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## Foldables

Objective: To create foldables projects that:

- Clarify and enhance the writing experience
- Organize information predicated on purpose
- Allow for creativity and kinesthetic learning
- Coordinate well with other subject areas
- Simplify grading
- Create a product to share with students, staff, parents, and administration

Standards:

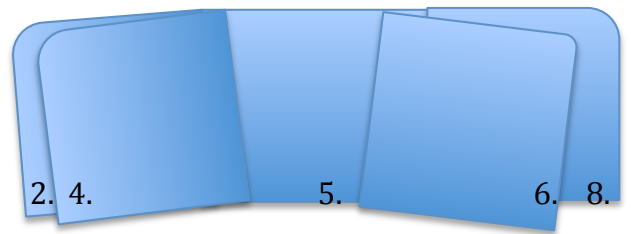
Writing and/or Reading Standards K-12

- The standards used will vary dependent upon the purpose of the project.
- Multiple standards may be met if the project is cross-curricular.

Grade Level: K-12

Materials: For Nine-Page Foldable

Poster board or File folder  
Strong glue (like rubber cement)  
Markers  
Scraps of colored paper



For Accordion Foldable:

3-5 squares sheets of colored  
paper  
Glue stick  
Markers  
Scraps of colored paper



#### Activities:

We will discuss the use of foldables in the classroom:

- Foldables can be used as a tool to arrange information.
- Foldables can be used to create projects for any subject area.
- Foldables can be used to create multi-discipline projects for cross-curricular instruction.
- Foldables can be used to assist in implementing CCSS in effective and creative ways.
- Foldables can be used to make assessment less arduous and more intuitive for teachers and students.

We will create two foldables, the “Nine-Page Foldable” and the “Accordion Foldable”.

After constructing the foldables, we will utilize one of them to create a project for our students. The focus of the project will be determined by each individual teacher to fit his or her subject area. Each project will include:

- An outline for each page of the foldable. (What should the student do or put on that page?)
- A stated goal for the project. (What should the student be learning in the process of creating the project?)
- The CCSS to which the lesson is aligned.

#### Assessment:

- We will share the projects created during the lesson.
- We will discuss/evaluate the usefulness of foldables in the classroom.
- We will share ideas regarding extension on the use of foldables. (Are there other folds that have been used effectively? Has anyone done a project that would translate well into foldables?)

#### Extensions:

- Foldables work well in any subject area.
- Foldables work well K-12.
- Foldables can be used effectively as displays of student work.

#### Sources:

<http://www.youtube.com/watch?v=YQHcau25nZ0>

<http://www.youtube.com/watch?v=EP5SonqP9Hk>

Directions: For Nine-Page Foldable:

1. Lay poster board or file folder flat length-wise
2. Draw "X" in upper corners
3. Draw "O" in lower corners

4. Fold length-wise matching
5. Draw "X" in left corners
6. Draw "O" in right corners

7. Fold "X's" to meet "O's"

8. Crease hard!

9. Unfold completely!

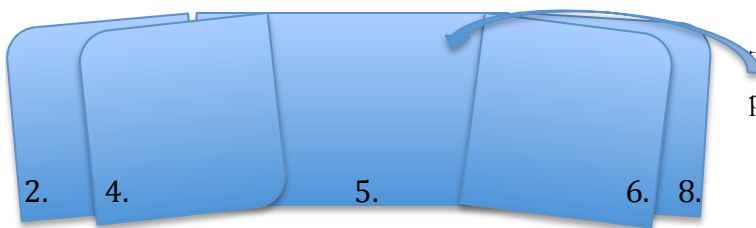
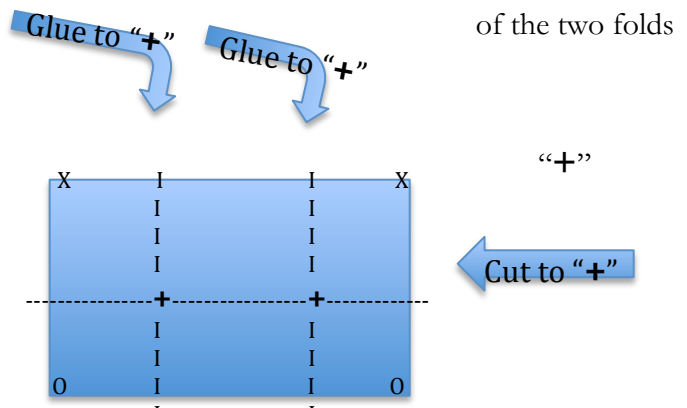
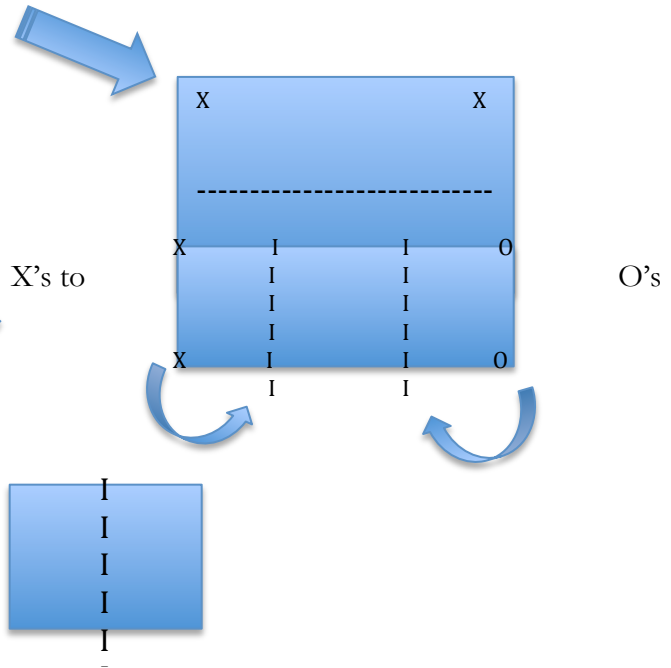
10. Draw "+" at the intersections

11. Glue along vertical folds to the

12. Cut along horizontal folds to the "+"

13. Refold length-wise matching "X's" to "O's"

14. Your Nine Page Foldable is complete!



There is a pocket in the top for storage of rubric and scrap paper!

Directions for Accordion Foldable:



1. Take square piece of paper and number each corner in a clock-wise direction

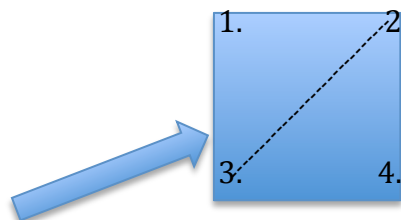
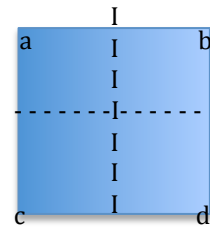


Figure 1 fold diagonally

2. Fold diagonally so that 1 meets 4 and crease hard
3. Open and flip paper over, label each corner a through d.
4. Fold horizontally so that A meets C
5. Open and fold vertically so that C meets D



paper into

6. Open, flip over, and push corners labeled 2 and 3 together and fold smaller square.
7. Repeat with as many squares of paper as desired

Creating the accordion effect:

8. Take the first folded square and point the corner labeled "1" to the *left*
9. Spread glue on the square labeled "1"
10. Take next folded square and point the corner labeled "1" to the *right*
11. Lay on top of the already glued square and press down
12. Spread glue on top the new top square
13. Take next square, point the corner labeled "1" to the *left*
14. Lay on top of the already glued square and press down
15. Repeat alternating left and right with as many squares as desired.

“A Picture is Worth a Thousand Words”

Rationale: Writing from Photographs is a strategy to combine visual imagery with writing. *“Making a photograph starts with most of the elements that writing does in an essay, a letter, or a poem. It starts with an idea, conscious or unconscious – a story, a message, a feeling that the photographer wants to communicate.”*

*Wendy Watriss, Photojournalist  
Artistic Director and Co-founder of FotoFest*

Objective: Students will be able to:

- Find an image of a setting using Google Images
- Use awesome adjectives to describe various setting pictures in groups
- Write a short story using the picture they chose as the setting of their story while incorporating specific nouns, vivid verbs, awesome adjectives, and adverbs for transitions

Standards:

L.7.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.

W.7.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

- Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

W.7.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Materials:

- Computers with internet access (enough for groups of 3-4)
- Printer

Activity:

1. Write the phrase “A Picture is Worth a Thousand Words” on the board and have the students write for 3 minutes about what that means to them. Discuss.
2. Explain to students that when they read, they have to picture what is happening in the story based on the words the author chooses to use. When they watch the movie of a story, often times the director portrays a character or scene differently than imagined.
3. As a writer, it is a responsibility to provide the reader with vivid verbs, specific nouns, awesome adjectives, and adverbs for organization. Review these parts of speech briefly considering the students have this background knowledge.
4. Tell the students we are getting into groups of 3-4 depending on class size. The students will log on to one computer as a group and find a photo of a place on Google Images. This image should be copied and pasted onto a Word document.

5. Once everyone has found a photo, the group has 3 minutes to come up with as many adjectives as they can to describe this place. They should put themselves in that place and note what they might see, hear, feel, smell, and taste.
6. After 3 minutes, I have them stop and put the names of their group members after their adjectives. Next, they will move one computer to the right, put themselves in that setting, and when I say “Go” in a different color font, they will come up with more adjectives, different from the 1<sup>st</sup> group. We continue this process until they arrive back to their original photo.
7. When they are at their original photo, take time to read all of the adjectives others provided. They print this off. As a group, the students write a short story using their picture as their setting incorporating the adjectives listed.
8. Print off the short story by the end of the class period for editing/ revising use later.

Assessment:

- Student participation/group work
- I look at the pictures that are printed and note any words that are listed as adjectives incorrectly. I address these with the appropriate group.

Extensions:

1. After discussing “A Picture is Worth a Thousand Words” I read the most descriptive part a story that we are currently reading in lit class and we talk about the words that the author used and why certain words were chosen.
2. Once all short stories are turned in, I take the names off and put them on the SmartBoard one day at a time for quick Daily Language Practice. The students read it from the SmartBoard and discuss any grammar errors that may be present.
3. From this point on, the students draw a picture of their favorite place. Once the pictures are complete, the students divide the back of the picture into 8 sections. They label them “smell, hear, taste, touch, see, similes, metaphors, personification.” I give them about 3 minutes to write what they smell when they are in this place, hear, taste, etc... For the similes, metaphors, and personifications, they have to choose 9 items in their place, 3 of them need to be put into similes, 3 metaphors, and 3 personifications. All of these details will be vital for their essays. Instead of a formal outline, the students use an organized list and their picture to guide their descriptive essay about their favorite place.

Resources:

"Project GRAD Houston Graduation Really Achieves Dreams." *Project GRAD Houston Graduation Really Achieves Dreams*. Project GRAD, 2012. Web. 22 June 2012.  
<<http://www.projectgradhouston.org/fineArts/descriptiveWritingFromPhotographs.php>>.

Using Introductions to Promote Writing, Speaking, and Listening Skills

**Rationale:** Laurie Patsalides states “ *Allowing children to write about their personal experiences not only validates their topic choices, but also their life experiences.*”

*“As teachers, we ought to teach children to write naturally about their own life experiences.”*

As part of Lucy Calkins Reading and Writing Project, Laurie Patsalides reflects in her “The Reason for Writing Instruction: A Teacher’s Reflection” about the importance in giving students opportunities to write about their own experiences. She also shares about her journey in becoming a writer and modeling for her students.

**Common Core State Standards For English Language And Literature:** 8<sup>th</sup> grade students will write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Students will engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 8 topics, texts, and issues*, building on others’ ideas and expressing their own clearly.

Materials:

- Notecard or computer for each student
- Paper or computer for each student

Activity 1:

1. Writing in complete sentences I will share four things about myself, three being true one being not true. I will share my list no more than twice. Students will try and guess which item is false. Students may not guess until each item has been read.
2. After sharing with students, students will write on a notecard or create a power point of their four items. Students will then proceed taking turns sharing their information while others try and guess which is not true.

Activity 2:

- Introduce directions for writing an Autobiographical Incident. Autobiographical Incident Steps in the Writing Process
- Choose an incident from your list (event occurring over a relatively short period of time) Write a sentence or two briefly telling about the incident.
- In one sentence, tell why this incident was significant to you.
- Recall the scene - who was there, where did it occur, what did you hear, see, smell, etc. at the scene. Describe it so that others would feel they were there.
- What were your feelings at the time of the incident? What are your thoughts today?
- How has your life changed as a result of this incident?



- Put these ideas aside and begin your first draft.

After every student has shared their four items, each student will write a short autobiographical incident about themselves using one of their items.

**Assessment:** Students will have the opportunity to share their writing with classmates and then place them in their writing portfolios to revise and edit at a later time.

**Adaptations and Modifications:**

- Students could use the notecards to research a scientist or historical figure and share with classmates.
- Students could revise their autobiographical incidents in partners or small groups using rubric given.

**References:**

Calkins, Lucy. 1994. The art of teaching writing. Portsmouth, NH: Heinemann

## **Start with Observations, It Just Makes Sense!-Observation & Inquiry Through Descriptive Writing & Art**

Gena McDonald –EINWP – 2012

### **Teaching Demonstration**

#### **Context and Rationale:**

- Adaptation of lesson plan by Rebecca Manery “Cosmic Oranges: Observation & Inquiry Through Descriptive Writing and Art.”
- According to Rachael Adams Jones, “Nonlinguistic representations or sensory images help students explore concepts in depth and make abstract concepts concrete. Sensory images can include visual, auditory, or olfactory associations that help students form personal connections to the content.
- Drawing and sketching are a wonderful means of getting students to slow down and accurately observe what they see.
- According to Robert Tierney’s study, “Expressive, informal writing tasks can improve learning retention.”
- Reflective writing allows students to reflect on their learning and the task. It allows them to pause and think about what they have learned and how they went about it.

#### **Lesson Description:**

1. Students will focus their senses to make observations and record them as data.
2. Students will classify observations into quantitative vs. qualitative data.
3. Students will review the terms internal and external while drawing to learn.
4. Students will write a reflection statement in a blog environment about the processes of observation and drawing.
5. Students will read a short article and write an article review including a list of unfamiliar terms and their definitions.
6. Students will research the author John McPhee and write a biopoem following the biopoem format.

#### **Materials:**

1. oranges (any fruit/vegetable or artifact will work)
2. measuring tape
3. hand lens
4. My Big Campus or Online Blogging site
5. Internet Access for research
6. Scientific American article
7. Biopoem format handout

**Assessment:** Students will fill out the KWL chart, make observations and drawings and write their descriptive paragraph in one class period. In the next class period, the students will learn to log on to the blog site and write a reflection about the observation and drawing activity. The students will be assessed on the content of their reflection.

**Common Core Standards Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects 6–12**

2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes
  - d. Use precise language and domain-specific vocabulary to manage the complexity of the topic and convey a style appropriate to the discipline and context as well as to the expertise of likely readers.
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.
7. Conduct short as well as more sustained research projects to answer a question (including a self generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

## References

Daniels, Harvey, Zemelman, Steven and Steinke, Nancy. Content-Area Writing-Every Teacher's Guide. Portsmouth, NH: Heinemann. 2007. 96-105.

Jones, Rachel Adams. "*What Were They Thinking?*" The Science Teacher. vol.79 No. 3. Arlington, VA. NSTA. March 2012. 66-70.

Manery, Rebecca. "*Cosmic Oranges: Observation and Inquiry Through Descriptive Writing and Art.*" [www.readwritethink.org/lessons/lesson\\_view.asp?id=60](http://www.readwritethink.org/lessons/lesson_view.asp?id=60). March 6, 2003.

National Writing Project & Carl Nagin. Because Writing Matters: Improving Student Writing in Our Schools. San Francisco, CA. John Wiley & Sons. 2006. 51-55.

Weeks, Harry. "*Drawing Students Out.*" The Science Teacher. Arlington, VA. NSTA. January 2005. 34-37.

**Part I: Start with Observations, It Just Makes Sense!-Observation & Inquiry Through Descriptive Writing & Art**

**KWL CHART: Oranges**

What do I know about oranges? (before observations).	What do I want to know about oranges?	What have I learned? (after observations)

**Part II: Quantitative vs. Qualitative Observations – Touch, Vision, Smell & Taste**

- A. Make observations of the orange using each of your senses. Label the observation as quantitative or qualitative.

1. External Observations

Smell	Vision	Touch

2. Draw an **external** view of the orange.

External

Peel the orange and record internal observations.

3. Internal Observations

Smell	Vision	Touch	Taste

4. Draw the **internal** structure of the orange.

**Internal**



**B.** Write a **short descriptive paragraph** describing the **orange as a fruit**. Make sure to include both *quantitative* & *qualitative* observations and both *external* & *internal* observations.

**C. On My Big Campus** write a reflection on this activity in the classroom blog  
“Observations of Oranges Through Descriptive Writing and Art”.

- include what you already knew about oranges
- what you learned by keen observations
- reflect on whether the drawings were helpful in making observations
- include the questions you still have about oranges

#### **D. EXTENSIONS**

1. Using the Scientific American Article below, explain how seedless oranges can exist.

<http://www.scientificamerican.com/article.cfm?id=how-do-seedless-fruits-ar>

Write an article review answering the question above, including a list of unfamiliar terms and their definitions.

2. Look at the book description for “Oranges” by John McPhee at

<http://us.macmillan.com/oranges/JohnMcPhee>

Who is John McPhee?

Why did he decide to write the book “Oranges”?

Research the author John McPhee and write a biopoem following the biopoem format.

3. Make a second observation of a fruit normally referred to a vegetable (such as a tomato or cucumber). After observations write a paragraph explaining why this is a fruit not a vegetable.
4. Make a group of observations and classify the fruits by types.
5. Compare/contrast different plant parts: roots, leaves, stems & fruits. (carrot, lettuce, celery, apple).

**Writing a narrative paragraph**  
**Tim McGinness**  
**Eastern Illinois Writing Project**  
**Summer 2012**

**Description:**

Students will create a word bank of nouns, adjectives, verbs, and adverbs. Then the students will use the word bank to create a narrative paragraph using the words from the word bank.

**Materials:**

Worksheet  
Pencil

**Objectives:**

Students will create a word bank.  
Students will demonstrate knowledge of proper grammar applications.  
Students will demonstrate the proper paragraph structure.

**Standards:**

4.W.3 – Write narratives to develop or imagined experiences or events using effective technique, descriptive details, and clear event sequences.  
4.W.4 – Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.  
4.W.5 – With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.  
4.L.1 – Demonstrate command of the conventions of standard English grammar and usage when writing.  
4.L.2 – Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

**Directions:**

1. Discuss previous knowledge of parts of speech. What is a noun, verb, adverb, adjective, and article adjectives.
2. Discuss and create word bank.
3. After creating word bank, discuss proper paragraph structure.
4. Have students create narrative paragraph using word bank, but don't limit words only to word bank.

**Assessment:**

Did students create a paragraph? Did the students model correct grammar and punctuation?



### Idea Carousel: Cubing Version

**Rationale:** As Daniels, Zemelman, and Steineke put it, “carousel brainstorming enables students to simultaneously share ideas and respond in writing to three or four different prompts” (81). Six will be used for this activity since it is being combined with Cubing, which requires that students:

1. Describe: Look closely. Describe what you see (colors, shapes, sizes, etc.).
2. Analyze: What is it made of? What are the component parts?
3. Apply: How it works.
4. Compare/Contrast: To what is it similar or different?
5. Synthesize: How could it be combined with something else?
6. Argue: Tell why it is positive/negative, important/unimportant. Give specific examples.

Cubing itself “represent[s] the six levels of thinking of recall, comprehension, application, synthesis, and evaluation” (Forget 124). When these two activities are combined, students are thinking about a topic or theme in an in-depth manner that will help them brainstorm ideas for longer essays or other larger projects.

**Objectives:** Cube two “Baby, It’s You” adaptations; pre-write for literary analysis (if time allows)

#### CCSS addressed:

- RL.1; RI.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- RL.3: Analyze the impact of the author’s [musician’s] choices regarding how to develop and relate elements of a story or drama [or in this case, a song]
- RL.7: Analyze multiple interpretations of a story, drama, or poem [song], evaluating how each version interprets the source text.
- W.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- W.9: Draw evidence from literary or information texts to support analysis, reflection, and research.

**When to Complete this Activity:** After students have been introduced to cubing through a simpler activity, such as cubing a pen or pencil. I usually have students practice cubing within the first two weeks of school to get them acclimated to how they should be approaching inquiry-driven literary analysis and research. I have samples that I can share if you are interested in applying this activity in your classroom.

**This is a condensed version of a lesson I would do over the course of two days. Normally, I have students examine two longer texts over the course of a few weeks (*The Crucible* and *The Majestic*, for example), but for the purposes of this lesson, I chose texts that I use to teach them Cubing as it applies to literature.**

#### Materials:

- ✓ Expo markers
- ✓ Chalk
- ✓ Big paper (if you need more writing surfaces)
- ✓ Markers
- ✓ Timer

#### Preparation:

1. Organize your students into groups (optional).

2. Handouts for students to use for individual brainstorming.
3. Set up six stations around the room, and label each station with one of the cubing types. My stations are typically:
  - a. Smartboard
  - b. Whiteboard
  - c. 2 chalkboard stations
  - d. 2 window stations (you can use expo markers on the windows for easy clean-up)

**Procedure:**

1. Bellringer: Students read the two versions of the song, cubing for possible meanings using only the text. They should use a fresh piece of paper so you can collect it for a grade if you feel the need.
2. Play one minute of each of the adaptations (I use versions by The Beatles and Smith, but The Shirelles did the original). Give the students a few minutes to add to their notes and answer the Argue question.
3. Allow them to share what they have with their partners. Tell them to refine their answers and write one thesis statement they both like and feel confident writing about.
4. Have the students write their thesis statements on the board (we're skipping/condensing steps 3-7 to expedite the process)
5. Discuss each of the thesis statements.
6. Determine the best thesis statement of the bunch—it is important that the CLASS makes this decision, not the instructor.
7. Erase the other thesis statements and leave the winner on the board so students can write it down for reference throughout the carousel activity.
8. Get the students into their carousel groups and their assigned first station.
9. Explain that they will be sharing their thoughts with the class at each separate station. They should use text evidence as much as they can, and if their big ideas are already at the station when they get there, they should **elaborate** as much as possible on those shared ideas.
10. I usually start by giving students 3-4 minutes at the first two stations, 2-3 minutes at the next two, and 2 minutes at the last two. Decreasing the time keeps them from getting off-task, which can sometimes become a problem as students advance around the carousel and have less and less to add at each station.
11. Students work around the stations. When groups get all the way around the carousel, we stop to discuss some of the major points at each station.
12. If time allows (if this is a two-day process, you should have time at the end of the second day), allow the students to go around to each station and see what everyone else has contributed. Since this activity usually leads to some type of extended writing for my students, they usually take notes during this time.

**Assessment:**

- Essay: Forget suggests at least one paragraph per category
- Cube: Students make a cube and answer the questions for each category. One category = one side of the cube.
- If this activity is not meant to lead to some larger project or writing response, I like to have them do a free write at the end of the class hour (usually 2-3 minutes) to tell me as much as they can about the topic covered for the day.

**Variances:**

- Idea Carousel can be used with *anything* you can think of. You don't need to use cubing; you could use different subtopics of a topic to be covered that day. I've used this activity to give students an opportunity to think about 6 different symbols in a novel before they did an extended activity on one.
  - Your textbook is a great source for developing stations, and if that's how you do it, it's also a great way to get the students to read from the textbook!
- Cubing, though meant to be used for six different stations, has other varieties of thinking attached to it. For example, you could also have students **associate** (what does it make you think of?). Sometimes, depending on the subject, analyze and apply can be combined. This is especially true of character analyses.

**Warning:** If you use windows as stations and those windows face other classrooms, make sure to inform other teachers. If students see your class writing on the windows, they get REALLY distracted. One of your colleagues may call you to ask what the heck you're doing because you're disrupting his/her class!

**Sources:**

Daniels, Harvey, Steven Zemelman, and Nancy Steineke. *Content-Area Writing: Every Teacher's Guide*. Portsmouth, NH: Heinemann, 2007. Print.

Forget, Mark. *MAX Teaching with Reading and Writing: Classroom Activities for Helping Students Learn New Subject Matter While Acquiring Literacy Skills*. Victoria, B.C.: Trafford Publishing, 2004. Print.

**“Baby, It’s You” by The Beatles (lead vocals by John Lennon)**

It's not the way you smile  
 That touched my heart  
 It's not the way you kiss  
 That tears me apart

Many, many, many, nights go by  
 I sit alone at home, and I cry over you  
 What can I do?

Can't help myself  
 'Cause baby it's you  
 Baby it's you

You should hear what they say about you  
 (Cheat, cheat)  
 They say, they say you never, never, ever  
 been true  
 (Cheat, cheat)

It doesn't matter what they say  
 I know I'm gonna love you any old way  
 What can I do? Then it's true

Don't want nobody, nobody  
 'Cause baby, it's you  
 Baby, it's you

It doesn't matter what they say  
 I know I'm gonna love you any old way  
 What can I do, when it's true?

Don't want nobody, nobody  
'Cause baby it's you  
Baby, it's you  
Don't leave me all alone

**Describe:** Summarize this version of the song in two-three complete sentences. In addition to your summary, include a thesis statement explaining the theme of the song.

**Analyze:** Identify at least **two** key words or phrases that helped you determine the theme. Please underline these words or phrases.

**Apply:** Use your examples from **Analyze**. Explain how these examples support your theme.

**“Baby, It’s You” by Smith (lead vocals by Gayle McCormick)**

It's not the way you smile  
That touched my heart.  
It's not the way you kiss  
That tears me apart.

Many, many, many nights go by.  
I sit alone at home and cry over you.  
What can I do?

Don't want nobody, nobody  
'Cause, baby, it's you.  
Baby, it's you.

Is it true what they say about you?  
They say you'll never, ever, never be true.

It doesn't matter what they say.  
I know I'm gonna love you any old way.  
What can I do  
Without you?

Don't want nobody, nobody.  
Baby, it's you.  
Baby, it's you.

It doesn't matter what they say.  
I know I'm gonna love you any old way.  
What can I do?  
Without you?

Don't want nobody, nobody.  
Baby, it's you.  
Baby, it's you.

Don't leave me alone.  
Come on home.

Baby, it's you. (x2)  
You know I need your lovin'  
You know I love you.  
Baby, it's you.

**Describe:** Summarize this version of the song in two-three complete sentences. In addition to your summary, include a thesis statement explaining the theme of the song.

**Analyze:** Identify at least **two** key words or phrases that helped you determine the theme. Please underline these words or phrases.

**Apply:** Use your examples from **Analyze**. Explain how these examples support your theme.

**Compare/Contrast:** How is this version carry a meaning similar to and different from the Smith version (consider perspective and word choice)?

**Synthesize:** How does **one** theme carry across **both** adaptations? Write down two lines from each adaptation (four lines total) that show the theme carrying into both texts.

**Argue (after listening to both adaptations):** Which version do you think is better? Use specific examples from the lyrics and from what you hear.

#### Cubing: *The Great Gatsby* and *Chicago*

The American Dream is the driving force behind Jay Gatsby's actions throughout Fitzgerald's *The Great Gatsby*. However, we also know that there are sinister motives and actions that sometimes go into achieving the Dream. To demonstrate your understanding of the major themes of the novel, your objective is to cube *The Great Gatsby* through a character analysis of Jay Gatsby.

The analyze and apply components will be combined into a single paragraph to allow you more opportunity to show how the two work together.

The comparison and synthesis components of this assignment are to be completed through the analysis of a character from *Chicago* and combining the two texts for a single theme. Like *The Great Gatsby*, *Chicago* takes place in the 1920s and focuses on the dark side of the American Dream. The film's embrace of this topic is apparent even in its tagline: "If you can't be famous, be infamous." Your goal this time is to compare **and** contrast Gatsby with a character from the film. The synthesis paragraph should demonstrate your understanding of the theme and your ability to apply your understanding to *Chicago*.

You are expected to cite specific examples from *Gatsby*, and this includes parenthetical references. You must also mention specific examples from the film. You should use direct quotes or paraphrases from the film, but parenthetical references are unnecessary. You must fully elaborate in your explanations.

Although I will not collect any notes you take, I **highly recommend** that you do take some form of notes while you watch the film in order to help you prepare for and write this essay.

### Describe

Describe Jay Gatsby. What does he look like? How does he speak? How does he dress? How does he behave?  
How did he grow up? **What does his American Dream look like?**

### Analyze & Apply

What motivates Gatsby? Why does he do what he does? **Why does he want his American Dream so badly?** How does Gatsby work? How does his motivation translate into action? **What important actions does he take to achieve his American Dream?**

### Compare/Contrast

How is Gatsby similar to and different from a character from *Chicago*? What is the effect of their desperation to achieve the American Dream?

### Synthesize

How does the theme of *Gatsby* also apply to *Chicago*? How does the dark side of the American Dream translate in **both** of these texts?

### Argue

Take a stand. Does Gatsby prove that the American Dream is a farce? Does he prove that the Dream is possible, though difficult to obtain? Does he prove that in order to achieve the dream, one has to be “morally lax”?

### Important Quotes from *Chicago*

**Roxie:** Jesus, Mary, and Joseph.

**Matron Mama Morton:** You're talking to the wrong people.

**Roxie:** You're, THE Velma Kelly. I was there the night you got arrested.

**Velma Kelly:** Yeah? You and half of Chicago.

**Velma Kelly:** [about Roxie] First, she steals my publicity. Then she steals my lawyer, my trial date. And now she steals my goddamn garter.

**Billy Flynn:** This trial... the whole world... it's all... show business.

**Billy Flynn:** Give 'em a show that's so splendiferous, row after row will grow vociferous.

**Roxie:** Oh, Miss Kelly, got your personals. Freshly pressed by yours truly.

[*Velma pulls some cash out of her shirt*]

**Roxie:** No, no, it's my pleasure.

**Velma Kelly:** [*Begins to walk away*]

**Roxie:** Hey, can I ask you something?

[*Velma turns around*]

**Roxie:** You know that Harrison guy? Well he said what I done is a hangin' case and that he's prepared to ask for the maximum penalty.

**Velma Kelly:** Yea? So?

**Roxie:** So, I'm scared, I would really appreciate some advice, especially from someone I admire as much as you. You see, since I can remember, I have wanted to be on the stage.

[*Smiles*]

**Velma Kelly:** Oh really? What's your talent? Washin' and dryin'?

**Roxie:** [*Smile fades*] No, no, I danced in the chorus.

**Velma Kelly:** Oh.

**Roxie:** Well, that was before I met my husband, Amos...

**Velma Kelly:** Look, honey, you want some advice? Well, here it is, direct from me to you. Keep your paws off my underwear, 'kay?

**Roxie:** Yeah, okay. Thanks.

**Roxie:** [*Once Velma is out of earshot*] For nothin'.

**Billy Flynn:** Miss Kelly, do you know the meaning of perjury?

**Velma Kelly:** Yes, I do.

**Billy Flynn:** You also know that it's a crime?

**Velma Kelly:** Yes.

**Billy Flynn:** For example, if you knew this diary was a fake, I'd hate to see you rot away in prison, especially since you just won your freedom...

**Velma Kelly:** Look, all I know is what I was told!

**Billy Flynn:** Oh, so you didn't find this diary in Roxie's cell?

**Velma Kelly:** No. Mama - Miss Morton gave it to me. She said someone sent it to her.

**Billy Flynn:** Someone... did she have any idea who this mysterious benefactor could be?

**Velma Kelly:** [*Irritated*] No, she didn't know!

**Roxie:** It'll never work.

**Velma Kelly:** Why not?

**Roxie:** Because I hate you.

**Velma Kelly:** There's only one business where that's no problem at all.

**Billy Flynn:** I don't mean to toot my own horn, but if Jesus Christ lived in Chicago today, and he had come to me, and he had five thousand dollars, let's just say things would have turned out differently.

**Roxie:** They LOVE me.

**Billy Flynn:** They'd love you a lot more if you were hanged. You know why? Because it would sell more papers!

**Billy Flynn:** You're a free woman, Roxie Hart. And God save Illinois.

**Billy Flynn:** Would you please tell the audience... err... the jury what happened?

**Roxie:** Don't you wanna take my picture?

**Billy Flynn:** Give 'em the old razzle dazzle. Razzle dazzle 'em. Give 'em an act with lots of flash in it and the reaction will be passionate.

**Bailiff:** Do you promise to tell the truth, the whole truth, and nothing but the truth, so help you God?

**Velma Kelly:** And then some.

**Bailiff:** Take a seat.

**Assistant District Attorney Martin Harrison:** Would you state your name for the record, please?

**Velma Kelly:** Velma Kelly.

**Assistant District Attorney Martin Harrison:** Ms. Kelly, would you please tell the court if the object that I am holding is the one you happened to come across in the defendant's jail cell?

**Velma Kelly:** Yes, it is.

**Assistant District Attorney Martin Harrison:** I submit this as Exhibit X - Roxie Hart's diary!

**Billy Flynn:** I object! My client has never held a diary! And even if she did, this would be... invasion of privacy, and violation of the fourth amendment, and... and illegal search without a warrant!

**Roxie Hart:** Yeah, AND she broke the lock!

**Billy Flynn:** Objection!

**Judge:** Sustained.

**Assistant District Attorney Martin Harrison:** Your Honor, I haven't even asked a question yet.

**Velma Kelly:** My sister Veronica and I had this double act, and my husband Charlie traveled around with us. Now for the last number in our act we did these 20 acrobatic tricks in a row: one, two, three, four, five, splits, spread-eagles, back-flips, flip-flops, one right after the other. So this one night before the show, we're at the hotel Cicero, the three of us boozin, having a few laughs, and we run out of ice, so I run out to get some. I come back, open the door, and there's Veronica and Charlie doing number 17, the spread-eagle. Well, I was in such a state of shock that I completely blacked out; I can't remember a thing. It wasn't until later, when I was washing the blood off my hands, I even knew they were dead.

**Roxie:** [*singing*] With just one more brain what a half-wit he'd be...

**Bandleader:** Mr. Billy Flynn and the press conference rag. Notice how his mouth never moves... almost.

**Roxie:** God that's beautiful.

**Billy Flynn:** Cut out God. Stay where you're better acquainted.

**Roxie:** [*To Velma*] You were mentioned in the paper today, in the back with the obituaries. 'Velma Kelly's trial has been postponed indefinitely. Seven words.

**Roxie:** You can like the life you're living, you can live the life you like. You can even marry Harry, but mess around with Ike.

**Roxie:** [*singing*] If they string me up, well, I'll know who brought the twine. That scummy, crummy, dummy hubby of mine.

**Assistant District Attorney Martin Harrison:** You mean he was dead when you got home?

**Amos Hart:** She's got him covered in a sheet and she's telling me this cock-and-bull story about this burglar, and how I ought to say it was me 'cause I was sure to get off. 'Help me Amos', she says, 'it's my Goddamn hour of need'.

[*talking over Roxie's singing*]

**Amos Hart:** That cheap little tramp. So she's been two-timing me, huh? Well I'm through protecting her; she can swing for all I care! Boy, I'm down at the garage working my butt off 14 hours a day and she's out there munching on bon-bons and tramping around like some Goddamn floozy! Thought she could pull the wool over my eyes? Well, I wasn't born yesterday. I tell ya there are some things a man just can't take, and this time she pushed me too far. That little chiseler. Boy what a sap I was!

**Matron Mama Morton:** In this town, murder's a form of entertainment.

**Roxie:** And Sophie Tucker will shit I know, to see her name get billed below... Roxie Hart.

**Velma Kelly:** You know you're really pretty good.

**Roxie:** Yeah, that and a dime. What are you doing here?

**Velma Kelly:** I heard you been, uh, making the rounds.

**Roxie:** Yeah, well, if it was up to you I'd be swinging by now.

**Velma Kelly:** Come on, I always knew Billy'd get you off. You should learn how to put things behind you.

**Roxie:** Oh, thank you. I'll put that at the top of my list. Right after finding a job and an apartment with a john.

**Roxie:** Oooh, I'm a star, and the audience loves me... and I love them. And they love me for loving them, and I love them for loving me. And we love each other. And that's because none of us got enough love in our childhood. And that's showbiz... kid.

**Roxie:** Mr. Flynn!

[*pretends to faint*]

**Billy Flynn:** Someone open this door immediately!



**Ms. Sunshine:** Oh, my God! Roxie! What is it, dear?

**Roxie:** Oh! Oh! Oh, no, no, no. Don't, don't worry about me. Oh, I only hope the fall didn't hurt the baby.

**Matron Mama Morton:** Baby?

**Velma Kelly:** Shit!

**Roxie:** [*to Amos*] you are a disloyal husband

**Roxie:** This dress makes me look like a Woolworth's lamp shade. I'm not wearing this dress.

**Billy Flynn:** You're wearing it 'cause I tell you to.

**Roxie:** I'm not wearing it.

**Reporter:** Would you like to give us a word or two?

**Kitty Baxter:** I'll give you three—GO TO HELL.

[*after Roxie finds out about Fred Casely*]

**Roxie:** Yeah, I killed him and I would kill him again! I would kill him again!

**Assistant District Attorney Martin Harrison:** Once was enough, dearie. Take her downtown. Come on!

**Assistant District Attorney Martin Harrison:** This is hanging case, and we're ready to go to in front of the jury tomorrow.

**Roxie:** Wha-Wha-What do you mean hanging?

**Assistant District Attorney Martin Harrison:** You're not so tough now, are you?

**Roxie:** What do ya mean hanging?

[*at the entrance to the jail cells*]

**Matron Mama Morton:** Hey, you must be that Hart girl.

**Roxie:** Yes, ma'am

**Matron Mama Morton:** Aren't you the pretty one.

**Roxie:** Thank you ma'am

**Matron Mama Morton:** Call me mama. Now don't worry 'cause we're gonna take care of you. You'll be staying on E-block. "Murderess Row" we like to call it.

**Roxie:** Oh... Is that nicer?

**Roxie:** He was trying to burgle me.

**Assistant District Attorney Martin Harrison:** From what I hear, he's been burgling you three times a week for the past month.

**Ms. Sunshine:** As you know my paper is dry. Do you have any advice for girls who choose to avoid a life of jazz, and drink?

**Roxie:** And then I started foolin' around... and then I started screwin' around, which is foolin' around without dinner.

**Nickie:** Ever have Morton before? Oh... she's fine. As long as you keep her happy.

**Billy Flynn:** My client feels that it was a combination of liquor and jazz that led to the downfall.

**Matron Mama Morton:** As you know, I'm here to take care of you. Now if anything hurts you, or upsets you in any way... don't run your fat ass mouth off to me cause I don't give a shit. Now move out.

**Velma Kelly:** You wanted my advice, right? Well here it is. Don't forget Billy Flynn's number one client is... Billy Flynn.

**Roxie:** What's that supposed to mean?

**Velma Kelly:** It means, don't let him hog the spot-light when you're the one they paid to see.

[*practicing for her interview*]

**Roxie:** [*Southern accent*] I was born on a beautiful southern convent.

**Matron Mama Morton:** What?

**Roxie:** [*Normal voice*] Oh, holy shit! Oh, I'm never gonna get this straight.

**Velma Kelly:** I just can't take it anymore. You can't go anywhere without hearing about that dumb tomato!

[*Mama sits up with her hair dyed blonde like Roxie's*]

**Velma Kelly:** Oh no, Mama, not you, too.

**Billy Flynn:** Miss Kelly, did you make a deal with Assistant D.A. Harrison to drop all charges against you in exchange for your testimony?

**Velma Kelly:** Why, sure. I'm not a complete idiot.

[*Velma asks Mama how much it will cost her for a phone call*]

**Matron Mama Morton:** Come on, Vel, you know how I feel about you. You're like family to me, one of my own.

[*pause*]

**Matron Mama Morton:** I'll do it for fifty.

**Billy Flynn:** This is Chicago, kid. You can't beat fresh blood on the walls.

**Roxie:** Who says that murder's not an art?

**Billy Flynn:** You're a phony celebrity and in two weeks no one's going to give a shit about you... that's Chicago.

**Matron Mama Morton:** Sometimes you get a little success, and it's good riddance to who put you there.

**Ms. Sunshine:** [*singing*] Are you sorry?

**Roxie:** Are you kidding?

**Roxie:** I bet you want to know why I shot the bastard.

**Billy Flynn:** [*grinning*] Shut up, dummy.

### **Gatsby & Chicago: Idea Carousel**

**Directions:** Do your best to answer the questions as completely and thoroughly as possible. Use quotes and/or paraphrases when possible.

1. **Describe** Gatsby's appearance, but focus more on **what his American Dream looks like**.
2. **Analyze:** Why does Gatsby want his dream so badly? What motivates him?
- 3.
4. **Apply:** What important actions are taken by Gatsby to achieve his American Dream?
5. **Compare/Contrast:** How is Gatsby similar to and different from a character from *Chicago*?
6. **Synthesize:** How does the theme carry across the texts? How does the dark side of the American Dream appear?
- 7.
8. **Argue:** Take a stand. Is the American Dream attainable? Explain.