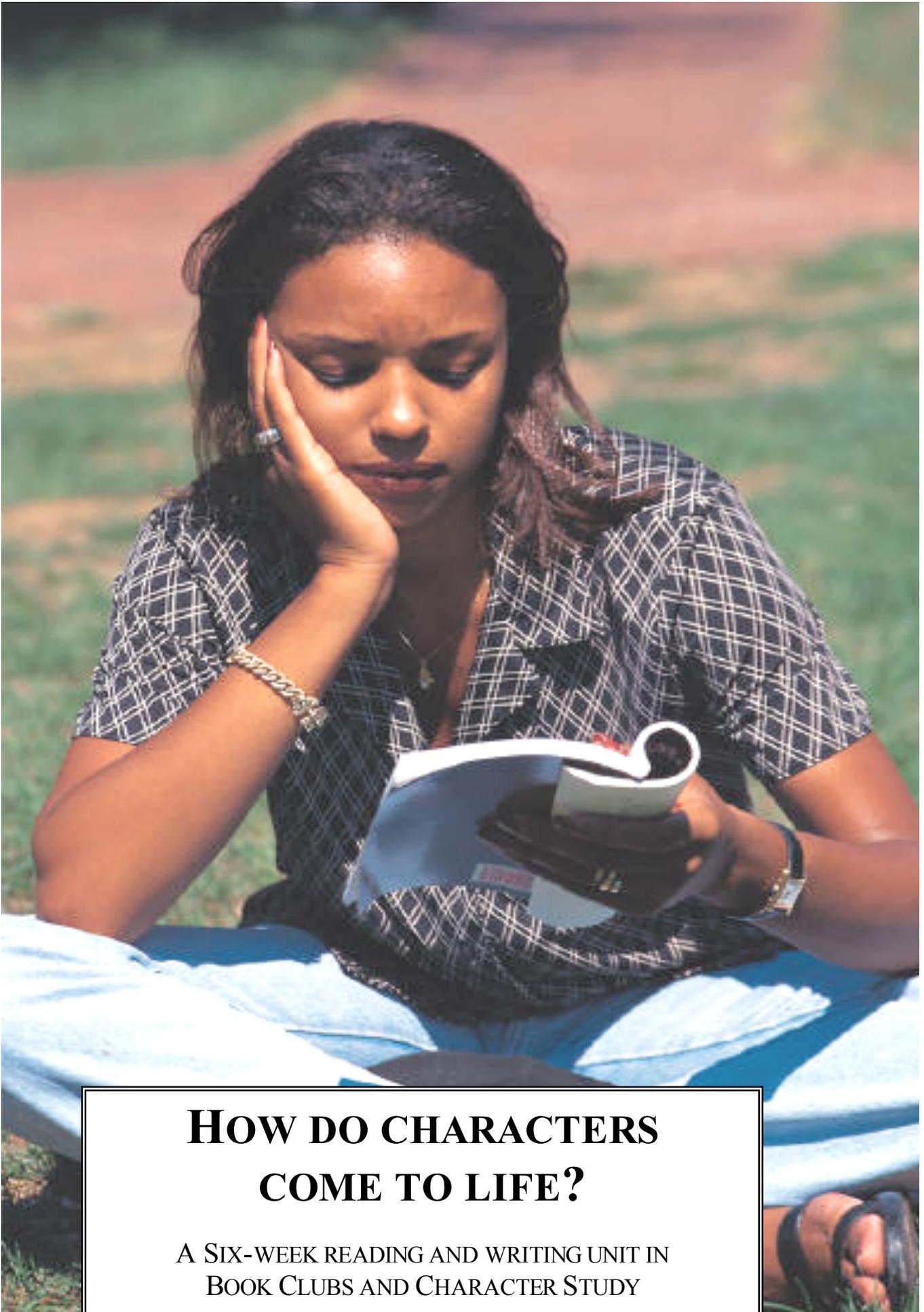




# **DISTRICT 75: HIGH SCHOOL UNITS OF STUDY**



## **HOW DO CHARACTERS COME TO LIFE?**

**A SIX-WEEK READING AND WRITING UNIT IN  
BOOK CLUBS AND CHARACTER STUDY**

## ***Acknowledgments***

The ***District 75 Units of Study for Grades K-12*** were created as a guideline for teachers implementing the Reader's and Writer's Workshop within their classrooms.

The mission of the District 75 Literacy Team is to enhance literacy programs in all District 75 schools so that students may become lifelong readers and writers. The District Literacy Team supports the implementation of the New York City Performance Standards in English Language Arts, the Department of Education's Scope and Sequence K-8 as well as the Balanced Literacy Initiative.

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We would like to honor the primary authors at each level:

**Elementary School –*Catherine Mullaney, Leah Vasquez***

**Middle School –*Noveria Gillison, Kristine Gonzalez***

**High School –*Amy Kriveloff, Aubry Threlkeld***

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## **LITERATURE THROUGH BOOK CLUBS: *HOW DO CHARACTERS COME TO LIFE?***

The District 75's Office of Literacy has developed a Unit of Study to address the needs of a variety of high school student levels, interests, and needs. Using *Understanding by Design* as a framework and organizing structure, we first identified an enduring understanding: How Do Characters Come to Life?

Then, by developing that understanding over time, students will be able to answer – both individually and in book clubs – how characters come to life by discussing and presenting a group project about the literary element of characterization as it is presented in their novels. Furthermore, students will understand how plot, mood, theme, and setting help define a character.

### **WHY TEACH THROUGH BOOK CLUBS IN HIGH SCHOOL?**

More than three thousand students drop out of high school every school day (*Alliance for Excellent Education*, 2003). Many high school students are struggling readers and writers; moreover, high school students in the lowest twenty-five percent of their class are twenty times more likely to drop out than the highest-performing students (Carnevale, 2001). Many of the high school students in District 75 fall into this latter category. In order to intervene and teach the functional literacy skills needed to be a full citizen, students need to be engaged in reading and writing activities that emphasize their successes while addressing their specific learning needs. They need to be engaged in learning and motivated to learn.

A current understanding of how to teach reading comprehension to students who have not achieved proficiency in reading is to provide opportunities to use oral language to build comprehension. Book Clubs, through their emphasis on accountable feedback, build in reading comprehension through reliance on oral language and discussion which aids in the processing of material that has been read by the group. Reading is an interaction between print and processing and, because you cannot see inside someone's head when they read, accountable feedback helps us see the rationale behind someone's thinking. Talk can be mapped onto a continuum. First, students learn to talk

back to books as a whole class. Next we teach them to talk about books in partnerships. Then, we teach them to talk about the books they read independently through book clubs.

By fostering a supportive environment in Book Clubs, talk can help increase comprehension of the text and allow for students to personalize the text in order to make it more meaningful.

(Adapted from Calkins, 2001)

## STANDARDS AND ASSESSMENT

Through a variety of assessments, teachers will continually assess their students and plan meaningfully to meet the identified needs of their students. Assessments are incorporated throughout the unit to help establish a reflective and continuous assessment cycle. Suggested assessments include but are not limited to: writing portfolios, Reader's and Writer's Notebooks, graphic organizers, and rubrics.

The following High School Standards for English Language Arts are addressed throughout this Unit of Study:

- Standard 1:** Students will read, write, listen, and speak for information and understanding.
- Standard 2:** Students will read, write, listen and speak for literary response and expression.
- Standard 3:** Students will read, write, listen, and speak for critical analysis and evaluation.
- Standard 4:** Students will read, write, listen, and speak for social interaction.

Though the presentation of skills for ninth, tenth, eleventh, and twelfth grade students with disabilities may be similar, the actual choice of literature remains up to the teacher. Suggested adaptations, including booklists, assure that this unit can be incorporated into a high school credit-bearing course in American Literature, World Literature or British Literature.

## CURRICULUM MAP

**READING A CURRICULUM MAP** - Much work has been done to create curriculum maps, but little time is spent on how to look at them. Each week of the curriculum map is divided into sections as follows:

<b>WEEK ONE:</b>  WHAT TOOLS CAN WE USE TO GATHER INFORMATION ON CHARACTERS?	Readers begin to approach elements of character by recording character traits from familiar video or visual aides.	Readers experience characterization through music with lyrics. Record character traits on graphic organizer.	Readers read and record notes about their character on a graphic organizer while reading.	<i><b>Readers practice protocols, roles and responsibilities for Book Clubs.</b></i>	Readers in book clubs preview the book to examine text features
	Writers formalize a schedule for writing, review their writing portfolio checklist and read their rubrics.	Writers illustrate and personalize their portfolio.		Writers setup and organize their book clubs while reviewing their criteria	

- The *first line* lets you know *which week this chart is referencing*. In addition, the unit is presented in a specific order but should be seen as adaptable and not prescriptive.
  - Following the week number is the week title phrased in the form of an *essential question*.
  - The *first row* of the table highlights the Reader's Workshop *teaching points for the week*.
  - The shaded *second row* shows the Writer's Workshop *teaching points for the week*.
  - The teaching points in *bold italics* are developed more fully in the *lessons to support the unit of study*.
- \*\* Please note that Book Clubs are intended to be incorporated into the independent work time following the mini-lesson. Ideally, students should meet in book clubs at least three times per week using the teaching points as a focus for group discussion.**

<b>WEEK ONE:</b>  WHAT TOOLS CAN WE USE TO GATHER INFORMATION ON CHARACTERS?	Readers begin to approach elements of character by recording character traits from familiar videos or visual aides.	Readers experience characterization through music with lyrics. Record character traits on graphic organizer.	Readers read and record notes about their character on a graphic organizer while reading.	<i>Readers practice protocols, roles and responsibilities for Book Clubs.</i>	Readers in book clubs preview the book to examine text features.
	Writers formalize a schedule for writing, review their writing portfolio checklist and read their rubrics.		Writers illustrate and personalize their portfolio.		Writers setup and organize their book clubs while reviewing their criteria.

**The goals of the first week of this unit include:**

- Becoming motivated to work with other students in Book Clubs
- Getting to know the roles and responsibilities inherent in Book Clubs
- Scheduling and planning responsibilities using a calendar
- Personalizing one's portfolio
- Selecting a shared text for each Book Club/class
- Reading a shared text every day
- Selecting passages from the shared text to support the teaching points

<b>WEEK TWO:</b>  WHAT IS THE IMPACT OF SETTING ON A CHARACTER'S PERSONALITY?	Readers visualize the setting by creating a movie in their mind.	Readers highlight words that reveal the setting of the story.	Readers scan the text for changes in the environment.	Readers list the adjectives the author uses to describe a character's setting.	Readers analyze how character's respond to their environment.
	Writers select a character and complete a graphic organizer describing their character's traits.	Writers respond to why this character appeals to them.	Writers draft a paragraph describing their character.	Writers cite highlighted passages to write a descriptive paragraph about their character.	Writers share and celebrate descriptive paragraphs of their character.

**The goals of the second week of this unit include:**

- Describing characters within the setting of the text
- Creating complex sentences/paragraphs with descriptive words
- Citing passages to inform and support opinions
- Understanding how characters respond to their environment

<b>WEEK THREE:</b>  HOW DOES MOOD HELP US CREATE INTERESTING CHARACTERS?	Readers discuss how music sets the mood in many movies, or in our lives.	Readers show how an author uses mood to communicate something essential about characters' personalities.	Readers identify how an author uses dialogue to create the mood of a character.	<i>Readers use their five senses to describe their characters in different scenes.</i>	Readers use a mood chart to describe the mood of their characters.
	Writers select different colors of paper to convey a particular mood and write descriptive sentences to accompany each color.		Writers highlight their character's dialogue in the novel in order to reveal mood.	Writers choose dialogue that conveys a sensory image.	Writers share and celebrate their written work.

**The goals of the third week of this unit include:**

- Using our five senses to describe characters
- Understanding how an author develops mood in literature
- Citing text and dialogue that characters use to convey emotions

<b>WEEK FOUR:</b>  HOW IS CHARACTER REVEALED THROUGH THE STORY (PLOT)?	Readers examine the elements of plot and map their story.	Readers examine how their characters change or stay the same through the course of the story.	Readers describe how their character reacts to a problem.	Readers use knowledge of cause and effect to understand how elements of plot affect characters.	Readers select a scene for dramatization as a culminating performance activity.
	Writers will use timelines to trace their character through the story.	Using information from their timeline, writers explain how their character changed.	Using a t-chart, writers will list the characters' problems and solutions.	Writers craft an essay describing one of the problems their character has faced and present a solution to this problem.	

**The goals of the fourth week of this unit include:**

- Using timelines to chronicle events from the story
- Examining plot elements using a graphic organizer
- Understanding how characters can change over time
- Understanding why characters may stay the same
- Selecting a scene for the final performance activity
- Writing an essay describing problems their character has faced

<b>WEEK FIVE:</b>  WHAT MESSAGE, MORAL OR THEME IS REVEALED THROUGH THE CHARACTERS?	Readers use a familiar text to discuss the elements of theme.	Readers think about how an author's message is revealed through characters' actions.	Readers discuss the author's message as relayed through their characters' development.	Readers compare and contrast characters' roles in the author's theme.
	Writers list the author's purposes for their character.	Writers highlight and cite text to support their assertions about their character's purpose.	<i>Writers craft a short essay elaborating the character's purpose including citations from the text.</i>	

**The goals of the fifth week of this unit include:**

- Understanding why people write books
- Describing how a character's personality relates to an author's message
- Citing text to support opinion

<b>WEEK SIX:</b>  HOW DO CHARACTERS COME TO LIFE?	Readers use their understanding of the literary elements to discuss how they bring characters to life.	Readers share experiences/connections with characters coming to life in the story.	Readers and writers practice rehearsing their dialogue and “getting into character” for the final performance.	Readers share their understandings of character through dramatization.
	Writers review a template for recording dialogue and begin to make notations about their performance.	Writers craft a script incorporating their character’s dialogue into their presentation.		Writers celebrate their scripts with a performance for the class.

**The goals of the sixth week of this unit include:**

- Performing a scene from the text
- Writing a script for their scene
- Summarizing how literary elements bring characters to life

**Unit of Study: Literature through Book Clubs (9 - 12)**      **Date:** \_\_\_\_\_

**Title of Mini-lesson:** Book Club Organization & Management

**Intention:** This lesson helps set up the organization and management of Book Clubs to facilitate reciprocal teaching and collaborative projects based on student input.

**Materials:**      individual role sheets                      storyboarding sheet  
                         chart paper    set design progress log

**Connection:**

*For the last several days we have been working on setting up the structure for the Book Club. We have scheduled our work for the next six weeks on calendars; we have created and illustrated our portfolios; and we have used graphic organizers to begin talking about the literary element of characterization. Today, we are going to decide on specific roles for each individual member.*

**Teaching:**

*A Book Club allows a group of students to study a specific piece of literature. Each student in the Book Club has a role. Everyone depends on each other, and all students participate equally though in different ways. There are four specific roles that we are going to learn today:  
(Teacher puts up the role sheets on chart paper).*

***Producer***

- Keeps the Book Club on task

***Director***

- Maintains the Book Club Notes

***Cinematographer***

- Draws the storyboard throughout the course of the novel

***Actor or Actress***

- Expresses all material orally to class and to the other group

*These are just four of the possible roles we could have in each group.*

**Active Engagement:**

*Talk to someone next to you about the different roles. I will come around and listen in on your discussions. Remember to talk about which role is best for you.*

**Link:**

*So we discussed many of the responsibilities for Book Clubs in pairs. From now on, we will be working in book clubs using these roles.*

**Debrief:**

*As I went around today and observed the beginnings of our Book Clubs, I saw many of you discussing the roles you decided upon in your groups. When I see \_\_\_\_\_ talking about becoming a director, or \_\_\_\_\_ begin work on set design, I know that we are going to complete a wonderful project.*

# Director



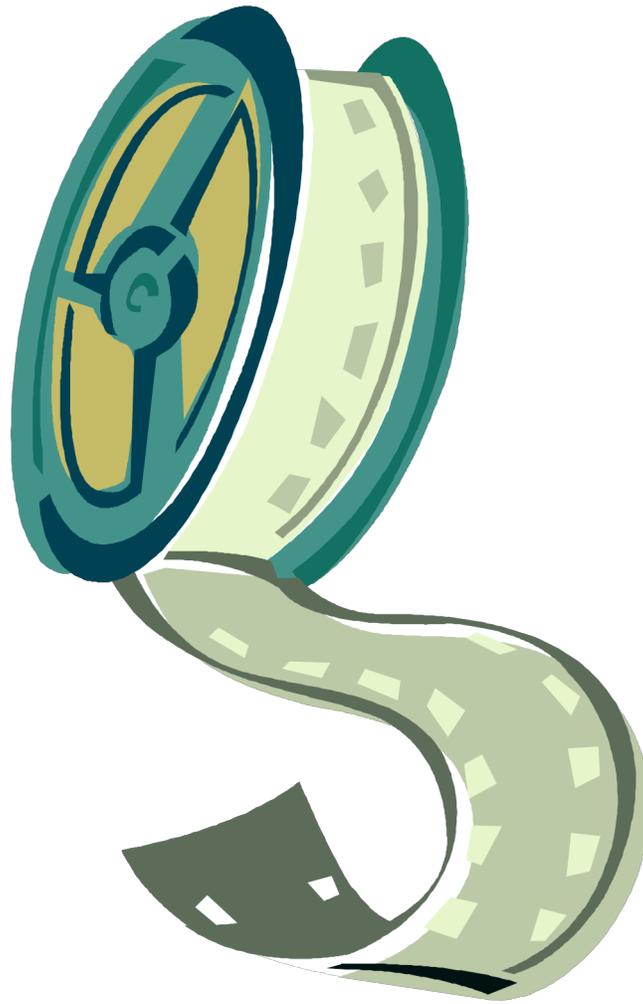
- Maintains the Book Club Notes

# Producer



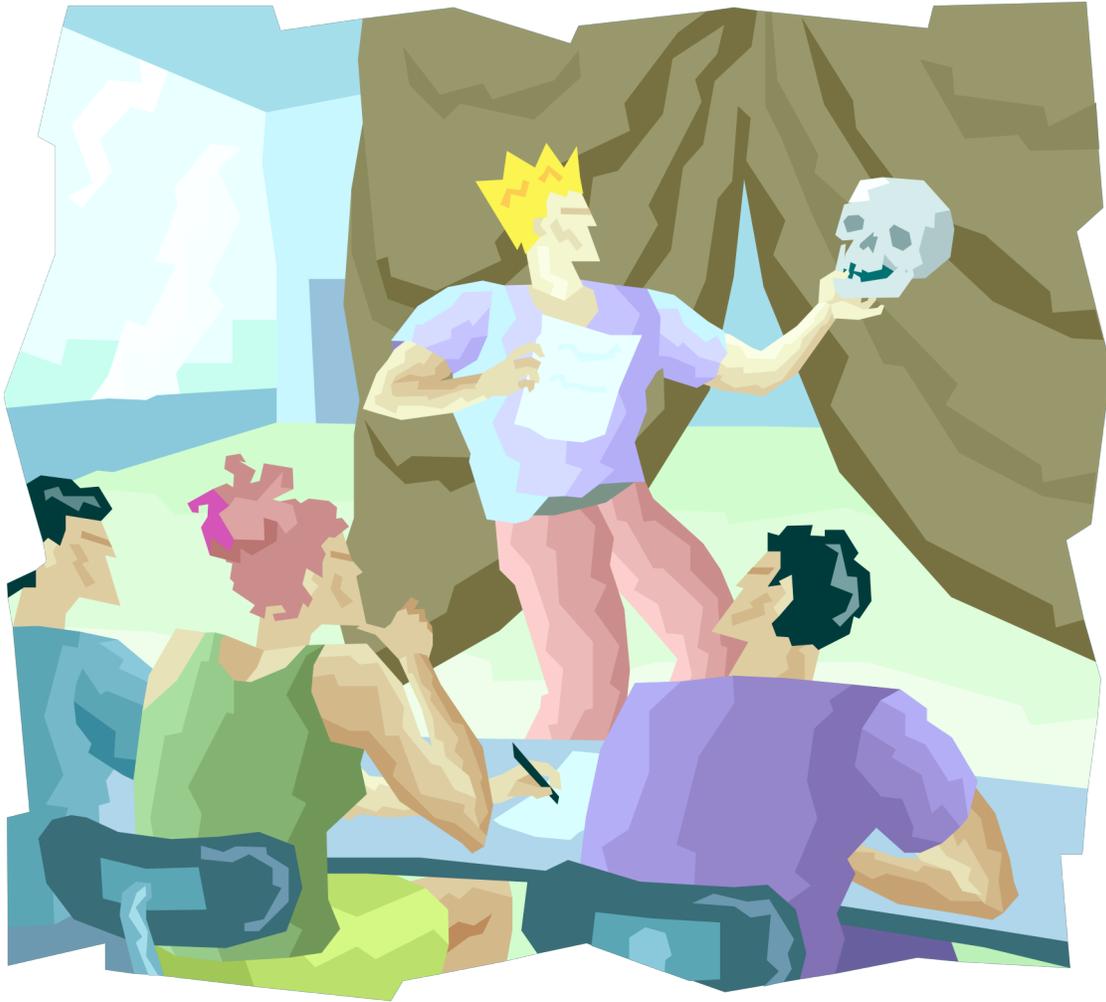
- Keeps the Book Club on task

# Cinematographer



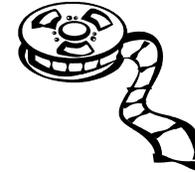
- Draws the storyboard throughout the course of the novel

# Actor or Actress



- Expresses all material orally to class and to the other groups

# STORYBOARDING SHEET



Please illustrate and describe the story read using this organizer every day.

Name of Book Club: \_\_\_\_\_

Book Title: \_\_\_\_\_

Date: \_\_\_\_\_

Pages \_\_\_\_\_ to \_\_\_\_\_

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**Unit of Study: Literature through Book Clubs (9 - 12) Date: \_\_\_\_\_**

**Title of Mini-lesson: Identifying Sensory Images**

**Intention:** Students will identify how an author creates images using the five senses to create mood in a selected piece of literature.

**Materials:** chart paper (model of graphic organizer partially filled out)  
markers  
graphic organizers for individual student work

**Connection:**

*So far in this unit we have been looking at how characters are developed by an author through the elements of setting and mood. We have been examining the use of language that is used to create vivid settings and mood. We have also looked at how music and color help us to identify a range of possible moods. All these elements synthesize and assist authors in developing complex characters.*

**Teaching:**

*Today, we will learn how the use of sensory images can create a variety of moods. It is important to analyze an author's use of language and how this impacts characterization. First, we will identify the five senses and then we will choose lines from our book which exemplify each sense. For our purposes today, each book club will be assigned specific senses, and then we will share our results.*

**Teacher reviews the 5 senses:**

**Sight-- visual**

**Hearing-- auditory**

**Taste-- gustatory**

**Touch-- kinesthetic**

**Smell-- olfactory**

**Active Engagement:**

Teacher models graphic organizer (pg 32) on chart paper while eliciting results from the students.

\* Students work in pairs or individually to complete the graphic organizer on page 32. *Now, look at your text and please identify a new line, page number and the appropriate sense.* Students work and share their results.

**Link:**

*It is time to get back into Book Clubs and work on this activity as a group. Remember, the task is to select specific lines from text, cite the page number and the sense explored. You will each have a graphic organizer to record your work. Share your work in your book club and get feedback from your peers. (Teacher and paraprofessional work with individuals and groups to assist this process.)*

**Debrief:**

Students share their results with the whole class. Teacher can record results on chart paper. If time allows, students can add new information to their graphic organizer. This document is dated and placed in student portfolio.

# Identifying the Five Senses in Text

**Directions:** Locate and copy a line of text, the page # and then identify the appropriate sense/senses (there may be more than one).

LINE FROM TEXT	PAGE #	IDENTIFY ONE OF 5 SENSES



**Unit of Study: Literature through Book Clubs (9 - 12) Date: \_\_\_\_\_**

**Title of Mini-lesson:** Essay Writing - Drafting

**Intention:** Students will continue to write an essay focused on elaborating the character's purpose using citations from text to support their main ideas.

- Students will be introduced to a four-paragraph essay graphic organizer and will begin filling in information for their essay.

**Materials:** chart paper          graphic organizers          sentence strips

**Connection:**

*Yesterday we reviewed the parts of an essay. Today we will begin organizing our information onto a graphic organizer. We will complete our introduction and our two main ideas. Teacher should emphasize that this graphic organizer can be used across the curriculum for all essay writing. It is imperative that students commit this format to memory! It can also be modified to increase the number of paragraphs in the essay. (See attached graphic organizer). Teacher reviews the graphic organizer which is on chart paper.*

**Teaching:**

*Now, I am giving each one of you a graphic organizer that is identical to the chart. In addition, I will need you to select a topic for your essay. This information can be written above the graphic organizer on the sheet provided.*

Teacher reviews the graphic organizer with class. She repeats the directions for the assignment:

- Write name of character
- Write introduction (two sentences)
- Write the two main ideas which address the purpose of your character

**Active Engagement:**

Teacher models the use of the graphic organizer by filling in the blanks.

**Link:**

Students return to Book Clubs and begin to work on individual graphic organizers. Students may be paired for this activity. Teacher and paraprofessional assist as needed.

**Debrief:**

Teacher shares that students have done a great job of organizing their essays. She lets them know that the citations will be chosen and added tomorrow. Students are asked to place this document in portfolio.

## FOUR PARAGRAPH GRAPHIC ORGANIZER

Name of Character: \_\_\_\_\_

Purposes:

1. \_\_\_\_\_

2. \_\_\_\_\_

**Introduction (2 sentences)**

**Main Idea (1<sup>st</sup> purpose of character)**

A. 1st citation

B. 2nd citation

**Main Idea ( 2<sup>nd</sup> purpose)**

A. 1<sup>st</sup> citation

B. 2<sup>nd</sup> citation

**Conclusion (reinforce introduction)**

**Unit of Study: Literature through Book Clubs (9 - 12) Date: \_\_\_\_\_**

**Title of Mini-lesson:** Essay Writing - Drafting Continued

**Intention:** Students will write an essay focused on elaborating the character’s purpose using citations from text to justify point of view.

- Students will continue to work on the graphic organizer they began the day before. Today, they will select and add citations from text to support the two main ideas. They will also add a conclusion.

**Materials:** chart paper          graphic organizers          markers

**Note to teacher - revision, editing and typing are additional lessons that will be necessary to add in order to produce final copies. Teachers are encouraged to organize read-alouds, a gallery walk or another form of assessment.**

**Connection:**

*So far in this assignment we have reviewed the parts of the essay and have begun identifying the topic, introduction and two main ideas. You have begun using a graphic organizer to structure your information. This structure will help you to remember how to write essays in all your subjects!*

**Teaching:**

*Today, we will support the main ideas you wrote yesterday by selecting appropriate citations from the text and writing them into the graphic organizer. Graphic organizers help us organize our thoughts and provide a support for our writing.*

**Active Engagement:**

Teacher models this activity by using the graphic organizer on chart paper. He/she might give out a one-page excerpt, write the character and purpose on chart, and then have students select citations which support each purpose noted. The teacher should elicit explanations from students and review to create enduring understanding.

**Link:**

Students are instructed to form Book Clubs. They remove the graphic organizer begun yesterday from their portfolio and continue researching and writing citations in the appropriate place on a graphic organizer using the text. Teacher reminds students that they are looking for lines from the text that support the two main ideas they wrote the previous day. Students are encouraged to write a conclusion and add to the graphic organizer. They may ask peers for opinions if they wish.

**Debrief:**

Students are encouraged to share their citations within their Book Club. Peers are asked to reflect and give feedback. Teachers and paraprofessionals assist and give feedback as well. Students place part 3 of this assignment in their portfolio.

## SUPPORTS FOR STRUGGLING READERS

Where Teachers Need to Spend Their Time:

**Everyday the teacher should . . .**

- Begin class with a mini-lesson on:  
Choosing books, Strategic Reading or Text Stamina
- Structure reading instruction through the Reading Workshop model
- Pull small groups of no more than four for strategy reading instruction at student's instructional reading level

**At least three times per week, the teacher should . . .**

- Spend time on:  
Vocabulary or Fluency
- Provide opportunities to write about what is being read
- Provide time for conversations about reading (book clubs, literature circles)

**At least two times per week, the teacher should . . .**

- Read aloud to students
- Provide time for spelling work

**At least one time each week, the teacher should . . .**

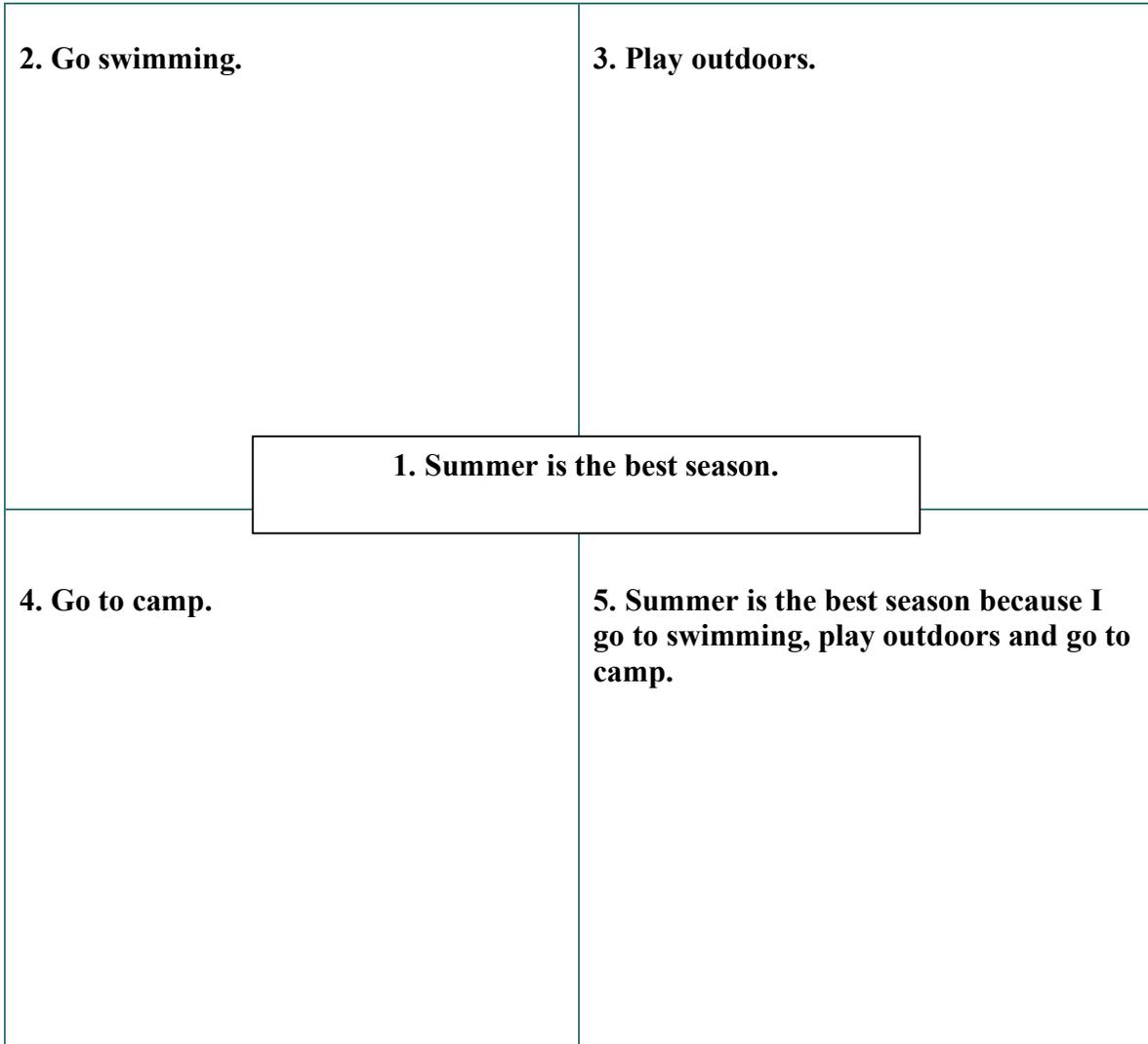
- Provide time for performance reading
- Show how to apply strategies to “other” reading – i.e. newspapers, forms to be completed, content books, web pages
- Book talk new books (Beers, 2002)

## SUPPORTS FOR STRUGGLING READERS AND WRITERS

Struggling readers and writers need to have much of their work scaffolded to support success. We have scaffolded and tiered assignments throughout this unit by providing graphic organizers, planning sheets, reading logs and storyboarding forms. A simple way of scaffolding writing involves the use of a *Four Square* graphic organizer in the prewriting stage. Here is an example including a topic sentence in box 1; details in boxes 2, 3, and 4; and a summary statement or paragraph in box 5.

<b>2. Students form Book Clubs to look deeper into a text.</b>	<b>3. Teachers use Book Clubs to situate the teaching of the elements of literature.</b>
<b>1. Everyone in a school benefits from the teaching of literacy through Book Clubs.</b>	
<b>4. Schools can use Book Clubs to build a collaborative community of learners.</b>	<b>5. Book Clubs are a great way of teaching literacy. Students form Book Clubs to look deeper into a text. Teachers use Book Clubs to situate the teaching of the elements of literature. Schools can use Book Clubs to build a collaborative community of learners. Everyone in a school benefits from the teaching of literacy through Book Clubs.</b>

*Four Square* writing can also be used for our students who are struggling with writing simple sentences. Here is an example of how *Four Square* writing builds sentences.



There are a wide variety of uses for the *Four Square* writing organizer. For more information consult many of the materials widely available from Judith Gould.

## STRATEGIES FOR ENHANCING ENGAGEMENT FOR ALL LEARNERS

- Have students set personal goals and graph their progress.
- Use contingency contracts in which a certain amount of work at a specified degree of accuracy earns the student a desired activity or privilege.
- Allow students to choose where to work, what tools to use, and what to do first, as long as their work is being completed.
- Provide immediate feedback on the correctness of work.
- Camouflage instructional materials that are at a lower instructional level using folders or covers.
- Use high status materials like magazines, catalogs, and newspapers for instructional activities.
- Allow students to earn points or tokens in exchange for a valued activity or privilege.
- Provide experiences that ensure success, and offer positive feedback when students are successful (Adapted from Smith, 2006).

## Management Mini-lessons for Book Clubs

√ As members of a club, you will be assigning yourselves homework. You have to agree on two things—how much to read and the topic for discussion. At the beginning of a book, everyone needs to generate possible ideas to talk about; as the club progresses through a book, everyone tries to stick to one idea at a time across many conversations.

√ What do you do when someone reads on? (*That person cannot talk about a part that is ahead of where the other club members are; the other club members may read on to that point if not too far ahead, and then they all talk.*)

√ What do you do when someone has not done the reading assignment? (*That person can listen but cannot join the conversation until they've caught up; the other club members fill in the person with a quick retell, and another possibility may be for the other members to reread while that person "catches up".*)

√ How to schedule independent reading time in preparation for book club participation.

√ When one club member doesn't talk too much or one member talks too much—bringing out the quiet voices and making sure everyone has a turn.

√ Using quiet voices in the room and making sure that one person is talking at a time.

√ Settling disputes or coming to amicable conclusions in a discussion.

√ Everyone in the club needs to play many roles—being facilitators of good conversation, taking notes on the conversation, keeping track of homework assignments, peacekeeping, and finding evidence in the text to support ideas.

√ Listening to each other carefully to keep talk going and to get along well.

√ Problem solving—how to come up with a solution as a club (without the teacher's help) when a problem comes up.

<b>Before beginning Book Clubs</b>	<b>After implementing Book Clubs</b>
Students discuss books read aloud.	Students talk about texts they read on their own.
Students' talk is supported by teacher.	Students' talk is decided and led by students.
Students talk about books read in school.	Students talk about books read at home.
Students' thinking happens mostly through talk.	Students' thinking happens through talk and writing.
The reading is a "stop and talk after a few pages" process.	The talk is gathered from a larger chunk of the text.
The talk continuously jumps from one point to the next.	The talk focuses on one particular idea and extends to new thoughts and ideas.

## General Ways to Talk about Books

*These teaching points can be used . . . in mid-workshop interruptions, during shares, and/or as mini-lessons.*

- ✓ **Talk about a character's personality.**
  - Talk about the characters' roles in the story.
  - Talk about character relationships.
  - Talk about what the character wants or needs.
  - Talk about what the character gets.
  - Talk about character problems and/or issues.
  - Notice the way characters speak.
  
- ✓ **Make predictions** using evidence of what already happened.
  
- ✓ **Wonder** about parts of the text that **don't quite make sense.**
  
- ✓ **Wonder about information.**
  
- ✓ In mysteries, talk about the **clues, suspects, and motives.**
  
- ✓ **Talk about problems** and the **ways they are solved** or not solved.
  
- ✓ Make **connections between books** in a series.
  
- ✓ Read between the lines and get hunches. **Make inferences.**
  
- ✓ Talk about how **one part of the text fits with what was read earlier.**
  
- ✓ **Summarizing** what has been read.

(Adapted from Maggie Moon, TCRWP, 2004)

## Conversational Leads and Prompts to Begin Talk

*I like the part . . .*

*This book is about . . .*

*This reminds me of . . .*

*I could tell . . .*

*I noticed . . .*

*I realized . . .*

*I think . . .*

*I find this part interesting because . . .*

*Why would the character . . . ?*

*I wonder . . .*

*I agree with . . .*

*I disagree with \_\_\_\_\_ because . . .*

*When I read this part, it made me . . .*

*Are you saying . . . ?*

*I hear what you're saying but . . .*

*What if . . . ?*

*Where in the book does it say . . . ?*

*This part is confusing because . . .*

*This part is funny because . . .*

*How come . . . ?*

*How could . . . ?*

*Why did . . . ?*

*Why didn't . . . ?*

*Where in the story does it say . . . ?*

*I used to think . . . but now I think . . .*

## Book Club Meeting Planning Sheet

Novel Title: \_\_\_\_\_

**Book Club Meeting 1:**    **Date:** \_\_\_\_\_    **Read Pages:** \_\_\_\_\_

Director: \_\_\_\_\_

Producer: \_\_\_\_\_

Cinematographer: \_\_\_\_\_

Actor or Actress: \_\_\_\_\_

**Book Club Meeting # 2:**    **Date:** \_\_\_\_\_    **Read Pages:** \_\_\_\_\_

Director : \_\_\_\_\_

Producer: \_\_\_\_\_

Cinematographer: \_\_\_\_\_

Actor or Actress: \_\_\_\_\_

**Book Club Meeting # 3:**    **Date:** \_\_\_\_\_    **Read Pages:** \_\_\_\_\_

Director : \_\_\_\_\_

Producer: \_\_\_\_\_

Cinematographer: \_\_\_\_\_

Actor or Actress: \_\_\_\_\_

**Book Club Meeting # 4:**      **Date:** \_\_\_\_\_      **Read Pages:** \_\_\_\_\_

Director: \_\_\_\_\_

Producer: \_\_\_\_\_

Cinematographer: \_\_\_\_\_

Actor or Actress: \_\_\_\_\_

**Book Club Meeting # 5:**      **Date:** \_\_\_\_\_      **Read Pages:** \_\_\_\_\_

Director: \_\_\_\_\_

Producer: \_\_\_\_\_

Cinematographer: \_\_\_\_\_

Actor or Actress: \_\_\_\_\_

**Book Club Meeting # 6:**      **Date:** \_\_\_\_\_      **Read Pages:** \_\_\_\_\_

Director: \_\_\_\_\_

Producer: \_\_\_\_\_

Cinematographer: \_\_\_\_\_

Actor or Actress: \_\_\_\_\_



## Book Club Accountability Rubric

	<b>Level One</b>	<b>Level Two</b>	<b>Level Three</b>	<b>Level Four</b>
<b>Discussion</b>	Does not participate in group discussions  Offers few opinions and makes no personal connections to the text	Participates reluctantly in group discussions  Offers few opinions and makes limited connections to the text	Participates competently in group discussions  Offers some insightful opinions and makes connections to the text	Participates enthusiastically in group discussions  Offers insightful and thoughtful opinions and makes pertinent connections to the text
<b>Role/ Writing Task Fulfillment</b>	Rarely completes role tasks properly and not always on time  Writing tasks are done with little or no genuine effort	Sometimes completes role tasks properly but not always on time  Writing tasks are done with minimal effort	Completes role tasks independently and on time  Writing tasks are thoughtfully done with genuine effort	Completes role tasks independently and on time  Writing tasks are thoughtfully done demonstrating extension of the activity
<b>Reading</b>	Rarely assigned reading completed on schedule	Sometimes has assigned reading completed on schedule	Has assigned reading completed on schedule	Has assigned reading completed on schedule

Adapted from: <http://edselect.com/Docs/Assessment%20Rubric.doc>

# READERS/WRITERS PORTFOLIO CHECKLIST

## Teaching Tools for Successful Portfolio Assessment

In order to document student progress, it is suggested that teachers devise a system of portfolio assessment. This strategy works well with Special Education students because it makes classroom requirements explicit and clear. Students can take ownership of their portfolio by personalizing it and maintaining an ongoing log of assignments.

The following tips are recommended:

In general, a teacher must spend time creating different graphic organizers students can use or other types of entries. It is wise to decide upon outcomes and plan accordingly.

- 1. Create a required list of assignments to be entered.*
- 2. Staple an assignment log to the left side of the folder.*
- 3. Provide “next steps” or written positive feedback in logs as a motivator.*
- 4. Create a weekly time period to update logs in book clubs.*

Below is a list of portfolio assignments students can use in the unit, *Bringing Characters to Life*. The list of entries is a suggested list and is not meant to be exclusive. Accordingly, you may elect to create your own list of entries or modify the enclosed list. You may create a rubric to determine the grading of the portfolio. Students should be made aware of this rubric so they can meet the criteria. You may decide to create the rubric with your students.

**For more information consult:**

[www.eduplace.com/rdg/res/literacy/assess6.html](http://www.eduplace.com/rdg/res/literacy/assess6.html)

## Portfolio Checklist

Name of Student: \_\_\_\_\_

<i><b>ENTRIES</b></i>	<i><b>DATE REVIEWED AND/OR SUBMITTED</b></i>	<i><b>COMMENTS</b></i>	<i><b>NEXT STEPS</b></i>
<b>Book Club Criteria (Rules &amp; Responsibilities)</b>			
<b>Book Club Meeting Planning Sheet ***</b>			
<b>Book Club Talk Rubric***</b>			
<b>Book Club Accountability Rubric</b>			
<b>Literature Response Log</b>			
<b>Culminating Project Criteria</b>			
<b>Setting Up the Reader's/Writer's Notebook</b>			

<b>Analyzing Character using a graphic organizer***</b>			
<b>Character Selection Chart***</b>			
<b>Written paragraph that describes character incorporating highlighted words</b>			
<b>The Five Senses: identified in text***</b>			
<b>Color Reflects Mood: Descriptive Sentences</b>			
<b>Passages with highlighted dialogue that reveals mood</b>			
<b>Character Timeline: significant moments</b>			

<b>Examine character's problems &amp; solutions using T-chart format</b>			
<b>Essay describing character's problems &amp; possible solutions</b>			
<b>Passages with highlighted text that reveals character's purpose</b>			
<b>Essay describing character's purpose</b>			
<b>Group Project Plan</b>			



## CHARACTERIZATION FORM

Each character has distinct features. By writing what the characters look like, sound like and act like, we can organize our thoughts about the character we selected.

Character's Name	Looks Like . . .	Feels Like . . .	Acts Like . . .

# Character Selection Chart

*Name of Student:* \_\_\_\_\_

*Title:* \_\_\_\_\_

*Author:* \_\_\_\_\_

The character I have chosen is \_\_\_\_\_

This character appeals to me because . . .

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# Finding the Elements of Literature Through Music



*Name of Song -*

*Composer -*

Listen to the music, read the lyrics and create a “movie in your mind.”  
Then fill in the chart below by asking yourself these questions:

- Where does this story take place?
- What mood does the music suggest?
- Who are the characters in this song?
- What story do the lyrics tell?
- Why did the composer write this song? Is there a message?

<b>Setting</b>	
<b>Mood</b>	
<b>Characters</b>	
<b>Plot</b>	
<b>Theme</b>	

## DIFFERENTIATED INSTRUCTION AND ADAPTATIONS

At least three aspects of instruction can be differentiated: content, process, and product. Included in this section are suggestions on how you can differentiate content by selecting different texts for individual readers, and how you can differentiate the process in Book Clubs for struggling readers and writers.

### WORLD LITERATURE: NINTH AND TENTH GRADES

Teaching World Literature in a high school course is usually divided over two years to correspond to very specific timeframes.

#### **Preliterate societies to the Industrial Revolution: Ninth Grade**

Book Titles	Author
Mythology	D'Aulaires
The Odyssey	Homer
Julius Caesar	Shakespeare
Beowulf	Anonymous
The Canterbury Tales	Chaucer
Don Quixote	Cervantes
Arabian Nights	Multiple Authors
Romeo and Juliet	Shakespeare
Inferno	Dante
Frankenstein	Mary Shelley
Pacemaker Series on World Literature	

#### **The Industrial Revolution to Modern Times: Tenth Grade**

Book Titles	Author
A Tale of Two Cities	Dickens
Treasure Island	Stevenson
Pride and Prejudice	Austen
All Quiet on the Western Front	Remarque
Diary of Anne Frank	Frank
Hiroshima	Yep
Night	Wiesel
Sherlock Holmes	Conan Doyle
Cry the Beloved Country!	Paton
Brave New World	Huxley
Les Miserables	Hugo
Pacemaker Series on World Literature	Globe-Fearon

## American Literature: Eleventh Grade

Book Titles	Author
Of Mice and Men	Steinbeck
Catcher in the Rye	Salinger
Call of the Wild	London
Death of a Salesman	Miller
A Raisin in the Sun	Hansberry
1984	Orwell
To Kill a Mockingbird	Lee
Leaves of Grass	Whitman
The Heart of Darkness	Conrad
Inherit the Wind	Lawrence and Lee
Tom Sawyer	Twain
The Scarlet Letter	Hawthorne
Collected Poems	Dickenson
The Joy Luck Club	Tan
I Know Why the Caged Bird Sings	Angelou
The Orphan Train Series	Nixon

## Color Reference Chart

<b>Light Green - cool, appetizing, tender</b>	<b>Orange - warmth, cheer, stimulating</b>
<b>Dark Blue – cold, distant, noble</b>	<b>Brown - mellow, aged, weathered</b>
<b>Light Blue - innocent, coolness</b>	<b>Maroon - rich, luxurious, quiet</b>
<b>Deep purple - stability, royalty</b>	<b>Blue violet - twilight, moody</b>
<b>Light Purple - fragrant, tender</b>	<b>Gray - quiet, mild, slow, mysterious</b>
<b>Red - excitement, bold, vivid, anger</b>	<b>White - clean, cold, spacious</b>
<b>Pink - dainty, feminine, delicate</b>	<b>Black - sober, intense, dramatic</b>
<b>Yellow- positive, happy, high spirits</b>	<b>Green- restful, friendly, cool, soothing</b>

## **RECOMMENDED PUBLISHERS**

The following companies publish adapted text, audio and student study guides:

**Globe-Fearon:** Pacemaker Series for World and American Literature-Text and Workbook Pacemaker Classics-Classic Literature for Mixed Ability Classrooms (3<sup>rd</sup>- 4<sup>th</sup> grade reading level; 5<sup>th</sup>-12<sup>th</sup> grade interest level)

**Townsend Press:** TC adapted classics

**Steck-Vaughn:** Great Illustrated Classics

## Website Support

[http://www.readwritethink.org/lessons/lesson\\_view.asp?id=19](http://www.readwritethink.org/lessons/lesson_view.asp?id=19)

[http://www.education-world.com/a\\_curr/strategy/strategy060.shtml](http://www.education-world.com/a_curr/strategy/strategy060.shtml)

<http://www.emints.org/ethemes/resources/S00001263.shtml>

[http://www.studyguide.org/lit\\_circles\\_high\\_school.htm](http://www.studyguide.org/lit_circles_high_school.htm)

[http://www.saskschools.ca/curr\\_content/elemelasup/gradefive/lesson\\_act/mysterylessonplans.pdf](http://www.saskschools.ca/curr_content/elemelasup/gradefive/lesson_act/mysterylessonplans.pdf)

[http://edselect.com/literature\\_circles.htm](http://edselect.com/literature_circles.htm)

[http://www.abcteach.com/directory/basics/reading/literature\\_circles/](http://www.abcteach.com/directory/basics/reading/literature_circles/)

<http://www.abcteach.com/free/l/literaturecircle.pdf>

<http://www.englishcompanion.com/pdfDocs/litcirclepacket.pdf>

[http://www.ckcolorado.org/units/2nd\\_grade/2\\_LiteratureCircles.pdf](http://www.ckcolorado.org/units/2nd_grade/2_LiteratureCircles.pdf)

[http://www.cap.nsw.edu.au/teachers/tech\\_based\\_resources/literaturecircles.ppt](http://www.cap.nsw.edu.au/teachers/tech_based_resources/literaturecircles.ppt)

<http://eprentice.sdsu.edu/F044/smiller/lit-circles.ppt>

<http://www.pbp.sevier.org/LiteratureCircles.ppt>

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