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.

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 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
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

As to what happened next, it is possible to maintain that the hand of heaven was involved, and also possible that the hand of chance was involved, and also possible that I was a dreamer. But the bone seemed to be mineralized, so that it rang when struck. As I worked on in my little circle of light, I absently laid the bone beside me on the table in the study. It occurred to me, as I returned to the lab, that the heavy leg bone of a fossil bison. No remnants of flesh remained. I was working, actually, amidst the debris of a far greater past. There were bones here, and bones were scattered throughout the room, and there was a sense of being in the presence of something that had been there for a very long time. It was as though they were total strangers. I had been huddled beside a table in the lab, working on my project, and then I had been taken up into the sky by the hand of heaven, and then I had been huddled beside a table in the study, working on my project. It was as though everything had been turned upside down.

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
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

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
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).
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
diminished, ceased. As I retreated, the bone slumped to the floor. He placed a paw upon it, warningly.

And were there no shadows in my own mind, I wondered. Had I not for a moment, in the grip of that savage utterance, been about to respond, to hurl myself upon him over an invisible haunch ten thousand years removed? Even to me the shadows had whispered—to me, the scholar in his study.

“Wolf,” I said, but this time, holding a familiar leash, I spoke from the door indifferently. “A walk in the snow.” Instantly from his eyes that other visitant receded. The bone was left lying. He came eagerly to my side, accepting the leash and taking it in his mouth as always.

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.

<table>
<thead>
<tr>
<th>Session 1</th>
<th>(35–55 minutes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prereading</td>
<td>(5–10 minutes)</td>
</tr>
<tr>
<td>Activity Summary:</td>
<td>Students briefly discuss a concept relevant to the text they will be reading.</td>
</tr>
<tr>
<td>Materials:</td>
<td>Prereading card 1</td>
</tr>
<tr>
<td></td>
<td>Inquiry Log card (student handout) 18</td>
</tr>
<tr>
<td>Details:</td>
<td>Ask students one or both of the following:</td>
</tr>
<tr>
<td></td>
<td>• Which has more influence on the way you act: genetics or upbringing?</td>
</tr>
<tr>
<td></td>
<td>• What are some animal instincts that you notice in your pets?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>First Reading</th>
<th>(30–45 minutes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activity Summary:</td>
<td>Students listen as the text is read aloud, marking places where they have questions and other reactions.</td>
</tr>
<tr>
<td>Materials:</td>
<td>Inquiry Log card (student handout) 18</td>
</tr>
<tr>
<td></td>
<td>Prereading and First Reading card 19</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 2</th>
<th>(40–60 minutes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sharing Questions</td>
<td>(30–40 minutes)</td>
</tr>
<tr>
<td>Activity Summary:</td>
<td>Students share different types of questions about the text.</td>
</tr>
<tr>
<td>Materials:</td>
<td>Discussion Planner card 17</td>
</tr>
<tr>
<td></td>
<td>Inquiry Log card (student handout) 18</td>
</tr>
<tr>
<td></td>
<td>Sharing Questions card (student handout, side 4) 20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vocabulary</th>
<th>(10–20 minutes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activity Summary:</td>
<td>Students determine word meaning using context and outside sources.</td>
</tr>
<tr>
<td>Materials:</td>
<td>Vocabulary card (student handout, side 2) 21</td>
</tr>
<tr>
<td>Details:</td>
<td>Suggested vocabulary words: remote, appraise, debris, remnants, utterance, indifferently, receded</td>
</tr>
</tbody>
</table>

Activities are grouped into sessions to indicate work that can be accomplished during the length of a traditional class period (35–60 minutes).

A list of activity materials helps you prepare easily for each session.

A list of suggested vocabulary words is included for each selection.

CCSS
RL 7.1, 7.4, 7.10
SL 7.1
RL 7.4
### Second Reading (40–50 minutes)

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

**Materials:** Discussion Planner card
Inquiry Log card (student handout)
Second Reading cards

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

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

**Option 2**
- **Recurring Concept Note** card
  - **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
  - **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?

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

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

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

**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)
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? (p. 172)
- Why does Eiseley imagine Wolf telling him that “we are in another time, in the snow”? (p. 172)
- Why does Eiseley tell us that “even to me the shadows had whispered—to me, the scholar in his study”? (p. 173)
- Why does Eiseley see Wolf as “civilized now” when he leads Eiseley back inside? (p. 173)

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 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 42–43 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 21).

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 noninterpreve questions to make them interpretive (see the second Leaders Ask box on side 2 of this card).

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.

An activity summary tells you at a glance the work to be done. The student learning objectives—which highlight the main learning goals of the activity—are clearly defined, and a key Shared Inquiry concept states the overarching purpose of each activity for you to keep in mind while conducting the activity.
**Activity Instruction Cards (continued)**

**Stage 2
Sharing Questions**

**Student Learning Spectrum**

*Look for students to:*
- Determine question types and know how to address them
- Independently identify and address a variety of questions
- Address a variety of questions, and group interpretive questions around a central problem of meaning

**Support**

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.

**Challenge**

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 6) 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.
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)

Name: ________________________________ Date: __________________

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):
**A Closer Look at the CD-ROM**

The CD-ROM contains a wealth of postdiscussion classroom materials to help you and your students build on your Shared Inquiry™ experience and integrate the Great Books Roundtable program into the rest of your curriculum.

The CD-ROM includes:

**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.

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**Evidence Organizer**

*Focus question:*

*Thesis statement:*

*Point 1:*

*Evidence Organizer and other handouts help students work through each step of the writing process.*

**Drafting Guide**

*Part 1:*

1. Review your Evidence Organizer: Each point, along with the evidence and corresponding explanations supporting it, will become a body paragraph. The topic sentence should clearly state the idea you will focus on in that paragraph.
2. Develop the rest of each body paragraph with the supporting evidence you gathered from the selection and your explanations of how this evidence supports the topic sentence. As you work, include page numbers into full sentences and revising ideas for transitions between and within paragraphs.
3. Jot down some ideas about the concluding sentence of each paragraph. Concluding sentences should remind readers of the main idea of the paragraph.

**Peer Review Checklist**

*Review:*

- **Thesis Statement**: Look back at your topic sentence; think back on the discussion.
- **Supporting Evidence**: Explain how evidence supports topic sentence.
- **Organization**: Tell the reader why you care about your idea, or give an interesting example or quote related to your idea.

*Written Revision Steps:*

- **Thesis Statement**: Try explaining out loud, to yourself or to a partner, how the point you are making supports your thesis. If you have trouble explaining a point, select a stronger point from your brainstormed list or come up with a new point.
- **Supporting Evidence**: Reexamine evidence; add new evidence to add.
- **Organization**: Imagine explaining the evidence to someone who disagrees with them; make it clear why you are convinced.

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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).

Curriculum Connections: Related Readings

The White Umbrella

The White Umbrella is a story about a girl named Violet. Violet is a black girl who lives in a white neighborhood and has a white boyfriend named Tom. Violet's family is poor, and she is often treated unfairly by her classmates. The story explores themes of prejudice and discrimination.

Curriculum Connections: Related Projects

The Cat and the Coffee Drinkers

The Cat and the Coffee Drinkers is a play about a group of cats who live in a coffee shop. The play explores themes of friendship and loyalty. Students can perform a scene from the play as a part of a cross-text activity.

Activity 1: In a Character's Shoes

In this activity, students will put themselves in the shoes of a character from a story they have read. They will write a diary entry or a letter from the character's perspective. This activity helps students understand the character's motivations and emotions.

Activity 2: Cross-Text Rubric

Students will compare two different texts and analyze the effects of the settings on the characters and events. They will use a cross-text rubric to guide their analysis.

Activity 3: Poetic Devices

Students will experiment with poetic devices such as similes and metaphors. They will write a poem that uses these devices to convey a message or evoke a particular feeling.

Activity 4: Social Customs Research

Students will research how social customs have changed over time. They will interview elderly family members or community leaders to learn about the customs in their family or community. This activity helps students understand the impact of social change on individuals and communities.

Cross-Text Rubric: Effects of Settings on Events

1. Identify the setting of each text.
2. Describe the effects of the setting on the characters and events.
3. Determine which text uses setting most effectively.
4. Explain why you made this choice.

Cross-Text Rubric: Effects of Settings on Characters

1. Identify the setting of each text.
2. Describe the effects of the setting on the characters.
3. Determine which text uses setting most effectively.
4. Explain why you made this choice.

Cross-Text Rubric: Effects of Settings on Events

1. Identify the setting of each text.
2. Describe the effects of the setting on the characters and events.
3. Determine which text uses setting most effectively.
4. Explain why you made this choice.

Activity 1: Question and Answer

Students will be given a question about the text and asked to come up with three possible answers. They will then use quotes from the text to support their answers.

Activity 2: Cross-Text Analysis

Students will compare two different texts and analyze the effects of the settings on the characters and events. They will use a cross-text rubric to guide their analysis.

Activity 3: Poetic Devices

Students will experiment with poetic devices such as similes and metaphors. They will write a poem that uses these devices to convey a message or evoke a particular feeling.

Activity 4: Social Customs Research

Students will research how social customs have changed over time. They will interview elderly family members or community leaders to learn about the customs in their family or community. This activity helps students understand the impact of social change on individuals and communities.

Activity 5: Social Customs Rubric

Students will use a rubric to evaluate their research and compare their findings with those of other students. They will also discuss the implications of their findings for today's society.

Activity 6: Poetic Devices

Students will experiment with poetic devices such as similes and metaphors. They will write a poem that uses these devices to convey a message or evoke a particular feeling.

Activity 7: Social Customs Simulation

Students will create a simulation that represents a social custom from the past. They will then present the simulation to the class and discuss its relevance to today's society.

Activity 8: Cross-Text Analysis

Students will compare two different texts and analyze the effects of the settings on the characters and events. They will use a cross-text rubric to guide their analysis.

Activity 9: Poetic Devices

Students will experiment with poetic devices such as similes and metaphors. They will write a poem that uses these devices to convey a message or evoke a particular feeling.

Activity 10: Social Customs Research

Students will research how social customs have changed over time. They will interview elderly family members or community leaders to learn about the customs in their family or community. This activity helps students understand the impact of social change on individuals and communities.

Activity 11: Cross-Text Analysis

Students will compare two different texts and analyze the effects of the settings on the characters and events. They will use a cross-text rubric to guide their analysis.

Activity 12: Poetic Devices

Students will experiment with poetic devices such as similes and metaphors. They will write a poem that uses these devices to convey a message or evoke a particular feeling.

Activity 13: Social Customs Simulation

Students will create a simulation that represents a social custom from the past. They will then present the simulation to the class and discuss its relevance to today's society.

Activity 14: Cross-Text Analysis

Students will compare two different texts and analyze the effects of the settings on the characters and events. They will use a cross-text rubric to guide their analysis.

Activity 15: Poetic Devices

Students will experiment with poetic devices such as similes and metaphors. They will write a poem that uses these devices to convey a message or evoke a particular feeling.

Activity 16: Social Customs Research

Students will research how social customs have changed over time. They will interview elderly family members or community leaders to learn about the customs in their family or community. This activity helps students understand the impact of social change on individuals and communities.

Activity 17: Cross-Text Analysis

Students will compare two different texts and analyze the effects of the settings on the characters and events. They will use a cross-text rubric to guide their analysis.

Activity 18: Poetic Devices

Students will experiment with poetic devices such as similes and metaphors. They will write a poem that uses these devices to convey a message or evoke a particular feeling.

Activity 19: Social Customs Simulation

Students will create a simulation that represents a social custom from the past. They will then present the simulation to the class and discuss its relevance to today's society.

Activity 20: Cross-Text Analysis

Students will compare two different texts and analyze the effects of the settings on the characters and events. They will use a cross-text rubric to guide their analysis.

Activity 21: Poetic Devices

Students will experiment with poetic devices such as similes and metaphors. They will write a poem that uses these devices to convey a message or evoke a particular feeling.

Activity 22: Social Customs Research

Students will research how social customs have changed over time. They will interview elderly family members or community leaders to learn about the customs in their family or community. This activity helps students understand the impact of social change on individuals and communities.

Activity 23: Cross-Text Analysis

Students will compare two different texts and analyze the effects of the settings on the characters and events. They will use a cross-text rubric to guide their analysis.

Activity 24: Poetic Devices

Students will experiment with poetic devices such as similes and metaphors. They will write a poem that uses these devices to convey a message or evoke a particular feeling.
Assessment. Students’ performance in the Great Books Roundtable program is assessed in a variety of ways.

Rubrics assess students’ critical thinking in discussion and in various writing and creative response activities.

Comprehension tests for each selection assess students’ reading comprehension skills, including inference, word meaning in context, and main idea.

A checklist helps students set goals for the next Shared Inquiry discussion.

Expository Writing Rubric

Expository Writing Rubric (continued)

The rubric shows two major elements of writing: content and evidence and organization. Performance level 1 indicates an underdeveloped and minimally organized essay; level 5 indicates a fully developed and well-organized essay.

**Performance Levels**

<table>
<thead>
<tr>
<th>Score</th>
<th>Content: Ideas and Evidence</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>The essay demonstrates the meaning of the text in a convincing way.</td>
<td>The essay produces clear and coherent writing that supports the main idea.</td>
</tr>
<tr>
<td>4</td>
<td>The essay demonstrates the meaning of the text in a convincing way.</td>
<td>The essay demonstrates clear and coherent writing that supports the main idea.</td>
</tr>
<tr>
<td>3</td>
<td>The essay demonstrates the meaning of the text in a convincing way.</td>
<td>The essay demonstrates clear and coherent writing that supports the main idea.</td>
</tr>
<tr>
<td>2</td>
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<td>The essay demonstrates clear and coherent writing that supports the main idea.</td>
</tr>
<tr>
<td>1</td>
<td>The essay demonstrates the meaning of the text in a convincing way.</td>
<td>The essay demonstrates clear and coherent writing that supports the main idea.</td>
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</tbody>
</table>

**Scoring Guide**

<table>
<thead>
<tr>
<th>Score</th>
<th>Content: Ideas and Evidence</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Clearly circle the letter corresponding to your answer choice.</td>
<td>Clearly circle the letter corresponding to your answer choice.</td>
</tr>
<tr>
<td>4</td>
<td>Clearly circle the letter corresponding to your answer choice.</td>
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</tr>
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</tr>
</tbody>
</table>

**Expository Writing Rubric**

- Choose a goal to work toward in your next discussion.
- In which area do you have the most room to improve?
- What does your score indicate?
- What about your writing could be improved?
- What did you learn from this assignment?
- How could you use this type of writing in your everyday life?

**Comprehension Test**

**Wolf**

- Eiseley is studying a bone from which prehistoric animal?
- triceratops
- t-rex
- wolverine
- wolf

- What does the author mean by “first light of day” in the context of the story?
- The author means the sun is just beginning to rise.
- The author means the sun is setting.
- The author means the moon is shining.
- The author means the stars are visible.

- Why does Wolf become interested in the bone?
- He is interested in the bone because it is shiny.
- He is interested in the bone because it is sharp.
- He is interested in the bone because it is large.
- He is interested in the bone because it is rare.

- How does Wolf use the bone?
- He uses the bone to scratch himself.
- He uses the bone to make a fire.
- He uses the bone to make a shelter.
- He uses the bone to make a tool.

- What do you think Wolf is thinking about as he looks at the bone?
- He is thinking about the size and shape of the bone.
- He is thinking about the color and texture of the bone.
- He is thinking about the origin and age of the bone.
- He is thinking about the function and purpose of the bone.

**Student and leader reflection.** Both the leader and the students think about their contributions to discussion and consider how to improve in the future.

**Reflection: Student Reflection**

**My Contribution During Discussion**

- I believe that I was an active listener in the discussion.
- I asked questions to clarify ideas.
- I shared my thoughts and ideas.
- I was open to new perspectives and ideas.

**Reflection: Leader Reflection**

**Leader Reflection on Discussion**

- How was the discussion structured?
- How effective were the students’ participation?
- What strategies did the leader use to engage students?
- What feedback can the leader provide to improve future discussions?

**Expository Essay**

- Choose a topic to write about.
- Use evidence from the readings to support your ideas.
- Organize your ideas in a logical order.

**Student and leader reflection.** Both the leader and the students think about their contributions to discussion and consider how to improve in the future.

**A checklist helps students set goals for the next Shared Inquiry discussion.**
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 implementation, 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 (5–6 class sessions per unit)
- As the most effective way to incorporate important—and sometimes obscure—critical thinking skills into the curriculum (6–8 class sessions per unit)
- As a way to reinforce and build on students’ reading comprehension skills (6–8 class sessions per unit)
- As an optional or enrichment activity that still introduces students to new literature (2 class sessions per unit)
- For students in the Great Books Roundtable who may be the focus and culmination of the reading and discussion component.

- As Inquiry discussion—the heart of the Great Books Roundtable program—should be the focus and culmination of the reading and discussion component.

- Regardless of your goals and the time available for implementation, Shared Inquiry discussion should be the most effective and engaging way to introduce students to new literature (3–4 class sessions per unit)

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

**Goal Statement**

- For Goal A and B: The five-session implementation is the most effective. Reading the text twice and sharing questions and answers as a group enables students at a range of ability levels to participate successfully in Shared Inquiry discussions, gaining essential skills along the way. (NOTE: This implementation option is used in the Unit Guides in your Leader’s Edition.)
- For Goal C: The four-session implementation is most effective. Reading the text twice and sharing questions and answers as a group enables students at a range of ability levels to participate successfully in Shared Inquiry discussions, gaining essential skills along the way. (NOTE: This implementation option is used in the Unit Guides in your Leader’s Edition.)
- For Goal D: Try the two-session implementation. You will get plenty of practice with critical thinking during Shared Inquiry discussion, and your students will benefit from the opportunity to complete the majority of work in the classroom. (NOTE: This implementation option is used in the Unit Guides in your Leader’s Edition.)

**Scheduling and Pacing Options**

- Try the two-session implementation. You will get plenty of practice with critical thinking during Shared Inquiry discussion, and your students will benefit from the opportunity to complete the majority of work in the classroom. (NOTE: This implementation option is used in the Unit Guides in your Leader’s Edition.)

- Regardless of your goals and the time available for implementation, Shared Inquiry discussion should be the most effective and engaging way to introduce students to new literature (3–4 class sessions per unit).

- The two-session implementation trades in-class reading and discussion for homework, enabling students to complete their reading and discussion work at home. (NOTE: This implementation option is used in the Unit Guides in your Leader’s Edition.)

- Once students are familiar with the Shared Inquiry process, they can complete all three sessions in one day. The four-session implementation is a good alternative if you need to save some time. Students will complete their work in class and do additional suggested vocabulary practice for homework. (NOTE: This implementation option is used in the Unit Guides in your Leader’s Edition.)

- For Goal C, 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 because students can complete their work in class and do additional suggested vocabulary practice for homework. (NOTE: This implementation option is used in the Unit Guides in your Leader’s Edition.)

- Integrated into your classroom schedule as a way to reinforce and build on students’ reading comprehension skills (5–8 class sessions per unit).
After doing a few Great Books Roundtable units, Mr. Fisher has noticed that some of his students struggle to make the leap from the first reading, whereas others do it comfortably. Since both the Support and Challenge box is an activity based on the students’ diverse learning needs. Mr. Fisher begins by writing the following prompts on the board:

Mr. Fisher: As you read silently along with me, make notes where you have a question. Some of us have talked about reading where we agree or disagree with something or someone, so you start by doing that as well.

Mr. Fisher reads the first two pages of “Peeps of Faith” aloud with the following interactions.

Mr. Fisher: (After reading to “… under the keen sun that never slept up” [p. 33]) General parts of the passage appeal to my sight and help me imagine what gypsies look like. I can see their dark hair and their brown hands loaded with rings. Did anything in this passage appeal to one of your senses?

Marvin: I can see Romani’s dark, furry face, black eyes, and drooping ears.

Mr. Fisher: (After reading to “… and lifted half of the feet without a shake” [p. 33]) I’ve read other books about animals, so I think these parts are easy.

Mr. Fisher: (After reading to “… and lifted half of the feet without a shake” [p. 33]) The part about her brown toes. The narrator says they “nosed up” [p. 33] that details how to see Romani’s paws clearly.

Mr. Fisher: Okay. As we read, you need to think about situations or places in your mind, which is going on in the story. To imagine sights, sounds, and smells. (After reading to “… and lifted half of the feet without a shake” [p. 33]) I’ve read other books about animals, so I think these parts are easy.

Mr. Fisher models reading aloud to make notes about questions while reading (Support).

Mr. Fisher: (After reading to “… that didn’t mean it …” [p. 30]) Did anyone mark a question on this page? (No responses.)

Mr. Fisher: (After reading to “… that didn’t mean it …” [p. 30]) Did anyone mark a question on this page? (No responses.)

Mr. Fisher: (After reading to “… that didn’t mean it …” [p. 30]) I heard a student say “I think it’s one of those words that are like words in other ways.” (I hear more students say something similar.)

Mr. Fisher: (After reading to “… that didn’t mean it …” [p. 30]) I heard a student say “I think it’s one of those words that are like words in other ways.” (I hear more students say something similar.)

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College and Career Readiness Anchor Standards:

**Reading**

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.

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

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.

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.

10. Read and comprehend complex literary and informational texts independently and proficiently.

**Speaking and Listening**

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.

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.

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.

6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

**Writing**

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.

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

5. Develop and strengthen writing as needed by planning, revising, editing, or rewriting.

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.
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.

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.
<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>
<td>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.</td>
</tr>
<tr>
<td><strong>Speaking and Listening</strong></td>
<td>SL 7.1</td>
</tr>
<tr>
<td>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.</td>
<td></td>
</tr>
<tr>
<td><strong>Page 17: Unit Guide, Sessions 3 and 4</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 7.3</td>
<td>Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</td>
</tr>
<tr>
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<tr>
<td>SL 7.2</td>
<td>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.</td>
</tr>
<tr>
<td>SL 7.3</td>
<td>Delineate a speaker’s argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.</td>
</tr>
<tr>
<td>SL 7.6</td>
<td>Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</td>
</tr>
<tr>
<td><strong>Writing</strong></td>
<td>W 7.9</td>
</tr>
<tr>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
<td></td>
</tr>
<tr>
<td><strong>Page 18: Unit Guide, Session 5</strong></td>
<td><strong>Speaking and Listening</strong></td>
</tr>
<tr>
<td>SL 7.1</td>
<td>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.</td>
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Great Books Roundtable

**Page 18: Unit Guide, Session 5, continued**

<table>
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<th><strong>Speaking and Listening</strong></th>
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<td>SL 7.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</td>
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<td>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.</td>
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<tr>
<td>W 7.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</td>
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<td>W 7.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</td>
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<td>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.</td>
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<td>W 7.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
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<tr>
<td>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.</td>
</tr>
</tbody>
</table>
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 (from Juliet’s Story) 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