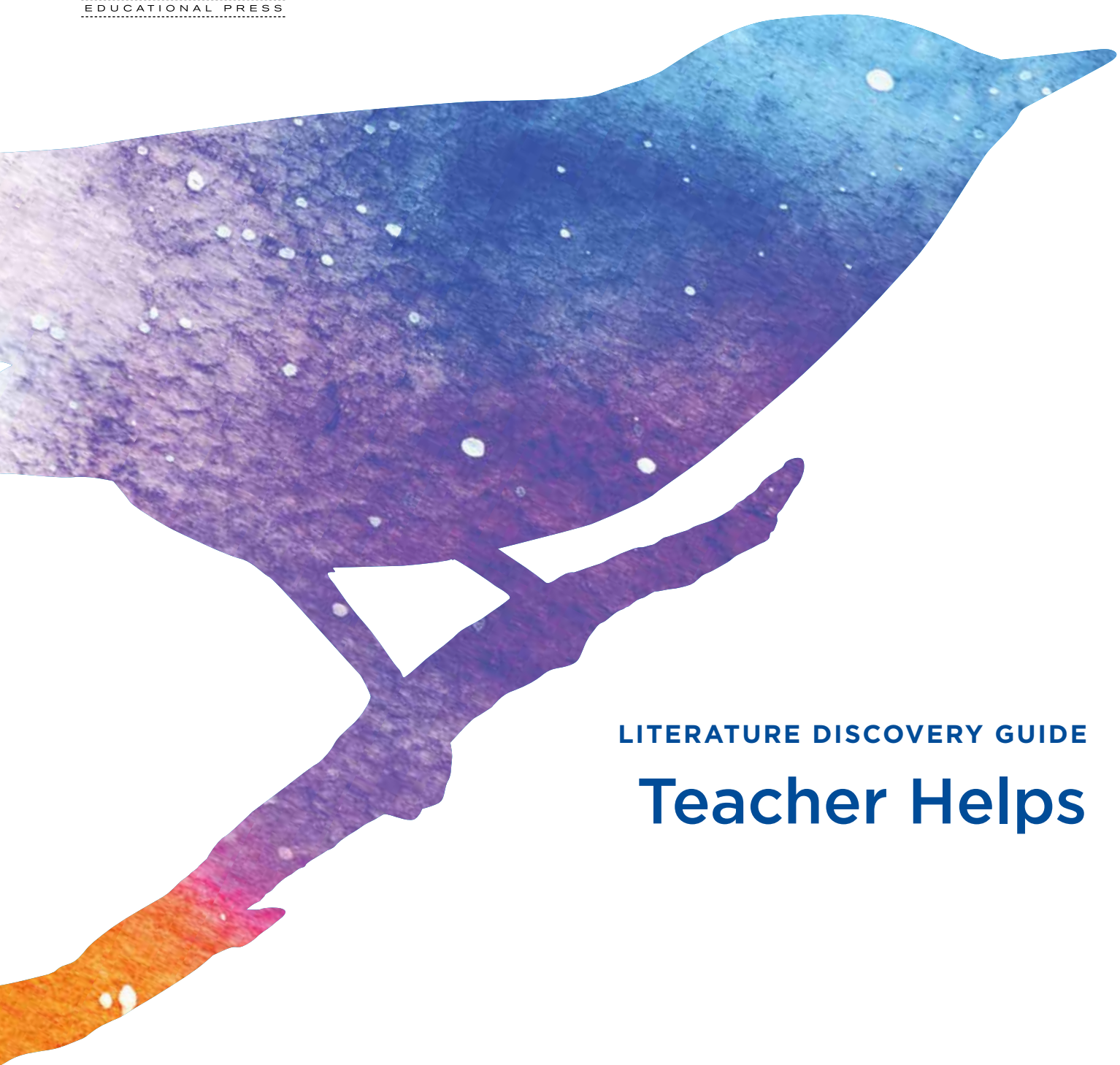




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LITERATURE DISCOVERY GUIDE

Teacher Helps

A simple 'how-to' manual for our
Integrated Literature and Writing
Discovery Guides

LEVELS

1

2

3

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discovery element #2a:

»» READ

* First Things:

Read to Discuss. Listen to Support.

Keeping the flow of a story intact should be a priority. Therefore, we encourage students to set aside substantial blocks of time for reading through each section's assignment. We understand that people read, experience, and absorb stories in many different ways and at different rates. However, we recommend students read through the section's entire assignment before beginning the elements of the guide.

Following are three First Things for you, the teacher, to keep in mind while leading your students on the close reading journey.

1. Pre-reading

Pre-read, or pace your reading parallel to the schedule for the book that your student will be exploring. As you read, keep in mind that you will be leading your student on an exploration of the story. This does not mean that your task is to guide the student toward right answers or right thinking—quite the contrary. Every story was once an idea in the mind of a writer. Our job as teachers is not to deconstruct stories, but to inspire our students to construct meaning through the filter of their imagination.

As you read, take note of the way the author accomplished the task of crafting the story and point out what you discover to your students. In doing so you are modeling construction—how to read closely. Soon your students will be looking for their own discoveries. *You don't have to point out everything, give them some examples and let them roam the territory.* When you teach your students to indulge in the riches of the story, you enable them to gather writing tools. As they unpack common mechanical and stylistic examples along the journey, they will be learning from the best writing coaches—the authors of great books.

As you and your students read, use sticky tabs, highlight, underline, and take notes in the margins of the book. Following are some examples of what to tag. Share your ideas with each other.

2. Point of View (POV)

The vantage point from which the story is told. The most common points of view are:

1. **First Person** – A voice or character within the story. Watch for pronouns such as: **I, we, me.**
2. **Second Person** – A voice from outside the content relates information to the reader. This POV is primarily used in non-fiction. Watch for pronouns such as: **you, your, yours.**
3. **Third Person, Limited** – A voice from outside the story relates the actions of the characters. Watch for pronouns such as: **she, he, it, her, him, they, them.**
4. **Third Person, Omniscient** – A voice from outside the story relating the experience, thoughts, and emotions of the characters.

EXAMPLE

- **1st Person:**

"My best friend, Frita Wilson, once told me that some people were born chicken."

K.L. Going, *The Liberation of Gabriel King*, 1

- **2nd Person:**

"You can't see them, but they're out there— the 10,000 species of bacteria that make up the Kingdom Monera."

Rochelle Strauss, *The Tree of Life*, 9

- **3rd Person, Limited:**

"She always wore a faded blue dress that didn't hang right."

Eleanor Estes, *The Hundred Dresses*, 10

» READ (Cont.)

- **3rd Person, Omniscient:**

“Everything that he owned could be pushed around in an old baby buggy without any hood, so he had no worries about rents or burglars.”

Natalie Savage Carlson, *The Family Under the Bridge*, 1

3. Exceptional Words

Words are the building blocks of great stories. Point out words that are striking to you and encourage your students to do the same.

EXAMPLE

Here we find multiple examples in one single sentence:

“In a dilapidated Boston rocker sat a plump little woman.”

Madeleine L'Engle, *A Wrinkle in time*, 42

Next Things:

Dig into the story. Taste its fruit.

Following is a sampling of techniques authors use to craft voice into their stories. These techniques add energy and excitement, they help grip the readers imagination and convey information beyond literal meaning.

Again, as you prepare to lead your students on a voyage of discovery, use sticky tabs, highlight, underline, and take notes in the margins of your book. Remember, the goal is to delight in the art of constructing deeper meaning connected to the story. Never bombard students with tools and techniques in such a way that the story becomes de-constructed to the point of no return. Do not be exhaustive when it comes to pointing out Next Things, the goal of discovery is constructive. The goal of reading a great story is to taste it's fruit, not to clinically dissect it. Look for Next Things that will plant wonder in your students, setting them in a forward direction. Think Hansel and Gretel — Next Things are bread crumbs.

1. Sound

Writing is musical. Listen for the poetry of prose. Writers craft sound into their stories in many ways. Here are some examples:

- **Alliteration:** the same letter or sound at the beginning of words in close proximity to one another. We all know “Peter Piper picked a peck...” but alliteration may be found in more subtle ways as well.

EXAMPLE

Notice the repetition of the “s” sound in this wonderful example of alliteration:

“Then I got inside without making anything click noisily, went up the stairs very carefully, skipping the sixth step because it creaks, and I went to bed.”

Virginia Euwer Wolff, *The Mozart Season*, 122

» READ (Cont.)

What to expect at each level

» READ

LEVEL 1

At the beginning of the year...

Because students at this level are still acquiring decoding skills and strategies, our titles are carefully selected to support emergent readers. At the beginning of the year, students may need support reading and simultaneously understanding passages read. Schedule reading periods and opportunities to read aloud.

By the end of the year...

Students should be confident reading each section on their own, whether in single or multiple sittings. They will be successfully reading and comprehending what is read.

LEVEL 2

At the beginning of the year...

At this stage students are confident in their decoding and ready with the skills necessary to strengthen their comprehension and stamina.

By the end of the year...

Students will be able to sustain reading independently for 10-20 minutes at a time with sturdy comprehension and retention.

LEVEL 3

At the beginning of the year...

Students are confident in their comprehension and retention, and beginning to focus on strengthening their ability to think deeply about what they are reading.

By the end of the year...

Students should be able to sustain reading independently for 30-60 minutes at a time with strong comprehension, retention, and introspection.

» READ (Cont.)

Strategies at each level

» READ

LEVEL 1

Pre-reading: Glance at comprehension questions and vocabulary words ahead of time to spark deeper reading.

LEVEL 2

Pre-reading: Glance at comprehension questions and vocabulary words ahead of time to spark deeper reading.

During reading: Pause after each chapter to reflect and consider what you learned about characters, setting, and plot.

LEVEL 3

Pre-reading: Glance at comprehension questions and vocabulary words ahead of time to spark deeper reading.

During reading: Pause after each chapter to reflect and consider what you learned about characters, setting, and plot.

Post-reading: Skim through the section a second time while working through the Discovery Guide to strengthen understanding and cement information that can be applied to original ideas.