

Christmas Carol Unit Resources

Student Resource	Location
Section 1: Lessons 1-3	
Text: "The Treasure of Lemon Brown" by Walter Dean Myers	Christmas Carol Unit Reader
Lesson handouts	Pages 2-7
Section 2: Lessons 4-7	
Text: <i>A Christmas Carol</i> by Charles Dickens	Purchased Text
Lesson handouts	Pages 8-16
Section 3: Lessons 8-10	
Text: <i>A Christmas Carol</i> by Charles Dickens	Purchased Text
Lesson handouts	Pages 17-21
Section 4: Lessons 11-16	
Text: <i>A Christmas Carol</i> by Charles Dickens	Purchased Text
Text: "History of Christmas" by the BBC	Digital Access
Lesson handouts	Pages 22-34
Section 5: Lessons 17-19	
Text: <i>A Christmas Carol</i> by Charles Dickens	Purchased Text
Lesson handouts	Pages 35-37
Section 6: Lessons 20-23	
Text: "Do Experiences or Material Goods Make Us Happier" by Science Daily	Christmas Carol Unit Reader
Text: "Experiences Make Us Happier Than Possessions" by Elizabeth Landau	Christmas Carol Unit Reader
Text: "The Treasure of Lemon Brown" by Walter Dean Myers	Christmas Carol Unit Reader
Lesson handouts	Pages 38-45
Section 7: Lessons 24-25	
Text: <i>A Christmas Carol</i> by Charles Dickens	Purchased Text
Section 8: Lessons 26-31 (Culminating Writing Task)	
Text: <i>A Christmas Carol</i> by Charles Dickens	Purchased Text
Text: "Original Manuscript of A Christmas Carol with Dickens's Revisions" by <i>The New York Times</i>	Digital Access
Film: <i>A Christmas Carol</i> Directed by Brian Desmond Hurst	Purchased Text
Lesson handouts	Pages 46-52
Section 9: Lessons 32-33	
Text: "The Gift of the Magi" by O. Henry	Pages 53-58
Lesson handouts	Pages 59-62
Section 10: Lessons 34-35 (Cold-Read Task)	
Section 11: Lessons 36-42 (Extension Task)	
Text: "Charles Dickens: Six Things He Gave the Modern World" by Alex Hudson	Digital Access
Lesson handouts	Pages 63-75

“The Treasure of Lemon Brown” - Analyze Character Perspective

As you read, include evidence from the text that demonstrates Greg’s feelings toward and perspective on his father and Lemon in the chart below.

	Greg’s initial feelings toward and perspective on...	Greg’s developing feelings toward and perspective on...	Greg’s final feelings toward and perspective on...
His father			
Lemon			

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

What does Greg's perspective on his father and Lemon in the beginning of the text reveal about Greg's personality? Cite text evidence to support your response.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

"Treasure of Lemon Brown" - Split-page Notes

Questions	Notes
<p>1. Lemon Brown reveals to Greg the treasure that was hidden under his rags. What was Lemon Brown's treasure? Why is it significant to him?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>2. Lemon Brown tells Greg, "If you know your pappy did something, you know you can do something too." What does Lemon Brown mean by this? Why is this significant to Greg?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>3. At the end of the text, Greg asks Lemon Brown if he thought his treasure was worth fighting for "against a pipe." How did Lemon Brown respond to this question? What does he mean through this explanation?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Write a 1-2 paragraph summary of "The Treasure of Lemon Brown."

“The Treasure of Lemon Brown” - Analyze Theme

Different characters in the text define “treasure” in different ways. How do the characters in the table below define treasure? Cite text evidence to support your response.

The neighborhood boys	Lemon	Greg

Consider how treasure is portrayed in the text in different ways, and identify a theme of the story below. Then, jot text evidence that shows how theme is developed.

Theme:
Text Evidence: How is the theme developed? Consider Greg’s experience with Lemon and his changing perspective.

Stave I Excerpt: Analyze Figurative Language and Sensory Details

(1) Oh! But he was a tight-fisted hand at the grind- stone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shriveled his cheek, stiffened his gait; made his eyes red, his thin lips blue and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dogdays; and didn't thaw it one degree at Christmas.

(2) External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

(3) Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

(4) But what did Scrooge care? It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call "nuts" to Scrooge.

(5) Once upon a time – of all the good days in the year, on Christmas Eve – old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather: foggy withal: and he could hear the people in the court outside go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement stones to warm them. The city clocks had only just gone three, but it was quite dark already – it had not been light all day: and candles were flaring in the windows of the neighbouring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was of the narrowest, the houses

opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.

(6) The door of Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of a strong imagination, he failed.

Write a paragraph to characterize Scrooge, based on the way he is described and his actions toward others.

A Christmas Carol: Scrooge Character Analysis

	Scrooge's perception of or actions toward other characters	Scrooge's interactions with other characters	The way other characters perceive Scrooge	Scrooge's perspective on a person's "business" - i.e., what one should value, how one should live
Stave I				
Stave II				
Stave III				

Stave IV				
Stave V				

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Vocabulary Chart

Keep a list of words you have learned throughout the unit.

Word	Part of Speech	My Definition	Synonyms, Antonyms, and Similar Words (Word Family)	Picture and Source Sentence
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Word	Part of Speech	My Definition	Synonyms, Antonyms, and Similar Words (Word Family)	Picture and Source Sentence

Stave I: Analyze Setting

Scrooge took his melancholy dinner in his usual melancholy tavern; and having read all the newspapers, and beguiled the rest of the evening with his banker's-book, went home to bed. He lived in chambers which had once belonged to his deceased partner. They were a gloomy suite of rooms, in a lowering pile of building up a yard, where it had so little business to be, that one could scarcely help fancying it must have run there when it was a young house, playing at hide-and-seek with other houses, and forgotten the way out again. It was old enough now, and dreary enough, for nobody lived in it but Scrooge, the other rooms being all let out as offices. The yard was so dark that even Scrooge, who knew its every stone, was fain to grope with his hands. The fog and frost so hung about the black old gateway of the house, that it seemed as if the Genius of the Weather sat in mournful meditation on the threshold.

Now, it is a fact, that there was nothing at all particular about the knocker on the door, except that it was very large. It is also a fact, that Scrooge had seen it, night and morning, during his whole residence in that place; also that Scrooge had as little of what is called fancy about him as any man in the city of London, even including – which is a bold word – the corporation, aldermen, and livery. Let it also be borne in mind that Scrooge had not bestowed one thought on Marley, since his last mention of his seven years' dead partner that afternoon. And then let any man explain to me, if he can, how it happened that Scrooge, having his key in the lock of the door, saw in the knocker, without its undergoing any intermediate process of change – not a knocker, but Marley's face.

Marley's face. It was not in impenetrable shadow as the other objects in the yard were, but had a dismal light about it, like a bad lobster in a dark cellar. It was not angry or ferocious, but looked at Scrooge as Marley used to look: with ghostly spectacles turned up on its ghostly forehead. The hair was curiously stirred, as if by breath or hot air; and, though the eyes were wide open, they were perfectly motionless. That, and its livid colour, made it horrible; but its horror seemed to be in spite of the face and beyond its control, rather than a part or its own expression.

As Scrooge looked fixedly at this phenomenon, it was a knocker again.

To say that he was not startled, or that his blood was not conscious of a terrible sensation to which it had been a stranger from infancy, would be untrue. But he put his hand upon the key he had relinquished, turned it sturdily, walked in, and lighted his candle.

He did pause, with a moment's irresolution, before he shut the door; and he did look cautiously behind it first, as if he half-expected to be terrified with the sight of Marley's pigtail sticking out into the hall. But there was nothing on the back of the door, except the screws and nuts that held the knocker on, so he said "Pooh, pooh!" and closed it with a bang.

The sound resounded through the house like thunder. Every room above, and every cask in the wine-merchant's cellars below, appeared to have a separate peal of echoes of its own. Scrooge was not a man to be frightened by echoes. He fastened the door, and walked across the hall, and up the stairs; slowly too: trimming his candle as he went.

How do the sensory details of the setting deepen our understanding of Scrooge's character? Cite evidence from the text.

Stave II: Analyze Repetition and Sensory Details

(1) The First of the Three Spirits

(2) When Scrooge awoke, it was so dark, that looking out of bed, he could scarcely distinguish the transparent window from the opaque walls of his chamber. He was endeavouring to pierce the darkness with his ferret eyes, when the chimes of a neighbouring church struck the four quarters. So he listened for the hour. To his great astonishment the heavy bell went on from six to seven, and from seven to eight, and regularly up to twelve; then stopped. Twelve. It was past two when he went to bed. The clock was wrong. An icicle must have got into the works. Twelve. He touched the spring of his repeater, to correct this most preposterous clock. Its rapid little pulse beat twelve: and stopped.

(3) “Why, it isn’t possible,” said Scrooge, “that I can have slept through a whole day and far into another night. It isn’t possible that anything has happened to the sun, and this is twelve at noon.”

(4) The idea being an alarming one, he scrambled out of bed, and groped his way to the window. He was obliged to rub the frost off with the sleeve of his dressing-gown before he could see anything; and could see very little then. All he could make out was, that it was still very foggy and extremely cold, and that there was no noise of people running to and fro, and making a great stir, as there unquestionably would have been if night had beaten off bright day, and taken possession of the world. This was a great relief, because “three days after sight of this First of Exchange pay to Mr. Ebenezer Scrooge or his order,” and so forth, would have become a mere United States’ security if there were no days to count by.

(5) Scrooge went to bed again, and thought, and thought, and thought it over and over and over, and could make nothing of it. The more he thought, the more perplexed he was; and the more he endeavored not to think, the more he thought. Marley’s Ghost bothered him exceedingly. Every time he resolved within himself, after mature inquiry,

that it was all a dream, his mind flew back again, like a strong spring released, to its first position, and presented the same problem to be worked all through, "Was it a dream or not?"

(6) Scrooge lay in this state until the chimes had gone three quarters more, when he remembered, on a sudden, that the Ghost had warned him of a visitation when the bell tolled one. He resolved to lie awake until the hour was past; and, considering that he could no more go to sleep than go to Heaven, this was perhaps the wisest resolution in his power.

(7) The quarter was so long, that he was more than once convinced he must have sunk into a doze unconsciously, and missed the clock. At length it broke upon his listening ear.

(8) "Ding, dong!"

(9) "A quarter past," said Scrooge, counting.

(10) "Ding dong!"

(11) "Half past!" said Scrooge.

(12) "Ding dong!"

(13) "A quarter to it," said Scrooge.

(14) "Ding dong!"

(15) "The hour itself," said Scrooge, triumphantly,

(16) "and nothing else!"

(17) He spoke before the hour bell sounded, which it now did with a deep, dull, hollow, melancholy One. Light flashed up in the room upon the instant, and the curtains of his bed were drawn.

(18) The curtains of his bed were drawn aside, I tell you, by a hand. Not the curtains at his feet, nor the curtains at his back, but those to which his face was addressed. The curtains of his bed were drawn aside; and Scrooge, starting up into a half-recumbent attitude, found himself face to face with the unearthly visitor who drew them: as close to it as I am now to you, and I am standing in the spirit at your elbow.

(19) It was a strange figure – like a child: yet not so like a child as like an old man, viewed through some supernatural medium, which gave him the appearance of having receded from the view, and being diminished to a child’s proportions. Its hair, which hung about its neck and down its back, was white as if with age; and yet the face had not a wrinkle in it, and the tenderest bloom was on the skin. The arms were very long and muscular; the hands the same, as if its hold were of uncommon strength. Its legs and feet, most delicately formed, were, like those upper members, bare. It wore a tunic of the purest white, and round its waist was bound a lustrous belt, the sheen of which was beautiful. It held a branch of fresh green holly in its hand; and, in singular contradiction of that wintry emblem, had its dress trimmed with summer flowers. But the strangest thing about it was, that from the crown of its head there sprung a bright clear jet of light, by which all this was visible; and which was doubtless the occasion of its using, in its duller moments, a great extinguisher for a cap, which it now held under its arm.

(20) Even this, though, when Scrooge looked at it with increasing steadiness, was not its strangest quality. For as its belt sparkled and glittered now in one part and now in another, and what was light one instant, at another time was dark, so the figure itself fluctuated in its distinctness: being now a thing with one arm, now with one leg, now with twenty legs, now a pair of legs without a head, now a head without a body: of which dissolving parts, no outline would be visible in the dense gloom wherein they melted away. And in the very wonder of this, it would be itself again; distinct and clear as ever.

Today we focused on Dickens' use of repetition and sensory details focused on sound. Choose **one** of these stylistic choices and respond to the following question: How does Dickens' use repetition **or** sensory details focused on sound impact our understanding of Scrooge's character?

Evidence:

Explanation:

Mood Words¹

Mood is the emotional atmosphere of a text. Mood describes the effect on the reader. Your understanding of the text, how you feel about the text, and how the text impacts you are all related to the mood.

The following are sample mood words, which can be used to describe the mood of a text.

Positive Mood Words		Negative Mood Words	
<ul style="list-style-type: none"> • amused • awed • bouncy • calm • cheerful • chipper • confident • contemplative • content • determined • dignified • dreamy • ecstatic • empowered • energetic • enlightened • enthralled • excited • exhilarated • flirty • giddy • grateful • harmonious • hopeful • hyper • idyllic • joyous • jubilant • liberating 	<ul style="list-style-type: none"> • light-hearted • loving • mellow • nostalgic • optimistic • passionate • peaceful • playful • pleased • refreshed • rejuvenated • relaxed • relieved • satiated • satisfied • sentimental • silly • surprised • sympathetic • thankful • thoughtful/pensive • touched • trustful • vivacious • warm • welcoming 	<ul style="list-style-type: none"> • aggravated • annoyed • anxious • apathetic • apprehensive • barren • brooding • cold • confining • confused • crushed • cynical • depressed • desolate • disappointed • discontented • distressed • drained • dreary • embarrassed • enraged • fatalistic • foreboding • frustrated • futile • gloomy • grumpy • haunting • heartbroken • hopeless • hostile 	<ul style="list-style-type: none"> • indifferent • infuriated/irate • insidious • intimidated • irritated • jealous • lethargic • lonely • melancholy • merciless • moody • morose • nauseated • nervous • nightmarish • numb • overwhelmed • painful • pessimistic • rejected • restless • scared • serious • sick • somber • stressed • suspenseful • tense • terrifying • threatening

¹ Adapted from [http://www.fallriverschools.org/Tone%20and%20Mood%20words%20\(unedited\).pdf](http://www.fallriverschools.org/Tone%20and%20Mood%20words%20(unedited).pdf)

“History of Christmas” - Analyze Structure

Summarize the text in 3-5 sentences:

What is the author’s purpose?

Reread the text; analyze the author's organization by examining the way each paragraph is structured.

Paragraph Number	Christmas Tradition	Cause	Effect

How does the text's organization and structure support the author's purpose?

Conversation Stems¹

Clarifying

- Is it your position that...
- To be clear, you're saying that...
- I'm confused when you say X. Can you elaborate?

Paraphrasing

- Put another way, you're saying...
- So you're saying that...
- Is it fair to say that you believe...
- I hear you saying that...

Agreeing

- ___'s point about ___ was important because...
- The reasons you provided support what I am saying because...
- You and I are coming from the same position.

Disagreeing

- I see it differently because...
- The reasons and details ___ provided better support ___ because...
- There is no evidence to suggest that is true.
- I agree that ___, but we also have to consider that...
- We see ___ differently.

Elaborating

- ___ mentioned that...
- Yes, and furthermore...
- Adding to what you said,...
- I agree, and I want to add that...

Summarizing

- Overall, what I'm trying to say is...
- My whole point in one sentence is...
- More than anything else, I believe that...
- Ultimately, my goal is to demonstrate that...

Revising

- Before I thought ___, but now I think ___ because...
- I still think ___, but now I wonder...
- My new thinking is...

¹ Adapted from te@chthought at <http://www.teachthought.com/learning/sentence-stems-higher-level-conversation-classroom/>

Compare and Contrast Setting

Stave III Excerpt:

It was his own room. There was no doubt about that. But it had undergone a surprising transformation. The walls and ceiling were so hung with living green, that it looked a perfect grove; from every part of which, bright gleaming berries glistened. The crisp leaves of holly, mistletoe, and ivy reflected back the light, as if so many little mirrors had been scattered there; and such a mighty blaze went roaring up the chimney, as that dull petrification of a hearth had never known in Scrooge's time, or Marley's, or for many and many a winter season gone. Heaped up on the floor, to form a kind of throne, were turkeys, geese, game, poultry, brawn, great joints of meat, sucking-pigs, long wreaths of sausages, mince-pies, plum-puddings, barrels of oysters, red-hot chestnuts, cherry-cheeked apples, juicy oranges, luscious pears, immense twelfth-cakes, and seething bowls of punch, that made the chamber dim with their delicious steam. In easy state upon this couch, there sat a jolly Giant, glorious to see, who bore a glowing torch, in shape not unlike Plenty's horn, and held it up, high up, to shed its light on Scrooge, as he came peeping round the door.

'Come in!' exclaimed the Ghost. 'Come in, and know me better, man.'

Scrooge entered timidly, and hung his head before this Spirit. He was not the dogged Scrooge he had been; and though the Spirit's eyes were clear and kind, he did not like to meet them.

'I am the Ghost of Christmas Present,' said the Spirit. 'Look upon me.'

Scrooge reverently did so. It was clothed in one simple green robe, or mantle, bordered with white fur. This garment hung so loosely on the figure, that its capacious breast was bare, as if disdaining to be warded or concealed by any artifice. Its feet, observable beneath the ample folds of the garment, were also bare; and on its head it wore no other covering than a holly wreath, set here and there with shining icicles. Its dark brown curls were long and free; free as its genial face, its sparkling eye, its open hand, its cheery voice, its unconstrained demeanour, and its joyful air. Girded round its middle was an antique scabbard; but no sword was in it, and the ancient sheath was eaten up with rust.

'You have never seen the like of me before?' exclaimed the Spirit.

'Never,' Scrooge made answer to it.

.....

"Touch my robe."

Scrooge did as he was told, and held it fast.

Holly, mistletoe, red berries, ivy, turkeys, geese, game, poultry, brawn, meat, pigs, sausages, oysters, pies, puddings, fruit, and punch, all vanished instantly. So did the room, the fire, the ruddy glow, the hour of night, and they stood in the city streets on Christmas morning, where (for the weather was severe) the people made a rough, but brisk and not unpleasant kind of music, in scraping the snow from the pavement in front of their dwellings, and from the tops of their houses, whence it was mad delight to the boys to see it come plumping down into the road below, and splitting into artificial little snow-storms.

The house fronts looked black enough, and the windows blacker, contrasting with the smooth white sheet of snow upon the roofs, and with the dirtier snow upon the ground; which last deposit had been ploughed up in deep furrows by the heavy wheels of carts and wagons; furrows that crossed and recrossed each other hundreds of times where the great streets branched off, and made intricate channels, hard to trace in the thick yellow mud and icy water. The sky was gloomy, and the shortest streets were choked up with a dingy mist, half thawed, half frozen, whose heavier particles descended in shower of sooty atoms, as if all the chimneys in Great Britain had, by one consent, caught fire, and were blazing away to their dear hearts' content. There was nothing very cheerful in the climate or the town, and yet was there an air of cheerfulness abroad that the clearest summer air and brightest summer sun might have endeavoured to diffuse in vain.

For, the people who were shovelling away on the housetops were jovial and full of glee; calling out to one another from the parapets, and now and then exchanging a facetious snowball -- better-natured missile far than many a wordy jest -- laughing heartily if it went right and not less heartily if it went wrong. The poulterers' shops were still half open, and the fruiterers' were radiant in their glory. There were great, round, pot-bellied baskets of chestnuts, shaped

like the waistcoats of jolly old gentlemen, lolling at the doors, and tumbling out into the street in their apoplectic opulence. There were ruddy, brown-faced, broad-girthed Spanish Friars, and winking from their shelves in wanton slyness at the girls as they went by, and glanced demurely at the hung-up mistletoe. There were pears and apples, clustered high in blooming pyramids; there were bunches of grapes, made, in the shopkeepers' benevolence to dangle from conspicuous hooks, that people's mouths might water gratis as they passed; there were piles of filberts, mossy and brown, recalling, in their fragrance, ancient walks among the woods, and pleasant shufflings ankle deep through withered leaves; there were Norfolk Biffins, squab and swarthy, setting off the yellow of the oranges and lemons, and, in the great compactness of their juicy persons, urgently entreating and beseeching to be carried home in paper bags and eaten after dinner. The very gold and silver fish, set forth among these choice fruits in a bowl, though members of a dull and stagnant-blooded race, appeared to know that there was something going on; and, to a fish, went gasping round and round their little world in slow and passionless excitement.

Stave I Excerpt:

Scrooge took his melancholy dinner in his usual melancholy tavern; and having read all the newspapers, and beguiled the rest of the evening with his banker's-book, went home to bed. He lived in chambers which had once belonged to his deceased partner. They were a gloomy suite of rooms, in a lowering pile of a building up a yard, where it had so little business to be, that one could scarcely help fancying it must have run there when it was a young house, playing at hide-and-seek with other houses, and forgotten the way out again. It was old enough now, and dreary enough, for nobody lived in it but Scrooge, the other rooms being all let out as offices. The yard was so dark that even Scrooge, who knew its every stone, was fain to grope with his hands. The fog and frost so hung about the black old gateway of the house, that it seemed as if the Genius of the Weather sat in mournful meditation on the threshold.

Compare and contrast setting details from Stave I and Stave III.

Stave I	Stave III

How do the settings of Stave I and Stave III establish different moods?

Reread the excerpted first part of Stave III at the top of this handout as well as the article “History of Christmas” to answer the following questions:

How do the similarities between the descriptions support the idea that *A Christmas Carol* was responsible for popularizing many holiday traditions?

This image shows a single sheet of white paper with ten horizontal black lines spaced evenly apart, resembling notebook paper. The lines extend across the entire width of the page. There are no margins, text, or other markings present.

Identify and describe the setting in Stave III:

Character	How does the setting impact the character?	How does the setting reveal the character's values?
Scrooge		
Bob Cratchit/ his family		
Fred		

How does observing the different experiences and values of the other characters impact Scrooge?

Draft a short response to the question below; include at least two pieces of text evidence to support your response:
How does the novel's setting during Christmas shape Scrooge's development as a character?

1. How is the clothing of the Cratchit family described? What does this demonstrate about the family?

2. How does the Cratchit family act toward one another? Cite evidence from the text.

3. How is Tiny Tim characterized in the text? Consider both his appearance and Bob Cratchit's description of his reflections after church.

4. How does the Cratchit family Christmas reflect the traditions from the article, "History of Christmas"?

[illegible]

Stave IV - Split-page Notes

Questions	Notes
1. How does Scrooge react/ respond upon seeing the Ghost of Yet to Come? What words/ phrases in the text convey these feelings?	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
2. What does the Ghost of Christmas Yet to Come show Scrooge in their first experience?	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
3. Reread the paragraph below. What does Scrooge see? How does he explain this to himself?	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<i>He looked about in that very place for his own image; but another man stood in his accustomed corner, and though the clock pointed to his usual time of day for being there, he saw no likeness of himself among the multitudes that poured in through the Porch. It gave him little surprise, however; for he had been revolving in his mind a change of life, and thought and hoped he saw his new-born resolutions carried out in this.</i>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Ghost	Appearance	Scrooge's Initial Reaction	Effect on mood of the text
Christmas Present			
Christmas Yet To Come			

Consider the mood that is established in Stave IV and how it differs from the mood that is established in Stave III. What does this shift in mood suggest might happen in Stave IV? Make a prediction about what Scrooge will learn from the Ghost of Christmas Yet to Come. Support your prediction with evidence from the text.

Stave IV: Analyze Scrooge's Experiences

What does Scrooge observe?	What are the people saying/ doing in regards to the man's death?	What does this show about their perception/ feelings about the man?	How does Scrooge react upon seeing their conversation or actions?
Two men conversing in the street			
Woman selling bed curtains			
Woman learning about the man's death			

Summarize and Connect Across Texts

Identify two central ideas that the author conveys in the text:

1. _____

2. _____

Summarize the text:

How do the central ideas in the article support what Scrooge learns about life?

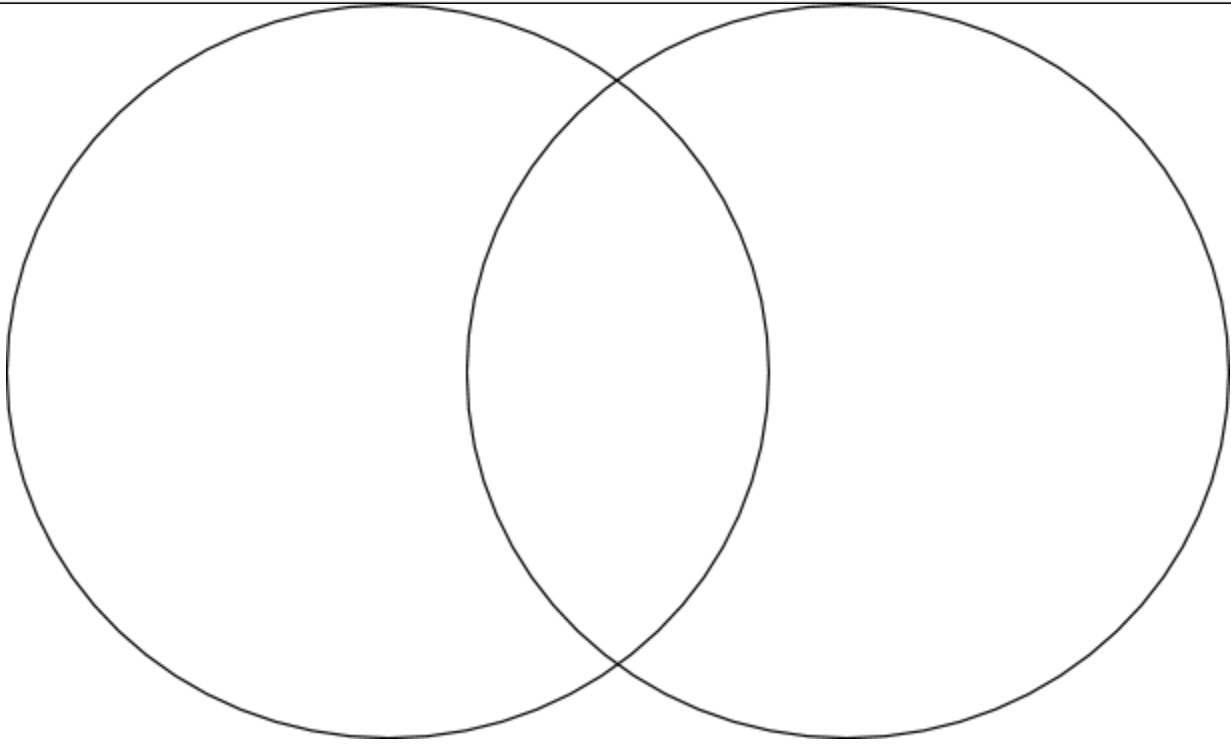
Identify two central ideas that the author conveys in the text:

1. _____

2. _____

Summarize the text:

Compare and contrast the two articles on happiness: How are the main ideas of each text both similar and different?



How does the evidence included in the article “Do Experiences or Material Goods Make Us Happier?” impact our understanding of the research on happiness?

Evidence Chart: Fishbowl Discussion

What should we value more -- experiences or possessions? Use textual evidence from the nonfiction articles, "The Treasure of Lemon Brown," and *A Christmas Carol* to support your discussion.

Claim: We should value experiences more than possessions because... _____

Text	Evidence	Explanation
"Study: Experiences Make Us Happier Than Possessions"		
"Do Experiences or Material Goods Make Us Happier?"		
"The Treasure of Lemon Brown"		

<i>A Christmas Carol</i>		

Claim: We should value possessions more than experiences because..._____

Text	Evidence	Explanation
------	----------	-------------

“Study: Experiences Make Us Happier Than Possessions”		
“Do Experiences or Material Goods Make Us Happier?”		
“The Treasure of Lemon Brown”		
<i>A Christmas Carol</i>		

--	--	--

Fishbowl Discussion Reflection

<p>3</p> <p>...things we did well.</p>	
---	--

2

...things we can improve.

1

...way the discussion impacted my
thinking.

Culminating Writing Task Directions

What does Dickens want us to understand about the “business” of being human?

Write a literary analysis to support your claims in answer to the question and demonstrate an understanding of the text. Be sure to use proper grammar, conventions, spelling, and grade-appropriate words and phrases. Cite several pieces of textual evidence to support the analysis, including direct quotations and parenthetical citations.

Culminating Writing Task Rubric

	3	2	1	0
Reading and Understanding Text	<ul style="list-style-type: none"> Shows full comprehension of ideas both explicit and inferential indicated by grade-level reading standards Accurate analysis and reasoning is demonstrated through ample textual evidence 	<ul style="list-style-type: none"> Shows comprehension of ideas indicated by grade-level reading standards Mostly accurate analysis and reasoning is demonstrated through adequate textual evidence 	<ul style="list-style-type: none"> Shows limited comprehension of ideas indicated by grade-level reading standards Minimally accurate analysis and reasoning is demonstrated through minimal textual evidence 	<ul style="list-style-type: none"> Shows no comprehension of ideas indicated by grade-level reading standards Inaccurate or no analysis and reasoning is demonstrated with little or no textual evidence
Writing about Text	<ul style="list-style-type: none"> Addresses the prompt and introduces claim(s), acknowledging counterclaims or a topic previewing what is to follow Development is logically organized with relevant support Language creates cohesion and clarifies relationships among ideas Formal style consistently demonstrates awareness of purpose and audience 	<ul style="list-style-type: none"> Addresses the prompt and states claim(s) or topic Development is organized with some support and cohesion Language creates cohesion and links ideas Style demonstrates awareness of purpose and audience 	<ul style="list-style-type: none"> Addresses the prompt and has an introduction Development and support are minimal Language links ideas Style demonstrates limited awareness of purpose or audience 	<ul style="list-style-type: none"> Does not address the prompt Lacks organization, is undeveloped, and does not provide support Language and style demonstrate no awareness of purpose or audience
Language Conventions	<ul style="list-style-type: none"> Full command of conventions indicated by grade-level standards Few minor errors do not interfere with meaning 	<ul style="list-style-type: none"> Some command of conventions indicated by grade-level standards May have errors that occasionally interfere with meaning 	<ul style="list-style-type: none"> Limited command of conventions indicated by grade-level standards Errors often interfere with meaning 	<ul style="list-style-type: none"> No command of conventions indicated by grade-level standards Frequent and varied errors interfere with meaning

Painted Essay¹

Introduction

- Catches the reader's attention
- Gives some background context

Claim

Scrooge's definition of "business" at the beginning of the text.
Relevant evidence that supports this definition.
Use words, phrases, and clauses to create cohesion and clarify relationships among claim, counterclaim(s), reason, and evidence.

Transition from Paragraph #1 to Paragraph #2

Scrooge's definition of "business" at the end of the text.
Relevant evidence that supports this.
Use words, phrases, and clauses to create cohesion and clarify relationships among claim, counterclaim(s), reason, and evidence.

Rephrase the claim to start the conclusion.
Concluding paragraph follows from and supports the argument presented.

¹ The Painted Essay™ was created by Diana Leddy of the Vermont Writing Collaborative. Access directions for using this template at <http://www.vermontwritingcollaborative.org/Essay.html> and <http://www.vermontwritingcollaborative.org/images/painted%20essay.pdf>.

Prepare to Write Your Essay

Introduction

How will you grab your reader's attention? _____

Claim: _____

How will you address alternate or opposing claims (either in the introduction or body of the essay)? _____

Body Paragraph #1

Scrooge's definition of man's "business" in Stave I and its impact: _____

Relevant Evidence #1: _____

Explanation: How does this support your topic sentence? _____

Relevant Evidence #2: _____

Explanation: How does this support your topic sentence? _____

Body Paragraph #2

Scrooge's changed definition of business and its impact: _____

Relevant Evidence #1: _____

Explanation: How does this support your topic sentence? _____

Relevant Evidence #2: _____

Explanation: How does your topic sentence? _____

Conclusion

Restate your claim: _____

Concluding thoughts that follow from and support your argument: _____

Revise for Clarity and Cohesion

Paragraph 1:

At the beginning of the text, Scrooge is characterized as a lonely, selfish miser who only cares about his money. He is a man of “business,” which means he focuses only on work and does not take the time to build relationships or make connections with others. Scrooge even refuses to give Bob Cratchit more than one small coal for to his fire during the frigid winter months. This shows that Scrooge believes that saving his money is more important than the comfort of others. After Scrooge complains about Bob’s request to have the Christmas holiday off, he returns to his home. Scrooge is confronted by the Ghost of Jacob Marley. He is surprised that Marley’s Ghost has been punished and exclaims, “But you were always a good man of business...” (Dickens 24). Scrooge’s reaction shows that he does not understand how a man who was such a successful business man received such a punishment.

Revise the highlighted sentences to include words or clauses that add clarity and cohesion to the paragraph.

Compare and Contrast: Text and Film

Scene	TEXT: What words or descriptions convey Scrooge's feelings and the text's fearful mood?	VIDEO: How are audio and visual elements used to convey Scrooge's feelings and the text's fearful mood?	Are there any differences that you notice between text and film versions?
Marley's ghost visits Scrooge (Stave I)			
Scrooge's final interaction with the Ghost of Christmas Yet to Come (Stave IV)			

The Gift of the Magi

O. Henry

One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy squad. In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young."

The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid \$30 per week. Now, when the income was shrunk to \$20, though, they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling--something just a little bit near to being worthy of the honor of being owned by Jim.

There was a pier-glass between the windows of the room. Perhaps you have seen a pier-glass in an \$8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

Suddenly she whirled from the window and stood before the glass. her eyes were shining brilliantly, but her face had lost its color within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

So now Della's beautiful hair fell about her rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.

Where she stopped the sign read: "Mne. Sofronie. Hair Goods of All Kinds." One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the "Sofronie."

"Will you buy my hair?" asked Della.

"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it."

Down rippled the brown cascade.

"Twenty dollars," said Madame, lifting the mass with a practised hand.

"Give it to me quick," said Della.

Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present.

She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation--as all good things should do. It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value--the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends--a mammoth task.

Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy. She looked at her reflection in the mirror long, carefully, and critically.

"If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do--oh! what could I do with a dollar and eightyseven cents?"

At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.

Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit for saying little silent prayer about the simplest everyday things, and now she whispered: "Please God, make him think I am still pretty."

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two--and to be burdened with a family! He needed a new overcoat and he was without gloves.

Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

Della wriggled off the table and went for him.

"Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold because I couldn't have lived through Christmas without giving you a present. It'll grow out again--you won't mind, will you? I just had to do it. My hair grows awfully fast. Say 'Merry Christmas!' Jim, and let's be happy. You don't know what a nice-- what a beautiful, nice gift I've got for you."

"You've cut off your hair?" asked Jim, laboriously, as if he had not arrived at that patent fact yet even after the hardest mental labor.

"Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"

Jim looked about the room curiously.

"You say your hair is gone?" he said, with an air almost of idiocy.

"You needn't look for it," said Della. "It's sold, I tell you--sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"

Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year--what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.

Jim drew a package from his overcoat pocket and threw it upon the table.

"Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package you may see why you had me going a while at first."

White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs--the set of combs, side and back, that Della had worshipped long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims--just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"

And then Della leaped up like a little singed cat and cried, "Oh, oh!"

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

"Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

"Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."

The magi, as you know, were wise men--wonderfully wise men--who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish

children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. O all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

This text is in the public domain.

Somebody-Wanted-But-So Chart
Complete the chart below to summarize the text.

Somebody	Wanted	But	So	Then

Split-page Notes - "The Gift of the Magi"

Questions	Notes
<p>1. Consider the number of references to money in the opening paragraphs of the story. To what is the author trying to draw attention?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>2. What adjective (color) is repeated three times in the fifth paragraph? What is the effect of this on the narrative?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>3. How does the drabness of this domestic scene contrast with the stated time of year?</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

How does O. Henry's use of description and setting impact our understanding of Jim and Della?

"The Gift of the Magi" - Analyze Theme

Identify a theme for "The Gift of the Magi:" What does the author aim to teach us through Jim and Della's sacrifice for one another?

What evidence from the text supports this theme?

Consider all three fictional unit texts - "The Treasure of Lemon Brown," *A Christmas Carol*, and "The Gift of the Magi." Identify a common theme that is shared across the three texts related to the idea of giving/ sacrificing for others.

How do the main characters' experiences and perspectives' support that theme's development in each text?

"The Treasure of Lemon Brown"	<i>A Christmas Carol</i>	"The Gift of the Magi"

Extension Task Directions

How has Charles Dickens influenced modern society? Research:

- (1) references and adaptations to his works (including allusions to his works and ideas);
- (2) the effect of A Christmas Carol on our modern Christmas traditions; and
- (3) the words, phrases, and character types that have been introduced into our language through Dickens's work.

Then create a written report that explains how Dickens influenced modern society, including sufficient relevant evidence. Participate in a student-led classroom discussion about the research, emphasizing findings and evidence gathered for the report.

Extension Task Writing Rubric

	3	2	1	0
Reading and Understanding Text	<ul style="list-style-type: none"> Shows full comprehension of ideas both explicit and inferential indicated by grade-level reading standards Accurate analysis and reasoning is demonstrated through ample textual evidence 	<ul style="list-style-type: none"> Shows comprehension of ideas indicated by grade-level reading standards Mostly accurate analysis and reasoning is demonstrated through adequate textual evidence 	<ul style="list-style-type: none"> Shows limited comprehension of ideas indicated by grade-level reading standards Minimally accurate analysis and reasoning is demonstrated through minimal textual evidence 	<ul style="list-style-type: none"> Shows no comprehension of ideas indicated by grade-level reading standards Inaccurate or no analysis and reasoning is demonstrated with little or no textual evidence
Writing about Text	<ul style="list-style-type: none"> Addresses the prompt and introduces claim(s), acknowledging counterclaims or a topic previewing what is to follow Development is logically organized with relevant support Language creates cohesion and clarifies relationships among ideas Formal style consistently demonstrates awareness of purpose and audience 	<ul style="list-style-type: none"> Addresses the prompt and states claim(s) or topic Development is organized with some support and cohesion Language creates cohesion and links ideas Style demonstrates awareness of purpose and audience 	<ul style="list-style-type: none"> Addresses the prompt and has an introduction Development and support are minimal Language links ideas Style demonstrates limited awareness of purpose or audience 	<ul style="list-style-type: none"> Does not address the prompt Lacks organization, is undeveloped, and does not provide support Language and style demonstrate no awareness of purpose or audience
Language Conventions	<ul style="list-style-type: none"> Full command of conventions indicated by grade-level standards Few minor errors do not interfere with meaning 	<ul style="list-style-type: none"> Some command of conventions indicated by grade-level standards May have errors that occasionally interfere with meaning 	<ul style="list-style-type: none"> Limited command of conventions indicated by grade-level standards Errors often interfere with meaning 	<ul style="list-style-type: none"> No command of conventions indicated by grade-level standards Frequent and varied errors interfere with meaning

Research Handout

Take notes about Dickens' influence during the gallery walk:

Area of Influence	Central Idea	Supporting Details

Reread the extension task directions. For each aspect of the task, draft a research question:

1. _____
2. _____
3. _____

Search terms for my research questions:

Locating Credible Sources

Source and Title	Location	Gist
------------------	----------	------

<i>Example: BBC News, Charles Dickens: Six things he gave the modern world</i>	<i>http://www.bbc.com/news/magazine-16184487</i>	<i>Article gives six areas of Dickens' influence with examples under each; relevant info for the task on his influence on Christmas, the film industry, and creating memorable and lasting characters.</i>

Research: Cornell Notes

Source Information (Provide MLA citation):

[illegible]

What did you learn?

Source Information (Provide MLA citation):

Key Points/Questions

Notes and Page Numbers

What did you learn?

Source Information (Provide MLA citation):

Key Points/Questions

Notes and Page Numbers

What did you learn?

Source Information (Provide MLA citation):

Key Points/Questions

Notes and Page Numbers

What did you learn?

Source Information (Provide MLA citation):

Key Points/Questions

Notes and Page Numbers

What did you learn?

Research Report Organizer

Introduction and Topic Sentence

Body Paragraph #1: References to and adaptations of his works

Topic Sentence	Evidence (x3)	Explanation

Body Paragraph #2: Influence on modern Christmas traditions

Topic Sentence	Evidence (x3)	Explanation

Body Paragraph #3: Influence on language

Topic Sentence	Evidence (x3)	Explanation

Conclusion

Sentence Frames

Sentence frames can help you improve your writing. Use at least two of the following sentence frames in your writing.

Compound Sentences

A compound sentence is formed when two independent clauses are joined together by a coordinating conjunction, such as *and*, *but*, *or*, *yet*, *so*. Here are examples of compound sentence frames you can use in your response.

1. The article states that Dickens _____, and (title of other text) also confirms this by saying Dickens _____.
2. Through his novels, Charles Dickens influenced _____, and he also _____.
3. Dickens influence can be seen through _____, but it is also evident through _____.

Relative Pronouns

A relative pronoun connects a noun or pronoun to a clause or phrase which provides additional information about the noun or pronoun. Relative pronoun examples are *who*, *whose*, *which*, *where*. Here are examples of sentence frames with relative pronouns you can use in your response.

1. Through his writing, Dickens introduced a number of characters whose _____.
2. As a result of Dickens' influence, _____ occurred, which shows _____.
3. The article, which focuses on _____, demonstrates _____.

Phrase to Connect or Transition Between Ideas

Phrases can be used to link similar ideas together, show relationships between ideas, or transition from one idea to the next. Here are examples of sentences with phrases for connecting or transitioning between ideas.

1. Not only did Charles Dickens influence _____, he also influenced _____ by _____.
2. In addition to _____, Charles Dickens impacted modern culture through _____.
3. Because Charles Dickens _____ (what he did), _____ (this thing happened as a result).

Practice

Use one of the sentence frames above to include one piece of your textual evidence and/or explanation for your first body paragraph.

Edit and Publish Your Essay

Edit your essay for the following and publish your final essay.

Editing Marks	
Awkward wording	Awk
Fragment	Frag
Run-on/Fused sentence	RO
Verb tense problem	VT
Begin new paragraph	¶
No paragraph	No ¶
Spelling error	Sp

Editing Marks	
Add	^
Delete	e
Transpose elements	~
Capitalize	≡
Make capital lowercase	/
Add a period	o
Close up this space	c
Space needed	#