of the [Yoruba](http://en.wikipedia.org/wiki/Yoruba), [Igbo](http://en.wikipedia.org/wiki/Igbo) and [Edo](http://en.wikipedia.org/wiki/Edo) cultures, including [Egungun Masquerades](http://en.wikipedia.org/wiki/Egungun) and [Northern Edo Masquerades](http://en.wikipedia.org/wiki/Northern_Edo_Masquerades). The masks are usually carved with an extraordinary skill and variety by artists who will usually have received their training as an apprentice to a master carver - frequently it is a tradition that has been passed down within a family through many generations. Such an artist holds a respected position in tribal society because of the work that he/she creates, embodying not only complex craft techniques but also spiritual/social and symbolic knowledge. African masks are also used in the Mas or Masquerade of the [Caribbean Carnival](http://en.wikipedia.org/wiki/Caribbean_Carnival).

Many African masks represent animals. Some African tribes believe that the animal masks can help them communicate with the spirits who live in forests or open savannas. People of [Burkina Faso](http://en.wikipedia.org/wiki/Burkina_Faso) known as the [Bwa](http://en.wikipedia.org/w/index.php?title=Bwa&action=edit) and [Nuna](http://en.wikipedia.org/wiki/Nuna) call to the spirit to stop destruction. The [Dogon](http://en.wikipedia.org/wiki/Dogon) of [Mali](http://en.wikipedia.org/wiki/Mali) have complex religions that also have animal masks. Their beliefs are in three main cults - the [Awa](http://en.wikipedia.org/wiki/Awa) cult of the dead, [Bini](http://en.wikipedia.org/wiki/Bini) cult of communication with spirits, and [Lebe](http://en.wikipedia.org/w/index.php?title=Lebe&action=edit) cult of earth and nature. These three main cults nevertheless use seventy-eight different types of masks. Most of the ceremonies of the Dogon culture are secret, although the antelope dance is shown to non-Dogons. The antelope masks are rough rectangular boxes with several horns coming out of the top. The Dogons are expert agriculturists and the antelope symbolizes a hard working farmer.

Another culture that has a very rich agricultural tradition is the [Bamana](http://en.wikipedia.org/wiki/Bamana) people of Mali. The antelope is believed to be taught man the secrets of agriculture. Although the Dogons and Bamana people both believe the [antelope](http://en.wikipedia.org/wiki/Antelope) symbolises agricultural, they interpret elements the masks differently. To the Bamana people, swords represent the sprouting of grain.[[*citation needed*]](http://en.wikipedia.org/wiki/Wikipedia:Citing_sources)

Masks may also indicate a culture’s ideal of feminine beauty. The masks of [Punu](http://en.wikipedia.org/w/index.php?title=Punu&action=edit) of [Gabon](http://en.wikipedia.org/wiki/Gabon) have highly arched eyebrows, almost almond-shaped eyes and a narrow chin. The raised strip running from both sides of the nose to the ears represent jewellery. Dark black hairstyle, tops the mask off. The whiteness of the face represent the whiteness and beauty of the spirit world. Only men wear the masks and perform the dances with high stilts despite it being a “female” masks. One of the most beautiful representations of female beauty is the [Idia](http://en.wikipedia.org/wiki/Idia)’s Mask of [Benin](http://en.wikipedia.org/wiki/Benin). It is believed to have been commissioned by a king of Benin in memory of his mother. To honor his dead mother, the king wore the mask on his hip during special ceremonies.

The [Senoufo](http://en.wikipedia.org/wiki/Senoufo) people of the [Ivory Coast](http://en.wikipedia.org/wiki/Ivory_Coast) represent tranquility by making masks with eyes half-shut and lines drawn near the mouth. The [Temne](http://en.wikipedia.org/wiki/Temne) of [Sierra Leone](http://en.wikipedia.org/wiki/Sierra_Leone) use masks with small eyes and mouths to represent humility and humbleness. They represent wisdom by making bulging forehead. Other masks that have exaggerated long faces and broad foreheads symbolize the soberness of one’s duty that comes with power. War masks are also popular. The [Grebo](http://en.wikipedia.org/wiki/Grebo) of the Ivory Coast carve masks with round eyes to represent alertness and anger, with the straight nose to represent unwillingness to retreat.

Today, the qualities of [African art](http://en.wikipedia.org/wiki/African_art) are beginning to be more understood and appreciated. However most African masks are now being produced for the tourist trade. Although they often show skilled craftsmanship, they will nearly always lack the spiritual character of the traditional tribal masks.

**The Masks of Oceania**

The variety and beauty of the masks of [Melanesia](http://en.wikipedia.org/wiki/Melanesia) are almost as highly developed as in Africa. It is a culture where [ancestor worship](http://en.wikipedia.org/wiki/Ancestor_worship) is dominant and religious ceremonies are devoted to ancestors. Inevitably many of the mask types relate to use in these ceremonies and are linked with the activities of secret societies. The mask is regarded as an instrument of revelation, giving form to the sacred. This is often accomplished by linking the mask to an ancestral presence, and thus bringing the past into the present.

As a culture of scattered islands and peninsulars Melanesian mask forms have developed in a highly diversified fashion, with a great deal of variety in their construction and aesthetic.

**North American masks**

[Arctic](http://en.wikipedia.org/wiki/Arctic) Coastal groups have tended towards rudimentary religious practice but a highly evolved and rich mythology, especially concerning hunting. In some areas annual [shamanic](http://en.wikipedia.org/wiki/Shamanic) ceremonies involved masked dances and these strongly abstracted masks are arguably the most striking artefacts produced in this region.

[Pacific](http://en.wikipedia.org/wiki/Pacific) Northwest Coastal indigenous groups were generally highly skilled [woodworkers](http://en.wikipedia.org/wiki/Woodworkers). The carving of masks are an important feature of that craft, along with many other features that often combined the utilitarian with the symbolic, such as [shields](http://en.wikipedia.org/wiki/Shields), [canoes](http://en.wikipedia.org/wiki/Canoes), poles and houses.

Woodland tribes, especially in the North-East and around the [Great Lakes](http://en.wikipedia.org/wiki/Great_Lakes), cross-fertilized culturally with one another. The [Iroquois](http://en.wikipedia.org/wiki/Iroquois) made spectacular wooden ‘false face’ masks, used in healing ceremonies and carved from living trees. These masks appear in a great variety of shapes, depending on their precise function.

[Pueblo](http://en.wikipedia.org/wiki/Pueblo) craftsmen produced impressive work for masked religious ritual, especially the [Hopi](http://en.wikipedia.org/wiki/Hopi) and [Zuni](http://en.wikipedia.org/wiki/Zuni). The *kachinas*, god/spirits, frequently take the form of highly distinctive and elaborate masks that are used in ritual dances. These are usually made of leather with appendages of fur, feathers or leaves. Some cover the face, some the whole head and are often highly abstracted forms. [Navaho](http://en.wikipedia.org/wiki/Navaho) masks appear to be inspired by the Pueblo prototypes.

**South and Central American masks**

Distinctive styles of masks began to emerge in pre-Hispanic America about 1200BC, although there is evidence of far older mask forms. In the [Andes](http://en.wikipedia.org/wiki/Andes) masks were used to dress the faces of the dead. These were originally made of fabric but later burial masks were sometimes made of beaten [copper](http://en.wikipedia.org/wiki/Copper) or [gold](http://en.wikipedia.org/wiki/Gold), and occasionally of [clay](http://en.wikipedia.org/wiki/Clay).

For the [Aztecs](http://en.wikipedia.org/wiki/Aztecs) human skulls were prized as war [trophies](http://en.wikipedia.org/wiki/Trophies) and skull masks were not uncommon. Masks were also used as part of court entertainments, possibly combining political with religious significance.

In post-colonial [Latin America](http://en.wikipedia.org/wiki/Latin_America) [pre-Columbian](http://en.wikipedia.org/wiki/Pre-Columbian) traditions merged with Christian rituals, and syncretic masquerades and ceremonies, such as [All Souls](http://en.wikipedia.org/wiki/All_Souls)/[Day of the Dead](http://en.wikipedia.org/wiki/Day_of_the_Dead) developed, despite efforts of the Church to stamp out the indigenous traditions. Masks remain an important feature of popular carnivals and religious dances, such as The Dance of the [Moors](http://en.wikipedia.org/wiki/Moors) and [Christians](http://en.wikipedia.org/wiki/Christians). [Mexico](http://en.wikipedia.org/wiki/Mexico), in particular, retains a great deal of creativity in the production of masks, encouraged by collectors. [Wrestling](http://en.wikipedia.org/wiki/Wrestling) matches, where it is common for the participants to wear masks, are very popular and many of the wrestlers can be considered folk heroes.

**Asian masks**

**India/Sri Lanka/Indo-China/Indonesia**

Masked characters, usually divinities, are a central feature of Indian dramatic forms, many based on depicting the epics [Mahabharata](http://en.wikipedia.org/wiki/Mahabharata) and [Ramayana](http://en.wikipedia.org/wiki/Ramayana). Countries that have had strong Indian cultural influences – [Cambodia](http://en.wikipedia.org/wiki/Cambodia), [Burma](http://en.wikipedia.org/wiki/Burma), [Java](http://en.wikipedia.org/wiki/Java), [Thailand](http://en.wikipedia.org/wiki/Thailand), [Vietnam](http://en.wikipedia.org/wiki/Vietnam) – have developed the Indian forms, combined with local myths, and developed their own characteristic styles.

The masks are usually highly exaggerated and formalised, and share an aesthetic with the carved images of monstrous heads that dominate the facades of [Hindu](http://en.wikipedia.org/wiki/Hindu) and [Buddhist](http://en.wikipedia.org/wiki/Buddhist) temples. These faces or *Kirtimukhas*, 'Visages of Glory', are intended to ward off evil and are associated with the animal world as well as the divine. During ceremonies these visages are given active form in the great mask dramas of the South and South-eastern Asian region.

**Japan**

Japanese masks are part of a very old and highly sophisticated and stylized theatrical tradition. Although the roots are in prehistoric myths and cults they have developed into refined art forms. The oldest masks are the *gigaku*. The form no longer exists, and was probably a type of dance presentation. The *bugaku* developed from this – a complex dance-drama that used masks with moveable jaws.

The *nō* or [noh](http://en.wikipedia.org/wiki/Noh) mask evolved from the gigaku and bugaku and is the supreme achievement of Japanese mask-making. *Nō* masks represent gods, men, women, madmen and devils, and each category has many sub-divisions. *Nō* plays are acted entirely by men. The masks are worn throughout very long performances and are consequently very light. *Kyōgen* are short farces with their own masks, and accompany the tragic nō plays. [Kabuki](http://en.wikipedia.org/wiki/Kabuki) is the theatre of modern Japan, rooted in the older forms, but masks are replaced by painted faces.

**European masks**

Masks are used throughout Europe, and are frequently integrated into regional folk celebrations and customs. Old masks are preserved and can be seen in [museums](http://en.wikipedia.org/wiki/Museum), and much research has been undertaken into the historical origins of masks – most probably represent [nature spirits](http://en.wikipedia.org/w/index.php?title=Nature_spirits&action=edit), and many of the associated customs are seasonal. The original significance would have survived only until the introduction of [Christianity](http://en.wikipedia.org/wiki/Christianity), which then incorporated many of the customs into its own traditions, also changing their meanings so, for example, old [fertility gods](http://en.wikipedia.org/w/index.php?title=Fertility_gods&action=edit) became [devils](http://en.wikipedia.org/wiki/Devils), and goddesses became [witches](http://en.wikipedia.org/wiki/Witches).

Many of the masks used in these festivals belong to the contrasting categories of the 'good', or 'idealised beauty', set against the 'ugly' or 'beastly' and grotesque. This is particularly true of the Germanic and Central European festivals. Another common type is the [Fool](http://en.wikipedia.org/wiki/Fool), sometimes considered to be the synthesis of the two contrasting type of Handsome and Ugly.

The oldest representations of masks are [animal](http://en.wikipedia.org/wiki/Animal) masks, such as the cave paintings of the [Dordogne](http://en.wikipedia.org/wiki/Dordogne) in southern [France](http://en.wikipedia.org/wiki/France). Such masks survive in the alpine regions of [Austria](http://en.wikipedia.org/wiki/Austria) and [Switzerland](http://en.wikipedia.org/wiki/Switzerland), and may be connected with hunting or [shamanism](http://en.wikipedia.org/wiki/Shamanism), and tend to be particularly associated with the new year and carnival. The debate about the meaning of these and other mask forms continues in Europe, where [monsters](http://en.wikipedia.org/wiki/Monsters), [bears](http://en.wikipedia.org/wiki/Bears), [wild men](http://en.wikipedia.org/w/index.php?title=Wild_men&action=edit), [harlequins](http://en.wikipedia.org/wiki/Harlequins), [hobby horses](http://en.wikipedia.org/w/index.php?title=Hobby_horses&action=edit) and other fanciful characters appear in carnivals throughout the continent. It is generally accepted that the masks, noise, colour and clamour are meant to drive away the forces of darkness and winter, and open the way for the spirits of light and the coming of spring.

**Utilitarian masks**

As well as their use in ritual and theatre, masks of many different kinds are in everyday use for a wide range of [utilitarian](http://en.wikipedia.org/wiki/Utilitarian) functions. There is an interesting example of overlapping categories of mask usage in the use by penitents of masks in ceremonies to disguise their identity in order to make the act of penitence more selfless. The [Semana Santa](http://en.wikipedia.org/wiki/Semana_Santa) parades throughout [Spain](http://en.wikipedia.org/wiki/Spain) and in [Hispanic](http://en.wikipedia.org/wiki/Hispanic)/[Catholic](http://en.wikipedia.org/wiki/Catholic) countries throughout the world are examples of this, with their cone shaped masks. Masks were adopted by the [vigilante](http://en.wikipedia.org/wiki/Vigilante) groups, and the cone-shaped mask in particular is identified with the [Klu Klux Klan](http://en.wikipedia.org/wiki/Klu_Klux_Klan) in a self-conscious effort to combine the hiding of personal identity with the promotion of a powerful and intimidating image.

**Masks to prevent recognition**

Criminals often use masks to avoid [recognition](http://en.wikipedia.org/wiki/Recognition_of_human_individuals) when committing [crimes](http://en.wikipedia.org/wiki/Crime). In many jurisdictions, it is an additional criminal offense to wear a mask while committing a crime; it is also often a crime to wear a mask at public assemblies and [demonstrations](http://en.wikipedia.org/wiki/Demonstration_%28people%29). For instance, in [Virginia](http://en.wikipedia.org/wiki/Virginia), it is illegal for anyone over sixteen years of age to wear a mask in a public place.[[15]](http://en.wikipedia.org/wiki/Mask#_note-Virginia#_note-Virginia) In some states, it is only illegal to wear a mask if there is intent to commit an illegal act.[[16]](http://en.wikipedia.org/wiki/Mask#_note-Florida#_note-Florida)

Occasionally a [witness](http://en.wikipedia.org/wiki/Witness) for the [prosecution](http://en.wikipedia.org/wiki/Prosecution) appears in [court](http://en.wikipedia.org/wiki/Court) in a mask to avoid being recognized by associates of the [accused](http://en.wikipedia.org/wiki/Accused).

Participants in a [black bloc](http://en.wikipedia.org/wiki/Black_bloc) at [protests](http://en.wikipedia.org/wiki/Protest) usually wear masks, often [bandannas](http://en.wikipedia.org/wiki/Kerchief), to avoid recognition, and to try to protect against any [riot control agents](http://en.wikipedia.org/wiki/Riot_control_agent) used.

**Protective**

Protective masks usually have the following functions:

* Providing a supply of air or filtering the outside air.
* Protecting the face against flying objects or dangerous environments, while allowing vision.

**Types of protective masks**

* [Filter masks](http://en.wikipedia.org/wiki/Filter_mask) or [Gas masks](http://en.wikipedia.org/wiki/Gas_mask) restrict contaminants from entering the mask
* [Surgical masks](http://en.wikipedia.org/wiki/Surgical_mask) restrict contaminants from exiting the mask
* [Diving masks](http://en.wikipedia.org/wiki/Diving_mask) cover the eyes underwater allowing unrestricted vision
* [Self-contained breathing apparatuses](http://en.wikipedia.org/wiki/SCBA) are full-face masks used to breath and see in hostile environments
* [Full-face diving masks](http://en.wikipedia.org/wiki/Full_face_diving_mask) cover a diver's face completely, allowing the diver to talk others through built in communication devices
* [Oxygen masks](http://en.wikipedia.org/wiki/Oxygen_mask) worn by high-altitude pilots.
* [Oxygen masks](http://en.wikipedia.org/wiki/Oxygen_mask) are used in medicine to deliver oxygen, anesthetic, or other gases to patients
* [CPR masks](http://en.wikipedia.org/wiki/CPR_mask) used in [cardiopulmonary resuscitation](http://en.wikipedia.org/wiki/Cardiopulmonary_resuscitation)
* [Welder's masks](http://en.wikipedia.org/wiki/Arc_welding) to protect the welder's face and eyes from the brightness and sparks created during welding
* Sport masks such as [fencing](http://en.wikipedia.org/wiki/Fencing_%28sport%29) masks, [ice hockey](http://en.wikipedia.org/wiki/Ice_hockey) [goalkeeper's masks](http://en.wikipedia.org/wiki/Goalie_mask), [baseball](http://en.wikipedia.org/wiki/Baseball) [catcher](http://en.wikipedia.org/wiki/Catcher), [Paintball](http://en.wikipedia.org/wiki/Paintball) masks, [Ski masks](http://en.wikipedia.org/wiki/Ski_mask), [American football helmets](http://en.wikipedia.org/wiki/Football_helmet) and Cricket Helmets.

**Punitive**

* A "shameful" mask (*Schandmaske* in [German](http://en.wikipedia.org/wiki/German_language)) is devised for public humiliation; a popular reduced form are donkey ears for a bad ('dumb') pupil or student
* Particularly uncomfortable types, such as an iron mask, are fit as devices for [torture](http://en.wikipedia.org/wiki/Torture) or [corporal punishment](http://en.wikipedia.org/wiki/Corporal_punishment)
* Masks were used to alienate and *silence* prisoners in [Australian](http://en.wikipedia.org/wiki/Australia) gaols in the late [19th century](http://en.wikipedia.org/wiki/19th_century). They were made of white cloth and covered the face, leaving only the eyes visible.

**Fashion**

* Attendants of a costume party may wear masks as part of their costumes.
* Many musicians, especially from the [heavy metal](http://en.wikipedia.org/wiki/Heavy_metal_music) genre, don masks or heavy makeup on stage or promotional pictures for theatrical effect. Examples include [Kiss](http://en.wikipedia.org/wiki/Kiss_%28band%29), [Mayhem](http://en.wikipedia.org/wiki/Mayhem_%28band%29), [King Diamond](http://en.wikipedia.org/wiki/King_Diamond), [Mushroomhead](http://en.wikipedia.org/wiki/Mushroomhead), [Slipknot](http://en.wikipedia.org/wiki/Slipknot_%28band%29), [Lordi](http://en.wikipedia.org/wiki/Lordi), [GWAR](http://en.wikipedia.org/wiki/GWAR), [Gorgoroth](http://en.wikipedia.org/wiki/Gorgoroth_%28band%29), and [Death in June](http://en.wikipedia.org/wiki/Death_in_June).
* [Wrestling masks](http://en.wikipedia.org/wiki/Wrestling_mask) are used most widely in [Mexican](http://en.wikipedia.org/wiki/Lucha_libre) and Japanese wrestling. A wrestler's mask is usually related to a wrestler's [persona](http://en.wikipedia.org/wiki/Persona) (for example, a wrestler known as 'The Panda' might wear a mask with a panda's facial markings). Often, wrestlers will put their masks on the line against other wrestlers' masks, titles or an opponent's hair. While in Mexico and Japan, masks are a sign of tradition, they are generally considered by many in the United States to be a deathblow to a wrestler's character. Very few masked wrestlers have succeeded in becoming popular and generally are considered as [jobbers](http://en.wikipedia.org/wiki/Job_%28professional_wrestling%29). The belief is that fans want to see a face to empathize with and will only get behind a wrestler that shows it.

**Other types**

* [Bondage masks](http://en.wikipedia.org/wiki/Bondage_mask) are worn by some for sexual reasons. They are usually made of leather or rubber, and are used to serve as [sexual objectification](http://en.wikipedia.org/wiki/Sexual_objectification) for the wearer, and often to provide with [sensory deprivation](http://en.wikipedia.org/wiki/Sensory_deprivation). Some [fetishize](http://en.wikipedia.org/wiki/Sexual_fetishism) [gas masks](http://en.wikipedia.org/wiki/Gas_mask) for similar reasons. Others, (usually men) participate in [female masking](http://en.wikipedia.org/wiki/Female_masking), a form of [cross-dressing](http://en.wikipedia.org/wiki/Cross-dressing) that involves the wearing of women's clothing and a [latex](http://en.wikipedia.org/wiki/Latex) mask that gives a false representation of a female face.
* A "life mask" is a [plaster](http://en.wikipedia.org/wiki/Plaster) cast of a face, used as a model for making a painting or sculpture.
* A "[death mask](http://en.wikipedia.org/wiki/Death_mask)" is the same but taken from the face of a recently dead person. Death masks were very popular in the Western World during the [18th](http://en.wikipedia.org/wiki/18th_century) and 19th century. Both life and death masks can preserve an accurate 3D representation of a face.
* A "[facial](http://en.wikipedia.org/wiki/Facial)" (short for facial mask) is a temporary mask, not solid, used in cosmetics or therapy for skin treatment.