The Departure

асті**ч**іту **1.6**

Learning Strategies

My Notes

Marking the Text

Close Reading

Diffusing

Rereading

Summarizing

Learning Targets

- Analyze a story for structure and narrative techniques.
- Draft the opening for an original Hero's Journey narrative.

Preview

In this activity, you will read a short story about a hero's departure and begin creating a hero of your own.

The Departure

Joseph Campbell describes the first stage of the Hero's Journey as the hero's departure or separation. The Departure Stage consists of three steps: the Call to Adventure, Refusal of the Call, and the Beginning of the Adventure.

Setting a Purpose for Reading

- As you read, underline and label events relating to a Hero's Journey.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

About the Author

Ray Bradbury (1920–2012) is remembered mostly as a fantasy writer, although "The Drummer Boy of Shiloh" is set firmly in the real world. His most famous novel, *Fahrenheit 451*, was published in 1953. Other famous fantasy works include 1950's *The Martian Chronicles* and 1962's *Something Wicked This Way Comes.* "The Drummer Boy of Shiloh" first appeared in Bradbury's 1964 short story collection, *The Machineries of Joy.*



Short Story

The Drummer Boy of Shiloh

by Ray Bradbury

1 In the April night, more than once, blossoms fell from the orchard trees and lit with rustling taps on the drumskin. At midnight a peach stone left miraculously on a branch through winter, flicked by a bird, fell swift and unseen, struck once, like panic, which jerked the boy upright. In silence he listened to his own heart **ruffle** away away—at last gone from his ears and back in his chest again.

College and Career Readiness Standards

Focus Standards:

RL.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

W.8.3a Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters;

organize an event sequence that unfolds naturally and logically.

W.8.3b Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.

ruffle: to flutter or move in a

slow, wavy pattern

Additional Standards Addressed: L.8.4a, L.8.4d

ACTIVITY 1.6

PLAN

Suggested Pacing: 2 50-minute class periods

TEACH

1 Guide students through the "The Departure" section. Explain that as students work through the activity, they should begin thinking about ideas for their own Hero's Journey narrative. Remind students that their hero can be real or imagined.

2 Read aloud the Preview and the Setting a Purpose for Reading instructions.

3 FIRST READ: Read aloud "The Drummer Boy of Shiloh" to students. Stop at the word *jerked* in the second sentence, and model how to use context clues to clarify its meaning. As you continue reading, choose other unfamiliar or ambiguous words and model using context within or beyond a paragraph to clarify their meaning.

4 Have students look carefully at the imagery and setting created in the opening paragraph before moving on to the rest of the story. Ask what feeling they get from these details and why the first paragraph has the effect it does.

TEXT COMPLEXITY

Overall: Very Complex Lexile: 960L Qualitative: Moderate Difficulty Task: Challenging (Evaluate)

TEACHER TO TEACHER

If your class includes English language learners or any students who need extra support while reading, consider chunking the text and using the reading roles strategy. Place students in small groups and assign roles to each student. The Summarizer briefly restates the main points of each chunk, the Questioner poses questions or points out anything confusing, the Clarifier tries to address the questions, and the Predictor offers a prediction of what will come next.

5 Focus attention on the sensory language in the descriptions in the paragraphs. Ask students what senses are used in paragraphs 2 (visual), 7 (sound), and 13 (touch). Ask students to discuss the impact of the sensory language.

6 Vocabulary Development:

Pause after paragraph 12. Highlight the Word Connections box. Tell students that learning the etymology and history of a word can enrich knowledge of its meaning. Select a few compelling words from the text, such as *touchstone*, and ask students about the author's possible intent for using them. Elicit other words that the author could have used.

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My Notes



Etymology

In the past, people would test the quality of gold or silver by rubbing a stone across it and analyzing the color of the streak it left. The 15th-century Middle English word *touch* meant "to test," so this stone became known as a *touchstone*. This term is now a metaphor for any method used to test the quality or effectiveness of something else.

romantic: fondly imaginary helter-skelter: in a confused or disorderly way benediction: a prayer or blessing bindled: held together in a sack immortality: the ability to live forever 2 After that, he turned the drum on its side, where its great lunar face peered at him whenever he opened his eyes.

3 His face, alert or at rest, was solemn. It was indeed a solemn night for a boy just turned fourteen in the peach field near the Owl Creek not far from the church at Shiloh.¹

4 " ... thirty-one, thirty-two, thirty-three ... "

5 Unable to see, he stopped counting.

6 Beyond the thirty-three familiar shadows, forty thousand men, exhausted by nervous expectation, unable to sleep for **romantic** dreams of battles yet unfought, lay crazily askew in their uniforms. A mile yet farther on, another army was strewn **helter-skelter**, turning slow, basting themselves with the thought of what they would do when the time came: a leap, a yell, a blind plunge their strategy, raw youth their protection and **benediction**.

7 Now and again the boy heard a vast wind come up, that gently stirred the air. But he knew what it was—the army here, the army there, whispering to itself in the dark. Some men talking to others, others murmuring to themselves, and all so quiet it was like a natural element arisen from South or North with the motion of the earth toward dawn.

8 What the men whispered the boy could only guess, and he guessed that it was: "Me, I'm the one, I'm the one of all the rest who won't die. I'll live through it. I'll go home. The band will play. And I'll be there to hear it."

9 Yes, thought the boy, that's all very well for them, they can give as good as they get!

10 For with the careless bones of the young men harvested by the night and **bindled** around campfires were the similarly strewn steel bones of their rifles, with bayonets fixed like eternal lightning lost in the orchard grass.

11 Me, thought the boy, I got only a drum, two sticks to beat it and no shield.

12 There wasn't a man-boy on the ground tonight who did not have a shield he cast, riveted or carved himself on his way to his first attack, compounded of remote but nonetheless firm and fiery family devotion, flag-blown patriotism and cocksure immortality strengthened by the touchstone of very real gunpowder; ramrod, Minié ball² and flint. But without these last the boy felt his family move yet farther off away in the dark, as if one of those great prairie-burning trains had chanted them away never to return—leaving him with this drum which was worse than a toy in the game to be played tomorrow or some day much too soon.

13 The boy turned on his side. A moth brushed his face, but it was peach blossom. A peach blossom flicked him, but it was a moth. Nothing stayed put. Nothing had a name. Nothing was as it once was.

¹ Shiloh is the site of a Civil War battle in 1862; now a national military park in southwest Tennessee

² Minié ball is a type of rifle bullet that became prominent during the Civil War

Scaffolding the Text-Dependent Questions

1. What textual evidence in the beginning of the story shows that the boy is afraid? A peach stone is the large, hard seed in the center of a peach. Imagine the sound of a peach stone hitting the skin of your drum as it lay beside you in the darkness. How could that cause a panicky feeling? RL.8.1 2. The word *harvested* is used figuratively in paragraph 10. How do you know it is used figuratively, and why did the author choose this word? What has the boy been counting? What does the word *harvested* mean literally? Why is "harvested" a good word to describe what the boy can barely see in the nighttime? L.8.5

7 As students are listening, monitor their comprehension. Be sure they are engaged with the text and annotating the stages of Joby's journey.

14 If he lay very still when the dawn came up and the soldiers put on their bravery with their caps, perhaps they might go away, the war with them, and not notice him lying small here, no more than a toy himself.

15 "Well ... now," said a voice.

16 The boy shut up his eyes to hide inside himself, but it was too late. Someone, walking by in the night, stood over him.

17 "Well," said the voice quietly, "here's a soldier crying before the fight. Good. Get it over. Won't be time once it all starts."

18 And the voice was about to move on when the boy, startled, touched the drum at his elbow. The man above, hearing this, stopped. The boy could feel his eyes, sense him slowly bending near. A hand must have come down out of the night, for there was a little rat-tat as the fingernails brushed and the man's breath fanned his face.

19 "Why, it's the drummer boy, isn't it?"

20 The boy nodded not knowing if his nod was seen. "Sir, is that you?" he said.

21 "I assume it is." The man's knees cracked as he bent still closer.

22 He smelled as all fathers should smell, of salt sweat, ginger, tobacco, horse, and boot leather, and the earth he walked upon. He had many eyes. No, not eyes—brass buttons that watched the boy.

23 He could only be, and was, the general.

- 24 "What's your name, boy?" he asked.
- **25** "Joby," whispered the boy, starting to sit up.

26 "All right Joby, don't stir." A hand pressed his chest gently and the boy relaxed. "How long you been with us, Joby?"

27 "Three weeks, sir."

28 "Run off from home or joined legitimately, boy?"

29 Silence.

30 " ... Fool question," said the general. "Do you shave yet, boy? Even more of a ... fool. There's your cheek, fell right off the tree overhead. And the others here not much older. Raw, raw, the lot of you. You ready for tomorrow or the next day, Joby?"

- 31 "I think so, sir."
- 32 "You want to cry some more, go on ahead. I did the same last night."
- 33 "You, sir?"

34 "It's the truth. Thinking of everything ahead. Both sides figuring the other side will just give up, and soon, and the war done in weeks, and us all home. Well, that's not how it's going to be. And maybe that's why I cried."

35 "Yes, sir," said Joby.

Scaffolding the Text-Dependent Questions

3. Consult reference materials to find the meanings of *ramrod* and *flint*. Relate these words to the meaning of the first sentence in paragraph 12. How does the sentence convey the boy's mood? What is the boy's mood this night before the battle? How does describing his drums as "worse than a toy" help convey his mood about what is coming? L.8.4d

4. How did Joby join the army? What is significant about that? How old is Joby? Is he old enough to fight in the army? Does he have a gun to fight with? What does the general mean when he calls Joby "raw"? RL.8.1

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3 Guide students in examining the narrative techniques in "The Drummer Boy of Shiloh" to see how the author develops the characters and the plot. Point out that in a short story, the plot must advance quickly and the speed at which a plot advances is called *pacing*. Define *dialogue* and explain that students will be expected to use dialogue in their original narrative (Embedded Assessment 1). Point out that the dialogue in this story moves the plot forward and develops the characters.



1.6

My Notes

36 The general must have taken out a cigar now, for the dark was suddenly filled with the smell of tobacco unlit as yet, but chewed as the man thought what next to say.

37 "It's going to be a crazy time," said the general. "Counting both sides, there's a hundred thousand men, give or take a few thousand out there tonight, not one as can spit a sparrow off a tree, or knows a horse clod from a Minié ball. Stand up, bare the breast, ask to be a target, thank them and sit down, that's us, that's them. We should turn tail and train four months, they should do the same. But here we are, taken with spring fever and thinking it blood lust, taking our sulfur with cannons instead of with molasses, as it should be, going to be a hero, going to live forever. And I can see all of them over there nodding agreement, save the other way around. It's wrong, boy, it's wrong as a head put on hindside front and a man marching backward through life... More innocents will get shot out of pure ... enthusiasm than ever got shot before. Owl Creek was full of boys splashing around in the noonday sun just a few hours ago. I fear it will be full of boys again, just floating, at sundown tomorrow, not caring where the tide takes them."

38 The general stopped and made a little pile of winter leaves and twigs in the darkness, as if he might at any moment strike fire to them to see his way through the coming days when the sun might not show its face because of what was happening here and just beyond.

39 The boy watched the hand stirring the leaves and opened his lips to say something, but did not say it. The general heard the boy's breath and spoke himself.

40 "Why am I telling you this? That's what you wanted to ask, eh? Well, when you got a bunch of wild horses on a loose rein somewhere somehow you got to bring order, rein them in. These lads, fresh out of the milkshed, don't know what I know, and I can't tell them: men actually die in war. So each is his own army. I got to make one army of them. And for that, boy, I need you.

41 "Me!" The boy's lips barely twitched.

42 "Now, boy," said the general quietly, "you are the heart of the army. Think of that. You're the heart of the army. Listen, now."

43 And, lying there, Joby listened. And the general spoke on.

44 If he, Joby, beat slow tomorrow, the heart would beat slow in the men. They would lag by the wayside. They would drowse in the fields on their muskets. They would sleep forever, after that, in those same fields—their hearts slowed by a drummer boy and stopped by enemy lead.

45 But if he beat a sure, steady, ever faster rhythm, then, then their knees would come up in a long line down over that hill, one knee after the other, like a wave on the ocean shore! Had he seen the ocean ever? Seen the waves rolling in like a well-ordered cavalry charge to the sand? Well, that was it that's what he wanted, that's what was needed! Joby was his right hand and his left. He gave the orders, but Joby set the pace!

Scaffolding the Text-Dependent Questions

5. Consult reference materials to find the meaning of the word *drowse*. How does that word choice create a contrast in paragraph 44? What does the phrase "sleep forever" mean? What does the beat of a drum have to do with movement? L.8.4d 6. What shift happens in paragraphs 44, 45, and 46? Use textual evidence in your answer. Before the general talks to him, how does Joby feel about his drums? How important does the general think the drummer boy is to the success of the army in battle? Why does the general talk to Joby about the importance of the drumbeat? RL.8.3

After reading the story for the first time, guide the class in a discussion by asking the Making Observations questions. Evaluate students' initial comprehension of the text based on their observations, and ask follow-up questions or prompt them to reread sections of the story if needed.

10 Based on the observations you made during the first reading, you may want to adjust your reading strategy. For example, you may decide for the second reading to have students read with partners.

46 So bring the right knee up and the right foot out and the left knee up and the left foot out. One following the other in good time, in brisk time. Move the blood up the body and made the head proud and the spine stiff and the jaw resolute. Focus the eye and set the teeth, flare the nostrils and tighten the hands, put steel armor all over the men, for blood moving fast in them does indeed make men feel as if they'd put on steel. He must keep at it, at it! Long and steady, steady and long! The men, even though shot or torn, those wounds got in hot blood—in blood he'd helped stir—would feel less pain. If their blood was cold, it would be more than slaughter, it would be murderous nightmare and pain best not told and no one to guess.

47 The general spoke and stopped, letting his breath **slack** off. Then after a moment, he said, "So there you are, that's it. Will you do that, boy? Do you know now you're general of the army when the general's left behind?"

- **48** The boy nodded mutely.
- **49** "You'll run them through for me then boy?"
- **50** "Yes, sir."

51 "Good. And maybe, many nights from tonight, many years from now, when you're as old or far much older than me, when they ask you what you did in this awful time, you will tell them—one part humble and one part proud— 'I was the drummer boy at the battle of Owl Creek,' or the Tennessee River, or maybe they'll just name it after the church there. 'I was the drummer boy at Shiloh.' Who will ever hear those words and not know you, boy, or what you thought this night, or what you'll think tomorrow or the next day when we must get up on our legs and move!"

52 The general stood up. "Well then ... Bless you, boy. Good night."

53 "Good night, sir." And tobacco, brass, boot polish, salt sweat and leather, the man moved away through the grass.

54 Joby lay for a moment, staring but unable to see where the man had gone. He swallowed. He wiped his eyes. He cleared his throat. He settled himself. Then, at last, very slowly and firmly, he turned the drum so that it faced up toward the sky.

55 He lay next to it, his arm around it, feeling the tremor, the touch, the muted thunder as, all the rest of the April night in the year 1862, near the Tennessee River, not far from the Owl Creek, very close to the church named Shiloh, the peach blossoms fell on the drum.

Making Observations

- What characters do we meet in the story?
- Which events relate to a Hero's Journey?

My Notes

1.6

resolute: determined slack: to diminish or fade away

Scaffolding the Text-Dependent Questions

7. How does the general's comment, "Do you know now you're general of the army when the general's left behind?" prove to be a decisive moment in the conversation between him and Joby? What theme is developed through their interaction? How does Joby feel about his drum after the general's speech to him? How does Joby's role as the drummer make him "the general of the army"? RL.8.2; RL.8.3

11 Use the Focus on the Sentence task to help students transition from reading the text to thinking and writing about its explicit and implicit meanings. Read aloud the first sentence stem: Joby is afraid of the imminent battle because. Ask students to finish the sentence with a reason why Joby is afraid, prompting them to base their responses on information in the text. Then have students complete the remaining two sentences, reminding them that the sentence with but should show contrast, and the sentence with so should show cause and effect.

12 RETURNING TO THE TEXT:

Guide students to return to the text to respond to the text-dependent questions. Have students work independently to reread the text and respond to the questions in their student books. Remind them to use evidence in their responses.

13 Circulate among students and assess student understanding by checking their answers. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

1.6

Focus on the Sentence

Use details from the story to complete the following sentences.

Joby is afraid of the imminent battle because <u>he only has a drum and no weapon to protect himself.</u>

Joby is afraid of the imminent battle, so he starts crying.

Joby is afraid of the imminent battle, but <u>he listens to the general who convinces him of his</u>

importance to the army.

Returning to the Text

- Return to the text as you respond to the following questions. Use text evidence to support your responses.
- Write any additional questions you have about the short story in your Reader/Writer Notebook.
- What textual evidence in the beginning of the story shows that the boy is afraid?
 At the beginning, the boy is "jerked upright" by the sound of an unseen peach stone hitting

his drumskin, and in that instant his heart is beating so loud he can hear it in response to

unexpected panic.

2. The word *harvested* is used figuratively in paragraph 10. How do you know it is used figuratively, and why did the author choose this word?

Harvested is usually used in reference to crops on a field. In this case, "harvested" is used as a

visual image of the men of the army gathered together in bunches as they sleep in a vast field,

awaiting daybreak.

3. Consult reference materials to find the meanings of *ramrod* and *flint*. Relate these words to the meaning of the first sentence in paragraph 12. How does the sentence convey the boy's mood?
A ramrod is the stick used to cram ammunition down the muzzle of a gun, and a flint is a piece of stone used to create a spark to ignite gunpowder. Joby realizes that the soldiers can be comforted and confident in battle because they have such equipment to help them fight. Joby, however, lacks such comfort because he only has a drum and sticks.

1.6

ACTIVITY 1.6 continued

14 Form pairs and ask students to work collaboratively to complete the Working from the Text section. When students are finished, discuss their responses to check for understanding.

4. How did Joby join the army? What is significant about that?

Joby did not join legitimately because at 14, he is too young to join. He ran off and joined up as a drummer boy. He is very young and, as the general says, "raw." He has only been in the army for three weeks. He is not ready for

battle.

5. Consult reference materials to find the meaning of the word *drowse*. How does that word create a contrast in paragraph 44?

Drowse, meaning to "to sleep lightly" or "to half sleep," is used to set up a

contrast to the image that the soldiers would "sleep forever" if the drummer

boy were to beat the drum slowly. Slow drumming would guarantee the

soldiers would die.

6. What shift happens in paragraphs 44, 45, and 46? Use textual evidence in your answer.

The shift occurs as the general impresses the boy with the importance of keeping the men moving quickly in an "ever faster rhythm," "like a wave on the ocean," their hearts beating steadily and quickly to keep "the blood moving fast in them." The general convinces the boy of the importance of his role in the battle.

7. How does the general's comment, "Do you know now you're general of the army when the general's left behind?" prove to be a decisive moment in the conversation between him and Joby? What theme is developed through their interaction?

In his comment, the general makes Joby understand his importance to the

army. Joby leads the army by keeping the drum beat steady and strong to

inspire the men and keep them resolute and focused. It shows that a boy can

be a hero and that what Joby is doing is a challenge that requires bravery.

Working from the Text

8. Examine the first 10 paragraphs of "The Drummer Boy of Shiloh." How does the author establish the story's setting and point of view? Use evidence from the text to support your response.

The point of view is third person; the speaker is outside of the story's action. The setting is a peach orchard near a creek. It is nighttime; the soldiers are huddled around campfires.

LITERARY Point of view is the

perspective from which a story is told. In first-person point of view, a character tells the story from his or her own perspective. In third-person point of view, a narrator (not a character) tells the story. VOCABULARY

15 Have students continue to work in pairs or small groups as they complete the graphic organizer.

16 Encourage students to reread the passage to identify text evidence to support their central idea statements.

LEVELED DIFFERENTIATED INSTRUCTION

In this activity, some students may need help writing a central idea statement and supporting it with textual evidence.

Developing

statement, and ask them to work in small groups to find evidence to support it. You may wish to model finding one piece of evidence and incorporating it into a response cohesively.

Expanding

Have students work in pairs to write a

Give students a

central idea statement in one or two simple sentences, and then share with another pair to get feedback. After revising the central idea statement, students should work together to find text evidence and incorporate it cohesively into their responses.

Bridging Have students work

independently to write the central idea in one complex sentence and provide textual evidence cohesively integrated into their responses.

Support Use a web graphic organizer to help students understand the relationship between a centra

relationship between a central idea and supporting evidence. Model how to place a central idea in the middle circle, and find supporting evidence to place in the surrounding circles.

Extend

Have students classify

the textual evidence they integrated into their responses as either *figurative language*, *dialogue*, or *pacing*. Ask students to discuss in pairs how each narrative technique contributes to the story's plot.

1.6

9. Return to the text and put a star next to parts of the story that show the stages of Joby's journey. Which stages of the Hero's Journey has Joby passed through by the time the story draws to a close?

The Call to Adventure has already occurred when the story begins. The boy, Joby, has answered that call but now experiences an internal conflict that characterizes the Refusal of the Call. He wants to be part of the army, but not in the capacity for which he is suited. He fears for his life, because he has only a drum. This fear threatens to overcome his courage and commitment to accompany the army in the coming battle. At this point he Meets the Mentor, the general who convinces Joby of his significance. As the story closes, a newly confident Joby prepares for the Beginning of the Adventure.

10. Reread a chunk of the text to identify and evaluate the narrative elements listed in the graphic organizer.

Structure: Exposition	What descriptive detail does the author provide?	What is the effect of the description?
Setting 1862; night before the Battle of Shiloh	anonymous soldiers; darkness; under a peach tree with blossoms falling	The author effectively portrays the quiet before battle when fears are most likely to reveal themselves.
Character 14-year-old volunteer drummer boy	alone; has a drum; crying and afraid	The reader can clearly imagine the youth and vulnerability of the drummer boy.
Conflict internal: fear vs. duty	crying; contrasts his two sticks to soldiers with guns as being better prepared to go into battle	The reader sympathizes with the boy's sense of his vulnerability. He has only a drum; he has no gun.
Point of View third-person limited; reader knows Joby's thoughts and feelings	Joby feeling his family move farther away into the darkness; Joby feeling his drum is worse than a toy because it cannot protect him	The reader can sense the boy's fear and homesickness. Being away from his family, with no protection, makes him feel weak and helpless.

11. Now that you have identified and evaluated the narrative elements of the story, determine its central idea. In your Reader/Writer Notebook, write a summary of the central idea, supporting your interpretation using evidence from the text. Explain how the author communicates the idea that Joby is now ready to start his journey.

1.6

17 Have students work individually to sketch a hero for their narratives in the left column of the graphic organizer, and label it. Have them use the right column of the graphic organizer on this page to prompt ideas for their stories.

18 Have students note the setting, character, conflict, and point of view of their narratives in one or two explanatory sentences.

12. Use your imagination to create an original hero. In your Reader/Writer Notebook, sketch your image of a hero. Label unique characteristics and give him or her a meaningful name. In the right column, use the prompting questions to brainstorm ideas for a story.

The Hero: (name)	The Story Exposition	
Use these questions to spark ideas. Is the hero male or female? Young or old? Well liked or misunderstood? Conspicuous (obvious) or nondescript (ordinary)?	Setting: (In what kind of place does your hero live? Does he or she live in the past, present, or future?)	
	Character: (What are the hero's strengths and weaknesses? Who are the hero's family and friends? What does the hero do every day? What does the hero want in life? What do others want from the hero?)	
	Conflicts: (What challenges might the hero experience? How might the hero transform into someone stronger?)	

19 Review students' hooks with them. Offer advice on making their hooks attention-grabbing. Remind them that a strong hook can help set the mood of their narrative.

20 Ask students to paraphrase the beginning of their text in two or three ways that incorporate a hook. Remind them that the purpose of a hook is to catch a reader's attention at the beginning of their narrative.

21 Read aloud the Drafting the Embedded Assessment. Then ask students to draft the beginnings of their narratives independently, paying close attention to the three steps in this stage and the bulleted reminders.

22 Have students work in small groups to share their emerging narratives and strengthen their use of narrative techniques:

Description: Where can you improve your hook by adding sensory language?

Dialogue: Where can you add more dialogue to make characters more vital?

Pacing: Where can you improve the pacing of your narrative through dialogue or descriptions?

Reflection: What is the purpose or lesson that you are aiming for in your narrative? What narrative techniques could you use to support your purpose?

ASSESS

Review the sentences students wrote for the Focus on the Sentence task. Then have several students share their sentences with the class and ask classmates to suggest evidence to support each. Look for students' use of the conjunction *but*, and make sure they are using it to show a contrast. If you can replace the word *but* with *so that*, they are not using the conjunction correctly.

ADAPT

If students need help writing sentences about Joby using conjunctions, have them work in pairs to discuss some model sentences and explain what ideas they convey about Joby and his journey.

1.6

My Notes

The Hook

Nobody wants to read a dull story or one that goes on for several paragraphs before it starts becoming interesting. That's what makes the **hook** important. A hook is the opening sentence or sentences that capture the reader's interest. Hooks come in many forms. In a narrative, hooks often introduce a character or setting.

Introducing a Character: "Late in the winter of my seventeenth year, my mother decided I was depressed, presumably because I rarely left the house, spent quite a lot of time in bed, read the same book over and over, ate infrequently, and devoted quite a bit of my abundant free time to thinking about death." (Green, *The Fault in Our Stars*) or "I know I'm not an ordinary ten-year-old kid." (Palacio, *Wonder*)

Introducing a Setting: "In the April night, more than once, blossoms fell from the orchard trees and lit with rustling taps on the drumskin." ("The Drummer Boy of Shiloh") or "It was one of those super-duper-cold Saturdays." (Curtis, *The Watsons Go to Birmingham*)

Think about possible hooks for your Hero's Journey narrative as you proceed.

Drafting the Embedded Assessment

Now, think about the hero you just envisioned. What might the hero experience in the Departure Stage of his or her journey? Draft the beginning of a narrative using the three steps in this stage (The Call, The Refusal, and The Beginning) to guide your structure and development. Be sure to:

- Begin with a hook that helps establish a context and point of view (firstperson or third-person).
- Use narrative techniques such as dialogue, pacing, and description to develop experiences, events, and/or characters.
- Make use of complete complex and compound-complex sentences.
- Use details and imagery to create mood.

INDEPENDENT READING LINK Read and Recommend

Prepare a short persuasive written presentation. In it, describe a text you have independently read or are reading that incorporates the Hero's Journey archetype. Include an active recommendation of the text and provide clear reasons for that recommendation. Include relevant vocabulary from your activities so far. Present your presentation orally.

) DRAFTING THE EMBEDDED ASSESSMENT

The following standards are addressed in the writing prompt:

• W.8.3a

• W.8.3b

• W.8.3c • W.8.3d