**Cubing for Tone: Instructions**

CUBING is a thinking technique used for generating ideas. It involves looking at a topic in a variety of different ways. By observing a subject from different perspectives, the mind becomes open to other aspects and considerations that might provide depth and breadth to writing.

This technique involves:

1. Re-reading the text, or part of it, several times
2. Making a cube ☺
3. Recording your ideas in columns or on separate sheets of paper.

## The move-fast method

* Spend three to five minutes per side.
* Go quickly and do not censor your thoughts.
* This allows you to “loosen the soil” of your mind.

## The take-your-time method

* Spend at least ten minutes per side.
* Dig deeply.   
  Question, question, question!   
  “What more can I find here?”
* This allows you to unearth ideas that may be below the surface of your thoughts.

CUBING is also a great way for tapping into perceptions that may be deep within you and that you are not consciously aware of on a first or second reading.

Do the ‘move-fast’ method first, and then once you have loosened up your mind, do the ‘take-your-time’ method.

Do the move-fast method just before you go to bed. Let your mind work through the night and see what else comes to you in the morning.

Revisit your sheets a couple of days later if possible and add ideas.

*Be aware! Be inquisitive!*

*There are many ways to identify and talk about tone!*

The Tone Cube: Steps

1. Distribute the empty cube template.
2. Distribute the blank form, “Tone Cube: The Elements”
3. Dictate the contents for the cube using a presentation. Students fill in the form.
4. Explain the cube construction:
5. Copy the content from the form onto the cube template.
6. Decorate or color the cube sides in any way that does not detract from the content.
7. Assemble the cube. (You may want to fill it or to secure the seams with tape?)
8. Explain how students will use the cube, from “Cubing for Tone: Instructions”

*Tone Cube: The Elements*

|  |  |  |
| --- | --- | --- |
|  | *Contents of this side:* | *Notes:* |
| 1 *Diction* |  |  |
| 2 |  |  |
| 3 |  |  |
| 4 |  |  |
| 5 |  |  |
| 6 |  |  |

*Tone Cube: The Elements [Teacher notes]*

|  |  |  |
| --- | --- | --- |
|  | *Contents of this side:* | |
| 1 *Diction* | Sound | *‘close,’ ‘shut,’ ‘slam’* |
| Association | *“If I profane with my unworthiest hand...”* |
|  | *“we chased, with the jawbones of deacons, the English and the bears”* |
| Language level | *‘intoxicated,’ ‘drunk,’ ‘hammered’* |
| 2 *Detail* | Objects |  |
| Actions | *“The old dog barks backward...”* |
| Observations |  |
| Conditions |  |
| 3 *Imagery* | Visual | *“...and Juliet is the sun”* |
| Auditory | *“...the grating roar /Of pebbles which the waves draw back”* |
| Tactile |  |
| Olfactory | *“Here's the smell of the blood still”* |
| Gustatory | *“the brandy, the pudding and mince, coiling up to my nostrils...”* |
| Synesthesia | *“I see a voice...”* |
| 4 *Syntax* | Word order | *“the precious treasure of his eyesight lost”* |
| Phrase order |  |
| Sentence structure | *simple, compound, complex, compound-complex* |
| Sentence length | *alternating long and short; set of long ones followed by one short* |
| Sentence complexity | *compounding, subordination* |
| Word repetition | *successive, scattered* |
| Word omission | *“I, now at Carthage. He, shot dead at Rome”* |
| 5 *Figurative Language* | Allusion, euphemism, metaphor, metonymy, personification, simile, synecdoche |  |
| Apostrophe, hyperbole, oxymoron |  |
| Paradox, pun | *‘This statement is a lie.’* |
| 6 *Irony* | Statement vs meaning | *Sarcasm, understatement* |
| The expected vs what happens |  |
| Narrator/character’s words vs the reader’s understanding | *We know something they do not* |

