

Monthly Training Webinar Unit 9: Formal Critiques– Going beyond the Boring Book Report

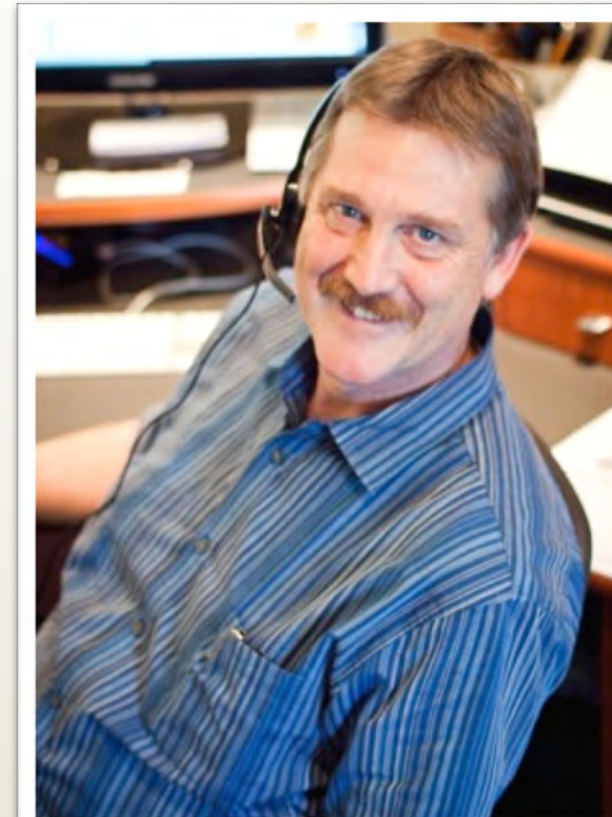
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Institute for
Excellence in
Writing


Listen. Speak. Read. Write. Think!



Tonight's Outline

- Why not book reports?
- Critique Models
- Critique Thesaurus
- A Non-Fiction Critique
- Response to Literature
- Questions
- Announcements

UNIT 9 The Critique Model	
INTRODUCTION	I. Introduction <ul style="list-style-type: none">• Type of Story• Title• Author
UNIT 3 STORY SEQUENCE	II. Characters and Setting <ul style="list-style-type: none">• People or animals in story• Place, time, mood
	III. Conflict and Plot <ul style="list-style-type: none">• Problems that must be solved• The plan of the story
	IV. Climax and Resolution <ul style="list-style-type: none">• Turning point of the story• Outcome of main characters
CONCLUSION	V. Conclusion <ul style="list-style-type: none">• Liked? Disliked? Why?• Message/Theme• No "I"



Book Report vs. Critique



Why (not) Book Reports?

1. The most common effect of a book report is...
2. Think of the funnel. A whole book is the hardest.
3. Where the idea came from...
4. What is a book report exactly?



What is a Critique?

- ▶ Noun: a detailed analysis and assessment of something, especially a literary, philosophical, or political theory.
- ▶ Verb: to evaluate (a theory or practice) in a detailed and analytical way.




Paul Sparks as
James Gordon Bennett Sr.
in *The Greatest Showman*

Unit 9 Teaching Procedure

- ▶ Begin by using some familiar Unit 3 type stories.
- ▶ Discuss and outline the Story Sequence Chart as in Unit 3.
- ▶ Teach the critique conclusion. It should contain what the writer likes and/or dislikes about the story, but without using “I.”
- ▶ Teach the critique introduction with information about the source:
 - ▶ story or book title
 - ▶ type of story
 - ▶ biographical and historical information about the author
 - ▶ publisher, date of publication, page number, and
 - ▶ illustrations and illustrator
- ▶ Put the introduction, story sequence paragraphs and conclusion together, and voila! you have a critique.

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Critique Structures/Models

- **Basic Fiction Critique (5¶)**
 - Short Story, Fable, Myth, Fairy Tale
 - Fiction novel (short or long)
 - Movie, Play
 - Narrative Poem, Country Western Song!
- **Non-Fiction Critique**
 - Hybrid of Units 8 & 9
- **Response to Literature (middle school level and above)**

Fiction and Non-Fiction Critiques

FICTION

- + Use with stories, novels, plays, movies, narrative poems: anything that follows the Story Sequence Chart
- + No topic-clinchers

NON-FICTION

- + Use with history, science, theology, biography, geography, how-to books.
- + Do not feel compelled to tell every detail.
- + While reading, look for possible topics.
- + Mark pages, underline or highlight interesting or important facts.

Write from the inside out

- ▶ Write the body paragraphs first.
 - ▶ **Fiction Critique** uses the Story Sequence Chart (Unit 3) for the body paragraphs.
 - ▶ **Non-Fiction Critique** uses topics (Unit 4) for the body paragraphs.
- ▶ Then write the conclusion.
 - ▶ **Fiction Critique**: Like/dislike? Why? Answer questions: What, if anything, does this story teach? What is most effective, least effective, and why?
 - ▶ **Non-Fiction Critique**: Restate 3 topics. Analyze the writing style, ease of reading, interest, and value of information. What is most important? Why?
- ▶ Write the introduction last.
 - ▶ **Fiction Critique**: Begin with an attention getter. Give basic information about the book: title, author (background about author and his time), period that the story is set, publisher, pages, pictures, story type.
 - ▶ **Non-Fiction Critique**: Give basic information about the book: title, author (background about author), publisher, pages, and state 3 topics.

Critique Thesaurus Seminar Workbook p. 150

Critique Thesaurus

INTRODUCTION

- Story** tale, saga, narrative, epic, legend, mystery, tragedy, comedy, romance, novel, yarn, anecdote, myth
- Type** sad, nature, science fiction, love, adventure, historical, horror, folk, fairy, animal, moral, space, descriptive

CHARACTERS players, actors, heroes, personae, participants, figures, villain, victim, protagonist, antagonist, static, foil, dynamic, flat, round

Role main, central, leading, major, minor, subordinate, lesser, supporting, shadowy, background, secondary, foil

Types adventurous, tragic, comic, bumbling, retiring, extroverted, pliant, scheming, sordid, acquisitive, inquisitive, impulsive, sinister

Analysis well-or poorly-drawn, convincing, fully or underdeveloped, consistent, lifeless, too perfect, overly evil, idyllic

SETTING

Time long ago, ancient or biblical times, Middle Ages or Medieval, modern, contemporary, futuristic, mythical

Place rural, urban, small town, frontier, pioneer, war, space, slums, ghetto, exotic

Mood mysterious, foreboding, tragic, bland, comic, violent, suspenseful, compelling, sad, supernatural, emotional

CONFLICT

Stages initiated, promoted, continued, expanded, resolved

Intensity exacerbated, heightened, lessened

Analysis over-or under-played, realistic or unrealistic, convincing, contrived, stretched, sketchy

Plot plan, conspiracy, scheme, intrigue, sub-plot, sequence of events, action, narrative, episode, unfolds

CLIMAX turning point, most exciting moment, dramatic event, high point, crisis, anti-climactic, inevitable conclusion

Theme message, moral, lesson, topic, sub-theme, matter, subject

Literary Techniques foreshadowing, symbolism, quality of language, short sentences, repetition, revelation of sub-plot to the narrative, suspense

5¶ NONFICTION Critique

“TRIAC” ¶

Use for body paragraphs.

Topic

Restriction

Illustration (examples, details)

Analysis (significance, value, impacts)

Clincher

I. Introduction

1. Attention getter
2. Background Info (type, length, etc.)
3. etc.

II. Topic A

- 1.
 - 2.
 - 3.
- etc.

Clincher

III. Topic B

- 1.
 - 2.
 - 3.
- etc.

Clincher

IV. Topic C

- 1.
- 2.
3. etc.

Clincher

V. Conclusion

1. Analysis (liked or disliked)
2. Value, Impact, & why.
(Don't use “I”)



Response to Literature

Response to Literature

(See page 163-164 in SW)

Analysis Topic: Main Character

- Qualities, Motive, Effect, Change, Learned?

Analysis Topic: Message

- Lesson, changes, reader's thoughts, personal experience (has something like this happened to you?)

Analysis Topic: Setting or Mood

- Mood. Significance. Dialog. Believability.

Analysis Topic: Style

- Imagery, Sentence Structure, Decorations, Dialog

I. Introduction

1. Attention getter
2. Title & Author, type, length, etc.
3. Main focus (SSC, topics)

II. Summary based on SSC

- 1.
 - 2.
 - 3.
- etc.

III. Analysis Topic 1 (see next slide)

- 1.
 - 2.
 - 3.
- etc.

Clincher

IV. Analysis Topic 2 (choose from options)

- 1.
- 2.
3. etc.

Clincher

V. Conclusion

1. Restate focus (topics)
2. Personal feelings, significance
3. Use "most"

Response to Literature – 3 Models

5th Grade: 3¶

(Introduction, Summary, 1 Analysis topic)

6th Grade: 4¶

(Intro., Summary, 1 Analysis topic, Conclusion)

7th Grade+ 5 (or more) ¶

(Intro., Summary, 2 Analysis topics, Conclusion)

I. Introduction

1. Attention getter
2. Title & Author, type, length, etc.
3. Main focus (topic, why)

II. Summary

- 1.
 - 2.
 - 3.
- etc.

III. Analysis Topic 1 (see next slide)

- 1.
 - 2.
 - 3.
- etc.

Clincher

IV. Analysis Topic 2 (choose from options)

- 1.
- 2.
3. etc.

Clincher


V. Conclusion

1. Restate focus (topics)
2. Personal feelings, significance
3. Use “most”

Other Considerations:

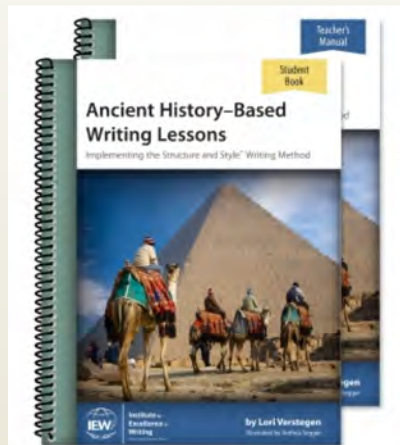
1. Start with short story (remember the funnel).
2. Don't stress over level of sophistication.
3. Teach the model explicitly: Make a poster!
4. Use vocabulary charts, critique thesaurus.
5. Check out samples from the [IEW Forum](#).
6. Anything is better than nothing; one is better than none.
7. Don't be afraid to help as much as needed; do it together.

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A Few IEW Products to Assist You

- ▶ Any of our [Theme-Based Books](#) found at this link (Sampling below)
 - ▶ Note the stripe indicates the level
 - ▶ Green = A (Grades 3–5)
 - ▶ Blue = B (Grades 6–8)
 - ▶ Purple = C (Grades 9+)
 - ▶ Exception: *Bible Heroes, All Things Fun & Fascinating and Fables, Myths, and Fairy Tales* as these only go to Unit 7



High School Essay Intensive

This DVD course with accompanying handouts provides immediate experience and inside tips toward high school essay writing, including text analysis, **response-to-literature prompts**, and the college application personal essay.



IEW.com/HSE-D

Questions

- ▶ Melissa asks: First year IEW users and my 8th grader is doing SWI-B and EIL's English I both this year. At this section in Unit 9, should I "pick and choose" assignments or still try to do all of both?
- ▶ Bonnie asks, "How do we encourage dyslexics to really read the material deeply for meaningful critique after struggling to understand the complexities of the text?"
- ▶ Joanne asks, "Could you please be sure to address high school level of this please. Thanks."



FREE Summer Webinars

Join Andrew for two special webinars

1. June 4th Getting Started!—A Webinar for Hybrid School and Co-op Teachers and Parents new to the IEW Method

2. July 2nd: Strategies for Winning the College Writing Game

IEW.com/webinar



April Newsletter

IEW April News: IEW's 2018 Writing Contest



Andrew's Joke of the Month: "Gandhi"

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with Andrew
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through Poetry
Memorization](#)

Spring Mini Conference This Saturday, April 28

IEW's ^{virtual} Spring Mini-Conference
APRIL 28TH, 10:00AM-5:30PM CT

[REGISTER NOW](#)



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Lee
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Andrew
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Pike



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House

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