
ONLINE RESOURCES

Supplementary *Patterns of Power*

Patterns of **ANALYSIS**

Lesson One:

Sentence Boundaries

Why Do Authors Need to Establish Sentence Boundaries?

OVERARCHING PURPOSE: To express a complete thought.		
<i>Pattern</i>	<i>Purpose</i>	<i>Craft</i>
Sentences	<p>To signal to the reader one idea is over and another one is beginning.</p> <p>To show that ideas follow one another in a paragraph or sequence of sentences.</p> <p>To create a certain pace or flow of the writing.</p>	<p>Capitalize the first word of the sentence.</p> <p>Pair a noun and verb to express a complete thought.</p> <p>Use end punctuation to terminate a sentence.</p> <p>Vary the lengths of sentences to make writing more interesting and novel.</p>
<p>The ring of Connor's cell phone wakes him out of a deep sleep. He fights consciousness. He wants to go back to the dream he was having.</p> <p style="text-align: center;">– Neal Shusterman, <i>Unwind</i></p>		
<p>I hid beneath the trees. The planes weren't visible, but I felt them. Close. Trapped by darkness both ahead and behind, I weighed my options.</p> <p style="text-align: center;">– Ruth Sepetys, <i>Salt to the Sea</i></p>		

Why Sentence Boundaries and NOT Subject/Predicate?

By the time they reach high school, writers have encountered the concepts of subjects and predicates numerous times. But a subject and predicate aren't actually the building blocks of a sentence. Stay with me. The subject, yes, is a key building block. But the predicate is vast and can show up in a variety of different ways. The predicate has three basic parts. Predicates:

- Provide a verb that lets the reader know what the subject is doing or what state of being they are in.
- Add details and phrases to help ground the reader in space and time.
- Give readers more information about a word or concept, many times the subject.
- Include clarifying descriptive words or phrases (appositives).

Having readers put one line under the subject and two lines under the predicate doesn't really nudge them consider craft or purpose and misses the actual reasoning behind the

parts of a sentence and how we put them together to make meaning. When we consider the multitudes within sentence boundaries in lieu of searching for a subject and predicate, we focus on the why, the purpose.

Lesson One: Sentence Boundaries

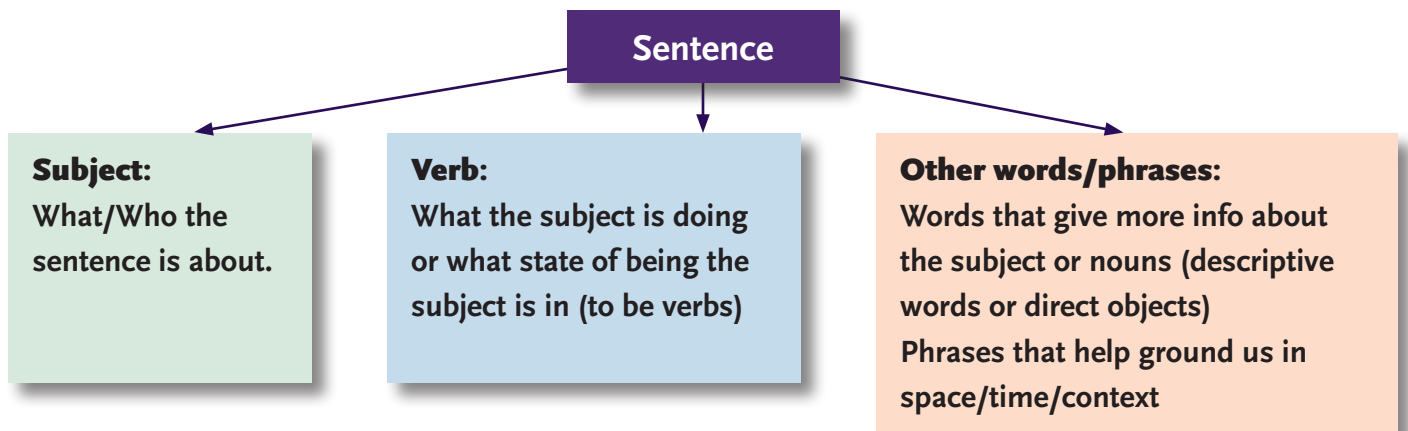
Standard: Create a variety of complete, controlled sentences.

Focus Phrase: “My sentences have nouns and verbs that express a complete idea.”

or

“My sentences have a subject, verb, and words/phrases that provide clarity for the reader.”

POWER NOTE: Consider adding a visual to go along with the focus phrase - one that helps solidify the parts of a sentence by establishing their purpose.



Invitation to Notice

The ring of Connor’s cell phone wakes him out of a deep sleep. He fights consciousness. He wants to go back to the dream he was having.

— Neal Shusterman, *Unwind*

POWER NOTE: The models across this lesson provide more than one sentence to encourage students to grapple initially with the subject and verb before keying in on words and phrases that are important to the sentence. Our goals with this lesson are to understand the parts of a sentence—what goes into an effective sentence—but also to give students opportunities to examine the extra words and phrases while considering why they are important to the sentence.

As students consider the sentences in this invitation, have them first dive into what the sentence is about, then locate the verb to think about what the subject is doing. Afterwards, encourage them to work through everything else—What are these parts doing in each sentence? What information do we learn from them?

Some questions you might ask during noticing are:

- *What’s happening in the text? How do you know?*

- *What is the subject of each sentence? Who or what is each sentence about?*
- *What is the subject doing? If they aren't really doing anything, what state of being are they in?*
- *What information do we learn about the subject?*
- *Does the author offer any other information in the sentences? How is this accomplished?*
- *Are there any sentences that feel incomplete?*
- *How does the author's signal the end of the sentence?*

Invitation to Compare and Contrast

The ring of Connor's cell phone wakes him out of a deep sleep. He fights consciousness. He wants to go back to the dream he was having.

I hid beneath the trees. The planes weren't visible, but I felt them. Close. Trapped by darkness both ahead and behind, I weighed my options.

—Ruth Sepetys, *Salt to the Sea*

POWER NOTE: Students should consider how each sentence is designed and compare and contrast subjects, verbs, and extra information. Have them think about the necessity of the extra information - is it important to the sentence? You might use the table below to help them prepare for the discussion. Having students talk through the purpose of each part of the sentence helps them understand the complexity and necessity of certain pieces of information.

Subject	Verb	Other Info
The ring	wakes	him - who is being woken up of Connor's cell phone - who the cell belongs to out of a deep sleep. - what was happening before the ring
I	hid	beneath the trees - where he is hiding

Invitation to Imitate

Imitate independently or in pairs:

Ask students to write down a noun on one slip of paper and a verb on another—do this yourself as well, so there are enough slips for each student and some for the class model. Be sure to remind them that verbs can be to-be verbs if they choose. Gather the nouns in one container and the verbs in another. Invite students to each draw one noun and one verb from the bag and consider them together. For instance:

NOUN: Spaghetti

VERB: sleeping

In this example, brainstorm some ideas that might describe the spaghetti as well as some phrases that could help anchor the pasta in space and time.

Idea Brainstorm:

Tired

Sweaty

On a plate

Still in the pot

In a pot of boiling water

On the counter

You may want to go back to the focus phrase or refer to the anchor chart to remind the class what they have learned so far before using their words to build a sentence.

MODEL SENTENCE:

The spaghetti was sleeping on the counter before the chef put it in the pot of boiling water.

Then, invite students to try to write the same information, using fragments or short sentences.

EXAMPLE:

The spaghetti sat there on the counter. Sleeping. Waiting for the chef to drop it in a pot of water. Sweaty, hot, and boiling.

After discussing and revising their attempts, students jot their sentences on a sticky note.

Invitation to Celebrate:

Students put their sticky notes on their desks and do a gallery walk. As they gallery walk, they must write down 2-3 of their peers' attempts that resonated with them and add them to their notebook.

SUGGESTED MUSIC CONNECTIONS:

- Adia Victoria (artist has a southern bluesy sound that mixes short sentences with longer ones)
- Suggested songs: "Carolina Bound" "Horrible Weather" OR "Magnolia Blues"
- Surfaces "Sunday Best"

Invitation to Apply:

Students return to a past piece of writing and reread it, evaluating it for any additional information their reader might need to understand their point.

Ideas to consider:

Can I add more details about the subject?

Can I add more information to explain place/time/context?

Students revise using fragments or short sentences to add in the additional information and then discuss their attempts with a writing with a partner asking:

Is this improved?

Do I have too many or too few longer sentences?

Do you have any suggestions where a fragment might make more impact?

Invitation to Edit:

<i>What did we learn about writing from the author?</i>	
The ring of Connor's cell phone wakes him out of a deep sleep. He fights consciousness. He wants to go back to the dream he was having.	
<i>What changed? What effect did the change have on the reader?</i>	
(A) The ring of Connor's cell phone, wakes him out of a deep sleep. He fights consciousness. He wants to go back to the dream he was having.	A comma has been added between the subject and verb of the first sentence, creating a pause midway through the sentence. It is not impactful to divide a sentence between the subject and verb.
(B) Out of a deep sleep, the ring of Connor's cell phone wakes him. He fights consciousness. He wants to go back to the dream he was having.	The prepositional phrase has been moved to the beginning of the first sentence. This, technically, is accurate. However, it is no longer next to what it is describing, sleeping. The ring is not sleeping deeply, Connor is. This shifts focus. Have students consider if this is the best way to get his point across.
(C) The ring of Connor's cell phone wakes him out of a deep sleep as he fights consciousness, wanting to go back to the dream he was having.	The various sentences and fragments of the collection are merged into a single, lengthy sentences. Students should consider how this changes the mood, voice, and cadence of the point and whether this shift is more or less effective than the original.
(D) The ring of Connor's cell phone was waking him out of a deep sleep. He fought consciousness. He wanted to go back to the dream he was having.	The verb tense has changed across the text. Have students consider the impact of this change and how it affects meaning. As sentences become more complex students can lose track of verb tenses and pronouns. Practicing checking these two concepts will support them when reading and writing for higher stakes exams.

Models for further study:

Lies have short legs. I learned this proverb before I could speak. I never knew exactly where it came from. Maybe the saying followed my family across the Atlantic, all the way to Rosario, the second largest city in Argentina, at the end of the world.

—Yamile Saied Mendez, *Furia*

Proximity has taught me some basic and humbling truths, including this vital lesson: Each of us is more than the worst thing we've ever done. My work with the poor and the incarcerated has persuaded me that the opposite of poverty is not wealth; the opposite of poverty is justice.

—Bryan Stevenson, *Just Mercy*

He was a sturdy straw haired man of thirty with a rather hard mouth and a supercilious manner. Two shining arrogant eyes had established dominance over his face and gave him the appearance of always leaning aggressively forward [...] It was a body capable of enormous leverage a cruel body.

—F. Scott Fitzgerald, *The Great Gatsby*

Harry Gold was right: This is a big story. It's the story of the creation - and theft - of the deadliest weapon ever invented. The scenes speed around the world, from secret labs to commando raids to street-corner spy meetings.

—Steve Sheinkin, *Bomb*

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Lesson Two:

Sentence Variety

Why Do Authors Need Sentence Variety?

OVERARCHING PURPOSE:
To create a purposeful rhythm to writing

<i>Pattern</i>	<i>Purpose</i>	<i>Craft</i>
Sentence Variety: Imitating Speech	<p>To create a pattern that imitates speech or a thought process.</p> <p>To create a more conversational tone or to add in sounds, exclamations, etc. into text.</p> <p>To develop a character through speech.</p> <p>To show excitement, mood, or emotion.</p>	<p>Add in exclamations that are common in speech.</p> <p>Use a variety of end punctuations - few people speak in monotone.</p> <p>Use short sentences to show excitement.</p> <p>Use long sentences or run-ons to show strung together thoughts.</p>

He remembered her looking out at the water. Remembered the two of them sitting in the damp sand, his head against her arm. Warm rain coming down. Flashes of memory like lightning. Flash. Darkness. Flash. Darkness.

—Jacqueline Woodson, *Red at the Bone*

<i>Pattern</i>	<i>Purpose</i>	<i>Craft</i>
Sentence Variety: Fragments	<p>To highlight or lift a specific word or phrase to signal to the reader that this is important.</p> <p>To create a staccato effect in the pace or flow of the writing.</p> <p>To give readers a break, as long sentences can exhaust readers.</p> <p>To give readers a break so that they do not lose the main point in long sentences - i.e. avoiding placing the main point after numerous phrases in a way that keeps the reader from attaching point A to point B because they have forgotten Point A.</p>	<p>Isolate a subject, verb, or descriptive phrase to create a fragment.</p> <p>Choose a portion of a sentence that needs to be amplified.</p> <p>Review sentence lengths to ensure balance so that all sentences are not short or long, but varied.</p> <p>Consider if combining sentences or connecting sentences will enhance or detract from the writing.</p>

That word "unreasonable" was meant to shut us down - to end the conversation, as it so often does. Instead, it started one, and became our call to arms. Because no one who ever changed the game ever did so by being reasonable. Serena Williams. Walt Disney, Steve Jobs. Martin Scorsese. Prince. Look across every discipline, in every arena - sports, entertainment, design, technology, finance - you need to be unreasonable to see a world that doesn't yet exist.

—Will Guidara, *Unreasonable Hospitality*

Isn't it Wrong to Allow Fragments and Short Sentences?

I hear teachers tell me frequently that students can't break rules until they learn them all. But ask yourself - do you know all the rules and every type of usage possible? I certainly don't. I still have to look things up periodically—and I wrote a grammar book. When student writers learn to combine multiple ideas but never include simple sentences or fragments, they end up with writing that's bland and rambled. That's not real writing. As you read through the following lesson, consider how shifting the fragments to complete sentences, in fact, takes away from the writing. We want to make sure kids know using fragments and short sentences—when done on purpose and for a reason—is ok. The goal isn't to avoid holding them accountable for writing a complete sentence. The goal is to show them how to be purposeful in their writing choices. This, too, is about craft and purpose.

Lesson 2: Sentence Variety

Standard: Create a variety of complete, controlled sentences. Vary Syntax for effect, selecting among sentence types to enhance meaning and style.

Focus Phrase: “I vary sentence length to keep my reader engaged and interested in my writing.”

Invitation to Notice:

He remembered her looking out at the water. Remembered the two of them sitting in the damp sand, his head against her arm. Warm rain coming down. Flashes of memory like lightning. Flash. Darkness. Flash. Darkness.

—Jacqueline Woodson, *Red at the Bone*

POWER NOTE: To explore sentence variety, the model text in this lesson will be lengthier than you might encounter in a traditional POP lesson. Pairing this with a reading lesson on poetry or another text where the author plays with sentence variety well, will help cement the concept.

Some questions you might pose during this invitation include:

- What's happening in the text? How do you know?
- Are there any sentences that don't have a subject and a verb?
- Does the author include different sentence lengths? Why might they have chosen to make them different lengths.
- What are the fragments about? Are they important? What effect do they have?
- If we change the fragments to full sentences, does that change the rhythm or pacing of the sentences?
- If we combine sentences that have like ideas does it change the overall impact of the text?

Invitation to Compare and Contrast:

He remembered her looking out at the water. Remembered the two of them sitting in the damp sand, his head against her arm. Warm rain coming down. lashes of memory like lightning. Flash. Darkness. Flash. Darkness.

There it was. Sprawled out on the pavement in front of me. A rattlesnake as long as my arm, with a squished midsection as wide as a car tire. So sad. As I jogged past, I wondered if the driver had aimed for the snake. Then a question hit me. When a rattler closes his mouth, how does he not bite himself? Think about it.

—Heather Montgomery, *A Fresh Look at Road Kill*

POWER NOTE: The second quote can easily be shortened, if needed. The first four sentences are sufficient to stir a strong discussion. The comparison in this invitation offers students a great opportunity to consider how variety can be used across genres.

Invitation to Imitate:

Imitate in pairs or small groups:

Have students watch one of the videos from the list below and summarize them using sentences that vary, perhaps crafting descriptive sentences that are longer alongside fragments or shorter sentence that tell about the action.

- “Here it Goes Again”
- “White Knuckles”
- “The Writing’s on the Wall”
- “OK Go and The Muppets - Muppet Show Theme Song”

Model Sentences:

- The men are on treadmills and doing a routine. They jump. They hop. They sing.
- The guy in the red pants is on point, from his moves, to his serious expression, to staying totally in unison with the others. On fire. Better than the rest.

Invitation to Celebrate:

Students share their creations from the previous invitation on a whole group Padlet and study at least three of their classmates’ attempts. In their notebooks, students jot down one of their favorites and explain why they liked it.

SUGGESTED MUSIC CONNECTIONS:

- Suggested Music connections:
- John Denver “Take Me Home, Country Roads”
- Santana and Michelle Branch “The Game of Love”

Invitation to Apply:

Have students review the original text below, from *Stone Blind*, by Natalie Haynes. As they review, have them consider her sentences - focusing on what she repeats, ideas she breaks up into their own sentences, and other punctuation that brings attention to certain words or phrases (dashes, starting a sentence with a conjunction).

I see you. I see all those who men call monsters.

And I see the men who call them that. Call themselves heroes, of course.

I only see them for an instant. Then they're gone.

But it's enough. Enough to know that the hero isn't the one who's kind or brave or loyal. Sometimes - not always, but sometimes - he is monstrous.

—Natalie Haynes, *Stone Blind*

After discussing the original, have students review the two versions below. Version #1 combines ideas and creates longer sentences, while #2 chops all of the ideas into short ones. Have students consider how minimizing the variety changes the feel, tone, and possible meaning of the text.

Version One	Version Two
<p>I see all those who men call monsters, and I see the men who call them that. These men call themselves heroes, of course.</p> <p>I only see them for an instant then they're gone, but it's enough to know that the hero isn't the one who's kind or brave or loyal. Not always, but sometimes, he is monstrous.</p>	<p>I see you. I see who men call monsters.</p> <p>I see the men who call them that. Call themselves heroes.</p> <p>I only see them. For an instant. Then they're gone.</p> <p>But it's enough. The hero isn't kind. Or brave. Or loyal. Sometimes. Not always, but sometimes. He is monstrous.</p>

If necessary, invite students to use the following discussion prompts to get started.

DISCUSSION PROMPTS:

Version 1 or 2 is different from the original because _____ .

One example of this difference is how “_____” from the original version was revised to “_____” in the new version.

Invitation to Edit:

<i>What did we learn about writing from the author?</i>	
He remembered her looking out at the water. Remembered the two of them sitting in the damp sand, his head against her arm. Warm rain coming down. Flashes of memory like lightning. Flash. Darkness. Flash. Darkness.	
<i>What changed? What effect did the change have on the reader?</i>	
(A) He remembered her looking out at the water, the two of them sitting in the damp sand, and his head against her arm with warm rain coming down. There were flashes of memory like lightning where it was light and then dark.	The sentences have been combined and the text is grammatically accurate now. Have students consider the change in tone and pace. The sentences are both long and the variety has been lessened.
(B) He remembered her looking out at the water. Remembering the two of them sitting in the damp sand, his head against her arm. Warm rain coming down. Flashes of memory like lightning. Flash. Darkness. Flash. Darkness.	The word remembered has been replaced with remembering, changing the verb tense the sentence. Students oftentimes—especially when typing—will switch verb tenses and not realize it. Inviting them to discuss how this changes the text, will help them be more cognizant of it later as they're drafting.
(C) He remembered her looking out at the water. Remembered the two of them sitting in the damp sand, his head against her arm. Warm rain coming down. Flashes of memory like lightning; flash, darkness, flash, darkness.	The last words have been connected to the phrase with a semicolon. Though this doesn't change the meaning, it's not conventional usage, as a semicolon does not offset a list. Usually, a writer would choose a colon or a dash for this effect.

Models for further study:

All of a sudden I had too much on the line. There would be no more “altercations.” That’s the word Principal Marshall always used on the phone with my mother. Altercations.

And I was altercation free ... for seventeen hours and two minutes.

—Jason Reynolds, *Ghost*

Not very many miracles are required. Not for the Vatican, not for a group of highly strung teenage girls cooped up together for months and in fear of their lives. You don't need so many miracles. Two is plenty. Three's an abundance.

—Naomi Alderman, *The Power*

How bad am I? You really want to know?

Well...

I never put things back where they belong. I’m late to everything. I tell long jokes with no punch lines. I never wash my hands. Or my feet. I lie about pointless stuff. I cut in line. Every time. I stare at everybody. I glare at everybody. I finish everybody’s sentences. And I never listen. And I do lots of other bad things too.

Know why? Because I’m a bad seed. A baaaaaaaaaad seed.

—Jory John, *The Bad Seed*

That word "unreasonable" was meant to shut us down - to end the conversation, as it so often does. Instead, it started one, and became our call to arms. Because no one who ever changed the game ever did so by being reasonable. Serena Williams. Walt Disney. Steve Jobs. Martin Scorsese. Prince. Look across every discipline, in every arena - sports, entertainment, design, technology, finance - you need to be unreasonable to see a world that doesn't yet exist.

—Will Guidara, *Unreasonable Hospitality*

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Lesson Number Three:

Fragments

Why Do Authors Use Fragments?

OVERARCHING PURPOSE		
To create a purposeful rhythm to writing, To lift words, phrases, or ideas by making them stand alone and stand out		
Pattern	Purpose	Craft
	<p>To highlight or lift a specific word or phrase for the reader to consider.</p> <p>To signal to the reader that something is important.</p> <p>To create a staccato effect in the pace or flow of the writing.</p> <p>To create a more conversational tone or to add in sounds, exclamations, etc. into text.</p>	<p>Isolate a subject, verb, or descriptive phrase to create a fragment.</p> <p>Choose a portion of a sentence that needs to be amplified.</p>
Purposeful Fragments	<p>The morning takes a deep breath. And holds it.</p> <p style="padding-left: 40px;">A shadow stains the sunny horizon. A black SUV with blue lights flashing.</p> <p style="padding-left: 40px;"><i>Don't come here, don't come here, don't come here.</i></p> <p style="text-align: center;">—Romina Garber, <i>Lobizona</i></p>	
	<p>What were those other names I got called?</p> <p style="padding-left: 40px;">My brother. That was one of the very best of them.</p> <p style="padding-left: 40px;">“Wait for me, my brother.”</p> <p style="padding-left: 40px;">Charlie would call those words across the plains chasing after jackrabbits or going up our favorite hill . . .</p> <p style="padding-left: 40px;">Stupid. That was what the teacher called me. And not just one teacher, either.</p> <p style="text-align: center;">—Joseph Bruchac, <i>Jim Thorpe: Original All-American</i></p>	

Why Teach Fragments?

The most compelling reason to study fragments is that doing so calls for students to reflect on their own work and choose specific words, ideas and phrases they want to lift for their readers. To create a purposeful fragment, students must reread their writing, break it down, analyze it, evaluate it, and pinpoint the heart of their message. While they may not do this incredibly well – yet – approximating the process allows for critical thinking and a deep dive into their own writing - something they may not do frequently or may struggle with when they do try. Students need to know that they working to fix anything here, not trying to get things perfectly right or find mistakes. They're simply evaluating their use of

words. Our goal isn't perfection; our goal is to provide opportunities for discourse and experimentation around intentional, meaningful use of fragments. Embrace this.

POWER NOTE: Before you begin, you may want to introduce the Online Resource Patterns of Power Lesson #2 lesson on Sentence Variety included in this collection of additional lessons. Teaching that lesson along with this one will help students explore the idea of fragments next to the concept of complete sentences so they can see the difference. This will also give them something to discuss as they are comparing one type of sentence to the other.

Lesson 3: Fragments

Standard: Create a variety of complete, controlled sentences. Vary Syntax for effect, selecting among sentence types to enhance meaning and style.

Focus Phrase: "I use fragments to intentionally lift important words, phrases, or ideas in my writing."

Invitation to Notice

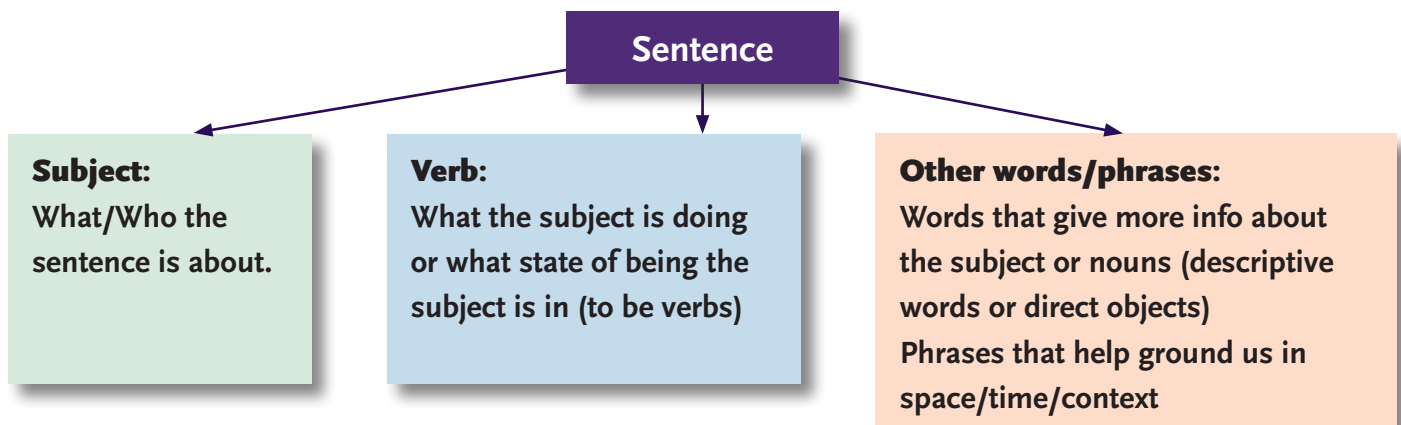
The morning takes a deep breath. And holds it.

A shadow stains the sunny horizon. A black SUV with blue lights flashing.

Don't come here, don't come here, don't come here.

—Romina Garber, Lobizona

POWER NOTE: This lesson can serve as a precursor or connector to the sentence boundaries or sentence variety lessons found in Patterns of Power, 9-12. In those lessons, students might consider how sentences are broken down, including parts of the sentence that is spotlighted as well as the actual idea or content that is delivered as a fragment. Is the author lifting prepositional phrases? Separating a subject or verb? By tying conversations back to those prior lessons, students will have more practice with what constitutes a sentence in this lesson as well.



Help students think about how the sentences in this Invitation to Notice are broken down and how the pulled apart fragments amplify meaningful parts of the sentence. It's not necessary to have students memorize or pass a test on the specific parts of speech to engage in this lesson. This notes here are provided for you teacher to have a better understanding of how fragments are designed and to help support your conversations with students or, if needed, clarify any confusions.

The morning takes a deep breath.

SENTENCE about the morning (SUBJECT + VERB + Direct Object)

And holds it.

Fragment about morning's breathing (VERB + Direct Object)

A shadow stains the sunny horizon.

SENTENCE about a shadow (SUBJECT + VERB + Direct Object)

A black SUV with blue lights flashing.

Fragment about black SUV (SUBJECT + Prepositional Phrase)

Don't come here, don't come here, don't come here.

SENTENCE (IMPLIED SUBJECT + VERB + Direct Object) x 3

Some questions to consider asking during this invitation include:

- What's happening in the text? How do you know?
- Are there any sentences that do not have a subject and a verb?
- Does the author craft different sentence lengths? Why might they make them different lengths?
- What are the fragments about? Are they important?
- If we change the fragments to full sentences, does that change the rhythm or pacing of the sentences?
- If we combine sentences that have like ideas does it change the rhythm, pacing or overall impact of the text?

Invitation to Compare and Contrast

The morning takes a deep breath. And holds it.

A shadow stains the sunny horizon. A black SUV with blue lights flashing.

Don't come here, don't come here, don't come here.

—Romina Garber, Lobizona

To speak up would have meant risking being thrown out of orbit. At the time, that was the worst thing any of them could imagine. Being mocked by the group. Being exiled. Being alone.

— Dashka Slater, *Accountable*

Invitation to Imitate

Imitate in pairs or small groups:

Have students consider one of the texts they have read this year. It can be something they read as a class or during independent reading.

Allow them 1-2 minutes to note one of the characters from the work and some of their characteristics, actions, events, etc.

Once they have completed a quick brainstorm, model creating a sentence as an exemplar, then allow them to create their own.

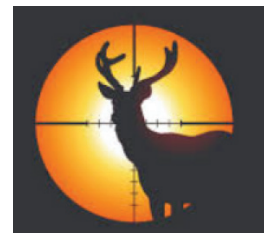
EXEMPLAR: Simba’s fear began to surface as he considered going back home. The wildebeests, the fall, the guilt.

Invitation to Celebrate

Using an image creation platform or search engine, students find a picture that connects to their sentence. Each reads their imitations to their table group, explaining why they chose their picture.

EXEMPLAR: From the short story “The Most Dangerous Game” by Richard Connell.

Rainsford realizes that he is in big danger as Zaroff shares that he will hunt him the next day. With no remorse, no guilt, no sanity.



Invitation to Apply

Read the short passage from *An Ember in the Ashes*, by Sabaa Tahir.

Home.

I never appreciated the smell of the Quarter before: clay and earth and the warmth of animals living close together. I trace my finger through the air, marveling at the whorls of dust dancing in the soft moonlight. Laughter tinkles from nearby, a door slams, a child shouts, and beneath it all, the low murmur of conversation thrums. So different from the silence that weighs on Blackcliff like a death shroud.

Home. I want it to be true. But this isn’t home. Not anymore. My home was taken from me. MY home was burned to the ground.

—Sabaa Tahir, *An Ember in the Ashes*

After reading, students note the fragments that the author uses and discuss their importance in this passage, then work in pairs or small groups to answer the question: *Why does the author want to bring attention to these words/concepts?*

After groups have had time to come up with ideas, allow each group to quickly present why they think the author created these fragments in the passage.

Invitation to Edit

<i>What did we learn about writing from the author?</i>	
<p>The morning takes a deep breath. And holds it.</p> <p>A shadow stains the sunny horizon. A black SUV with blue lights flashing.</p> <p>Don't come here, don't come here, don't come here.</p>	
<i>What changed? What effect did the change have on the reader?</i>	
<p>(A) The morning takes a deep breath and holds it. A shadow of a black SUV with blue lights flashing stains the sunny horizon. Don't come here, don't come here, don't come here.</p>	<p>The ideas have been combined, and the text is grammatically accurate now. Have students consider the change in tone and pace. Does the removal of the staccato rhythm change the feel of the text?</p>
<p>(B) The morning takes a deep breath. And holds it.</p> <p>A shadow stains the sunny horizon. It is a black SUV with blue lights flashing.</p> <p>Don't come here, don't come here, don't come here.</p>	<p>The second fragment has been rewritten as a full sentence. The break is still there, but the sentence is longer. The author chose for the black SUV with lights to stand out as a fragment. Does it still pop as in the original?</p>
<p>(C) The morning takes a deep breath. And holds it.</p> <p>A shadow stains the sunny horizon. A black SUV with blue lights flashing.</p> <p>I thought, "Don't come here, don't come here, don't come here."</p>	<p>The internal dialogue is now grammatically correct. Instead of italics, it now has quotation marks and a subject/verb tying it to the narrator. Does this change the impact of the repeated phrase?</p>

Models for further study:

And it's not like the devil-kids on the bus were going to wake up on the other side of their beds tomorrow. Seriously. It wouldn't surprise Eleanor if they unhinged their jaws the next time she saw them. That girl in the back with the blond hair and acid-washed jacket? You could practically see the horns hidden in her bangs.

— Rainbow Rowell, *Eleanor and Park*

When Gerald reached the apartment, the door was open and he could see nothing but dark silence. His heart began to beat faster as he tiptoed into the darkness. No sound, no light, no movement.

— Sharon Draper, *Forged by Fire*

Their bodies were tensed in human expressions of anger. Pinched brows, heavy breathing. Was it land they were fighting over? Food? No - it was attention.

— Lucy Tan, "The Last Curiosity"

A bank robbery. A hostage drama. A stairwell full of police officers on their way to storm an apartment. It was easy to get to this point, much easier than you might think.

— Frederick Backman, *Anxious People*