



7th and 8th Grade Summer Reading and Analysis 2018

Dear Upper Academy Students, Parents, and Guardians:

Our goal in 7th and 8th grade is to build a bridge that enables students to transition from elementary to high school. One of the more significant changes at these grade levels is in shifting academic emphasis from reading classes to literary studies. Attached, you will find this year's summer assignment for incoming seventh and eighth grade students. This assignment will give students a preview of my literary analysis expectations and begin to prepare them for the rigor and expectations of high school.

Students are expected to **choose and read two of the novels listed on the back of this letter and complete several worksheets for both books.** These instructions, the book list, and the specific worksheets required are posted on the LCA website and are available for download and printing at www.lawrencecatholicacademy.net. Upon reaching the home page, hover over the STUDENTS tab, and then click on the SUMMER WORK sub-tab.

The worksheets are designed to guide students in searching for, identifying, and documenting the evidence necessary for effective literary analysis. Students will actually use their completed worksheets as the foundation of their first major literature, writing, and grammar assignments of the 2018-2019 school year. Doing a careful and thoughtful job over the summer will greatly lessen the amount of work students will face as they begin the new year, prepare them for what is to come, and maximize their chances of academic success.

Students should begin by completing the **Preparing to Read** worksheet before reading the books. The **Settings**, **Scenes**, and **Characters** worksheets should be completed together and as students are reading. They should read a few pages and then pause to fill in anything they have found or learned on each worksheet. Trying to fill them in after the book is read would be extremely frustrating and ineffective. Students should bring their completed worksheets and be prepared to use them on the first day of class. Please do not hesitate to contact me should you have any questions.

Sincerely,

Jeffrey C. Garber
7th and 8th Grade English Communications Teacher
jgarber@lawrencecatholicacademy.org

Students may select only one of their two books from the Student Picks columns. No one may pick a book they have already read.

Realistic Fiction

Boost (Catherine Mackel)
The Chocolate War (Robert Cormier)
Dairy Queen (Catherine Gilbert Murdoch)
Heat (Mike Lupica)
Izzy, Willy Nilly (Cynthia Voigt)
Kira Kira (Cynthia Kadohata)
Samurai Shortstop (Alan Gratz)
Sunrise Over Fallujah (Walter Dean Myers)
Tangerine (Edward Bloor)
The Truth About Forever (Sarah Dessen)
Trouble (Gary Schmidt)
Whale Talk (Chris Crutcher)

Science Fiction/Fantasy

Adoration of Jenna Fox (Mary Pearson)
Andromeda Strain (Michael Crichton)
Beast (Donna Jo Napoli)
Bound (Donna Jo Napoli)
Briar Rose (Jane Yolan)
A Curse as Dark as Gold (Elizabeth Bunce)
Dune (Frank Hebert)
Fantastic Voyage (Isaac Asimov)
A Hitchhiker's Guide to the Galaxy
(Doug Adams)
I, Robot (Isaac Asimov)
Life as We Knew It (Susan Beth Pfeffer)
The Lord of the Rings series (J.R.R. Tolkien)
The Martian Chronicles (Ray Bradbury)
Oh, My, Gods. (Tera Lynn Childs)
The Once and Future King (T.H. White)
Pretties (Scott Westerfield)
Uglies (Scott Westerfield)
A Wizard of Earthsea (Ursula K. LeGuin)
Zel (Rapunzel) (Donna Jo Napoli)
A Wrinkle in Time (Madeleine L'Engle)
The Chronicles of Narnia series (C.S. Lewis)
Pandemonium (Lauren Oliver)

Humor

Sleeping Freshmen Never Lie (David Lubar)
Son of the Mob (Gordon Korman)
The Worst Class Trip Ever (Dave Barry)
The Princess Diaries (Meg Cabot)
Dan Versus Nature (Don Calame)
Heist Society (Ally Carter)
Don't Get Caught (Kurt Dinan)
Boys Don't Knit (In Public) (Tom Easton)
Flora and Ulysses: The Illuminated Adventures
(Kate DiCamillo)
Fake Mustache (Tom Angleberger)
Five, Six, Seven, Nate! (Tim Federle)
The Misadventures of the Fletcher Family
(Dana Alison Levy)
*My Brilliant Idea (and How It Caused My
Downfall)* (David Stuart)
A Fist Full of Fig Newtons (Jean Shepherd)
In God We Trust: All Others Pay Cash
(Jean Shepherd)
*Wanda Hickey's Night of Golden Memories:
And Other Disasters* (Jean Shepherd)

Mystery/Suspense/Adventure

Cirque du Freak series (Darren Shan)
The Door of No Return (Sarah Mussi)
The Hound of the Baskervilles
(Sir Arthur Conan Doyle)
And Then There Were None (Agatha Christie)
I Am the Cheese (Robert Cormier)
The Killer's Cousin (Nancy Werlin)
Killing Mr. Griffin (Lois Duncan)
The Piggman (Paul Zindel)
Something Wicked This Way Comes
(Ray Bradbury)
London Calling (Edward Bloor)

Nonfiction/Biography

An American Plague (Jim Murphy)
Black Hawk Down (Mark Bowden)
A Brief History of Time (Stephen Hawking)
Chinese Cinderella (Adeline Yen Mah)
*Every Day Life in the Massachusetts Bay
Colony* (George Francis Dow)
Falling Leaves (Adeline Yen Mah)
Hitler Youth: Growing Up in Hitler's Shadow
(Susan Bartoletti)
Incidents in the Life of a Slave Girl
(Harriet Jacobs)
*In the Heart of the Sea: The Tragedy of the
Whaleship Essex* (Nathaniel Philbrick)
Into Thin Air (Jon Krakauer)
The Many Rides of Paul Revere
(James Cross Giblin)
Profiles in Courage (John F. Kennedy)
Tasting the Sky: A Palestinian Childhood
(Ibtisam Barakat)
Night (Elie Wiesel)
*Soul Surfer: A True Story of Faith, Family and
Fighting to Get Back on the Board*
(Bethany Hamilton)

Student Picks

The Maze Runner (James Dashner)
The Giver (Lois Lowry)
Tuck Everlasting (Natalie Babbitt)
Echo (Pam Muñoz Ryan)
Jaws (Peter Benchley)
First Blood (David Morrel)
Jurassic Park (Michael Crichton)
The Road (Cormac McCarthy)
Alien (Alan Dean Foster)
Feathers (Jacqueline Woodson)
The Girl in the Blue Coat (Monica Hesse)
The Siren (Kiera Cass)
Wicked (Gregory Maguire)
Red (Alison Cherry)
Gemini (Sonya Mukherjee)
The Girl with the Silver Eyes
(Willie Davis Roberts)
All Fall Down (Ally Carter)
Spy School series (Stuart Gibbs)
Space Case (Stuart Gibbs)
Spaced Out (Stuart Gibbs)

Historical Fiction

Blood Red Horse series (K.M. Grant)
The Book Thief (Markus Zusak)
The Boy Who Dared (Susan Campbell)
A Break with Charity (Ann Rinaldi)
Carl and Emily (Yanker Glatshteyn)
Chains (Laurie Halse Anderson)
The Contender (Robert Cormier)
Copper Sun (Sharon Draper)
The Desperado Who Stole Baseball (John
Ritter)
Fallen Angel (Walter Dean Myers)
Lizzie Bright and the Buckminster Boy
(Gary Schmidt)

Classics

Bells on Their Toes (Frank Gilbreth, Jr. and
Ernestine Gilbreth Carey)
Cheaper by the Dozen (Frank Gilbreth, Jr. and
Ernestine Gilbreth Carey)
Death Be Not Proud (John Gunther)
The Good Earth (Pearl Buck)
My Antonia (Willa Cather)
The Old Man and the Sea
(Ernest Hemmingway)
The Pearl (John Steinbeck)
Treasure Island (Robert Louis Stevenson)
A Tree Grows in Brooklyn (Betty Smith)
Around the World in 80 Days (Jules Verne)
20,000 Leagues Under the Sea (Jules Verne)
Swiss Family Robinson (Johann D. Wyss)
Robinson Crusoe (Daniel Defoe)
Gulliver's Travels (Jonathan Swift)
The Merry Adventures of Robin Hood
(Howard Pyle)
The Story of King Arthur and His Knights
(Howard Pyle)
Of Mice and Men (John Steinbeck)
The Call of the Wild (Jack London)

More Student Picks

Jeremy Fink and the Meaning of Life
(Wendy Mass)
Walk Two Moons (Sharon Creech)
Matilda (Roald Dahl)
Out of My Mind (Sharon M. Draper)
Bread and Roses Too (Katherine Paterson)
The War that Saved My Life
(Kimberly Brubaker Bradley)
Esperanza Rising (Pam Muñoz Ryan)
Brown Girl Dreaming (Jacqueline Woodson)
My Sister's Keeper (Jodie Picoult)
The Secret Language of Sisters (Luanne Rice)
The Percy Jackson series (Rick Riordan)
The Kane Chronicles (Rick Riordan)
The Gods of Olympus (Rick Riordan)
Magnus Chase series (Rick Riordan)
Trials of Apollo (Rick Riordan)
Keeper of the Lost Cities series
(Shannon Messenger)
The Swap (Megan Shull)
Belly Up (Stuart Gibbs)

Student name:
Book title:
Author:
Date of Publication:

Preparing to Read Worksheet

Readers can frequently learn much about a novel before reading any of it. Before beginning a new book, it is a good idea to research and study its author. Think of the reading skills and strategies you have practiced in *Reading Street* throughout elementary school. Let's begin with background knowledge and author's purpose and follow that with predictions and questioning.

Start by reading a biography of the author and then a synopsis of the book; this may require you to do a few web searches. Based upon your research, do you think the writer intends to inform, entertain, persuade, or express something to his/her readers? Consider any graphic images or sources (such as the cover art) or the book's title to provide even more clues.

Thinking about what you are about to read should lead you to wonder about many things, allowing you to develop questions you want answered. This will cause you to look for the answers to those questions as you read, thereby improving your comprehension. One of your first question should be, "why did the author write this book (author's purpose)?" Writers often have more than one purpose through their writing, so write down all your thoughts, questions, and predictions in terms of his/her purpose here:

Using your author research and new background knowledge, you will now try to predict the themes your book will likely explore. Writers often use the same or similar themes in many of their books. These themes often reflect the author's values, typically developed through their own life experiences. This is another reason why author research can be useful – it provides clues as to any "hidden meanings" behind the story. Knowing an author's social/political perspectives, values, and the messages they often convey through their work will enable you to "be on the look-out" for any key details and clues that will lead to an effective analysis of their books you read.

Before you begin to identify potential themes, you should understand the difference between a subject and a theme. Subjects simply identifies a topic (for example, "beauty"). Themes reveal something an author wants to say about a subject (for example, "beauty is only skin deep"). Themes will never be expressed in a single word.

Now do some thematic research. Google the author of your book along with the phrase "common themes" or just the word "themes"; read several of the links that discuss the themes for which your writer is known and make note of them. If your author hasn't written enough to be known for common subjects or themes, you may have to research your specific book to find discussions on its theme. In this case, you will need to include the title of your book in your web searches.

Understand that each book often has multiple themes, but only one will be the main theme. You may find that there is considerable disagreement over what your book's central theme may be. That is normal. Each person responds differently to a work of art; it is a matter of opinion. In the end, it will be up to you to determine and justify your book's central theme and message – but this will come in the final phase of this project which we will do together in the new school year.

The purpose of doing prior thematic research is to prepare you to look for these subjects and themes as you read. Be sure to use your questioning skills again and develop some questions to which you will want to find answers, this time regarding your book's subjects and themes. List your author's common themes and/or anyone's thoughts on your book's theme here:

Now add your predictions in terms of what you believe the theme will be. You will use these thoughts next year when writing thematic statements:

Student name:
Book title:
Author:
Date of Publication:

Settings Worksheet

A book will typically begin with its exposition or “backstory”. This is the information a reader needs to understand the “world” of the book. A story without exposition would be like beginning to watch a movie an hour after it began. You would not know when or where the story takes place, who the characters are, or how those characters relate to one another. You wouldn’t know which character is the main one or understand the conflict they are trying to resolve. In short, you would be confused and would want to ask, “what is going on?”. You are lost because you missed the story’s exposition.

Exposition is revealed gradually as any story begins. Even if the book begins with a flashback, this information is critical to introduce the reader to the story’s characters, circumstances, and environment. Background knowledge provides the reader with the who, what, when, where, and why necessary to understand whatever happens next.

One of the most critical elements of a story’s exposition is its setting. Basically, a story’s setting is where and when it takes place. It is best to know as much as you can about the setting because it defines the environment in which your characters are living – and that greatly affects how those people live. It provides clues in terms of their happiness, challenges, threats, trials, tribulations, comfort, potential for success, and so on. In other words, you cannot begin to understand a person if you do not first understand the environment in which they live.

To effectively analyze a book’s setting, begin by writing down everything the writer reveals about it in broad strokes. Start with the year the story begins. Very often, the author will provide the precise year, but sometimes it is intentionally left vague. However, an approximate year or era will be suggested at some point early in the exposition. In such cases, it is left to the reader to infer a more specific time.

“Inferring” is a reading strategy that requires us to figure out what an author is trying to express by combining what we already know (background information) with clues the writer has revealed in the text. Should the reader have insufficient prior knowledge, it is not hard to find through basic research. For example, Mark Twain wrote *The Adventures of Tom Sawyer* in 1876 and the story takes place some “thirty of forty years” before the date of publication. This information can be found in Twain’s preface to the book. From this, we can infer that the story takes place between 1836 and 1846. Furthermore, the book suggests that slavery is still an issue in Missouri; additionally, it is clear that several people were beginning to openly criticize the institution. Finally, superstitions are taken as gospel in the story. Historically, these facts suggest that the story takes place closer to 1846 than 1836, perhaps no earlier than 1843.

Next, consider the place in which your book takes place. Try to isolate at least the country, region or state. Better yet, try to get a little closer by identifying the city, town, or village (galaxy, planet, or spacecraft if reading science fiction). For example, the setting for a book that takes place at Lawrence Catholic Academy would be Lawrence, Massachusetts in the United States of America. Again, authors often reveal the geographic location of their story early in the exposition, but it may have to be inferred as well.

Now you need to consider what social conditions can be deduced from the time and place of your book. This is how we begin to understand how our characters live – how they are influenced and treated, and the reasons for the advantages or obstacles they encounter. This often requires some research to provide the background information needed for additional inferences.

It is easy to go overboard in this research. Countless books have been written on the social conditions of any given historic period. You need only concern yourself with the issues that directly affect the characters in your book. Luckily, you should be introduced to most of your main characters in the exposition. While we will do a more thorough analysis of your characters in another worksheet, you will need a few basic notes on them now to know which social implications are important to your story. Make note of each major character’s gender, age, race, ethnicity, religion, and whether they are rich, middle-classed, or poor in the space provided below:

Now you can consider at least the socio-cultural, socio-political, socio-religious, socio-economic, and socio-technological conditions of the times and places highlighted in your book.

Let’s examine what that means. Focus on the root word in each of these terms – cultural, political, religious, economic, and technological. Words preceded by the prefix “socio” simply mean that you are studying the social impact on the word that follows. For instance, “socio-economic” means that you are considering how the society or general community is affected by the economy (financial conditions) in your setting. Again, some of these concerns may not be significant to your characters or the conflicts they encounter. You do not have to address the ones that are insignificant in your story, but you should at least think about each before ignoring them as their importance in your book may be significant.

Let’s look at each term individually. “Cultural” is an adjective that refers to the ideas, customs, and social behaviors of a subsection of society; these groups share common ethnic traditions. You have probably noticed differences in ideas, customs, and behaviors between predominantly Latino neighborhoods and other sections of town in which most of the inhabitants are of Asian, Italian, or Irish descent. These differences indicate cultural differences. While cultural diversity is generally considered desirable, the confusions, difficulties, prejudices, or intolerance that may happen when one culture mixes with another suggests that there could be socio-cultural concerns.

Even if your book starts out relatively peaceful, it is important to appreciate the cultural differences that are present in your story and if the potential for conflict exists. Consider Harper Lee’s *To Kill a Mockingbird*. The story takes place during the Great Depression in Maycomb, Alabama. While slavery had long been abolished by the 1930’s, African-Americans were still denied many of their civil rights in that part of America. While there is relative peace between the black and white communities as the book begins, this changes once a black man is wrongly accused of assaulting a white woman. This type of conflict is what you see today associated with the *Black Lives Matter* movement. Understanding how and why this could happen is essential to understanding such stories, illustrating why socio-cultural concerns are often critical to effective literary analysis.

“Political” is an adjective that refers to the government or public affairs of a community, city, state, or country. Therefore, socio-political concerns deal with how people or groups of people are affected by the political policies and environment in which they live.

You have undoubtedly noticed the potential for conflict between individuals and communities since the election of Donald Trump. Use that background knowledge when analyzing socio-political concerns in literature. Consider the political environment of Panem in Suzanne Collins’ *The Hunger Games*. The central government dictates that the inhabitants of “the capitol” live in relative luxury while the common citizens are confined in various districts or slave colonies outside of the city. Here they live in abject poverty and are subjected to the ruling class’ inhumane treatment, highlighted by the games themselves. It is easy to appreciate the differences in the quality of life, opportunities, and challenges between those who have and those who have not, all due to the political system of that time and place.

“Religious” is an adjective that refers to the belief in a deity and the practice of the customs and traditions related to worshipping the god of their religion. Therefore, socio-religious concerns deal with how people or groups of people are treated due to their association with a specific religion.

Misunderstandings and unrest in the Middle East has been prevalent for centuries. The Old Testament of the Christian Bible tells of the oppression of Jews and Muslims alike, wars that resulted in the enslavement of the followers of one religion or another, and revolutions fought to free religious slaves from bondage. History tells us of the Holy Crusades, the Spanish Inquisition, and the English Civil War, all of which were caused by leaders of one religion imposing their will upon “non-believers” or “infidels”. Even the pilgrims who settled America were driven to Plymouth Rock by the persecution they endured in Europe. Religious unrest continues to exist. The events of September 11th, 2001 and other similar tragedies brought the activities of Islamic extremists to worldwide attention; unfortunately, ignorance and fear have caused many to suspect every Muslim of terrorism, which has severely limited anyone of Islamic descent many of their freedoms and inalienable rights. This is at the root of our immigration disputes today. Such are the dramatic effects that socio-religious concerns can have upon people’s lives, and authors frequently use these devastating realities to illustrate their message.

The real people that Anne Frank chronicled in *Diary of a Young Girl* were Jews who were driven out of their homeland in Germany for no other reason than their religion. The safety they found in Amsterdam was short-lived, coming to an end when the Nazis invaded Holland. Hitler’s final solution to the “Jewish problem” was to confine all European Jews in concentration camps and then systematically execute them. These are the reasons the Franks and the others were willing to suffer the severe hardships they underwent in hiding – the alternative was capture and death. Understanding the Nazi persecution of the Jews is crucial to grasping the meaning and beauty behind Anne’s diary.

“Economic” is an adjective that refers to the economy or financial conditions that affect people in a particular time and place. Socio-economic concerns, therefore, address how different people (or groups/classes of people) are affected by the financial conditions of the time and place in which they live.

Since economies fluctuate under changing conditions, the time in which a book is set is an important consideration. Similarly, individual prosperity differs amongst the various classes of people found at that time even in the same geographic locations. For example, some areas of Lawrence are more prosperous than others. You may have heard someone refer to a specific neighborhood as “middle-classed” or “well to do”. Other neighborhoods may be known as “the projects” or “low-rent districts”. Such distinctions can reflect the background, education, and careers of the inhabitants of that neighborhood, but, in

general, they refer to how much each class can afford to spend on supporting themselves. Unfortunately, financial position often leads one class to unfairly judge the members of another, and this can affect the influences, respectability, and chances of success (or even survivability) of the judged.

Charles Dickens wrote of the inequities of class distinctions in many of his novels. Victorian London may seem prosperous at the height of the Industrial Revolution, but the captains of industry frequently took advantage of the working class, underscoring the disparity between the affluence of the wealthy and the poverty of the common man. In *Oliver Twist*, Dickens condemns the cold-hearted treatment of the most unfortunate of all, the destitute widows and orphans with no means of support. If the wealthy noticed them at all, they spurned them. While possibly sympathetic, the working class was in no position to help. While the moralistic Victorian society would stop short of simply disposing of the indigent, the government provided them with very little – not nearly enough for their survival. As a rule, few cared. This is the travesty that Dickens attempted to expose through his writing – something that must be understood if you hope to appreciate much of Dickens’ work.

“Technology” is a noun that refers to improvements in technical processes and/or equipment that increase the productivity of people and machines. Socio-technological issues, therefore, examine how advances in science and technology have affected the lives of people in a specific time and place, either positively or negatively.

Most people today remain in contact with one another electronically. Calling someone no longer requires them to be home to receive the call. Email has largely replaced the need for writing letters and personal computers have made typewriters and file cabinets all but unnecessary. Computer games are far more popular than board games, brick and mortar stores are closing thanks to online shopping, and going to the library to do research is far less common than in days past. Most people now seem to believe that they cannot get anything done if their computer crashes or the internet goes down, and many youths are quickly bored if their electronics are out of reach. The examples are endless.

As fantastic as it may seem, most of this technology did not exist 20 years ago – or even 10. Clearly, science and technology have a tremendous impact upon what is possible to do, how and how quickly something is done, and, in general, how people live their lives. Therefore, we cannot hope to understand how the characters in a book live their lives if we do not first appreciate the technology available to them in their time and place.

History reveals what technology was available at specific times in the past, but what about the future? There are times in which we must use our imaginations in analyzing socio-technological issues. This is particularly true when reading science-fiction. Herbert George Wells was one of the pioneers of this genre, writing in the late nineteenth century. In his book *The Time Machine*, Victorian readers were expected to accept that a contemporary scientist had invented a machine that allowed him to travel thousands of years into the future. Without this assent, there would be no story. This is why Wells addresses time travel in the exposition – the reader must be willing to “believe” that the technology exists from the very start of the book. Ironically, as was true in many of the science-fiction stories of the day, the theme of his work suggests that irresponsible technological advances ultimately lead to destruction and ruin.

The last page of this packet is the actual settings worksheet. While many books take place entirely in one setting, it is not uncommon for books to have multiple settings. In these cases, you will need to make copies of the worksheet page and complete one for each. Let’s explore why this is important and how you can tell when you have a new setting.

Stephen King's *11-22-63* is initially set in Lisbon Falls, Maine in the summer of 2011. But this is a time travel book and most of the action takes place in various other New England villages and southern cities ranging from Maine to Texas and from 1958 to 1963 before returning to 2011. Since there are significant social differences in each of these settings, each must be analyzed on their own. Let's look at some examples from that story:

When Jake Epping (King's protagonist) travels from the year 2011 to 1958, he is immediately aware that his 21st century clothes draw unwanted attention to his presence and that his cell phone no longer works. This reminds him to appreciate and live by the socio-technological issues of the times and places he visits. When he moves from New England to Texas, he moves from a politically liberal environment to a predominantly conservative one. This forces a change in his behaviors since his "way" would greatly affect how he gets along within the communities in which he settles. The early 1960's was also at the crescendo of the civil rights movement, so he has to be careful in his relationships with African-Americans to avoid trouble, especially once he moves to the deep south. Additionally, people were generally more "religious" in the middle of the 20th century, particularly southerners. Jake's natural indifference to religion would stand out like a sore thumb in this environment, so he adapts accordingly. This is reinforced when Jake takes a job as a school teacher in a time in which school prayer is still practiced and teachers are expected to model and enforce stricter moral standards than those to which he had been accustomed in his own time. In short, *11-22-63* readers cannot hope to understand many of the conflicts that King's protagonist faces without having an appreciation of the historic and social differences in each of the story's featured settings.

The key to knowing when a setting has changed is in recognizing when social concerns are different, which usually happens when there is a significant change in either time and/or geographic location. For example, there is no need to analyze a change in setting if a story describes events in Lawrence, Massachusetts and then moves on to Lowell – unless the scene in Lawrence happens several years before or after the one in Lowell. It would be necessary, however, if the book begins in Lawrence and then moves on to Jackson, Mississippi. Cultural, political, religious, economic, and technological concerns often differ dramatically when moving from one region or country to another. Similarly, social issues also change with time. Lawrence was a completely different environment with dissimilar issues in 1918 than it has in 2018. For one, the cultural majority has shifted from Irish to Hispanic.

Some books may jump from one time or place to another and then back again (*11-22-63* is an example). There is no need to complete a new analysis of a setting you have already examined. For instance, Jake returns to 2018 within a day of traveling to 1958 for the first time; if you had already analyzed Lisbon Falls, Maine in 2018, there would be no reason to do it again just because he returned to where he had been before. However, you would need to make note of any new information you may discover upon returning to that setting. Simply add that information to your existing analysis.

Complete one copy of the worksheet on the next page for each setting of your book. It is best to copy direct quotations to provide evidence or justification for your inferences and conclusions.

Student:

Book:

Author:

Year/Period:

City:

State:

Country:

Keeping the specific time and place of this setting in mind, explore each of the following social conditions. Use quotations from the book to support your conclusions and inferences and be sure to include the page numbers so you can find your references later:

Socio-cultural Concerns or Issues *(Examine any cultural differences in your book that affect the lives of your characters, especially if they have the potential of creating conflict. List any cultural groups that are described in your book and how they are likely to interact with other groups):*

Socio-political Concerns or Issues *(Analyze the political policies and/or environment of your book and make note of any conditions that might affect the lives of the characters in the story):*

Socio-religious Concerns or Issues *(List any religious groups that are identified in your book in the space provided below. Write about the social attitudes toward those groups in that time and place – if significant to the story):*

Socio-economic Concerns or Issues *(List the different socio-economic classes of characters you find in your book. Write about the advantages or obstacles that each of these groups would encounter in this time and place and in their efforts to overcome their obstacles):*

Socio-technological Concerns or Issues *(Describe the technology available to and used by your characters in their time and place. Remember, technology should include any machines, innovations, or scientific developments that assist people in their everyday lives):*

Student name:
Book title:
Author:
Date of Publication:

Scenes Worksheet

Do not confuse settings with scenes. Settings, as previously discussed, refer to a general time and place whereas scenes are quite specific. Settings do not change very often while scenes usually change frequently. Again, imagine we are writing a book that takes place in 2018 in Lawrence, Massachusetts. That, together with a social analysis of that time and place, defines our *setting*. Our *scenes* would be precise locations within that setting. Think of a typical school day. Scene 1 would be the playground of Lawrence Catholic Academy. Scene 2 might be Classroom 8A (if you are in my homeroom). Scene 3 may be Classroom 7A and scene 3 could be in Classroom 8B. Scene 4 would probably be the cafeteria followed by a return to the playground in scene 6. Scene 7 may be in the Art Room with the final scene 8 back in your homeroom. There are books that only have one setting and one scene within that setting, but this is rare.

Scenes are important for many reasons. The specific action (or plot) of your story is often influenced by where those actions take place. For instance, ask yourself if your behavior is any different while you are sitting in math class than it is when you are on the playground, in the cafeteria, or alone with your friends. There is no question that most people behave differently in different environments, and only some of the reasons have to do with behavioral expectations and who else may be present.

The season of the year, time of day, and the weather can and does affect what we do and how we do it. Similarly, the things we sense in specific places can shape our actions or reactions while we are there. The appearance, neatness, upkeep, and general cleanliness of a specific location will affect how we behave in or treat that environment. By the same respect, what we see, hear, taste, touch, and smell in specific locations impact our behavior within those locations. The same holds true for the characters in your book. Their actions are affected by the environments in which they find themselves.

It is easiest to refer to settings and scenes in the way a playwright references a playscript. Each act and scene are simply numbered sequentially (for example, act 1, scene 1; act 1, scene 2; act 1, scene 3; and then act 2, scene 1; act 2, scene 2; act 2, scene 3; and so on). Consider each of your settings as an act; in other words, you will be analyzing setting 1, scene 1; setting 1, scene 2; setting 1, scene 3; etc. Next, give each scene a name, title, or short description. This may look like this: setting 1, scene 1 – Morning prayers (playground), Lawrence Catholic Academy; setting 1, scene 2 – Homeroom (Classroom 8A), Lawrence Catholic Academy; setting 1, scene 3 – Math class (Classroom 7A), Lawrence Catholic Academy; etc.

Now note the time of day, season or month of the year, and the weather (this may require more inferences). Next, describe the mood and tone of the scene. Mood and tone often confuse students, so let's explore what each means.

Have you ever shown an inappropriate attitude to a parent, teacher, or someone else? If you have, then you might have received a response like, "DON'T YOU TAKE THAT TONE WITH ME!" This would suggest that the attitude you put behind your words or actions sent a message to the receiver, and the receiver sent a message back to inform you that they did not appreciate it. Tone is implied, not directly said. It is usually implied through word choice, tone of voice, or attitude in the actions we take. It tells the receiver

how we feel about something. Literary tone is no different. An author's word choice in the internal dialogue of a scene or in his/her descriptions of places, actions, or events indicates how the writer feels about a subject, character, thing, place, idea, or set of circumstances. There are literally thousands of words that can effectively be used to describe an author's tone; an example list can be found on the next page of this worksheet.

Mood is something with which most of us are keenly aware. We know when we are sad, angry, happy, or blue. What we do not always understand is what happened to make us feel that way. Literary mood is how we feel as we are reading a particular passage, description, or scene. Effective writers will manipulate a reader's feelings or mood through their word choice, imagery, descriptions, character relationships, or whatever he/she can to make their readers feel a certain way. This is done to allow the reader to fully appreciate a specific moment in a story. We typically use words that describe emotion to describe literary mood; several examples can be found on the page following the listing of tone words.

Now you are ready to describe the scene in detail. Note anything that may affect a character's behavior or the reader's response to a location – describe its look, smell, cleanliness, what it “feels” like, etc. Try to use the author's descriptive adjectives and adverbs and/or sensory descriptions in describing these locations.

Finally, *briefly* summarize the action that takes place in that scene before moving on to the next location (or a new setting and its individual scenes). You do not have to write a lot, just the main ideas of what happened in that scene.

The last page of this worksheet contains two blocks that ask for specific information for each scene. Complete one block for each scene in your book. Start a new sheet if your setting changes, even if you leave one of the blocks blank. In other words, do not describe scenes from two different settings on the same page. You will probably need multiple copies of this page to analyze each scene in your book.

Some TONE WORDS (*grouped with SYNONYMS*):

- simple, straightforward, direct, unambiguous, candid
- indirect, understated, evasive, allusive
- admiring, worshiping, approving
- complimentary, proud, effusive
- disliking, abhorring, contemptuous
- strident, harsh, acerbic, angry, outraged, violent, choleric, indignant, irascible
- forceful, powerful, confident
- energetic, vibrant
- ironic, sardonic, sarcastic, mocking, sly, wry
- satirical, critical
- sharp, biting
- bitter, grim, cynical
- interested, sympathetic, pitiful
- hollow, detached, cold, obdurate
- tired, bored, uninterested
- indifferent, unconcerned, disinterested, apathetic, impassive, emotionless, nonchalant
- humorous, playful, joking, frivolous, comical
- flippant, irreverent, facetious
- impish, silly, sophomoric, childish
- resigned, calm, tranquil, quiet, peaceful, reticent
- subdued, restrained, low-key
- sad, upset, depressed, melancholy, despairing
- afraid, fearful, horrific, terrified, panicked
- wistful, nostalgic, sentimental, tender, reminiscent
- apologetic, penitent, ignominious
- recalcitrant, stubborn, rebellious
- apprehensive, anxious, pensive
- vexed, uncertain, confused, ambivalent, nonplussed
- excited, exhilarated, exuberant
- ardent, fervent, zealous
- incredulous, questioning, skeptical, dubious
- insistent, urgent, pressing
- pertinent, pointed, incisive
- commanding, demanding
- exhortatory, admonishing, censorious, damning
- condescending, arrogant, haughty
- elevated, grand, lofty, bombastic, pretentious, pompous
- oratorical, dramatic, melodramatic
- scornful, disdainful, supercilious, contemptuous
- audacious, bold, impudent, insolent
- alluring, provocative, seductive
- shocking, offensive, reprehensible, lurid
- didactic, instructive
- authoritarian, domineering, egotistical, overbearing, dogmatic
- erudite, learned, scholarly
- practical, pragmatic

Words to Describe Mood:

Mood is the **emotional atmosphere within the story** produced by the **author's use of language**. Pay attention to the way the author describes the events, the setting, the way a character reacts to what is happening, and the final outcome of the conflict or resolution of the problem. Writers use imagery (sensory details) to vividly describe the setting so that readers can picture in their minds how the setting looks, smells, and sounds. They also use figurative language (similes, metaphors, hyperbole, and personification) to help the reader understand the mood of the story.

In the lists below, words that express a related idea are grouped together. However, these words are not identical in their meaning. When you are describing mood, choose the word that best expresses the mood of the story you are discussing.

- festive, celebratory
- optimistic, hopeful
- happy, upbeat, joyful, cheerful
- loving, warm, tender
- relieved, comforted, thankful, grateful
- peaceful, serene, harmonious
- sentimental, nostalgic
- lighthearted, playful
- tenderhearted, empathetic
- proud, exhilarated
- surprised, astonished, amazed
- expectant, anticipatory
- cold, uncaring
- panic stricken, terrified
- anxious, nervous, worried
- pessimistic, hopeless
- determined, persistent
- urgent, necessary
- restless, uneasy
- somber, serious, gloomy
- scary, frightening
- foreboding, sinister, ominous
- suspenseful, mysterious
- envious, jealous
- confused, puzzled, perplexed, baffled
- desperate, anxious
- depressed, saddened, gloomy
- moody, volatile, disturbed
- lonely, isolated
- dangerous, threatening, perilous
- violent, cruel, brutal, hostile
- cautious, uncertain

Student:	Book:	Author:		
Setting Number:	Scene Number:	Season:	Time:	Weather:
Scene Mood:	Scene Tone:			
Scene Name and Description <i>(use author's descriptive adjectives, adverbs, and sensory language):</i>				
Summary of what happens in the Scene:				
Important Quotations <i>(include page numbers):</i>				

Student:	Book:	Author:		
Setting Number:	Scene Number:	Season:	Time:	Weather:
Scene Mood:	Scene Tone:			
Scene Name and Description <i>(use author's descriptive adjectives, adverbs, and sensory language):</i>				
Summary of what happens in the Scene:				
Important Quotations <i>(include page numbers):</i>				

Student name:
Book title:
Author:
Date of Publication:

Character Worksheet

While we will study the full range of characters during the school year, we will only focus on your book's major characters in this worksheet. Major or central characters are defined as those who are vital to story development or the resolution of the central conflict. In other words, these are the ones whose efforts and actions tell the story of your book – there would not be a story without them.

The most important is the protagonist. This is the character whose story is being told. This person may be a hero or an anti-hero (a good or an unsavory person). Either way, the book is about them. Stories also feature an antagonist (there may be more than one), though sometimes the antagonist is a force ("a force of nature" such as a storm, the ocean, etc.). The role of the antagonist is to create obstacles to prevent the protagonist from achieving his/her goals. This is often a villain, but he/she may be more like a hero if the protagonist is an anti-hero. The protagonist and antagonists are certainly main characters, but there are often others who are crucial to the development and resolution of the story.

You already found some of the information you will need for this worksheet when you compiled some basic biographical character data (before you addressed appropriate social concerns in your settings analysis). Now it is time to go beyond the basics. There is no need, however, to go overboard on these descriptions. Some of them only require a single word answer. Others (such as traits and values) can be sufficiently described in 3 to 5 well-chosen words. Appearances and characteristics may require a short phrase or two.

First, fill in what you already have - the gender, age, race, ethnicity, religion, and economic status for each of your major characters. Now add some other details; describe the character's height, weight, build, and the color of their eyes and hair. Talk about their complexions – are these people light or dark-skinned? What is their nationality, occupation, and education level? Are they organized or disorganized? Are they healthy or sickly? If sickly, what is wrong with them? What are their interests or hobbies?

You may very well find some of this information in the text, but you will need to use your reading strategies in answering several questions about your characters. Clearly, you will need to infer much of this information based upon what you already know or what other characters or the author says about them, but you also need to visualize what you believe they look like to provide some of the finer details. Additional reading skills, such as cause and effect, compare and contrast, generalization, and drawing conclusions can also be helpful in "fleshing out" your characters.

Here are some examples on using these skills and strategies:

"John must walk with a limp because his leg was crushed in a work-related accident in chapter 2" (cause and effect and drawing conclusions). "Megan must be a popular because the author often suggests that Tammy is jealous of the attention she receives" (compare and contrast and inferring). "Anthony must be better organized and structured than most of his classmates because he is in the top 5% of his class" (generalization and drawing conclusions). In these examples, the descriptive words you can use for these characters would be: limps (John), popular (Megan), organized (Anthony), and structured (Anthony).

Let's examine a passage from *Boy* by Roald Dahl. What do we know or what can we infer about Mrs. Pratchett from this direct quotation?

"Her name was Mrs. Pratchett. She was a small skinny old hag with a moustache on her upper lip and a mouth as sour as a green gooseberry. She never smiled. She never welcomed us when we went in. By far the most loathsome thing about Mrs. Pratchett was the filth that clung about her. Her apron was grey and greasy. Her blouse had bits of breakfast all over it, toast crumbs and tea stains and splotches of dried egg yolk. It was her hands, however, that disturbed us most. They were disgusting. They were black with dirt and grime. They looked as though they had been putting lumps of coal on the fire all day long. The mere sight of her grimy right hand with its black fingernails digging an ounce of Chocolate Fudge out of the jar would have caused a starving tramp to go running from the shop."

- We know the character's name and, from the "Mrs.," we know we are speaking of a woman.
- The author describes her as small; we can generalize and assume that a "small" adult woman stands between 5' and 5'4" inches tall.
- Dahl describes her build as "skinny" as well. Given her height, we can infer that she probably weighs between 90 and 110 pounds, perhaps less.
- The term "old hag" is telling. This implies that she is not particularly attractive and has not aged well. The word "old" could mean anything over 40 years old, but probably over 50. Either way, she probably looks older than she actually is (since she clearly does not take care of herself).
- She has a mustache on her upper lip; therefore, we can conclude that she cares little for her appearance, given that she does nothing to conceal it.
- "A mouth as sour as a gooseberry" implies that Mrs. Pratchett is normally frowning; from that, we can infer that she is almost always in a bad mood. This is reinforced with "she never smiles". From these descriptions, we can also speculate that she does not enjoy life much and, due to this, she sees no reason to go out of her way to please others.
- This seems to substantiate the narrator's observation that, "she never welcomed us when we went in." Some may take all of this into consideration and generalize that Mrs. Pratchett is mean, rude, and uncaring.
- Her race/ethnicity and nationality are not mentioned here. For now, we can assume that she is native to her setting, which would imply that she is Caucasian and English. Perhaps the author will provide additional information on this later. If so, you can change what you wrote initially.
- The selection implies that she owns (or at least works in) a shop, so she makes a living for herself. Therefore (conclusion), we can assume that she is not destitute – she has some money. No other data pertaining to her economic status or financial condition is currently available.
- Dahl reveals nothing in terms of Mrs. Pratchett's religious beliefs; we can infer, however, that she is not devout since she does not seem to "love her neighbor" or live by common religious standards ("cleanliness is next to Godliness", etc.).
- There is no clear indication of eye or hair color here, but all other physical descriptions suggest that there is nothing striking or colorful about Mrs. Pratchett. We can imagine her with cold grey eyes and coarse salt and pepper hair (there is nothing wrong with guessing if you have a reason for your opinion). Judging from the description of her general appearance, we can guess that her hair is wild and unkempt.
- Her complexion is likely to be pale or sallow, given her disregard for sanitation and personal hygiene. We can conclude that her skin is probably rough, blemished and wrinkled, resembling leather.

- Nothing suggests that Mrs. Pratchett is particularly well-educated (at least yet), but her ability to run a shop would suggest that she has at least a basic education. In addition, her occupation would require her to have at least rudimentary organizational skills.
- While nothing suggests that she has any severe health problems at present, her slovenly and dirty appearance would suggest that she would be prone to illness (since germs live in filth).

Do you see how using your fundamental reading strategies can fill in many details not specifically spelled out in the text? This is essential to effective character analysis.

Next, consider the traits, values, appearance, and characteristics of your characters. “Traits” are distinguishing qualities about a person that help to describe a person’s nature. Look at the description of Mrs. Pratchett’s physical appearance. An example of a “trait” is that a person may be “clean”. Does this describe Mrs. Pratchett? Absolutely not! Therefore, according to her description, “dirty” would be more descriptive.

“Values” are a person’s principals or standards of behavior; they reflect that person’s judgement on what is truly important in life. Consider Mrs. Pratchett’s unwelcoming ways; this could be a sign that she values “solitude” over “friendship”.

Lists of words that describe some common traits and values will follow these instructions.

As you probably know, a person’s “appearance” refers to how they look; this could be in their distinguishing features (such as having red hair) or in their manner of dress and hygiene (such as being dirty and disheveled). Mrs. Pratchett’s appearance is quite graphically described in the example:

“By far the most loathsome thing about Mrs. Pratchett was the filth that clung about her. Her apron was grey and greasy. Her blouse had bits of breakfast all over it, toast crumbs and tea stains and splotches of dried egg yolk. It was her hands, however, that disturbed us most. They were disgusting. They were black with dirt and grime. They looked as though they had been putting lumps of coal on the fire all day long. The mere sight of her grimy right hand with its black fingernails digging an ounce of Chocolate Fudge out of the jar would have caused a starving tramp to go running from the shop.”

“Characteristics” are distinguishing marks, scars, quirks, ways of movement, speech impediments, etc. These are often highlighted on police wanted posters. For example, “Capone has a large scar running from his left ear to the corner of his mouth” or “suspect is missing his right hand and walks with a severe limp”. Characteristics are uncommon and are helpful in identifying a specific person.

Now you need to determine the relationships between your characters; this includes how they get along with one another. Additionally, document who else in the story is a relative of the character you are describing? How are they related? Do they like one another? Who are his/her friends and associates (friends are trustworthy and close, associates are personal or professional acquaintances – the character just “knows” them)? Who are his/her enemies? Does this character want to harm any of his/her enemies? Do any of these enemies want to harm this character? More often than not, relationships are either directly expressed or strongly implied within the text.

We will begin the new school year with conflict analysis. However, it is important to associate characters with their conflicts and struggles now, so they can be studied and analyzed later. Therefore, make notes of any significant obstacles each major character encounters as you read. Additionally, copy down any

direct quotations that describe these trials (along with the page numbers so that you can find them again when you need them).

To illustrate documenting significant literary struggles through quotations, think of when Katniss Everdeen volunteers to take her sister's place in *The Hunger Games*:

"Prim!" The strangled cry comes out of my throat, and my muscles begin to move again. "Prim!" I don't need to shove through the crowd. The other kids make way immediately allowing me a straight path to the stage. I reach her just as she is about to mount the steps. With one sweep of my arm, I push her behind me.

"I volunteer!" I gasp. "I volunteer as tribute!" (chapter 2, pages 5-6)

Now find some direct evidence to support the picture you are painting of each character. Take a few quotations from the text that reveal something important about each character's personality. In other words, quote what the character says or does that suggests what kind of a person he/she is. Alternatively, you could find some quotations in which another character says something revealing about the character you are analyzing. You may also quote the author or narrator in what they have say about the character. The excerpt we used to describe Mrs. Pratchett is an excellent example of using a quotation to illustrate a character (just remember to include the chapter and page numbers in parentheses after the quotation).

Lastly, use your compare and contrast skills to describe how each character has changed over the course of the story (if they have changed). This can be effectively done by using descriptive quotations you gathered early in your reading to those you collect toward the end. These are particularly helpful if the character in question had an epiphany or has significantly changed their position, values, or way of thinking due to the events they experienced during the story.

A classic example of this type of change or "catharsis" can be found in Charles Dickens' *A Christmas Carol*:

"Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster." (stave 1, page 8)

"Scrooge was better than his word. He did it all, and infinitely more; and to Tiny Tim, who did NOT die, he was a second father. He became as good a friend, as good a master, and as good a man, as the good old city knew, or any other good old city, town, or borough, in the good old world. Some people laughed to see the alteration in him, but he let them laugh, and little heeded them." (stave 5, page 91)

You will also want to explain how these changes occurred or what caused the transformation:

The first quotation describes Ebenezer Scrooge as a cruel, self-absorbed, money-grubbing loner who cares nothing for his fellow man. Because of his experiences and lessons he learned over the course of the story, he significantly changed. As illustrated by the second quotation, Scrooge is a kind and generous man by the end of the book; he is a friend to all, particularly to those in need.

The next three pages of this worksheet is a reference list of words that are commonly used to describe personality traits; the fourth page is a list of words to describe personal values. The last page is the character worksheet itself. You will need to make enough copies of this page to complete one for each of the main characters in your book (at least the protagonist, any antagonists, and anyone else who is crucial to plot development or the resolution of the central conflict).

Personality Traits

Positive Traits

Accessible	Dedicated	Impressive	Popular	Steadfast
Active	Deep	Incisive	Practical	Steady
Adaptable	Dignified	Incorruptible	Precise	Stoic
Admirable	Directed	Independent	Principled	Strong
Adventurous	Disciplined	Individualistic	Profound	Studious
Agreeable	Discreet	Innovative	Protean	Suave
Alert	Dramatic	Inoffensive	Protective	Subtle
Allocentric	Dutiful	Insightful	Providential	Sweet
Amiable	Dynamic	Insouciant	Prudent	Sympathetic
Anticipative	Earnest	Intelligent	Punctual	Systematic
Appreciative	Ebullient	Intuitive	Purposeful	Tasteful
Articulate	Educated	Invulnerable	Rational	Teacherly
Aspiring	Efficient	Kind	Realistic	Thorough
Athletic	Elegant	Knowledge	Reflective	Tidy
Attractive	Eloquent	Leisurely	Relaxed	Tolerant
Balanced	Empathetic	Liberal	Reliable	Tractable
Benevolent	Energetic	Logical	Resourceful	Trusting
Brilliant	Enthusiastic	Lovable	Respectful	Uncomplaining
Calm	Esthetic	Loyal	Responsible	Understanding
Capable	Exciting	Lyrical	Responsive	Undogmatic
Captivating	Extraordinary	Magnanimous	Reverential	Unfoolable
Caring	Fair	Many-sided	Romantic	Upright
Challenging	Faithful	Masculine (Manly)	Rustic	Urbane
Charismatic	Farsighted	Mature	Sage	Venturesome
Charming	Felicitic	Methodical	Sane	Vivacious
Cheerful	Firm	Meticulous	Scholarly	Warm
Clean	Flexible	Moderate	Scrupulous	Well-bred
Clear-headed	Focused	Modest	Secure	Well-read
Clever	Forceful	Multi-leveled	Selfless	Well-rounded
Colorful	Forgiving	Neat	Self-critical	Winning
Companionly	Forthright	Nonauthoritarian	Self-defacing	Wise
Compassionate	Freethinking	Objective	Self-denying	Witty
Conciliatory	Friendly	Observant	Self-reliant	Youthful
Confident	Fun-loving	Open	Self-sufficient	Neutral Traits
Conscientious	Gallant	Optimistic	Sensitive	Absentminded
Considerate	Generous	Orderly	Sentimental	Aggressive
Constant	Gentle	Organized	Seraphic	Ambitious
Contemplative	Genuine	Original	Serious	Amusing
Cooperative	Good-natured	Painstaking	Sexy	Artful
Courageous	Gracious	Passionate	Sharing	Ascetic
Courteous	Hardworking	Patient	Shrewd	Authoritarian
Creative	Healthy	Patriotic	Simple	Big-thinking
Cultured	Hearty	Peaceful	Skillful	Boyish
Curious	Helpful	Perceptive	Sober	Breezy
Daring	Heroic	Perfectionist	Sociable	Businesslike
Debonair	High-minded	Personable	Solid	Busy
Decent	Humble	Persuasive	Sophisticated	Casual
Decisive	Humorous	Planful	Spontaneous	Cerebral
	Idealistic	Playful	Sporting	Chummy
	Imaginative	Polished	Stable	Circumspect

Competitive	Political	Apathetic	Difficult	Gullible
Complex	Predictable	Arbitrary	Dirty	Hateful
Confidential	Preoccupied	Argumentative	Disconcerting	Haughty
Conservative	Private	Arrogant	Discontented	Hedonistic
Contradictory	Progressive	Artificial	Discouraging	Hesitant
Crisp	Proud	Asocial	Discourteous	Hidebound
Cute	Pure	Assertive	Dishonest	High-handed
Deceptive	Questioning	Astigmatic	Disloyal	Hostile
Determined	Quiet	Barbaric	Disobedient	Ignorant
Dominating	Religious	Bewildered	Disorderly	Imitative
Dreamy	Reserved	Bizarre	Disorganized	Impatient
Driving	Restrained	Bland	Disputatious	Impractical
Droll	Retiring	Blunt	Disrespectful	Imprudent
Dry	Sarcastic	Boisterous	Disruptive	Impulsive
Earthy	Self-conscious	Brittle	Dissolute	Inconsiderate
Effeminate	Sensual	Brutal	Dissonant	Incurious
Emotional	Skeptical	Calculating	Distractible	Indecisive
Enigmatic	Smooth	Callous	Disturbing	Indulgent
Experimental	Soft	Cantankerous	Dogmatic	Inert
Familial	Solemn	Careless	Domineering	Inhibited
Folksy	Solitary	Cautious	Dull	Insecure
Formal	Stern	Charmless	Easily	Insensitive
Freewheeling	Stolid	Childish	Discouraged	Insincere
Frugal	Strict	Clumsy	Egocentric	Insulting
Glamorous	Stubborn	Coarse	Enervated	Intolerant
Guileless	Stylish	Cold	Envious	Irascible
High-spirited	Subjective	Colorless	Erratic	Irrational
Hurried	Surprising	Complacent	Escapist	Irresponsible
Hypnotic	Soft	Complaitive	Excitable	Irritable
Iconoclastic	Tough	Compulsive	Expedient	Lazy
Idiosyncratic	Unaggressive	Conceited	Extravagant	Libidinous
Impassive	Unambitious	Condemnatory	Extreme	Loquacious
Impersonal	Unceremonious	Conformist	Faithless	Malicious
Impressionable	Unchanging	Confused	False	Mannered
Intense	Undemanding	Contemptible	Fanatical	Mawkish
Invisible	Unfathomable	Conventional	Fanciful	Mealy-mouthed
Irreligious	Unhurried	Cowardly	Fatalistic	Mechanical
Irreverent	Uninhibited	Crafty	Fawning	Meddlesome
Maternal	Unpatriotic	Crass	Fearful	Melancholic
Mellow	Unpredictable	Crazy	Fickle	Meretricious
Modern	Unreligious	Criminal	Fiery	Messy
Moralistic	Unsentimental	Critical	Fixed	Miserable
Mystical	Whimsical	Crude	Flamboyant	Miserly
Neutral	Negative Traits	Cruel	Foolish	Misguided
Noncommittal	Abrasive	Cynical	Forgetful	Mistaken
Noncompetitive	Abrupt	Decadent	Fraudulent	Money-minded
Obedient	Agonizing	Deceitful	Frightening	Monstrous
Old-fashioned	Aimless	Delicate	Frivolous	Moody
Ordinary	Airy	Demanding	Gloomy	Morbid
Outspoken	Aloof	Dependent	Graceless	Naive
Paternalistic	Amoral	Desperate	Grand	
Physical	Angry	Destructive	Greedy	

Placid	Anxious	Devious	Grim	Narcissistic
Narrow	Phlegmatic	Ritualistic	Stupid	Ungrateful
Narrow-minded	Plodding	Rowdy	Submissive	Unhealthy
Natty	Pompous	Ruined	Superficial	Unimaginative
Negativistic	Possessive	Sadistic	Superstitious	Unimpressive
Neglectful	Power-hungry	Sanctimonious	Suspicious	Unlovable
Neurotic	Predatory	Scheming	Tactless	Unpolished
Nihilistic	Prejudiced	Scornful	Tasteless	Unprincipled
Obnoxious	Presumptuous	Secretive	Tense	Unrealistic
Obsessive	Pretentious	Sedentary	Thievish	Unreflective
Obvious	Prim	Selfish	Thoughtless	Unreliable
Odd	Procrastinating	Self-indulgent	Timid	Unrestrained
Offhand	Profligate	Shallow	Transparent	Unstable
One-	Provocative	Shortsighted	Treacherous	Vacuous
dimensional	Pugnacious	Shy	Trendy	Vague
One-sided	Puritanical	Silly	Troublesome	Venal
Opinionated	Quirky	Single-minded	Unappreciative	Venomous
Opportunistic	Reactionary	Sloppy	Uncaring	Vindictive
Oppressed	Reactive	Slow	Uncharitable	Vulnerable
Outrageous	Regimental	Sly	Unconvincing	Weak
Paranoid	Regretful	Small-thinking	Uncooperative	Weak-willed
Passive	Repentant	Softheaded	Uncreative	Well-meaning
Pedantic	Repressed	Sordid	Uncritical	Willful
Perverse	Resentful	Steely	Unctuous	Wishful
Petty	Ridiculous	Stiff	Undisciplined	Zany
Pharisaical	Rigid	Strong-willed	Unfriendly	

Personal Values

Acceptance	Decisive	Honor	Quality	Tranquility
Accomplishment	Decisiveness	Hope	Realistic	Transparency
Accountability	Dedication	Humility	Reason	Trust
Accuracy	Dependability	Imagination	Recognition	Trustworthy
Achievement	Determination	Improvement	Recreation	Truth
Adaptability	Development	Independence	Reflective	Understanding
Alertness	Devotion	Individuality	Respect	Uniqueness
Altruism	Dignity	Innovation	Responsibility	Unity
Ambition	Discipline	Inquisitive	Restraint	Valor
Amusement	Discovery	Insightful	Results-oriented	Victory
Assertiveness	Drive	Inspiring	Reverence	Vigor
Attentive	Effectiveness	Integrity	Rigor	Vision
Awareness	Efficiency	Intelligence	Risk	Vitality
Balance	Empathy	Intensity	Satisfaction	Wealth
Beauty	Empower	Intuitive	Security	Welcoming
Boldness	Endurance	Irreverent	Self-reliance	Winning
Bravery	Energy	Joy	Selfless	Wisdom
Brilliance	Enjoyment	Justice	Sensitivity	Wonder
Calm	Enthusiasm	Kindness	Serenity	
Candor	Equality	Knowledge	Service	
Capable	Ethical	Lawful	Sharing	
Careful	Excellence	Leadership	Significance	
Certainty	Experience	Learning	Silence	
Challenge	Exploration	Liberty	Simplicity	
Charity	Expressive	Logic	Sincerity	
Cleanliness	Fairness	Love	Skill	
Clear	Family	Loyalty	Skillfulness	
Clever	Famous	Mastery	Smart	
Comfort	Fearless	Maturity	Solitude	
Commitment	Feelings	Meaning	Spirit	
Common sense	Ferocious	Moderation	Spirituality	
Communication	Fidelity	Motivation	Spontaneous	
Community	Focus	Openness	Stability	
Compassion	Foresight	Optimism	Status	
Competence	Fortitude	Order	Stewardship	
Concentration	Freedom	Organization	Strength	
Confidence	Friendship	Originality	Structure	
Connection	Fun	Passion	Success	
Consciousness	Generosity	Patience	Support	
Consistency	Genius	Peace	Surprise	
Contentment	Giving	Performance	Sustainability	
Contribution	Goodness	Persistence	Talent	
Control	Grace	Playfulness	Teamwork	
Conviction	Gratitude	Poise	Temperance	
Cooperation	Greatness	Potential	Thankful	
Courage	Growth	Power	Thorough	
Courtesy	Happiness	Present	Thoughtful	
Creation	Hard work	Productivity	Timeliness	
Creativity	Harmony	Professionalism	Tolerance	
Credibility	Health	Prosperity	Toughness	
Curiosity	Honesty	Purpose	Traditional	

Book:	Author:	Character:	Role:				
Gender:	Age:	Height:	Weight:	Build:	Hair:	Eyes:	Complexion:
Nationality:	Race:	Religion:	Occupation:				
Traits:	Values:	Appearance:	Characteristics:				
Education:		Health:	Interests:				
Relatives:		Friends:	Associates:				
Strong and Friendly Relationships:		Strained and Contentious Relationships:					
Personal Conflicts, Struggles, and/or Obstacles <i>(include page numbers)</i> :							
Actions that Reveal Character Personality <i>(include page numbers)</i> :							
Direct Quotations that Reveal Character Personality <i>(include page numbers)</i> :							
Direct Quotations that Illustrate a Change in the Character <i>(include page numbers)</i> :							