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

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Tonight’s Outline

» Why not book reports?
» Critique Models
» Critique Thesaurus
» A Non-Fiction Critique
» Response to Literature
» Questions
» Announcements
Book Report vs. Critique

Hi, Hobbes. Are you reading that book I gave you?

Yes. It's very good.

You like it?

Sure. I think it's...

Wait a minute.

Would you mind writing it in two pages for me by tomorrow morning?
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.
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

### 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
“TRIAC”
Use for body paragraphs.

**Topic**

**Restriction**

**Illustration** (examples, details)

**Analysis** (significance, value, impacts)

**Clincher**

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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

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.
A Few IEW Products to Assist You

- Any of our [Theme-Based Books](Sampling below) found at this link

- 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”

Watch Now!

Sign up for IEW's Spring Mini-Conference
Join IEW's Writing Contest
Attend an Event with Andrew Pudewa
Linguistic Development through Poetry Memorization
Spring Mini Conference
This Saturday, April 28

IEW's Virtual Spring Mini-Conference
April 28th, 10:00 AM - 5:30 PM CT

Register Now

Todd Wilson  Lee Binz  Andrew Pudewa  Jill Pike  Laura House
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6. Magnum Opus Magazine