



**EMILY DICKINSON AND ESSENTIAL
QUESTIONS:**

**ILLING MIDDLE SCHOOL
ENRICHMENT PROJECT HANDBOOK
FALL/WINTER 2013-2014**

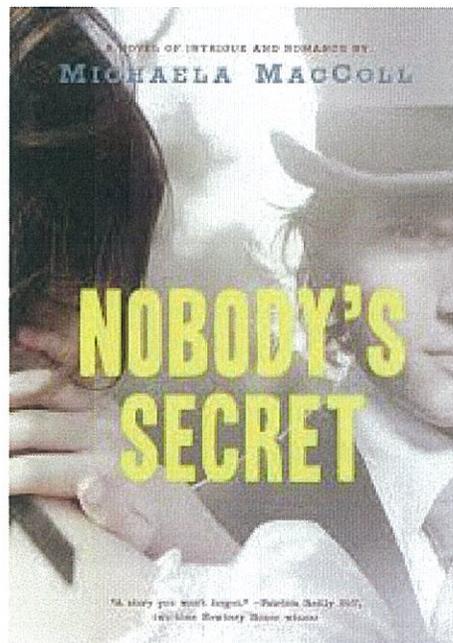


Table of Contents:

Part 1: Emily Dickinson! Poetry!! Murder Mysteries!!!	1
Project Menu	2-6
Project Evaluation Form	7-8
Emily Dickinson: The Woman No One Knew	9
<i>Nobody's Secret</i> Copyright Page	10
<i>Nobody's Secret</i> : Author's Note and Further Reading	11-14
"I'm Nobody! Who are you?"	15
Emily Dickinson Self-Portrait Poem	16
"My life closed twice before its close-" and Analysis	17
Personification	18-19
"Because I could not stop for Death-" and Analysis	20-21
"Hope" is the thing with feathers-" and Analysis	22
Metaphor!	23-24
"Because I could not stop for Death-"	25
"'Hope' is the thing with feathers-"	26
"I like to see it lap the Miles-"	27
"I heard a Fly buzz- when I died-"	28
"My Life had stood- a Loaded Gun-"	29
"Wild nights- Wild nights!"	30
Detective Case Report	31

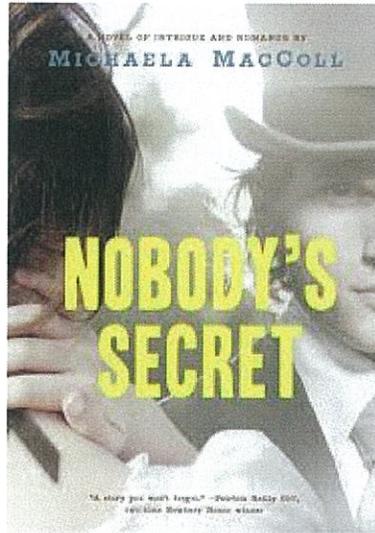
Part 2: Essential Questions! Secondary Questions!! Research!!!	32
The most important thing is not to stop questioning.	33
The Essential Question Basics	34-35
Essential Question Examples	36-37
Huffington Post article- Tiana Parker	38
Secondary Questions: 3 Common Types	39-40
Developing Your Secondary Questions!	41-45
Secondary Question Research Summary!/Resources Used	46-75
Bloom's Taxonomy	76
Developing Your E.Q.!!	77-80
Part 3: Samples from Mr. Leel!	81
Developing Your E.Q.!! Sample	82-85
Developing Your Secondary Questions! Sample	86-90
Secondary Question Research Summary!/Resources Used Sample	91-92

PART 1:



**EMILY DICKINSON! POETRY!!
MURDER MYSTERIES!!!**





NOBODY'S SECRET: ART AND SCIENCE THROUGH POETRY

ENRICHMENT FALL/WINTER PROJECT 2013-14 MENU

Pick one of these project idea options to build your Essential Question and your Secondary Questions around. This Project Menu is meant to give you many different options for project ideas inspired by Michaela MacColl's novel *Nobody's Secret*.

Your goal: Develop a creative, unique product using the ideas from one of the three Project Menu options. Your product will be based on your Essential Question and your research findings of your Secondary Questions. Create a product that interests *you*! If you love to write- develop a writing project! If you are an artist- use the artistic style you love the most! If you love history- create a research project! If you love to interview people and get fired up about issues of "right and wrong"- create a project about social justice!

Your challenge: Using the skills of a higher order thinker- connect the type of project you like to create to one of these three project types and your Essential Question!

Your final product that you bring to our Project Showcase (the date is still to be determined- but be thinking early January 2014) will consist of three parts:

- ✓ Your finished creative product
- ✓ Your completed Project Handbook
- ✓ Your Essential Question

Good luck! I can't wait to see what you create!!



PROJECT OPTION #1: ALL ABOUT EMILY DICKINSON!

Develop your Essential Question, your Secondary Questions, and your creative product around the poet herself- Emily Dickinson! There are many different ways in which you could achieve this. Here are some suggestions and ideas. You are not limited to these ideas, but make sure you can explain and defend your project choice if you use an idea other than these:

- ❖ In-depth biographical research of Emily Dickinson, her life, her family, and the events that shaped her life as a writer
- ❖ In-depth research of a topic relevant to Emily Dickinson's life and time in which she lived: history of Amherst, MA; importance of religion in her life; the role of women during her lifetime, etc.
- ❖ Analysis and study of Emily Dickinson's poetry: what makes it so unusual? What are topics and themes she wrote about? How can understanding her poetry be made simpler? How does her work compare to other famous poets living during her lifetime? How about comparing her to your favorite poet? Can you connect her poetry with other art forms: music, dance, visual art, movies?
- ❖ Artistic project inspired by the poetry of Emily Dickinson: short stories, a novel, a poetry collection, visual art, a movie, dance, etc.
 - For a good example of this type of project, read the book *Feathers* by Jacqueline Woodson (it's in the Illing library!); it's a novel inspired by Dickinson's poem that starts with the line "Hope is the thing with feathers..."

Some basic research resources to help you get started with this project option:

Emily Dickinson Museum site-

<http://emilydickinsonmuseum.org/>

Before I Got My Eye Put Out: The Poetry of Emily Dickinson- A Video Crash Course with John Green-

http://www.youtube.com/watch?v=R4WwhOdk_Eg

The Poetry Foundation's Emily Dickinson pages-

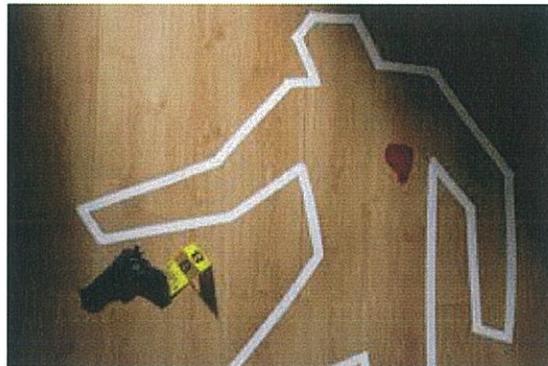
<http://www.poetryfoundation.org/bio/emily-dickinson>

Amherst College Digital Collection- handwritten letters and poems by Emily Dickinson:

<https://acdc.amherst.edu/browse/#collection/collection:ed>

Boston Public Library Collection- handwritten letters from Dickinson to T.W. Higginson:

http://www.flickr.com/photos/boston_public_library/sets/72157604466722178/detail/



PROJECT OPTION #2: MURDER 'N MYSTERIES!

Develop your Essential Question, your Secondary Questions, and your creative product around one of the coolest elements in *Nobody's Secret*- the fact that it is a murder mystery! There are many different ways to approach murder mysteries with this project option. Here are some ideas, but you are not limited to only these suggestions:

- ❖ Compare *Nobody's Secret* to other murder mysteries: how are the mysteries set up? Does the hero always solve the mystery? How do other mysteries set up the crime and the suspects? Are the stories built the same way or differently?
- ❖ Explore the structure of a good mystery in relation to *Nobody's Secret*: how are the "puzzle pieces" of the mystery put together to create a story? What basic structures to murder mysteries follow? How do some of the great mystery writers

“build” their mysteries? How can you make a mystery solvable without being obvious or being unfair to the reader?

- ❖ Create a murder mystery using a real historical figure, like Michaela MacColl did with Emily Dickinson and *Nobody’s Secret*. Do you want the historical figure to be an adult? A teenager? A child? How will your mystery accurately show an example of life during the time period in which your character lived?

Some basic research resources to help you get started with this project option:

Writing Teen Novels- Creating a Teenage Sleuth Character-

<http://writingteennovels.com/category/writing-teen-mystery-novels/>

Go Teen Writers- 7 Ways to Add Mystery to your Plot-

<http://goteenwriters.blogspot.com/2012/11/7-ways-to-add-mystery-to-your-plot.html>

Scholastic Mystery Writing Tutorial with Joan Lowery Nixon-

<http://teacher.scholastic.com/writewit/mystery/index.htm>

WritingWorld.com Beginnings, Middles, and Ends: Crafting the Mystery-

<http://www.writing-world.com/mystery/opening.shtml>

Mystery Fiction for Middle School and High School Students-

<http://www.hudsonlibrary.org/Teen/mysterybooklist.pdf>



PROJECT OPTION #3: SCIENCE AND THE NATURAL WORLD!

Develop your Essential Question, your Secondary Questions, and your creative product using botany and other ways science is explored in *Nobody’s Secret*. There are many,

many directions to go in with this project option. Here are a few examples, but if you have another idea that can be developed just as strongly, then you should go for it:

- ❖ Research and/or create an herbarium like Emily Dickinson and the other girls in her school did in *Nobody's Secret*. How can you go about constructing an herbarium? Why are they useful? How many different kinds of herbariums can you create? How can scientists use herbariums to study the natural world?
- ❖ Poison-making using naturally occurring poisonous plants is key to the events of *Nobody's Secret*. Explore poisonous plants around the world; the history of poison and poison-making; assassins and assassinations throughout history that involved poisonous plants.
- ❖ Emily Dickinson used science and, in particular, her observations of the natural world as inspiration for a great deal of her poetry. Use her nature-themed poems as the starting point for your own scientific investigation into specific items or events found in nature.

Some basic research resources to help you get started with this project option:

Harvard Digital Library: Emily Dickinson's Herbarium (created at age 14)-

<http://pds.lib.harvard.edu/pds/view/4184689?n=66&printThumbnails=no>

Poets.org Victorian Treasure: Emily Dickinson's Herbarium article-

<http://www.poets.org/viewmedia.php/prmMID/21410>

National Geographic Pick Your Poison: 12 Toxic Tales-

<http://science.nationalgeographic.com/science/health-and-human-body/human-body/poison-toxic-tales/#page=1>

ENRICHMENT PROJECT EVALUATION
FALL/WINTER PROJECT 2013-14

Name: _____

Grade: _____

Team: _____

Scale: 4. Exceptional 3. Effective 2. Acceptable 1. Unsatisfactory

Creative Product:

- A. Originality of the idea _____
- B. Reflects advanced familiarity (for age) with the subject _____
- C. Reflects a level of quality beyond what is normally expected of a student of this age/grade level _____
- D. Reflects care, attention to detail, and overall pride on the part of the student _____
- E. Reflects a commitment of time, effort and energy _____
- F. Reflects on original contribution for a student of this age/grade level _____
- G. Presentation of information _____

Essential Question:

- H. Reflects the 5 EQ characteristics _____
- I. Shows a strong connection with the
Secondary Questions _____
- J. Is reflected strongly in the
creative product _____

Project Handbook:

- K. All EQ and Secondary Question
development is recorded _____
- L. All Secondary Question research is
recorded _____
- M. All class activities are completed _____

Project Score: _____ out of 52 possible points

Comments:



Emily Dickinson : The Woman No One Knew

- 1830- 1886 (from Massachusetts)
- Born to Edward and Emily Norcross Dickinson
- Had an older brother named Austin and a younger sister named Lavinia; as a child, had lots of friends and loved to have fun; loved to read, sing, play the piano, write letters, and take walks
- Academically was very successful
- When she grew older, her social life changed dramatically
- She would only leave her house to tend to her garden or visit her brother, who lived next door
- Then, she started to stay only in her bedroom. She came down to the kitchen and outside to the garden only once in awhile
- She had a few nieces and nephews. Her favorite, Gib, died young. She loved children and would lower gingerbread and other sweets down from her window in a basket. Kids loved her.
- She never married, though many people suspect that she had a secret love. There is evidence that she did receive a marriage proposal, but she did not accept.
- Very few of her poems were published in her lifetime. Most were found, in a dresser, after she had died.
- She experienced many deaths of friends and relatives which prompted her own questions about death and immortality

The following "Author's Note" and "Further Reading" sections from *Nobody's Secret* are used with permission from the author and the publisher.

Nobody's Secret

A Novel of Intrigue and Romance

By Michaela MacColl

Copyright © 2013 by Michaela MacColl

Chronicle Books LLC

680 Second Street

San Francisco, CA 94107

www.chroniclebooks.com/teen

Author's Note

At the age of twelve, I discovered Emily Dickinson's poetry and was hooked. In particular I remember the poem that began, "This is my letter to the World/That never wrote to Me." I'll never forget that moment of recognition that Emily and I saw things the same way. My experience relating to her poetry isn't unique. Emily Dickinson is considered one of America's greatest and most popular poets. She had an ability to describe the world around her with originality, honesty, humor, and passion, and without sentimentality.

Fewer than a dozen of Emily's poems were published during her lifetime. And those that were published weren't popular, as many people couldn't see past her odd spelling and unique punctuation (for instance, she used dashes frequently in place of standard periods or commas). Today, these elements are part of what people love about her poetry—to the twenty-first-century reader, her punctuation feels fresh and modern.

Emily's poems inspired this story, especially "I'm Nobody! Who are You?," which is about how enticing anonymity might be in a small town where everyone knows everyone else's business. The first chapter is all about bees because bees feature in more than fifty of her poems. She was also intrigued by death, loss, and loneliness. That her poems portrayed so much—and such varied—emotion made the task of choosing a poem to reflect the emotional content of each chapter of my book surprisingly easy.

Emily's powerful poetry is all the more extraordinary given how quiet her life was. Born in 1830, she lived her entire life in Amherst, Massachusetts, except for one year of school in Northampton, only ten miles away. She died at the age of fifty-five from liver disease in the house where she lived most of her life.

The one surviving photograph of Emily Dickinson was considered a poor likeness; it was too plain and severe. Small wonder that she preferred to craft her

own self-portrait in words. She wrote, "I am small, like the Wren, and my Hair is bold, like the chestnut bur, and my eyes like the Sherry in the Glass, that the Guest leaves."

Emily was the middle child between her brother, Austin, and her sister, Lavinia ("Vinnie"). Austin was her closest confidant, and she missed him terribly when he went away to school. The sisters were close, but very different. While Emily was partial to birds, Vinnie preferred cats. Vinnie was the more vivacious of the two. Young men from Amherst seemed to prefer flirting with Vinnie, but Emily was the one they preferred to talk to.

Emily's father, Edward, was a successful lawyer, politician, and an official of Amherst College. Although he educated his daughters, there was no question of their becoming "literary." Girls in the nineteenth century (and well into the twentieth) were expected to manage the responsibilities of a household. As Emily tells Mr. Nobody, her father bought her books, but discouraged her from reading them in case they put ideas in her head. Please note that the letter in the novel from Mr. Dickinson is fictional, although typical of the way he wrote to his family.

Her mother, Emily Norcross Dickinson, was far less concerned with Emily's education than with her poor health. She also worried about the family finances, particularly since her father-in-law had spent the family fortune to found Amherst College. Mrs. Dickinson always

claimed that Mrs. Child's *The American Frugal Housewife* had enabled her to make ends meet, and often quoted it to her exasperated daughters.

For eight years, Emily attended Amherst Academy, where she studied botany with Almira Lincoln Phelps, one of the most notable botanists of the time. Miss Phelps encouraged Emily to keep a herbarium, a large book in which to keep her pressed flowers and plants. Unusually, the girls at the academy were permitted to attend lectures by the most distinguished scholars of the day at the all-male Amherst College. Emily's poems are filled with references to her study of chemistry, astronomy, and geology.

Although she had suitors, Emily never married. She remained in her family home, caring for her parents and the house. She hated housework, calling it a "pestilence," although she enjoyed the chemical combustion involved in baking. Her recipes won prizes at a local fair.

In my novel, I tried to show how time-consuming and tedious cooking was for Emily and her sister. Research indicates that Emily increased her output of poems whenever the family had full-time help, and dropped off when they didn't.

Since Emily spent so much time in the kitchen, many of her poems were written there, jotted down on any scrap of paper, even the backs of bills and advertisements. Eventually she transferred her poems, which often had many

versions, to handmade books made of folded paper and fastened with string, called fascicles. Though there is no evidence that she kept such a notebook hidden in her corset as she does in the novel, it seemed plausible to me.

Some of Emily's fascicles have been preserved, and may be seen at the Emily Dickinson Museum in Amherst. The museum is located in the Homestead, her family home. She was born there, but financial troubles forced the Dickinsons to leave the house when she was nine. They moved to a house on North Pleasant Street, adjoining the cemetery. The family lived there until Emily's father managed to repurchase the Homestead when Emily was twenty-five.

My story takes place during the time they lived on North Pleasant Street. Emily is now buried in the cemetery she could see from her bedroom window. Unfortunately, this house is long gone and has been replaced by a gas station, but pictures of it still exist.

The gentlemen Emily enlists as allies, Reverend Colton and Dr. Gridley, were close friends of the Dickinson family, but the Wentworths and the Langstons are pure invention.

As a teenager, Emily had an active social life in Amherst. She went to teas, sewing circles, fairs, and sleigh rides with friends. Far from avoiding society, as she did later in life, as a teen she longed for it and stayed home only to nurse her ill mother. The scene where Henry surprises Emily in

the kitchen was inspired by a letter she wrote to a friend complaining that she could not go riding with a dear friend because her mother was ill.

She wrote, "A friend I love so dearly came and asked me to ride in the woods, the sweet-still woods . . . I told him I could not go . . ."

Then she wrote, "I went cheerfully round my work, humming a little air till mother had gone to sleep, then cried with all my might."

Emily's schoolfriends could not keep up with the fierce intelligence she expressed in her letters to them. As she entered her twenties, her social circle shrank to the family and very close family friends. However, she expanded her correspondence to include some of the great thinkers of the time.

By the time Emily was thirty, she had become a recluse, rarely leaving her home, and she wore only white cotton housedresses. Because they rarely saw her, the town-people began to refer to her as "Myrth" or the "Woman in White."

A few of her poems were published in local newspapers without her permission. Emily was furious that her punctuation and spelling had been "corrected" and refused to consider publishing again, although she shared many of her poems with family and friends. Yet no one in her limited circle suspected how much she was writing.

After Emily's death, Yimmie was shocked to find more than 1,800 poems among Emily's things. Always her sister's champion, she arranged for them to be published. Emily would have been dismayed to see that the editors once again altered her punctuation, titled her poems, and even changed words to improve the rhymes. But she might have smiled to see that the cover was illustrated with Indian pipes, her favorite flower.

Despite the editors' meddling, the poems were a critical and commercial success, establishing Emily as a major poet. It was not until 1955 that her original poems, exactly as she wrote them, were published in a comprehensive collection. The poems quoted at the beginning of each chapter and the excerpts in chapters 5 and 13 are excerpts from that first edition of Emily's work which may not always reflect Emily's creative intent. However, they are in the public domain so they can be used freely here. "I'm Nobody, Who are You?" is quoted in its entirety. However the clues that Emily writes down in her secret notebook are fictional. Likewise Mr. Nobody did not exist and Emily Dickinson never investigated a murder.

The town of Amherst still resembles the town Emily knew. I took all the walks that Emily took—Amethyst Brook is a walk of a few miles out of town, and I, too, found Indian pipes along its banks.

FURTHER READING

If you are interested in Emily Dickinson, read her poetry! The poems are easily found online, and there are many collections available in your library.

The most comprehensive is *The Complete Poems of Emily Dickinson*, edited by Thomas H. Johnson (Little Brown, 1960).

My favorite biography is *My Wars Are Laid Away in Books: The Life of Emily Dickinson* by Alfred Habegger (Modern Library, 2002). A wonderful pictorial biography is *The World of Emily Dickinson* by Polly Longworth (W.W. Norton, 1997).

I also recommend a visit to the Emily Dickinson Museum. If you can't go in person, it has a terrific website: <http://www.emilydickinsonmuseum.org/>. It is full of interesting information and a "Poem of the Week."

Another useful online location is the Amherst Public Library's digital Emily Dickinson collection, <http://www.joneslibrary.org/specialcollections/collections/dickinson/dickinson—print.html>. You can see her shopping lists and samples of her poems. The library also has a wonderful digital collection about Amherst through the years at <http://www.digitalamherst.org>.

I'm Nobody! Who are you?

Are you- Nobody- Too?

Then there's a pair of us!

Don't tell! they'd advertise-, you know!

How dreary- to be- Somebody!

How public- like a Frog-

To tell one's name- the livelong June-

To an admiring Bog!

Emily Dickinson Wrote Her Own Portrait:

*"I had no portrait, now,
but am small, like the wren;*

*and my hair is bold, like the
chestnut burr;*

*and my eyes, like the sherry in the
glass,
that the guest leaves."*

Can you write a self-portrait to evoke a sense of who you are?

- Use metaphors
- Use figurative language
- Use your own voice

In 40 words or less, write a self-portrait. If you don't want to write about yourself that's fine (although I would love to get to know you!) – write a portrait of another person, a tree, a cat. It's up to you!

Read the following poem at least two times. Then answer the questions below it.

My Life Closed Twice Before Its Close
By Emily Dickinson

My life closed twice before its close—
It yet remains to see
If Immortality unveil
A third event to me.

So huge, so hopeless to conceive
As these that twice befell.
Parting is all we know of heaven.
And all we need of hell.

1. After reading the entire poem, what might have happened the two times that Dickinson's life closed?

1)

2)

2. At the end of the first line, what is the final "close" for which the author is waiting?

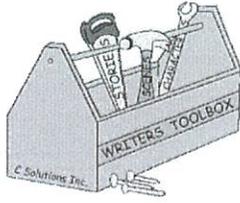
Mood is an emotional state you feel while reading something.

3. Does this poem have a happy or somber mood?

A paradox is a seemingly contradictory statement that may nonetheless be true.

4. The last two lines of this poem are a famous paradox. Explain it.

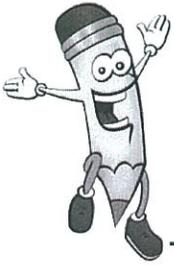
5. How can this poem--which was probably very personal to Emily Dickinson--be read on a universal level?



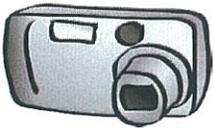
PERSONIFICATION

giving human traits to non-human things

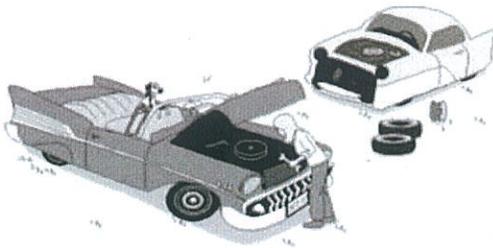
Read each example. What object is being personified? How?



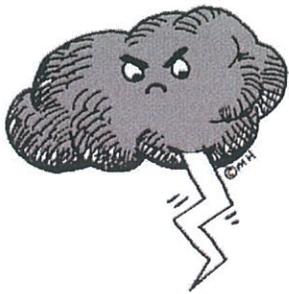
The pencil danced across the page confidently scribbling the answers.



Another terrible school picture! The camera truly hates me!



As I turned the key in the engine, the engine of my car complained that it didn't want to move.



The cloud furiously pelted us with hail laughing wickedly as each ball of ice found its intended target.

PERSONIFICATION

Read the classic poems to find examples of personification.

Two Sunflowers Move in the Yellow Room.

William Blake
(1757-1827)

"Ah, William, we're weary of weather,"
said the sunflowers, shining with dew.
"Our traveling habits have tired us.
Can you give us a room with a view?"

They arranged themselves at the window
and counted the steps of the sun,
and they both took root in the carpet
where the topaz tortoises run.

The Train

By Emily Dickinson

I like to see it lap the miles,
And lick the valleys up,
And stop to feed itself at tanks;
And then, prodigious, step

Around a pile of mountains,
And, supercilious, peer
In shanties by the sides of roads;
And then a quarry pare

To fit its sides, and crawl between, Complaining all the while
In horrid, hooting stanza;
Then chase itself down hill

And neigh like Boanerges;
Then, punctual as a start its own,
Stop-docile and omnipotent-
A stable door. By Emily Dickinson

Because I Could Not Stop For Death

Written by Emily Dickinson

Because I could not stop for Death,
He kindly stopped for me;
The carriage held but just ourselves
And Immortality.

We slowly drove, he knew no haste,
And I had put away
My labor, and my leisure too,
For his civility.

We passed the school, where children strove
At recess, in the ring;
We passed the fields of gazing grain,
We passed the setting sun.

Or rather, he passed us;
The dews grew quivering and chill,
For only gossamer my gown,
My tippet only tulle.

We paused before a house that seemed
A swelling of the ground;
The roof was scarcely visible,
The cornice but a mound.

Since then 'tis centuries, and yet each
Feels shorter than the day
I first surmised the horses' heads
Were toward eternity.

haste- swiftness of motion; hurry or rush

labor- work, jobs, tasks to be done

leisure-hobbies, sports, time free from the demands of work

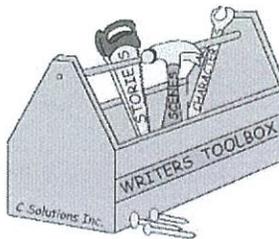
gossamer- a fine, filmy cobweb seen on grass or bushes or floating in the air in calm weather; any thin, light fabric; something extremely light, flimsy, or delicate; a variety of gauze used especially for veils

tippet- scarf or covering for the neck; long, narrow part of a hood

tulle- fine net of fabric

cornice- a mass projecting upward

surmised- to think or infer without certain or strong evidence; an idea thought to be likely



PERSONIFICATION

giving human traits to non-human things

In this poem, what is being personified? _____

What does Emily Dickinson do to make the above human-like?



CHARACTERIZATION

When we talk about a character, we use descriptive adjectives. We call these adjectives **character traits**. The author may come right out and say that a character is something....friendly, mean, happy, creative. When an author does this, it's called **direct characterization**.

Most authors don't tell us the traits directly. Instead they show us the traits in action. So our job as readers is to pay attention to what the character **does, says, thinks, and feels**. From this, we can choose a character trait to describe the character. This is called **indirect characterization**.

Which did Emily Dickinson use to describe DEATH?

direct **indirect** **characterization**

Which of the below **character traits** best describes Death in this poem. Explain your choice.

COURTEOUS **MENACING**

Because I Could Not Stop For Death

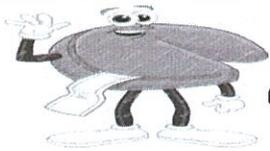


Author's Viewpoint

Viewpoint- How the author feels about a particular topic.

Read the poem again to with the following question in mind:

How does Emily Dickinson feel about death? Is she afraid of it? Does she welcome it? Positive attitude about it? Negative? Make sure to explain your feelings.



THEME

the message the author wants you to walk away from the poem with.

What do you think the theme of this poem is?



Tone- The writer's attitude expressed through the words he/she uses

Mood- The feeling the reader gets from the text.

Words That Describe

Tone:

amused angry cheerful horror
clear formal gloomy humorous
informal ironic light
resigned optimistic pessimistic
playful pompous sad serious
suspicious witty matter-of-fact
meditative bewildered
desperate encouraging

Words That Describe

Mood:

fanciful frightening
frustrating gloomy happy
joyful melancholy
mysterious romantic
sentimental sorrowful
suspenseful cynical pensive
somber tense enlightened
empowered vengeful

What is the **TONE** of the poem?

What is the **MOOD** of the poem?

Questions For Discussion:

1. Who are the characters in this poem? (Hint: there are *three* people in the carriage)
2. Does the narrator seem afraid of dying? What is her attitude towards death?
3. Do you think this poem reveals anything about the author's personality? Life experiences? If yes, what?

Hope Is The Thing With Feathers

Written by Emily Dickinson

Hope is the thing with feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all,
And sweetest in the gale is heard;
And sore must be the storm
That could abash the little bird
That kept so many warm.

I've heard it in the chilliest land,
And on the strangest sea;
Yet, never, in extremity,
It asked a crumb of me.

gale- a very strong wind

abash-to cause to feel ill at ease, embarrassed, or confused; to destroy the self-confidence or poise

extremity- the utmost or any extreme degree; a condition or circumstance of extreme need, distress

Symbolism:

Authors often use symbols to stand for important ideas in stories/poems. A **symbol** makes us think of something else. **Symbolism** is the act of using symbols in stories/poems.

In this poem, Dickinson compares hope to a bird. The bird symbolizes hope. Why do you think she chose a bird? What does hope have in common with a bird?

Do you think this was a good choice? Why or why not?

Choose one of the below and come up with a symbol for each. The first one has been done for you.

TOPIC	SYMBOL
love	rose
friendship	
jealousy	
anger	
grief	

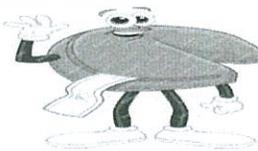
Be able to explain why you chose each

Metaphor:

Comparison of two unlike things using words such as is, are, was, were



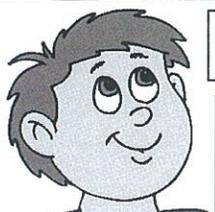
Look carefully at the poem. Find one metaphor. Copy it below.



THEME

the message the author wants you to walk away from the poem with.

What do you think the theme of this poem is?



Author's Viewpoint

Viewpoint- How the author feels about a particular topic.

22

Do you think this poem was optimistic or pessimistic? Explain.



METAPHOR

Comparison of two unlike things using words such as is, are, was, were



When his football team lost, George was a big baby.



Mary is a chicken; she won't go bungee jumping with us.



Life is a highway.



High school is one big roller coaster ride.



Brad is simply a puppet on a string when it comes to making his own decisions.



METAPHOR

Comparison of two unlike things using words such as is, are, was, were



When his football team lost, George was a big baby.



Mary is a chicken; she won't go bungee jumping with us.



Life is a highway.



High school is one big roller coaster ride.



Brad is simply a puppet on a string when it comes to making his own decisions.



POETRY
FOUNDATION

[Home](#) > [Poems & Poets](#) > [Because I could not stop for Death – \(479\)](#)

[Advert blocked](#)

Because I could not stop for Death – (479)

BY EMILY DICKINSON

Because I could not stop for Death –
He kindly stopped for me –
The Carriage held but just Ourselves –
And Immortality.

We slowly drove – He knew no haste
And I had put away
My labor and my leisure too,
For His Civility –

We passed the School, where Children strove
At Recess – in the Ring –
We passed the Fields of Gazing Grain –
We passed the Setting Sun –

Or rather – He passed Us –
The Dews drew quivering and Chill –
For only Gossamer, my Gown –
My Tippet – only Tulle –

We paused before a House that seemed
A Swelling of the Ground –
The Roof was scarcely visible –
The Cornice – in the Ground –

Since then – 'tis Centuries – and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity –

Reprinted electronically by permission of the publishers and the Trustees of Amherst College from *The Poems of Emily Dickinson*, Ralph W. Franklin, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press, Copyright © 1951, 1955, 1979, 1983, 1998 by the President and Fellows of Harvard College.

Source: *The Poems of Emily Dickinson Edited by R. W. Franklin* (Harvard University Press, 1999)



Home > Poems & Poets > "Hope" is the thing with feathers - (314)

[Advert blocked](#)

"Hope" is the thing with feathers - (314)

BY EMILY DICKINSON

"Hope" is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I've heard it in the chillest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

Source: *The Poems of Emily Dickinson* Edited by R. W. Franklin (Harvard University Press, 1999)

26



[Home](#) > [Poems & Poets](#) > [I like to see it lap the Miles - \(383\)](#)

[Advert blocked](#)

I like to see it lap the Miles - (383)

BY EMILY DICKINSON

I like to see it lap the Miles -
And lick the Valleys up -
And stop to feed itself at Tanks -
And then - prodigious step

Around a Pile of Mountains -
And supercilious peer
In Shanties - by the sides of Roads -
And then a Quarry pare

To fit it's sides
And crawl between
Complaining all the while
In horrid - hooting stanza -
Then chase itself down Hill -

And neigh like Boanerges -
Then - prompter than a Star
Stop - docile and omnipotent
At it's own stable door -

Source: *The Poems of Emily Dickinson*, Edited by R.W. Franklin (Harvard University Press, 1999)

27



[Home](#) > [Poems & Poets](#) > [I heard a Fly buzz - when I died - \(591\)](#)

[Advert blocked](#)

I heard a Fly buzz - when I died - (591)

BY EMILY DICKINSON

I heard a Fly buzz - when I died -
The Stillness in the Room
Was like the Stillness in the Air -
Between the Heaves of Storm -

The Eyes around - had wrung them dry -
And Breaths were gathering firm
For that last Onset - when the King
Be witnessed - in the Room -

I willed my Keepsakes - Signed away
What portion of me be
Assignable - and then it was
There interposed a Fly -

With Blue - uncertain - stumbling Buzz -
Between the light - and me -
And then the Windows failed - and then
I could not see to see -

Emily Dickinson, "I Heard a Fly buzz—when I died" from *The Complete Poems of Emily Dickinson*, edited by Thomas H. Johnson. Copyright 1945, 1951, ©1955, 1979, 1983 by the President and Fellows of Harvard College. Reprinted with the permission of The Belknap Press of Harvard University Press.

Source: *The Poems of Emily Dickinson* Edited by R. W. Franklin (Harvard University Press, 1999)



[Home](#) > [Poems & Poets](#) > [My Life had stood - a Loaded Gun \(764\)](#)

[Advert blocked](#)

My Life had stood - a Loaded Gun (764)

BY EMILY DICKINSON

My Life had stood - a Loaded Gun -
In Corners - till a Day
The Owner passed - identified -
And carried Me away -

And now We roam in Sovereign Woods -
And now We hunt the Doe -
And every time I speak for Him
The Mountains straight reply -

And do I smile, such cordial light
Upon the Valley glow -
It is as a Vesuvian face
Had let it's pleasure through -

And when at Night - Our good Day done -
I guard My Master's Head -
'Tis better than the Eider Duck's
Deep Pillow - to have shared -

To foe of His - I'm deadly foe -
None stir the second time -
On whom I lay a Yellow Eye -
Or an emphatic Thumb -

Though I than He - may longer live
He longer must - than I -
For I have but the power to kill,
Without - the power to die -

The Poems of Emily Dickinson, Edited by R. W. Franklin (Harvard University Press, 1999)

Source: *The Poems of Emily Dickinson: Reading Edition* ed by Ralph W. Franklin (Harvard University Press, 1999)

Related Searches:

[Share Your Poetry](#)



POETRY
FOUNDATION

[Poetry Magazine](#)

[Home](#) > [Poems & Poets](#) > [Wild nights - Wild nights! \(269\)](#)

[All Poems](#)

[Advert blocked](#)

[Free Poetry](#)

[Poetry Writer](#)

[Poetry Writing Contest](#)

[Poetry Video](#)

[Poetry Contest](#)

[Native American Poet](#)

[Free Poem](#)

Wild nights - Wild nights! (269)

BY EMILY DICKINSON

Wild nights - Wild nights!

Were I with thee

Wild nights should be

Our luxury!

Futile - the winds -

To a Heart in port -

Done with the Compass -

Done with the Chart!

Rowing in Eden -

Ah - the Sea!

Might I but moor - tonight -

In thee!

Source: *The Poems of Emily Dickinson* Edited by R. W. Franklin (Harvard University Press, 1999)

Name: _____

Date: _____



Detective Case Report

CHARACTERS	Detectives	Suspects

SETTING	Where does the story take place?
---------	----------------------------------

CLUES	Clues (in order)	Who discovered it?
	1.	
	2.	
	3.	
	4.	

** List additional clues on back if necessary*

RED HERRINGS	What are the distractions for the person trying to solve the mystery?
--------------	---

CONCLUSION	What is the conclusion of the mystery?	What is the evidence that helped the detective/s crack the case?
------------	--	---

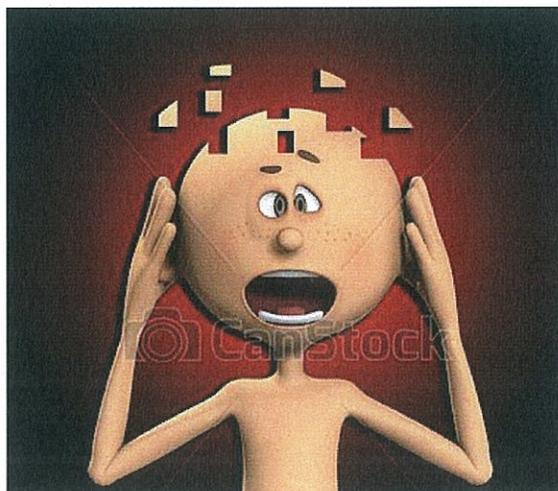


<http://teacher.scholastic.com>

PART 2:

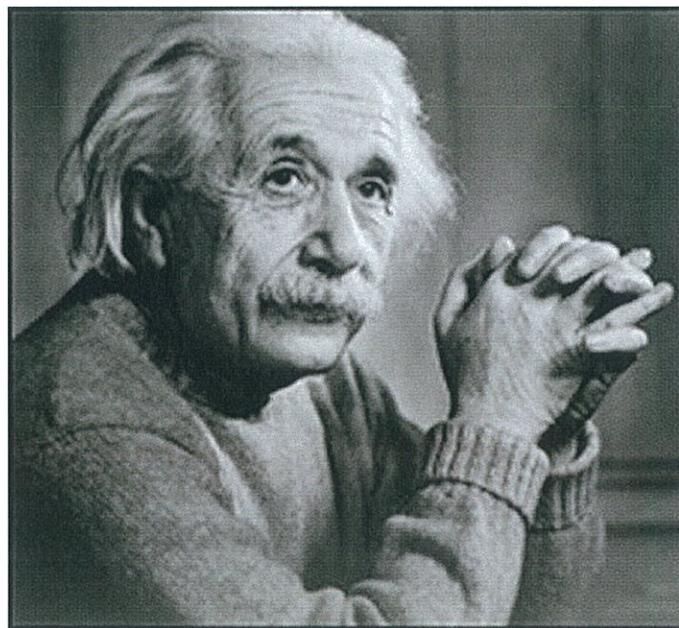


ESSENTIAL QUESTIONS!
SECONDARY QUESTIONS!!
RESEARCH!!!



The important
thing is not to
stop questioning.

- Albert Einstein



THE ESSENTIAL QUESTION BASICS:



AN EQ:

1. **Is open-ended:** there is no single, final, "correct" answer to the question.
2. **Is thought-provoking:** the question will be intellectually engaging; it will spark discussion and debate.
3. **Requires higher-order thinking:** the question cannot be answered using only recall of facts (also requires analysis, inference, evaluation, prediction).
4. **Recurrs again and again:** the question has to be revisited throughout your project timeline.
5. **Raises even more questions:** the question sparks further inquiry into your topic.

**Your Essential Question
gets to the essence of
your topic**



**and to the heart of
your project!**

ESSENTIAL QUESTION EXAMPLES (and some good secondary questions that can come from them):



What truths can we learn from reading fiction?

- ✓ When (time period) and where (location) did the novel take place?
- ✓ How would you have handled the main character's problem?
- ✓ What symbols in the novel tie in to the book's themes?



What influences musical tastes (ex: culture, age)?

- ✓ Do your parents like your music? Why or why not?
- ✓ What are the roots of your favorite type of music?
- ✓ How does music affect moods and feelings?



What should we eat?

- ✓ What is a balanced diet?
- ✓ Can what you eat affect your complexion?
- ✓ Does food color impact its affect on your body?

Where is the balance between personal freedom and the



common good?

- ✓ What is the Second Amendment?
- ✓ Do you agree with the "stand your ground" laws?
- ✓ Does the Second Amendment support "stand your ground" laws, according to the courts?



When developing your EQ, also remember that an Essential Question:

- ✓ Gets to the heart, or the essence, of your topic.
- ✓ Should naturally create opportunities for research in multiple subject areas.
- ✓ Makes connections with your own personal experience and prior learning.

September 25, 2013

The logo for HuffPost BlackVoices, featuring the word "HUFFPOST" in a blue box on the left and "BLACKVOICES" in red text on the right, all enclosed in a thin black border.

Tiana Parker, 7, Switches Schools After Being Forbidden From Wearing Dreads

The Huffington Post | By Rebecca Klein
Posted: 09/05/2013 11:57 am EDT | Updated: 09/05/2013 12:27 pm EDT

A young girl has switched schools after she was told that she would not be allowed to sport her hairstyle of choice.

According to 7-year-old Tiana Parker and father Terrence Parker, [Deborah Brown Community School](#) in Tulsa, Oklahoma [gave Tiana a hard time and sent her home for sporting dreadlocks](#). School officials told Terrence that her hairstyle did not look "presentable," according to local outlet KOKI-TV.

"She's always presentable. I take pride in my kids looking nice," Terrence, who is a barber, to the outlet.

However, the school felt that Tiana's hairstyle could "distract from the respectful and serious atmosphere it strives for," according to KOKI-TV. A representative of the school told The Huffington Post over e-mail that, "The parent of the student in question elected to choose a forbidden hairstyle which is detailed in the school policy. The parent was asked to change the hairstyle, however on Friday, August 30th, the parent choose to dis-enroll her child from our program."

Indeed, the charter school's dress code specifically says "[hairstyles such as dreadlocks, afros, mohawks, and other faddish styles are unacceptable](#)."

Commentors [have been speaking out against the policy on the school's Facebook page](#), as some accuse it of being racist. A post from the school yesterday — which is unrelated to the incident — has amassed over 275 comments related to Tiana.

"They can have a weave. ie, white people hair styles. Meaning, your child must go through painful and expensive hair alterations....rather than natural options...like an afro or dreads. Disgusting," wrote commentor Rosemary Michelle Malign.

This is not the first time a school has come under fire for banning certain hairstyles. [In June an Ohio school received criticism for banning students from wearing "afro-puffs and small twisted braids."](#) Amid a public outcry, however, the school ultimately apologized and revoked the policy.

This post has been updated to include a statement from Deborah Brown Community School.

SECONDARY QUESTIONS: 3 COMMON TYPES WE'LL USE IN OUR RESEARCH

Questions that Hook:

- ✓ May spark curiosity, debate, and more questions
- ✓ Asked to interest learners about a new topic

Questions that Lead:

- ✓ Have a "correct" answer
- ✓ Supported by fact recall and information finding
- ✓ Require no (or very little) support

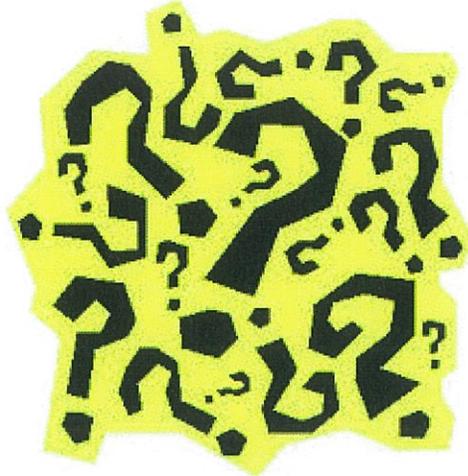
Questions that Guide:

- ✓ Point toward a desired outcome (but not necessarily a single "correct" answer)
- ✓ Asked to guide exploration of a topic
- ✓ Require some explanation or support

** Chances are that not every question is going to fit neatly into one of these categories. But many will!**

How would you categorize these questions that our Enrichment classes created based on the Tiana Parker article?

- ✓ Has what happened to Tiana happened to any other student at Deborah Brown Community School?
- ✓ Was Tiana's hair distracting to other students?
- ✓ What does "faddish" mean?
- ✓ How are dreadlocks considered "disrespectful" and not "presentable"?
- ✓ What school does Tiana attend now?
- ✓ Why are white people's hairstyles considered better than black hairstyles in this case?
- ✓ Who is the principal of Deborah Brown Community School?
- ✓ Why was a 7-year old girl sent home because of how she looked?
- ✓ Why are boys allowed to have long hair but girls aren't allowed to have dreadlocks?
- ✓ What qualifies as "presentable" in this case?
- ✓ Why does the Deborah Brown Community School not allow certain hair styles?



DEVELOPING YOUR SECONDARY QUESTIONS!

Step One: Show off your mad fluent thinking skills by generating as many questions as you can that relate to your chosen option from the Project Menu.

(You'll need to generate at least 30 questions for your fluent thinking to be as effective as it can be. 😊)

Remember your fluent thinking/brainstorming rules:

- ✓ Accept all questions (don't judge your questions)
- ✓ Think of many different ways to generate questions
- ✓ Create many different types of questions (short, long, easy, difficult, impossible to answer, rhetorical...)

Step Two: Converge your questions! Circle or star the questions that:

- ✓ Apply to what you really want to research and create
- ✓ Lead to other questions that interest you that you may not have thought of yet

You'll need a minimum of 10 Secondary Questions. You can totally have more, though! Your Secondary Questions might make you think of more Secondary Questions. Write those new questions here:

Step Three: Categorize your Secondary Questions into our 3 different question categories below. Look back in the Handbook if you need reminders about each type of question. Remember:

- ✓ Try to have each category represented
- ✓ Not every question will neatly into one category- do your best with those! (maybe put them in 2 categories?)

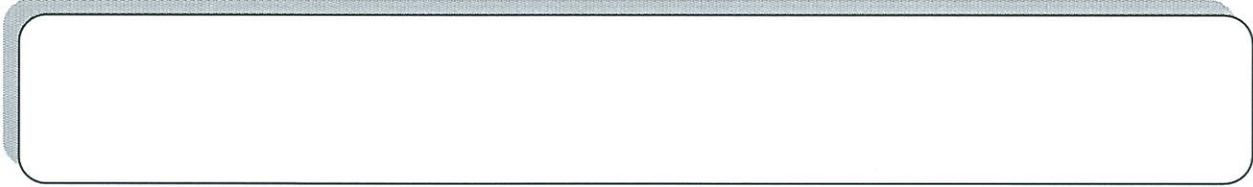
➤ QUESTIONS THAT HOOK:

➤ QUESTIONS THAT LEAD:

➤ QUESTIONS THAT GUIDE:

SECONDARY QUESTION RESEARCH SUMMARY!

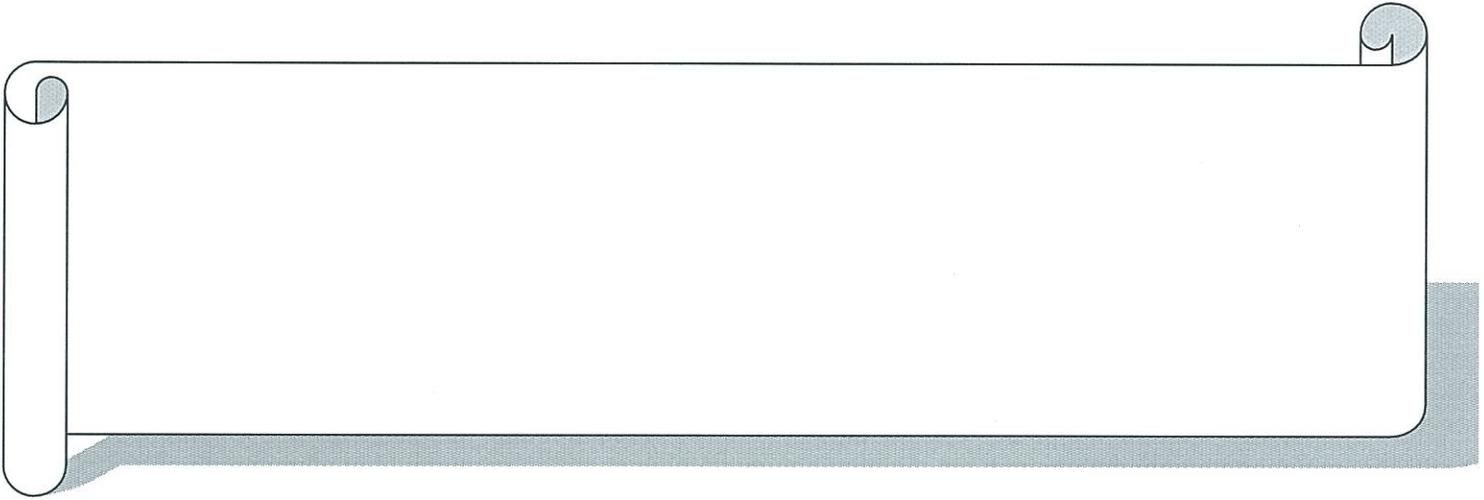
SECONDARY QUESTION:



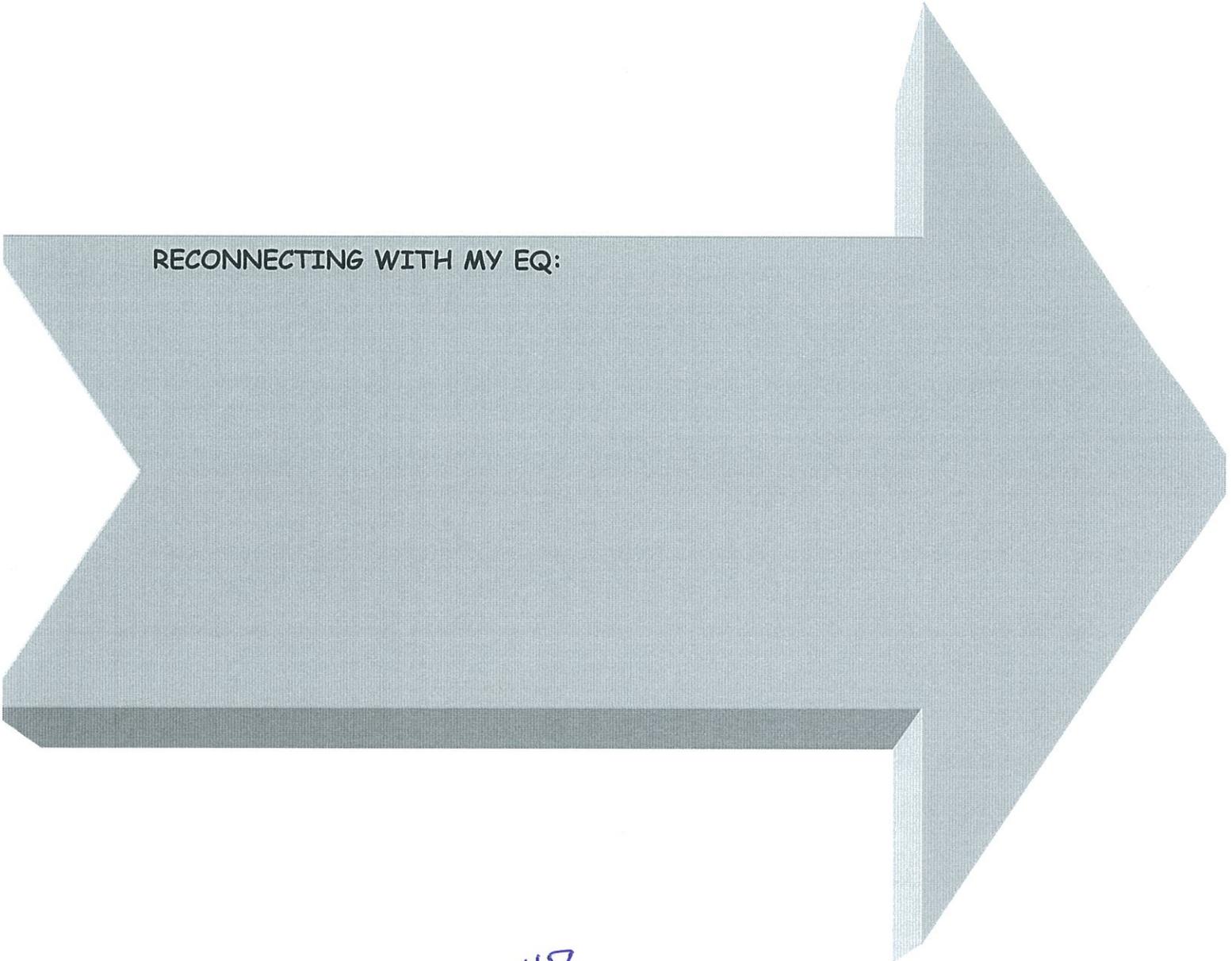
MOST IMPORTANT RESEARCH INFORMATION I FOUND:



RESOURCES USED FOR RESEARCH FINDINGS:



RECONNECTING WITH MY EQ:

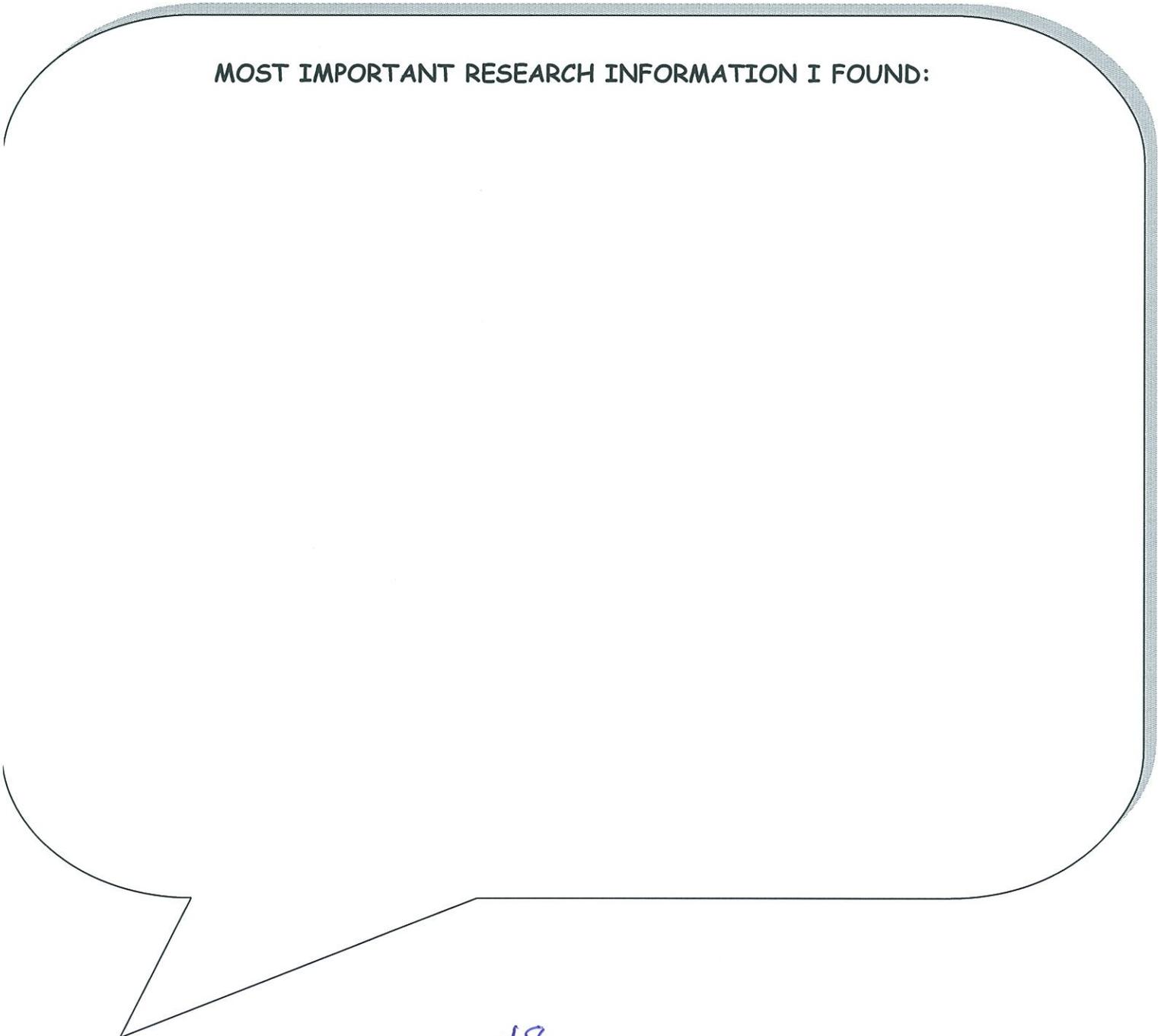


SECONDARY QUESTION RESEARCH SUMMARY!

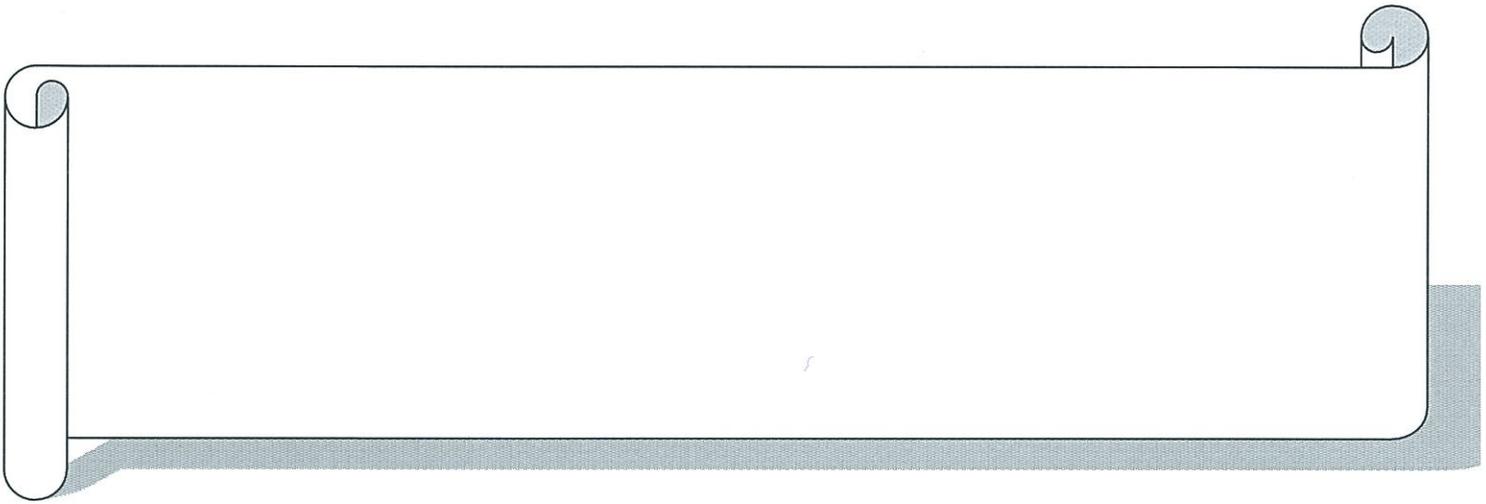
SECONDARY QUESTION:



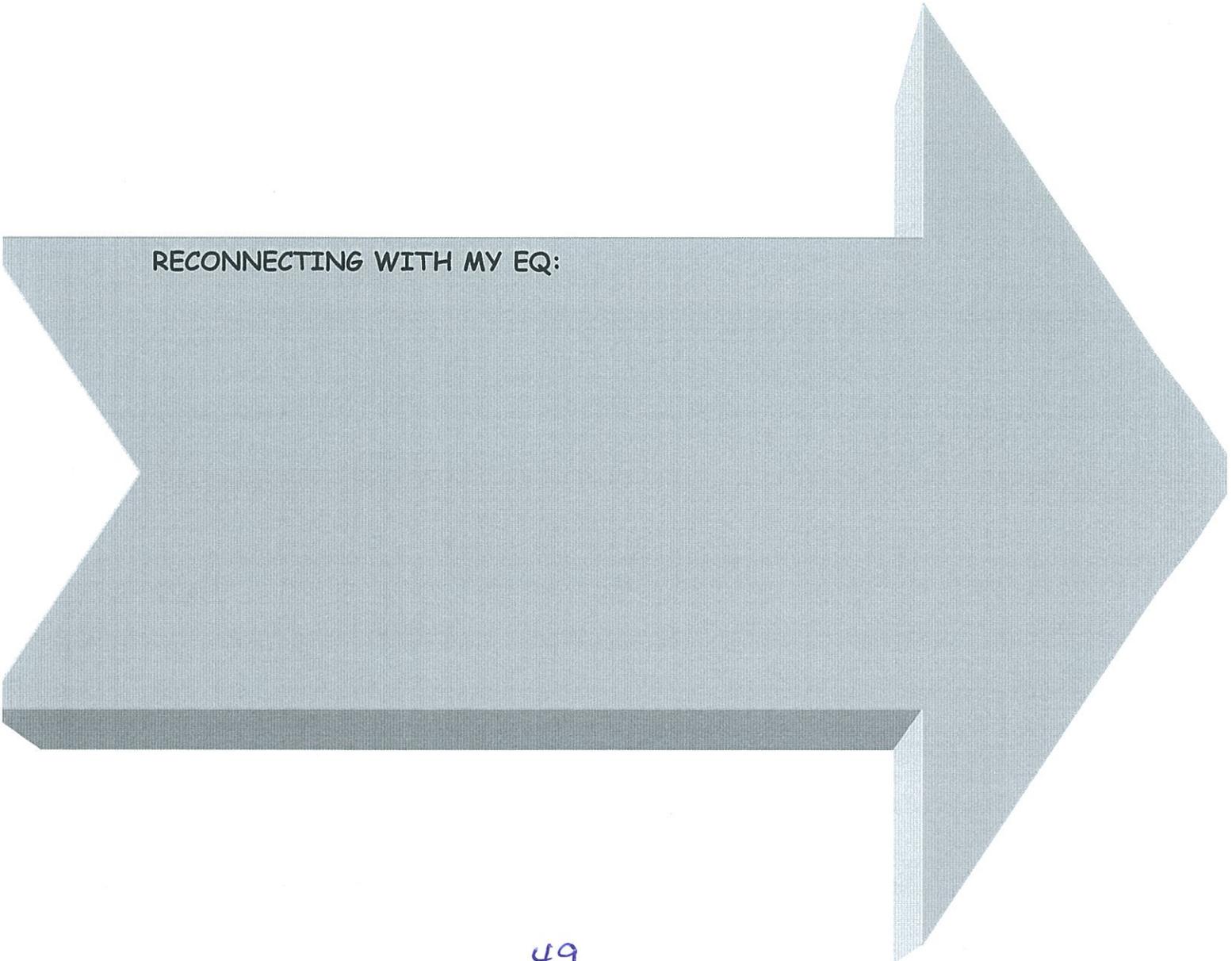
MOST IMPORTANT RESEARCH INFORMATION I FOUND:



RESOURCES USED FOR RESEARCH FINDINGS:



RECONNECTING WITH MY EQ:



SECONDARY QUESTION RESEARCH SUMMARY!

SECONDARY QUESTION:



MOST IMPORTANT RESEARCH INFORMATION I FOUND:

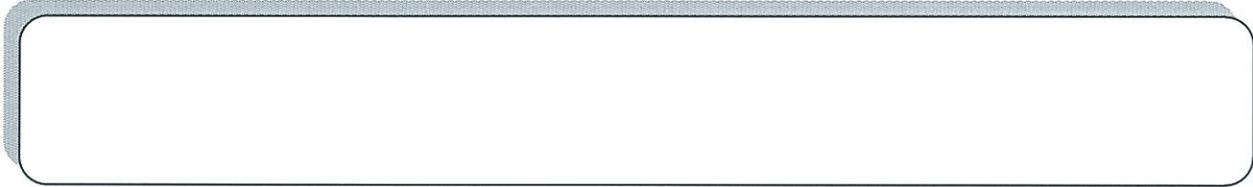


RESOURCES USED FOR RESEARCH FINDINGS:

RECONNECTING WITH MY EQ:

SECONDARY QUESTION RESEARCH SUMMARY!

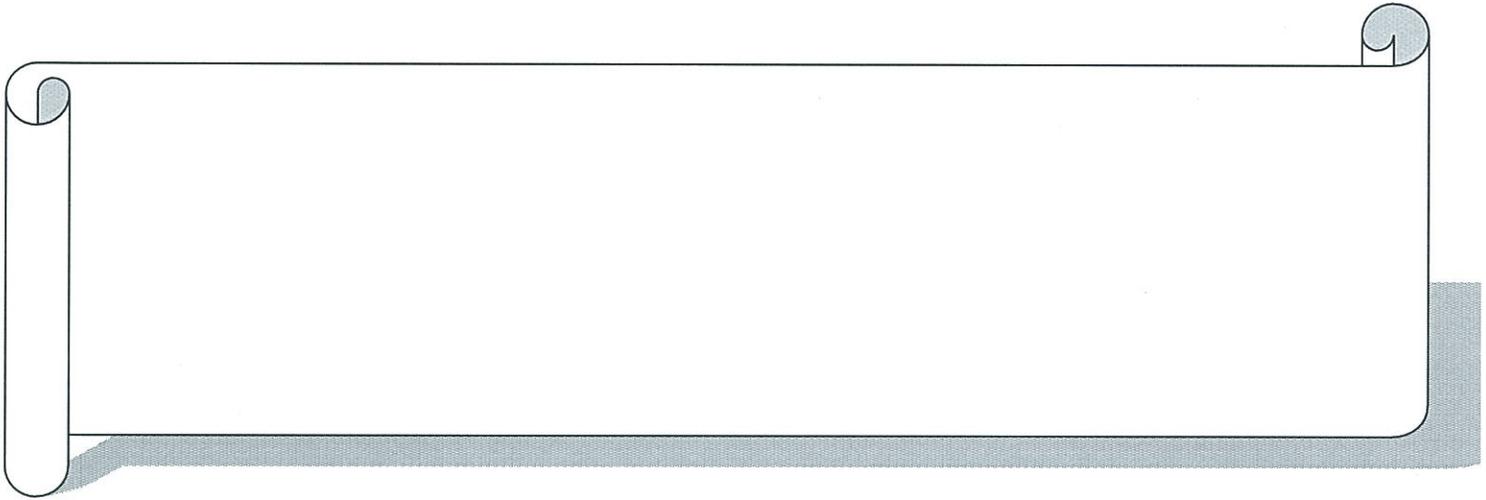
SECONDARY QUESTION:



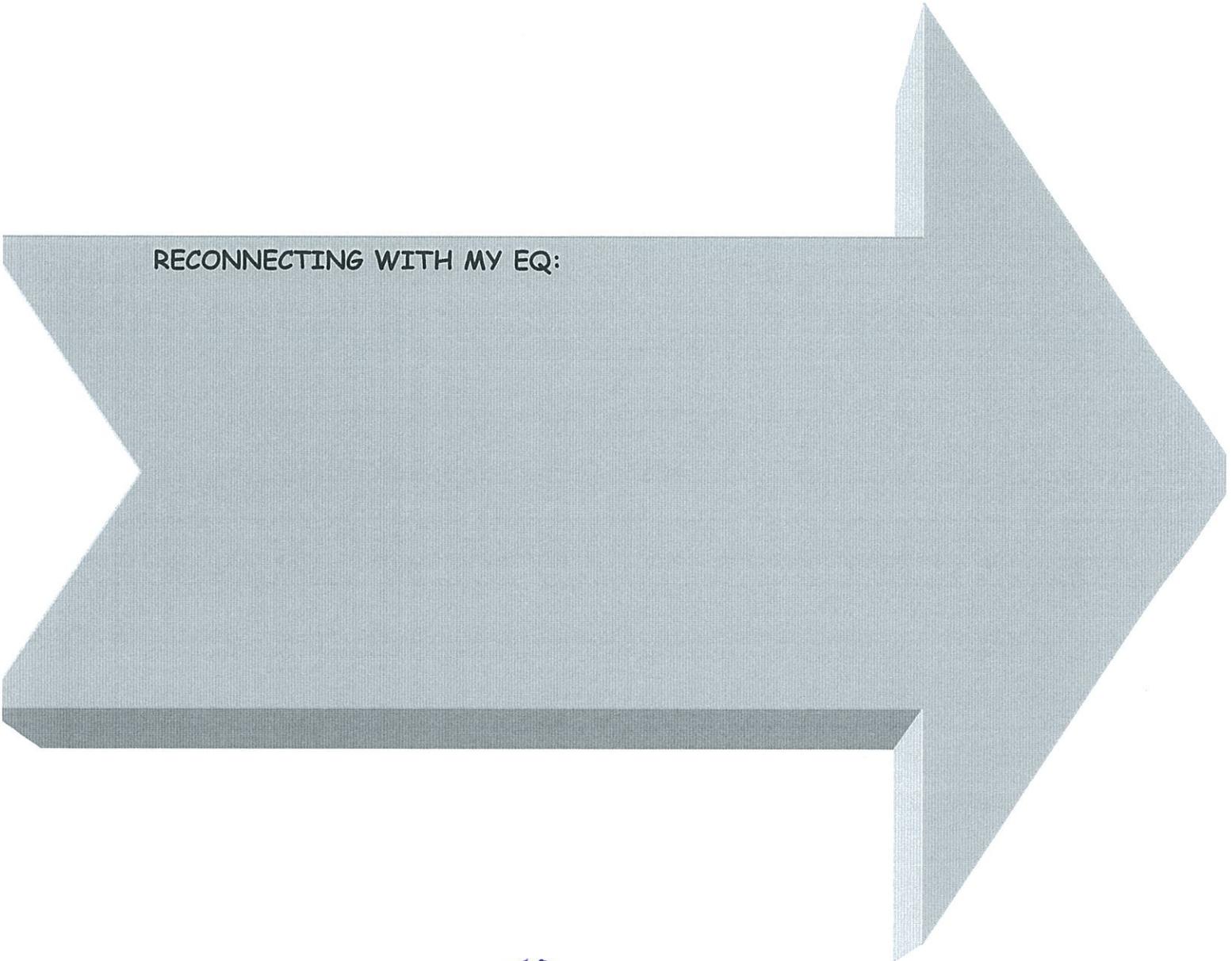
MOST IMPORTANT RESEARCH INFORMATION I FOUND:



RESOURCES USED FOR RESEARCH FINDINGS:

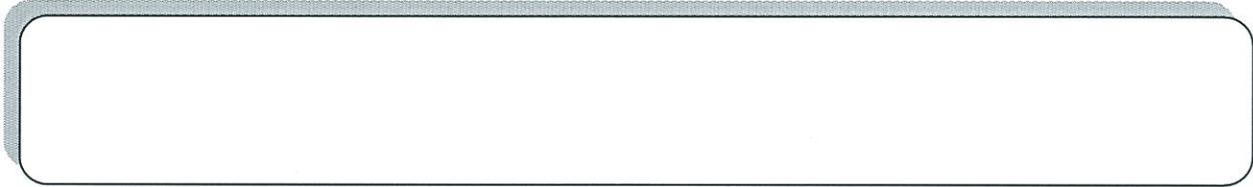


RECONNECTING WITH MY EQ:



SECONDARY QUESTION RESEARCH SUMMARY!

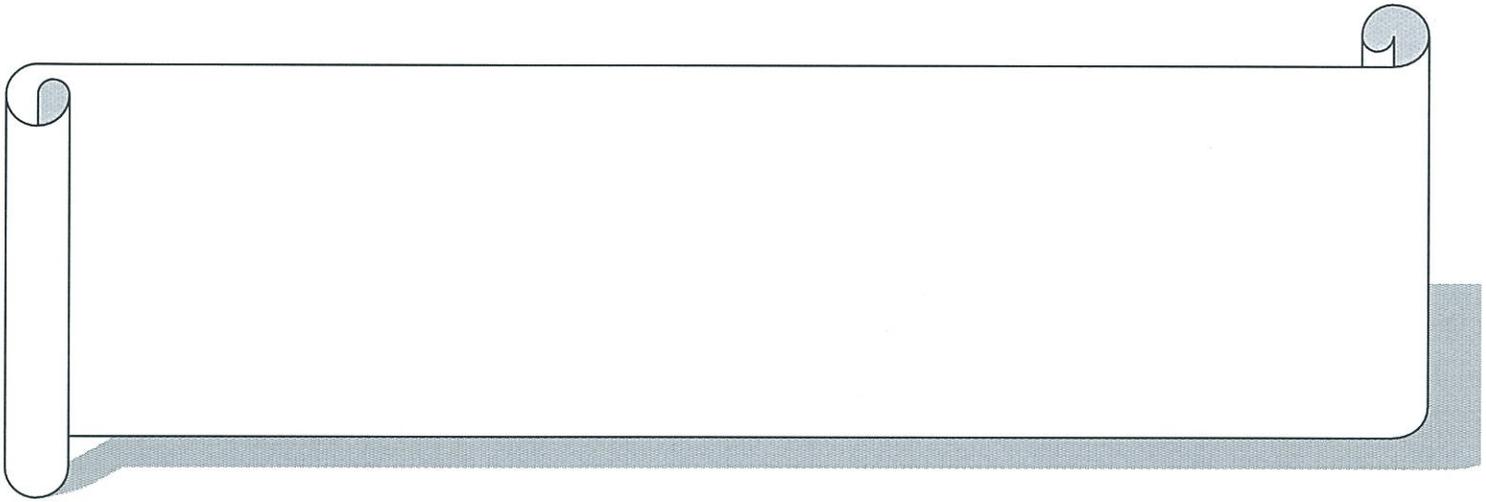
SECONDARY QUESTION:



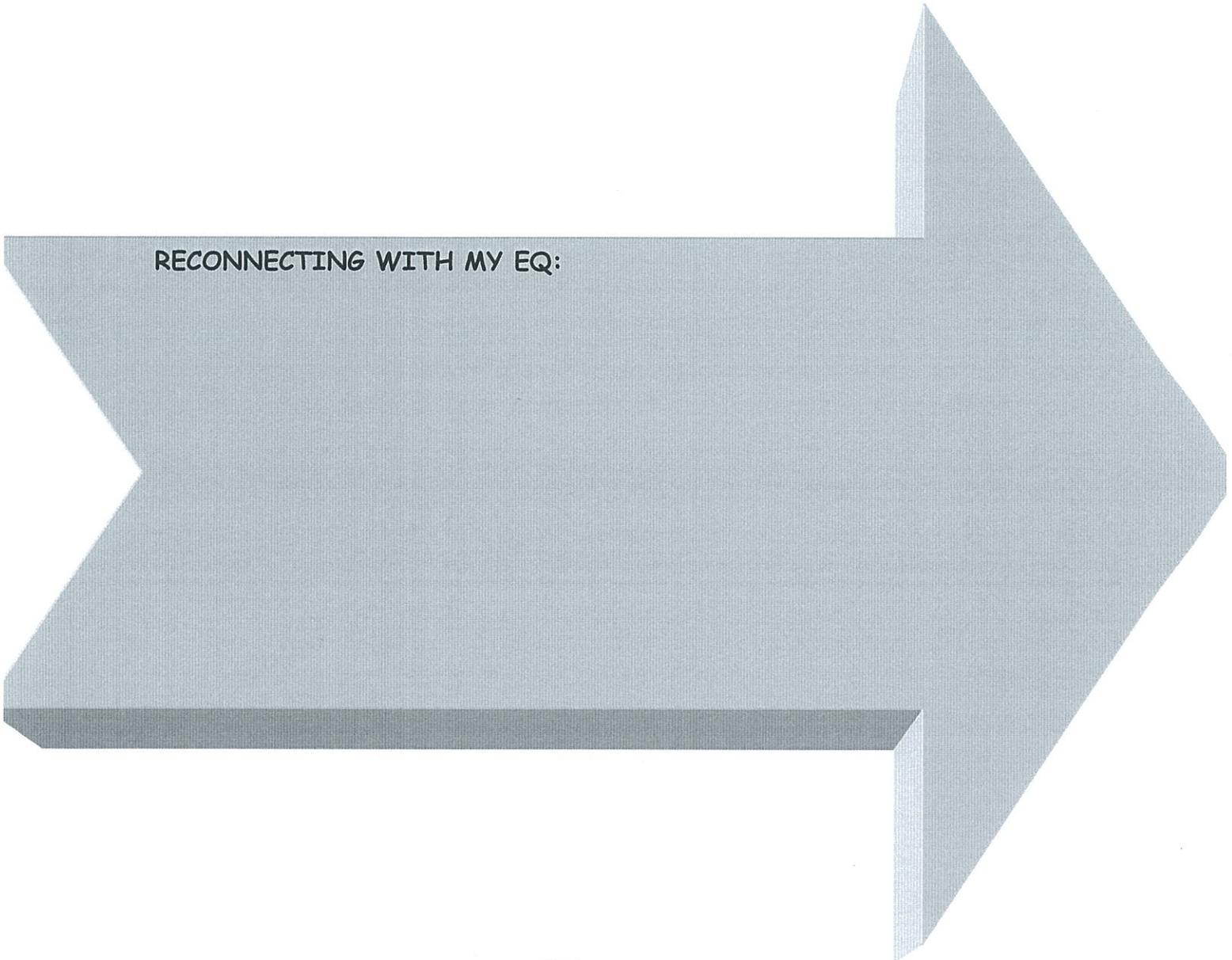
MOST IMPORTANT RESEARCH INFORMATION I FOUND:



RESOURCES USED FOR RESEARCH FINDINGS:



RECONNECTING WITH MY EQ:



SECONDARY QUESTION RESEARCH SUMMARY!

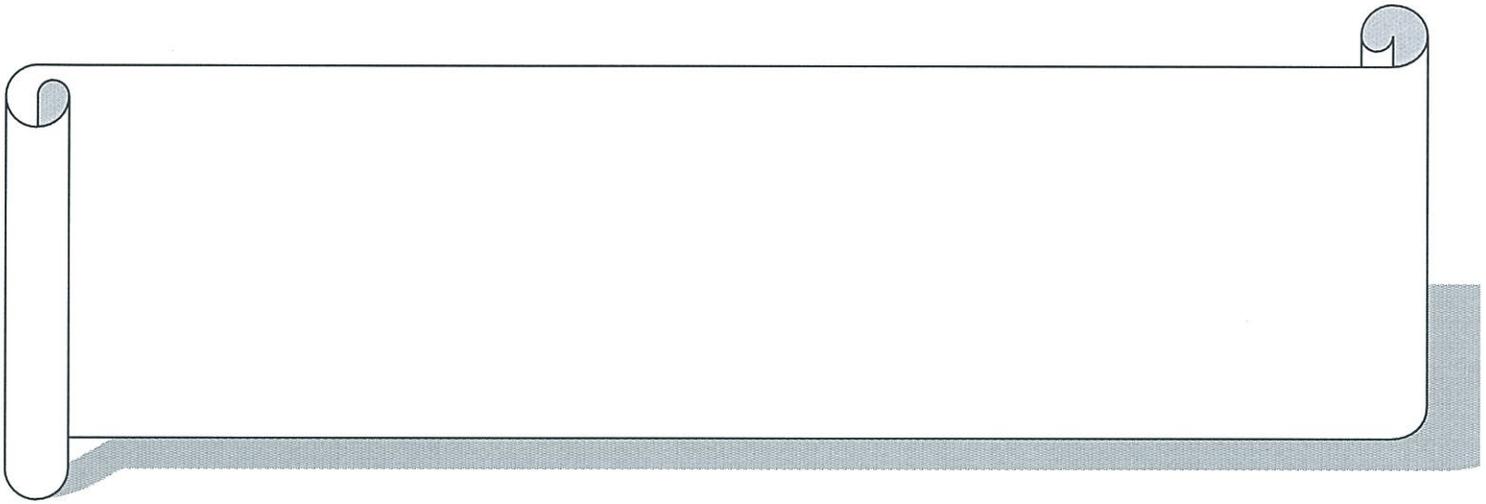
SECONDARY QUESTION:



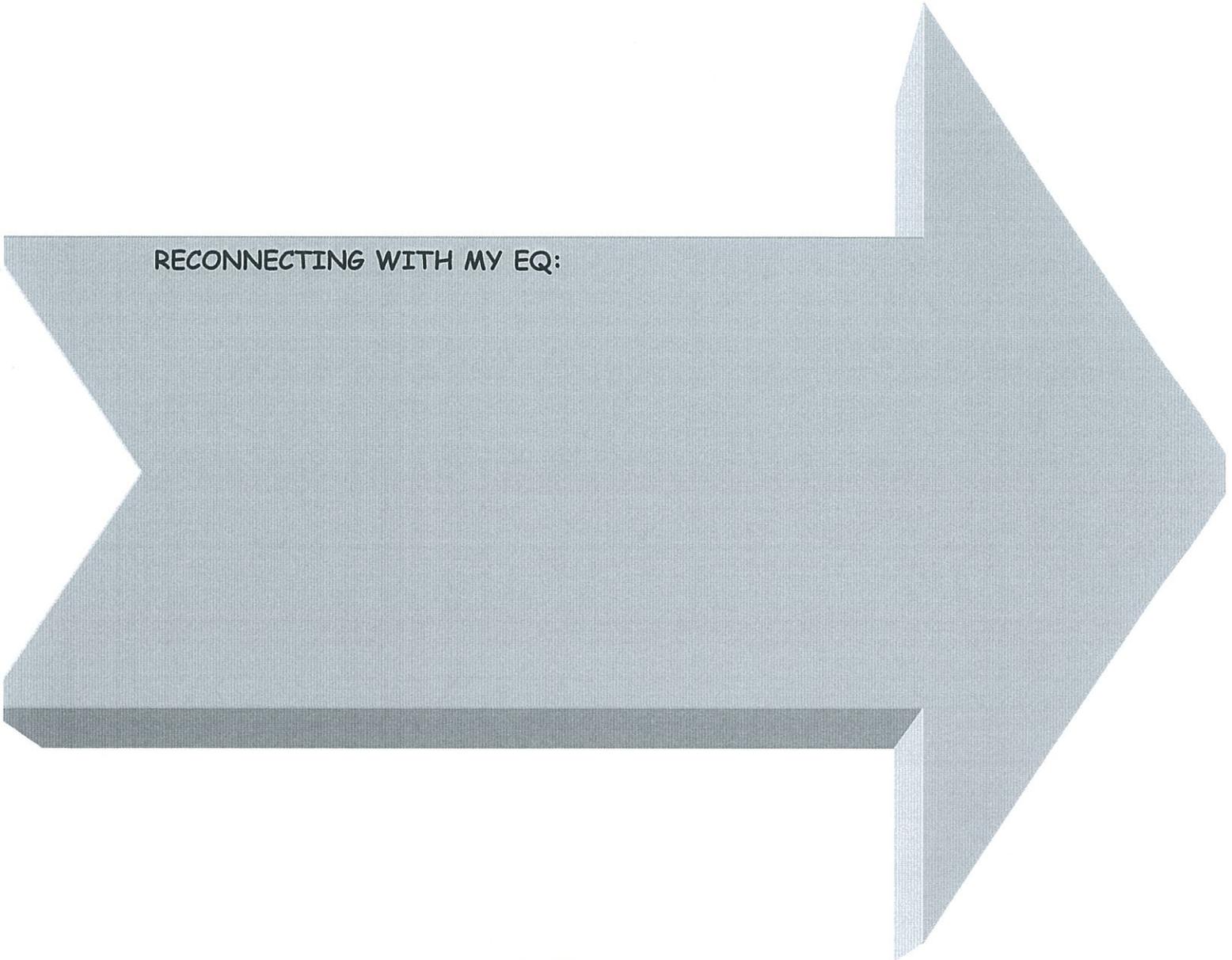
MOST IMPORTANT RESEARCH INFORMATION I FOUND:



RESOURCES USED FOR RESEARCH FINDINGS:



RECONNECTING WITH MY EQ:



SECONDARY QUESTION RESEARCH SUMMARY!

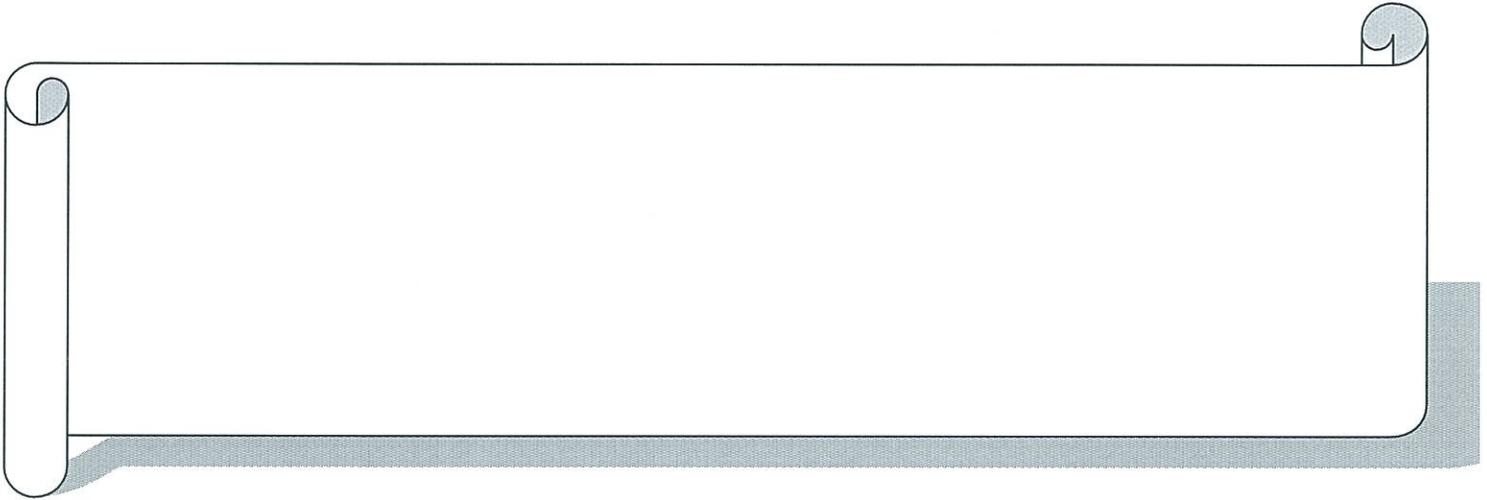
SECONDARY QUESTION:



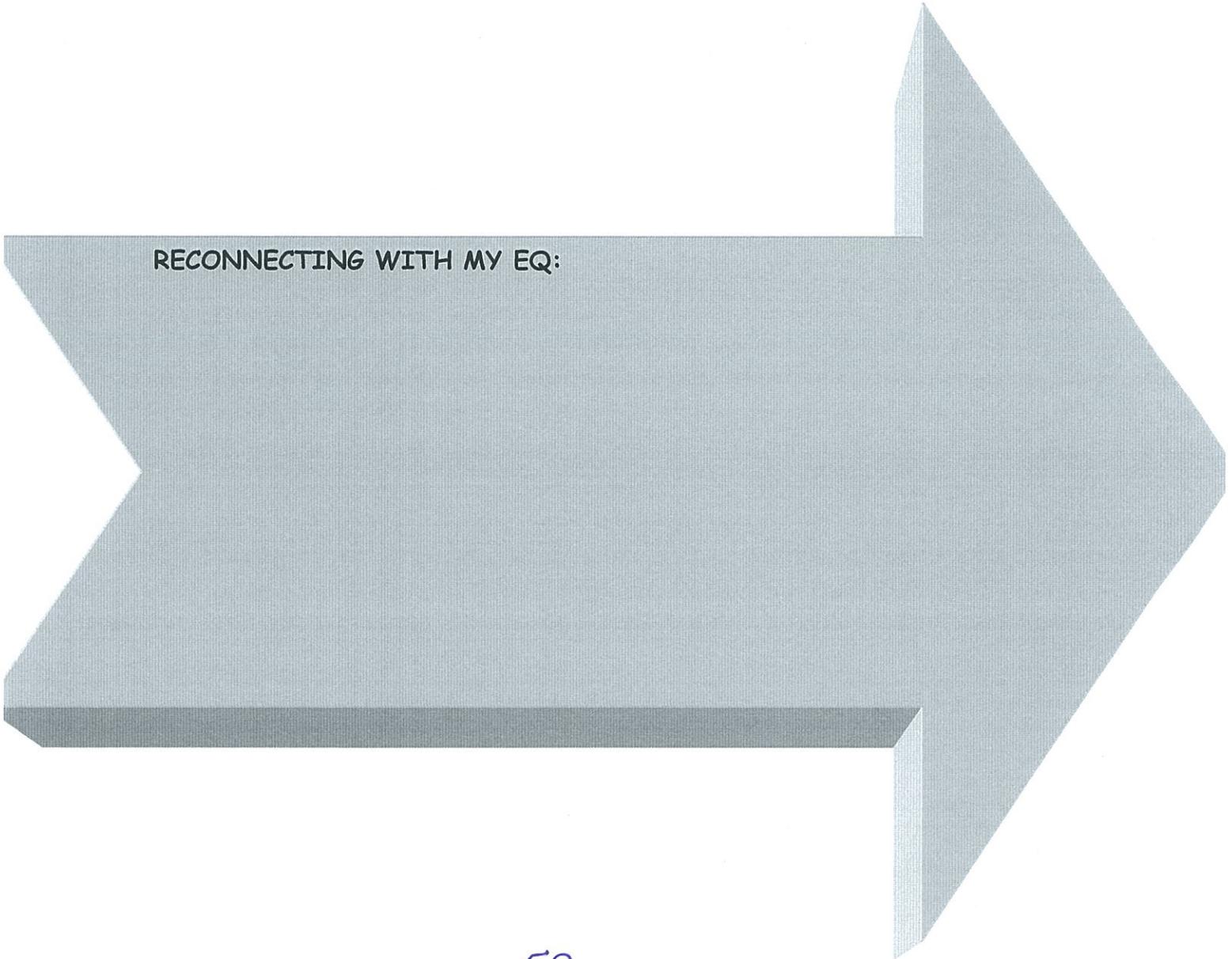
MOST IMPORTANT RESEARCH INFORMATION I FOUND:



RESOURCES USED FOR RESEARCH FINDINGS:

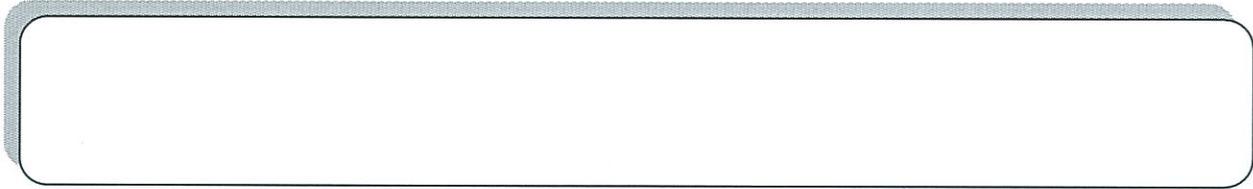


RECONNECTING WITH MY EQ:



SECONDARY QUESTION RESEARCH SUMMARY!

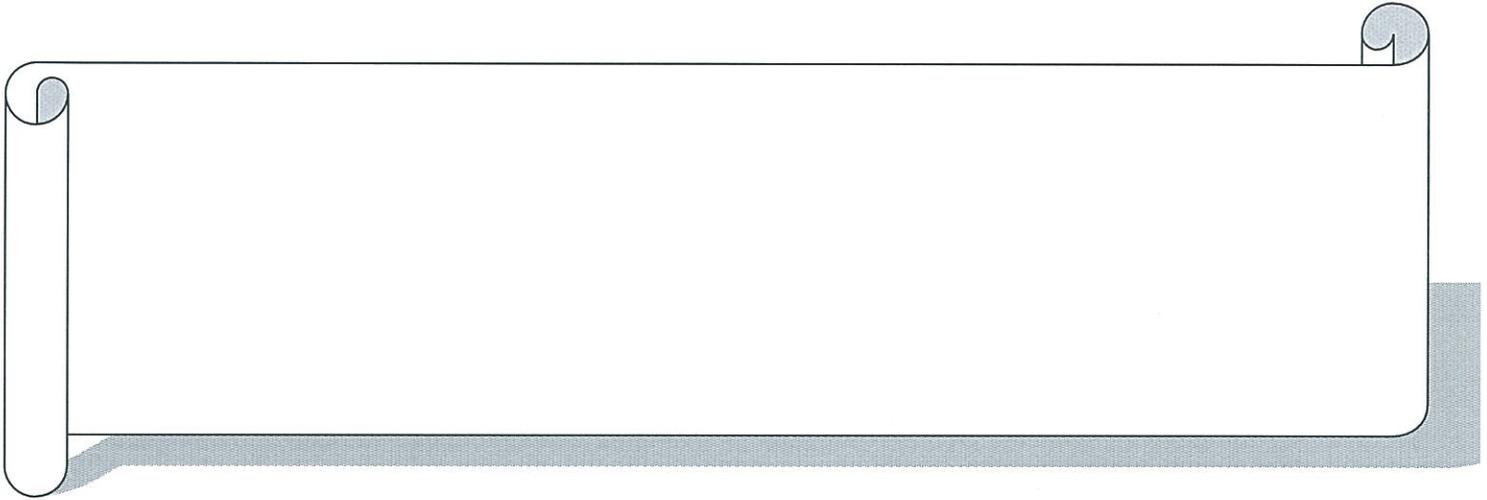
SECONDARY QUESTION:



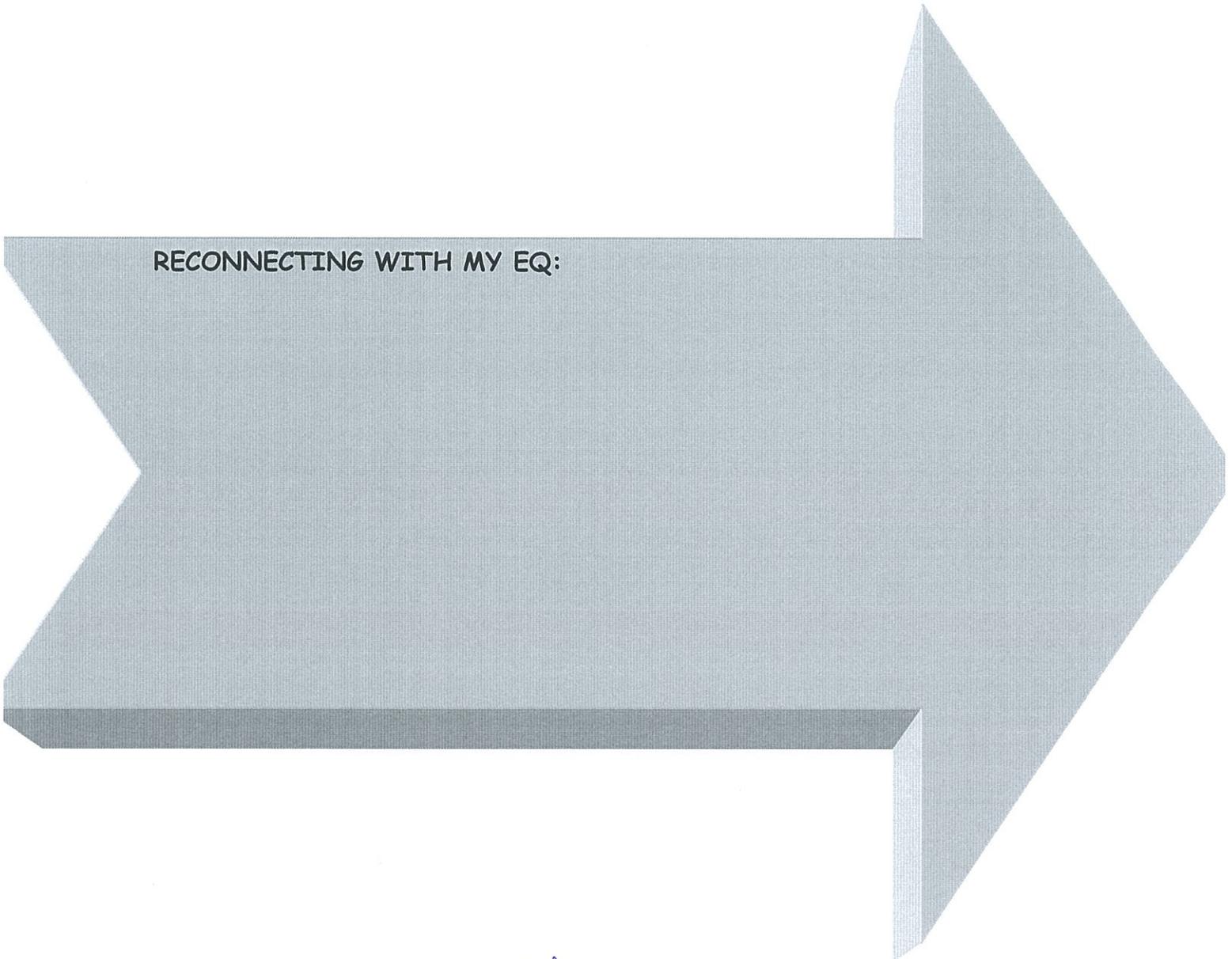
MOST IMPORTANT RESEARCH INFORMATION I FOUND:



RESOURCES USED FOR RESEARCH FINDINGS:

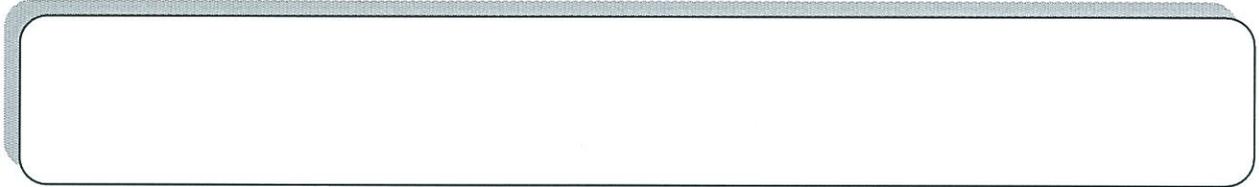


RECONNECTING WITH MY EQ:



SECONDARY QUESTION RESEARCH SUMMARY!

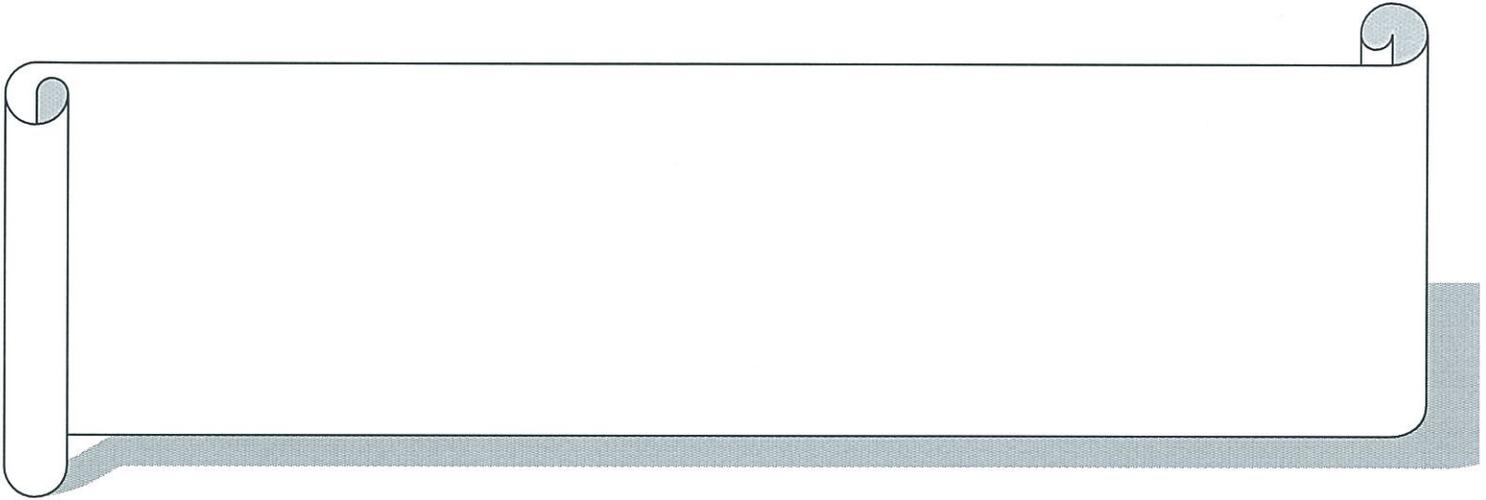
SECONDARY QUESTION:



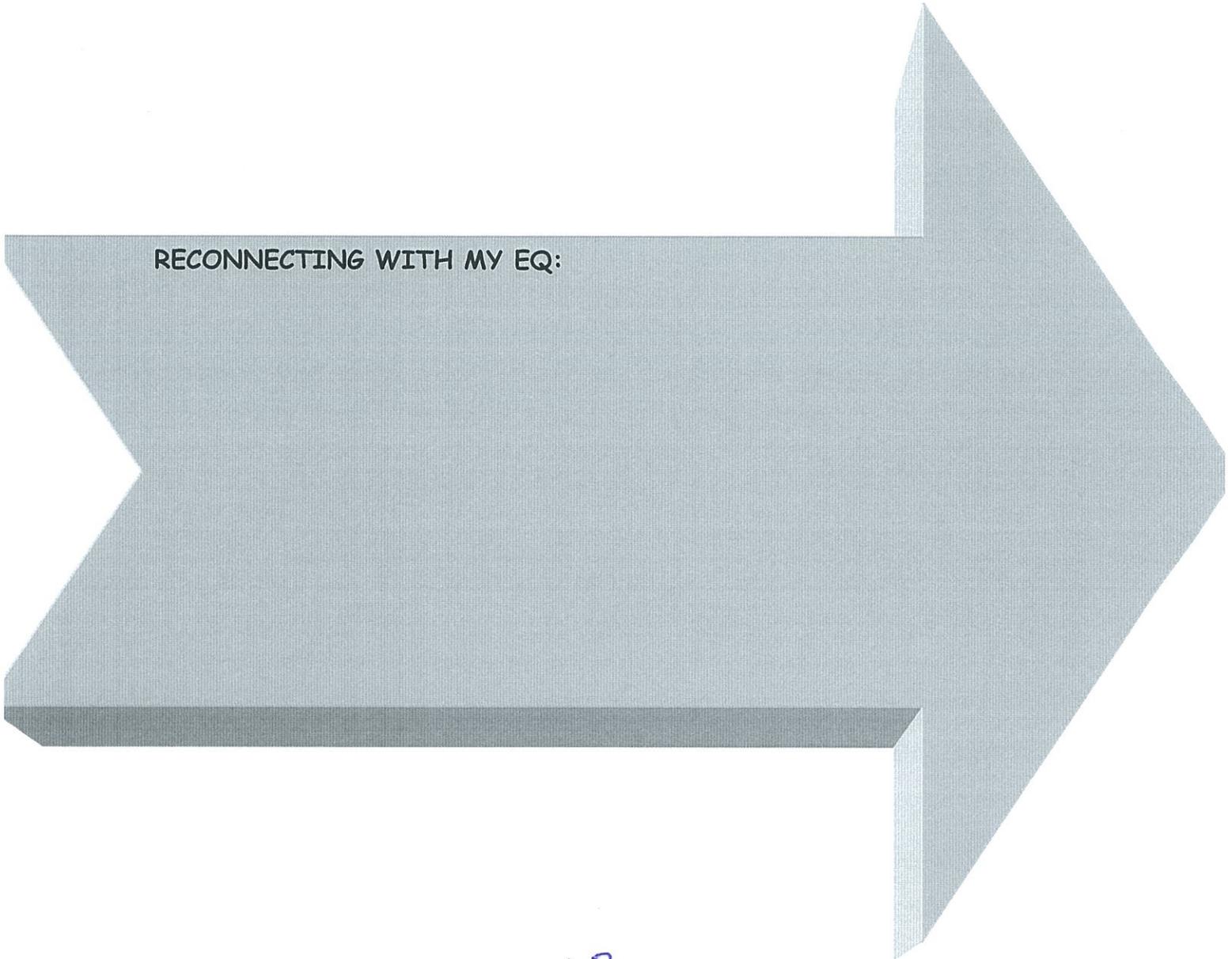
MOST IMPORTANT RESEARCH INFORMATION I FOUND:



RESOURCES USED FOR RESEARCH FINDINGS:

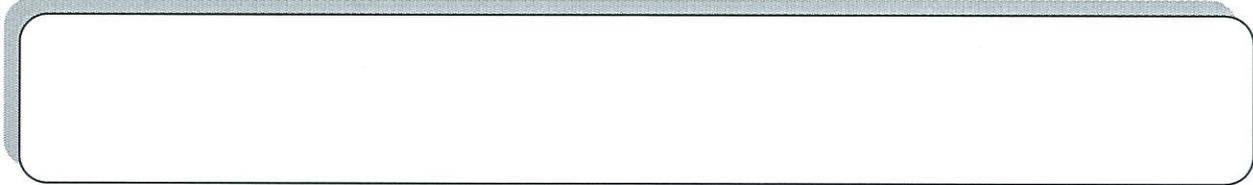


RECONNECTING WITH MY EQ:



SECONDARY QUESTION RESEARCH SUMMARY!

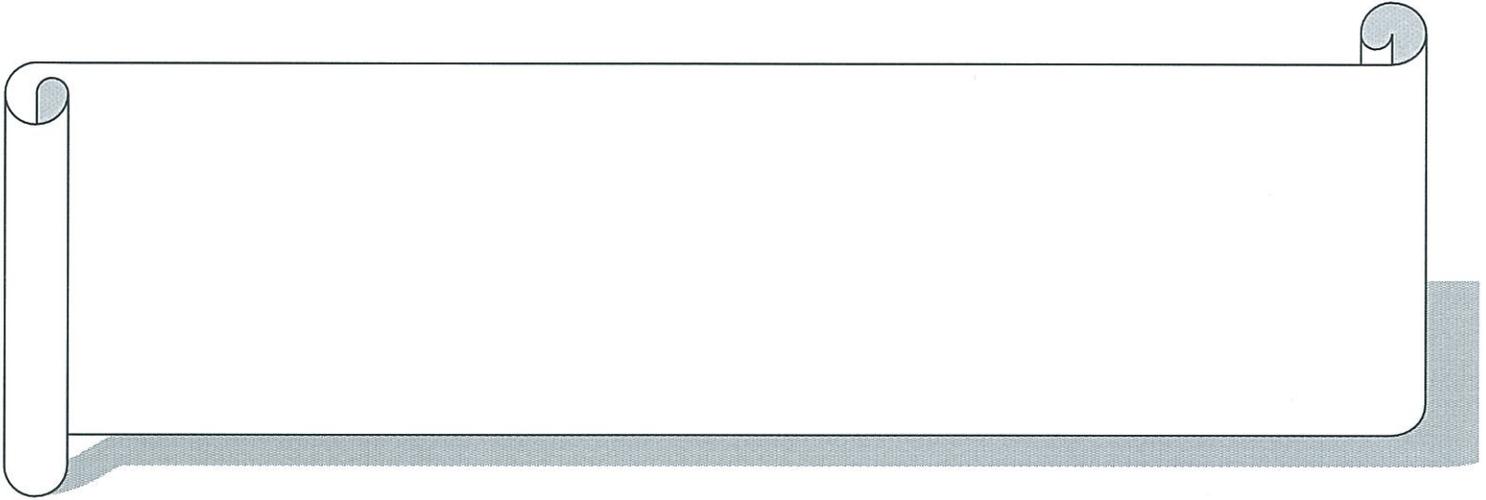
SECONDARY QUESTION:



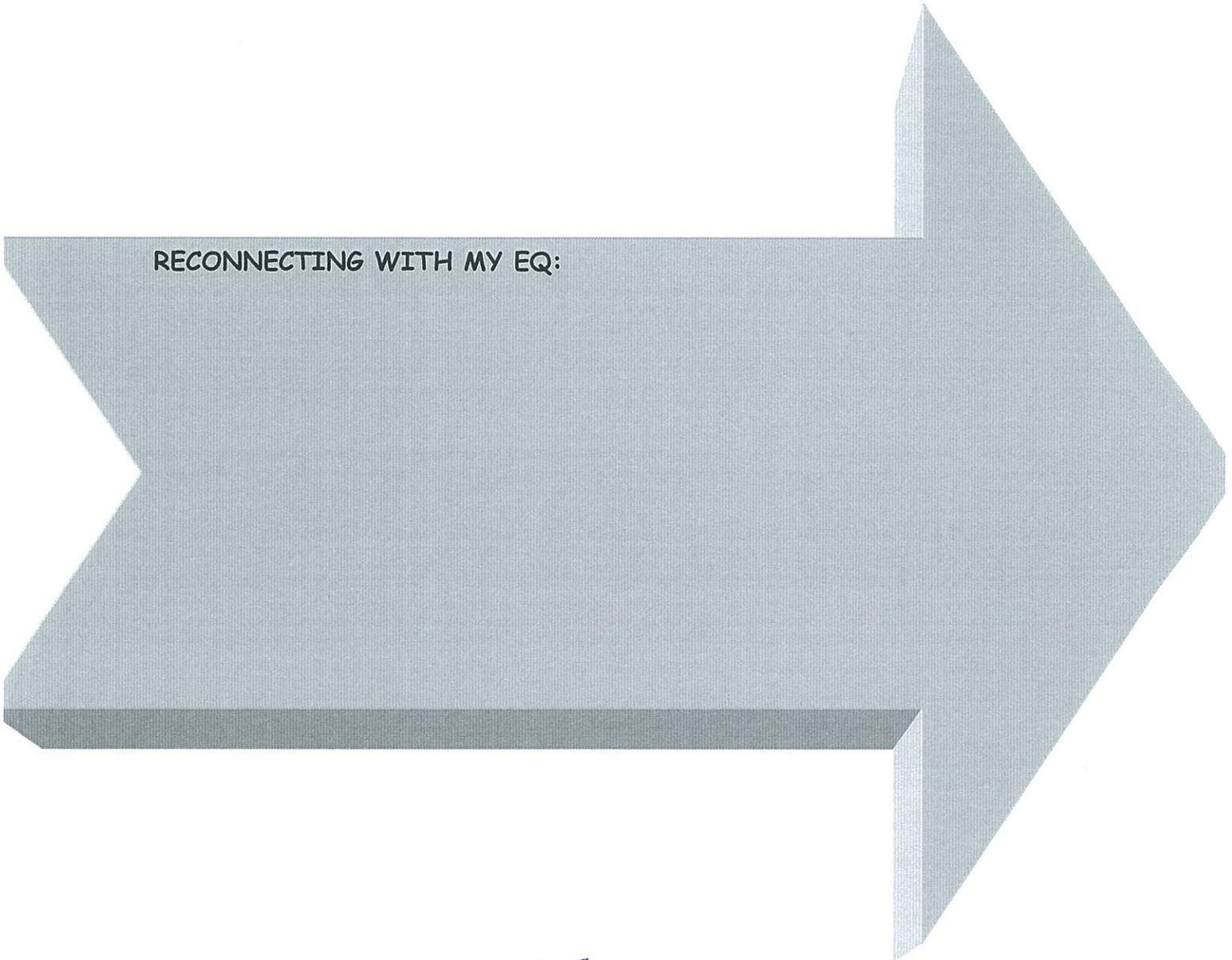
MOST IMPORTANT RESEARCH INFORMATION I FOUND:



RESOURCES USED FOR RESEARCH FINDINGS:



RECONNECTING WITH MY EQ:



SECONDARY QUESTION RESEARCH SUMMARY!

SECONDARY QUESTION:



MOST IMPORTANT RESEARCH INFORMATION I FOUND:

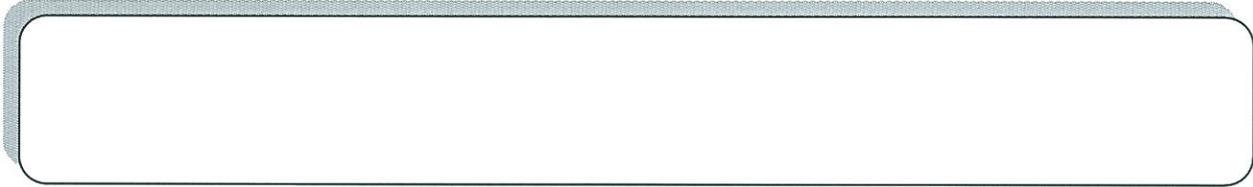


RESOURCES USED FOR RESEARCH FINDINGS:

RECONNECTING WITH MY EQ:

SECONDARY QUESTION RESEARCH SUMMARY!

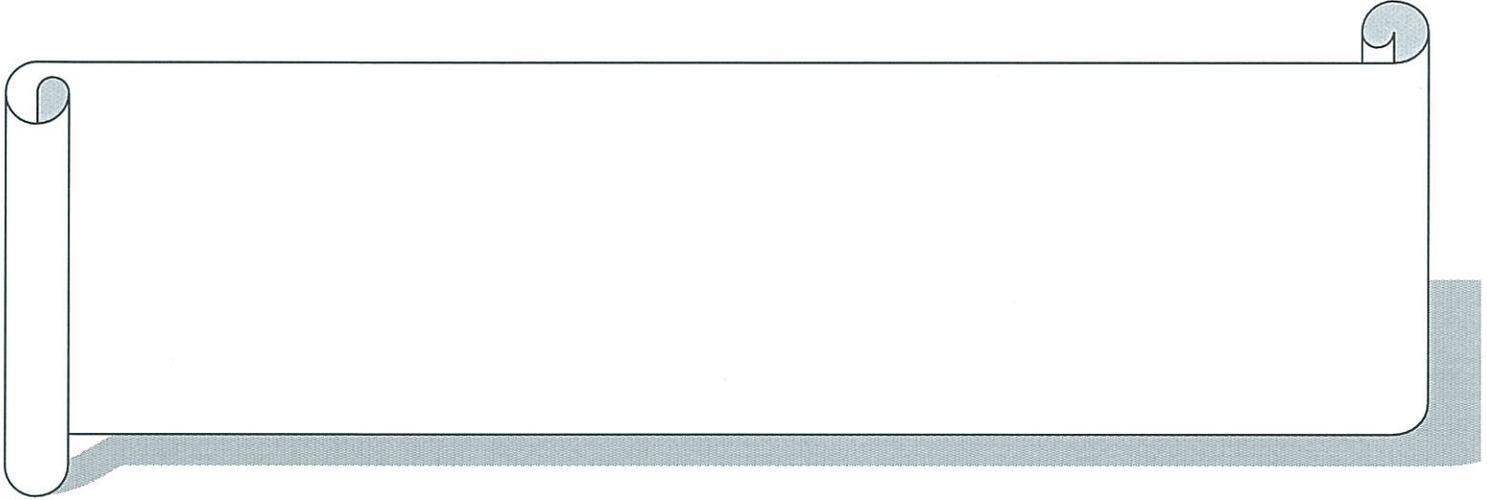
SECONDARY QUESTION:



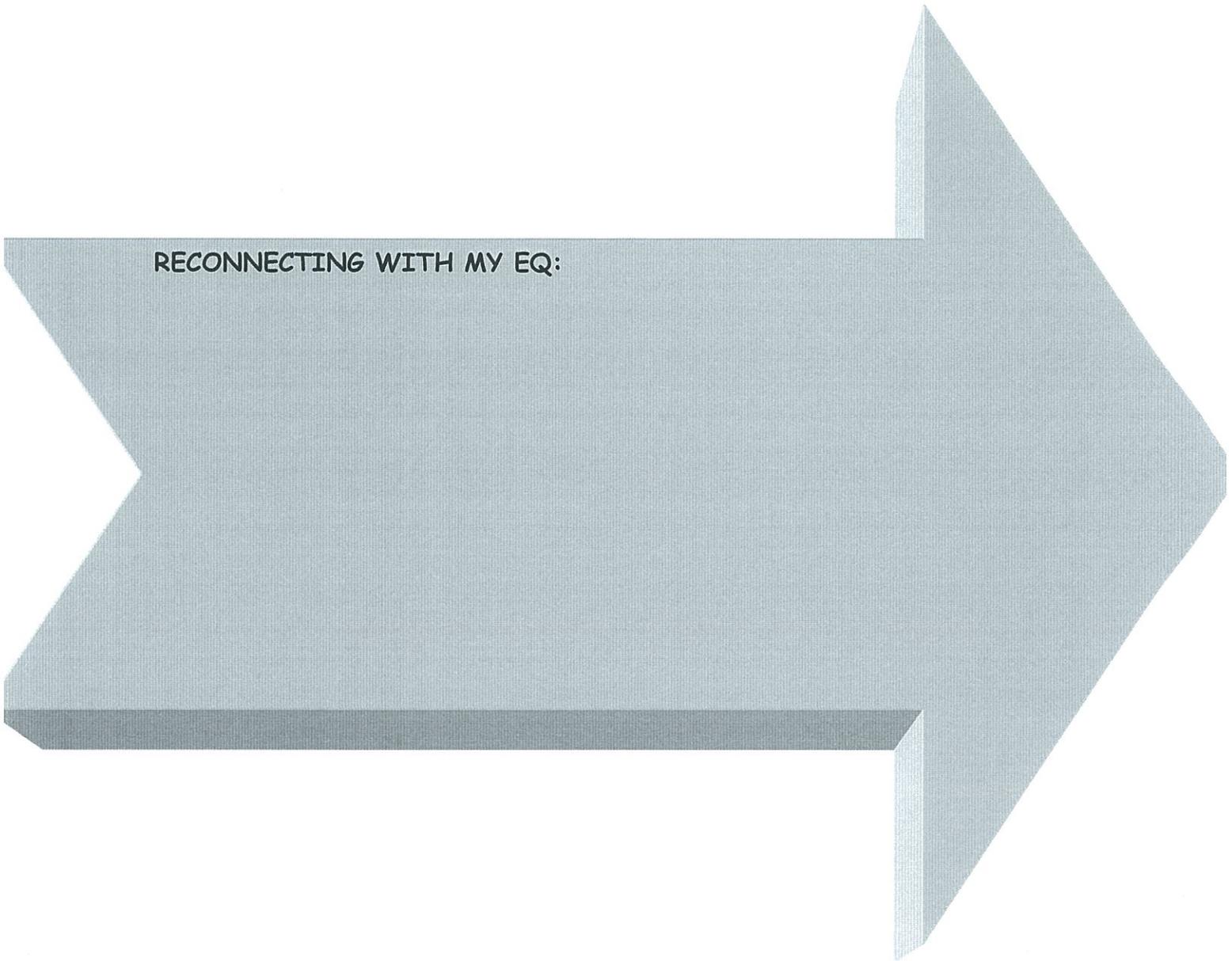
MOST IMPORTANT RESEARCH INFORMATION I FOUND:



RESOURCES USED FOR RESEARCH FINDINGS:

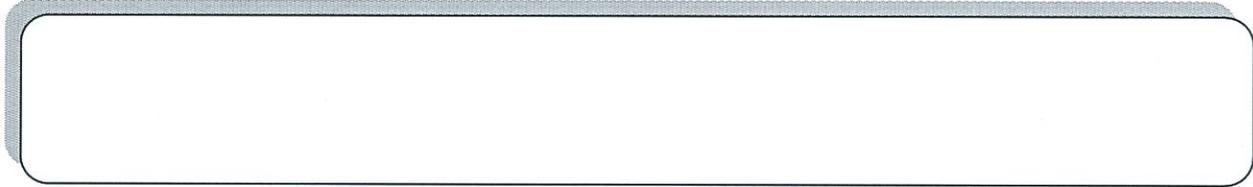


RECONNECTING WITH MY EQ:



SECONDARY QUESTION RESEARCH SUMMARY!

SECONDARY QUESTION:



MOST IMPORTANT RESEARCH INFORMATION I FOUND:

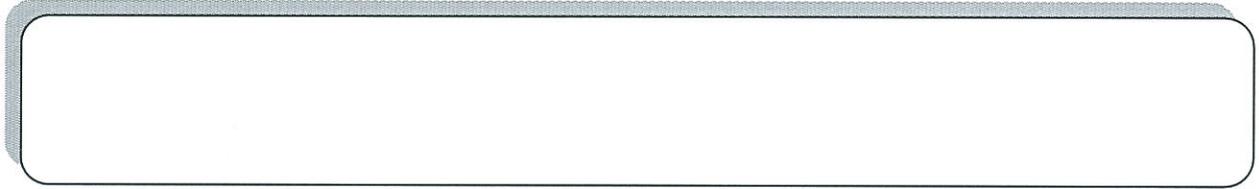


RESOURCES USED FOR RESEARCH FINDINGS:

RECONNECTING WITH MY EQ:

SECONDARY QUESTION RESEARCH SUMMARY!

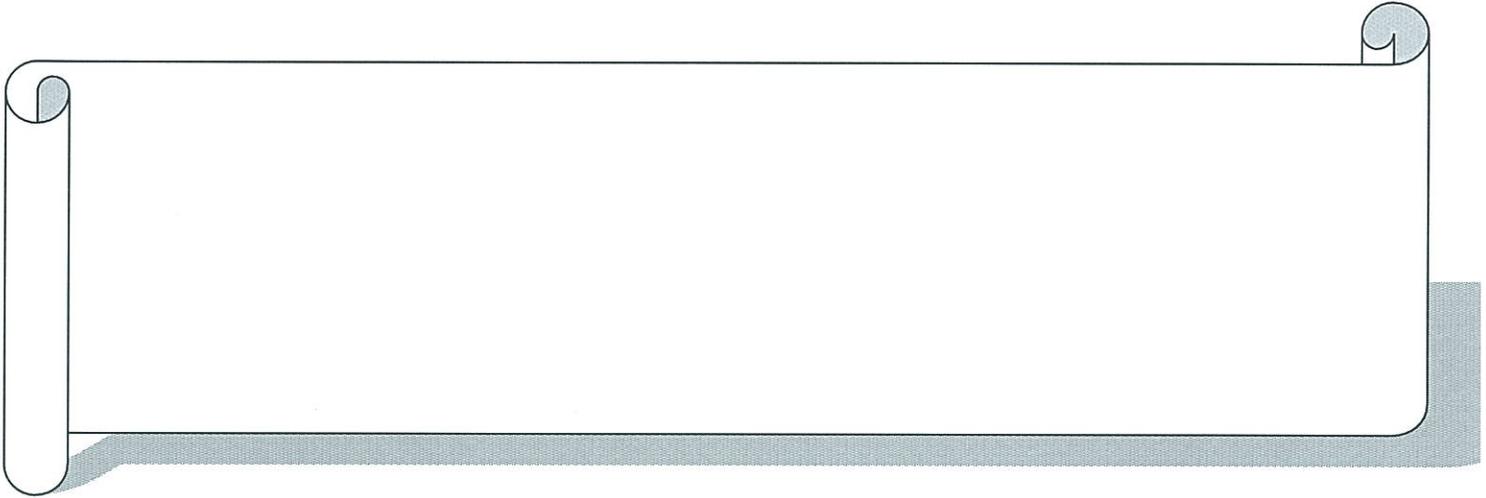
SECONDARY QUESTION:



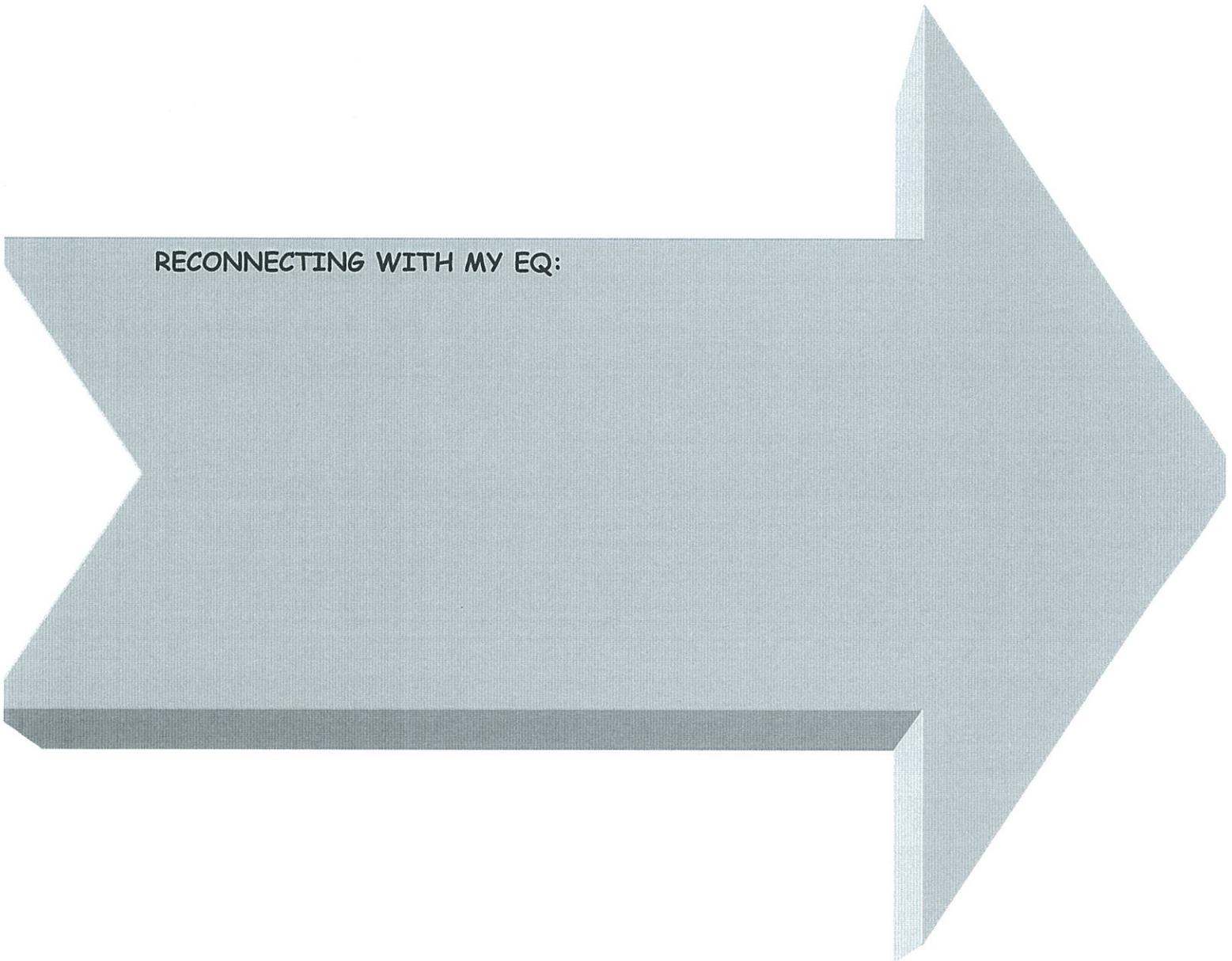
MOST IMPORTANT RESEARCH INFORMATION I FOUND:



RESOURCES USED FOR RESEARCH FINDINGS:



RECONNECTING WITH MY EQ:



SECONDARY QUESTION RESEARCH SUMMARY!

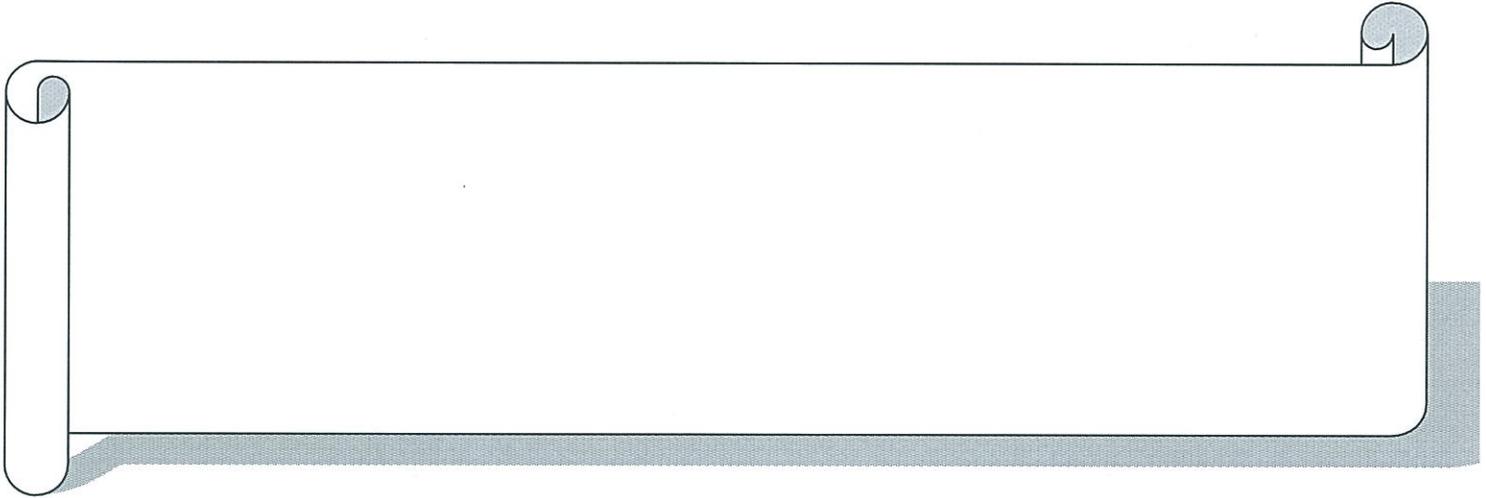
SECONDARY QUESTION:



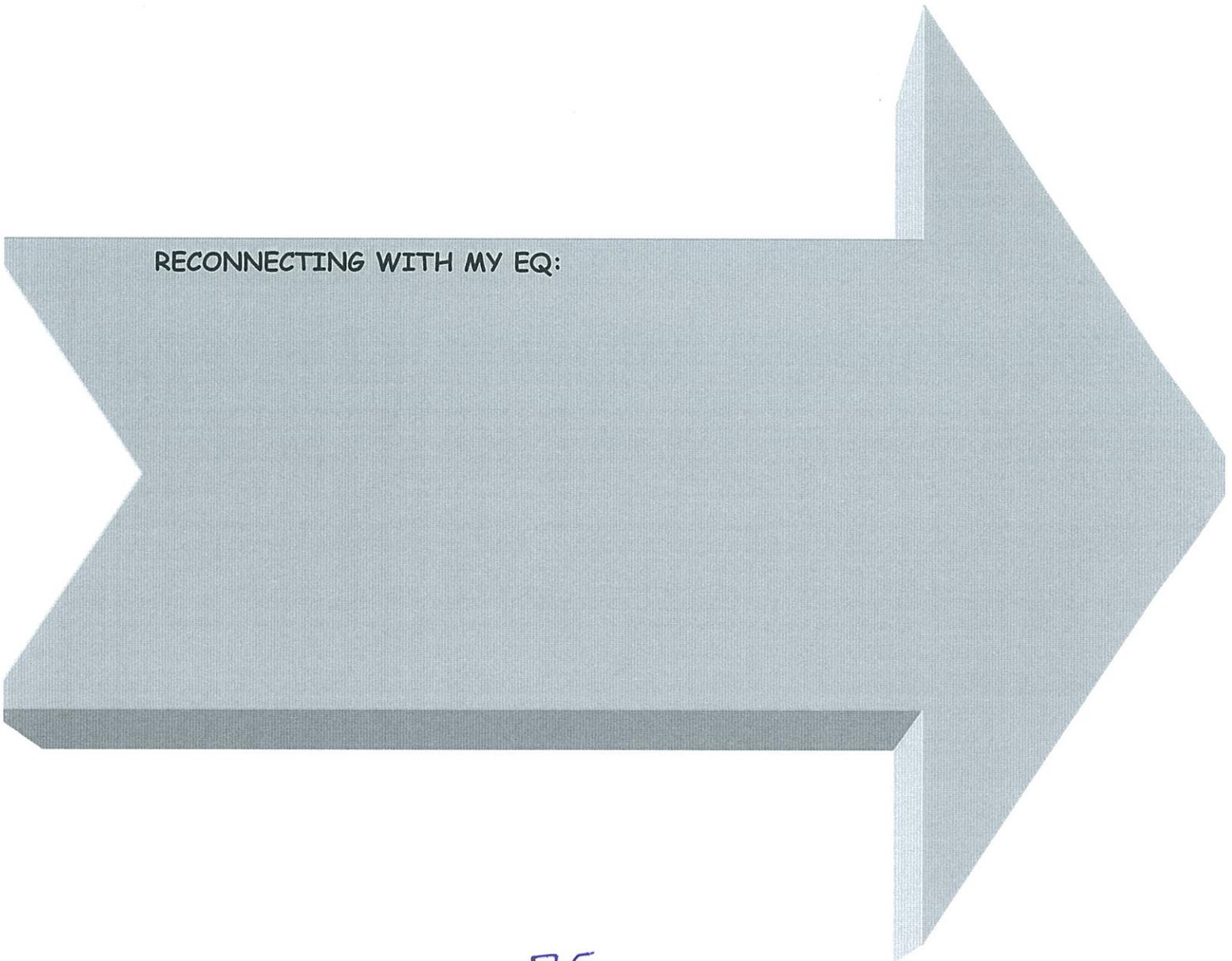
MOST IMPORTANT RESEARCH INFORMATION I FOUND:

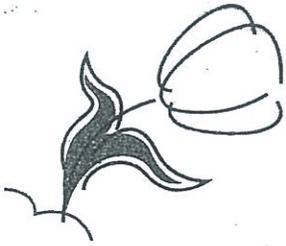


RESOURCES USED FOR RESEARCH FINDINGS:



RECONNECTING WITH MY EQ:





Bloom's Taxonomy

1. **Remembering** – exhibit memory of previously learned material by recalling facts, terms, basic concepts, and answers

Define	Match	Recall	Name	Label	Show
--------	-------	--------	------	-------	------

2. **Understanding** – demonstrate understanding of facts and ideas by organizing, comparing, translating, interpreting, giving descriptions and stating main ideas

Explain	Relate	Outline	Summarize	Extend	Infer
---------	--------	---------	-----------	--------	-------

3. **Applying** – solve problems to new situations by applying acquired knowledge, facts, techniques and rules in a different way

Develop	Identify	Solve	Select	Choose	Interview
---------	----------	-------	--------	--------	-----------

4. **Analyzing** – examine and break information into parts by identifying motives or causes; make inferences and find evidence to support generalizations

Classify	Compare	Contrast	Distinguish	Differentiate
----------	---------	----------	-------------	---------------

5. **Evaluating** – present and defend opinions by making judgments about information, validity of ideas, or quality of work based on a set of criteria

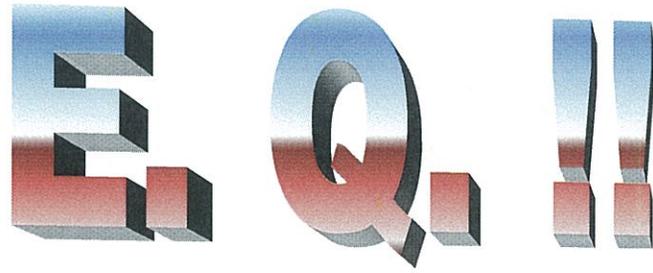
Appraise	Determine	Defend	Judge	Interpret	Decide
----------	-----------	--------	-------	-----------	--------

6. **Creating** – compile information together in a different way by combining elements in a new pattern or proposing alternative solutions

Adapt	Build	Construct	Invent	Propose	Develop
-------	-------	-----------	--------	---------	---------



DEVELOPING YOUR



Step One: Another chance to flex your fluent thinking muscles!
Generate as many themes as possible that relate to your research of your topic.

☺ **Remember:** a theme is a main, broad idea being discussed in your research and your project. Keep it general, not specific. ☺

Step Two: Connect your theme ideas to higher order thinking skills- use the Bloom's Taxonomy sheet to connect themes to words in the Evaluating and Creating categories. Experiment with question-making with these themes and words.

Step Three: Refine your potential E.Q.'s- make sure the questions you are creating are:

- ✓ Broad and general
- ✓ Open-ended
- ✓ Able to make you think of more questions

Pick the question that comes closest to "getting to the heart" of your project idea. Make sure you can refer to it in some way with your Secondary Questions.

Step Four: Revise, edit, and finalize your project's E.Q.!

The Essential Question for my project is...

PART 3:
SAMPLES FROM MR. LEE!!



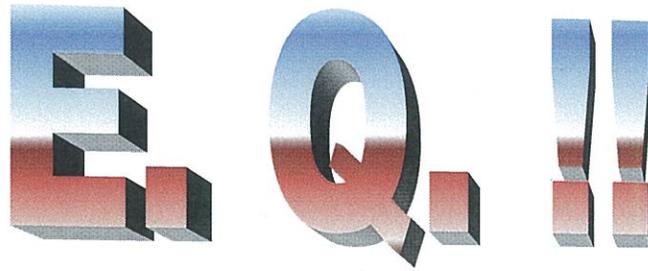
**DON'T CRY! IT'S ALL GOOD! REALLY! HERE ARE SOME
PRETEND-PROJECT EXAMPLES TO HELP YOU OUT!
BREATHE, OKAY?**

Pretend-Project: Project Menu Option 1

Pretend-Project Idea:

**Write an original horror story inspired by the poem
"Because I could not stop for Death-"**

DEVELOPING YOUR



Step One: Another chance to flex your fluent thinking muscles!
Generate as many themes as possible that relate to your research of your topic.

☺ **Remember:** a theme is a main, broad idea being discussed in your research and your project. Keep it general, not specific. ☺

- Horror
- Things that scare people
- Why we like being scared
- Horror writing
- Horror and reality
- Horror symbols in everyday life
- Universal fears
- Confronting fears
- Importance of stories
- Horror stories in history
- Writing horror
- Supernatural story elements
- Human connections to the supernatural

Step Two: Connect your theme ideas to higher order thinking skills- use the Bloom's Taxonomy sheet to connect themes to words in the Evaluating and Creating categories. Experiment with question-making with these themes and words.

- How do we determine what frightens people?
- Can we develop stories that help people address their fears?
- Can folk legends be adapted into modern stories?
- How do we interpret real human fears from horror stories?
- How do I build/construct an accurate Victorian era horror story?
- How do I judge the quality/merits of a horror story/horror writer?

Step Three: Refine your potential E.Q.'s- make sure the questions you are creating are:

- ✓ Broad and general
- ✓ Open-ended
- ✓ Able to make you think of more questions

Pick the question that comes closest to "getting to the heart" of your project idea. Make sure you can refer to it in some way with your Secondary Questions.

- What connections are there between horror stories and real human fears?
- Are there universal fears in horror stories throughout history?
- What do people fear, and how is this reflected in our stories?
- Are stories important in addressing fears?
- Why do we enjoy being scared?
- Do stories of fear reflect on fears in societies?
- Do horror stories help us face our fears?
- Why do we celebrate fear (ex: Halloween)?

Step Four: Revise, edit, and finalize your project's E.Q.!

What are the connections between real human fear and horror stories?

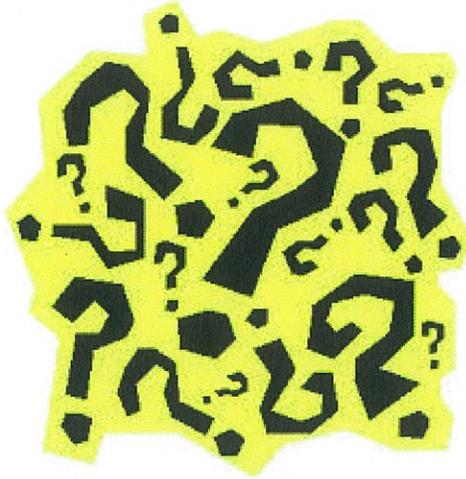
How do fear and horror stories connect?

What connections are there between human fear and horror stories?

How does fictional horror connect with real human fear?

The Essential Question for my project is...

What are some connections between real human fears and horror stories?



DEVELOPING YOUR SECONDARY QUESTIONS!

Step One: Show off your mad fluent thinking skills by generating as many questions as you can that relate to your chosen option from the Project Menu.

(You'll need to generate at least 30 questions for your fluent thinking to be as effective as it can be. 😊)

Remember your fluent thinking/brainstorming rules:

- ✓ Accept all questions (don't judge your questions)
 - ✓ Think of many different ways to generate questions
 - ✓ Create many different types of questions (short, long, easy, difficult, impossible to answer, rhetorical...)
- What makes a good horror story? *
 - What are the differences between horror stories and thrillers?
 - What kind of horror was being written in the late 19th century? *
 - What differences are there in 19th century horror and 21st century horror? *
 - Why do people like to be scared?
 - How are horror stories structured?
 - Why are ghosts scary?
 - Why are people afraid of death?
 - How do you build atmosphere and dread in a horror story?

- Did Emily Dickinson read horror?
- Why does so much Dickinson poetry involve death? *

Step Two: Converge your questions! Circle or star the questions that:

- ✓ Apply to what you really want to research and create
- ✓ Lead to other questions that interest you that you may not have thought of yet

You'll need a minimum of 10 Secondary Questions. You can totally have more, though! Your Secondary Questions might make you think of more Secondary Questions. Write those new questions here:

- What did people find scary in the 19th century?
- What supernatural elements did people believe in in the 19th century?
- Is gore scary?
- Who were the most famous horror writers of the 19th century?
- Was different 19th century horror being written in different countries?
- What things are symbolized with 19th century horror?
- Why do 19th century horror stories/novels seem much slower than 21st century horror?
- Have modern authors been influenced by 19th century horror writers?
- What makes a better horror story ending- a definite ending or an ambiguous ending?
- Is there such a thing as Victorian era horror?
- Is a good horror story more effective with a first-person narration or third-person?
- How can I sustain suspense in my horror story?
- Can a non-gory story be scary?
- What elements of "Because I could not stop for Death-" could I transform into horror elements?
- How much did the death of loved ones impact Dickinson's poetry?
- How many poems did Dickinson write involving death?

Step Three: Categorize your Secondary Questions into our 3 different question categories below. Look back in the Handbook if you need reminders about each type of question. Remember:

- ✓ Try to have each category represented
- ✓ Not every question will neatly into one category- do your best with those! (maybe put them in 2 categories?)

➤ **QUESTIONS THAT HOOK:**

- Is gore scary?
- Why do 19th century horror stories/novels seem much slower than 21st century horror?
- Can a non-gory story be scary?
- What makes a good horror story?
- What elements of "Because I could not stop for Death-" could I transform into horror elements?
- What makes a better horror story ending- a definite ending or an ambiguous ending?

➤ QUESTIONS THAT LEAD:

- What did people find scary in the 19th century?
- What supernatural elements did people believe in in the 19th century?
- Who were the most famous horror writers of the 19th century?
- What things are symbolized with 19th century horror?
- Have modern authors been influenced by 19th century horror writers?
- How many poems did Dickinson write involving death?
- What kind of horror was being written in the late 19th century?
- What differences are there in 19th century horror and 21st century horror?
- How can I sustain suspense in my horror story?

➤ **QUESTIONS THAT GUIDE:**

- Why does so much Dickinson poetry involve death?
- Was different 19th century horror being written in different countries?
- Is there such a thing as Victorian era horror?
- How much did the death of loved ones impact Dickinson's poetry?

SECONDARY QUESTION RESEARCH SUMMARY!

SECONDARY QUESTION:

What makes a good horror story?

MOST IMPORTANT RESEARCH INFORMATION I FOUND:

- Basing your story in reality is crucial to having your audience buy into the concept of the horrible things that are going to happen
- Setting and character are the strongest keys to setting up this reality
- Make your settings seem real by writing what you know. Examples:
 - Stephen King sets many of his stories in Maine, where he grew up
 - Robert McCammon's book *Mystery Walk* is set in the South- he lives in Alabama
- Set out to create something interesting in a setting you are familiar with
- "When the ordinary is invaded by the terrifying extraordinary, horror happens."
- A good horror character is unique, believable, and has ordinary, everyday qualities.
- If the audience doesn't have interest in the character, they won't care what happens to him/her in the story.
- "Your readers can like or dislike, love or hate a character--but you can never allow readers to feel only indifference toward him."
- In order for your readers to know your character, you must know your character- inside and out, their secrets, everything about them.

RESOURCES USED FOR RESEARCH FINDINGS:

<http://www.horror.org/writetips/writetips-castle.htm>

<http://www.horror.org/writetips.htm>

RECONNECTING WITH MY EQ:

- Identifying with the character in a good horror story makes us care about that character; we connect with the fears they are going through
- Using a setting we are familiar with makes us care about the non-realistic things that happen there in the story
- If the reader connects with the realistic character and the realistic setting (“write what you know”), they will connect with the horror elements of the story even more.