Great Books

Roundtable™

Sample Unit

Common Core State Standards Edition

Levels 1–3
For Middle School and Above
Welcome!

The Great Books Roundtable™ program preserves the features that have made Great Books programs unique and exciting for more than forty years—a focus on high-quality literature and student-centered discussion—while providing additional support for the discussion leader, tools for interpreting literature in a differentiated classroom, and unprecedented flexibility in classroom use. You will find that the Roundtable program provides a superb framework for teaching reading comprehension, critical thinking, vocabulary, and writing, all in the context of students sharing ideas about great literature.

Great Books Roundtable Features

High-Quality Literature
Twelve works of fiction, two works of nonfiction, and six poems by award-winning authors, all selected for their interpretive potential

In-Depth Reading, Critical Thinking, and Writing Activities
A sequence of inquiry-based activities that encourages students to read closely, think deeply about what they have read, listen and respond carefully to their classmates, and extend their exploration of a selection through a variety of writing activities

Teaching and Learning in Stages
Customizable program materials organized in stages to ensure that students achieve success early and develop mastery at a pace appropriate for them

Differentiated Instruction
Step-by-step support and challenge options to suit the learning needs of all students and sample classroom scenarios that illustrate differentiation techniques

Reinforcement of Skills and Concepts
Activities that build familiarity, understanding, and mastery of language arts skills and concepts; suggested cross-curricular activities to encourage transference of critical thinking skills

Assessment Options
A suite of assessment options, including multiple choice tests, essays, and portfolios, keyed to major language arts learning goals
**Standards-Based Learning**

Program-wide scope and sequence and student learning objectives reflecting common district and state standards in reading comprehension, critical thinking, listening and speaking, and writing.

**Research-Based Learning**

Widely recognized as an exemplary program by numerous independent educational organizations for its research base and its positive effect on student achievement.

**Professional Development**

Excellent professional development courses, on-site consultation days for continuous support, and online options to provide ongoing assistance and ensure teacher success and enthusiasm.

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**Great Books Programs Meet the Common Core State Standards for English Language Arts**

Look for the color-coded icons in this sample unit that show how the Great Books Roundtable activities meet Common Core State Standards in:

- **Reading**
- **Speaking and Listening**
- **Writing**

The standards that each activity addresses are described in detail on pages 28–31.

Visit [www.greatbooks.org/corestandards](http://www.greatbooks.org/corestandards) to view or download “Great Books Programs and the Common Core State Standards.”
Great Books Roundtable Benefits

**Teachers . . .**

Teachers will experience a paradigm shift by using and becoming proficient in the Shared Inquiry™ method of interpretive reading and discussion. They will change from:

- Telling to questioning
- Teacher-centered to student-centered
- Literal and factual stance to interpretive stance
- Teacher validating an answer to students validating an answer

Teachers will find it easy to:

- Plan and begin their Roundtable program by enjoying the flexibility that allows them to fulfill the academic needs of their students
- Meet federal requirements to teach reading comprehension, fluency strategies, and vocabulary development
- Integrate the reading and writing process

**Students . . .**

Students will come to see themselves as successful learners and thinkers by:

- Confidently sharing and explaining their ideas
- Gaining confidence when approaching challenging texts
- Becoming self-aware, self-monitoring readers

Students will learn to read for meaning by:

- Using reading comprehension strategies to better understand a text
- Going beyond snap responses to deeper thinking
- Supporting ideas with evidence and weighing different answers
- Developing appreciation for rich, rewarding literature

Students will develop cognitive, social, and emotional intelligences by:

- Thoughtfully considering different points of view
- Listening to others and responding appropriately
- Creating a collaborative classroom community with support from their peers and teachers

CCSS Anchor Standards

- **Reading**
- **Speaking and Listening**
- **Writing**
About the Great Books Foundation

The Great Books Foundation’s mission is to empower readers of all ages to become more reflective and responsible thinkers. To accomplish this, we teach the art of civil discourse through the Shared Inquiry method and publish enduring works across the disciplines.

The Great Books Foundation was established in 1947 to promote liberal education for the general public. In 1962, the Foundation extended its mission to children with the introduction of Junior Great Books. Since its inception, the Foundation has helped thousands of people throughout the United States and in other countries begin their own discussion groups in schools, libraries, and community centers. Today, Foundation instructors conduct hundreds of professional development courses each year, in which educators and parents learn to lead Shared Inquiry discussion as well as a variety of classroom activities that improve students’ critical thinking, reading comprehension, vocabulary, and writing skills.

The Great Books Foundation offers workshops in Shared Inquiry to help people get the most from discussion. Participants learn how to read actively, pose fruitful questions, and listen and respond to others effectively in discussion. All participants also practice leading a discussion and have an opportunity to reflect on the process with others. For more information about Great Books materials or workshops, call the Foundation at 800-222-5870 or visit our website at www.greatbooks.org.
Great Books Roundtable Materials

Great Books Roundtable materials for leaders come in a box that conveniently allows access to, and storage of, any of the components. The materials in the Great Books Roundtable program (pictured below) offer exceptional flexibility and transferability. You will find a preview of the program on the following pages.
Great Books Roundtable Program Preview

A Program Preview card (included in the Leader’s Materials box) gives you an overview of the Roundtable materials and a quick guide on how to use the program.

Great Books Roundtable Program Preview

Student Anthology

The student anthology includes:
- Fiction, nonfiction, and poetry selections that are appropriate for interpretive reading and discussion
- Informational pages about reading, questioning, and discussion strategies and other important aspects of the Great Books Shared Inquiry™ method

Leader’s Materials

The Leader’s Edition includes:
- A program overview, containing an in-depth look at the program materials and features
- Tips for discussion, targeting commonly asked questions about Shared Inquiry discussion
- An overview page for each selection, including read-aloud time, setting, genre, and an author biography
- A Unit Guide for each reading selection, outlining the activity sequence and providing the selection-specific information needed to complete each unit
- Reading selections and student informational pages as they appear in the student anthology, annotated with instructional support

Activity instruction cards with:
- Step-by-step instructions for conducting Great Books Roundtable reading and discussion activities
- An Orientation Unit, plus three sets of cards to suit your classes' experience levels and interests: Stage 1, Stage 2, and Poetry
A CD-ROM with:

- Instructions and materials for expository writing assignments and creative response activities for all units
- Suggestions for related readings, related cross-curricular projects, and cross-text activities
- Reflection materials for students and leaders to prompt everyone to reflect and improve on Shared Inquiry discussion
- Instructions, student materials, and rubrics allowing you to assess performance in the Great Books Roundtable program
- Blackline masters of activity card replacements

The Road Map providing:

- Guidance in choosing how to best implement the Great Books Roundtable program in your classroom
- Support in differentiating Great Books Roundtable activities to meet the needs of a variety of learners

The audio CDs include:

- Professionally recorded audio versions of each literary selection
How to Use This Program

**READY . . .**

1. Review the materials in the Leader's Materials box to familiarize yourself with the program.
2. Complete the implementation section of the Great Books Roundtable Road Map.

**SET . . .**

3. Read the selection for the Orientation Unit ("The White Umbrella") twice, recording your notes and questions in the margins of the story or in a copy of the Orientation Unit Discussion Planner (card 2).
4. Prior to each class session, review the Unit Guide in the Leader's Edition and pull the activity instruction cards. Make any necessary copies, and then conduct sessions 1 through 4 (the prereading through Shared Inquiry discussion activities).
5. After the Shared Inquiry discussion, choose one or more of the activities on the CD-ROM listed in the "The White Umbrella" Unit Guide in the Leader's Edition. Locate materials on the CD-ROM and make copies as needed.

**Go!**

6. For your next unit, choose the Stage 1 selection you wish to read and discuss. Complete steps 3 through 8 with this new selection, using the appropriate Unit Guide in the Leader's Edition and the Stage 1 activity cards.
7. After completing a unit, use one or more of the following CD-ROM components at your discretion:
   - The assessment materials, to measure your students' progress
   - The reflection materials, to help you and your students reflect on their participation and set goals for Shared Inquiry discussion
8. Use the Stage 2 Readiness Checklist on the back of the Stage 1 Shared Inquiry Discussion card (card 16) at any time to determine when your students have mastered the Stage 1 activities and can move on to Stage 2.
Great Books Roundtable Activities

Core work on a Great Books Roundtable unit consists of reading and rereading the selections, sharing questions and making notes, and participating in a Shared Inquiry™ discussion. Postdiscussion possibilities include such activities as expository writing, creative response, curriculum connections, and various assessments and reflections. Following is the schedule of activities as outlined in the Leader’s Edition unit guides.

**Session 1**
- Prereading (5–10 minutes)
- First Reading (30–45 minutes)

**Session 2**
- Sharing Questions (30–40 minutes)
- Vocabulary (10–20 minutes)

**Session 3**
- Second Reading (40–50 minutes)

**Session 4**
- Shared Inquiry Discussion (40–50 minutes)

**Session 5**
- Postdiscussion Activities
  - Expository Writing
  - Creative Response
  - Poetic Response

Additional options allow for curriculum connections, assessment, and student reflection.
Wolf
Loren Eiseley

Paleontologist Loren Eiseley discovers the power of the distant past when his dog, Wolf, seizes a fossilized bison bone.

About the Author
Loren Eiseley was born in Lincoln, Nebraska, in 1907 and earned a PhD from the University of Pennsylvania in 1937. After professorships at the University of Kansas and Oberlin College, Eiseley returned to the University of Pennsylvania, where he became a professor of anthropology and pursued research into early humans, Pleistocene fossils, and Ice Age plants. He also served for thirty years as the curator of early man at the university's museum. Eiseley is known for his far-reaching, often poetic writing about evolution and its implications for human life. His best-selling book The Immense Journey (1957) helped introduce the lay audience to the field of anthropology. He wrote more than a dozen books, ranging from scientific works to poetry and autobiography. His best-known writing includes The Firmament of Time (1960); The Unexpected Universe (1969), from which “Wolf” is excerpted; the autobiographical All the Strange Hours (1975); and a posthumously published collection of poems and essays titled The Star Thrower (1979).


This selection appears in Great Books Roundtable Level 2.
As to what happened next, it is possible to maintain that the hand of heaven was involved, and also possible to say that when men are desperate no one can stand up to them.

—Xenophon

A time comes when creatures whose destinies have crossed somewhere in the remote past are forced to appraise each other as though they were total strangers. I had been huddled beside the fire one winter night, with the wind prowling outside and shaking the windows. The big shepherd dog on the hearth before me occasionally glanced up affectionately, sighed, and slept. I was working, actually, amidst the debris of a far greater winter. On my desk lay the lance points of ice-age hunters and the heavy leg bone of a fossil bison. No remnants of flesh attached to these relics. The deed lay more than ten thousand years remote. It was represented here by naked flint and by bone so mineralized it rang when struck. As I worked on in my little circle of light, I absently laid the bone beside me on the
floor. The hour had crept toward midnight. A grating noise, a heavy rasping of big teeth diverted me. I looked down.

The dog had risen. That rock-hard fragment of a vanished beast was in his jaws and he was mouthing it with a fierce intensity I had never seen exhibited by him before.

“Wolf,” I exclaimed, and stretched out my hand. The dog backed up but did not yield. A low and steady rumbling began to rise in his chest, something out of a long-gone midnight. There was nothing in that bone to taste, but ancient shapes were moving in his mind and determining his utterance. Only fools gave up bones. He was warning me.

“Wolf,” I chided again.

As I advanced, his teeth showed and his mouth wrinkled to strike. The rumbling rose to a direct snarl. His flat head swayed low and wickedly as a reptile’s above the floor. I was the most loved object in his universe, but the past was fully alive in him now. Its shadows were whispering in his mind. I knew he was not bluffing. If I made another step he would strike.

Yet his eyes were strained and desperate. “Do not,” something pleaded in the back of them, some affectionate thing that had followed at my heel all the days of his mortal life, “do not force me. I am what I am and cannot be otherwise because of the shadows. Do not reach out. You are a man, and my very god. I love you, but do not put out your hand. It is midnight. We are in another time, in the snow.”

“The other time,” the steady rumbling continued while I paused, “the other time in the snow, the big, the final, the terrible snow, when the shape of this thing I hold spelled life. I will not give it up. I cannot. The shadows will not permit me. Do not put out your hand.”

I stood silent, looking into his eyes, and heard his whisper through. Slowly I drew back in understanding. The snarl
The hour had crept toward midnight. A grating noise, a heavy rasping of big teeth diverted me. I looked down. The dog had risen. That rock-hard fragment of a vanished beast was in his jaws and he was mouthing it with a fierce intensity I had never seen exhibited by him before.

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I stood silent, looking into his eyes, and heard his whisper through. Slowly I drew back in understanding. The snarl diminished, ceased. As I retreated, the bone slumped to the floor. He placed a paw upon it, warningly.

A blizzard was raging when we went out, but he paid no heed. On his thick fur the driving snow was soon clinging heavily. He frolicked a little—though usually he was a grave dog—making up to me for something still receding in his mind. I felt the snowflakes fall upon my face, and stood thinking of another time, and another time still, until I was moving from midnight to midnight under ever more remote and vaster snows. Wolf came to my side with a little whimper. It was he who was civilized now. “Come back to the fire,” he nudged gently, “or you will be lost.” Automatically I took the leash he offered. He led me safely home and into the house.

“We have been very far away,” I told him solemnly. “I think there is something in us that we had both better try to forget.” Sprawled on the rug, Wolf made no response except to thump his tail feebly out of courtesy. Already he was mostly asleep and dreaming. By the movement of his feet I could see he was running far upon some errand in which I played no part.

Softly I picked up his bone—our bone, rather—and replaced it high on a shelf in my cabinet. As I snapped off the light the white glow from the window seemed to augment itself and
shine with a deep, glacial blue. As far as I could see, nothing moved in the long aisles of my neighbor’s woods. There was no visible track, and certainly no sound from the living. The snow continued to fall steadily, but the wind, and the shadows it had brought, had vanished.
A Closer Look at the Leader’s Edition

The Leader’s Edition includes a Unit Guide for each reading selection, outlining the sequence of Great Books activities. The Leader’s Edition also features a program overview, tips for discussion, and annotated student anthology pages.

Unit Guide

Wolf
Loren Eiseley

The following guide will aid your unit planning for “Wolf.” All accompanying materials can be found in the Great Books Roundtable Leader’s Materials box.

**Session 1** (35–55 minutes)

**Prereading** (5–10 minutes)

*Activity Summary:* Students briefly discuss a concept relevant to the text they will be reading.

*Materials:* Prereading card 4
Inquiry Log card (student handout) 18

*Details:* Ask students one or both of the following:
* Which has more influence on the way you act: genetics or upbringing?
* What are some animal instincts that you notice in your pets?

First Reading (30–45 minutes)

*Activity Summary:* Students listen as the text is read aloud, marking places where they have questions and other reactions.

*Materials:* Inquiry Log card (student handout) 18
Prereading and First Reading card 19

**Session 2** (40–60 minutes)

**Sharing Questions** (30–40 minutes)

*Activity Summary:* Students share different types of questions about the text.

*Materials:* Discussion Planner card 7
Inquiry Log card (student handout) 18
Sharing Questions card (student handout, side 4) 20

**Vocabulary** (10–20 minutes)

*Activity Summary:* Students determine word meaning using context and outside sources.

*Materials:* Vocabulary card (student handout, side 2) 21

*Details:* Suggested vocabulary words: remote, appraise, debris, remnants, utterance, indifferently, receded
**Session 3**  
(40–50 minutes)

**Second Reading**  
(40–50 minutes)

**Activity Summary:** Students reread the selection and mark passages, using one of three note prompts.

**Materials:** Discussion Planner card 17  
Inquiry Log card (student handout) 19  
Second Reading cards 22 23 24

**Details:** Choose one of the following options:

- **Option 1** Contrasting Notes card 22  
  **S** = Eiseley acts similar to Wolf.  
  **D** = Eiseley acts different from Wolf.  
  Suggested follow-up questions:  
  + See Stage 2 Second Reading Contrasting Notes card 22

- **Option 2** Recurring Concept Note card 23  
  **R** = Eiseley describes the power of the remote past.  
  Suggested follow-up questions:  
  + According to Eiseley, what kind of power does the remote past have?  
    Why does he describe the power of the past at this point in the text?

- **Option 3** Literary Element Note card 24  
  **P** = The author personifies something.  
  **Personification:** a figure of speech in which nonhuman things are described as having human characteristics  
  Suggested follow-up questions:  
  + What is being personified here? Why might Eiseley have used personification here?

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**Session 4**  
(40–50 minutes)

**Shared Inquiry Discussion**  
(40–50 minutes)

**Activity Summary:** Students explore the text’s meaning by discussing an interpretive question.

**Materials:** Discussion Planner card 17  
Inquiry Log card (student handout) 19  
Shared Inquiry Discussion card 25

**Details:** Suggested interpretive questions for discussion:

- **Option 1** Why does Eiseley tell Wolf that “there is something in us that we had both better try to forget”? (p. 173)  
  + Why does Eiseley describe the past’s influence on Wolf as “shadows . . . whispering in his mind”? (p. 172)  
  + What is the “understanding” that leads Eiseley to back away from Wolf? (p. 172)  
  + Why does Eiseley imagine Wolf telling him, “Come back to the fire, . . . or you will be lost”? (p. 173)  
  + At the end of the essay, why does Eiseley put the bone back “high on a shelf in [his] cabinet”? (p. 173)
As to what happened next, it is possible to maintain that the hand of heaven was involved, and also possible to say that when men are desperate no one can stand up to them.

—Xenophon

A time comes when creatures whose destinies have crossed somewhere in the remote past are forced to appraise each other as though they were total strangers. I had been huddled beside the fire one winter night, with the wind prowling outside and shaking the windows. The big shepherd dog on the hearth before me occasionally glanced up affectionately, sighed, and slept. I was working, actually, amidst the debris of a far greater winter. On my desk lay the lance points of ice-age hunters and the heavy leg bone of a fossil bison. No remnants of flesh attached to these relics. The deed lay more than ten thousand years remote. It was represented here by naked flint and by bone so mineralized it rang when struck. As I worked on in my little circle of light, I absently laid the bone beside me on the hearth.

Activities on the CD-ROM (instructions and approximate times provided on the CD-ROM)

Session 5

Expository Writing: Students deepen their understanding of the selection through the writing process.

Interpretive Essay Students write an essay supporting their interpretation of the selection.

Evaluative Essay Students write an essay based on an evaluative question. Have students choose one of their own or one of the following:
- Do you think some people can tell what animals are thinking, the way Eiseley describes knowing what Wolf is thinking?
- How much power do you think the past has over people?

Creative Response: Students deepen their understanding of the selection with a creative response activity. Suggested for this unit: Reader's Theater.

Curriculum Connections

Related Projects: Connect "Wolf" to other subject areas.
- Science/History: Ice Age Quiz Show Students research the Ice Age and play a game based on their findings.
- Science: From Wolf to Dog Students research the evolution of dogs.

Related Readings: Learn which well-known titles share themes, settings, or other important features with the selection.

Cross-Text Activities: Compare and contrast any combination of prose selections.

Wrapping Up the Unit

Assessment: Track students' learning by using a variety of assessment tools, including multiple choice tests, portfolio assessments, and rubrics.

Reflection: Track your work as a leader and help students assess their progress and set goals.
A Closer Look at the Activity Instruction Cards

The flexible, durable two- and four-sided activity cards, organized by stage and activity, include a multitude of tools to facilitate teaching and learning. Use them along with your Leader's Edition to conduct each Great Books Roundtable unit. (Replacement card masters are located on the CD-ROM.)

Activity Summary
Students share different types of questions about the text.

Student Learning Objectives
To identify and address questions arising from a text
To identify potential interpretive questions about a text

Key Shared Inquiry Concept
Asking and addressing questions are essential strategies for understanding a text.

Stage 2
Sharing Questions
(30–40 minutes)

Activity Instructions

Part 1: Answering Basic Comprehension Questions (10–15 minutes)
1. On the board, record students’ questions from the first reading (if you have not already done so). Invite students to add new questions they thought of.
2. If necessary, review the question types in the student anthology (pages xx–xxi; pages 42–45 in the Leader’s Edition). Help students answer important factual or background questions.
3. Help students identify any vocabulary questions on the class list and mark them for possible exploration in the Stage 2 vocabulary activity (card 23).

Part 2: Working Through Remaining Questions (20–25 minutes)
4. Reproduce the Question Testing Chart (see side 4 of this card) on the board or an overhead transparency. With the class, fill it out using a question that arose during this activity.
5. Divide students into small groups and distribute double-sided copies of the Question Testing Chart. Assign each group one or more questions from those that have not yet been addressed. Circulate to help students as they generate answers and evidence for each question.
6. Ask each group for their conclusions about the types of questions they have and how they arrived at their conclusions. Add interesting questions to your Stage 2 Discussion Planner (card 23). If there is time, you may want to help students revise a few noninterpretive questions to make them interpretive (see the second Leaders Ask box on side 2 of this card).

Stage 2
Sharing Questions
(30–40 minutes)

The flexible, durable two- and four-sided activity cards, organized by stage and activity, include a multitude of tools to facilitate teaching and learning. Use them along with your Leader's Edition to conduct each Great Books Roundtable unit. (Replacement card masters are located on the CD-ROM.)

A numbered tab helps you quickly find the card you need and return it to its place after use.

Clear, detailed instructions guide you step by step through the activity.

An icon alerts you to when your students will need to use the Inquiry Log or when you will need to use your discussion planner.

Great Books Roundtable • Level 2
### Stage 2 Sharing Questions

#### Student Learning Spectrum

<table>
<thead>
<tr>
<th>Look for students to:</th>
<th>Approaching Objectives</th>
<th>Meeting Objectives</th>
<th>Exceeding Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Determine question types and know how to address them</td>
<td></td>
<td></td>
<td>See Support box</td>
</tr>
<tr>
<td>Independently identify and address a variety of questions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Address a variety of questions, and group interpretive questions around a central problem of meaning</td>
<td></td>
<td></td>
<td>See Challenge box</td>
</tr>
</tbody>
</table>

#### Differentiated Instruction

If students have difficulty addressing evaluative, speculative, and interpretive questions:

1. Repeat step 4 of the instructions.
2. Discuss each question you test, asking students to explain why it is interpretive, evaluative, speculative, or another question type. Continue testing questions in this way as needed.

If students are comfortable addressing a variety of questions:

1. Individually, in groups, or as a class, have students group their interpretive questions around a central problem of meaning (a character, event, or theme), as you do when you create cluster questions.
2. Once the clusters are complete, have the entire class examine and vote on which group of questions most interests them. Record that cluster in your Stage 2 Discussion Planner for possible use during the discussion.

#### Leaders Ask...

**My students are still asking many factual questions—should I be concerned?**

Challenging texts raise factual and background questions even for proficient readers. Encourage your students to ask whatever they want to know, and refer to the Leaders Ask box on the Orientation Unit Sharing Questions card (card 5) for recommendations on when it is important to pursue answers to factual and background questions.

**How can we revise questions to make them interpretive?**

Some speculative or evaluative questions can be revised into interpretive questions. Usually, the best way to start the revision is to return to the passage that prompted the question. For example, if a student is drawn to the evaluative question *Why is the father in “The Box House and the Snow” so mean?* ask what part of the story led the student to think that the father is mean. If the student cites the fact that the father insists that the daughter hold up the ceiling without help or relief, the question could be revised to read, *Why does the father ignore the daughter’s pleas for help and insist that she hold up the ceiling?* Record successfully revised questions for possible use in discussion.
Activity cards include a **Discussion Planner** for each stage. The teacher can make a copy of the appropriate planner at the beginning of each unit to record students’ ideas and questions for use in Shared Inquiry™ discussion and other activities.

### Stage 2 Discussion Planner

**Master**

Photocopy the front and back of this card for each selection your students read.

<table>
<thead>
<tr>
<th>Reading selection:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

### Question Bank

Use this section to keep track of compelling questions that arise as your students work with a text. Note the name of the student who generates the question and the activity you might use it in.

<table>
<thead>
<tr>
<th>Questions:</th>
<th>To be used in (activity):</th>
</tr>
</thead>
</table>

### Discussion Development

Use this section to keep track of:

- **Discussion skills** your students might benefit from practicing
- **Possible follow-up questions** to help them develop these skills

Review the Question Bank (as well as seating charts, Inquiry Logs, and reflection forms) to determine the area of critical thinking students need to practice. Then, during the discussion, use the follow-up questions on the reverse side of this card to help you address identified needs.

- **If the class as a whole is struggling** with a particular area of critical thinking, concentrate your follow-up questions on just that area.

### Preparing for the Discussion

Record the focus question and related cluster questions you would like to use in the discussion. Use the questions in your Question Bank and the suggested discussion questions in the Unit Guide, located in the Leader’s Edition.

**Cluster Question**

**Focus Question**

### Sample Follow-Up Questions

In Stage 2, tailor your follow-up questions to help students advance their discussion skills.

#### Idea Questions

- Can you go into more detail about that?
- Is there another way you can explain that to us?
- When you say [word or phrase], what do you mean?

**Going further:** Considering the implications of ideas

- How does that idea relate to our focus question?
- When you say that, do you mean [implication]?
- Can you think of another way someone might interpret this part?

#### Evidence Questions

- What part of the passage supports that idea?
- Can you read us the part where that happens?
- What specific words or phrases support your answer?

**Going further:** Seeing evidence in new ways

- Is there another part of the text that supports your answer?
- If that’s what you think of this part, what do you make of this other part?
- How might this passage support Jen’s answer?

#### Response Questions

- Can you tell Annie why you agree with her?
- What do you think about what Toni just said?
- Does anyone have a different answer than Trevor?

**Going further:** Relating other responses to your own

- Why do you disagree with Toni’s answer?
- Whose idea connects most strongly to your own?
- How does your answer compare with what Elizabeth just said?
Activity Instruction Cards (continued)

Activity cards also include an Inquiry Log for each stage. Students use the Inquiry Log to record their questions and notes. Completed Inquiry Logs can be the basis for student essays, reflections, and assessments.

Stage 2 Inquiry Log (continued)

Shared Inquiry Discussion: Building Your Answer

Your goal for this discussion (check one):

- Idea: Give an answer, explaining how you come to the conclusion you do.
- Evidence: Give two quotes from the text that support your answer (including page numbers).
- Response: Ask another student a question about his or her answer (for suggestions, see page xxiv of your student anthology).

The focus question:

Your answer before the discussion:

A piece of evidence from the text that supports your answer (include the page number and a quote or short summary of the passage):
**Expository writing activities.** Students express their ideas about a selection in strong, well-structured essays with the help of evidence organizers, drafting guides, and peer review tools.

### Evidence Organizer (continued)

<table>
<thead>
<tr>
<th>Evidence (Include page numbers)</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part 1:</td>
<td></td>
</tr>
<tr>
<td>Part 2:</td>
<td></td>
</tr>
</tbody>
</table>

### Drafting Guide

<table>
<thead>
<tr>
<th>Evidence (Include page numbers)</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part 1:</td>
<td></td>
</tr>
<tr>
<td>Part 2:</td>
<td></td>
</tr>
</tbody>
</table>

### Peer Review Checklist (continued)

<table>
<thead>
<tr>
<th>Evidence (Include page numbers)</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part 1:</td>
<td></td>
</tr>
<tr>
<td>Part 2:</td>
<td></td>
</tr>
</tbody>
</table>

**Structured peer review handouts** allow students to practice listening and responding to one another while improving their writing.
Creative response activities. Students explore literary selections using a variety of modalities: writing, performance, and visual art.

Poetic response activities. Students experiment with specific poetic devices by writing their own poems.

Curriculum Connections. Students compare and contrast the selection they have just read with another Great Books Roundtable selection via a cross-text activity or connect the selection to other reading materials or subjects (Related Readings or Related Projects).

### Creative Response

**In a Character's Shoes: Character Study Chart**

<table>
<thead>
<tr>
<th>Character Trait</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical description of the character</td>
<td>of the character:</td>
</tr>
<tr>
<td>Character's actions</td>
<td></td>
</tr>
<tr>
<td>Character's words (dialogue)</td>
<td></td>
</tr>
<tr>
<td>Character traits that make a character in a text come to life for the reader</td>
<td></td>
</tr>
</tbody>
</table>

**Activity Instructions**

1. Choose a selection, choose a character, and record some of his key character traits. Be sure to look at all of the methods for revealing character traits listed above and include page numbers on which you found the traits.
2. Write a story about the character. In your story, explore the character’s traits and use your observations to develop the character.
3. Create a Venn diagram comparing the setting to the selection from another Great Books Roundtable selection via a CD-ROM or connect the selection to other content areas. You can also review your Discussion Planner to find a background question that sparked students’ interest and develop it into a research project or other activity.

### Poetic Response

**Harlem [2] by Langston Hughes**

<table>
<thead>
<tr>
<th>Name</th>
<th>Date</th>
</tr>
</thead>
</table>

**Activity Summary**

Students draw the conclusion that authors use specific poetic devices to convey their ideas. Students also demonstrate the ability to use poetic devices in their own writing.

**Student Learning Objectives**

- Students identify the characteristics of poetry and poetic devices.
- Students apply poetic devices to their own writing.

**Key Shared Inquiry Concept**

Expressions of emotions and ideas

**Activity**

Students read the first verse of “Harlem” by Langston Hughes and then discuss the poet’s use of poetic devices. They then experiment with specific poetic devices by writing their own poems.

### Curriculum Connections: Related Readings

**The White Umbrella**

*An author can reveal a character's traits in a number of different ways, including:*

- **Character traits** that make a character in a text come to life for the reader
- **Description of the character's looks, actions, and feelings** are the qualities that make a character in a text come to life for the reader.
- **Simile** is a figure of speech that compares two different things using the words “like” or “as.”
- **Alliteration** is the repetition of consonant sounds at the beginning of words in a sequence.
- **Personification** is a figure of speech in which an inanimate object is given human feelings, actions, or speech.
- **Onomatopoeia** is the use of words that represent the sound they make.
- **Imagery** is the use of words to describe or create a picture in the mind.
- **Imagery** is the use of words to describe or create a picture in the mind.

**The White Umbrella**

*p. 25*

- “Building: larger, newer”
- “Kindergarten: smaller, older, quieter”
- “Consolidated: noisy, crowded”
- “The First Day”
- “The Cat and the Coffee Drinkers”

**Activity**

Students diagram the similarities and differences between settings from two different texts.

- **Date:**

**Activity Summary**

Students draw the conclusion that authors use specific poetic devices to convey their ideas. Students also demonstrate the ability to use poetic devices in their own writing.

**Student Learning Objectives**

- Students identify the characteristics of poetry and poetic devices.
- Students apply poetic devices to their own writing.

**Key Shared Inquiry Concept**

Expressions of emotions and ideas

**Activity**

Students read the first verse of “Harlem” by Langston Hughes and then discuss the poet’s use of poetic devices. They then experiment with specific poetic devices by writing their own poems.

### Curriculum Connections: Related Projects

**The Cat and the Coffee Drinkers**

*p. 25*

**History/Social Studies: Alternative Education**

Tell students that they will be exploring how social customs have changed over time. Students will conduct interviews outside of class and make audio or video recordings of them. Then have students choose the most interesting portion of the recording (1–2 class periods plus homework) and present it to the class, using the Internet to find out more about the time period or the values and customs from the time period. Then have students choose the most interesting portion of the recording (1–2 class periods plus homework) and present it to the class, using the Internet to find out more about the time period or the values and customs from the time period.

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Assessment. Students’ performance in the Great Books Roundtable program is assessed in a variety of ways.

**Expository Writing Expository Writing Rubric (continued)**

<table>
<thead>
<tr>
<th>Performance Level</th>
<th>Content, Ideas, and Evidence</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>The essay introduces the topic clearly and engagingly.</td>
<td>The essay explores an issue in depth, with well-reasoned arguments and evidence.</td>
</tr>
<tr>
<td>4</td>
<td>The essay includes well-formed sentences and logical organization.</td>
<td>The essay introduces a new idea, with well-reasoned arguments and evidence.</td>
</tr>
<tr>
<td>3</td>
<td>The essay includes a main idea, with well-reasoned arguments and evidence.</td>
<td>The essay suggests a new idea, with well-reasoned arguments and evidence.</td>
</tr>
<tr>
<td>2</td>
<td>The essay contains a clear thesis statement.</td>
<td>The essay suggests an idea, with well-reasoned arguments and evidence.</td>
</tr>
<tr>
<td>1</td>
<td>The essay contains a topic sentence.</td>
<td>The essay suggests an idea, with well-reasoned arguments and evidence.</td>
</tr>
</tbody>
</table>

**Response**

Give two pieces of evidence to support your answer, using page numbers or quotes.

**Evidence**

- Page 171, lines 1-10: "The deed lay more than ten thousand years remote." This sentence suggests the idea that the extinction of some Ice Age animals was not a recent event.
- Page 171, lines 11-20: "The discovery of the fossil bone he is studying." This sentence supports the idea that the bone is significant and worthy of study.

**Expository Writing Expository Writing Rubric (continued)**

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- Page 171, lines 1-10: "The deed lay more than ten thousand years remote." This sentence suggests the idea that the extinction of some Ice Age animals was not a recent event.
- Page 171, lines 11-20: "The discovery of the fossil bone he is studying." This sentence supports the idea that the bone is significant and worthy of study.
A Closer Look at the Road Map

The Great Books Roundtable Road Map is an important and easy-to-use step in customizing the Great Books Roundtable program to suit your classroom set-up, curriculum goals, and students. Work through the Great Books Roundtable Road Map at the start of your school year and then, throughout the year, go back to review and modify your plans as needed.

Planning Your Great Books Roundtable™ Units

Use this worksheet to help you consider your curriculum goals and available class time in planning the three major components of each Great Books Roundtable unit: reading and discussion, writing, and assessment.

Planning for Reading and Discussion

Reading and discussion are central to the Great Books Roundtable program. To plan your implementations, circle the choice below that best describes how you wish to use the reading and discussion activities:

- As an essential component of any curriculum, covering the reading and literary response strands in my district or state standards as well as important critical-thinking skills (1–2 class sessions per unit)
- As the most effective way to incorporate important—and sometimes obscure—critical-thinking and reading skills into the curriculum (4–5 class sessions per unit)
- As a way to reinforce and build on students’ reading comprehension skills (5–7 class sessions per unit)
- As an optional or enrichment activity that will introduce students to new literature (2 class sessions per unit)

Now determine the scheduling and pacing that best matches your goal:

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Now determine the scheduling and pacing that best matches your goal:

### Reading and Discussion Planning Chart

<table>
<thead>
<tr>
<th>Goal</th>
<th>Session 1</th>
<th>Session 2</th>
<th>Session 3</th>
<th>Session 4</th>
<th>Session 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>A or B</td>
<td>A</td>
<td>First Reading</td>
<td>Shared Inquiry</td>
<td>Second Reading</td>
<td>Second Reading</td>
</tr>
<tr>
<td>C</td>
<td>B</td>
<td>First Reading</td>
<td>Shared Inquiry</td>
<td>Second Reading</td>
<td>Shared Inquiry</td>
</tr>
<tr>
<td>D</td>
<td>C</td>
<td>First Reading</td>
<td>Shared Inquiry</td>
<td>Second Reading</td>
<td>Second Reading</td>
</tr>
</tbody>
</table>

For Goals A and B: The four-session implementation is the most effective. Reading the text twice and sharing questions and answers as a group enable students at a range of ability levels to participate successfully in Shared Inquiry discussions, gaining crucial skills along the way. (NOTE: This implementation option is used in the Unit Guides in your Leader’s Edition.)

Goal A Alternate: Once students are familiar with the Shared Inquiry activity, the second reading and vocabulary activity can be done for homework, and the program can be completed in three sessions if necessary. Be sure not to skip the second reading or the review of students’ notes from that reading, which are essential steps in the Shared Inquiry process.

Goal B Alternate: The two-session implementation trades in-class reading and exploration for scheduling flexibility. Students still get plenty of practice with critical thinking during Shared Inquiry discussion. For a more regular and thorough exposure to critical thinking, however, consider devoting one or two additional days to some units.

Goal C Alternate: The five-session implementation is most effective. The schedule allows students to spend more time exploring the text, asking and answering questions, and analyzing complex passages. It also allows for more vocabulary work, since students can complete basic work in class and do additional suggested vocabulary practice for homework.

Goal D Alternate: The four-session implementation is a good alternative if you need to save some time. Since the vocabulary work is in homework, students begin the second reading in class and complete it at home.

Regardless of your goals and the time available for implementation, Shared Inquiry discussion—the heart of the Great Books Roundtable program—should be the focus and culmination of the reading and discussion component.
Mr. Fisher reads the first two pages of “Props for Faith” aloud with the following interjections.

**Mr. Fisher:**

**Morris:**

Actions of Small People

**Mary:**

*Hey, check it out.*

Mr. Fisher models how to make a sentence to introduce your own ideas that are not in the text. He uses both the Support and Challenge box to assist students with making predictions or providing different perspectives on the text.

Mr. Fisher models visualizing, a technique that helps students focus on individual words or phrases in a sentence and imagine the scene described. He encourages students to use their imaginations to enhance their understanding of the passage.

Mr. Fisher encourages students to mark a specific range of paragraphs in addition to questions (Challenge). Mrs. Fisher reads the first two pages of “Props for Faith” aloud with the following interjections.

**Mr. Fisher:**

**Morris:**

*Hey, check it out.*

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Mr. Fisher encourages students to mark a specific range of paragraphs in addition to questions (Challenge).
<table>
<thead>
<tr>
<th>Page in Sample Unit</th>
<th>Common Core State Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Page 4: Benefits to Students and Page 10: Great Books Roundtable Activities</td>
<td><strong>College and Career Readiness Anchor Standards:</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Reading</strong></td>
</tr>
<tr>
<td></td>
<td>1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</td>
</tr>
<tr>
<td></td>
<td>2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</td>
</tr>
<tr>
<td></td>
<td>3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.</td>
</tr>
<tr>
<td></td>
<td>4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</td>
</tr>
<tr>
<td></td>
<td>5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</td>
</tr>
<tr>
<td></td>
<td>10. Read and comprehend complex literary and informational texts independently and proficiently.</td>
</tr>
<tr>
<td></td>
<td><strong>Speaking and Listening</strong></td>
</tr>
<tr>
<td></td>
<td>1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.</td>
</tr>
<tr>
<td></td>
<td>2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.</td>
</tr>
<tr>
<td></td>
<td>3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.</td>
</tr>
<tr>
<td></td>
<td>4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.</td>
</tr>
<tr>
<td></td>
<td>6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.</td>
</tr>
<tr>
<td></td>
<td><strong>Writing</strong></td>
</tr>
<tr>
<td></td>
<td>2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
</tr>
<tr>
<td></td>
<td>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</td>
</tr>
<tr>
<td></td>
<td>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</td>
</tr>
<tr>
<td></td>
<td>5. Develop and strengthen writing as needed by planning, revising, editing, or rewriting.</td>
</tr>
<tr>
<td></td>
<td>10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</td>
</tr>
</tbody>
</table>
By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly. Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.
### Reading

<table>
<thead>
<tr>
<th>Page in Sample Unit</th>
<th>Common Core State Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Page 16: Unit Guide, Sessions 1 and 2</strong></td>
<td><strong>Reading</strong></td>
</tr>
<tr>
<td>RL 7.1</td>
<td>Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</td>
</tr>
<tr>
<td>RL 7.4</td>
<td>Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.</td>
</tr>
<tr>
<td>RL 7.10</td>
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</tr>
</tbody>
</table>

**Speaking and Listening**

| SL 7.1 | Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly. |

### Reading

| Page 17: Unit Guide, Sessions 3 and 4 | **Reading** |
| RL 7.1 | Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. |
| RL 7.3 | Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). |
| RL 7.10 | By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. |

**Speaking and Listening**

| SL 7.1 | Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly. |
| SL 7.2 | Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study. |
| SL 7.3 | Delineate a speaker’s argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence. |
| SL 7.6 | Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. |

**Writing**

| W 7.9 | Draw evidence from literary or informational texts to support analysis, reflection, and research. |

### Speaking and Listening

<p>| Page 18: Unit Guide, Session 5 | <strong>Speaking and Listening</strong> |
| SL 7.1 | Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly. |</p>
<table>
<thead>
<tr>
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</table>
| **Page 18: Unit Guide, Session 5, continued** | **Speaking and Listening**  
SL 7.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.  
W 7.1 Write arguments to support claims with clear reasons and relevant evidence.  
W 7.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.  
W 7.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.  
W 7.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.  
W 7.5 With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.  
W 7.9 Draw evidence from literary or informational texts to support analysis, reflection, and research. |
| **Page 22: Shared Inquiry Discussion—Building Your Answer** | **Speaking and Listening**  
SL 7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly.  
W 7.9 Draw evidence from literary or informational texts to support analysis, reflection, and research. |
| **Page 23: Expository Writing Activities** | **Writing**  
W 7.1 Write arguments to support claims with clear reasons and relevant evidence.  
W 7.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.  
W 7.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)  
W 7.5 With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. |
| **Page 24: Creative and Poetic Response Activities; Curriculum Connections** | **Reading**  
RL 7.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. |
Great Books Roundtable Reading Selections

Level 1

Orientation Unit
Gaston  William Saroyan

Stage 1 Units (Fiction)
The Old Man of the Sea  Maeve Brennan
Through the Tunnel  Doris Lessing
Raymond’s Run  Toni Cade Bambara
The Witch Who Came for the Weekend  William Trevor
As the Night the Day  Abioseh Nicol

Stage 2 Units (Fiction)
The Parsley Garden  William Saroyan
The Veldt  Ray Bradbury
A Likely Place  Paula Fox
The Mountain  Charles Mungoshi
Afternoon in Linen  Shirley Jackson
The Mysteries of the Cabala  Isaac Bashevis Singer

Stage 2 Units (Nonfiction)
Rattlesnakes (from Our National Parks)  John Muir
Throwing Snowballs (from An American Childhood)  Annie Dillard

Poetry Units
Introduction to Poetry  Billy Collins
[I’m Nobody! Who are you?]  Emily Dickinson
This Is Just to Say  William Carlos Williams
Mushrooms  Sylvia Plath
Table  Edip Cansever
The Road Not Taken  Robert Frost

Level 2

Orientation Unit
The White Umbrella  Gish Jen

Stage 1 Units (Fiction)
Harrison Bergeron  Kurt Vonnegut Jr.
The First Day  Edward P. Jones
Props for Faith (from Floating in My Mother’s Palm)  Ursula Hegi
El Diablo de La Cienega  Geoffrey Becker
The Cat and the Coffee Drinkers  Max Steele

Stage 2 Units (Fiction)
The Box House and the Snow  Cristina Henriquez
I Just Kept On Smiling  Simon Burt
Mercedes Kane  Elizabeth McCracken
Sandra Street  Michael Anthony
Day of the Butterfly  Alice Munro
The White Circle  John Bell Clayton

Stage 2 Units (Nonfiction)
Wolf (from The Unexpected Universe)  Loren Eiseley
Colter’s Way  Sebastian Junger

Poetry Units
Harlem [2]  Langston Hughes
An Irish Airman Foresees His Death  William Butler Yeats
[n]  E. E. Cummings
The Fort  Marie Howe
Bicycles  Andrei Voznesensky
Snake  D. H. Lawrence

Level 3

Orientation Unit
The Summer of the Beautiful White Horse  William Saroyan

Stage 1 Units (Fiction)
Sucker  Carson McCullers
The Possibility of Evil  Shirley Jackson
Superstitions  Mary La Chapelle
Gryphon  Charles Baxter
Fellowship  Franz Kafka

Stage 2 Units (Fiction)
Approximations  Mona Simpson
The Bet  Anton Chekhov
The Secret Lion  Alberto Alvaro Ríos
Star Food  Ethan Canin
A Visit of Charity  Eudora Welty
The Destructors  Graham Greene

Stage 2 Units (Nonfiction)
How It Feels to Be Colored Me  Zora Neale Hurston
I Have a Dream  Martin Luther King Jr.

Poetry Units
The Hand  Mary Ruefle
The Song of Wandering Aengus  William Butler Yeats
Child on Top of a Greenhouse  Theodore Roethke
The Parakeets  Alberto Blanco
Mending Wall  Robert Frost
The Fish  Elizabeth Bishop