

Name: _____

Direct and Indirect Characterization

September 3-4, 2014

CRITICAL LEARNING STANDARDS SKILLS BEING TAUGHT/ASSESSED:

- CLS 2: Cite appropriate textual evidence to support both literal and inferential analysis

LEARNING TARGETS FOR STUDENTS:

- CH-1: I can identify examples of each method of indirect characterization.
- CH-2: I can explain why a quote is an example of a method of indirect characterization.
- CH-3: I can make an inference about a character's personality based on examples of indirect characterization.
- CH-4: I can explain how several examples of indirect characterization work together to describe a character's specific personality trait.

CALENDAR

Day	Learning Target	Whole Class	Independent Work	
			Needs Practice	Above & Beyond
Tuesday, 9/3	CH-1	DI: Read iBook chapter on characterization CCP: indirect characterization (as exit slip)		
Wednesday, 9/4	CH-1	(hand back and review CCPs)	watch video on Indirect Characterization: https://www.youtube.com/watch?v=Wtt4MxJl5i8 (from 3:00 - end) AND complete Indirect Characterization Practice Sheet	watch clip of movie from beginning of novel: https://www.youtube.com/watch?v=DCM-sEpyh1Q OR sketch Lennie or George based on description in Ch. 1
	CH-2	FUA-1: Choose quotes from CCP & discuss why each is an example of a method of indirect characterization.		

Thursday, 9/6	CH-1 CH-2 CH-3	DI: model next FUAs over new piece of literature on overhead projection unit		
Day	Learning Target	Whole Class	Independent Work	
Friday, 9/7	CH-1 CH-2 CH-3	FUA-2: indirect characterization in <i>La Linea</i> FUA-3: Choose quotes from FUA & discuss why each is an example of a method of indirect characterization. FUA-4: make & explain an inference about your character's personality based on examples of indirect characterization (as exit slip)		
Monday, 9/10		(hand back and review FUA-4)	review adjective choice with Mrs. Krause and group members	find examples of indirect characterization in YouTube clips: https://www.youtube.com/watch?v=Kd43CoSmy88 https://www.youtube.com/watch?v=Fs6c99uOeNo Marlin = overprotective
	CH-4	DI: Model characterization paragraph writing by demonstrating how to transition from FUA-4 worksheet to written paragraph alternating with FUA-5: write characterization paragraph		

Tuesday, 9/11	CH-4	continue alternating between DI/FUA-5 until paragraph is complete		
Wednesday, 9/12	CH-4	continue alternating between DI/FUA-5 until paragraph is complete		

DI: Direct Instruction - brief teacher-led lessons

CCP: Comprehension Check Point - a short assessment to determine whether student should move to Needs Practice or Above & Beyond work

FUA: Follow-Up Activity - groups work together to reinforce or build on information learned

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CCP
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COMPREHENSION CHECK POINT: INDIRECT CHARACTERIZATION

DIRECTIONS: Re-read this excerpt from Chapter 1 of *Of Mice and Men*. Underline any sentences that describe Lennie. When you're done, go back to the sentences you underlined and decide whether they are examples of indirect characterization. If they are, identify what kind of indirect characterization it is by labeling each with one of the bold-faced words below.

- ☐ **SAYS:** a character's words
- ☐ **THINKS:** a character's private thoughts
- ☐ **EFFECT:** a character's effect on other characters
- ☐ **ACTIONS:** a character's actions
- ☐ **LOOKS:** a character's appearance

They had walked in single file down the path, and even in the open one stayed behind the other. Both were dressed in denim trousers and in denim coats with brass buttons. Both wore black, shapeless hats and both carried tight blanket rolls slung over their shoulders. The first man was small and quick, dark of face, with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a thin and bony nose. Behind him walked his opposite, a huge man, shapeless of face, with large, pale eyes, and wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides, but hung loosely.

The first man stopped short in the clearing, and the follower nearly ran over him. He took off his hat and wiped the sweat-band with his forefinger and snapped the moisture off. His huge companion dropped his blankets and flung himself down and drank from the surface of the green pool; drank with long gulps, snorting into the water like a horse. The small man stepped nervously beside him.

“Lennie!” he said sharply. “Lennie, for God’ sakes don’t drink so much.” Lennie continued to snort into the pool. The small man leaned over and shook him by the shoulder. “Lennie. You gonna be sick like you was last night.”

Lennie dipped his whole head under, hat and all, and then he sat up on the bank and his hat dripped down on his blue coat and ran down his back. “That’s good,” he said. “You drink some, George. You take a good big drink.” He smiled happily.

George unslung his bindle and dropped it gently on the bank. “I ain’t sure it’s good water,” he said. “Looks kinda scummy.”

Lennie dabbled his big paw in the water and wiggled his fingers so the water arose in little splashes; rings widened across the pool to the other side and came back again. Lennie watched them go. “Look, George. Look what I done.”

George knelt beside the pool and drank from his hand with quick scoops. “Tastes all right,” he admitted. “Don’t really seem to be running, though. You never oughta drink water when it ain’t running, Lennie,” he said hopelessly.

“You’d drink out of a gutter if you was thirsty.” He threw a scoop of water into his face and rubbed it about with his hand, under his chin and around the back of his neck. Then he replaced his hat, pushed himself back from the river, drew up his knees and embraced them. Lennie, who had been watching, imitated George exactly. He

pushed himself back, drew up his knees, embraced them, looked over to George to see whether he had it just right. He pulled his hat down a little more over his eyes, the way George's hat was.

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PRACTICE SHEET: INDIRECT CHARACTERIZATION

DIRECTIONS: Read the following excerpt from Justine van der Leun's memoir, *Marcus of Umbria: What an Italian Dog Taught an American Girl About Love*. Underline any sentences that describe Marcus, the dog. When you're done, go back to the sentences you underlined and decide whether they are examples of indirect characterization. If they are, identify what kind of indirect characterization it is by labeling each with one of the bold-faced words below.

- ☐ **SAYS:** a character's words
- ☐ **THINKS:** a character's private thoughts
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...Marcus was not your average dog, galumphing, licking, full of good cheer. When she was free, running, hunting, or snoozing in the garden, she was relaxed and happy. But at the bar, when we sat outside at night with the locals, she clung to my lap, front paws heavy like iron across my thighs, chest pressed into me, eyes wary. I walked down the street with her, and she pulled the leash taught, trying to get away from any person in the vicinity. She walked in a crouch, ready to bolt at any second, and kept her tail tucked beneath her in public.

Once, I tied her to a bench outside the grocery shop and ran in for some bread. Outside, Marcus had dragged the metal bench down the road by her neck. She stood several yards from the store, attached to the object, her entire body convulsing. She stared at me in shock and horror; how could I have put her in such a terrible predicament?

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FOLLOW-UP ACTIVITY #2: INDIRECT CHARACTERIZATION

DIRECTIONS: Read the following excerpt from *La Linea*, a novel about immigration by Ann Jaramillo. Underline any sentences that describe EITHER Miguel or Elena (see me for your assigned character). When you're done, go back to the sentences you underlined and decide whether they are examples of indirect characterization. If they are, identify what kind of indirect characterization it is by labeling each with one of the bold-faced words below.

- ☐ **SAYS:** a character's words
- ☐ **THINKS:** a character's private thoughts
- ☐ **EFFECT:** a character's effect on other characters
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- ☐ **LOOKS:** a character's appearance

"Elena, I need your help. ¡Levántate!" I shook her shoulders roughly. She groaned and pushed my hand away.

"Let me sleep, Miguel. Please, please."

"No, come on. Now!" I pulled off her blankets and jerked the pillow out from under her head. It was already late and I had a lot to do. The goat needed to be slaughtered for the fiesta, and I needed Elena to do it.

An hour later Elena finally made it down to our little barn. I'd already tethered the goat and gathered the tools for the slaughter. Tío used a gunshot to the brain to kill his goats, but Elena preferred a hammer.

"Tío should at least have the guts," she always said, "to get up close to an animal he's going to kill."

Elena held the hammer rightly in her small hands and looked the goat right in the eye. She took a deep breath and raised the hammer above her head. I turned my eyes, but I heard the sure, solid blow that Elena brought down on the goat's skull. Its knees buckled and it fell to the ground. The goat lay motionless.

"Pronto, Miguel," Elena admonished.

I gripped my sharpened knife and cut swiftly through the jugular vein. Together, we strung up the goat and hung it head-downward so the blood would drain out of the body and into the bucket below. The metallic odor of the freshly spilled blood made

me gag. I breathed through my mouth to block out the smell, and to stop my stomach from churning.

Elena pulled a wrapped torta out of her pocket and gobbled it up in several quick bites. How could she eat with a dead, bloody goat hanging right next to her? She stood, arms crossed. Her eyes moved up and down the carcass.

"We won't get a lot of meat out of this one." She looked at me and waited, daring me to say the truth out loud.

"It should be enough, though, for the fiesta," I replied. "I bet I won't get cabra like this in California."

"I was dumb to think Papá would send for both of us," she said. "I know it's your turn."

I picked up the knife and cut a slit from the hind legs to the neck of the goat.

"It won't be long, Elena. Papá and Mamá won't let you stay here alone for long." I continued skinning the goat. I did it the way my godfather taught me, being careful not to contaminate the carcass with feces from the colon.

I felt sick again, this time from the lie I'd just told Elena. We'd both waited years longer than anyone thought. When Papá left, he'd said, "A year, two at the most." It'd been almost seven already. Elena seemed resigned now to staying, as if she'd finally gotten used to the idea. If I told her what Don Clemente had offered, to send us north, she'd just feel worse, right? What good would it do?

"Besides," I said, "I can work when I get to California. There'll be more money if I'm working, too."

"Por favor." Elena rolled her eyes in disgust. "You know Papá will insist you go to school."

I knew the big plan as well as she did. I would be the first hombre in the family to graduate from school. Elena would be the first mujer. Even after Papá and Mamá left, the plan hadn't changed one bit. We just had to travel through half a continent and learn a whole new language to make it happen. Up to now, Elena and I just accepted that whatever Papá said, we did.

But I'd been nothing but a dumb kid. ¡Menso! I'd believed everything I'd been told. I held the knowledge about Don Clemente's offer tight inside me. The wasted years of waiting!

I cut off the goat's head at the base of the skull. Elena moved close to me to help with the next part. She took the knife from me and cut open the goat's belly. The stomach and the intestines rolled out, and together we removed the bladder, the liver, and the gall bladder. All of these we threw in the bucket.

We took turns sawing through the bone to get at the heart and lungs. We pulled them out, washed the carcass with cold water, and wiped it dry. We cleaned the tools and rinsed our hands. Finally, Elena picked up the bucket with the discarded organs and walked slowly toward the door. She would take it to the far side of the property and burn it with the rest of the garbage.

At the door, Elena turned. "Don't worry, Miguel. Go ahead. Vete al norte. I know what to do. I can take care of myself."

Then she walked slowly across the field. The weight of the offal in the bucket made her list to one side, but she didn't stop until she got to the burn site. She bent and kindled the embers with a handful of dried-up cornstalks.

She threw the organs, one by one, onto the flames. With each throw, she stood straighter and straighter. She watched until the organs had turned to ash and drifted off in the breeze that blew toward the North.

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FOLLOW-UP ACTIVITY #4: INDIRECT CHARACTERIZATION

Look back over the examples of indirect characterization you found with your group. Consider them together as a whole:

all those words the character **SAYS**
the thoughts they **THINK**
the **EFFECT** they had on their
the other character
their **ACTIONS**
the way they **LOOK**

In your own words, summarize the details these examples of indirect characterization reveal.

SAYS	THINKS	EFFECT	ACTIONS	LOOKS
------	--------	--------	---------	-------

--	--	--	--	--

What do all those details reveal about this character's personality? What one adjective best describes how the author, Ann Jaramillo, wants us to perceive this character? Use that adjective to complete the sentence below:

In the excerpt from *La Linea*, Ann Jaramillo characterizes Miguel/Elena as

_____.

here)

(circle your character)

(write one specific adjective

The dictionary definition of _____ is

(write specific adjective here, too)

_____. ()
).

dictionary here

provide a citation for your definition - write name of

Choose the three details that BEST portray the adjective you chose above. For each, quote the exact sentence that demonstrates this detail you chose. Then write a sentence or two that explains how the quote demonstrates the adjective you chose.

Detail	Quote from text	Explanation

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FOLLOW-UP ACTIVITY #5: INDIRECT CHARACTERIZATION

DIRECTIONS: With your group, write a paragraph in response to the following prompt:

How does author Ann Jaramillo use two different methods of indirect characterization to describe an important personality

trait of one of the two main characters in *La Linea*?

I will model how to write each part of the paragraph, then you will write each part together. Each group will share their writing for class critique before moving forward to the next part of the paragraph.

TOPIC SENTENCE: _____

POST-CRITIQUE REVISED TOPIC SENTENCE: _____

EXAMPLE INTRODUCTION W/ CONTEXT: _____

POST-CRITIQUE REVISED EXAMPLE INTRODUCTION: _____

LEAD-IN + QUOTE: _____

POST-CRITIQUE REVISED LEAD-IN + QUOTE: _____

EXPLANATORY SENTENCES: _____

POST-CRITIQUE REVISED EXPLANATORY SENTENCES: _____

TRANSITION SENTENCE INTO 2ND EXAMPLE: _____

POST-CRITIQUE REVISED TRANSITION SENTENCE INTO 2ND EXAMPLE: _____

EXAMPLE INTRODUCTION W/ CONTEXT: _____

POST-CRITIQUE REVISED EXAMPLE INTRODUCTION: _____

LEAD-IN + QUOTE: _____

POST-CRITIQUE REVISED LEAD-IN + QUOTE: _____

EXPLANATORY SENTENCES: _____

POST-CRITIQUE REVISED EXPLANATORY SENTENCES: _____
