

Teachers See the Truth but Wait: Teaching Short Stories with Literature Circles

Grade Level or Special Area: 8th Grade Language Arts

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Length of Unit: 12 Lessons (two lessons devoted to Culminating Activity; one lesson = 45 min.)

I. ABSTRACT

A. Teachers See the Truth But Wait takes its name from the short story “God Sees the Truth But Waits” by Leo Tolstoy. In this unit, students will use literature circles to analyze and respond to four short stories contained in *Realms of Gold, Volume 3 (Core Knowledge Sequence, Section IV, A)*. Assuming one of five roles, students will be encouraged and provoked to concurrently teach and learn within in a small-group dynamic. In essence, this unit facilitates all learning styles and allows students to develop a firm understanding of essential plot elements.

II. OVERVIEW

A. Concept Objectives

1. Students will effectively lead or participate in a group working toward a common goal.
2. Students will analyze characters to determine relevant themes.
3. Students will be able to distinguish between theme and motif.
4. Students will better understand authorial technique by analyzing nonverbal cues and character intricacies.
5. Students will extract relevant information from literary works and implement the information into polished works of art.
6. Students will select and effectively explain key passages from literary works.
7. Students will implement relevant information from literary works into cohesive summaries or outlines.
8. Students will connect elements of a literary work with their real-life counterparts.
9. Students will select, explain, and analyze unfamiliar words and expressions from literary works.

B. Content from the *Core Knowledge Sequence*

1. Eighth Grade English: Fiction, Nonfiction, and Drama (pp. 184-185)
 - a. Short Stories
 - i. “The Bet” (Anton Chekov)
 - ii. “The Open Boat” (Stephen Crane)
 - iii. “Dr. Heidegger’s Experiment” (Nathaniel Hawthorne)
 - iv. “God Sees the Truth But Waits” (Fyodor Dostoyevsky)
 - b. Elements of Fiction
 - i. Review: plot and setting; theme; point of view in narration (omniscient narrator, unreliable narrator, third person limited, first person); conflict (internal and external); suspense and climax.
 - ii. Characterization: flat and round; static and dynamic; motivation; protagonist and antagonist.
 - iii. Tone and Diction
 - c. Literary Terms

- i. Irony: verbal, situational, dramatic
 - ii. Flashbacks and foreshadowing
 - iii. Freytag’s Pyramid (not in the *Core Knowledge Sequence*)
- C. Skill Objectives
 - 1. Know and apply rules for formal discussions (*Massachusetts English Language Arts Curriculum Framework* 1.4).
 - 2. Integrate relevant information gathered from group discussions and interviews for reports (*Massachusetts English Language Arts Curriculum Framework* 2.4).
 - 3. Use appropriate techniques for oral persuasion (*Massachusetts English Language Arts Curriculum Framework* 3.11).
 - 4. Determine the meaning of unfamiliar words using context clues (*Massachusetts English Language Arts Curriculum Framework* 4.20).
 - 5. Determine pronunciations, meanings, alternate word choices, parts of speech, or etymologies of words using dictionaries and thesauruses (*Massachusetts English Language Arts Curriculum Framework* 4.22).
 - 6. Analyze the language styles of different characters in literary works (*Massachusetts English Language Arts Curriculum Framework* 6.7).
 - 7. Identify and analyze the author’s use of dialogue and description (*Massachusetts English Language Arts Curriculum Framework* 8.21).
 - 8. Identify and analyze the characteristics of various genres (*Massachusetts English Language Arts Curriculum Framework* 10.4).
 - 9. Analyze and evaluate similar themes across a variety of selections, distinguishing theme from topic (*Massachusetts English Language Arts Curriculum Framework* 11.4).
 - 10. Locate and analyze elements of plot and characterization and then use an understanding of these elements to determine how qualities of the central characters influence the resolution of the conflict (*Massachusetts English Language Arts Curriculum Framework* 12.4).
 - 11. Identify and analyze imagery and figurative language (*Massachusetts English Language Arts Curriculum Framework* 15.5).
 - 12. Integrate the use of organizing techniques that break up strict chronological order in a story (*Massachusetts English Language Arts Curriculum Framework* 23.9).

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 - 1. General understanding of literature circles.
<http://www.literaturecircles.com>
 - 2. Map of Florida Keys (Lesson Three)
<http://www.florida-keys.fl.us/maps/mainmap.htm> (Reproduced in Appendix J)
 - 3. Supplemental Resource: The Fountain of Youth (Lesson Four)
http://en.wikipedia.org/wiki/Fountain_of_youth
 - 4. Recommended Reading: On “God Sees the Truth But Waits”
http://www1.umn.edu/lol-russ/PopLit/tolstoy's_god_sees_the_truth,_but_waits.htm
 - 5. Recommended Reading: Hirsch, E.D. *The Schools We Need*
- B. For Students
 - 1. Familiarity with reader response format (journal entries): *Core Knowledge Sequence*, page 24
 - 2. Prior knowledge of basic literary terms such as passage, scene, protagonist, antagonist
 - 3. Familiarity with current events and current culture (Connection Creator)

IV. RESOURCES

- A. *Realms of Gold, Volume 3*
 - 1. Anton Chekov, “The Bet”
 - 2. Stephen Crane, “The Open Boat”
 - 3. Nathaniel Hawthorne, “Dr. Heidegger’s Experiment”
 - 4. Leo Tolstoy, “God Sees the Truth But Waits”

V. LESSONS

Lesson One: Unit Overview and Group Organization

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. Students will effectively lead or participate in a group working toward a common goal.
 - 2. Lesson Content
 - a. Teacher will distribute students into literature circle groups.
 - b. Teacher will introduce “The Bet” by explaining *a priori*.
 - 3. Skill Objective(s)
 - a. Know and apply rules for formal discussions (*Massachusetts English Language Arts Curriculum Framework 1.4*).
 - b. Determine the meaning of unfamiliar words using context clues (*Massachusetts English Language Arts Curriculum Framework 4.20*).
- B. *Materials*
 - 1. Overhead projector
 - 2. Copy of Appendix A: Group Presentation Template
 - 3. Copies of Appendix B: Role Descriptions
 - 4. Copies of Appendix E: *a priori*
 - 5. Copies of Appendix K: Presentation Rubric
 - 6. Copies of *Realms of Gold, Volume 3*
- C. *Key Vocabulary*
 - 1. *a priori* – Reasoning based on previous knowledge
 - 2. Capital Punishment – The death penalty
- D. *Procedures/Activities*
 - 1. Planning Group Work
 - a. Instruct students to organize themselves into groups of five.
 - i. It is appropriate for teachers to organize groups prior to class, if desired.
 - b. Distribute copies of Appendix B: Job Descriptions.
 - c. Distribute copies of Appendix K: Presentation Rubric
 - d. Explain each role and stress the importance of selecting or assigning roles based on strengths.
 - i. Allow students approximately ten minutes to assign responsibilities
 - ii. Instruct each group to complete a list based on role assignments.
 - iii. Implement this information into Appendix A: Group Presentation Template.
 - e. Explain to students that they will read one story per night (five stories total). In addition, students will complete one job-specific home assignment for each story.
 - i. For example, the “Masterpiece Maker” will create one illustration for each story. After the reading is complete (Lesson

Six), he or she will distribute his or her work to the appropriate “Masterpiece Maker.” Therefore, at the time of the Culminating Activity, each “Masterpiece Maker” should have a database of several illustrations.

2. Introduce “The Bet” by Anton Chekov
 - a. Define *a priori* on the board.
 - b. Pass out copies of Appendix D: *a priori*.
 - c. Explain that one of the most prominent themes of “The Bet” is life imprisonment versus death.
 - i. This revelation will most likely spark some classroom debate.
 3. Allow students to work independently on Appendix D for the remainder of class.
 4. For homework, students should read “The Bet” and complete a job-specific assignment.
- E. *Assessment/Evaluation*
1. Spot check Appendix D: *a priori*

Lesson Two: Life Imprisonment or Death?

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students will analyze characters to determine theme.
 2. Lesson Content
 - a. Students will conduct a debate on capital punishment.
 3. Skill Objective(s)
 - a. Use appropriate techniques for oral persuasion (*Massachusetts English Language Arts Curriculum Framework* 3.11).
- B. *Materials*
1. Copies of *Realms of Gold, Volume 3*
 2. Reader response journal (may be a notebook dedicated to Language Arts).
- C. *Key Vocabulary*
1. Point of view – the perspective from which the story is told
- D. *Procedures/Activities*
1. Debate capital punishment versus life imprisonment
 - a. Before students enter the classroom, write the following quote from “The Bet” on the board: “To live anyhow is better than not to live at all.” (49).
 - b. As students enter the room, direct them to either the left or the right side of the room, depending on their response to the quote.
 - i. On the left side of the room, place students who believe living anyhow is better than not at all. These students will tend to side with the lawyer.
 - ii. On the right side of the room, place students who believe death is preferable to living in confinement. These students will tend to side with the banker.
 - c. Select one volunteer from each side of the room. Instruct the two volunteers to present themselves as the banker (student from the right) or the lawyer (student from the left).
 - d. Allow students to debate for three to five minutes.
 - e. Repeat this process until students are firm on the two sides of the issue.
 2. Allow students to reflect on the story in a short reader response entry if any time remains.
- E. *Assessment/Evaluation*
1. Spot check homework assignments.

Lesson Three: Stranded!

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will analyze characters to determine relevant themes.
 - b. Students will be able to distinguish between theme and motif.
2. Lesson Content
 - a. Students will investigate the four main characters of “The Open Boat” (the cook, the correspondent, the oiler, and the captain) in order to develop a greater understanding of the story.
3. Skill Objective(s)
 - a. Analyze and evaluate similar themes across a variety of selections, distinguishing theme from topic (*Massachusetts English Language Arts Curriculum Framework* 11.4).
 - b. Analyze the language styles of different characters in literary works (*Massachusetts English Language Arts Curriculum Framework* 6.7).

B. *Materials*

1. Student copies of *Realms of Gold, Volume 3*
2. Overhead Projector
3. Transparency of Appendix L: Map of Florida Keys

C. *Key Vocabulary*

1. Theme – A unifying idea that is a recurrent element in a literary or artistic work.
2. Motif – An element which recurs in a literary work or across literary works.

D. *Procedures/Activities*

1. Prior to students arriving, define theme and motif on the board.
2. Call attention to the similar themes in “The Bet” and “The Open Boat” by asking the class to identify themes from each story.
 - a. Responses will vary, but, generally, they should relate to the central theme of man v. nature or life v. death.
 - b. Explain that, although the stories feature similar themes, they feature different motifs.
3. Call attention to the different motifs in “The Bet” and “The Open Boat” by asking the class to identify motifs from each story.
 - a. “The Open Boat” features a nautical motif, one that is exclusive to the stories presented in this unit.
 - b. Ask students, especially Passage People, to pay close attention to themes and motifs.
4. On the overhead projector, display a transparency of Appendix L: Map of Florida Keys.
 - a. Inform students that the setting of “The Open Boat” is the high seas between the Florida Keys and Cuba (small, inset map).
5. Ask students to reflect on the story in a short reader response entry if any time remains.
 - a. Reader response entry should explain how (and if) each of the four protagonists reached shore.

E. *Assessment/Evaluation*

1. Spot check homework assignments

Lesson Four: Illusion Versus Allusion

A. *Daily Objectives*

1. Concept Objective(s)

- a. Students will better understand authorial technique by analyzing nonverbal cues and character intricacies.
 - 2. Lesson Content
 - a. Students will act out selected passages of “Dr. Heidegger’s Experiment” to gain a better understanding of the intricacies of character interactions.
 - 3. Skill Objective(s)
 - a. Integrate the use of organizing techniques that break up strict chronological order in a story (*Massachusetts English Language Arts Curriculum Framework* 23.9).
 - b. Analyze the language styles of different characters in literary works (*Massachusetts English Language Arts Curriculum Framework* 6.7).
- B. *Materials*
 - 1. Student copies of *Realms of Gold, Volume 3*
- C. *Key Vocabulary*
 - 1. Allusion – An implied or indirect reference to a famous historical or literary figure or event.
- D. *Procedures/Activities*
 - 1. To become familiar with the concept of the fountain of youth, visit http://en.wikipedia.org/wiki/Fountain_of_youth prior to the lesson.
 - 2. Ask students to identify the protagonist and the antagonist of “Dr. Heidegger’s Experiment.”
 - a. After fielding some responses, explain that the story lacks a true antagonist. Also, although some may argue that Dr. Heidegger is the story’s protagonist, his primary role is simply to provide the potion.
 - 3. Ask for volunteers to assume the roles of Dr. Heidegger, Mr. Medbourne, Colonel Killigrew, and Mr. Gascoigne.
 - a. Ask the Masterpiece Maker for “Dr. Heidegger’s Experiment” to arrange the characters in the front of the room, as he or she envisions them in Dr. Heidegger’s study.
 - b. Instruct the students to perform the interaction, paying specific attention to nonverbal subtleties.
 - i. The Masterpiece Maker will assume the role of narrator.
 - 4. Ask students to reflect on the short story in a reader response entry if any time remains.
 - a. Reader response entry should specifically address the rose as a symbol. How does the rose parallel the experiences of the characters who drink the potion?
- E. *Assessment/Evaluation*
 - 1. Spot check homework assignments

Lesson Five: Teachers See the Truth But Wait

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. Students will effectively lead or participate in a group working toward a common goal.
 - 2. Lesson Content
 - a. Students will compose a reader response journal entry linking “God Sees the Truth But Waits” to a quote from *War and Peace*.
 - 3. Skill Objective(s)
 - a. Identify and analyze imagery and figurative language (*Massachusetts English Language Arts Curriculum Framework* 15.5).

- b. Identify and analyze the author’s use of dialogue and description (*Massachusetts English Language Arts Curriculum Framework* 8.21).
- B. *Materials*
 - 1. Student copies of *Realms of Gold, Volume 3*
- C. *Key Vocabulary*
 - 1. None
- D. *Procedures/Activities*
 - 1. Prior to students arriving, write the following quote, from Tolstoy’s *War and Peace*, on the board: “Seize the moments of happiness, love and be loved! That is the only reality in the world, all else is folly. It is the one thing we are interested in here.”
 - a. Introduce *War and Peace*. For more information, visit http://en.wikipedia.org/wiki/War_And_Peace
 - b. Ask students, upon entering, to write a short reader response entry explaining how the quote relates to the content of “God Sees the Truth But Waits.”
 - i. Allow approximately 15 minutes for completion.
 - 2. In order to prepare for group work, beginning in Lesson Six, allow students to share these entries with each other in their groups.
 - a. Circulate around the classroom to ensure productive group work.
- E. *Assessment/Evaluation*
 - 1. Spot check homework assignments

Lesson Six: Group Work (Focus: The Masterpiece Maker)

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. Students will extract relevant information from literary works and implement the information into polished works of art.
 - 2. Lesson Content
 - a. Literature Circles
 - b. The Masterpiece Maker
 - 3. Skill Objective(s)
 - a. Integrate the use of organizing techniques that break up strict chronological order in a story (*Massachusetts English Language Arts Curriculum Framework* 23.9).
 - b. Integrate relevant information gathered from group discussions and interviews for reports (*Massachusetts English Language Arts Curriculum Framework* 2.4).
- B. *Materials*
 - 1. Student copies of *Realms of Gold, Volume 3*
 - 2. Copies of Appendix F: The Masterpiece Maker Worksheet and Checklist
- C. *Key Vocabulary*
 - 1. Imagery – A group of words that create a mental illustration.
- D. *Procedures/Activities*
 - 1. Prior to students arriving, define imagery on the board.
 - a. Introduce students to the term by asking Masterpiece Makers to explain the imagery contained in their illustrations.
 - 2. Allow students to exchange work.
 - a. For example, Masterpiece Makers should have one illustration for each of the other Masterpiece Makers.
 - 3. Instruct students to organize themselves into their literature circle groups.

- a. Remind students that the class period will be devoted to Masterpiece Maker discussion.
 - 4. Distribute one copy of Appendix F: Masterpiece Maker Worksheet and Checklist to each group.
 - a. The discussion director facilitates a dialogue on the responsibilities of the Masterpiece Maker.
 - b. The Masterpiece Maker completes the worksheet and checklist and turns it in before group presentations.
 - 5. Teacher floats about the room and observes group interactions, making suggestions as necessary.
- E. *Assessment/Evaluation*
 - 1. Masterpiece Maker Worksheet and Checklist

Lesson Seven: Group Work (Focus: The Passage Person)

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. Students will select and effectively explain key passages from literary works.
 - 2. Lesson Content
 - a. Literature Circles
 - i. The Passage Person
 - 3. Skill Objective(s)
 - a. Analyze the language styles of different characters in literary works (*Massachusetts English Language Arts Curriculum Framework 6.7*).
 - b. Identify and analyze the author’s use of dialogue and description (*Massachusetts English Language Arts Curriculum Framework 8.21*).
 - c. Integrate relevant information gathered from group discussions and interviews for reports (*Massachusetts English Language Arts Curriculum Framework 2.4*).
- B. *Materials*
 - 1. Student copies of *Realms of Gold, Volume 3*
 - 2. Copies of Appendix G: The Passage Person Worksheet and Checklist
- C. *Key Vocabulary*
 - 1. Tone – The writer’s attitude toward his or her reader and subject.
 - 2. Diction – An author’s choice of words.
 - 3. Lexicon (not from the Core Knowledge Sequence) – A language user’s knowledge of words.
- D. *Procedures/Activities*
 - 1. Prior to students arriving, define tone, diction, and lexicon on the board.
 - a. Introduce students to the terms by asking Passage People to describe the variations in tone, diction, and lexicon across the short stories.
 - 2. Allow students to exchange work.
 - a. For example, Passage People should have selected one passage from each of the other stories.
 - 3. Instruct students to organize themselves into their literature circle groups.
 - a. Remind students that the class period will be devoted to Passage Person discussion.
 - 4. Distribute one copy of Appendix G: Passage Person Worksheet and Checklist to each group.
 - a. The discussion director facilitates a dialogue on the significance of the selected passages.

- b. The Passage Person completes the worksheet and checklist and turns it in before group presentations.
 - 5. Teacher floats about the room and observes group interactions, making suggestions as necessary.
- E. *Assessment/Evaluation*
 - 1. Passage Person Worksheet and Checklist

Lesson Eight: Group Work (Focus: The Paraphrasing Perfectionist)

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. Students will implement relevant information from literary works into cohesive summaries or outlines.
 - 2. Lesson Content
 - a. Literature Circles
 - i. The Paraphrasing Perfectionist
 - 3. Skill Objective(s)
 - a. Identify and analyze the characteristics of various genres (*Massachusetts English Language Arts Curriculum Framework* 10.4).
 - b. Analyze and evaluate similar themes across a variety of selections, distinguishing theme from topic (*Massachusetts English Language Arts Curriculum Framework* 11.4).
 - c. Locate and analyze elements of plot and characterization and then use an understanding of these elements to determine how qualities of the central characters influence the resolution of the conflict (*Massachusetts English Language Arts Curriculum Framework* 12.4).
 - d. Integrate the use of organizing techniques that break up strict chronological order in a story (*Massachusetts English Language Arts Curriculum Framework* 23.9).
- B. *Materials*
 - 1. Student copies of *Realms of Gold, Volume 3*
 - 2. Transparency of Appendix C: Freytag’s Pyramid
 - 3. Copies of Appendix H: The Paraphrasing Perfectionist Worksheet and Checklist
- C. *Key Vocabulary*
 - 1. Terms from Freytag’s Pyramid
 - a. Exposition – Important background information for the events of a story.
 - b. Inciting Event – Incident that hooks the reader into the story.
 - c. Rising Action – A series of complications that intensify the main plot.
 - d. Climax – The decisive moment.
 - e. Falling Action – The series of events that winds the main plot down.
 - f. Resolution – The point at which tension is relieved from the protagonist.
 - g. Dénouement – Serves to tie any loose ends.
- D. *Procedures/Activities*
 - 1. Prior to students arriving, display a transparency of Appendix C.
 - a. Introduce students to the terms by filling in the blanks, one by one.
 - 2. Allow students to exchange work.
 - a. For example, Paraphrasing Perfectionists should have rough outlines for each of the other stories.
 - 3. Instruct students to organize themselves into their literature circle groups.
 - a. Remind students that the class period will be devoted to Paraphrasing Perfectionist discussion.

4. Distribute one copy of Appendix H: Paraphrasing Perfectionist Worksheet and Checklist to each group.
 - a. The discussion director facilitates a dialogue of major characters and events in the short story.
 - b. The Paraphrasing Perfectionist completes the worksheet and checklist and turns it in before group presentations.
 5. Teacher floats about the room and observes group interactions, making suggestions as necessary.
- E. *Assessment/Evaluation*
1. Paraphrasing Perfectionist Worksheet and Checklist

Lesson Nine: Group Work (Focus: The Connection Creator)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students will connect elements of a literary work with their real-life counterparts.
 2. Lesson Content
 - i. Literature Circles
 - i. The Connection Creator
 3. Skill Objective(s)
 - a. Analyze and evaluate similar themes across a variety of selections, distinguishing theme from topic (*Massachusetts English Language Arts Curriculum Framework 11.4*).
- B. *Materials*
1. Student copies of *Realms of Gold, Volume 3*
 2. Copies of Appendix I: The Connection Creator Worksheet and Checklist
- C. *Key Vocabulary*
- a. Characterization
 - i. Flat – Characters displaying one role or function.
 - ii. Round – Characters displaying complexities to the reader.
 - iii. Static – A character that does not undergo a significant change.
 - iv. Dynamic – A character that undergoes a significant change.
- D. *Procedures/Activities*
1. Prior to students arriving, define the four types of characters on the board.
 - a. Introduce students to the terms by asking them to present examples of each from popular culture.
 2. Allow students to exchange work.
 - a. For example, Connection Creators should have rough outlines for each of the other stories.
 3. Instruct students to organize themselves into their literature circle groups.
 - a. Remind students that the class period will be devoted to Connection Creator discussion.
 4. Distribute one copy of Appendix I: Connection Creator Worksheet and Checklist to each group.
 - a. Based on the Connection Creator’s ideas, the discussion director facilitates a dialogue of the relationship between the story and reality.
 - b. The Connection Creator completes the worksheet and checklist and turns it in before group presentations.

5. Teacher floats about the room and observes group interactions, making suggestions as necessary.
- E. *Assessment/Evaluation*
1. Connection Creator Worksheet and Checklist

Lesson Ten: Group Work (Focus: The Worldly Wordsmith)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students will select, explain, and analyze unfamiliar words and expressions from literary works.
 2. Lesson Content
 - i. Literature Circles
 - i. The Worldly Wordsmith
 3. Skill Objective(s)
 - a. Determine the meaning of unfamiliar words using context clues (*Massachusetts English Language Arts Curriculum Framework 4.20*).
- B. *Materials*
1. Student copies of *Realms of Gold, Volume 3*
 2. Copies of Appendix J: The Worldly Wordsmith Worksheet and Checklist
- C. *Key Vocabulary*
- a. Metric Devices
 - i. Anapest – A three-syllable word consisting of two unaccented syllables followed by an accented syllable.
 - ii. Iamb – A two-syllable word consisting of an unaccented syllable followed by an accented syllable.
 - iii. Spondee – A two-syllable word in which both syllables are stressed.
 - iv. Trochee – A two-syllable word consisting of an accented syllable followed by an unaccented syllable.
 - v. Dactyl – A three-syllable word consisting of an accented syllable followed by two unaccented syllables.
- D. *Procedures/Activities*
1. Prior to students arriving, define the terms (with examples) on the board.
 - a. Introduce students to the term by asking Worldly Wordsmiths for examples of each of the terms (may be taken from prepared word lists).
 2. Allow students to exchange work.
 - a. For example, Worldly Wordsmiths should have rough outlines for each of the other stories.
 3. Instruct students to organize themselves into their literature circle groups.
 - a. Remind students that the class period will be devoted to Worldly Wordsmith discussion.
 4. Distribute one copy of Appendix J: Worldly Wordsmith Worksheet and Checklist to each group.
 - a. Based on the Worldly Wordsmith’s ideas, the discussion director facilitates a dialogue of the relationship between the story and reality.
 - b. The Worldly Wordsmith completes the worksheet and checklist and turns it in before group presentations.
 5. Teacher floats about the room and observes group interactions, making suggestions as necessary.

- E. *Assessment/Evaluation*
 - 1. Worldly Wordsmith Worksheet and Checklist

VI. CULMINATING ACTIVITY

- A. Group Presentations (two days)
 - 1. Teacher graded
 - a. Using Appendix K: Presentation Rubric
 - 2. Collect all five worksheets (Appendices F-J)

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Group Presentation Template
- B. Appendix B: Role Descriptions
- C. Appendix C: Freytag's Pyramid Worksheet
- D. Appendix D: Freytag's Pyramid Key
- E. Appendix E: a priori Worksheet
- F. Appendix F: Masterpiece Maker Worksheet and Checklist
- G. Appendix G: Passage Person Worksheet and Checklist
- H. Appendix H: Paraphrasing Perfectionist Worksheet and Checklist
- I. Appendix I: Connection Creator Worksheet and Checklist
- J. Appendix J: Worldly Wordsmith Worksheet and Checklist
- K. Appendix K: Group Presentation Rubric
- L. Appendix L: Map of Florida Keys

VIII. BIBLIOGRAPHY

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Appendix A

Short Story Unit

Literature Groups

Groups

“The Bet”

- Discussion Director:
- Masterpiece Maker:
- Passage Person:
- Paraphrasing Perfectionist:
- Connection Creator:
- Worldly Wordsmith:

“The Open Boat”

- Discussion Director:
- Masterpiece Maker:
- Passage Person:
- Paraphrasing Perfectionist:
- Connection Creator:
- Worldly Wordsmith:

“An Honest Thief”

- Discussion Director:
- Masterpiece Maker:
- Passage Person:
- Paraphrasing Perfectionist:
- Connection Creator:
- Worldly Wordsmith:

“Dr. Heidegger’s Experiment”

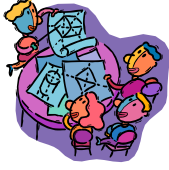
- Discussion Director:
- Masterpiece Maker:
- Passage Person:
- Paraphrasing Perfectionist:
- Connection Creator:
- Worldly Wordsmith:

“God Sees the Truth But Waits”

- Discussion Director:
- Masterpiece Maker:
- Passage Person:
- Paraphrasing Perfectionist:
- Connection Creator:
- Worldly Wordsmith:

Appendix B

Discussion Director



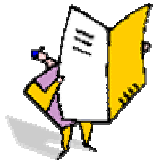
- Organizes class meetings and keeps the group on task
- Encourages group members to express opinions
- Keeps close notes on group meetings
- Leads the group presentation
- **HOMEWORK: Must develop three questions for each story**

Masterpiece Maker



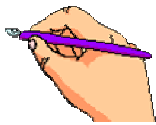
- Creates an illustration related to a scene from the story
- **HOMEWORK: Must create one illustration for each story**

Passage Person



- Locates and explains passages group will read aloud
- Plans how the passages will be presented
- **HOMEWORK: Must locate and describe one passage for each story**

Paraphrasing Perfectionist



- Determines the story's main idea
- Organizes plot information into an outline
- Explains and shares important events
- **HOMEWORK: Must paraphrase each story**

Connection Creator



- Finds connections between the story and the outside world
- **HOMEWORK: Must find one connection for each story**

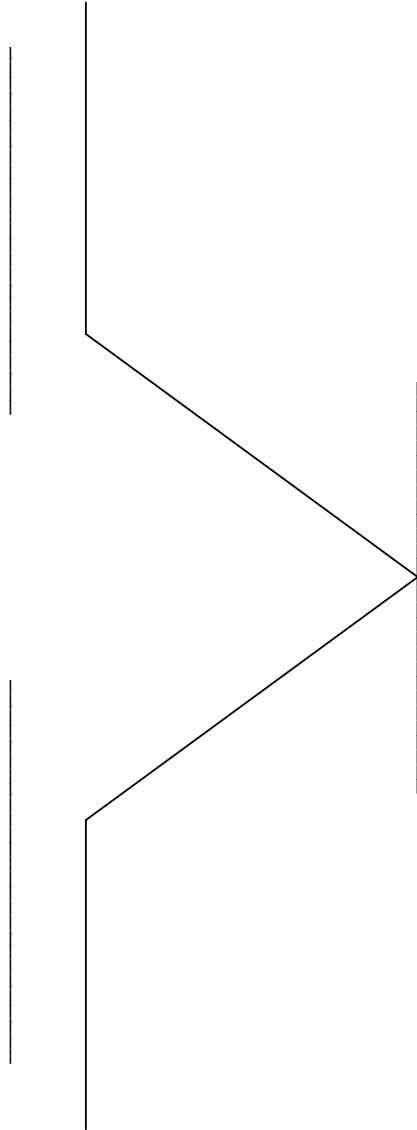
Worldly Wordsmith



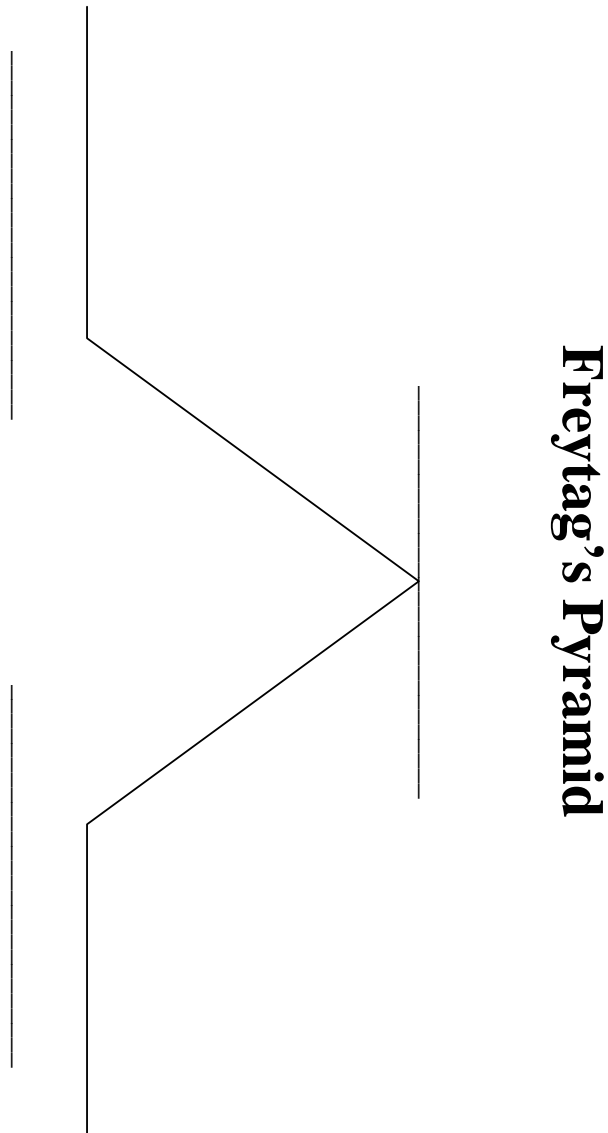
- Finds important and new words
- Defines the words by looking them up in a dictionary
- Points out words that are repeatedly used
- **HOMEWORK: Must find and define five words for each story**

Appendix C

Freytag's Pyramid



Appendix D



- 1. Exposition
- 2. Inciting Event

- 3. Rising Action
- 4. Climax

- 5. Falling Action
- 6. Resolution

- 7. Dénouement

Appendix F

Masterpiece Maker Worksheet and Checklist

Describe four outstanding elements of the artwork provided by your fellow artists. These should be elements your group plans to use in its presentation.

1. _____

2. _____

3. _____

4. _____

Checklist

- Illustration is complete
- Illustration refers to at least one scene or event from the short story
- Illustration is polished
- Illustration includes color

Appendix G

Passage Person Worksheet and Checklist

What passage will your Passage Person present during the group presentation?

Describe the significance of the passage presented above.

Checklist

- Transparency of the passage
- The passage is relevant
- Passage Person is able to describe the passage's context
- Passage Person is able to describe the author's style using the appropriate literary terms

Appendix H

Paraphrasing Perfectionist Worksheet and Checklist

Assign events from your story to the following terms.

Exposition _____

Inciting Event _____

Rising Action _____

Climax _____

Falling Action _____

Resolution _____

Dénouement _____

Checklist

- Outline of the story (this may take the form of a standard outline, Freytag's Pyramid, or a chronological description of characters and events)
- Outline is accurate
- Paraphrasing Perfectionist is able to logically describe the story's sequence of events

Appendix I

Connection Creator Worksheet and Checklist

Describe four connections between your story and reality.

1. _____

2. _____

3. _____

4. _____

Checklist

- Connections relate the story to reality
- Connections are logical and relevant
- Connections are explained appropriately

Appendix J

Worldly Wordsmith Worksheet and Checklist

Define five words from your story. Don't forget to copy the sentence that includes your word.

1. _____

2. _____

3. _____

4. _____

5. _____

Checklist

- Words are appropriately challenging
- Words are defined and used in sentences
- Context of words (where they appear) is explained

Appendix K

Presentation Rubric

	0 None	1 Little	2 Some	3 Adequate	4 Good	5 Excellent
Understanding of the Text	No understanding.	Little understanding of the text.	Superficial understanding of the text.	Adequate understanding of the text.	Good understanding of the text.	Perceptive understanding of the text; detailed and persuasive references to the text.
Masterpiece Maker	No illustration.	Illustration is either of poor quality or does not relate to the story.	Illustration does not relate to the story.	Illustration is of adequate quality and somewhat relates to the story.	Illustration is of good quality and relates well to the story.	Illustration is of excellent quality and offers insight into the story.
Passage Person	No passage selected.	Passage is irrelevant and the speaker offers little explanation.	Passage is of some relevance and the speaker offers a bit of explanation.	Passage is of adequate relevance and the speaker offers some explanation.	Passage is relevant and the speaker offers good insight.	Passage is of great relevance and the speaker offers excellent insight.
Paraphrasing Perfectionist	No outline.	Outline is incomplete and/or missing important events.	Outline is general and is missing important events.	Outline is complete, but is missing important events.	Outline is complete and well done.	Outline is of excellent quality; no important events are omitted.
Connection Creator	No connections.	Connections are not strong and are nonsensical.	Connections make sense, but the speaker offers little explanation.	Connections make sense and the speaker offers some explanation.	Connections are relevant and the speaker offers a good deal of explanation.	Connections are highly relevant and the speaker offers excellent explanation.
Worldly Wordsmith	No words selected.	Words are not defined or are not of appropriate difficulty.	Some words are defined incorrectly and are not of appropriate difficulty.	Words are defined and are of adequate difficulty.	Words are defined and the speaker explains them well.	Selected words provide insight into the meaning of the story.
Presentation (Discussion Director)	No structure or logical progression of ideas.	Little evidence of structure or composition.	Some evidence of structure or composition.	Adequate evidence of structure or composition.	Clear and logical structure and composition.	Purposeful and effective structure and composition.
Formal Use of Language	The language is not clear or coherent	Many lapses in grammar and sentence construction; vocabulary is inappropriate.	Some degree of clarity and coherence in the use of language.	Adequately clear and coherent use of language.	Clear, varied, and precise use of language.	Clear, varied, precise, and concise use of language.

Comments: _____

Total: _____ **(out of 40)**

Appendix L

See map at:

<http://www.florida-keys.fl.us/maps/mainmap.htm>