

Unit 8A: Dahl, WWII & Narrative





Dahl, WWII & Narrative

Have you ever wondered about the man who wrote *Charlie and the Chocolate Factory*? About the life that might've led someone toward *James and the Giant Peach*? The mind behind *Matilda*? In this unit, you'll follow the adventures of Roald Dahl as he leaves England, journeys through Africa, and becomes a fighter pilot in World War II. Along the way, you'll get a chance to see how the real world looked to an author who spent most of his career writing about unlikely people and impossible things.

Before you dive into Dahl's story, you'll do some writing about your own—and along the way, you'll learn how to make the same kind of moves that Dahl makes in his memoir. But no matter whether you're writing or reading, keep in mind: Even when authors are describing actual events, they're never simply copying down everything that happened. Even in a memoir, authors are always choosing which parts of their lives to keep and which to leave out—and how to show their readers the parts they do include.

Materials

Your assigned text passages for these lessons can be accessed any of the following ways. Please follow your teacher's instructions on where to complete your reading.

- Print Student Edition
- Print Amplify ELA Grade 8 Anthology
- Digital eReader, accessible via computer or mobile device*

* **Reminder:** You can access this or any book in the Amplify Library by downloading it onto your device for offline reading.

Your teacher may also assign you Solos for some of these lessons. These Solo assignments can be completed any the following ways. Please follow your teacher's instructions on how to complete Solos.

- On paper in a printed version of the Solo activity
- On your mobile device via Mobile Solos
- On your computer using the digital Solo activity

The Student's Mindset

Take academic and social risks.

Write about one thing that grabs your attention.

Read carefully, observe closely, and share what you think.

Show your classmates the impact they are making.

Write with the reader in mind. Read with the writer in mind.



Rules for Writing Prompts

1. Write for 10 minutes.
2. Keep focused on your writing.
3. Try not to get distracted or take breaks.

Rules for Sharing

You'll be asked to share your writing after some activities in these at-home lessons. You can do this in person with someone in your home, or by calling a friend or classmate over the phone!

When you share, be sure to follow these rules:

1. If you are reading:
 - a. Read loudly and slowly.
 - b. When you're done, ask your listener to respond using the Response Starters.
2. If you are listening:
 - a. Wait until the reader has finished to respond.
 - b. Using the Response Starters, tell the reader which details made an impact on you.

Response Starters

1. I liked when you used the word _____ because _____.
2. You created a clear picture of _____ when you wrote _____.
3. When you wrote _____, it helped me see that _____.

Close Reading Practice

During close reading, be sure to read carefully, observe closely, and share what you think using the following practices:

- Identify words or phrases that you notice.
- Make a note that explains what you noticed.
- Discuss your observations with a classmate over the phone, or with someone at home.



Unit 8A, Sub-Unit 2

Get Started



What grabs your attention?

Of all the things that are going on around you, right now, what's the one little thing that feels especially interesting? That's your job in this unit we're about to start: to notice what's going on. To catch those everyday details that draw your eye, the ones that feel strange, or funny, or somehow true.

As you sharpen your writer's eye, don't worry about trying to find the most important details, or the right ones. Just follow what feels interesting to you—pay close attention to it—and you'll turn that moment into something that will make your readers smile, or nod, or maybe even feel something like you felt.



Unit 8A, Sub-Unit 2: Get Started

LESSON 1 OVERVIEW

Writers dig in. They focus. They don't tell us a little bit about everything that happened. They choose one small part of their subject and capture all the vivid little details that make that part interesting. Today, you'll learn how.

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher

LESSON 1 What Grabs Your Attention

Below is a famous painting by an artist named Pieter Breughel. Take a minute to look at it carefully.



1. Write 2–3 sentences to describe what you see happening in the painting.

Compare your answer with a classmate online or over the phone to see if you noticed similar or different things. If no classmate is available, share the painting with someone at home to see if they noticed similar or different things.

LESSON 1 What Grabs Your Attention

2. Now look carefully at these close-ups from the painting. Below each picture, write 1–2 sentences that describe what you notice happening.



LESSON 1 What Grabs Your Attention

3. Look at the picture of this one small moment.



Greg scrambled up the basement door and began to lose his balance.

4. Write two more sentences to focus on just this moment, adding detail to describe what the boy is doing, thinking, and saying.

Unit 8A, Sub-Unit 2: Get Started

LESSON 2 OVERVIEW

Once you find a moment you really want to write about, you need to get good at noticing; to practice adding vivid details that give a clear picture of what you want to focus on. That's your Revision Assignment for this lesson: a bite-size, specific revision that asks you to add just a few more sentences about what grabbed your attention in this moment.

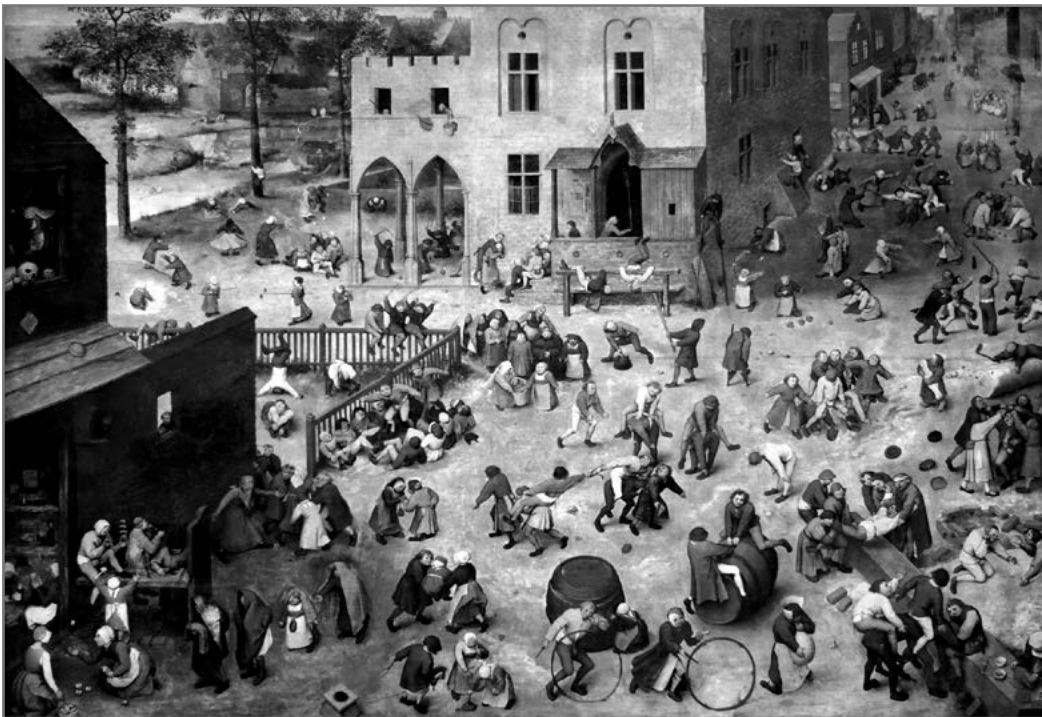
Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher

LESSON 2 Focus on a Moment

Definition of Focus: To focus is to write exclusively about one moment or idea in order to fully develop it.



Many moments

Joey was doing leapfrogs over Ben, and Manuel was standing on his head, obviously showing off for Shawnda, who was pretending not to notice him at all. Over on the grass, the b-boy club was practicing some crazy moves. Right nearby, Vincent and Greg were up on Malik and Henry's shoulders, seeing who could pull the other one off. There were some adults hanging out by the market, but they were doing absolutely nothing to step in and stop what was going on, even though Mark and his crew had grabbed Andrew and were swinging him back and forth.

1. Find and circle each moment in the image that is described in the writing.

LESSON 2 Focus on a Moment

- 2. Count the number of moments. _____
- 3. Does this writing fit the definition of focus or not?



Focus on one moment

Vincent had a tight grip on one end of the rope, pulling as hard as he could on Greg. He put his weight in it, too, leaning all the way over until he almost slipped off Malik’s back. His lips went tight and you could see his arm getting straighter and straighter—like the rope was stretching all the way through his body.

- 4. Count the number of details described in the written paragraph.

- 5. Circle two of those details that you can find in the image.
- 6. Does this writing fit the definition of focus or not?

LESSON 2 Focus on a Moment

Cooking Salsa

Family dinners don't happen a lot in my house, but when they do, cooking with my Mom is fun and frantic. My mom rushes in from work and begins throwing things around in the kitchen while urging me to cut vegetables, shred some cheese, lay the table. My Mom loves salsa music, so we put on the radio to dance while we cook. After 30 minutes, we turn all that cutting and frying and dancing into a delicious dinner. Then my big brother slumps down and slurps it all up in 5 minutes.

7. Underline one sentence in this description where you could add more detail.

Review the types of details that can be added to help you focus on one moment in your writing.

Vivid Details: Some Examples

- **Sensations:** How something (or someone) looks, sounds, smells, tastes, or feels
- **Actions:** What someone (or something) does
- **Dialogue:** What someone says

8. Add two more sentences to focus even more on that moment.

LESSON 2 Revision Assignment

Revision Assignment: Add More Focus

NOTE: Do this Revision Assignment *only* if you can access and revise the writing you completed for Lesson 1. .

1. Reread your writing from the Writing Prompt in Lesson 1.
2. Find one place in your writing where you could add precise details to describe what grabbed your attention. Underline that place.
3. Skip a line at the bottom of your writing and write two more sentences that add precise details to describe this one moment.

Unit 8A, Sub-Unit 2: Get Started

LESSON 3 OVERVIEW

a. *I was really scared when I went into the room.*

b. *My hands were trembling as the door creaked slowly open.*

Which one sends a shiver down your spine?

Today, we'll practice using those small details of action, dialogue, and images to show (and not just tell) the emotions of each experience.

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher

LESSON 3 Work Visually

Look at the full painting again.



Unit 8A, Sub-Unit 2: Get Started

LESSON 3 Work Visually

Bruegel, the painter, included many different moments of kids playing all types of games in this painting.

1. Find your favorite “game” moment. Can you tell what emotion the children are feeling as they play the game? Are they enjoying the game, or are they angry?

2. Explain the detail in the painting that shows you the emotion.

3. When you look at the painting as a whole, do you get an overall feeling about the children’s games? For example, does it feel fun? Or wild? Or innocent? List two or three details in the painting that give you this understanding.

LESSON 3 Showing Emotion

Read Focused Moment: Description 1.

Focused Moment: Description 1

Another drop of water drips off my paddle and slips down my shirt. I yell and put my elbow in the water. The oar stops moving through the water and hits the side of the boat. Then, my paddle hits Malcolm's and sends more water into my mouth. "What a day," I say to Malcolm.

1. What is the narrator's emotion? Circle one of the following:
 - The narrator enjoys canoeing.
 - The narrator does not enjoy canoeing.
 - I cannot tell the narrator's emotion.
2. List two details that show this emotion.

Read Focused Moment: Description 2.

Focused Moment: Description 2

Another drop of cool lake water flings off my paddles and slips casually down my shirt. I grin, dangling my elbow into the water. The smooth blade stops gliding through the still lake and knocks gently against the side of the boat. I laugh loudly as my paddle collides with Malcolm's and sends a spray of clear water into my mouth. "What a day!" I shout over the sparkling blue.

3. What is the narrator's emotion? Circle one of the following:
 - The narrator enjoys canoeing.
 - The narrator does not enjoy canoeing.
 - I cannot tell the narrator's emotion.
4. List two details that show this emotion.

LESSON 3 Try It On: Showing Emotion

NOTE: Do this activity only if you can access and revise the writing you completed in Lesson 1. Otherwise, skip to the Writing Prompt for this lesson.

1. Review your writing from Lesson 1.
2. In the space below, turn your writing into a short skit by adding some of the following details to show your audience the emotion:
 - Dialogue
 - Action
 - Details of people’s reactions and expressions

You may decide to add details that change the original emotion of the piece.

When you’ve finished, try acting out your skit with a classmate, friend, or family member.

LESSON 3 Writing Prompt

Put a check next to the sentence if you can...

- think of a moment when you had to do a chore that you didn't like.
- think of a moment when you had to clean your room.
- think of a moment when you struggled to do a piece of homework.
- think of a moment when a friend asked you to do a favor that you didn't want to do.
- picture what you did, said, thought, or noticed in that moment when you were doing this undesirable task.

Rules for Writing Prompts

1. Write for 10 minutes
2. Focus on one idea
3. Use and describe evidence to support your idea

1. Write about a moment when you were doing something that you didn't want to do.

When you've finished, share your writing with a classmate, friend, or family member using the Rules for Sharing. Ask them to use the Response Starters to give you feedback.

Unit 8A, Sub-Unit 2: Get Started

LESSON 4 OVERVIEW

My hands were trembling as the door creaked slowly open. My ears caught the sharp intake of breath, but my eyes could see nothing beyond pitch black space. I turned quickly to flee when the room burst into brightness. “Surprise!” yelled my friends.

Good showing can take the reader through a few emotions while the writer keeps track of the overall tone of the experience.

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher

LESSON 4 Introduce: Tone

Read the description of this canoeing moment.

One Canoeing Moment

Another drop of freezing goose-infested water flings off my paddle and slips casually down my shirt. I squeal, sloshing my elbow into the water. The ugly, back-stabbing blade stops gliding through the mucky river and bangs angrily against the side of the boat. I growl and bare my teeth as my paddle collides with Malcolm’s and sends a waterfall of filthy water into my clean mouth. “What a day!” I mutter under my breath.

“Let’s start on the left,” Malcolm finally instructs me, glaring over his shoulder. We’re both wondering how I can be so stupid. Suddenly determined, I pull my stringy hair off my moist lips and clamp my aching hands around the blade. I clutch my unfriendly stick and plunge it into the water, following Malcolm’s every move. All of a sudden we’re flying, soaring through the nasty river together. I watch his blades, slicing majestically through the ripples in front of me and a smile glitters across my face. I’m canoeing! I’m canoeing! Joy and relief flood through me, bubbling up into a laugh.

1. What emotion(s) does the narrator feel? For each emotion you identify, list one detail that conveys that emotion.

2. What overall feeling (tone) does the narrator convey about her canoeing moment?

LESSON 4 Revision Assignment

Revision Assignment: Developing Focus

NOTE: Do this Revision Assignment only if you can access and revise the writing you completed for Lesson 1. Otherwise, skip to the Writing Prompt for this lesson.

You revised one piece of this writing in Lesson 2. Now you will do a second piece of revision to focus and develop the tone of this moment.

1. Reread the writing you completed and find a place where you focused on one moment but could add even more details to develop this moment further.
2. Underline the place in your writing where you could add more detail.
3. Skip a line at the bottom of your writing. Then, write two or three more focused sentences to develop this moment, using precise details to create a picture of the moment and convey the overall feeling.
4. When you've finished writing, reread your writing. Mark what you accomplished by circling one or more of the goals below.
 - I wrote more than I thought I could about this one moment.
 - I focused on just one moment.
 - I included details that show my reader this moment and the feeling of this moment.

LESSON 4 Writing Prompt

Put a check next to the sentence if you remember...

- what your stomach felt like when you argued with a friend.
- how your face looked when you felt embarrassed in class.
- what you said when you got really excited by something you found out after class.
- how you acted when you did much better than you thought you would.
- the noise you made when you were totally surprised by what happened.

Rules for Writing Prompts

1. Write for 10 minutes
2. Focus on one idea
3. Use and describe evidence to support your idea

Write about one awful moment from a recent day at school (or one great moment).

When you've finished, share your writing with a classmate, friend, or family member using the Rules for Sharing. Ask them to use the Response Starters to give you feedback.

Unit 8A, Sub-Unit 2: Get Started

LESSON 5 OVERVIEW

Today's your first taste of the book we'll be reading in the second half of the unit: Roald Dahl's *Going Solo*. As you dig into a wonderfully weird scene from it, you'll see how Dahl uses the same kinds of showing and telling skills you've been practicing.

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher
 - Student Edition

LESSON 5 Reading Closely

In this lesson, you will look at how a professional writer, Roald Dahl, uses both telling and showing in order to focus on particular moments. The passages are from a book titled *Going Solo*; it's the second part of Roald Dahl's autobiography. (You may have already read the first part: *Boy*.)

Passage 1

In this passage, Roald is on a ship headed from England to Africa. He's describing some of the people he meets on board the ship.

Read *Going Solo* "The Voyage Out," paragraphs 42–52.

She was eating an orange at the time and I noticed suddenly that she was not eating it in the normal way. In the first place she had speared it from the fruit bowl with her fork instead of taking it in her fingers. And now, with knife and fork, she was making a series of neat incisions in the skin all around the orange. Then, very delicately, using the points of her knife and fork, she peeled the skin away in eight separate pieces, leaving the bare fruit beautifully exposed. Still using knife and fork, she separated the juicy segments and began to eat them slowly, one by one, with her fork.

"Do you always eat an orange like that?" I said.

"Of course."

"May I ask why?"

"I never touch anything I eat with my fingers," she said.

"Good Lord, don't you really?"

"Never. I haven't since I was twenty-two."

"Is there a reason for that?" I asked her.

"Of course there's a reason. Fingers are filthy."

"But you wash your hands."

"I don't sterilize them," Miss Trefusis said. "Nor do you. They're full of bugs. Disgusting dirty things, fingers. Just think what you do with them!"

LESSON 5 Reading Closely

1. What's your first impression of Miss Trefusis? What's she like?
-

Reread the passage and try to identify where Dahl uses telling and showing.

2. Underline the parts of the passage where the writer is telling.
3. Circle the parts of the passage where the writer is showing.
4. Which kinds of details is Dahl using to show us what's happening in this scene? Circle all that apply.
 - a. Sensory Details: How something (or someone) looks, sounds, smells, tastes, or feels
 - b. Actions: What someone (or something) does
 - c. Dialogue: What someone says

LESSON 5 Reading Closely

Passage 2

In this passage, Roald is lying on his bunk bed in the cabin he shares with another passenger on the ship.

5. Read *Going Solo* “The Voyage Out,” paragraph 86.

I lay still on my bunk with my eyes half open. Below me, U. N. Savory was getting dressed. There wasn't room in the cabin for two of us to change our clothes simultaneously, so we took it in turns to go first. It was his turn to dress first tonight. He had tied his bow-tie and now he was putting on his black dinner-jacket. I was watching him rather dreamily through half-closed eyes, and I saw him reaching into his sponge-bag and take out a small carton. He stationed himself in front of the washbasin mirror, took the lid off the carton and dipped his fingers into it. The fingers came out with a pinch of white powder or crystals, and this stuff he proceeded to sprinkle very carefully over the shoulders of his dinner-jacket. Then he replaced the lid on the carton and put it back in the sponge-bag.

6. What do you think this character, U. N. Savory, is doing?

Reread the passage and decide whether Dahl's description is focused or unfocused.

7. Is this description focused or unfocused? _____ focused _____ unfocused Why?

8. Circle how much time you think it took for the action described in this scene to actually happen.

- a. 1 minute or less c. 4–5 minutes
b. 2–3 minutes d. 6–10 minutes

9. How many sentences does Dahl use to describe the action?

10. In one sentence, describe what's happening in this passage.

LESSON 5 How Does Dahl Focus on a Moment?

Passage 3

In this longer passage from later in the book, World War II has started and Dahl is flying a plane in Great Britain's Royal Air Force.

Read *Going Solo* "The Battle of Athens – the Twentieth of April," paragraphs 18–20.

On that morning of 20 April, Flight-Lieutenant Pattle, the ace of aces, who was leading our formation of twelve Hurricanes over Athens, was evidently assuming that we could all fly as brilliantly as he could, and he led us one hell of a dance around the skies above the city. We were flying at about 9,000 feet and we were doing our very best to show the people of Athens how powerful and noisy and brave we were, when suddenly the whole sky around us seemed to explode with German fighters. They came down on us from high above, not only 109s but also the twin-engined 110s. Watchers on the ground say that there cannot have been fewer than 200 of them around us that morning. We broke formation and now it was every man for himself. What has become known as the Battle of Athens began.

I find it almost impossible to describe vividly what happened during the next half-hour. I don't think any fighter pilot has ever managed to convey what it is like to be up there in a longlasting dog-fight. You are in a small metal cockpit where just about everything is made of riveted aluminium. There is a plexiglass hood over your head and a sloping bullet-proof windscreen in front of you. Your right hand is on the stick and your right thumb is on the brass firing-button on the top loop of the stick. Your left hand is on the throttle and your two feet are on the rudderbar. Your body is attached by shoulder-straps and belt to the parachute you are sitting on, and a second pair of shoulder-straps and a belt are holding you rigidly in the cockpit. You can turn your head and you can move your arms and legs, but the rest of your body is strapped so tightly into the tiny cockpit that you cannot move. Between your face and the windscreen, the round orangered circle of the reflector-sight glows brightly.

Some people do not realize that although a Hurricane had eight guns in its wings, those guns were all immobile. You did not aim the guns, you aimed the plane. The guns themselves were carefully sighted and tested beforehand on the ground so that the bullets from each gun would converge at a point about 150 yards ahead. Thus, using your reflector-sight, you aimed the plane at the target and pressed the button. To aim accurately in this way requires skilful flying, especially as you are usually in a steep turn and going very fast when the moment comes.

1. Underline one sentence that grabs your attention.
2. Does this sentence show or tell? _____
3. If your sentence shows, rewrite it so that it tells. If your sentence tells, rewrite it so that it shows.

4. How does your revision change the way the description feels?

Unit 8A, Sub-Unit 2: Get Started

LESSON 6 OVERVIEW

Are your sentences limp and listless, your descriptions pale and mushy, your thoughts kind of vague? Might be a bad case of weak verbs! Today, you'll learn how to pump 'em up!

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher

LESSON 6 The Just-Right Verb

Here are the close-ups of the Breughel painting from an earlier lesson. This time, take a look at some of the actions that are happening here.



1. Write one sentence to describe what the boys are doing with the rope.

2. Underline the verb you used to describe the boys' action.

3. What are two other verbs you could use to describe this action?

4. Which one of the three verbs you wrote gives the best picture of the action? Circle that verb.

LESSON 6 The Just-Right Verb



This sentence describes what the boy is doing in this picture:

“The boy is walking up the roof.”

5. The sentences below replace the verb “walking” with another verb. Underline the sentence that gives you a more precise picture of the boy’s movements.
 - a. The boy is soaring up the roof.
 - b. The boy is clambering up the roof.
 - c. The boy is creeping up the roof.
 - d. The boy is teetering up the roof.
6. Explain your choice.



This sentence describes what the boy is doing in this picture:

The boy is moving toward his enemy.

7. The sentences below replace the verb “moving” with another verb. Underline the sentence you would choose to show that the boy is excited and ready to meet up with his enemy.
 - a. The boy is rushing toward his enemy.
 - b. The boy is hurling himself at his enemy.
 - c. The boy is tiptoeing toward his enemy.
 - d. The boy is shuffling toward his enemy.
8. Explain your choice.

LESSON 6 Strong Verbs

Read the definition of strong verbs and the examples below.

Definition of Strong Verbs

Strong verbs describe actions precisely. They can capture the image, emotion, and impact of the action.

Weak verb: The student **put** his backpack onto his shoulder and **closed** the door.

Strong verb: The student **yanked** his backpack onto his shoulder and **slammed** the door.

Read the sentences below and answer the following questions.

Sample Sentences

- Ben *held* the pencil as he waited for the math test.
- Ben *gripped* the pencil as he waited for the math test.
- Ben *tapped* the pencil as he waited for the math test.

1. How do you think Ben felt when he *held* his pencil? _____
2. How do you think Ben felt when he *gripped* his pencil? _____
3. How do you think Ben felt when he *tapped* his pencil? _____

Read the sentences below and think about the impact made by the choice of verbs.

Sample Sentences

- Marcus and Terrell *wolfed down* their hamburgers.
- Marcus and Terrell *nibbled at* their hamburgers.

4. How hungry do you think Marcus and Terrell were when they *wolfed down* their hamburgers?

5. How about when they *nibbled at* them?

Unit 8A, Sub-Unit 2: Get Started

LESSON 6 The Just-Right Verb

Read the sentences below and think about the picture made by the choice of verbs.

Sample Sentences

- The Chevy *exploded* down the side street.
- The Chevy *maneuvered* down the side street.

6. How fast do you think the Chevy was moving when it *exploded* down the street?

7. How about when it *maneuvered* down the street?

LESSON 6 Writing Prompt

Put a check mark next to the sentence if you've ever...

- tried a food you'd never eaten before.
- done something embarrassing in front of a group.
- told somebody a secret you weren't sure they'd keep.
- pushed yourself outside your comfort zone.
- tried to do something you really weren't good at doing.

Unit 8A, Sub-Unit 2: Get Started

LESSON 7 OVERVIEW

Sometimes when somebody's trying to convince you of something, there comes a moment when you say: *Okay. I get what you're saying. But if you really want me to believe you, you need to show me what you're talking about.*

The same thing happens when you're writing. You can make all sorts of claims—*the party was so boring; my aunt is hilarious; the hero in this book is really interesting*—but at a certain point you need to give your reader a reason to believe you. You need to show him or her what you're talking about: a detail that demonstrates how boring the party was; an example of a joke your aunt told; a quote from the book that illustrates how interesting the hero is. Show us, so that we can know for ourselves exactly what you mean!

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher

LESSON 7 Telling and Showing

1. Put a check mark in front of the description that makes Mr. Bennett seem more frustrated.
 - a. Mr. Bennett was deeply frustrated with his daughter. Even though he had asked her repeatedly to get to bed, she continued to ignore him.
 - b. Mr. Bennett stomped into his daughter's room. "How many times do I need to ask you to turn off the TV?" he thundered. "You know you've got school tomorrow!"
2. What is the writer of sentence B doing differently from the writer of sentence A?

3. Here's your chance to do your own showing. The sentence below tells you that the athlete was tired. Rewrite the sentence into 2–3 sentences that show, so that the reader can see and feel what you're describing:

The athlete was really tired.

Unit 8A, Sub-Unit 2: Get Started

LESSON 7 Telling and Showing

4. Here's a chance to practice revising. Pretend you were the student who wrote the original version below. Write two sentences of your own that show what Charlene did that made it seem like she really wanted to hear the story Joel was telling.

Everybody was crowded around Mr. Pizza, maybe 8 kids deep, with bookbags tumbled up against the storefront and everybody looking over the shoulder of the kid they were talking to, keeping an eye out for everything else that was going on. I found a spot and slid down the wall next to Joel. The wall was warm from the sun heating it up all day, and I lined my leg up along the sidewalk crack, listening to Joel tell Charlene about last weekend's street hockey game, and how Jamie got checked almost in front of a taxi. The part I couldn't believe was how she listened, and it seemed like she really wanted to hear the story.

LESSON 7 Revision Assignment

Revision Assignment

NOTE: Do this Revision Assignment only if you can access and revise the writing you completed in Lesson 4. Otherwise, skip to the Writing Prompt for this lesson.

1. Find the place that your teacher marked for an RA. Or find a place in your writing from Lesson 4 where you could use precise details to help the reader picture this moment.
2. Skip a line at the bottom of your writing. Then write 3–4 more sentences that show what you're describing so clearly that your reader can picture it.
3. When you have completed your sentences, read your original writing and your new sentences. Which version will create a clearer picture in your reader's mind?
 - My original
 - My revision

Unit 8A, Sub-Unit 2: Get Started

LESSON 8 OVERVIEW

Most of the showing we've done so far has used vivid details to capture the scene or the person or the moment we're describing. But there are many different ways to show, to give your reader a picture of what's happening so they can feel it for themselves. What did he say? How did she move? What were you thinking? Answer those questions, as a writer, and you'll keep us reading!

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher

LESSON 8 Varieties of Showing

Using Showing and Telling Together

Vivid Details: Some Examples

Sensations: How something (or someone) looks, sounds, smells, tastes, or feels

Actions: What someone (or something) does

Dialogue: What someone says

In each example below, the writer wrote a telling sentence and then added a showing description.

1. Add 1–2 additional sentences to each description, using sensory details and descriptions of action and/or dialogue. See what you can do to make these descriptions more vivid. The first row of the chart has been completed for you.

Telling	Showing	Add some more!
I was so bored at my cousin's wedding reception.	I lined up all the olives on my plate, fiddled with the toothpicks sticking out of my meatballs...	...and tried to keep from checking the clock every two minutes.
The mechanic took a look at my car and conveyed his grave concerns regarding the condition of my vehicle.	"I wouldn't drive that bucket of bolts faster than forty if you paid me a million dollars..."	
The food left in the fridge had spoiled.	The mushrooms had leaked a dark brown liquid that smelled like muddy sneakers...	

LESSON 8 Revise: Add Showing

Reread the prompt you just completed and find one place where you could add more details to help the reader see and feel this moment.

Skip a line and add 3–5 more sentences to show how this moment looked or felt. Try to include a different kind of showing detail than the one you used before.

You might add:

- Dialogue
- What you were thinking
- Sensory details

When you've finished, share your revisions with a classmate, friend, or family member. Ask them which version gave them a clearer picture of that moment.

Unit 8A, Sub-Unit 2: Get Started

LESSON 9 OVERVIEW

When we're reading, most of what we get comes through the narrator's eyes: they tell us some things, and they show us others. But dialogue is a little different: When people in a story are talking to each other, they're showing us who they are more directly. We get the things they said more firsthand—with a lot less of the narrator's flavoring. Today's your chance to try some dialogue of your own, so have some fun with what *he said* and *she said*!

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson

LESSON 9 Experiments in Revision: The Power of Dialogue

The Power of Dialogue and Narration to Show Character

Dialogue is the part of a book when the characters speak to each other. Usually, the writer marks dialogue by putting quotation marks around the words the characters say. The writer also often uses precise verbs or adverbs to describe the speaker's tone of voice, movements, or facial expressions.

Read the passage from *Going Solo* "The Voyage Out," paragraphs 61–64, below. This is a passage of dialogue in which the narrator, Roald Dahl, describes a conversation with Miss Trefusis as the two of them are on a ship sailing from England to Africa.

'What's wrong with toes?'

'They are the nastiest part of the human body!' she announced vehemently.

'Worse than fingers?'

'There's no comparison,' she snapped. 'Fingers are foul and filthy, but toes! Toes are reptilian and viperish! I don't wish to talk about them!'

The highlighted words are spoken by Miss Trefusis.

1. Underline the words that describe the tone of voice she is using. (For example, is she whispering, singing, yelling, etc.?)
2. Based on just this small moment of dialogue and narration, what is Miss Trefusis like? Write 1–2 sentences to describe your picture of her.

LESSON 9 Experiments in Revision: The Power of Dialogue

Read this larger section of Dahl's description of his conversation with Miss Trefusis, from *Going Solo* "The Voyage Out," paragraphs 53–83.

I sat there going through the things I did with my fingers.

'It doesn't bear thinking about, does it?' Miss Trefusis said. 'Fingers are just implements. They are the gardening implements of the body, the shovels and the forks. You push them into everything.'

'We seem to survive,' I said.

'Not for long you won't,' she said darkly.

I watched her eating her orange, spearing the little boats one after the other with her fork. I could have told her that the fork wasn't sterilized either, but I kept quiet.

'Toes are even worse,' she said suddenly.

'I beg your pardon?'

'They're the worst of all,' she said.

'What's wrong with toes?'

'They are the nastiest part of the human body!' she announced vehemently.

'Worse than fingers?'

'There's no comparison,' she snapped. 'Fingers are foul and filthy, but toes! Toes are reptilian and viperish! I don't wish to talk about them!'

I was getting a bit confused. 'But one doesn't eat with one's toes,' I said.

'I never said you did,' Miss Trefusis snapped.

'Then what's so awful about them?' I persisted.

'Uck!' she said. 'They are like little worms sticking out of your feet. I hate them, I hate them! I can't bear to look at them!'

'Then how do you cut your toenails?'

'I don't,' she said. 'My boy does it for me.'

I wondered why she was 'Miss' if she'd been married and had a boy of her own. Perhaps he was illegitimate.

'How old is your son?' I asked, treading carefully.

LESSON 9 Experiments in Revision: The Power of Dialogue

‘No, no, no!’ she cried. ‘Don’t you know anything? A “boy” is one’s native servant. Didn’t you learn that when you read Isak Dinesen?’

‘Ah yes, of course,’ I said, remembering.

Absentmindedly I took an orange myself and was about to start peeling it.

‘Don’t,’ Miss Trefusis said, shuddering. ‘You’ll catch something if you do that. Use your knife and fork. Go on. Try it.’

I tried it. It was rather fun. There was something satisfying about cutting the skin to just the right depth and then peeling away the segments.

‘There you are,’ she said. ‘Well done.’

‘Do you employ a lot of “boys” on your coffee farm?’ I asked her.

‘About fifty,’ she said.

‘Do they go barefoot?’

‘Mine don’t,’ she said. ‘No one works for me without shoes on. It costs me a fortune, but it’s worth it.’

I liked Miss Trefusis. She was impatient, intelligent, generous and interesting. I felt she would come to my rescue at any time, whereas Major Griffiths was vapid, vulgar, arrogant and unkind, the sort of man who’d leave you to the crocodiles. He might even push you in. Both of them, of course, were completely dotty. Everyone on the ship was dotty, but none, as it turned out, was quite as dotty as my cabin companion, U. N. Savory. (The Voyage Out, 53–83)

3. In the space below, write your favorite short example of each of these writing skills.

a. Dialogue

b. Showing

LESSON 9 Experiments in Revision: The Power of Dialogue

c. Telling

d. Action

e. Strong verbs

Dahl ends his description of the scene with Miss Trefusis by describing how Miss Trefusis (and Major Griffiths) is “completely dotty.” (In this context, Dahl uses “dotty” to mean “eccentric” or “a little crazy.”)

- 4. After reading this description, would you agree with Dahl that Miss Trefusis is dotty?
Yes _____ No _____
- 5. Underline three phrases or details from Dahl’s description that show you Miss Trefusis is dotty or is not dotty.
- 6. From what you see of how Roald *reacts* to Miss Trefusis, what do you think about how he *feels* about her?

LESSON 9 Experiments in Revision: The Power of Dialogue

With a partner, read this passage from the fairy tale “Little Red Riding Hood.”

Once upon a time there was a little girl who was loved by everyone who knew her, but most of all by her grandmother, who gave her a beautiful cape of red wool, which suited her so well that she never wore anything else. It wasn't long before everyone called her Little Red Riding Hood.

One day Little Red's mother gave her a basket of food to deliver to her sick grandmother, who lived by herself deep in the forest. Before she left, Little Red's mother warned her to follow the path and not waste time wandering. Little Red promised she would do just as she was told, and set off into the woods.

But she hadn't gone very far before Little Red noticed how pretty the flowers were that grew along the river that rambled away from the path.

Add three lines of dialogue to help us understand what Little Red feels in this scene. (The dialogue doesn't have to be spoken by Little Red!)

7. Put a star to show where your dialogue would go and write the dialogue on the lines below.

8. What difference does the dialogue make? How does it change the impression that Little Red makes on you?

Unit 8A, Sub-Unit 2: Get Started

LESSON 9 Revision Assignment

Revision Assignment

NOTE: Do this Revision Assignment only if you can access and revise the writing you completed in Lesson 7. Otherwise, skip to the Writing Prompt for this lesson.

1. Reread the Writing Prompt you completed in Lesson 7. Find one place in your writing where you could add dialogue to help the reader picture the scene more clearly. Underline that place.
2. Skip a line after your original writing. Then add 3–4 more sentences of dialogue.
3. When you have completed your sentences, read your original writing and your new sentences. Which version will create a clearer picture in your reader’s mind?
 - My original
 - My revision

LESSON 9 Writing Prompt

Put a check next to the sentence if you can think of a moment when you...

- tried to persuade a brother or sister to help you out in some way.
- tried to convince a parent or caregiver to let you go somewhere.
- tried to persuade an adult to let you have or do something.
- cheered on a friend or classmate.
- persuaded a friend or sibling to let you share or borrow something.

Write about a moment when you tried to convince someone of something. Use dialogue and narration to show what you said, what you did, and how the other person reacted.

When you’ve finished, share your writing with a classmate, friend, or family member using the Rules for Sharing. Ask them to use the Response Starters to give you feedback.

Unit 8A, Sub-Unit 3

Going Solo by Roald Dahl



We meet Roald on board the ship that's taking him from England to Africa. Imagine what it must've been like to take that long sea voyage. To arrive in a country filled with people who looked and acted differently from anyone you'd ever met before; a country with lions, and giraffes, and poisonous mambas; and languages and customs and landscapes unlike anything you'd ever seen or heard. Imagine how it might've felt to be his age (about 10 years older than you) starting out on the greatest adventure of your life.



Unit 8A, Sub-Unit 3: *Going Solo* by Roald Dahl

LESSON 1 OVERVIEW

Today we start Roald Dahl's *Going Solo*, a memoir by the author who wrote *Charlie and the Chocolate Factory*, *James and the Giant Peach*, *The Fantastic Mr. Fox*, and a slew of other wonderful stories. This one may be fact...but don't be surprised if the characters you meet are stranger than fiction!

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.

LESSON 1 Working with the Text

In these lessons, you will read selections from Roald Dahl's memoir *Going Solo*.

Roald Dahl published his memoir *Going Solo* in 1986, when he was 70 years old. He is writing about his experiences between 1938 and 1941, when he was in his 20s.

Your lessons will use the name Dahl to refer to Roald Dahl writing his memoir. They will use the name Roald to refer to the young Roald Dahl having the experiences.

1. Read *Going Solo* "The Voyage Out," paragraphs 1–2.

2. Where is Roald going? _____

3. Why is he going there? _____

4. How old is Dahl in 1938? _____

LESSON 1 Working with the Text

Dahl's voyage began in England, and his destination was Mombasa, Kenya.

At the time of Dahl's journey in 1938, Kenya was a colony of the British Empire and was ruled by the British government (along with all of the shaded areas in the world below).

Colonies of the British Empire in 1938



5. What does this trip mean to Dahl, besides a job?

LESSON 1 Close Read

Paraphrasing

1. Rewrite Dahl's passage below in your own words. Try to capture what Dahl means, without leaving out anything that's really important.

"Nowadays you can fly to Mombasa in a few hours and you stop nowhere and nothing is fabulous any more, but in 1938 a journey like that was full of stepping-stones and East Africa was a long way from home..." (The Voyage Out, 2)

Share your paraphrase with a classmate, friend, or family member.

2. Compare your paraphrase to the original.

Why do you think Dahl might have chosen these words instead of the words you chose in your paraphrase?

3. What does Dahl mean by "fabulous" in this passage?

4. Do you agree with Dahl that nothing is really fabulous anymore? Explain your answer.

5. Try to think of something in the world today that Dahl would think is fabulous in the same way that things were fabulous back then. Write your answer below.

Unit 8A, Sub-Unit 3: *Going Solo* by Roald Dahl

LESSON 2 OVERVIEW

Roald does a great deal of watching in this book—like any good storyteller should. Today we listen to the story Roald tells about one of the crazy people he shares a ship with, and, in the process, we learn a great deal about the kind of narrator that Roald is.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing, Response Starters, and Close Reading Practice guidelines.
3. Complete the Sub-Unit 3, Lesson 1 Solo.

LESSON 2 Close Read

Strong verbs are more precise verbs that capture the exact flavor of how something moved or felt. Today, you'll identify strong verbs in Dahl's description of someone he met aboard the ship that took him from England to Mombasa, Kenya, in 1938.

1. Read *Going Solo* "The Voyage Out," paragraphs 5–14. On the chart below:
 - List the strong verbs that describe how *Major Griffiths* acts.
 - List the strong verbs that describe how *Roald* acts.

Verbs that describe how Major Griffiths acts	Verbs that describe how Roald acts

LESSON 2 Working with the Text

Reference **Going Solo** “The Voyage Out” paragraphs 1–14.

Look at the verbs you listed for each character in the Close Read.

1. What is one idea you have about Dahl, based on the verbs used to describe his actions?

2. What is one idea you have about Major Griffiths, based on the verbs used to describe his actions?

3. Does the list of verbs make the characters appear similar or different? Explain.

Look again at “The Voyage Out,” paragraphs 5–14.

4. Describe what Roald is thinking about the Major. Include one direct quote to support your description.

5. Describe what Roald is thinking about himself. Include one direct quote to support your description.

LESSON 2 Working with the Text

Look back at paragraphs 1–14.

- 6. What do you think is the most interesting thing Roald has done or said so far? Describe this moment from the reading.

- 7. Explain why you found this passage interesting.

Unit 8A, Sub-Unit 3: *Going Solo* by Roald Dahl

LESSON 3 OVERVIEW

When Roald Dahl wrote this memoir, he was almost 50 years older than he was when he lived through the events he was describing—so we know he can't be telling us exactly what actually happened. But sometimes we forget how much making-up there is for an author to do, even when he's writing a non-fiction account of his life. He still needs to choose, from out of all the things that happened to him, which parts to leave in and which to leave out. And then he has to figure out how he's going to tell us about the parts that he does include. (Does he start the scene at the very beginning, or somewhere in the middle? Does he tell us about what other people were like—or does he just show us how they acted?)

So even when we're reading a memoir, we're reading a work of art. What we're getting isn't just a dry report of the facts of what really happened; we're getting the story the writer has built in a specific way so that it'll make a specific kind of impact on the people he was writing for.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing, Response Starters, and Close Reading Practice guidelines.
3. Complete the Sub-Unit 3, Lesson 2 Solo.

LESSON 3 Working with the Text

Dahl wrote *Going Solo* when he was about 70 years old—some 50 years after the events he's describing. Throughout his memoir, Dahl includes letters he wrote home to his mother while he was a young man living through these experiences.

Today we're going to look at one of these letters, which is especially interesting because Dahl describes the same scene all over again at the beginning of the next chapter!

Why would he put the same scene in the book twice? Think about this question as you read both passages.

LESSON 3 Working with the Text

Passage 1 (“The Voyage Out,” paragraphs 147–151)

SS Mantola

4 October 1938

Dear Mama,

We’re now in the Red Sea, and it is hot. The wind is behind us and going at exactly the same speed as the boat so there is not a breath of air on board. Three times they have turned the ship round against the wind to get some air into the cabins and into the engine room. Fans merely blow hot air into your face.

The deck is strewn with a lot of limp wet things for all the world like a lot of wet towels steaming over the kitchen boiler. They just smoke cigarettes & shout, ‘Boy – another iced lager.’

I don’t feel the heat much – probably because I’m thin. In fact as soon as I’ve finished this letter I’m going off to have a vigorous game of deck tennis with another thin man – a government vet called Hammond. We play with our shirts off, throwing the coit as hard as we can – & when we have to stop for fear of drowning in our own sweat we just jump into the swimming bath.

Passage 2 (“Dar es Salaam,” paragraph 1)

The temperature in the shade was around 120°F on board the SS Mantola as she crept southwards down the Red Sea towards Port Sudan. The breeze was behind us and it blew at exactly the same speed as the ship. There was, therefore, no movement of air at all on board. Three times during the first day they turned the ship around and sailed against the wind to blow some air through the port-holes and over the decks. This made little difference and even the sinewy sunburnt gophers and their tough bony little wives became silent and exhausted. Like me, they sprawled in deck-chairs under the awning, gasping for breath while the sweat ran down their faces and necks and arms and dripped from their elbows on to the wooden deck. It was even too hot to read.

Now you’ll compare Dah’s letter to his chapter opening.

1. What’s one difference between these two descriptions? Include a quote from each passage to illustrate the difference you identified.

LESSON 3 Working with the Text

- 2. Which description feels hotter? Write 3–4 sentences to explain your answer, using details from each description.

In the letter to his mother (Passage 1) Dahl says he's *not hot* and describes playing tennis. In Passage 2, Dahl describes *being hot* but does not say he played tennis.

- 3. Why do you think he made this big change between writing home at the time and describing the voyage as an older man?

- 4. Who is he writing to? Who's the *audience* in each passage?

- 5. Why is he writing? What's his *purpose* in each passage?

LESSON 3 Close Read

Reference Passage 1 and Passage 2.

- 1. What makes these passages different?

- 2. Why would an author put the same scene into his book twice?

In this lesson's Writing Prompt, you're going to try to make your writing sound like Dahl's. Let's practice getting Dahl's voice right.

- 3. In order to write a *letter* like the one Dahl writes, what do you need to do? What do you want to make sure *not* to do?

- 4. In order to write a *chapter opening* like the one that Dahl writes, what do you need to do? What do need to make sure *not* to do?

- 5. Trying to sound as much like Dahl as you can, describe today's weather as though you were writing a letter home.

Unit 8A, Sub-Unit 3: *Going Solo* by Roald Dahl

LESSON 4 OVERVIEW

Today's your first Revision Assignment for *Going Solo*. It works just like the RAs you did in Get Started: you take a piece that you've written, add just a few sentences to it, and then look to see which version you like better.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 3, Lesson 3 Solo.

LESSON 4 Working with the Text

Reference ***Going Solo***, "The Voyage Out" and paragraph 1 of "Dar es Salaam."

1. Dahl writes that the people he meets on the ship are the "Empire building breed of Englishman" ("The Voyage Out," 3), and notes that these are the people who maintain the British rule of its colonies. Does Dahl admire these people or not? Explain your answer.

2. According to Dahl, why do all of the people he meets on the ship have "bizarre habits"?

Unit 8A, Sub-Unit 3: *Going Solo* by Roald Dahl

LESSON 4 Close Read

A couple of lessons ago, you chose a moment that you found interesting, weird, or funny and wrote about how that passage gave you a sense of who Roald is.

- 1. Reread the passage you chose.
- 2. Describe something else you notice about Roald in this passage.

Now, you're going to choose another moment from the reading you've done so far.

- 3. Describe another moment in your reading that you found interesting, weird, or funny.

- 4. What does this passage make you notice about Roald?

Unit 8A, Sub-Unit 3: *Going Solo* by Roald Dahl

LESSON 5 OVERVIEW

How would you feel if you heard a war was coming? And if you knew that you'd be fighting in it, what are the rules you'd need to follow? Today, we see how Roald and Mdisho respond to the war they know is coming—and thereby learn a great deal about the differences between them.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing, Response Starters, and Close Reading Practice guidelines.
3. Complete the Sub-Unit 3, Lesson 4 Solo.

LESSON 5 Working with the Text

To prepare you for today's reading, let's review some of the events of *Going Solo* that we did not read as a class.

- Roald has arrived in Africa. Specifically, he is living in Dar es Salaam, a city in the country now called Tanzania.
- In 1938, Tanzania (and a number of other countries on the African continent) was ruled by England.
- Before being ruled by England, Tanzania was ruled by Germany. For this reason, Germans, English people, and native Africans are living in this country in 1938.
- In Dar es Salaam, Roald works for Shell delivering different kinds of oil to businesses all over Africa.
- Roald lives in a big house with other Shell employees. A number of native-born Africans work for them, doing jobs like gardening, cooking, and assisting them with all the things they need to do.
- England and Germany are preparing to fight each other in World War II, and the war is expanding to include Africa.

Read *Going Solo* "The Beginning of the War," paragraphs 1–27.

1. Describe what's happening in Dar es Salaam.

2. How is Roald involved in this situation?

LESSON 5 Close Read

Reread “The Beginning of the War,” paragraphs 1–15.

- 1. In paragraphs 13 and 14, Mdisho and Dahl discuss different strategies of war. What is one difference between how Mdisho and Roald think about war?

- 2. Complete each column below by filling in examples from the text that show you how Mdisho thinks about war, and how Roald thinks about war.

How Mdisho thinks about war	How Roald thinks about war

- 3. What do these clues make you think?

Unit 8A, Sub-Unit 3: *Going Solo* by Roald Dahl

LESSON 6 OVERVIEW

What's the last time you did something—or saw somebody else do something—that looked like heroism? If you were a Hollywood director turning that moment into a movie, how would you change what happened to make it feel even more heroic? (What if you were trying to wreck the movie...and wanted to make the scene un-heroic?)

Today, we'll take a close look at Roald's encounter with the Germans as they're trying to leave Dar es Salaam. See what you think: is he acting heroically? Un-heroically?

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 3, Lesson 5 Solo.

LESSON 6 Close Read

Reference ***Going Solo*** "The Beginning of the War," paragraphs 84–112.

We've seen the different ideas Roald and Mdisho have about war. Now let's look at what war is actually like for each of them.

Magnificator

Part 1

Read "The Beginning of the War," paragraphs 84–97. On the left, circle the number that represents how heroic you think Roald is. Then follow the directions inside the box.

- 10 He is acting like a hero
- 9
- 8
- 7
- 6
- 5
- 4
- 3
- 2
- 1 He isn't acting like a hero

Copy a quote that supports your rating and explain your rating in 2–3 sentences.

Unit 8A, Sub-Unit 3: *Going Solo* by Roald Dahl

LESSON 6 Close Read

Part 2

Read “The Beginning of the War,” paragraphs 97–112. On the left, circle the number that represents how heroic you think Roald is now. Then follow the directions inside the box.

- 10 He is acting like a hero
- 9
- 8
- 7
- 6
- 5
- 4
- 3
- 2
- 1 He isn't acting like a hero

Copy a quote that supports your rating and explain your rating in 2–3 sentences.

LESSON 6 Working with the Text

Reference ***Going Solo*** “The Beginning of the War” paragraphs 84–112.

Think of another moment from the reading in which Dahl is acting heroically or un-heroically.

1. Describe the moment you chose.

2. Is Dahl acting heroically or un-heroically in this moment? Explain your thinking.

LESSON 6 Working with the Text

- *3. Overall, does Roald act like a hero in his encounter with the Germans? Make sure you define your understanding of a hero in your answer.

Unit 8A, Sub-Unit 3: *Going Solo* by Roald Dahl

LESSON 7 OVERVIEW

We use another Magnificator activity today, this time to take a closer look at Mdisho's war story. As you compare his story with Roald's—and think about whose is more heroic—think, too, about what “heroic” means to you. How does somebody who we think of as a hero usually act? Is that the kind of action you admire the most?

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing, Response Starters, and Close Reading Practice guidelines.
3. Complete the Sub-Unit 3, Lesson 6 Solo.

LESSON 7 Working with the Text

Reference ***Going Solo*** “Mdisho of the Mwanumwezi,” paragraphs 26–42.

In the last lesson, we read the scene where Roald and his soldiers block the road and stop the Germans from escaping. We explored how heroic or un-heroic Roald is at different moments in the scene. Today we'll look at a different war story—the one Mdisho tells Roald after he returns home.

Magnificator

Read “Mdisho of the Mwanumwezi,” paragraphs 26–42. On the left, circle the number that represents how heroic you think Mdisho is. Then follow the directions inside the box.

- 10 He is acting like a hero
- 9
- 8
- 7
- 6
- 5
- 4
- 3
- 2
- 1 He isn't acting like a hero

Copy a quote that supports your rating and explain your rating in 2–3 sentences.

LESSON 7 Working with the Text

Reference **Going Solo** “Mdisho of the Mwanumwezi” paragraphs 1–83 and “The Beginning of the War,” paragraphs 13–15.

1. In earlier lessons, you looked at the different ways Road Dahl and Mdisho say people are supposed to act during war. Do Roald and Mdisho act like they say people are supposed to act during war? Explain your reasoning.

In “Mdisho of the Mwanumwezi,” paragraphs 78–83, Mdisho says to Dahl, “That makes us exactly equal, you and me” (82).

2. What does Mdisho mean when he says that he and Roald are “exactly equal” (82)?

3. Review what Dahl says and thinks during their conversation (paragraphs 42–83). Do you think Dahl believes he and Mdisho are equal? Explain your answer.

4. Does the British government in Tanzania think they are exactly equal? Explain your answer.

Unit 8A, Sub-Unit 3: *Going Solo* by Roald Dahl

LESSON 8 OVERVIEW

In your last piece, you wrote about whether Roald or Mdisho was more heroic—and you focused on a single passage from the book. For today’s Revision Assignment, you’ll be looking for other passages that add something to what you’ve already figured out: maybe they show a side of things you didn’t think about the first time, or maybe they give even more support to the idea you’ve already written about. Either way, see what happens to your thinking when you draw connections between different moments in the book.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing, Response Starters, and Close Reading Practice guidelines.
3. Complete the Sub-Unit 3, Lesson 7 Solo.

LESSON 8 Working with the Text

In the last lesson, you wrote about whether Mdisho or Roald acted more heroically in his encounter with the Germans. Today you’re going to see what happens to your ideas when you connect them to additional passages in the book.

Review ***Going Solo*** “The Beginning of the War” and “Mdisho of the Mwanumwezi.”

1. What information does Dahl provide about the German man killed by Dahl’s sergeant (“The Beginning of the War”)? Does this information make you feel sympathy toward the man or not? Explain your reasoning.

LESSON 8 Close Read

Convincing Evidence

1. Read the sample passages below, which represent two versions of something a student might write in response to the Writing Prompt:

Who do you think acted more heroically in his encounter with the Germans, Mdisho or Roald?

Sample Writing Response A

Even though Mdisho acts kind of wildly when he runs four hours each way to murder the German, he doesn't come off as just a killer. Because the German whose head Mdisho chops off has a bad reputation, it seem like Mdisho is killing someone who really deserves it. He's not just killing somebody because he feels like killing them.

Sample Writing Response B

Even though Mdisho acts kind of wildly when he runs four hours each way to murder the German, he doesn't come off as just a killer. The German whose head he chops off has a bad reputation: "It was rumored that he treated his workers badly and had been known to beat them with a sjambok, which is a murderous whip made of rhinoceros hide" (Mdisho of the Mwanumwezi 42). Roald includes this detail about the German using a "murderous" weapon to abuse people, because it makes it seem like Mdisho is killing someone who really deserves it. He's not just killing somebody because he feels like killing them.

2. Which of these two responses do you find most convincing?
 Sample Writing Response A
 Sample Writing Response B

3. What's the difference between these two versions?

LESSON 8 Revision Assignment

Revision Assignment—Use of Evidence

NOTE: Do this Revision Assignment only if you can access and revise the writing you completed for Lesson 7.

1. Choose one of the quotes you selected about Dahl or Mdisho in question 3 of this lesson's Working with the Text section. Reread your writing from Lesson 7 and explain how this new quote connects to your idea about whether Mdisho or Roald acted more heroically in his encounter with the Germans. (This new detail might add to your idea, or it might change your idea. Either way is fine.)
2. Skip a line below your old writing, and then add 3–5 more sentences. Use at least one direct quote.
3. When you've finished, share your writing with a classmate, friend, or family member using the Rules for Sharing. Ask them to use the Response Starters to give you feedback.

Unit 8A, Sub-Unit 3: *Going Solo* by Roald Dahl

LESSON 9 OVERVIEW

In the time since we left him, Roald has covered a lot of ground. He joined the RAF, learned to fly, crashed in the desert, and, after recuperating for a long time in Egypt, is only now joining his squadron in Greece. And the situation looks pretty grim: the British are vastly outnumbered, they lack much of the technology they need to be effective, and it looks like Roald isn't going to get much help learning how to be a fighter pilot. But as you zoom in on the details of what makes Roald's situation so difficult, pay attention also to the way that Roald feels about what's happening. If we want to understand what this experience was like for Roald, we need to think about two very different things: what's the situation he has been given—and what does he make of it.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing, Response Starters, and Close Reading Practice guidelines.
3. Complete the Sub-Unit 3, Lesson 8 Solo.

LESSON 9 Working with the Text

As we saw in the Solo from last class, a great deal happens to Roald during the part of his memoir that we've skipped over—he travels all over the place!



The numbers in this map correspond to the events that happened to Roald in each place, described on the next page.

LESSON 9 Working with the Text

- 1: **From Dar es Salaam to Nairobi:** Roald leaves his job at Shell Oil in order to join the British air force. He leaves the house where he'd been living with Mdisho, in Dar es Salaam (Tanzania), and drives to Nairobi (in Kenya) to learn how to fly.
- 2: **From Nairobi to the desert south of Mersah Matruh, Egypt:** After graduating from flying school, Roald flies to join his squadron. But he's given bad directions, can't find his squadron in the place they're supposed to be, and has to crash land in the desert.
- 3: **From Alexandria, Egypt, to Eleusis, Greece:** After a long recovery, Roald joins his squadron, which is now in Greece.

Reread *Going Solo* "First Encounter with a Bandit," paragraphs 1–31.

1. How many planes do the British have? _____
2. How many planes do the Germans have? _____
3. Which of the following best describes how badly the British are outnumbered by the Germans? Circle your answer.
 - a. 10 to 1
 - b. 100 to 1
 - c. 1000 to 1
4. Why is the Corporal so upset in this passage?

5. In paragraph 31, does the Corporal seem more concerned that Dahl might be destroyed in battle, or that the plane might be destroyed?

6. Reread paragraph 31, only this time, imagine that the Corporal is talking about Dahl. How does this change the impact this conversation has on you when you read it?

7. Why do you think Dahl includes this description of the Corporal's concern for his planes (instead of for his flyers)?

Unit 8A, Sub-Unit 3: *Going Solo* by Roald Dahl

LESSON 9 Close Read

Reference ***Going Solo*** “First Encounter with a Bandit,” paragraphs 32–78.

It looks like Dahl has gotten himself into a pretty bad situation. As you read through this next part, focus on what you think is the worst part of it!

Magnificator

Part 1

Read “First Encounter with a Bandit,” paragraphs 32–38. On the left, circle the number that represents how hopeless you think Roald’s situation is. Then follow the directions in the box.

- 10 Roald’s situation most hopeless
- 9
- 8
- 7
- 6
- 5
- 4
- 3
- 2
- 1 Roald’s situation least hopeless

Copy a quote that supports your rating and explain your rating in 2–3 sentences.

Part 2

Read “First Encounter with a Bandit,” paragraphs 41–78. On the left, circle the number that represents how hopeless you think Roald’s situation is. Then follow the directions in the box.

- 10 Roald’s situation most hopeless
- 9
- 8
- 7
- 6
- 5
- 4
- 3
- 2
- 1 Roald’s situation least hopeless

Copy a quote that supports your rating and explain your rating in 2–3 sentences.

Unit 8A, Sub-Unit 3: *Going Solo* by Roald Dahl

LESSON 10 OVERVIEW

We wrap up our reading of *Going Solo* by looking at two very different moments:

- The air battle over Athens, in which the dozen fighter planes in Roald’s squadron encountered some 200 German planes
- The scene between Roald and David Coke that follows the fight and closes the chapter

As you examine these powerful descriptions, think about the different ways they work to convey the way things feel: outside us and inside us.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 3, Lesson 9 Solo.

LESSON 10 Working with the Text

You’ve been learning how you can make your writing more powerful by sticking with one moment and *adding to it*. But sometimes, writers make their greatest impact by *taking things away*. When they give us less, writers leave us with more to imagine and make room for us to step into their story.

Today, you’re going to look at both these ways of making writing more powerful.

Reread ***Going Solo***, “The Battle of Athens—the Twentieth of April,” paragraphs 18–21.

1. What is a “dog-fight” in a war?

2. Does Dahl manage to convey what it’s like to be in a dog fight?

3. Write 1–2 sentences in which Dahl succeeds in vividly describing what happens (or a sentence where he doesn’t). Explain what makes it vivid (or not).

LESSON 10 Working with the Text

4. What feeling does your selection convey? How does it make the experience of being in the dog fight feel ?

Compare Passages

Dahl's description of the dog-fight is made of two basic parts:

- What it's like to be a fighter pilot inside the cockpit
- What it's like to be in the middle of an aerial gunfight

In this passage, Dahl uses two very different techniques to describe these experiences:

- Dahl describes *the cockpit* of a fighter plane by *slowing down* time to give us a precise, complete picture. It feels like he's showing us exactly where everything is, what it looks like, and what it's made of.
- Dahl describes what it felt like to be in *the middle of an aerial gunfight* by *speeding up* time to create a blur of action made from a series of incomplete glimpses.

In the cockpit (paragraph 19)

You are in a small metal cockpit where just about everything is made of riveted aluminium. There is a plexiglass hood over your head and a sloping bullet-proof windscreen in front of you. Your right hand is on the stick and your right thumb is on the brass firing-button on the top loop of the stick. Your left hand is on the throttle and your two feet are on the rudder-bar. Your body is attached by shoulder-straps and belt to the parachute you are sitting on, and a second pair of shoulder-straps and a belt are holding you rigidly in the cockpit. You can turn your head and you can move your arms and legs, but the rest of your body is strapped so tightly into the tiny cockpit that you cannot move. Between your face and the windscreen, the round orange-red circle of the reflector-sight glows brightly.

LESSON 10 Working with the Text

In the battle (paragraph 21)

They came from above and they came from behind and they made frontal attacks from dead ahead, and I threw my Hurricane around as best I could and whenever a Hun came into my sights, I pressed the button. It was truly the most breathless and in a way the most exhilarating time I have ever had in my life. I caught glimpses of planes with black smoke pouring from their engines. I saw planes with pieces of metal flying off their fuselages. I saw the bright-red flashes coming from the wings of the Messerschmitts as they fired their guns, and once I saw a man whose Hurricane was in flames climb calmly out on to a wing and jump off. I stayed with them until I had no ammunition left in my guns. I had done a lot of shooting, but whether I had shot anyone down or had even hit any of them I could not say. I did not dare to pause for even a fraction of a second to observe results. The sky was so full of aircraft that half my time was spent in actually avoiding collisions. I am quite sure that the German planes must have often got in each other's way because there were so many of them, and that, together with the fact that there were so few of us, probably saved quite a number of our skins.

5. What words would you use to describe how these two places feel? Complete the chart below. (Two examples have been provided for you.)

The cockpit	The battle
<p style="text-align: center;"><i>calm</i></p>	<p style="text-align: center;"><i>crazy</i></p>

LESSON 10 Working with the Text

- *6. Does the description of the dog-fight make you want to be a fighter pilot in a dog-fight or not? Explain your answer.

LESSON 10 Close Read

What's Shown and What's Implied

The American writer Ernest Hemingway once compared a certain type of writing to an iceberg, where only a small part shows above the water (like the diagram below). In this kind of writing, the writer conveys feeling by taking away details, cutting down to the bare essentials and leaving a lot more for the audience to imagine.

Reread *Going Solo* "The Battle of Athens—the Twentieth of April," paragraphs 27–32, in the passage below. Then, write directly onto the iceberg image to complete questions 1 and 2.

I wandered over to my tent. There was a canvas washbasin outside the tent, one of those folding things that stand on three wooden legs, and David Coke was bending over it, sloshing water on his face. He was naked except for a small towel round his waist and his skin was very white.

"So you made it," he said, not looking up.

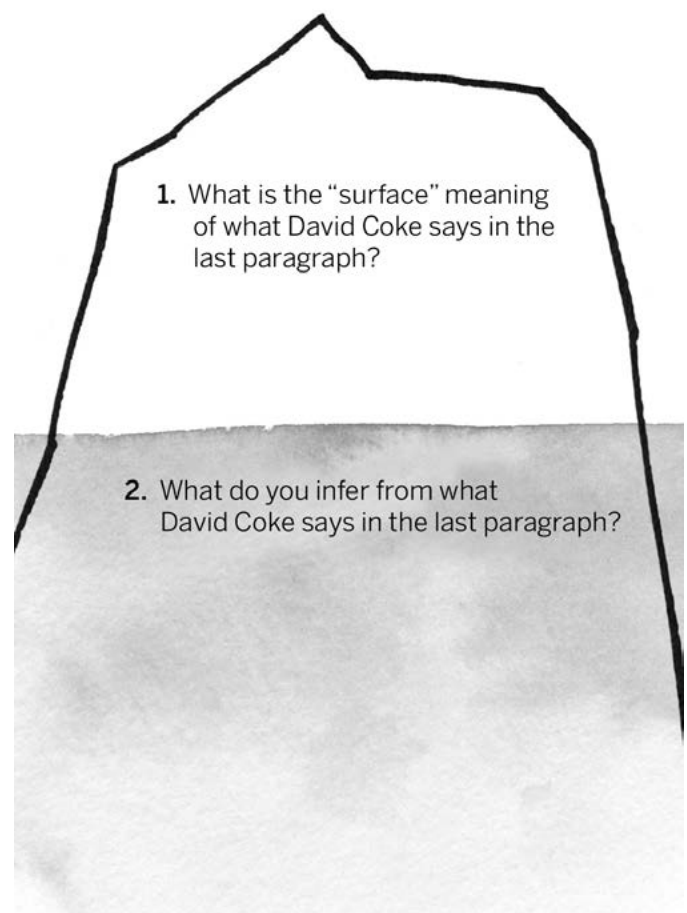
"So did you," I said.

"It was a bloody miracle," he said. "I'm shaking all over. What happens next?"

"I think we're going to get killed," I said.

"So do I," he said. "You can have the basin in a moment. I left a bit of water in the jug just in case you happened to come back."

Going Solo by Roald Dahl, "The Battle of Athens—the Twentieth of April," paragraphs 27–32



LESSON 10 Close Read

3. What does the detail about the water in the jug reveal about what these characters feel about what has just happened? About the relationship between them?

4. Imagine if Dahl hadn't included that detail. What is lost from the scene without it?

Unit 8A, Sub-Unit 4

Write an Essay



Okay, so what did you think of all the people Dahl described on his journeys? After reading Dahl's description of Colonel Griffiths running around the ship, is he the man you want running a country? Should Mdisho be arrested for violating the British code of battle or is he a true warrior who understands the reality of war? Is quiet and kind David Coke the type of hero Dahl wants us to celebrate? Over the next few lessons, you'll have the chance to develop your ideas about some of these characters as you craft a polished essay.



ESSAY LESSONS: OVERVIEW

Calendar of Essay Lessons

What you'll be doing to write your essay:

<p>Lesson 1</p>	<p>Step 1: Gather evidence: Identify details about three characters.</p> <p>Step 2: Write first body paragraph: Use details to develop your description of one character.</p>
<p>Lesson 2</p>	<p>Step 3: Review the elements of an essay</p> <p>Step 4: Draft claim statement 1: Select a second character and state how the two characters compare/contrast.</p> <p>Step 5: Write second body paragraph: Use textual details to develop your description of a second character.</p> <p>Step 6: Draft claim statement 2: Write a second claim statement that states how your ideas about each character compare or contrast.</p>
<p>Lesson 3</p>	<p>Step 7: Revise your essay: Add more evidence or further explain the evidence in two places in your essay draft.</p> <p>Step 8: Write introduction: Review elements of an introduction, then write your introduction.</p>
<p>Lesson 4</p>	<p>Step 9: Write conclusion: Review elements of a conclusion, then write your conclusion.</p> <p>Step 10: Edit your essay: Edit essay, including correct citation and punctuation of direct quotes.</p> <p>Step 11: Write final draft: Rewrite your essay to create a final copy.</p>

Essay Prompt:

Compare two of the people Dahl meets during his travels. What is Dahl's overall impression of each person?

NOTE: If you begin the essay using these Amplify Anywhere lessons, you will complete the essay in this format. However, your teacher may ask you to type your polished essay online once you have completed all steps.

Unit 8A, Sub-Unit 4: Write an Essay

LESSON 1 OVERVIEW

Which description really caught your attention? Miss Trefusis's orange-peeling? Mdisho's sword-wielding? In this lesson, you'll focus on three descriptions that gave you a strong impression of the people Dahl meets on his voyages.

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson

LESSON 1 Gather Evidence

You've finished reading the selections of *Going Solo* that you'll read for these lessons. Now, you're going to look at Dahl's stories about some of the people he meets and decide why each story remains so vivid for him

Step 1: Gather evidence

1. Think back on all the people Dahl has described during your reading. Put a check mark next to three characters whom you would most like to meet.
 - Miss Trefusis
 - Major Griffiths
 - U.N. Savory
 - Mdisho
 - The Corporal
 - David Coke
 - The Squadron Leader/CO
2. Write a brief description of why you chose these three.

Unit 8A, Sub-Unit 4: Write an Essay

LESSON 1 Gather Evidence

Think of three people Dahl describes and review one story about each of these three people. In the chart below, fill in the following information for each story:

- The name of the person
- Three details from Dahl's description that give you a strong impression of this person
- The idea you have about this person based on these details

Person	Three Details	Idea(s) about this person

Unit 8A, Sub-Unit 4: Write an Essay

LESSON 2 OVERVIEW

Today, you will tell us your idea about another person Dahl describes. Make sure your reader gets to see exactly what you notice in the details you quote.

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
 - Any writing you've completed for your essay in previous lessons and Solos

LESSON 2 Draft Claim Statement 1

Step 3: Review the elements of an essay

Elements of a Response to Text Essay

An introduction to the essay and claim. It includes:

- A lead
- The name of the text(s) and its author(s)
- Relevant background or context of the topic and the texts
- A statement of the claim

Body paragraphs to develop the reasoning and evidence. Each includes:

- Specific textual evidence that supports your claim
- Description of the key parts of your evidence
- Clear explanation of how this evidence supports your claim

A conclusion that wraps up the ideas about the claim/argument. It includes:

- A restatement of the claim
- A final thought

In this essay, you'll compare two people Dahl meets over the course of his journeys. Yesterday, you looked at three people Dahl met, and wrote about one of them. Today, you'll write about a second person Dahl met.

LESSON 2 Draft Claim Statement 1

Step 4: Draft claim statement 1

Review your evidence chart from the last lesson and think about which person you'd like to write about today.

1. Choose a second person to compare to the person you wrote about last lesson. Write their name below.

2. Write one or two sentences summarizing Dahl's overall impression of this character.

3. Are the ideas you will present about each person similar or different?

4. Write two sentences to explain how your two characters compare. Label it "Claim Statement #1."

LESSON 2 Draft Claim Statement 2

Step 6: Draft claim statement 2

Now that you've developed your idea about each character, you are ready to write your claim statement. These one or two sentences will go in the beginning of your essay and give your reader an overview of what you will say about each character and how they compare.

1. Review the two sample claim statements below.

Claim 1: Mdisho and David Coke both join in the war, but Dahl describes them as very different types of warriors. Mdisho is _____, while David Coke is _____.

Claim 2: Mdisho and David Coke come from very different backgrounds, but Dahl's description makes it clear that both men are _____.

2. Which claim compares a similar idea about the two characters?

3. Which claim contrasts (describes the difference between) the characters?

4. Reread the two paragraphs you wrote to develop your idea about each person you chose.

5. Write one or two sentences to state your claim about how these two people compare or contrast. Label it "Claim Statement 2."

Unit 8A, Sub-Unit 4: Write an Essay

LESSON 3 OVERVIEW

Who could stop reading Dahl's description of U.N. Savory sprinkling fake dandruff on his shirt? Now, you'll have the chance to try to grab your readers' attention and make them eager to read what you have to say.

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
 - Any writing you've completed for your essay in previous lessons and Solos

LESSON 3 Revise Your Essay

Today, you will have the chance to revise your body paragraphs to make sure you described the key parts of your evidence. Then, you will write the introduction to your essay. This involves some fun thinking about how to get your reader interested in what you have to say.

Step 7: Revise your essay

1. Underline two places in your body paragraphs to revise. The first should be a place where you could add more evidence, and the second can be a place where you could develop (describe and explain) your evidence further.
2. Reread the moments from the text that relate to the parts of your essay you want to revise, noting any additional details that provide evidence for your claim about each character.
3. For each place you have identified as needing revision, write 3–5 more sentences that present additional evidence or describe your evidence further. Write your revision sentences below your original sentences if you have room, or use the space provided below. Label them "Body Paragraph Revision 1" and "Body Paragraph Revision 2."

LESSON 3 Write Introduction

Step 8: Write an introduction

These are the elements you will include in the introduction you write today.

Elements of an Introduction—Response to Text Essay

- An engaging lead to grab the reader’s attention and to give the reader a sense of what your essay is about
- The name of the text(s) and its author(s)
- Key background or context to help the reader understand the topic of your essay and the text(s) you are using
- Your claim/argument

The key—and fun—thing about an introduction is thinking about how you make your reader want to read your essay. What makes your essay interesting and how can you use some of your ideas to draw in your reader?

Let’s take a look at a few sample leads.

Sample Essay Lead 1

When people are in a tough situation that they didn’t create, they might not be interested in risking their lives to make things better. But Roald Dahl describes two men, David Coke and Mdisho, who always try to help.

Sample Essay Lead 2

A man who reacts to war by saying he is “very excited to be at war” (Mdisho of the Mwanumwezi, 33) seems very different from a man who reacts by worrying that “It’s absolutely hopeless” (First Encounter with a Bandit, 43). One man rushes out and chops off the enemy’s head, the other coolly describes the likelihood that he will get killed. But Roald Dahl points out the bravery that his servant, Mdisho, and his RAF friend, David Coke, share in spite of these differences.

Sample Essay Lead 3

In this essay, I will compare Roald Dahl’s servant, Mdisho, and Roald Dahl’s RAF friend, David Coke. They seem very different on the surface, but both men are brave.

LESSON 3 Write Introduction

- 4. Reread your leads, then circle the one you like best.
- 5. Rewrite your favorite lead in the space below, then write your introduction after it. Your introduction should include:
 - Your lead
 - Name of text and author
 - A sentence or two of key background information
 - Your claim about how these two people compare. (Choose your favorite from last lesson, or write a new one.)

Label it "Introduction."

Unit 8A, Sub-Unit 4: Write an Essay

LESSON 4 OVERVIEW

You've spent a lot of time getting to know these characters. Is there some last thing you want to make sure your readers hear about? Maybe you can write it in your conclusion.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
 - Any writing you've completed for your essay in previous lessons and Solos
2. Review the Rules for Sharing and Response Starters.

LESSON 4 Write Conclusion

Step 9: Write conclusion

These are the elements you will include in the conclusion you write today.

Elements of a Conclusion—Response to Text Essay

- A restatement of your claim/argument
- A final thought for your reader to take away
 - Explain why the ideas in the essay matter
 - Connect the ideas in the essay to the reader's experience

When you restate your claim, remember that the reader has now read your essay. You can refer to key details or use new language rather than repeat precisely what you said in the introduction.

Final thoughts can be questions or statements. A good final thought is a new idea that flows logically from your essay. It should give the essay an ending that leaves the reader with something more to think about.

As you plan your final thought for your essay, consider:

- What did you find most interesting about the two people you wrote about?
- What did the descriptions of these people make you think about Dahl?

LESSON 4 Edit Your Essay

Step 10: Edit your essay

Use this editing checklist to correct any technical errors in the components of your essay (introduction, body paragraphs, and conclusion).

Editing Checklist

1. Read each part of your essay aloud to yourself, quietly and slowly.
2. Arrange what you have written in the appropriate order. Make sure to incorporate your revisions into your body paragraphs (or the parts of them that work best). This is the order in which sections will appear in your final copy:
 - Introduction, ending with the 1–2-sentence claim statement
 - Body paragraphs in the order you prefer
 - Conclusion
3. Refer to the Guidelines for Citing and Punctuating a Direct Quote to make sure you have included your direct quotes correctly.
4. Reread your essay to correct any errors in spelling, punctuation, and grammar that you can find.

Use these guidelines to make sure you've cited and punctuated your quotes correctly.

Guidelines for Citing and Punctuating a Direct Quote

Cite the chapter and the paragraph number in parentheses at the end of the sentence.

Roald Dahl expresses both the rush and the fear of being in a dog-fight in his writing. His description of the battle is a fast stream of actions and images, such as, "I threw my Hurricane around," "An endless blur of enemy fighters," and "glimpses of planes with black smoke pouring from their engines" (The Battle of Athens – the Twentieth of April, 21). This blur of sensations shows the reader the rush of exhilaration Dahl feels in these moments. After the fight is over, however, Dahl is overwhelmed by "the feeling that I had been into the very bowels of the fiery furnace" (The Battle of Athens – the Twentieth of April, 22). And, when the rigger points out that Dahl's plane has "got so many 'oles in it, it looks like it's made out of chicken wire!" Dahl's body reveals the tremendous fear Dahl must have felt during the fight (The Battle of Athens – the Twentieth of April, 22). He writes, "I looked at my hands again. It was ridiculous the way they were shaking" (The Battle of Athens – the Twentieth of April, 24).

Add a comma to separate your introduction to the quote and the direct quote itself.

Use single quotations around any dialogue within the direct quote.

Use double quotation marks to show where the quote begins and ends.

Only include the end punctuation of your quote if it is a question mark or exclamation point.

