

## Rutherford County Schools – Grade 8 ELA Individual Learning Modules

<b>Grade</b>	<b>Course</b>
8	ELA
<b>Unit Focus</b>	
Students will conduct a close read of “Uncle Marcos,” an excerpt from Isabel Allende’s novel, <i>The House of Spirits</i> , to explore character and compose a narrative piece.	
<b>Standard(s)</b>	
8.RL.KID.1 8.RL.KID.2 8.RL.KID.3	W.3
<b>Resource(s)</b>	
Texts: “Uncle Marcos” by Isabel Allende	
<b>Task(s)</b>	
<p>Day 1 – Read “Uncle Marcos” and complete comprehension tasks</p> <p>Day 2 – Close Read Analysis Questions</p> <p>Day 3 – Character Analysis</p> <p>Day 4 – Introduction to Writing Prompt and Pre-Writing</p> <p>Day 5 – Writing Task</p>	
<b>Expected Outcomes</b>	
Students will demonstrate understanding of how an author develops a character and apply that understanding to the writing of a narrative essay.	
<b>Additional Instructional Resources</b>	
<p>All Rutherford County 6-8 grade students now have access to iReady ELA lessons. These lessons can be accessed via Clever. The following lessons are now available to 8<sup>th</sup> grade students:</p> <ul style="list-style-type: none"> <li>• Determining Word Meaning from Context Clues</li> <li>• Understanding Connotative Meanings</li> <li>• Figurative Language and Allusions</li> <li>• Analyzing Word Choice: Figurative Language</li> <li>• Analyzing Word Choice: Connotations</li> <li>• Analyzing Word Choice: Informational Text</li> <li>• Comparing and Contrasting Poetic Structures</li> <li>• Comparing and Contrasting Poetic Structures</li> <li>• Analyzing Paragraph Structure in Informational Texts</li> <li>• Analyzing Paragraph Structure</li> </ul>	

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## Day One – Read and Complete Comprehension Tasks

Step One – Read the text.

### Uncle Marcos From *The House of the Spirits* By Isabel Allende

*BACKGROUND* “Uncle Marcos” is from Isabel Allende’s first novel, which began as a letter to her 100-year-old grandfather. This excerpt draws on the Greek myth of Icarus and Daedalus. In the myth, Daedalus invents a pair of wings and teaches his son how to use them, but warns him not to fly too close to the sun because the wax in the wings would melt. Icarus is too excited to listen, and he drowns in the ocean after his wings melt.

1 It had been two years since Clara had last seen her Uncle Marcos, but she remembered him very well. His was the only perfectly clear image she retained from her whole childhood, and in order to describe him she did not need to consult the daguerreotype (*photograph*) in the drawing room that showed him dressed as an explorer leaning on an old-fashioned double-barreled rifle with his right foot on the neck of a Malaysian tiger, the same triumphant position in which she had seen the Virgin standing between plaster clouds and pallid angels at the main altar, one foot on the vanquished devil. All Clara had to do to see her uncle was close her eyes and there he was, weather-beaten and thin, with a pirate’s mustache through which his strange, sharklike smile peered out at her. It seemed impossible that he could be inside that long black box that was lying in the middle of the courtyard.

2 Each time Uncle Marcos had visited his sister Nivea’s home, he had stayed for several months, to the immense joy of his nieces and nephews, particularly Clara, causing a storm in which the sharp lines of domestic order blurred. The house became a clutter of trunks, of animals in jars of formaldehyde, of Indian lances and sailor’s bundles. In every part of the house people kept tripping over his equipment, and all sorts of unfamiliar animals appeared that had traveled from remote lands only to meet their death beneath Nana’s irate broom in the farthest corners of the house. Uncle Marcos’s manners were those of a cannibal, as Severo put it. He spent the whole night making incomprehensible movements in the drawing room; later they turned out to be exercises designed to perfect the mind’s control over the body and to improve digestion. He performed alchemy experiments in the kitchen, filling the house with fetid smoke and ruining pots and pans with solid substances that stuck to their bottoms and were impossible to remove. While the rest of the household tried to sleep, he dragged his suitcases up and down the halls, practiced making strange, high-pitched sounds on savage instruments, and taught Spanish to a parrot whose native language was an Amazonic dialect. During the day, he slept in a hammock that he had strung between two columns in the hall, wearing only a loincloth that put Severo in a terrible mood but that Nivea forgave because Marcos had convinced her that it was the same costume in which Jesus of Nazareth had preached. Clara remembered perfectly, even though she had been only a tiny child, the first time her Uncle Marcos came to the house after one of his voyages. He settled in as if he planned to stay forever. After a short time, bored with having to appear at ladies’ gatherings where the mistress of the house played the piano, with playing cards, and with dodging all his relatives’ pressures to pull himself together and take a job as a clerk in

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Severo del Valle's law practice, he bought a barrel organ and took to the streets with the hope of seducing his Cousin Antonieta and entertaining the public in the bargain. The machine was just a rusty box with wheels, but he painted it with seafaring designs and gave it a fake ship's smokestack. It ended up looking like a coal stove. The organ played either a military march or a waltz, and in between turns of the handle the parrot, who had managed to learn Spanish although he had not lost his foreign accent, would draw a crowd with his piercing shrieks. He also plucked slips of paper from a box with his beak, by way of selling fortunes to the curious. The little pink, green, and blue papers were so clever that they always divulged the exact secret wishes of the customers. Besides fortunes there were little balls of sawdust to amuse the children. The idea of the organ was a last desperate attempt to win the hand of Cousin Antonieta after more conventional means of courting her had failed. Marcos thought no woman in her right mind could remain impassive before a barrel-organ serenade. He stood beneath her window one evening and played his military march and his waltz just as she was taking tea with a group of female friends. Antonieta did not realize the music was meant for her until the parrot called her by her full name, at which point she appeared in the window. Her reaction was not what her suitor had hoped for. Her friends offered to spread the news to every salon in the city, and the next day people thronged the downtown streets hoping to see Severo del Valle's brother-in-law playing the organ and selling little sawdust balls with a moth-eaten parrot, for the sheer pleasure of proving that even in the best of families there could be good reason for embarrassment. In the face of this stain to the family reputation, Marcos was forced to give up organ-grinding and resort to less conspicuous ways of winning over his Cousin Antonieta, but he did not renounce his goal. In any case, he did not succeed, because from one day to the next the young lady married a diplomat who was twenty years her senior; he took her to live in a tropical country whose name no one could recall, except that it suggested negritude, bananas, and palm trees, where she managed to recover from the memory of that suitor who had ruined her seventeenth year with his military march and his waltz. Marcos sank into a deep depression that lasted two or three days, at the end of which he announced that he would never marry and that he was embarking on a trip around the world. He sold his organ to a blind man and left the parrot to Clara, but Nana secretly poisoned it with an overdose of cod-liver oil, because no one could stand its lusty glance, its fleas, and its harsh, tuneless hawking of paper fortunes and sawdust balls.

3 That was Marcos's longest trip. He returned with a shipment of enormous boxes that were piled in the far courtyard, between the chicken coop and the woodshed, until the winter was over. At the first signs of spring he had them transferred to the parade grounds, a huge park where people would gather to watch the soldiers file by on Independence Day, with the goosestep they had learned from the Prussians. When the crates were opened, they were found to contain loose bits of wood, metal, and painted cloth. Marcos spent two weeks assembling the contents according to an instruction manual written in English, which he was able to decipher thanks to his invincible imagination and a small dictionary. When the job was finished, it turned out to be a bird of prehistoric dimensions, with the face of a furious eagle, wings that moved, and a propeller on its back. It caused an uproar. The families of the oligarchy forgot all about the barrel organ, and Marcos became the star attraction of the season. People took Sunday outings to see the bird; souvenir vendors and strolling photographers made a fortune. Nonetheless, the

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public's interest quickly waned. But then Marcos announced that as soon as the weather cleared he planned to take off in his bird and cross the mountain range. The news spread, making this the most talked-about event of the year. The contraption lay with its stomach on terra firma, heavy and sluggish and looking more like a wounded duck than like one of those newfangled airplanes they were starting to produce in the United States. There was nothing in its appearance to suggest that it could move, much less take flight across the snowy peaks. Journalists and the curious flocked to see it. Marcos smiled his immutable smile before the avalanche of questions and posed for photographers without offering the least technical or scientific explanation of how he hoped to carry out his plan. People came from the provinces to see the sight. Forty years later his great-nephew Nicolás, whom Marcos did not live to see, unearthed the desire to fly that had always existed in the men of his lineage. Nicolás was interested in doing it for commercial reasons, in a gigantic hot-air sausage on which would be printed an advertisement for carbonated drinks. But when Marcos announced his plane trip, no one believed that his contraption could be put to any practical use. The appointed day dawned full of clouds, but so many people had turned out that Marcos did not want to disappoint them. He showed up punctually at the appointed spot and did not once look up at the sky, which was growing darker and darker with thick gray clouds. The astonished crowd filled all the nearby streets, perching on rooftops and the balconies of the nearest houses and squeezing into the park.

4 No political gathering managed to attract so many people until half a century later, when the first Marxist candidate attempted, through strictly democratic channels, to become President. Clara would remember this holiday as long as she lived. People dressed in their spring best, thereby getting a step ahead of the official opening of the season, the men in white linen suits and the ladies in Italian straw hats that were all the rage that year. Groups of elementary-school children paraded with their teachers, clutching flowers for the hero. Marcos accepted their bouquets and joked that they might as well hold on to them and wait for him to crash, so they could take them directly to his funeral. The bishop himself, accompanied by two incense bearers, appeared to bless the bird without having been asked, and the police band played happy, unpretentious music that pleased everyone. The police, on horseback and carrying lances, had trouble keeping the crowds far enough away from the center of the park, where Marcos waited dressed in mechanic's overalls, with huge racer's goggles and an explorer's helmet. He was also equipped with a compass, a telescope, and several strange maps that he had traced himself based on various theories of Leonardo da Vinci and on the polar knowledge of the Incas.

5 Against all logic, on the second try the bird lifted off without mishap and with a certain elegance, accompanied by the creaking of its skeleton and the roar of its motor. It rose flapping its wings and disappeared into the clouds, to a send-off of applause, whistlings, handkerchiefs, drumrolls, and the sprinkling of holy water. All that remained on earth were the comments of the amazed crowd below and a multitude of experts, who attempted to provide a reasonable explanation of the miracle. Clara continued to stare at the sky long after her uncle had become invisible. She thought she saw him ten minutes later, but it was only a migrating sparrow. After three days the initial euphoria that had accompanied the first airplane flight in the country died down and no one gave the episode another thought, except for Clara, who continued to peer at the horizon.

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6 After a week with no word from the flying uncle, people began to speculate that he had gone so high that he had disappeared into outer space, and the ignorant suggested he would reach the moon. With a mixture of sadness and relief, Severo decided that his brother-in-law and his machine must have fallen into some hidden crevice of the cordillera, where they would never be found. Nívea wept disconsolately and lit candles to San Antonio, patron of lost objects. Severo opposed the idea of having masses said, because he did not believe in them as a way of getting into heaven, much less of returning to earth, and he maintained that masses and religious vows, like the selling of indulgences, images, and scapulars, were a dishonest business. Because of his attitude, Nívea and Nana had the children say the rosary behind their father's back for nine days. Meanwhile, groups of volunteer explorers and mountain climbers tirelessly searched peaks and passes, combing every accessible stretch of land until they finally returned in triumph to hand the family the mortal remains of the deceased in a sealed black coffin. The intrepid traveler was laid to rest in a grandiose funeral. His death made him a hero and his name was on the front page of all the papers for several days. The same multitude that had gathered to see him off the day he flew away in his bird paraded past his coffin. The entire family wept as befit the occasion, except for Clara, who continued to watch the sky with the patience of an astronomer.

7 One week after he had been buried, Uncle Marcos, a bright smile playing behind his pirate's mustache, appeared in person in the doorway of Nívea and Severo del Valle's house. Thanks to the surreptitious prayers of the women and children, as he himself admitted, he was alive and well and in full possession of his faculties, including his sense of humor. Despite the noble lineage of his aerial maps, the flight had been a failure. He had lost his airplane and had to return on foot, but he had not broken any bones and his adventurous spirit was intact. This confirmed the family's eternal devotion to San Antonio, but was not taken as a warning by future generations, who also tried to fly, although by different means. Legally, however, Marcos was a corpse. Severo del Valle was obliged to use all his legal ingenuity to bring his brother-in-law back to life and the full rights of citizenship. When the coffin was pried open in the presence of the appropriate authorities, it was found to contain a bag of sand. This discovery ruined the reputation, up till then untarnished, of the volunteer explorers and mountain climbers, who from that day on were considered little better than a pack of bandits.

8 Marcos's heroic resurrection made everyone forget about his barrel-organ phase. Once again he was a sought-after guest in all the city's salons and, at least for a while, his name was cleared. Marcos stayed in his sister's house for several months. One night he left without saying goodbye, leaving behind his trunks, his books, his weapons, his boots, and all his belongings. Severo, and even Nívea herself, breathed a sigh of relief. His visit had gone on too long. But Clara was so upset that she spent a week walking in her sleep and sucking her thumb. The little girl, who was only seven at the time, had learned to read from her uncle's storybooks and been closer to him than any other member of the family because of her prophesying powers. Marcos maintained that his niece's gift could be a source of income and a good opportunity for him to cultivate his own clairvoyance. He believed that all human beings possessed this ability, particularly his own family, and that if it did not function well it was simply due to a lack of training. He bought a crystal ball in the Persian bazaar, insisting that it had magic powers and was from the East (although it was later found to be part of a buoy from a fishing boat), set it

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down on a background of black velvet, and announced that he could tell people's fortunes, cure the evil eye, and improve the quality of dreams, all for the modest sum of five centavos. His first customers were the maids from around the neighborhood. One of them had been accused of stealing, because her employer had misplaced a valuable ring. The crystal ball revealed the exact location of the object in question: it had rolled beneath a wardrobe. The next day there was a line outside the front door of the house. There were coachmen, storekeepers, and milkmen; later a few municipal employees and distinguished ladies made a discreet appearance, slinking along the side walls of the house to keep from being recognized. The customers were received by Nana, who ushered them into the waiting room and collected their fees. This task kept her busy throughout the day and demanded so much of her time that the family began to complain that all there ever was for dinner was old string beans and jellied quince. Marcos decorated the carriage house with some frayed curtains that had once belonged in the drawing room but that neglect and age had turned to dusty rags. There he and Clara received the customers. The two divines wore tunics "the color of the men of light," as Marcos called the color yellow. Nana had dyed them with saffron powder, boiling them in pots usually reserved for rice and pasta. In addition to his tunic, Marcos wore a turban around his head and an Egyptian amulet around his neck. He had grown a beard and let his hair grow long and he was thinner than ever before. Marcos and Clara were utterly convincing, especially because the child had no need to look into the crystal ball to guess what her clients wanted to hear. She would whisper in her Uncle Marcos's ear, and he in turn would transmit the message to the client, along with any improvisations of his own that he thought pertinent. Thus their fame spread, because all those who arrived sad and bedraggled at the consulting room left filled with hope. Unrequited lovers were told how to win over indifferent hearts, and the poor left with foolproof tips on how to place their money at the dog track. Business grew so prosperous that the waiting room was always packed with people, and Nana began to suffer dizzy spells from being on her feet so many hours a day. This time Severo had no need to intervene to put a stop to his brother-in-law's venture, for both Marcos and Clara, realizing that their unerring guesses could alter the fate of their clients, who always followed their advice to the letter, became frightened and decided that this was a job for swindlers. They abandoned their carriage-house oracle and split the profits, even though the only one who had cared about the material side of things had been Nana.

9 Of all the del Valle children, Clara was the one with the greatest interest in and stamina for her uncle's stories. She could repeat each and every one of them. She knew by heart words from several dialects of the Indians, was acquainted with their customs, and could describe the exact way in which they pierced their lips and earlobes with wooden shafts, their initiation rites, the names of the most poisonous snakes, and the appropriate antidotes for each. Her uncle was so eloquent that the child could feel in her own skin the burning sting of snakebites, see reptiles slide across the carpet between the legs of the jacaranda room divider, and hear the shrieks of macaws behind the drawing-room drapes. She did not hesitate as she recalled Lope de Aguirre's search for El Dorado, or the unpronounceable names of the flora and fauna her extraordinary uncle had seen; she knew about the lamas who take salt tea with yak lard and she could give detailed descriptions of the opulent women of Tahiti, the rice fields of China, or the white prairies of the North, where the eternal ice kills animals and men who lose their way, turning them to stone in seconds. Marcos had various travel journals in which he recorded his excursions

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and impressions, as well as a collection of maps and books of stories and fairy tales that he kept in the trunks he stored in the junk room at the far end of the third courtyard. From there they were hauled out to inhabit the dreams of his descendants, until they were mistakenly burned half a century later on an infamous pyre.

10 Now Marcos had returned from his last journey in a coffin. He had died of a mysterious African plague that had turned him as yellow and wrinkled as a piece of parchment. When he realized he was ill, he set out for home with the hope that his sister's ministrations and Dr. Cuevas's knowledge would restore his health and youth, but he was unable to withstand the sixty days on ship and died at the latitude of Guayaquil, ravaged by fever and hallucinating about musky women and hidden treasure. The captain of the ship, an Englishman by the name of Longfellow, was about to throw him overboard wrapped in a flag, but Marcos, despite his savage appearance and his delirium, had made so many friends on board and seduced so many women that the passengers prevented him from doing so, and Longfellow was obliged to store the body side by side with the vegetables of the Chinese cook, to preserve it from the heat and mosquitoes of the tropics until the ship's carpenter had time to improvise a coffin. At El Callao they obtained a more appropriate container, and several days later the captain, furious at all the troubles this passenger had caused the shipping company and himself personally, unloaded him without a backward glance, surprised that not a soul was there to receive the body or cover the expenses he had incurred. Later he learned that the post office in these latitudes was not as reliable as that of far-off England, and that all his telegrams had vaporized en route. Fortunately for Longfellow, a customs lawyer who was a friend of the del Valle family appeared and offered to take charge, placing Marcos and all his paraphernalia in a freight car, which he shipped to the capital to the only known address of the deceased: his sister's house....

### Step Two: Comprehension Tasks

Complete the following comprehension tasks.

#### 1. Identifying the Gist

**Directions:** Re-read each chunk of text, then record a gist (brief summary) of each section in the column to the right.

	Gist
Chunk 1	

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<b>Chunk 2</b>	
<b>Chunk 3</b>	
<b>Chunk 4</b>	
<b>Chunk 5</b>	
<b>Chunk 6</b>	
<b>Chunk 7</b>	
<b>Chunk 8</b>	
<b>Chunk 9</b>	
<b>Chunk 10</b>	



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### 2. Exploring Character

Complete the chart below to demonstrate your understanding of the main characters in the text.

<b>Character</b>	<b>What do We Know About Him/Her?</b>	<b>How do we know it? (Cite evidence from text to support comments made in the middle column).</b>
<b>Uncle Marcos</b>		
<b>Clara</b>		

### 3. Write an Objective Summary

Using your understanding of the text, gist statements, and character charts, compose an objective summary of the text.

### Day 2 – Close Read Questions

**Step One – Review the text and work you completed on Day 1, then answer the analysis questions below. Responses should be written in complete sentences and cite evidence from the text to support your answers.**

1. In paragraph 1, mark details that show how Clara pictures her uncle, particularly his mustache and smile. Why does the author use these descriptive details? What is the effect of these details?
2. Mark the sentence in the latter part of paragraph 2 that suggests how Antonieta reacts to Marcos's barrelorgan music. Why does the author provide so little description of her reaction? What is the effect of this choice to suggest but not describe Antonieta's reaction?
3. Toward the end of paragraph 4, mark details that describe how Marcos is dressed as he waits to begin his flight. Why does the author mention these details? What do these details show about Marcos's knowledge and experience?
4. In paragraph 8, mark details that present the crystal ball as mysterious and magical. Mark other details that present it as ordinary. Why does the author include these contrasting elements? What is the effect of these details?

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5. In the description of Marcos’s stories in paragraph 9, mark details that relate to the senses of touch, sight, and hearing. Why does the author include these sensory details? What is the effect of these details?

### Day 3 – Character Analysis

#### Step One – Review the information about characters below.

##### Propelling the Action: Character

A character is a personality that is part of a story. A character may be a person, an animal, or even an object. In all narratives, the plot, or sequence of related events, is moved by a conflict that characters face. The story involves the ways in which characters experience and solve the conflict.

- The main character is the most important character in the narrative, the one whose conflict drives the plot.
- Character traits are the qualities, attitudes, and values that a character has. For example, a character might be reliable, smart, selfish, or stubborn.
- A round character has many different traits, both good and bad. In contrast, a flat character is one-dimensional, displaying only a single trait.
- A dynamic character changes and learns.
- A static character does not change or learn.

Writers use a variety of techniques to portray characters. They describe what characters look like and how they behave. They reveal what characters want, feel, think, and say. Dialogue, or words characters say, is a tool most fiction writers use to help portray characters. Dialogue reflects the words as a character speaks them and is set off with quotation marks. In this excerpt, Isabel Allende does not use dialogue in a traditional way. She refers to things characters say but does not quote them directly.

#### Step Two – Answer the Character Analysis Questions

*Answer each question in complete sentences. Cite textual evidence to support your answers.*

1. (a) What happens to Nívea’s household when Uncle Marcos visits? Cite details that support your response.  
(b) What does his effect on the household tell you about Uncle Marcos’s character?
2. (a) What does Clara do repeatedly after her uncle disappears on the flying machine?  
(b) How does her reaction differ from those of other family members?  
(c) What does Clara’s reaction show about her character and relationship to Uncle Marcos? Explain.

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3. Allende does not quote characters directly. However, she sometimes tells the reader what they say. Cite an example of a statement Uncle Marcos makes. Explain what this statement shows about his character.

4. Reread sections of the text that describe Clara and Uncle Marcos.

(a) Determine whether each character is round or flat (Reminder: A round character has many different traits, both good and bad. In contrast, a flat character is one-dimensional, displaying only a single trait). Cite textual evidence to support your answer.

Character	Round or Flat	Explanation & Evidence
Clara		
Uncle Marcos		

(b) Determine whether each character is static or dynamic. (Reminder: A dynamic character changes and learns. A static character does not change or learn). Cite textual evidence to support your answer.

Character	Dynamic or Static	Explanation & Evidence
Clara		
Uncle Marcos		

5. Using a chart like the one shown below, list at least three of Uncle Marco’s projects or adventures. Then, identify a quality that each project or adventure reveals about his character.

Project or Adventure	Character Trait Revealed

Based on his projects & adventures, summarize the character of Uncle Marcos in a few sentences.

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## Day 4 – Writing Task and Pre-Writing

### Step One – Review the prompt

Select one of the projects or adventures of Uncle Marcos. Write a first-person narrative from either Uncle Marcos’ or Clara’s perspective that retells the adventure or project. You must stay consistent with the character and story. However, you may add details as appropriate to help develop your story.

### Step Two – Pre-Writing

**Task:** Complete ONE of the story organizers below to help collect your ideas for writing your essay.

#### Organizer One

<b>Beginning of the story...</b> <ul style="list-style-type: none"><li>• <b>Include characters: who?</b></li><li>• <b>Include setting: Where and when does your story take place?</b></li></ul>		
<b>Event #1</b>	<b>Event #2</b>	<b>Event #3</b>
<b>Specific/Sensory Detail # 1</b>	<b>Specific/Sensory Detail # 1</b>	<b>Specific/Sensory Detail # 1</b>
<b>Specific/Sensory Detail # 2</b>	<b>Specific/Sensory Detail # 2</b>	<b>Specific/Sensory Detail # 2</b>
<b>Specific/Sensory Detail # 3</b>	<b>Specific/Sensory Detail # 3</b>	<b>Specific/Sensory Detail # 3</b>
<b>Ending of the story: What happened as a result? / How does the story end? What is learned by the narrator at the end of the story?</b>		

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## Organizer Two

**CLIMAX**

**PLOT**  
TITLE: \_\_\_\_\_  
AUTHOR: \_\_\_\_\_

**RISING ACTION**  
(List examples that create complications or suspense)

**FALLING ACTION**

**CONFLICT**

**EXPOSITION**  
Setting:  
Situation/climate:  
Characters:

**PROTAGONIST vs. ANTAGONIST**  
\_\_\_\_\_ vs. \_\_\_\_\_

**THEME:**

**RESOLUTION**

### Day 5 – Writing Task

#### Step One: Write your essay

Using your text, the questions and charts completed throughout the daily lessons and your pre-writing organizer, write an essay that responds to the following prompt:

Select one of the projects or adventures of Uncle Marcos. Write a first-person narrative from either Uncle Marcos' or Clara's perspective that retells the adventure or project. You must stay consistent with the character and story. However, you may add details as appropriate to help develop your story.

Your essay should follow the structure and organization of a narrative essay and the conventions of standard English.