

BCSCR



Building Communities that
Support Children's Reading

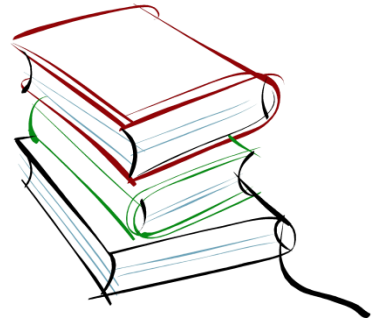
The Beginning Of Everything

















By Robyn Schneider

New Mexico - Colorado
Grades 11 - 12



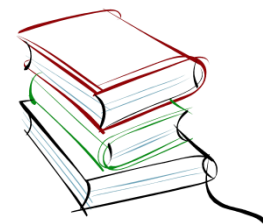
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Synopsis

The Beginning of Everything



Told from Ezra Faulkner's (protagonist) point of view, *The Beginning of Everything* is a contemporary novel about tragedy, loss and surviving one's junior and senior year of high school; not in the sense one will sit and cry about the whole story but perhaps reflect on how his story relates in some way to many others. Ezra goes from having it all to losing it all; popularity, super jock, beautiful girlfriend, envy of his friends, nice wheels, big plans, admiration of teachers and coaches, sitting at **the** table, front-runner for Homecoming King - but does he really? From his own single encounter to a period of discovery in his life, Ezra discovers that tragedy and loss are relative and everyone has one waiting for them.

New Mexico & Colorado CCSS

These are the main New Mexico/Colorado Common Core State Standards addressed by the activities in this module.

RL.11-12.1 I can read closely to determine what the text says explicitly and make logical inferences from it; I can cite specific textual evidence when writing or speaking to support conclusions drawn from the text

RL.11-12.2 I can determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas

RL.11-12.3 I can analyze how and why individuals, events, and ideas develop and interact over the course of a text

RL.11-12.4 I can interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings and analyze how specific word choices shape meaning or tone

RL.11-12.6 I can assess how a point of view or purpose shapes the content and style of a text

W.11-12.1 I can write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence

W.11-12.2 I can write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content

W.11-12.3 I can write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences

W.11-12.4 I can produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience

W.11-12.6 I can use technology, including the Internet, to produce and publish writing and to interact and collaborate with others

W.11-12.10 I can write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences

SL.11-12.1 I can prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing my own clearly and persuasively

SL.11-12.2 I can integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally

SL.11-12.3 I can evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric

SL.11-12.4 I can present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style that are appropriate to task, purpose, and audience

L.11-12.1 I can demonstrate command of the conventions of standard English grammar and usage when writing or speaking

L.11-12.2 I can demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing

L.11-12.3 I can apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening

L.11-12.4 I can determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate

L.11-12.5 I can demonstrate understanding of word relationships and nuances in word meanings

Vocabulary

The Beginning of Everything



Chapters 1-3

derision - contemptuous or jeering laughter; ridicule

grotesque - outlandish or bizarre, as of appearance or matter

stoically - seemingly indifferent to or unaffected by pleasure, or pain; impassive

peripherally - related to, located in an outer boundary

inexplicable - difficult or impossible to explain or account for

obscurity - quality or condition of being unknown

irreparably - impossible to repair, rectify or amend

ascertain - to discover with certainty

catalyst - a substance, usually used in small amounts relative to the reactants, that modifies and increases the rate of a reaction without being consumed in the process

smugly - self-righteously complacent; exhibiting or feeling great or offensive satisfaction with oneself or one's situation

Chapters 4-7

nemesis - a source of harm or ruin

perceptible - capable of being perceived by the senses or the mind

misnomer - a name wrongly or unsuitably applied to a person or an object

labyrinth - something highly intricate or convoluted in character, composition, or construction

arrears - an unpaid, overdue debt or an unfulfilled obligation

festooned - having decorated such as a string or a garland with leaves, flowers, or such, suspended in a loop or curved between two points

ambivalent - being uncertain or indecisive as to which course to follow

sheepishly - embarrassed; meek or stupid

epic - surpassing the usual or ordinary, particularly in scope or size

eccentrics - departing from a recognized, conventional, or established norm or pattern

Chapters 8-11

repulsive - disgusting

petty - of small importance; trivial

mandatory - required or commanded; obligatory

presumptuous - going beyond what is right or proper; excessively forward

nocturnal - of, relating to, or occurring in the night

chivalry - the qualities idealized by knighthood, such as bravery, courtesy, honor, and gallantry toward women

ineptitude - displaying a lack of judgement, sense or reason; foolish

preposterously - contrary to nature, reason, or common sense; absurd

clandestine - kept or done in secret, often in order to conceal an illicit or improper purpose

protégé - one whose welfare, training, or career is prompted by an influential person

Chapters 12-13

gleaning - to collect bit by bit

albeit - even though; although; notwithstanding

imperialism - the policy of extending a nation's authority by territorial acquisition or by the establishment of economic and political hegemony over other nations

vapid - lacking liveliness, animation, or interest; dull

foray - a venture or an initial attempt, especially outside one's usual area

optimal - most favorable or desirable; optimum

residual - the quantity left over at the end of a process; a remainder

vehemently - marked by or full of vigor or energy; strong

halcyon - calm and peaceful; tranquil

Chapters 14-17

dubious - filled with uncertainty or doubt; undecided

remedial - intended to correct or improve deficient skills in a specific subject

salacious - appealing to or stimulating sexual desire; lascivious

rite - a ceremonial act or series of acts

sarcastic - sharp taunting and ridicule that wounds

flounced - to move with exaggerated or affected motions

suffrage - the right or privilege of voting

egregious - conspicuously bad or offensive

proverbial - widely referred to

Chapters 18-20

blearily - vaguely outlined; indistinct

concocted - to devise, using skill and intelligence; contrive

slathered - to use or give great amounts of; lavish

ballast - something that gives stability, especially in character

contorting - becoming twisted into a strained shape or expression

nostalgia - a bittersweet longing for things, persons, or situations of the past

antiquated - too old to be fashionable, suitable, or useful; outmoded

subversive - tending to cause the downfall or ruin of a person by undermining his/her faith or morals

rhetorical - language used for persuasive effect

Chapters 21-23

pallor - extreme or unnatural paleness

contemplate - to look at attentively and thoughtfully

exhilarated - to cause to feel happily refreshed and energetic; elate

philosophically - characteristic of a philosopher, as in equanimity, enlightenment, and wisdom

proclivity - a natural propensity or inclination; predisposition

disingenuous - not straightforward or candid; crafty

clique - a small, exclusive group of friends or associates

usurped - to seize and hold by force and without legal authority

Chapters 24-27

absolved - to pronounce clear of guilt or blame

superficial - concerned with or comprehending only what is apparent or obvious; shallow

astute - having or showing shrewdness and discernment, especially with respect to one's own concerns

conjured - to call or bring to mind; evoke

mundane - relating to, characteristic of, or concerned with commonplaces

swaths - something likened to a path or a strip

debacle - a total, often ludicrous failure

Chapters 28-30

delusion - a false belief or opinion

itinerary - an account or a record of a journey

plausible - seemingly or apparently valid, likely, or acceptable; credible

culminated - to reach the highest point or degree

vestibule - a small entrance hall or passage between the outer door and the interior of a house or building

lurked - to exist unobserved or unsuspected

cohesive - remaining or becoming united

Chapters 31-33

curdled - to go bad or become spoiled

scrutinizing - to examine or observe with great care; inspect critically

anguish - agonizing physical or mental pain; torment

muddling - to mix confusedly; jumble

discreet - marked by, exercising, or showing prudence and wise self-restraint in speech and behavior; circumspect

gingerly - with great care or delicacy; cautiously

picturesque - striking or interesting in an unusual way; irregularly or quaintly attractive

valiantly - marked by or done with valor; bravely

eulogy - a laudatory speech or written tribute, especially one praising someone who has died

Using Journal Prompts



Journal writing in response to a provided prompt is beneficial for student integrating the text and relating it to their own lives. As we strive for more concrete text-to-text, text-to-world and text-to-self connections, journal writing fulfills this in a way that also employs writing. Although one can use journal prompts as an impetus to a discussion, they are best utilized for writing first so a student has time to consider how the question affects them personally. Providing a quiet 5-10 minute personal class time to do this writing makes for a better outcome and the oral responses can be voluntarily (some may be too personal to share out loud) given if the student so chooses. As a preemptive to the journal writing, the students can be made aware that this particular journal entry will be used for class discussion, oral group work, sharing with a friend, etc., in order for the student to respond accordingly.

As journals are more of a personal nature, assure your students that you won't share what they have entrusted to you alone to read (unless it is of a legal issue like harming or killing oneself or another). If they wish to share orally to the class, that is their prerogative. You may wish to grade journals simply on the fact that they have responded to a journal prompt or that they have completed so many out of the total given over the course of the book – this might include the amount of writing per entry. Ten lines or more per entry should give an acceptable-in-length response.

Journal Prompts



Title **“Best Friend”** Describe yourself as your best friend knows you.

Title **“Qualities of a Best Friend”** What are the qualities a best friend must possess?

Title **“Everybody’s Ignorant”** Will Rogers said, “Everybody is ignorant, only on different subjects.” What can you learn from others? What can others learn from you?

Title **“Girls or Guys?”** Who has it easier – girls or guys? Defend your position.

Title **“Popularity”** What makes people popular?

Title **“Loneliness”** What causes loneliness?

Title **“Smoke and Mirrors”** How are you not the way you seem? Explain.

Title **“My Last Day”** If today were the last day of your life, how would you want to spend it?

Title **“Letter Not Sent”** Write a letter you would never send.

Title **“Strengths”** Write about your strengths. Don’t be modest.

Title **“Pretender”** Do you ever pretend to be something you’re not? Explain.

Title **“Family Role”** In your family, are you the leader, clown, servant, trouble-maker, peace-maker, or what? Explain what makes you believe this.

Title **“Becoming an Adult”** Are you worried about becoming an adult? Why or why not?

Title **“Change”** Henry David Thoreau said, “Things do not change; we change.” What do you think he meant?

Title **“What Makes You Strong”** Someone once said, “Whatever does not destroy me will make me stronger.” What in your life is making you strong? Explain.

Title **“Yesterdays”** In the song, “Ruby Tuesday,” the Rolling Stones sing, “. . . yesterday don’t matter if it’s gone – “ When should we let our yesterday’s go?

Title **“Accidental”** Do events happen by accident, or is there a plan devised by a supreme being? Explain.

Title **“Parent’s Choice”** Why shouldn’t parents try to pick their children’s friends? Or do you think they should? Explain.

Title **“Characteristic”** What characteristic about the opposite sex annoys you the most? Explain.

Title **“Feelings”** When you get your feelings hurt, how do you respond?

Concept Organizer

New concept - Tragedy	
Example sentence:	
Synonyms:	Essential Characteristics:
Definition:	
Examples:	Non-examples:
My sentence:	

Concept Organizer

New concept -	
Example sentence:	
<p>Synonyms:</p> <p>Definition:</p>	<p>Essential Characteristics:</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p>
<p>Examples:</p> <p>*</p> <p>*</p> <p>*</p>	<p>Non-examples:</p> <p>*</p> <p>*</p> <p>*</p>
My sentence:	

High Level Questions

The Beginning of Everything



These questions can be used to differentiate and scaffold instruction as a basis for class discussions, small group work, and/or extended individual writing assignments.

Ch.1-2

1. Who is the antagonist in this story? Explain your answer citing evidence from the text to support your answer.
2. This story is told from Ezra Faulkner's point of view. How would it be different if it was presented in third person point of view? Explain.
3. Ezra believes for the longest time that he is the only one affected by his accident. Who else was and how were they affected?
4. Describe Charlotte and her actions before and after the accident. Why doesn't she check to see if Ezra is alright?
5. Describe Ezra's idea about personal tragedies. Do you believe he is right? Explain.

Ch. 3-4

6. What is your impression of Ezra's return to Eastwood High his senior year after the accident? Consider how he acts and how those he encounters react.
7. Why do you believe Jill and Ezra kept quiet regarding the fact that they had been in the same honors courses since 10th grade?
8. Ezra introduces Cassidy, the new girl and his partner for an assignment in Spanish, to the class but does everything he can to keep Charlotte from being cruel to her. Why?
9. Would you call Ezra naïve? Why or why not?

Ch. 7-8

10. What surprises Ezra about the "illustrious debate team" that Toby introduces him to?
11. Describe the friendship between Toby and Ezra. How has it changed over the years and how might it change again now?
12. Why is Ezra's decision to sit with Toby's friends at lunch a significant event? Explain.
13. Why do you believe Cassidy acted the way she did at debate tournaments?
14. Explain how the relationship between Evan and Charlotte affects Ezra.
15. Do you believe there is still a chance that Ezra can have the planned out life at college he once saw for himself? Explain.
16. What do you think of Ezra's attitude regarding looking into colleges? Explain.
17. Cassidy to Ezra; "Talking. You hold back if there are too many people around." Explain.
18. Why does Ezra believe that Cassidy would never 'choose' him?

19. After an evening at a park on the swings, Ezra watches as Cassidy leaves and thinks to himself that that evening was not what time spent with girls is usually like. Explain.
20. As Cassidy is very upset with being on the list for a debate tournament (unknown to her) – why doesn't she just refuse to go? Explain.

Ch. 9

21. The last two paragraphs in Chapter 9 sum up how Ezra and Charlotte got together. Why do you believe the author included this in the story? Why is it important?
22. Describe the Floating Theater. What does Toby mean when he says this is "positive vandalism?"

Ch. 11-12

23. Ezra does some reflecting on his and Toby's friendship. How does this differ from what we know from their relationship at the beginning of the novel?
24. Ezra discovers things that happen at Eastwood High that are "awesome." What does this realization tell us about Ezra's character?
25. From Ezra's point of view, what is the difference between girls as friends as opposed to girlfriends? Explain.
26. Explain the realization Ezra has come to about college after spending an afternoon in a college Organic Chemistry class.
27. Why do you believe that Ezra shared his story regarding the accident with Cassidy?
28. Chapter 12 ends with Cassidy explaining to Ezra that he has several "options" with his "one wild and precious life." Explain in student friendly terms what each of these terms mean.
29. Explain the panopticon.
30. Describe Ezra's relationship with his parents.

Ch. 13-14

31. How do you think Ezra feels about his friends that sit at the other table in the quad, the ones he considered his best friends from before the accident? Why do you believe that?
32. Why can't he blow off his friends like he believed they blew him off? Explain.
33. Why doesn't Ezra go back and sit with his friends from before the accident? Explain.
34. What is Charlotte's issue with Ezra's friends? Why is this important or is it? Explain.
35. What is Ezra's issue with "therapy?" Explain.
36. Why didn't Ezra return a night greeting with a flashlight to Cassidy's "HI, HI, HI?"

Ch. 15

37. Ezra talks about being "lost forever at seventeen, rather than found." Explain.
38. The issue of defeat is presented in several ways at the end of Chapter 15. Identify them and explain why you believe the author juxtapositions them the way she did.

Ch. 17-18

39. What is Ezra's issue about admitting that he and Cassidy are together? Why is it an issue?
40. Why did Cassidy switch her and Ezra's debating rounds? What do you believe it is that Ezra doesn't understand? Explain.

41. Is Cassidy 'anti-debate' or is something else going on? Explain.
42. Last paragraph in chapter 17, Ezra is wondering about his relationship with Cassidy. Explain what is meant by "part of me hoped that Cassidy would be the one exception."
43. Cassidy is dealing with some of her own issues that the reader is not privy to yet. How does she deal with them and why is she disappointed when Ezra doesn't want "to escape?" Explain.
44. Why do you think Cassidy signed Owen's name to the geocache log? Why do you think Ezra refuses to make up a name to sign in?
45. Compare the difference between the way Ezra sees *sillage* (an excuse for holding onto the past) and Cassidy sees it (remembering small moments destined to be lost).
46. Describe the Flash Mob event. Would you participate in a Flash Mob? Why or why not?

Ch. 19

47. Now that Ezra and Cassidy are 'together' – how does Ezra handle the new kind of attention? Explain.
48. Describe Ezra's room. Why is Cassidy critical of the room?

Ch. 21-23

49. Explain how Ezra is "irreparably" different.
50. Have you ever felt like Ezra when leaving a movie theater? Explain.
51. Why does Ezra confront Connor? What does this have to do with besting the football team? Explain.
52. Why does everyone make such a big deal out of Ezra standing up to Connor?
53. Why do you believe Phoebe came to Ezra's defense after Luke insulted him? What does this tell you about Phoebe's character? Explain.
54. End of chapter 23 finds the quad table divided between Luke and Sam on one side and everyone else on the other. What is meant by the comment "wondering how we'd missed the earthquake in the first place?"

Ch. 24-25

55. Why is the issue of going to dance one that Ezra can't figure out if it's something to take seriously or just joking? Explain.
56. Because Cassidy hadn't shown up as planned for the dance, Ezra starts to worry about her. Explain his comment "I pictured her tragically; it never once occurred to me to picture her as the tragedy."
57. The reader is left not knowing what the real issue is with Cassidy as she 'explains' why she isn't going to the dance with Ezra. In two paragraphs, she tells Ezra about himself and the next she relates an experience of her own in surgery. What is the relevance of these two paragraphs here? Why does she break up with him saying this? Explain.
58. Although Ezra never made it to the dance, he was selected Homecoming King. Why is this ridiculous to him?

Ch. 26-27

59. Ezra reflects back to when he was a freshman and realizes he has changed. Explain what the changes mean for him.
60. Why does Ezra keep insisting that the pain he feels is not his heart? Explain.
61. Ezra hurts Toby's and his friendship – again. What does Toby do about it? Do you agree with him? Why or why not?
62. What does Toby mean when he says that Ezra is “severed-heading me?”
63. Considering how Toby felt about Ezra seeing Cassidy, why does he now agree to help Ezra figure out what is going with her?
64. Explain “the aftermath of a personal tragedy.”

Ch. 28-29

65. Even though Charlotte gives compelling reasons why Ezra should come back to her, why doesn't he?
66. Ezra used to be a conformist. Why the big issue with not wanting to be one now?
67. How would you have felt if you were told by your girlfriend what Ezra is told by Charlotte regarding the night of his accident? Explain.
68. Last 3 paragraphs of chapter 28 reveal an epiphany for Ezra. Explain the epiphany.
69. Ezra is looking into New England colleges and comes to the realization “that there's a big difference between deciding to leave and knowing where to go.” Explain.
70. There is a juxtaposition regarding the last year's Junior-Senior Luau on one side of a flyer and *Preventing Coyote Attacks* on the other. Why is this in this chapter? Explain.
71. Ezra confronts Cassidy in regards to how she broke up with him. He wants to know what ‘tragedy’ made it happen? Do you believe he knew anything about her personal tragedy or is it just another tragedy in his line of tragedies? Explain.

Ch. 30-31

72. Do you believe that Cassidy was the glue that held the group together? Defend your position.
73. From what Ezra says about his and Cassidy's relationship now “rotted,” do you believe that their relationship was doomed from the beginning? Why or why not?
74. How does Ezra take the news regarding what Toby told him about Cassidy's brother?
75. Several places within the novel Ezra alludes that he's not good enough for Cassidy. Why do you believe he feels this way?
76. Compare Charlotte and Cassidy. Which is more likeable? Which is more believable?

Ch. 32-33

77. Cassidy explains about the night her brother was driving the vehicle that hit Ezra. Ezra says “it was the answer to the wrong mystery – the mystery I didn't ever want to solve.” Why did he say this? What did he mean by it?
78. What does Ezra mean when he says (in regards to Cassidy) “with her there was always an equal and opposite reaction?”
79. Do you believe Cassidy wants Ezra's forgiveness? Explain.
80. Cassidy tries to explain to Ezra that it was not her that brought about the changes within him, that they were there from the moment he mouthed off in AP Euro. Do you agree with her? Why or why not?

81. Do you think Cassidy makes the right decision by ending her relationship with Ezra? Why or why not?
82. Beginning of chapter 33, Ezra returns to Eastwood after losing his dog and realizing that Cassidy is gone to him forever as well. How has his attitude about Eastwood changed? Cite information from the text to support your answer.
83. Why do you think Ezra and Toby return to ride Thunder Mountain Railroad?

Would you call this novel a romance? Why or why not? Cite evidence from the text to support your response.

Describe the tone of the novel.

There are quite a few allusions the novel *The Great Gatsby* – find one and explore why it was used.

What do you believe was the author's purpose in putting in the University of California/Eastwood in this story?

Throughout this story, Ezra is working to learn to look at what he can do rather than focus on all he's lost. Why is this difficult for him?

This story has many literary devices. Find 3 of them and explain them.

Analyze how one of the following can be considered a theme or subject for this novel:

Coming of Age

Friendship

Loss

The Drama of High School



Using Choice Boards

Choice boards give students the opportunity to participate in multiple tasks that allow them to practice skills they've learned in class or to demonstrate and extend their understanding of concepts. From the board, students either choose or are assigned tasks to complete. Individual tasks address the grade level specific Common Core State Standards and also learning style modalities.

To scaffold the activities for struggling readers, teachers can modify the tasks using the blank template provided or give more details for performance criteria. Some teachers like to assign point values for the different tasks.

In order to support teachers, the choice boards developed for BCSCR are coded for specific Common Core State Standards.

Choice Board

The Beginning of Everything

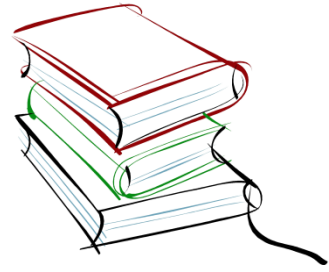


<p>SL11-12.5 Create a story board depicting one of the tragedies – present to class</p>	<p>SL11-12.5 Create a diorama of Eastwood High’s quad area depicting the cliques – present to class</p>	<p>SL11-12.5 Create a movie trailer for <i>The Beginning of Everything</i> through the use of digital media</p>
<p>RL.11-12.6 Analyze the character of Ezra or Cassidy. How does he/she develop over the course of the novel? How does this advance the plot of the novel?</p>	<p>RL.11-12.6 Rewrite the breakup scene at the Park’s Castle from Cassidy’s point of view</p>	<p>RL.11-12.6 Choose a quote from the novel and describe why you chose it. What does it say to you? How do you relate to it?</p>
<p>RL11-12.3 Choose 3 characters from the novel and describe a challenge each had to overcome.</p>	<p>RL11-12.3 Compare the 1st and last chapter of the novel. What role did each chapter serve in the overall plot of the story?</p>	<p>RL11-12.3 Literary term “crisis” is defined as the turning point for the protagonist who changes or reaches a new understanding. Explore one of Ezra’s and explain in writing his change(s) or new understanding.</p>

Choice Board



Using a RAFT Matrix



A RAFT matrix enhances students' comprehension of novels they're reading information they're learning. It also provides a fun way to encourage student writing. RAFT is an acronym for *role, audience, format* and *topic*:

- **Role** – The role is the person or people the student becomes for this project. Sometimes students take on the role of a book character, historical figure, or contemporary personality, such as Peyton Manning, and at other times, they are themselves.
- **Audience** – The audience is the person or people who will read or view this project. They may include students, teachers, parents, or community members, as well as simulated audiences, such as book characters and historical personalities.
- **Format** – The format is the genre or activity that students create. It might be a letter, brochure, cartoon, journal, poster, essay, newspaper article, speech, or digital scrapbook.
- **Topic** – The topic pertains to the book. It may be an issue related to the book, an essential question, or something of personal interest.

RAFT is an effective way to differentiate instruction by providing tiered activities. The BCSCR RAFT matrices are scaffolded and can be adjusted according to students' achievement levels, English proficiency, and interests.

RAFT Matrix

The Beginning of Everything



Role	Audience	Format	Topic
Cassidy	Ezra	Travel Guide	How to get to Panopticon
Phoebe	Self	Diary	Her relationship with Luke
Owen	Cassidy	Letter	Apology
Ezra	Evan	Instructions	How to deal with Charlotte

RAFT Matrix Rubric



Student _____ Novel _____

Accuracy

Information is accurate and supported with specific details from the novel

5 4 3 2 1

Comments:

Role

The writing is credible in the role assigned

5 4 3 2 1

Comments:

Format

The proper format was used

5 4 3 2 1

Comments:

Conventions

The writing had no errors in grammar, punctuation, capitalization, or spelling

5 4 3 2 1

Comments:

Creativity

Writing shows imagination and originality

5 4 3 2 1

Comments:

Assessment Guide

5 = Above and beyond

4 = Meeting standard

3 = Working to standard

2 = Developing

1 = Incomplete

RAFT Matrix
The Beginning of Everything



Role	Audience	Format	Topic

Quotes

The Beginning of Everything



Following are quotes from the novel, most from Ezra. One way to utilize quotes is for discussion purposes – have students determine the importance of them, what is really being said, is there figurative language involved and what is it saying, to name a few. They can be used for writing exercises as well.

“I still think that everyone’s life, no matter how unremarkable, has a singular tragic encounter after which everything that really matters will happen.”

~ Ezra, Chapter 1

“Eastwood High used to be mine, the one place where everyone knew who I was and it felt as though I could do no wrong.”

~Ezra, Chapter 2

“The three of us laughed, and it struck me that Cassidy and Toby knew each other. That, if anyone was an outsider, it wasn’t the new girl, it was me.”

~Ezra, Chapter 6

“There was something about Evan and Charlotte that made me feel exactly like that. Something so deeply and personally offensive about the two of them all over each other that I just couldn’t handle it, even though the initial shock of it had originally fooled me into believing that I didn’t care.”

~Ezra, Chapter 8

“Over the course of the week, I went out of my way to avoid my old friends, as I’d done all summer, and the seemed baffled by it, and more than a little hurt. I couldn’t figure why they even cared.”

~Ezra, Chapter 8

“I’d never wanted to be friends with any of the girls in my old crowd. What would have been the point?”

~Ezra, Chapter 11

“For the first time, I was thinking that college might not be like high school, that the classes might actually be *worth* something and then Cassidy started laughing.”

~Ezra, Chapter 12

“I was fairly certain that most girls saw me and thought, ‘That’s the kid who almost died at Jonas’s party. Use to be a star athlete, but he’s, like, crippled now. Isn’t it sad?’”

~Ezra, Chapter 13

“It was so frustrating, knowing that, if we were on a tennis court, I could’ve killed him with my backhand, slicing it to land short and watching him run like hell.”

~Ezra, Chapter 15

“It was unsettling, being newsworthy at this particular lunch table, being entirely certain that you were the reason everyone was staring, and being unsure whether it was envy or disapproval.”

~Ezra, Chapter 19

“I was no longer Ezra Faulkner, golden boy, and maybe I hadn’t been for a while, but the more time I spent with Cassidy, the more I was okay with it.”

~Ezra, Chapter 21

“It was as though I’d gone off on epic adventures, chased down fireworks and buried treasure, danced to music that only I could hear, and had returned to find that nothing had changed except for me.”

~Ezra, Chapter 26

“You act like that day at Disneyland was my big tragedy, but you’re the one who lost your best friend. You’re the one who started eating lunch with the popular jocks and forgot how to be awesome because you were too busy being cool.”

~Toby, Chapter 27

“I can’t say I forgive her for refusing to indulge the *perhapsness* of what we might have been, but I understand why she chose to do it, and she never asked for my forgiveness. She was right, though, in the end.

~Ezra, Chapter 33

Extension Resources



Grief Counseling/Therapy

<http://www.goodtherapy.org/therapy-for-grief.html>

http://www.therapytribe.com/therapy/loss_grief_counseling.html

<http://www.griefcounselor.org/therapy-articles.html>

http://www.livescript.com/health/centers/atrial_fibrillation/s.aspx?query=five+stages+of+grief&utm_source=bing&utm_campaign=ADHD+Pediatric+-+Condition+-+GSA&utm_content=Depression+-+2&utm_medium=cpc&utm_term=five+stages+of+grief&ef_id=5MpPLatFqD4AAAod%3a20150805165556%3as

How to choose a college or university

https://www.noodle.com/colleges?traffic=eng&utm_source=bing&utm_medium=cpc&utm_campaign=FM_B_S_E_College_Search_General_US&utm_term=best%20college%20ranking

<http://www.college-scholarships.com/ten-rules-for-selecting-a-college-or-universities.htm>

<http://www.wikihow.com/Choose-a-College>

<http://www.petersons.com/college-search/colleges-universities-choosing-fit.aspx>

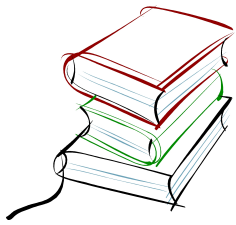
Debate in High School

<http://highschooldebate.org/>

<http://www.bing.com/videos/search?q=debate+in+high+school&qpv=debate+in+high+school&FORM=VDRE>

<http://debate-central.ncpa.org/>

<http://highschooldebate.org/rules/>



BCSCR

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Building Communities that Support Children's Reading

Community-Based Components

- **Read Alongs:** Held at the schools, community centers, or community libraries for children 0-4 and 5-8.
- **Little Libraries:** Little Libraries will be placed in each community. A Little Library is a location where anyone may stop by and pick up a book (or two) and bring back another book to share if they have one.
- **Reading and Outreach:** Public service announcement (PSAs) placed in print and electronic media outlets, as well as brochures placed throughout the community.
- **Community Reading Nights:** One-hour reading blocks with follow-up discussions and book distribution for all community members of all ages.
- **School and Community-Based Tutoring:** Small group (3-4 students) tutoring will be offered at each targeted school, to over 12,000 students over 2 years.



School-Based Components

Regional coordinators will work with school administrators to determine critical areas for enhancing reading instruction in a particular school or district and to address professional development needs focused on literacy.

- **Book Distribution:** Class sets of books and instructional packets with multiple options per grade level are available for checkout.
- **Reading Achievement and Readiness:** Analysis of state standardized testing; reporting of assessment data.
- **Needs Assessment:** Collaboration with district personnel to identify areas of need for supporting student literacy development.

Parent-Based Components

- **Book Distribution:** Take home books with activity packets based on books for each reading component, for all age groups.
- **Monthly 'help your kids read' workshops:** Parent training will be held in each district on a monthly basis. Workshops will be broken down by age group (Pre-K, K-3, grades 4-6).
- **Understanding Your Child's Assessment Scores:** A 4th workshop will help parents understand what reading achievement scores mean and how they might support their child's reading success.

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Classroom Book Sets

Teachers have access to a variety of fiction and informational classroom book sets selected to address rigorous college and career readiness skills.

- **Materials available for K-3, 4-6, and 7-12:** Each set comes complete with high quality curriculum unit plans and additional resources appropriate for a specific grade level. For a complete list of books available, visit the bcscr.3riversed.org website. Select the 'Schools' tab and then the 'Unit Plans' link. All unit plans are available for free download.

Contact your regional BCSCR coordinator to schedule a time to utilize these resources with your students. Your coordinator will deliver the book set directly to your school site and retrieve the set 6-8 weeks later.

Project Goals

By the end of the funding period, in comparison to 2014 baseline:

- 40% of participating 4-year-old children will achieve significant gains in oral language skills;
- the percentage of 3rd-grade, 8th-grade, and high school students who meet or exceed proficiency of State reading or language arts assessments will increase by 15 percentage points;
- the percentage of parents who report reading with their children will increase by 25 percentage points; and
- 65% of teachers will indicate improvements in their reading instruction as a result of professional development as evidenced by school- and classroom-based assessments