

Building Up and Breaking Down the Utopia in Dystopian Post Apocalyptic Texts

December 3

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A unit plan based on the novel *The City of Ember* by Jeanne DuPrau. For use in the middle grades.

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Rationale

Teachers are required to teach numerous genres and titles in the classroom, so why should they make room for science fiction or fantasy (the umbrella genre for post-apocalyptic and utopian/dystopian fiction texts)? In her article from *Voices from the Middle*, Erin Pierce explains that:

Fantasy and science fiction allow us to step beyond our own world to discover more about this world. As we meet characters who might not ever exist and stand in lands forged in someone's imagination, we also confront the realities of this real world: the fight of good and evil, the search for identity, the courage common folks can summon, the sustaining joy of family and friends.

More and more, this genre is becoming relevant in the classroom. Teachers are required to tie learning into prior knowledge and outside knowledge, and the genre of science fiction is an incredibly useful way to do just that.

This unit deals with a more popular, teachable science fiction called “post-apocalyptic” fiction. Texts that deal with post-apocalyptic events are popular in high school classrooms (such as *Alas, Babylon* by Pat Frank or Neville Shute's *On the Beach*), but are almost absent from middle school classrooms. Fortunately, in 2003, Jeanne DuPrau released a post-apocalyptic book for young adults, *The City of Ember*, on which this unit is based. *The City of Ember* calls to attention the same questions and concepts than its more mature relatives do for older readers, but makes the complex thought processes necessary to comprehend such concepts and questions accessible to young readers. Some of the concepts and ideas explored in *The City of Ember* and the unit plan include:

- Nuclear Holocaust and relatable real world events (Hiroshima, Nagasaki, The Cold War, Cuban Missile Crisis)
- Survival
- Isolation
- The power of friendship and camaraderie
- Corruption (Government corruption, personal corruption)

These concepts and ideas are also explored in the auxiliary texts that I decided supplement for the unit: Sara Teasdale's poem *There Will Come Soft Rains*, Ray Bradbury's

short story of the same title, a song by the rock group Warrant titled *April 2031*, and passages from two popular young adult novels—*Among the Hidden* by Margaret Haddix and *The Giver* by Lois Lowery.

The poem *There Will Come Soft Rains*, by Sara Teasdale is short and (bitter) sweet, but extremely powerful in its message concerning the world without humanity. The subject of the poem imagines nature reclaiming the earth after humanity has been wiped out by a war, while the voice of the poem speaks definitely, the way in which the poet imagines how little the human race will be missed is an absolute certainty. By scaffolding poetry analysis with concepts from the main text, students will be able to analyze ways in which the poem ties in with *The City of Ember*, the overarching theme of the unit and the world around them.

Ray Bradbury's short story of the same title ultimately achieves the same purpose as Teasdale's poem, but in a different medium: a short story. Bradbury's story is longer than the 12 line poem, and will take a day or two to teach, but it offers the reader much more imagery and focus on elements of a story, which can be applied to critical readings of the main unit text. In the short story students can talk about basic plot elements such as the beginning, rising action, climax, falling action and end, imagery and characterization (while there are no human characters in the story, different elements take on different characterizations).

By intertwining these texts with *The City of Ember*, students will hold on to the important concepts and ideas that DuPrau has intricately woven into her young adult text. Another text that will further help to foster the students' understanding of the unit is a rock song by the '80s hair-band, Warrant. The song *April 2031*, named after a Bradbury short story deals with life after a nuclear holocaust. The song will be treated the same way as Teasdale's poem, but will also offer a 5-10 minute session where students will listen to the song and analyze the musical qualities of it and how those connect to the unit themes. It should be noted that there are other causes of depopulation in post-apocalyptic texts (such as pandemics, wars, technological failures, starvation, etc.), but throughout *The City of Ember* (and its sequels), DuPrau subtly hints at a catastrophic nuclear event.

I chose to include passages from popular young adult utopian/dystopian novels (*Among the Hidden* and *The Giver*) because in the realm of science fiction and fantasy, the line is very blurry between post-apocalyptic texts and texts dealing with utopias and dystopias. More often than not, the two sub-genres can be considered one and the same. In fact, the reason that these

two texts are included is because while *The City of Ember* is a post-apocalyptic text, it is also a text that displays a utopias gradual decline into a dystopia; similar to *Among the Hidden* and *The Giver*.

The passages from *Among the Hidden* illustrate a dystopian society where family's are not able to have more than two children. The story follows the main character, Luke, who is a third child. According to his society, he does not exist, and if proof of his existence is uncovered, he will be killed and his family punished. While this text and *The City of Ember* are similar on a physical level (while the people of Ember are not physically or lawfully limited to the number of children then may have, they are aware of the supply and demand of food, resources and space), they are also similar on a conceptual level. How do the main characters deal with this dystopia? What circumstances lead to the creation of an "utopia," and what processes aided in the decline to a dystopia? *The Giver* will ask the same questions, but in the case of *The Giver*, the human right being held hostage is the right to freedom of thought.

Both of these texts are excellent additions to the themes and concepts of *The City of Ember*, and also have real world tie ins that the students can ponder. For instance, when talking about the implications of *Among the Hidden*, the teacher can include information about China's one child policy, or other similar policies around the globe. While discussing *The Giver*, the teacher can provide snippets of information about censorship in the Nazi regime, censorship in Communist Russia, or even the censorship they encounter in their everyday lives. When students make connections between what they are reading in school and what is going on at home or in the world, they are able to synthesize learning, and, more importantly, gain a critical understanding of their lives, their society (local and world) and their roles within it.

While the prospect of a nuclear holocaust or rapid depopulation of the contemporary world is far-fetched, students will be taught critical thinking skills about concepts and ideas that are critical in thinking about the events around the world today, and the events that will shape its future. The texts used in this unit are intentionally controversial and grotesque, but provide the necessary elements that will encourage students to think critically about the literature and real world events that shape their reality, and ultimately their future.

Goals and Objectives

The main goal of this unit is to challenge students to think critically and dive into the themes and concepts introduced through the texts. The students will briefly discuss notions of literary theory, but most of the focus will be how the student internalizes these ideas both personally and reflectively through reader's response theory. The students will reflect on the themes and concepts of this unit in a variety of ways—by taking reading concept quizzes (that include reader response questions), maintaining a Reading/Dialogue Journal (R/DJ), participating in literature circles, completing a culminating project and participating in a Socratic circle as a final assessment.

The culminating project of this unit allows students to pick a project according to his or her strengths. Each project is molded to attract students of different learning styles, from auditory to visual to kinesthetic and will be graded according to content, clarity and understanding. During the last week of class, students will be allotted five minutes apiece to present their projects to their peers.

On the last day of the unit, day 30, the students will take part in the final assessment. Instead of having the students take a paper and pencil test, I decided it would be better and more conducive to the students' learning if they participated in a Socratic circle—allowing them to explore the concepts and themes of the unit one last time. Since the class has been exploring these themes and concepts personally and reflectively all month, each student should have something meaningful to contribute, allowing the class to build learning as a community, rather than individually like a paper and pencil test would do.

Goal 1: Reading Concept Quizzes

These quizzes can be found in Appendix K, P, W, AA and EE

Goal 2: Reading/Dialogue Journal

The rubric for the R/DJ can be found in Appendix D

Goal 3: Literature Circles

The rubric for literature circles can be found in Appendix F

Goal 4: Culminating Project

The rubric for the culminating project can be found in Appendix M

Goal 5: Socratic Seminar

The handout students will receive before participating in the Socratic seminar is in Appendix FF

Grade Distribution for the Unit

- 10% Attendance and Participation: March 1st—April 9th
- 10% Quick Writes, homework and short assignments
- 10% Weekly Vocabulary Quizzes
- 15% Dialogue/Reading Response Journal and Vocabulary Journal
- 15% Literature Circle Participation
- 20% Culminating Project: DUE APRIL 5th, 2010
- Analytic paper (Cooperative option allowed)
 - *City of Ember* collage with accompanying rationale paper
 - Run for Mayor of the City of Ember platform/campaign/speech
 - Interpretive video project
 - Soundtrack to Major Character's Life
- 20% Final Assessment—Socratic Circle: APRIL 9th, 2010
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- A: 90-100
- B: 80-89
- C: 70-79
- D: 60-69
- F: Below 59

Texts Used in the Unit

Science Fiction

The City of Ember—Jeanne DuPrau

The Giver—Lois Lowery (selected passages)

Among the Hidden—Margaret Haddix (selected passages)

“There Will Come Soft Rains”—Sara Teasdale poem

“There Will Come Soft Rains”—Ray Bradbury short story based on Teasdale’s Poem

“April 2031”—Warrant song

Non-Fiction

“How Hydropower Works”—Wisconsin Valley Improvement Company Article

“Meet the Mayor”—City of Tallahassee Webpage

“World’s 10 Most Corrupt Leaders”—Infoplease Webpage

“Virtual Cave Tour”—Website (in bibliography)

*Materials used for daily lessons can be found in the lesson plans and the appendix.

Sunshine State Standards

List of Sunshine State Standards met in this unit:

- LA.7.1.5.1 The student will adjust reading rate based on purpose, text difficulty, form, and style.
- LA.7.1.6.1 The student will use new vocabulary that is introduced and taught directly;
- LA.7.1.6.2 The student will listen to, read, and discuss familiar and conceptually challenging text;
- LA.7.1.6.3 The student will use context clues to determine meanings of unfamiliar words;
- LA.7.1.6.4 The student will categorize key vocabulary and identify salient features;
- LA.7.1.6.5 The student will relate new vocabulary to familiar words;
- LA.7.1.6.6 The student will distinguish denotative and connotative meanings of words;
- LA.7.1.6.7 The student will identify and understand the meaning of conceptually advanced prefixes, suffixes, and root words;
- LA.7.1.6.8 The student will identify advanced word/phrase relationships and their meanings;
- LA.7.1.6.9 The student will determine the correct meaning of words with multiple meanings in context;
- LA.7.1.6.10 The student will determine meanings of words, pronunciation, parts of speech, etymologies, and alternate word choices by using a dictionary, thesaurus, and digital tools;
- LA.7.1.7.1 The student will use background knowledge of subject and related content areas, pre-reading strategies, graphic representations, and knowledge of text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection;
- LA.7.1.7.2 The student will analyze the authors purpose (e.g., to persuade, inform, entertain, explain) and perspective in a variety of texts and understand how they affect meaning;
- LA.7.1.7.3 The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details;
- LA.7.1.7.4 The student will identify cause-and-effect relationships in text;
- LA.7.1.7.5 The student will analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (main headings with subheadings) and explain their impact on meaning in text;
- LA.7.1.7.6 The student will analyze and evaluate similar themes or topics by different authors across a variety of fiction and nonfiction selections;
- LA.7.1.7.7 The student will compare and contrast elements in multiple texts; and
- LA.7.1.7.8 The student will use strategies to repair comprehension of grade-appropriate text when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, note-making, summarizing, using graphic and semantic organizers, questioning, and clarifying by checking other sources.

- LA.7.2.1.1 The student will identify and analyze the characteristics of various genres (e.g., poetry, fiction, short story, dramatic literature) as forms with distinct characteristics and purposes;
- LA.7.2.1.2 The student will locate and analyze elements of characterization, setting, and plot, including rising action, conflict, resolution, theme, and other literary elements as appropriate in a variety of fiction;
- LA.7.2.1.3 The student will locate various literary devices (e.g., sound, meter, figurative and descriptive language), graphics, and structure and analyze how they contribute to mood and meaning in poetry;
- LA.7.2.1.4 The student will identify and analyze recurring themes across a variety of works (e.g., bravery, friendship, loyalty, good vs. evil);
- LA.7.2.1.5 The student will develop an interpretation of a selection and support through sustained use of examples and contextual evidence;
- LA.7.2.1.6 The student will compare the use of the same theme in two different literary genres, using their structural features as the basis for the comparison (e.g., novel and play, poem and short story);
- LA.7.2.1.7 The student will locate and analyze an author's use of allusions and descriptive, idiomatic, and figurative language in a variety of literary text, identifying how word choice is used to appeal to the reader's senses and emotions, providing evidence from text to support t
- LA.7.2.1.8 The student will explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written;
- LA.7.2.1.9 The student will describe changes in the English language over time, and support these descriptions with examples from literary texts; and
- LA.7.2.1.10 The student will use interest and recommendation of others to select a balance of age and ability appropriate fiction materials to read (e.g., novels, historical fiction, mythology, poetry) to expand the core foundation of knowledge necessary to function as a fully literate member of a shared culture.
- LA.7.2.2.2 The student will use information from the text to state the main idea and/or provide relevant details;
- LA.7.2.2.3 The student will organize information to show understanding (e.g., representing main ideas within text through charting, mapping, paraphrasing, summarizing, or comparing/contrasting);
- LA.7.3.1.1 The student will prewrite by generating ideas from multiple sources (e.g., prior knowledge, discussion with others, writers notebook, research materials, or other reliable sources) based upon teacher-directed topics and personal interests;
- LA.7.3.1.2 The student will prewrite by making a plan for writing that addresses purpose, audience, main idea, and logical sequence; and
- LA.7.3.1.3 The student will prewrite by using organizational strategies and tools (e.g., technology, outline, chart, table, graph, Venn Diagram, web, story map, plot pyramid) to develop a personal organizational style.
- LA.7.3.2.1 The student will draft writing by developing main ideas from the pre-writing plan using primary and secondary sources appropriate to the purpose and audience;

- LA.7.3.2.2 The student will draft writing by organizing information into a logical sequence and combining or deleting sentences to enhance clarity; and
- LA.7.3.2.3 The student will draft writing by analyzing language techniques of professional authors (including concrete and abstract word choices), and infusing a variety of language techniques to reinforce voice.
- LA.7.3.3.1 The student will revise by evaluating the draft for development of ideas and content, logical organization, voice, point of view, word choice, and sentence variation;
- LA.7.3.3.2 The student will revise by creating clarity and logic by rearranging words, sentences, and paragraphs and developing relationships among ideas;
- LA.7.3.3.3 The student will revise by creating precision and interest by using a variety of sentence structures (including the use of participles and participial phrases at the beginning and end of sentences), creative language devices, and modifying word choices using resources and reference materials (e.g., dictionary, thesaurus); and
- LA.7.3.3.4 The student will revise by applying appropriate tools or strategies to evaluate and refine the draft (e.g., peer review, checklists, rubrics).
- LA.7.3.4.1 The student will edit for correct use of spelling, using spelling rules, orthographic patterns, generalizations, knowledge of root words, prefixes, suffixes, and knowledge of Greek and Latin root words and using a dictionary, thesaurus, or other resources as necessary;
- LA.7.3.4.2 The student will edit for correct use of capitalization, including regional names (e.g., East Coast), historical events and documents;
- LA.7.3.4.3 The student will edit for correct use of punctuation of sentence structures, including participles and participial phrases, colon in introductory lists and to punctuate business letter salutations, semicolon in compound sentences, dash for additional emphasis or information, and apostrophes for plural possessives;
- LA.7.3.4.4 The student will edit for correct use of the eight parts of speech (noun, pronoun, verb, adverb, adjective, conjunction, preposition, interjection), regular and irregular verbs, and pronoun agreement; and
- LA.7.3.4.5 The student will edit for correct use of consistency in verb tense in simple, compound, and complex sentences.
- LA.7.3.5.1 The student will prepare writing using technology in a format appropriate to audience and purpose (e.g., manuscript, multimedia);
- LA.7.3.5.2 The student will use elements of spacing and design for graphics (e.g., tables, drawings, charts, graphs) when applicable to enhance the appearance of the document; and
- LA.7.3.5.3 The student will share the writing with the intended audience.
- LA.7.4.1.2 The student will write a variety of expressive forms (e.g., realistic fiction, one-act play, suspense story, poetry) that according to the type of writing employed, incorporate figurative language, rhythm, dialogue, characterization, plot, and appropriate format.
- LA.7.4.2.1 The student will write in a variety of informational/expository forms (e.g., summaries, procedures, instructions, experiments, rubrics, how-to manuals, assembly instructions);

- LA.7.4.2.2 The student will record information (e.g., observations, notes, lists, charts, legends) related to a topic, including visual aids to organize and record information, as appropriate, and attribute sources of information;
- LA.7.4.2.3 The student will write specialized informational/expository essays (e.g., process, description, explanation, comparison/contrast, problem/solution) that include a thesis statement, supporting details, an organizational structure particular to its type, and introductory, body, and concluding paragraphs;
- LA.7.4.2.4 The student will write a variety of informal communications (e.g., friendly letters, thank-you notes, messages) and formal communications (e.g., conventional business letters, invitations) that follow a format and that have a clearly stated purpose and that include the date, proper salutation, body, closing and signature; and
- LA.7.4.2.5 The student will write detailed directions to unfamiliar locations using cardinal and ordinal directions, landmarks, streets, and distances, and create an accompanying map.
- LA.7.4.3.1 The student will write persuasive text (e.g., advertisement, speech, essay, public service announcement) that establish and develop a controlling idea and supporting arguments for the validity of the proposed idea with detailed evidence; and
- LA.7.4.3.2 The student will include persuasive techniques (e.g., word choice, repetition, emotional appeal, hyperbole, appeal to authority, celebrity endorsement, rhetorical question, irony).
- LA.7.5.1.1 The student will use fluent and legible handwriting skills.
- LA.7.5.2.1 The student will use effective listening strategies for informal and formal discussions, connecting to and building on the ideas of a previous speaker and respecting the viewpoints of others when identifying bias or faulty logic;
- LA.7.5.2.2 The student will analyze persuasive techniques in both formal and informal speech; and
- LA.7.5.2.3 The student will organize and effectively deliver speeches to entertain, inform and persuade, demonstrating appropriate language choices, body language, eye contact, gestures, and the use of supporting graphics and technology.
- LA.7.6.2.1 The student will select a topic, develop a prioritized search plan, and apply evaluative criteria (e.g., relevance, objectivity, scope of content in print and online sources) to select appropriate resources for research;
- LA.7.6.2.2 The student will assess organize and check the validity and reliability of information in text, using a variety of techniques by examining several sources of information, including both primary and secondary sources;
- LA.7.6.2.3 The student will write an informational report that includes a focused topic, appropriate facts and relevant details, a logical sequence, a concluding statement, and a list of sources used; and
- LA.7.6.3.3 The student will distinguish between propaganda and ethical reasoning strategies in print and non-print media.
- LA.7.6.4.1 The student will select and use appropriate available technologies (e.g., computer, digital camera) to enhance communication and achieve a purpose (e.g., video, presentations); and
- LA.7.6.4.2 The student will evaluate and apply digital tools (e.g., word processing, multimedia authoring, web tools, graphic organizers) to publications and presentations.

Daily Lessons

WEEK 1

Day 1 (Monday)

2 minutes:

Attendance/Housekeeping

10 minutes:

Have students respond in writing to prompt on the board—*You wake up tomorrow and the world as you know it has ended. What happened? Why? How will you and your family survive?* Students will be permitted to talk to their classmates in order to flesh out ideas.

5 minutes:

Students will share their responses with their classmates. The teacher will end the response assignment by reading a response of his own to the prompt then segue into the next part of the lesson.

30 minutes:

The teacher will hold a lecture/guided discussion about post-apocalyptic literature that will both access the prior knowledge that some students will have as well as provide background knowledge for students who may not have the prior knowledge. The lecture will incorporate the prior knowledge of students as well as researched information by the teacher. Topics to be covered by the lecture include:

- Introduction to and short history of the genre
- Basic structure of post-apocalyptic text
- And, popular post-apocalyptic texts such as: (Appendix A)
 - Scenes from the *I am Legend* film adaptation (appropriate for the 6th grade classroom)
 - Scenes from the TV series *Jericho*
 - Passages from *Do Androids Dream of Electric Sheep*
 - Read aloud of Teasdale's poem *There Will Come Soft Rains* (will be rehashed later in the unit)
 - Book talk/preview of *The City of Ember*, the basis of the unit

3 minutes:

Teacher assigns homework—students are to elaborate on the prompt from the start of class by adding 2-3 more sentences.

Day 2 (Tuesday)

2 minutes:

Attendance/Housekeeping

5 minutes:

Teacher hosts guided discussion/reflection on post-apocalyptic texts. The teacher will guide the discussion to the idea of post-apocalyptic societies and government measures to make sure that an apocalypse can never happen again.

10 minutes:

Students will do a quick write about a protected society including the setting in a post-apocalyptic world and at least one government regulation that keeps the population in check.

5 minutes:

Students will share their quick writes with the class. The teacher will end the response assignment by reading a response of his own to the prompt then segue into the next part of the lesson.

10 minutes:

The teacher will hand out an opinionnaire on Utopias (Appendix B). The teacher will model the first one or two questions for the students, then allow the students to complete the rest of the assignment.

9 minutes:

Students will pair up and discuss their results.

9 minutes:

The pairs will share their results with the rest of the class, completing the Think-Pair-Share activity. Sharing will occur until the bell rings.

Day 3 (Wednesday)

2 minutes:

Attendance/Housekeeping

5 minutes:

Students will organize the desks into a semicircle focused on the reading chair in the front-center of the classroom.

5 minutes:

The teacher will guide a discussion of topics covered in the first two days of class in order to activate prior knowledge.

15 minutes:

The teacher will read aloud the prologue and first chapter of *The City of Ember*.

2 minutes:

The teacher will pass out a class set of composition books, a Vocabulary Journal rubric (Appendix C) and a Response/Dialogue Journal (R/DJ) rubric (Appendix D).

5 minutes:

The teacher will read the directions of each of the assignments, explaining that they are going to take place over the course of the unit. The vocabulary journal will allow the students to keep a record of the daily vocabulary word or words and the response journal will document the thought process of the student while they are listening to the story. The response journal will also be read by and responded to by the students' peers and the teacher.

5 minutes:

Students will record the first vocabulary word in their journal: Endeavor—a conscientious effort toward an end; an earnest attempt; try; effort. Then record the passage it occurs in (will be written on the board by the teacher): “Nothing about this **endeavor** is certain. There may be no one left in the city by then or no safe place to come back to.” (Pg 2) All vocabulary journal entries will be located on the left page of the composition book.

10 minutes:

Students will write in their response journals for the remainder of the class. The assignment is meant to be reader-response friendly, so there is no set topic. The only stipulation is that the student must relate their thinking and ideas back to the text. Students will not respond to each other's writing yet—the teacher will respond to the first two entries over the weekend providing a model for the students to emulate for future assignments.

1 minute:

Homework—students will be encouraged to think and write about generators: Doon wants to trade jobs with Lina so he can work near Ember's generator. What is a generator and what does it do for the City of Ember?

Day 4 (Thursday)

2 minutes:

Attendance/Housekeeping

10 minutes:

The students will share their homework responses with the class.

2 minutes:

The teacher will hand out a reference sheet that shows students how hydropower works (Appendix E).

10 minutes:

The class will discuss the importance of Ember's hydroelectric generator and make predictions as to why it is important.

10 minutes:

The teacher will separate the class into literature circle groups of 6 students. Like the "Assignment Day" chapter in the book, the teacher will put all 6 positions in a bag (5 groups of 6 students=30 slips of paper) allowing the students to choose their position at random:

- Discussion Director
- Illuminator
- Illustrator
- Connector
- Word Watcher
- Summarizer

Once the students are in their groups, the teacher will hand out the literature circle directions/guide sheet for students to reference throughout the unit. (Appendix F)

1 minute:

Students will move their desks into clusters according to their group. While they are doing this, the teacher will pass out a copy of the prologue of *The City of Ember* (Appendix G) so that the class can practice how to do literature circles.

14 minutes:

The teacher will demonstrate each of the 6 positions of the literature circle for the students. Then the students will be set free to practice the positions themselves. The teacher will circulate the room answering questions and informally assessing students on their understanding of the activity.

1 minute:

The teacher will remind the students to study their vocabulary list (one word right now) for the vocabulary test on Friday.

Day 5 (Friday)

2 minutes:

Attendance/Housekeeping

3 minutes:

Vocabulary review

- Spelling
- Definition
- Use it in a sentence

10 minutes:

Vocabulary Test (Appendix H)

20 minutes:

Explore other post-apocalyptic and utopian/dystopian texts. Students will break off into their lit circle groups and look at different texts:

- Groups one and two will look at a passage from *The Giver* (Appendix I)
- Group three and four will look at a passage from *Among the Hidden* (Appendix J)
- Group five will look at the poem *There Will Come Soft Rains*

10 minutes:

Class discussion on how literature circle texts are related to *The City of Ember* and current world events. Have students make predictions on what is going on in the book.

3 minutes:

Teacher will collect students' R/DJ to respond to student writing. The teacher should model how he wants the students to respond to each other's writing later in the unit.

2 minutes:

Remind students that they will be having a reading concept quiz on Monday when they return from the weekend. As students exit class, they will take a copy of *The City of Ember* from the teacher. On top of the quiz, students will be required to read chapter 2 by Monday, but no further.

WEEK 2

Day 6 (Monday)

2 minutes:

Attendance/Housekeeping

3 minutes:

Teacher will pass back R/DJ.

5 minutes:

Students will copy down vocabulary words from the board. Today's words are:

- Plummet - To fall straight down; plunge; nose-dive; crash down; tumble
 - Page 20 - He pulled himself upward, pushed again-he was higher now than Lina had been-but suddenly his hands slid and he came **plummeting** down.
- Hoist - To raise or haul up with or as if with the help of a mechanical apparatus; heave; lift
 - Page 23 - Lina laughed, **hoisted** her up, and danced with her around the shop.

10 minutes:

Reading Quiz: Prologue—Ch 1 (Appendix K)

10 minutes:

Students will be given time to write in their R/DJ.

15 minutes:

Students will move their desks participate in their literature circle groups again. They will talk about “A Message To The Mayor,” chapter 2 in *The City of Ember*.

5 minutes:

Students will push desks back into the original classroom layout. Teacher will assign homework to be completed for the next class meeting:

- Students will explore the BrainPOP website (in bibliography) and write 2-3 sentences on their findings. (Rubric: Appendix L)
- Students will read “Under Ember,” chapter 3 in *The City of Ember*.

Day 7 (Tuesday)

2 minutes:

Attendance/Housekeeping

3 minutes:

Vocabulary word of the day:

- Methodically - Characterized by ordered and systematic habits or behavior; logically; carefully; precisely; meticulously.
 - Page 58 - Every day a team of people **methodically** sorted through the trash heaps in search of anything that might be at all useful.

20 minutes:

Teacher will read aloud chapter 4, “Something Lost, Nothing Found.”

10 minutes:

Students will write in their R/DJ. Today they will focus on Doon’s worm and the foods in Ember. Students will be asked to leave 4-5 spaces blank so they can return to this entry later on, as DuPrau uses the worm as an extended metaphor.

15 minutes:

Class discussion of foods and light in Ember:

- Is the food situation in Ember ideal? If Ember is a Utopia, why is there such a small selection of food? Introduce the concept of a dystopia. Most utopian literature gradually transforms into dystopian lit.
- Talk about post-apocalyptic ideas about food shortage, etc.

Other questions to ponder:

- Why do the people in Ember eat these foods?
- Why do the greenhouses not grow fruit or grain; why no livestock?
- Why would Emberites have beehives?

- Do the people of Ember know what flashlights, candles or torches are? (pg. 65)

Day 8 (Wednesday)

2 minutes:

Attendance/Housekeeping

13 minutes:

Continuation of Tuesday's conversation/Vocabulary Journal and R/DJ time.

10 minutes:

Tell students that they will have a culminating project (Appendix M) due on Monday, April 5th (Presentations will take place the week of April 5th). Talk about some of what it will entail, etc.

Culminating projects include:

- Analytic paper (Cooperative option allowed)
- *City of Ember* collage with accompanying write-up
- Interpretive video project
- Soundtrack to Major Character's Life

20 minutes:

Students will be allowed to begin brainstorming ideas for their culminating project, or practice Silent Sustained Reading (SSR) for the remainder of the period (allowing them to get a head start on homework).

5 minutes:

Homework: Read chapter 5, "On Night Street."

Day 9 (Thursday)

2 minutes:

Attendance/Housekeeping

13 minutes:

Break students into pairs and have them complete a map activity for chapter 5 (Appendix N)

10 minutes:

Short class discussion on Lina's feelings as she raced through the dark in Ember. Rehashing the utopia/dystopia idea.

15 minutes:

Teacher will read aloud chapter 6, "The Box in the Closet," to the class. Before starting the read aloud, the teacher will ask the students to predict what will happen in this chapter.

10 minutes:

Students will write in their R/DJ until the bell sounds. The teacher will remind the students that they have a vocabulary quiz tomorrow on all of the words learned thus far.

Day 10 (Friday)

2 minutes:

Attendance/Housekeeping

3 minutes:

Vocabulary review

- Spelling
- Definition
- Use 2 in a sentence

15 minutes:

Vocabulary Test (Appendix O)

15 minutes:

Students will exchange and respond to a peer's R/DJ (following the model by the teacher). When they are finished responding, they will sign their name at the bottom of the page. At the end of the unit, 4 different peers should have responded to the R/DJ (outlined in Appendix D)

15 minutes:

Small group discussions about:

- Was Mayor Cole correct in calling the people together after the 7 minute blackout?
- What could Mayor Cole tell the people to help relieve their fears?
- Why is the city running out of supplies and breaking down?
- What utopian/dystopian elements are showing?
- How does everything so far relate to the theme of the post-apocalyptic genre?

Before students are dismissed, the teacher will assign them to read chapter 7, "A Message Full of Holes" and require them to come in with 1-2 ideas for their culminating project.

WEEK 3

Day 11 (Monday)

2 minutes:

Attendance/Housekeeping

2 minutes:

Teacher will collect students' ideas for the culminating project.

5 minutes:

Students will copy down vocabulary words from the board. Today's word is:

- Vague - Indistinctly felt, perceived, understood, or recalled; hazy; unclear; fuzzy

- Page 112 - She **vaguely** recalled the incident of the light pole.

10 minutes:

Reading Quiz: Ch2—Ch 6 (Appendix P)

10 minutes:

Students will be given time to write in their R/DJ.

15 minutes:

Students will move their desks participate in their literature circle groups again. Students will switch literature circle roles.

3 minutes:

Students will push desks back into the original classroom layout. Teacher will assign homework to be completed for the next class meeting:

- Students will attempt to decipher the message in chapter 7 on a worksheet (Appendix Q)
- Students will read chapter 8, “Explorations.”

Day 12 (Tuesday)

2 minutes:

Attendance/Housekeeping

3 minutes:

Vocabulary word of the day:

- Strewn - To spread here and there; scatter
 - Page 122 - On the wall, clothes hung from hooks, and more clothes were **strewn** untidily on the floor.

10 minutes:

Students will discuss *Mysterious Words from the Past*:

- The people of Ember had never heard of heaven, hog, or boats. Why would they not know of these common words?
- *MWftP* worksheet (Appendix R)

20 minutes:

Teacher will read aloud from chapter 9, “The Door in the Roped off Tunnel.”

10 minutes:

Students will write in their R/DJ. In their entries, they should make predictions about what is behind the locked door.

5 minutes:

Students will share what they think the message is from chapter 7.

Day 13 (Wednesday)

2 minutes:

Attendance/Housekeeping

3 minutes:

Students will be separated into groups based on their topic preference.

25 minutes:

Students will brainstorm and prewrite in these groups. Teacher will circulate and offer individual help, as well as hold mid-unit conferences at his desk.

19 minutes:

Students will be allowed to continue brainstorming ideas for their culminating project, or practice SSR for the remainder of the period (allowing them to get a head start on homework).

1 minute:

Homework: Read chapter 10, "Blue Sky and Goodbye."

Day 14 (Thursday)

2 minutes:

Attendance/Housekeeping

20 minutes:

Students will get into their literature circle groups to discuss *The City of Ember* and short passages from one of two books, Lois Lowery's *The Giver* (Appendix S), or Margaret Haddix's *Among the Hidden* (Appendix T). The goal of the literature circle is to identify similar themes in the supplementary texts and *The City of Ember*.

10 minutes:

Each literature circle group will present their findings with the rest of the class. The class will listen to each of the literature groups and take notes.

5 minutes:

Vocabulary word of the day:

- Lurk - To move furtively; sneak; lie in wait; hang about; creep around
 - Page 132 - She had frightening dreams in which something dangerous was **lurking** in the darkness.

12 minutes:

Students will be allowed to continue brainstorming ideas for their culminating project, practice SSR for the remainder of the period (allowing them to get a head start on homework) or write in their R/DJ until the bell sounds. The teacher will remind the students that they have a vocabulary quiz tomorrow on all of the words learned thus far, including words in chapter 11.

1 minute:

Homework: Read chapter 11, “Lizzie’s Groceries.”

Day 15 (Friday)

2 minutes:

Attendance/Housekeeping

3 minutes:

Vocabulary review

- Spelling
- Definition
- Use 2 different words in a sentence

15 minutes:

Vocabulary Test (Appendix U)

15 minutes:

Students will exchange and respond to a peer’s R/DJ. When they are finished responding, the will sign their name at the bottom of the page. At the end of the unit, 4 different peers should have responded to the R/DJ (outlined in Appendix D).

14 minutes:

Teacher will read the lyrics to Warrant’s *April 2031* song (Appendix V). In a circle discussion, the class will talk about imagery, themes and symbols in the lyrics and how they are similar to *The City of Ember*, the utopia/dystopia genre and the supplementary texts.

1 minute:

Homework: Read chapter 12, “A Dreadful Discovery,” but no further. Begin/continue working on rough draft of culminating project (to be handed in on Wednesday). For students doing the video project, a rough draft of the dialogue will suffice.

WEEK 4

Day 16 (Monday)

2 minutes:

Attendance/Housekeeping

10 minutes:

Reading Quiz: Ch7—Ch 11 (Appendix W)

5 minutes:

Students will copy down vocabulary words from the board. Today's word is:

- Egress - A path or opening for going out; an exit; door; outlet
 - Page 170 – 171:

"I don't think so," said Clary. "If you add an s to this word, right where this tear in the paper is, you get 'Egress'. Do you know what that means?"

"No," said Lina.

"It means 'the way out'. It means 'the exit'. The title of this document is 'Instruction for **Egress**'."

10 minutes:

Students will be given time to write in their R/DJ.

20 minutes:

Students will move their desks participate in their literature circle groups again. Students will switch literature circle roles.

3 minutes:

Students will push desks back into the original classroom layout. Teacher will assign homework to be completed for the next class meeting:

- Students will read chapter 13, "Deciphering the Message."
- Students will compare their message prediction with the actual message.

Day 17 (Tuesday)

2 minutes:

Attendance/Housekeeping

3 minutes:

Teacher will hand out Sara Teasdale's poem, *There Will Come Soft Rains* and read it to the class.

10 minutes:

Students will attempt to decipher the poem's message by using SOAPS (Appendix X)

10 minutes:

Students will pair up and share their findings with a partner.

10 minutes:

Class discussion on *There Will Come Soft Rains*.

15 minutes:

Students will be given the rest of class to work on their rough draft of the culminating project, which is due tomorrow.

Day 18 (Wednesday)

2 minutes:

Attendance/Housekeeping

5 minutes:

Vocabulary word of the day:

- Convoluted - Having numerous overlapping coils or folds; complex; elaborate; intricate
 - Page 181 - He ran a finger over their **convoluted** surface.

13 minutes:

Students will be given time to write in their R/DJ

25 minutes:

Students will continue to work in class on their culminating project rough draft (to be handed in at the bell). The teacher will circulate and offer help where it is needed, as well as finish up mid-unit conferences. If students are working with a word processor and need to go to the computer lab, they will be permitted.

3 minutes:

Students will hand the teacher a hard copy of the first draft.

2 minutes:

Students will read chapter 14, "The Way Out," for homework.

Day 19 (Thursday)

2 minutes:

Attendance/Housekeeping

5 minutes:

Vocabulary word of the day:

- Vicious - Spiteful; malicious; nasty; cruel; mean; spiteful
 - Page 200 - "Spreading **vicious** rumors," was the answer.

18 minutes:

Teacher will hand out Ray Bradbury's short story, *There Will Come Soft Rains* (Appendix Y) and read aloud to the class.

10 minutes:

Students will pair up and attempt to decipher the story's message by using SOAPS (See Appendix X)

14 minutes:

Class discussion on *There Will Come Soft Rains*. How it relates to the unit theme and how it relates to the other texts we've studied in class thus far.

1 minute:

Students will read chapter 15, "A Desperate Run," for homework. Teacher will remind students that they have a vocabulary test tomorrow.

Day 20 (Friday)

2 minutes:

Attendance/Housekeeping

3 minutes:

Vocabulary review

- Spelling
- Definition
- Use 2 different words in a sentence

15 minutes:

Vocabulary Test (Appendix Z)

10 minutes:

Students will exchange and respond to a peer's R/DJ. When they are finished responding, they will sign their name at the bottom of the page. At the end of the unit, 4 different peers should have responded to the R/DJ (outlined in Appendix D).

19 minutes:

Students will continue the conversation from yesterday, while incorporating these ideas:

What will Lina and Doon find after traveling downstream in the boat?

What could have happened on Earth for the people to feel they must build a city in such an isolated area?

- nuclear war
- volcanic eruptions
- earthquakes - tsunamis
- hurricanes
- mudslides
- ice age
- a comet collision
- heavy flooding
- asteroid impact, meteor showers, solar flares
- disease
- freak waves and unusually high tides
- unusual animal behavior

- crop failure, food shortage
- drought, heat, water shortage
- wildfires

Why did the Builders put the people of Ember in this location?

1 minute:

Students will pick up their rough draft with teacher comments on them as they are dismissed. For homework, the students will read chapter 16, “The Singing,” and answer this question: Why do you think the author, Jeanne DuPrau, included the storyline of Doon finding a caterpillar which turned into a moth as part of this book?

WEEK 5

Day 21 (Monday)

2 minutes:

Attendance/Housekeeping

10 minutes:

Reading Quiz: Ch12—Ch 16 (Appendix AA)

5 minutes:

Students will copy down vocabulary words from the board. Today’s word is:

- Kiosk - A small structure, often open on one or more sides, used as a newsstand or booth; A cylindrical structure on which advertisements are posted.
 - Page 227 - In Selverton Square, he saw a **kiosk** where the poster with his and Lina's names on it had been pinned up.

10 minutes:

Students will be given time to write in their R/DJ.

20 minutes:

Students will move their desks participate in their literature circle groups again. Students will switch literature circle roles.

3 minutes:

Students will push desks back into the original classroom layout. Teacher will assign homework to be completed for the next class meeting:

- Students will research a corrupt leader using books, magazines, television reports or the internet (Appendix BB)
- Students will continually revise their culminating project.

Day 22 (Tuesday)

2 minutes:

Attendance/Housekeeping

20 minutes:

Teacher will read aloud from chapter 17, “Away.”

13 minutes:

Students will share their corrupt leaders research with the class.

14 minutes:

Teacher will hand out *World’s Most Corrupt Leaders* handout (Appendix CC) and the class will discuss the mayor and his taking advantage of the citizens of Ember. Other discussion topics will be, do we have corrupt leaders in our world today? Who are they? What have these corrupt leaders done? How does this tie into the theme of the unit?

1 minute:

For homework, students will read chapter 18, “Where the River Goes,” and bring in their culminating project revision.

Day 23 (Wednesday)

2 minutes:

Attendance/Housekeeping

5 minutes:

Vocabulary word of the day:

- Refugees - One who flees in search of refuge, as in times of war, political oppression, or religious persecution; person in exile
 - Page 250 - Welcome, **Refugees** from Ember!

40 minutes:

Writing workshop. As always, the teacher will be around to help students in need and explain teacher comments on student papers. Students will be permitted to assist each other in the writing workshop. Video projects will be permitted to go to the media center to tape.

3 minutes:

For homework, students will read chapter 19, “A World of Light” and write a short response to this question: “What does it tell us about Ember for the Builders to refer to the citizens of Ember as refugees?”

Day 24 (Thursday)

2 minutes:

Attendance/Housekeeping

5 minutes:

Vocabulary word of the day:

- Catastrophe - A sudden violent change in the earth's surface; a cataclysm; calamity; devastation; ruin; disaster
 - Page 261 -What kind of place can this be, safe from earthly **catastrophes**?

13 minutes:

Students will share their responses to the homework question.

29 minutes:

Writing workshop. Students should be finishing up their culminating assignments. Video projects will be permitted to go to the media center to tape.

1 minute:

For homework, students will read chapter 20, “The Last Message.”

Day 25 (Friday)

2 minutes:

Attendance/Housekeeping

3 minutes:

Vocabulary review

- Spelling
- Definition
- Use 2 different words in a sentence

15 minutes:

Vocabulary Test (Appendix DD)

10 minutes:

Reading Quiz: Ch17—Ch 20 (Appendix EE)

10 minutes:

Students will exchange and respond to a peer’s R/DJ. When they are finished responding, the will sign their name at the bottom of the page. At the end of the unit, 4 different peers should have responded to the R/DJ (outlined in Appendix D). After they are finished, students will hand in their R/DJ and Vocabulary Journal (should be in the same composition book).

7 minutes:

Last minute writing and conferencing with the teacher.

3 minutes:

Teacher will explain what is happening next week and tell the students that their culminating projects are due on Monday at the beginning of class.

WEEK 6

Day 26 (Monday)

2 minutes:

Attendance/Housekeeping

3 minutes:

Students hand in their culminating projects

45 minutes:

Presentations

- 8 a day, at 5 minutes apiece.

Day 27 (Tuesday)

2 minutes:

Attendance/Housekeeping

48 minutes:

Presentations

- 8 a day, at 5 minutes apiece.

Day 28 (Wednesday)

2 minutes:

Attendance/Housekeeping

48 minutes:

Presentations

- 8 a day, at 5 minutes apiece.

Day 29 (Thursday)

2 minutes:

Attendance/Housekeeping

48 minutes:

Presentations

- 8 a day, at 5 minutes apiece.

Day 30 (Friday)

2 minutes:

Attendance/Housekeeping

13 minutes:

Spillover presentations

35 minutes:

Socratic Circle final assessment (Appendix FF)

Appendix of Selected Materials

Appendix A

I Am Legend scenes for introduction lesson (From IMDB):

- Very beginning of film: The film then cuts to three years later and we see that New York is deserted. Grass is breaking through the concrete, cars are rusting in the streets, and entire buildings are covered in titanic sheets of plastic with Biohazard signs plastered all over them.
- After going to a movie story, the main character goes to gather corn from a small field while talking to Sam, his dog, and assuring Sam that he would go talk to the lady tomorrow. After collecting several ears of corn he heads back to his car and a voiceover, most likely a repeating broadcast over the radio, tells whoever is listening that he is a survivor and he will be at the docks by the bridge at midday, when the sun is highest in the sky.

Scenes from the TV series, *Jericho* (From Netflix)

- From the pilot episode:
 - Initial bombing
 - Word that there are reports of other cities being destroyed
- From the second episode:
 - Fallout sequence
- From the sixth episode:
 - Living without electricity

Passages from Philip K. Dick's *Do Androids Dream of Electric Sheep*:

- The morning air, spilling over with radioactive motes, gray and sun-beclouding, belched about him, haunting his nose; he sniffed involuntarily the taint of death. Well, that was too strong a description for it, he decided as he made his way to the particular plot of sod which he owned along with the unduly large apartment below. The legacy of World War Terminus had diminished in potency; those who could not survive the dust had passed into oblivion years ago, and the dust, weaker now and confronting the strong survivors, only deranged minds and genetic properties. Despite his lead codpiece, the dust—undoubtedly—filtered in and at him, brought him daily, so long as he failed to emigrate, its little load of befouling filth. So far, medical checkups taken monthly confirmed him as a regular: a man who could reproduce within the tolerances set by law.

Sara Teasdale's Poem, *There Will Come Soft Rains*

There will come soft rains and the smell of the ground,
And swallows circling with their shimmering sound;

And frogs in the pool singing at night,
And wild plum trees in tremulous white;

Robins will wear their feathery fire,
Whistling their whims on a low fence-wire;

And not one will know of the war, not one
Will care at last when it is done.

Not one would mind, neither bird nor tree,
If mankind perished utterly;

And Spring herself when she woke at dawn
Would scarcely know that we were gone.

Appendix B
OPINIONNAIRE



**Answer the following questions with an “Agree” or a “Disagree.”
You must choose a side and be willing to defend your position.**

AGREE / DISAGREE

1. It would be great to live in a society where everyone is the same.
2. I would like to live in a society is one in which everyone is given all commodities in equal amounts.
3. Life is better when there is no evil, or good for that matter.
4. Good cannot exist without evil.
5. Evil cannot exist without good.
6. A life where everything is already planned out for you is ideal.
7. I like to be an individual.
8. A world without war is a good world.
9. I believe in free will.
10. It would be nice to have an almost unlimited supply of everything.

Appendix C

Vocabulary Journals

Throughout the next few weeks, you will keep a vocabulary journal (I will provide you with the composition book). Every couple of days there will be a "Vocabulary Word of The Day." Your job will be to (1) copy the word, (2) its definition and (3) a sentence using the word off the board and into your vocabulary journal on the left hand page (never the right hand page!). Every Friday we will have a short quiz on the vocabulary words for the week, which will never be more than 5 words per week. At the end of the unit, I will collect your vocabulary journals and grade them.

A journal receiving an A will:

- Contain all 14 vocabulary words, definitions and usages in a sentences
- Be turned in on time (Friday, April 2nd 2010)
- Be legible

A journal receiving a B will:

- Contain 12-13 vocabulary words, definitions and usages in a sentences
- Turned in on time
- Be legible

A journal receiving a C will:

- Contain 9-11 vocabulary words, definitions and usages in a sentences
- Turned in on time

A journal receiving a D will:

- Contain 8 or less vocabulary words, definitions and usages in a sentences
- Turned in on time

A journal receiving an F will:

- Not be turned in on time

Appendix D

Response/Dialogue Journal

In the same composition book as your Vocabulary Journals, you will also keep a Response/Dialogue Journal (R/DJ). Your R/DJ will keep track of your thoughts and opinions on the reading. There will only be one or two prompts you **HAVE** to write about, but everything else will be a free write (don't worry about grammar and spelling 😊 Just make it legible). The only requirement for the R/DJ is that you tie your thoughts and ideas back to the reading. Also, I will be reading these and responding with notes of my own—and so will you! You will have the opportunity to read and respond to the journals of your classmates, so be sure to leave questions, comments or opinions that you think would elicit a good response!

Although your journal is a free write, each entry must answer one of the following questions:

1. **What do you notice?** Examples: Do you notice any changes in personality in the characters? Do you notice the author mentioning an object of minor character which may be important later? Do you notice anything significant about the development of the story?
2. **What do you question?** Examples: Do you question any of the decisions that a character has made? Do you wonder what a certain passage in the book means? Do you question why the author included a certain scene in the book?

3. **What do you feel?** Examples: How does the book make you feel? Which parts affect you, why? Do you feel differently about a situation or a character now that you felt before? Why have your feelings changed or not changed?

4. **What do you relate to?** Examples: Does anything that you have read remind you of your own life? Does it remind you of a movie, story, or other book, or something that happened to a friend?

DO NOT write a summary of what you have read! ☺

A R/DJ receiving an A will:

- Contain 10 or more journal entries
- Responses of 4 different classmates
- Tie back into the reading
- Be legible
- Handed in on time (Friday, April 2nd, 2010)

A R/DJ receiving a B will:

- Contain 9 journal entries
- Responses of 4 different classmates
- Tie back into the reading
- Be legible
- Handed in on time

A R/DJ receiving a C will:

- Contain 8 journal entries
- Responses of 3 different classmates
- Be legible
- Handed in on time

A R/DJ receiving a D will:

- Contain 7 or less journal entries
- Responses of 2 or less different classmates
- Handed in on time

A R/DJ receiving an F will:

- Be handed in late or not at all

Appendix E

HOW HYDROPOWER WORKS

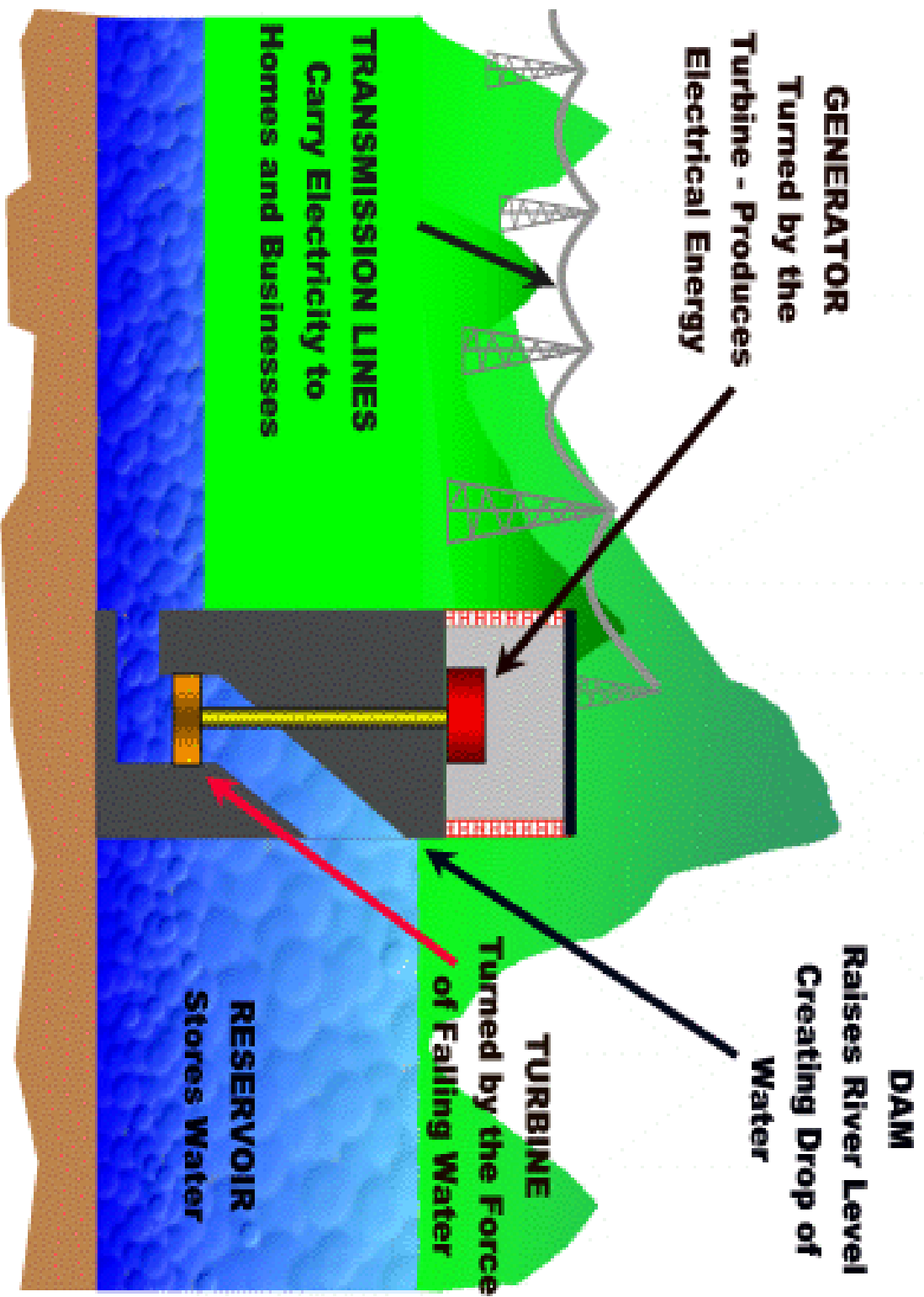
Hydropower plants capture the energy of falling water to generate electricity. A turbine converts the kinetic energy of falling water into mechanical energy. Then a generator converts the mechanical energy from the turbine into electrical energy.

Hydroplants range in size from "micro-hydros" that power only a few homes to giant dams like Hoover Dam that provide electricity for millions of people.

Parts of a Hydroelectric Plant

Most conventional hydroelectric plants include four major components (see graphic on back):

1. **Dam.** Raises the water level of the river to create falling water. Also controls the flow of water. The reservoir that is formed is, in effect, stored energy.
2. **Turbine.** The force of falling water pushing against the turbine's blades causes the turbine to spin. A water turbine is much like a windmill, except the energy is provided by falling water instead of wind. The turbine converts the kinetic energy of falling water into mechanical energy.
3. **Generator.** Connected to the turbine by shafts and possibly gears so when the turbine spins it causes the generator to spin also. Converts the mechanical energy from the turbine into electric energy. Generators in hydropower plants work just like the generators in other types of power plants.
4. **Transmission lines.** Conduct electricity from the hydropower plant to homes and business.



Appendix F

Literature Circles

Each Monday, the class will break off into Literature Circles (LC)—groups in which you will discuss a chapter or chapters of assigned reading.

There will be 6 members in each group, and you will stay in your groups for approximately one month.

Your assignment is to:

- Read the assigned weekend reading.
- Hold each group member accountable for their share of the work (No slacking!)
- Rotate assigned roles so each week someone has a different responsibility.

You will be graded according to:

- The quality of your contributions to the LC discussion (I will be circulating the room listening to your conversations)
- How well you maintain your responsibilities
- The quality of your group's discussion.



Literature Circle Packet

My name: _____

Book Title: _____

Author: _____

People in my group:

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

Draw a picture of the book's cover below.

Name: _____ Book Title: _____
Date Due: _____ Pages: _____ to _____
Literature Circle Role

Discussion Leader

Your job:

Write questions for your group to discuss. The questions should have to do with the section of the book you're reading. Be sure your questions are interesting and open-ended so everyone will be able to answer it in their own way.

Examples: Were you surprised when ____? Why or why not?

Do you think the main character made a good choice when he/she ____?

Why do you think the main character decided to ____?

When you meet with your group:

You will read your questions to the group and give everyone a chance to answer. After everyone has answered, share your answer with the group.

Question #1:

Your Answer:

Question #2:

Your Answer:

Question #3:

Your Answer:

Name: _____ Book Title: _____
Date Due: _____ Pages: _____ to _____
Literature Circle Role

Word Wizard

Your job:

Your job is to search for words in this section of the book that you (or others in your group) might not know. After you find challenging words, tell where they are used in the story and find the definitions.

When you meet with your group:

First, share the challenging word you found. Show them where it is in the story. Then, have each person try to predict the definition. After everyone has shared their definitions, you can tell them the real meaning of the word.

Word #1: _____ Page Number: _____
Copy the sentence this word was used in.

Definition of the word:

Word #2: _____ Page Number: _____
Copy the sentence this word was used in.

Definition of the word:

Name: _____ Book Title: _____
 Date Due: _____ Pages: _____ to _____
 Literature Circle Role

Real-Life Connector

Your job:

Your job is to find parts from the story that remind you of things that happened to you or someone else in real life. When you describe the real-life connection, give as many details as possible.

When you meet with your group:

Describe the section of the story that reminds you of real life. Then, tell how something similar happened to you or someone you know. After that, you can ask everyone in your group if anything similar has happened to them or someone they know.

Event from the story:

Something similar happened to me (or someone I know) when:

Another event from the story:

Something similar happened to me (or someone I know) when:

Name: _____ Book Title: _____
Date Due: _____ Pages: _____ to _____
Literature Circle Role

Story Connector

Your job:

Your job is to find parts from this section of the story that remind you of things that happened in another story you've read. Then, describe how the two stories are alike.

When you meet with your group:

Describe the event from the story you're reading and tell how it connects to another story you have read before. Describe the similarities to the group. Then, ask if anyone else can make other story connections.

Event from this story:

Something similar happened in another story when:

Another event from this story:

happened in another story when:

Name: _____ Book Title: _____
Date Due: _____ Pages: _____ to _____
Literature Circle Role

Illustrator

Your job:

Draw a picture of one scene from the section of the book you're reading. Your picture should be colorful and have lots of details.

When you meet with your group:

Have each member of the group describe what's happening in your picture.

Your job:

When you meet with your group:

[illegible]

Appendix G

Prologue to *The City of Ember*

The Instructions:

When the city of Ember was just built and not yet inhabited, the chief builder and the assistant builder, both of them weary, say down to speak of the future.

"They must not leave the city for at least two hundred years," said the chief builder. "Or perhaps two hundred and twenty."

"Is that long enough?" asked his assistant.

"It should be. We can't know for sure."

"And when the time comes," said the assistant, "how will they know what to do?"

"We'll provide them with instructions, of course," the chief builder replied.

"But who will keep the instructions? Who can we trust to keep them safe and secret all that time?"

"The mayor of the city will keep the instructions," said the chief builder. "We'll put them in a box with a timed lock, set to open on the proper date."

"And will we tell the mayor what's in the box?" The assistant asked.

"No, just that it's information they won't need and must not see until the box opens of its own accord."

"So the first mayor will pass the box to the next mayor, and that one to the next, and so on down through the years, all of them keeping it secret, all that time?"

"What else can we do?" asked the chief builder. "Nothing about his endeavor is certain. There may be no one left in the city by then or no safe place for them to come back to."

So the first mayor of Ember was given the box, told to guard it carefully, and solemnly sworn to secrecy. When she grew old, and her time as mayor was up, she explained about the box to her successor, who also kept the secret carefully, as did the next mayor. Things went as planned for many years. But the seventh mayor of Ember was less honorable than the ones who'd come before him, and more desperate. He was ill—he had the coughing sickness that was common in the city then—and he thought the box might hold a secret that would save his life. He took it from its hiding place in the basement of the Gathering Hall and brought it home with him, where he attacked it with a hammer.

But his strength was failing by then. All he managed to do was dent the lid a little. And before he could return the box to its official hiding place or tell his successor about it, he died. The box ended up at the back of a closet, shoved behind some old bags and bundles. There it sat, unnoticed, year after year, until its time arrived, and the lock quietly clicked open.

Appendix H

Name _____

Date _____

Vocabulary Test 1

1. *When the teacher recites the word, spell it correctly in the space provided below.* 10 Points

2. *Write the definition of the word in the space provided below.* 40 Points

3. *Use the word in a sentence in the space provided below.* 50 points

(Vocabulary words are located in the lesson plans)

Appendix I

Passage from chapter 13 of Lois Lowery's *The Giver*

Days went by, and weeks. Jonas learned, though the memories, the names of colors; and now he began to see them all, in his ordinary life (though he knew it was ordinary no longer, and would never be again). But they didn't last. There would be a glimpse of green—the landscaped lawn around the Central Plaza; a bush on the riverbank. The bright orange of pumpkins being trucked in from the agricultural fields beyond the community boundary—seen in an instant, the flash of brilliant color, but gone again, returning to their flat and hueless shade.

The Giver told him that it would be a very long time before he had the colors to keep.

"But I want them!" Jonas said angrily. "It isn't fair that nothing has color!"

"Not fair?" The Giver looked at Jonas curiously. "Explain what you mean."

"Well..." Jonas had to stop and think it through. "If everything's the same, then there aren't any choices! I want to wake up in the morning and *decide* things! A blue tunic, or a red one?"

He looked down at himself, at the colorless fabric of his clothing. "But it's the same, always."

Then he laughed a little. "I know it's not important, what you wear. It doesn't matter. But—"

"It's the choosing that's important, isn't it?" The Giver asked him.

Jonas nodded. "My little brother—" he began, and then corrected himself. "No, that's inaccurate. He's not my brother, not really. But this newchild that my family takes care of—his name's Gabriel."

"Yes, I know about Gabriel."

"Well, he's right at the age where he's learning so much. He grabs toys when we hold them in front of him—my father says he's learning small-muscle control. And he's really cute."

The Giver nodded.

"But now that I can see colors, at least sometimes, I was just thinking: what if we could hold up things that were bright red, or bright yellow, and he could *choose*? Instead of the Sameness."

"He might make wrong choices."

"Oh." Jonas was silent for a minute. "Oh, I see what you mean. It wouldn't matter for a newchild's toy. But later it *does* matter, doesn't it? We don't dare let people make choices of their own."

"Not safe?" The Giver suggested.

"Definitely not safe," Jonas said with certainty. "What if they were allowed to choose their own mate? And choose *wrong*?"

"Or what if," he went on, almost laughing at the absurdity, "they choose their own *jobs*?"

"Frightening, isn't it?" The Giver said.

Jonas chuckled. "Very frightening. I can't even imagine it. We really have to protect people from wrong choices."

"It's safe."

"Yes," Jonas agreed. "Much safer."

But when the conversation turned to other things, Jonas was left, still, with a feeling of frustration that he didn't understand.

Appendix J

Passage from chapter 2 of Margaret Haddix's *Among the Hidden*

There was a law against Luke.

Not him personally—everyone like him, kids who were born after their parents had already had two babies. He wasn't supposed to exist. Maybe he was the only one. They did things to women after they had their second baby, so they wouldn't have any more. And if there was a mistake, and a woman got pregnant anyway, she was supposed to get rid of it.

That was how Mother had explained it, years ago, the first and only time Luke had asked why he had to hide.

He had been six years old.

Before that, he had thought only very little kids had to stay out of sight. He had thought, as soon as he was old as Matthew and Mark, he would get to go around like they did, riding to the backfield and even into town with Dad, hanging their heads and arms out the pickup window. He had thought, as soon as he got as old as Matthew and Mark, he could play in the front yard and kick the ball out into the road if he wanted. He had thought, as soon as he got as old as Matthew and Mark, he could go to school. The complained about it, whining, "Jeez, we gotta do homework!" and, "Who cares about spelling?" But they also talked about games at recess, and friends who shared candy at lunchtime or loaded them pocketknives to carve with.

Somehow, Luke never got as old as Matthew and Mark.

The day of his sixth birthday, Mother baked a cake, a special one with raspberry jam dripping down the sides. At supper that night she put six candles on the top and placed it in front of Luke and said, "Make a wish."

Staring into his ring of candles—proud to that the number of his years finally made a ring, all the way around the cake—Luke suddenly remembered another cake, another ring of six candles. Mark's. He remembered Mark's sixth birthday. He remembered it because, even with the cake in front of him, Mark had been whining, "But I wanna have a party. Robert Joe had a party on his birthday. He got to have three friends over." Mother had said, "*Ssh*," and looked from Mark to Luke, saying something with her eyes that Luke didn't understand.

Startled by the member, Luke let out his breath. Two of his candles flickered, and one went out. Matthew and Mark laughed.

"You ain't getting that wish," Mark said. "Baby. Can't even blow out candles."

Luke wanted to cry. He'd forgotten even to make wish, and if he hadn't been surprised he would have been able to blow out all six candles. He knew he could have. And then he would have gotten—oh, he didn't know. A chance to ride to town in the pickup truck. A chance to play in the front yard. A chance to go to school. Instead, all he had was a strage memory that couldn't be right. Surely Luke was thinking about Mark's seventh birthday, or maybe his eighth. Mark couldn't have known Robert Joe when h was six ,because he would've been hiding then, like Luke.

Luke thought about it for three days. He trailed along behind his mother as she hung wash out on the line, made strawberry preserves, scrubbed the bathroom floor. Several times he strated to ask, "How old do I have to be before people can see me?" But something stopped him every time.

Appendix K

Name _____

Date _____

Reading Quiz 1: Prologue—Ch. 1

1. The builders said the people must live in the city of Ember for at least _____ years before leaving. Why do you think this is?

2. What is different about the city of Ember compared to Tallahassee?

3. The main idea of Chapter 1 "Assignment Day" is _____ .

- a) Doon and Lina are such good friends that Doon will trade his good job for Lina's bad job.
- b) The students of Ember find out what they will be doing for the next three years.
- c) The mayor of Ember with his vast, heavy build was a tyrant who loved to boss the students around.

Appendix L

Name: _____

Date: _____

Homework Assignment!

Go to this website:

<http://www.brainpopjr.com/socialstudies/government/localandstategovernments/grownups.weml>

Explore, read and have fun!

Write 2-3 sentences about something new you learned.



Appendix M

For the final project in our unit (DUE April 5th, 2010), you will demonstrate your ability to read post-apocalyptic and utopian/dystopian literature critically. This critical reading includes two important skills:

- 1) The ability to read this literature and discover relevant themes and values. These themes and values may be those of the author or those of your own.
- 2) The ability to think about these themes and values in relation to current events.

Believe it or not, we've been doing these things together since we started this unit!

Now, you have the opportunity to show how well you can engage in this process on your own or in a group. You may do this through one of four options.

Option 1

In one to two pages typed and double-spaced, you will analyze the themes of post-apocalyptic and utopian/dystopian literature and how it relates to *The City of Ember*. We have been talking about these themes for the past couple of weeks, so you should have all of the relevant material in your notes. Effectively, you will be answering these questions:

- In what ways does *The City of Ember* resemble a post-apocalyptic text?
- Are there utopian elements in the text?
- Are there dystopian elements in the text?
- Relate *The City of Ember*, or any of the other texts we read over the unit to a current event of today

If you want, you can work in pairs for this option. However, the page count will be three to four pages, instead of one to two. For extra credit, you can write a short paragraph on how you would survive a cataclysmic event, or chronicle your escape from a dystopia.

Option 1 Rubric

A paper of an A will:

- Meet or exceed the minimum page requirement
- Have few or no errors in grammar and usage (will work on in class)
- Answers all of the above questions
- Handed in on time

A paper of a B will:

- Be not quite meet the minimum page requirement
- Have little or few errors in grammar in usage
- Answers all of the above questions
- Handed in on time

A paper of a C will:

- Be considerable short of the minimum page requirement
- Have some grammar and usage errors
- Answers some of the above questions
- Handed in on time

A paper of a D will:

- Be considerably short of the minimum page requirement
- Have significant grammar and usage errors
- Answers two or less of the above questions
- Handed in on time

A paper of an F will:

- Not be handed in on time.

Option 2

(Adapted from Brown, Stewart and Watson)

You will create a collage of images or drawings that represent the communities we observed while reading texts: Ember, Jonas' community, Luke's community, Bradbury's community (all that is left of it), etc.

Collage: Take one sheet of poster board and divide it in half. Using pictures and words, show the characteristics of the community on one side and what members in the community have given up in their quest for a perfect world on the other.

Write-up: You will write a half page (one page if you are working in a pair) explanation of your collage. Be sure to explain both sides of the collage—what the community consisted of and what the community was missing. Include what you thought about the community. How successful did you think it was? What was the biggest flaw of the community? Could you envision yourself in that community?

For extra credit, you can choose any of the other extra credit options and do it.

Option 2 Rubric

One half of the final grade will be from the collage and one half will be from the write-up. The grades for each portion will be assigned as follows.

Collage of an A will:

- Addresses both halves of the poster—what the community has and what it doesn't.
- Uses a variety of items, both pictures and words.
- Poster is generously covered; includes plenty of information.

- Handed in on time.

Collage of a B will:

- Addresses both halves of the poster—what the community has and what it doesn't.
- Uses a variety of items, both pictures and words.
- Includes a minimum number of items; doesn't provide much information.
- Handed in on time

Collage of a C will:

- Only addresses one half of the poster.
- Uses a variety of items, both pictures and words.
- Includes a generous amount of information.
- Be handed in on time.

Collage of a D will:

- Only addresses one half of the poster.
- Uses only words or pictures.
- Includes a minimum number of items; doesn't provide much information.
- Be handed in on time.

Collage of an F will:

- Not be handed in on time

Write-up of an A will:

- One full page of writing; meets conventions of class writing rubric.
- Fully explains collage.
- Gives personal reaction to the community in the film.
- Handed in on time.

Write-up of a B will:

- One full page of writing; meets most conventions of class writing rubric.
- Explains collage fairly well.
- Doesn't give any personal reaction to the community in the film.
- Handed in on time.

Write-up of a C will:

- Less than one full page of writing; meets some conventions of class writing rubric.
- Explains collage somewhat.
- Doesn't give any personal reaction to the community in the film.
- Handed in on time.

Write-up of a D will:

- Less than one page of writing; meets few conventions of class writing rubric.
- Doesn't explain collage very well.
- Doesn't give any personal reaction to the community in the film.
- Handed in on time.

Write-up of an F will:

- Not be handed in on time.

Option 3

This option is a hybrid of options 1 and 2. Instead of writing a paper, you get to create a video (using windows moviemaker) accompanied by music, voiceover work, and/or text and images. Answer the questions from option 1. Your video must be 2:00-2:30 long and you must also hand in a typed script. See rubric for option1. If you create a movie poster, advertising your movie, you can receive extra credit.

Option 4

In this option, you will choose one of the main characters in the book and create a “playlist” of 6-8 songs that describe their life. Essentially, a soundtrack to their life. The songs can be from any genre imaginable (but the lyrics **MUST** be appropriate for school). After you have selected the songs, you will write a short paragraph describing why you chose that song for the particular character, be sure to include the lyrics before your paragraph.

If you do not want to use a character from the book, you may also create a soundtrack to the book itself. If you choose to do this option, you should write a paragraph describing why you chose the song to represent the book. You should hit the themes and concepts that we talked about in class over the course of the unit. If you want, you can create a CD case (with artwork, etc) for extra credit.

Option 4 Rubric

A soundtrack of an A will:

- Meet or exceed the minimum song requirement
- Have few or no errors in grammar and usage (will work on in class)
- Answers all of the above questions
- Handed in on time

A soundtrack of a B will:

- Be not quite meet the minimum song requirement
- Have little or few errors in grammar in usage
- Answers all of the above questions
- Handed in on time

A soundtrack of a C will:

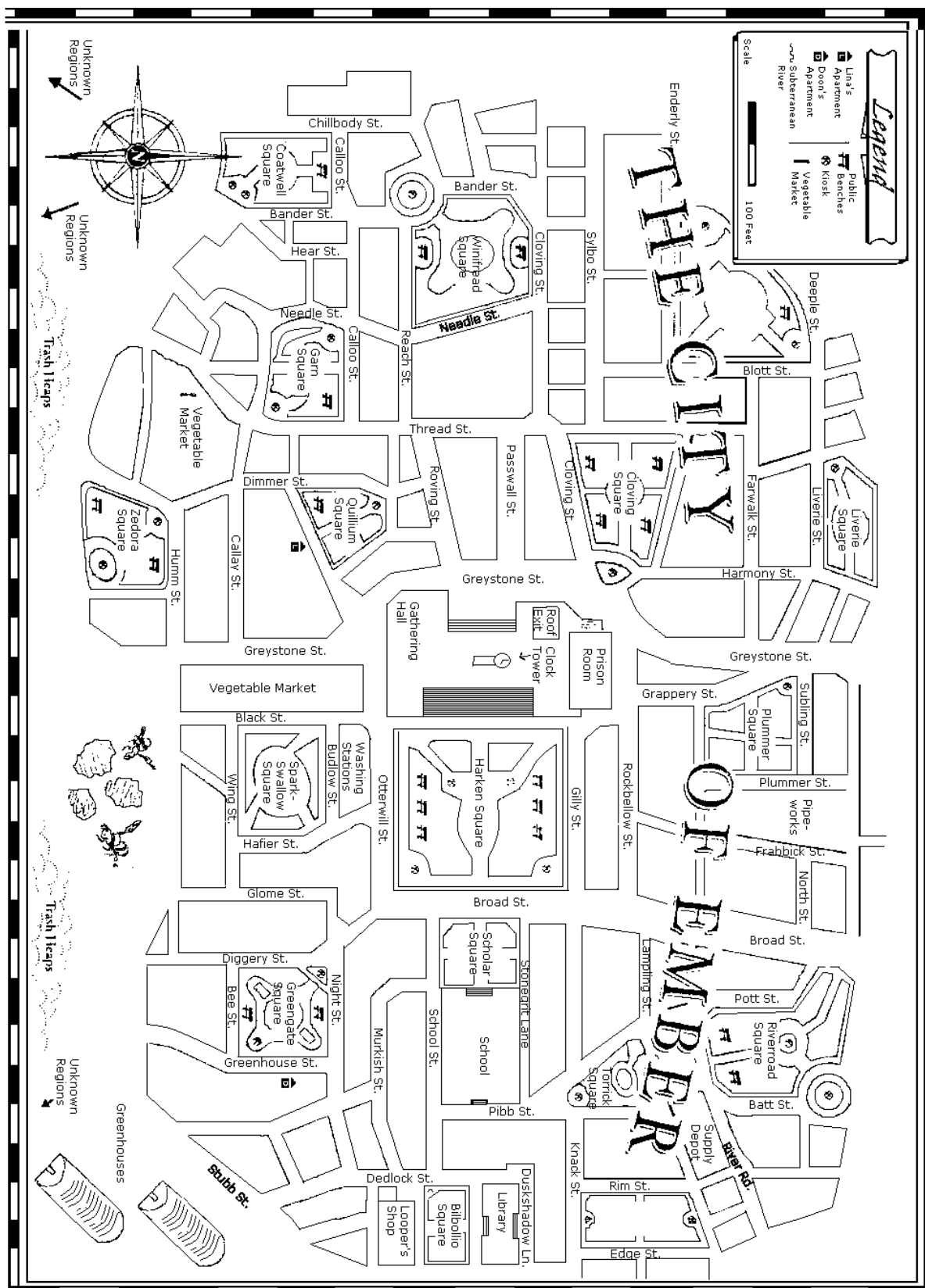
- Be considerable short of the minimum song requirement
- Have some grammar and usage errors
- Answers some of the above questions
- Handed in on time

A soundtrack of a D will:

- Be considerably short of the minimum song requirement
- Have significant grammar and usage errors
- Answers two or less of the above questions
- Handed in on time

A soundtrack of an F will:

- Not be handed in on time.



Map Activity



Using the map of Ember, follow the directions in Chapter 5 to track Lina's Path.

Begin by finding Lina's home. Look at the legend and find the symbol that represents Lina's apartment. Circle Lina's home.

- So that afternoon she set out for Night Street. (Which direction is Lina going to go from her apartment if she is heading for Night Street?)
- On Budloe Street, people were standing in long line with their bundles of laundry at the washing station. (Trace Lina's path from her home to Budloe Street.)
- Lina turned up Hafter Street, where the four streetlamps were still out... (Lina turned up Hafter Street, so she must be going north.)
- But as she went into Otterwill Street, she saw something that made her slow down. A man was standing on the steps of the Gathering Hall, shouting and howling... (Continue tracing Lina's trip going north on Hafter towards Otterwill.)
- She headed towards Night Street, which ran along Greengate Square. (Which direction will Lina turn on Otterwill if she is heading towards Night Street?)
- Two blocks beyond, she came to a store that had no sign in its window. (Since Lina is going two blocks beyond Night Street she must have followed it to the end of Night Street. Trace this with your pencil.)
- Lina recognized him. He was the one who'd given her the message for the mayor on her very first day of work. His name was Hooper-no, Looper, that was it. (Find Looper's Shop and trace the next stage of Lina's journey.)
- She turned to go, and that was when she saw that the baby was no longer in the store.
- She darted into the street and looked in both directions.
- Maybe down toward Greengate Square, where there were more people walking around. She began to run.
- Then suddenly her hand touched empty air. This would be Dedlock Street.
- Lina ran toward Greengate Square... (Lina leaves Looper's Shop and heads towards Greengate Square. Which way is she going on Dedlock Street?)
- On the Bee Street side of the square stood a few people....Lina ran up to them and asked her question. (Find Bee Street. Trace the shortest path from Dedlock to Bee Street.)
- and through the door came someone leading Poppy by the hand.
- " . . .Anyway, thank you so much for rescuing her."
"Anyone would have," said Doon. (Backtrack up to Doon's apartment.)

Appendix O

Name _____

Date _____

Vocabulary Test 2

1. *When the teacher recites the words, spell them correctly in the space provided below.* 10 Points

_____, _____

2. *Write the definition of the word from this week in the space provided below.* 40 Points

3. *Use this week's word in a sentence in the space provided below.* 50 points

(Vocabulary words are located in the lesson plans)

Appendix P

Name _____

Date _____

Reading Quiz 2: Ch.2—Ch. 6

What did the city of Ember look like?

What was Lina's job? _____

What hobby does Doon have? Do you have a hobby?

Name a food in Ember _____

What was significant about the blackout where Poppy was lost?

What was inside the box that Poppy found?

Appendix Q

Name: _____ Date: _____

Attempt to decipher the message that Lina found. You can use hints from the book (only the parts that we have read so far!) and each other. Keep this worksheet for later. You'll see why ☺

Lina's Message Full of Holes

Instru r Egres

This offic doc in
stric

secur period of ears.
prepara made for

inha city.

as foll

1.
Exp
riv ip ork .

2. ston marked with E by r

dge

3. adde down iverb nk
to eged appr eight
low.

4. acks to the
wat r, find door of bo
ker. Ke hind small steel
pan the
right . Rem
ey, open do .

5. oat, stocked with
nec uip ent. Back
ont s eet.

6.
Usi opes, lowe
ter. Head down st . Us pa
av cks and assist over
rap .

7. approx. 3 hours. Disem
. Follow pat .

Appendix R

Idioms

In chapter 8, Doon reads from *Mysterious Words from the Past* a book in Ember's library. The words and phrases are what we know as idioms. Why don't Doon and the citizens of Ember know what some of these words mean? Write your answer below and be prepared to talk about it in class.

Here are some idioms that you may not know. See if you can figure out what they mean. Do you think the citizens of Ember would understand these? Why or why not?

A Dime A Dozen:

A Leopard Can't Change His Spots:

Break A Leg:

Close but no Cigar:

Don't count your chickens before they hatch:

Every Cloud Has A Silver Lining:

Kick The Bucket:

Let The Cat Out Of The Bag:

New York Minute:

Pedal to the metal:

Rome Was Not Built In One Day:

Sick As A Dog:

The Whole Nine Yards:

Appendix S

Passage from chapter 20 in Lois Lowery's, *The Giver*

"I will take care of that, sir. I will take care of that, sir," Jonas mimicked in a cruel, sarcastic voice. "I will do whatever you like, sir. I will kill people, sir. Old people? Small newborn people? I'd be happy to kill them, sir. Thank you for your instructions, sir. How may I help y-" He couldn't seem to stop.

The Giver grasped his shoulders firmly. Jonas fell silent and stared at him.

"Listen to me, Jonas. They can't help it. *They know nothing.*"

"You said that to me once before."

"I said it because it's true. It's the way they live. It's the life that was created for them. It's the same life that you would have, if you had not been chosen as my successor."

"But he *lied* to me!" Jonas wept.

"It's what he was told to do, and he knows nothing else."

"What about you? Do *you* lie to me, too?" Jonas almost spat the question at The Giver.

"I am empowered to lie. But I have never lied to you."

Jonas stared at him. "Release is always like that? For people who break the rules three times? For the *Old*? Do they kill the Old, too?"

"Yes, it's true."

"And what about Fiona? She loves the Old! She's in training to care for them. Does she know yet? What will she do when she finds out? How will she feel?" Jonas brushed wetness from his face with the back of one hand.

"Fiona is already being trained in the fine art of release," The Giver told him. "She's very efficient at her work, your red-haired friend. Feelings are not part of the life she's learned."

Jonas wrapped his arms around himself and rocked his own body back and forth.

Appendix T

Passage from chapter 27 in Margaret Haddix's *Among the Hidden*

Too late, Luke thought to wonder if the man know about the rally. Was Luke betraying Jen's confidence? But the man didn't seem surprised. He was studying Luke as intently as Luke was studying him.

"Why didn't you stop her?" the man asked.

"Stop Jen? That's like trying to stop the sun," Luke said.

The man gave Luke the faintest of smiles, one that contained no happiness. "Just remember that," he said.

"So where is she?" Luke asked.

The man looked away.

"Jen's—" His voice broke. "Jen is no longer with us."

"She—?"

"She's dead," the man said harshly.

Somehow Luke had known without wanting to know. He still stumbled backwards, in shock. He bumped into the couch and sagged into it.

"No," he said. "Not Jen. No. You're lying."

His ears roared. He thought crazy things. *This is a dream. A nightmare. I will make myself wake up.* He remembered Jen talking a mile a minute, gesturing wildly. How could she be dead? He tried to picture her lying still, not moving. Dead. It was impossible.

The man was shaking his head helplessly.

"I'd give anything to have her back," he whispered. "But it's true. I saw. They gave us..they gave us the body. Special privilege for a Government official." His voice was so bitter, Luke could barely listen. "And we couldn't even bury her in the family plot. Couldn't tell anyone why we're going around with red eyes and aching hearts. No—we just had to pretend to be the same old family of four we'd always been."

Appendix U

Name _____

Date _____

Vocabulary Test 3

1. *When the teacher recites the words, spell them correctly in the space provided below.* 10 Points

1 _____, 2 _____

3 _____, 4 _____

2. *Write the definitions of the words from this week in the space provided below.* 40 Points

5 _____

6 _____

3. *Use this week's words in a sentence or two in the space provided below.* 50 points

7 _____

(Vocabulary words are located in the lesson plans)

Appendix V

They say the sky used to be blue
 I don't quite believe it.
 It's probably always been
 the color that it is.
 And there were cotton candy clouds.
 And birds to fly through it.
 Just stories we all love to tell our kids.

So I'll close my electronic door
 And keep the cold outside.
 And hug my aluminum pillow so tight.
 And pray the radiation
 doesn't make me sick tonight.

April 2031

They say there used to be a wind
 that wasn't caused by fans
 I wonder how it would have felt in my hair
 And the nuclear ring
 around the moon was caused by man
 if it was, then it's much too late to care

So I'll put my safety goggles on
 and gaze out at the sun
 as the artificial atmosphere machines
 give off a constant hum
 in a world that's cold and peaceful, April
 2031

No more sky and no more trees.
 April 2031
 No more oxygen to breathe.
 April 2031
 No more hate and no more war.
 April 2031
 Nothing left worth fighting for.
 April 2031.

As far back as Vietnam,
 we should have learned our lesson.

But we closed our eyes
 and sent our sons away.
 And they told us we were winning
 as they sold more ammunition.
 Some were angry,
 most just looked the other way.

And the night's illuminated
 by the endless glowing sand
 that swallowed all the oceans
 and choked off all the land.
 In a world beyond resuscitation
 Even by God's hand

No more mountains no more sea
 April 2031
 No more you and no more me
 April 2031
 No more music no more songs
 April 2031
 No God left to blame it on
 April 2031

No more children playing
 April 2031
 No more need for praying
 April 2031

Appendix W

Name _____

Date _____

Reading Quiz 3: Ch.7—Ch. 11

How are the supplies in Ember? Is there enough of everything?

Who does Lina decide to ask for help at the end of ch 7? _____

What is different about Ember's library and your library? _____

Where did Lina and Poppy go after Grandmother died? _____

If you could rename chapter 11, "Lizzie's Groceries, what would you change it to? Why?

Appendix X

Poem Title: _____

Author: _____

	Literal	What do you think?
SUBJECT		
	+Support	+Support
OCCASION		
	+Support	+Support
AUDIENCE		
	+Support	+Support
PURPOSE		
	+Support	+Support
SPEAKER		
	+Support	+Support

Appendix Y

There Will Come Soft Rains by Ray Bradbury

In the living room the voice-clock sang, Tick-tock, seven o'clock, time to get up, time to get up, seven o'clock! as if it were afraid nobody would. The morning house lay empty. The clock ticked on, repeating and repeating its sounds into the emptiness. Seven-nine, breakfast time, seven-nine!

In the kitchen the breakfast stove gave a hissing sigh and ejected from its warm interior eight pieces of perfectly browned toast, eight eggs sunny side up, sixteen slices of bacon, two coffees, and two cool glasses of milk.

"Today is August 4, 2026," said a second voice from the kitchen ceiling., "in the city of Allendale, California." It repeated the date three times for memory's sake. "Today is Mr. Featherstone's birthday. Today is the anniversary of Tilita's marriage. Insurance is payable, as are the water, gas, and light bills."

Somewhere in the walls, relays clicked, memory tapes glided under electric eyes.

Eight-one, tick-tock, eight-one o'clock, off to school, off to work, run, run, eight-one! But no doors slammed, no carpets took the soft tread of rubber heels. It was raining outside. The weather box on the front door sang quietly: "Rain, rain, go away; rubbers, raincoats for today..." And the rain tapped on the empty house, echoing.

Outside, the garage chimed and lifted its door to reveal the waiting car. After a long wait the door swung down again.

At eight-thirty the eggs were shriveled and the toast was like stone. An aluminum wedge scraped them down a metal throat which digested and flushed them away to the distant sea. The dirty dishes were dropped into a hot washer and emerged twinkling dry.

Nine-fifteen, sang the clock, time to clean.

Out of warrens in the wall, tiny robot mice darted. The rooms were acrawl with the small cleaning animals, all rubber and metal. They thudded against chairs, whirling their mustached runners, kneading the rug nap, sucking gently at hidden dust.

Then, like mysterious invaders, they popped into their burrows. Their pink electric eye faded. The house was clean.

Ten o'clock. The sun came out from behind the rain. The house stood alone in a city of rubble and ashes. This was the one house left standing. At night the ruined city gave of a radioactive glow which could be seen for miles.

Ten-fifteen. The garden sprinklers whirled up in golden founts, filling the soft morning air with scatterings of brightness. The water pelted windowpanes, running down the charred west side where the house had been burned evenly free of its white paint. The entire west face of the house was black, save for five places. Here the silhouette in paint of a man mowing a lawn. Here, as in a photograph, a

woman bent to pick flowers. Still farther over, their images burned on wood in one titanic instant, a small boy, hands flung into the air; higher up, the image of thrown ball, and opposite him a girl, hand raised to catch a ball which never came down.

The five spots of paint- the man, the woman, the children, the ball- remained. The rest was a thin charcoaled layer.

The gentle sprinkler rain filled the garden with falling light.

Until this day, how well the house had kept its peace. How carefully it had inquired, 'Who goes there? What's the password?' and, getting no answer from the lonely foxes and whining cats, it had shut up its windows and drawn shades in an old-maidenly preoccupation with self-protection which bordered on a mechanical paranoia.

It quivered at each sound, the house did. If a sparrow brushed a window, the shade snapped up. The bird, startled, flew off! No, not even a bird must touch the house!

The house was an altar with ten thousand attendants, big, small, servicing, attending, in choirs. But the gods had gone away, and the ritual of the religion continued senselessly, uselessly.

Twelve noon.

A dog whined, shivering, on the front porch.

The front door recognized the dog voice and opened. The dog, once large and fleshy, but now gone to bone and covered with sores, moved in and through the house, tracking mud. Behind it whirled angry mice, angry at having to pick up mud, angry at inconvenience.

For not a leaf fragment blew under the door but what the wall panels flipped open and the copper scrap rats flashed swiftly out. The offending dust, hair, or paper, seized in miniature steel jaws, was raced back to the burrows. There, down tubes which fed into the cellar, it was dropped like evil Baal in a dark corner.

The dog ran upstairs, hysterically yelping to each door, at last realizing, as the house realized, that only silence was here.

It sniffed the air and scratched the kitchen door. Behind the door, the stove was making pancakes which filled the house with a rich odor and the scent of maple syrup.

The dog frothed at the mouth, lying at the door, sniffing, its eyes turned to fire. It ran wildly in circles, biting at its tail, spun in a frenzy, and died. It lay in the parlor for an hour.

Two 'clock, sang a voice.

Delicately sensing decay at last, the regiments of mice hummed out as softly as blown gray leaves in an electrical wind.

Two-fifteen.

The dog was gone.

In the cellar, the incinerator glowed suddenly and a whirl of sparks leaped up the chimney.

Two thirty-five.

Bridge tables sprouted from patio walls. Playing cards fluttered onto pads in a shower of pips. Martinis manifested on an oaken bench with egg salad sandwiches. Music played.

But the tables were silent and the cards untouched.

At four o'clock the tables folded like great butterflies back through the paneled walls.

Four-thirty.

The nursery walls glowed.

Animals took shape: yellow giraffes, blue lions, pink antelopes, lilac panthers cavorting in crystal substance. The walls were glass. They looked out upon color and fantasy. Hidden films clocked though the well-oiled sprockets, and the walls lived. The nursery floor was woven to resemble a crisp cereal meadow. Over this ran aluminum roaches and iron crickets, and in the hot still air butterflies of delicate red tissue wavered among the sharp aroma of animal spors! There was the sound like a great matted yellow hive of bees within a dark bellows, the lazy bumble of a purring lion. And there was the patter of okapi feet and the murmur of a fresh jungle rain, like other hoofs falling upon the summer-starched grass. Now the walls dissolved into distances of parched weed, mile on mile, and warm endless sky. The animals drew away into thorn brakes and water holes.

It was the children's hour.

Five o'clock. The bath filled with clear hot water.

Six, seven, eight o'clock. The dinner dishes manipulated like magic tricks, and in the study a click. In the metal stand opposite the hearth where a fire now blazed up warmly, a cigar popped out, half an inch of soft gray ash on it, smoking, waiting.

Nine o'clock. The beds warmed their hidden circuits, for nights were cool here.

Nine-five. A voice spoke from the study ceiling:

"Mrs. McClellan, which poem would you like this evening?"

The house was silent.

The voice said at last, "Since you express no preference, I shall select a poem at random." Quiet music rose to back the voice. "Sara Teasdale. As I recall, your favorite...

"There will come soft rains and the smell of the ground, And swallows circling with their shimmering sound;

And frogs in the pools singing at night, And wild plum trees in tremulous white;
 Robins will wear their feathery fire, Whistling their whims on a low fence-wire;
 And not one will know of the war, not one Will care at last when it is done.
 Not one would mind, neither bird nor tree, If mankind perished utterly;
 And Spring herself, when she woke at dawn Would scarcely know that we were gone."

The fire burned on the stone hearth and the cigar fell away into a mound of quiet ash on its tray. The empty chairs faced each other between the silent walls, and the music played.

At ten o'clock the house began to die.

The wind blew. A falling tree bough crashed through the kitchen window. Cleaning solvent, bottled, shattered over the stove. The room was ablaze in an instant!

"Fire!" screamed a voice. The house lights flashed, water pumps shot water from the ceilings. But the solvent spread on the linoleum, licking, eating, under the kitchen door, while the voices took it up in chorus: "Fire, fire, fire!"

The house tried to save itself. Doors sprang tightly shut, but the windows were broken by the heat and the wind blew and sucked upon the fire.

The house gave ground as the fire in ten billion angry sparks moved with flaming ease from room to room and then up the stairs. While scurrying water rats squeaked from the walls, pistoled their water, and ran for more. And the wall sprays let down showers of mechanical rain.

But too late. Somewhere, sighing, a pump shrugged to a stop. The quenching rain ceased. The reserve water supply which filled the baths and washed the dishes for many quiet days was gone.

The fire crackled up the stairs. It fed upon Picassos and Matisses in the upper halls, like delicacies, baking off the oily flesh, tenderly crisping the canvases into black shavings.

Now the fire lay in beds, stood in windows, changed the colors of drapes!

And then, reinforcements.

From attic trapdoors, blind robot faces peered down with faucet mouths gushing green chemical.

The fire backed off, as even an elephant must at the sight of a dead snake. Now there were twenty snakes whipping over the floor, killing the fire with a clear cold venom of green froth.

But the fire was clever. It had sent flames outside the house, up through the attic to the pumps there. An explosion! The attic brain which directed the pumps was shattered into bronze shrapnel on the beams.

The fire rushed back into every closet and felt of the clothes that hung there.

The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerves revealed as if a surgeon had torn the skin off to let the red veins and capillaries quiver in the scalded air. Help, help! Fire! Run, run! Heat snapped mirrors like the first brittle winter ice. And the voices wailed Fire, fire, run, run, like a tragic nursery rhyme, a dozen voices, high, low, like children dying in a forest, alone, alone. And the voices fading as the wires popped their sheathings like hot chestnuts. One, two, three, four, five voices died.

In the nursery the jungle burned. Blue lions roared, purple giraffes bounded off. The panthers ran in circles, changing color, and ten million animals, running before the fire, vanished off toward a distant steaming river....

Ten more voices died. In the last instant under the fire avalanche, other choruses, oblivious, could be heard announcing the time, playing music, cutting the lawn by remote-control mower, or setting an umbrella frantically out and in the slamming and opening front door, a thousand things happening, like a clock shop when each clock strikes the hour insanely before or after the other, a scene of maniac confusion, yet unity; singing, screaming, a few last cleaning mice darting bravely out to carry the horrid ashes away! And one voice, with sublime disregard for the situation, read poetry aloud all in the fiery study, until all the film spools burned, until all the wires withered and the circuits cracked.

The fire burst the house and let it slam flat down, puffing out skirts of spark and smoke.

In the kitchen, an instant before the rain of fire and timber, the stove could be seen making breakfasts at a psychopathic rate, ten dozen eggs, six loaves of toast, twenty dozen bacon strips, which, eaten by fire, started the stove working again, hysterically hissing!

The crash. The attic smashing into the kitchen and parlor. The parlor into cellar, cellar into sub-cellar. Deep freeze, armchair, film tapes, circuits, beds, and all like skeletons thrown in a cluttered mound deep under.

Smoke and silence. A great quantity of smoke.

Dawn showed faintly in the east. Among the ruins, one wall stood alone. Within the wall, a last voice said, over and over again and again, even as the sun rose to shine upon the heaper rubble and steam:

"Today is August 5, 2026, today is August 5, 2026, today is...."

Appendix Z

Name _____

Date _____

Vocabulary Test 4

1. *When the teacher recites the words, spell them correctly in the space provided below.* 10 Points

1 _____, 2 _____

3 _____, 4 _____

5 _____, 6 _____

7 _____

2. *Write the definitions of the words from this week in the space provided below.* 40 Points

8 _____

9 _____

10 _____

3. *Use this week's words in a sentence or two in the space provided below.* 50 points

11 _____

(Vocabulary words are located in the lesson plans)

Appendix AA

Name _____

Date _____

Reading Quiz 4: Ch.12—Ch. 16

Who was the person in the supply room in the pipe-works? What was he doing?

If the Mayor of Ember were up for reelection, would you vote for him? Why or why not?

What was the way out of Ember? _____

What item was in the box that the Emberites had never seen before?

What did Doon's worm turn into? _____

Why is chapter 16 titled "The Singing?" _____

Appendix BB

CORRUPT LEADERS

Tonight, you will research a world leader who is corrupt.

What does corrupt mean? To change from good to bad in morals, manners, or actions.

You can use TV reports, internet search engines (Google, Yahoo!, etc.), books or magazines.

Your assignment is this:

Name of the leader:

What country is he or she from?

What did he or she do? (1-2 sentences)

Tomorrow you will share your findings with the class.

Have fun!

Appendix CC

World's Ten Most Corrupt Leaders¹

Name	Position	Funds embezzled ²
1. Mohamed Suharto	President of Indonesia (1967–1998)	\$15–35 billion
2. Ferdinand Marcos	President of the Philippines (1972–1986)	5–10 billion
3. Mobutu Sese Seko	President of Zaire (1965–1997)	5 billion
4. Sani Abacha	President of Nigeria (1993–1998)	2–5 billion
5. Slobodan Milosevic	President of Serbia/Yugoslavia (1989–2000)	1 billion
6. Jean-Claude Duvalier	President of Haiti (1971–1986)	300–800 million
7. Alberto Fujimori	President of Peru (1990–2000)	600 million
8. Pavlo Lazarenko	Prime Minister of Ukraine (1996–1997)	114–200 million
9. Arnoldo Alemán	President of Nicaragua (1997–2002)	100 million
10. Joseph Estrada	President of the Philippines (1998–2001)	78–80 million

1. Defined as former political leaders who have been accused of embezzling the most funds from their countries over the past two decades.

2. All sums are estimates of alleged embezzlement and appear in U.S. dollars.

Source: Transparency International Global Corruption Report 2004.

How large is one thousand? One million? One billion?

What does embezzled mean?

Appendix DD

Name _____

Date _____

Vocabulary Test 5

1. *When the teacher recites the words, spell them correctly in the space provided below.* 10 Points

1 _____, 2 _____

3 _____, 4 _____

5 _____, 6 _____

7 _____, 8 _____

9 _____, 10 _____

11 _____

2. *Write the definitions of the words from this week in the space provided below.* 40 Points

8 _____

9 _____

10 _____

11 _____

3. *Use this week's words in a sentence or two in the space provided below.* 50 points

12 _____

(Vocabulary words are located in the lesson plans)

Appendix EE

Name _____

Date _____

Reading Quiz 5: Ch.17—Ch. 20

How did Lina escape the guards? _____

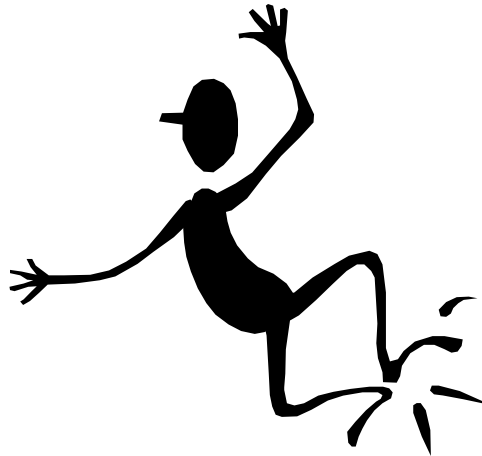
Describe the boat ride through the tunnel and Doon's, Lina's and Poppy's ascent to the upper world

Where was the City of Ember? _____

Do you think it was a utopia? Why or why not? _____

Why do you think the builders made the city of Ember? Keep in mind the post-apocalypse theme.

Socratic Seminar Guidelines



- ⇒ Be prepared to participate, everyone has to speak at least once!
- ⇒ Don't raise hands, just talk (make sure the person speaking before you is finished, though)
- ⇒ Invite others into the discussion
- ⇒ Refer to the text
- ⇒ Comments must be appropriate, respectful and focused
- ⇒ Listen to and build on one another's comments

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