

LANGLEY READ ALOUD

Grades 6, 7, 8

TEACHER RESOURCE GUIDE

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Introduction

A group of Langley staff met throughout the Fall, Winter & Spring of the 2022-2023 school year for this Read Aloud initiative.

They worked to co-create, edit, discuss, and give feedback on the contents and design of this Teacher Resource Guide. Therefore, what you see is a product of many conversations and collaborations. However, we acknowledge this guide is by no means complete or flawless but rather a capturing of our collective understandings throughout the guide development.

We have attempted to create a tool that supports all staff as they facilitate and participate in this Read Aloud. We acknowledge that there is always work to be done in creating more inclusive spaces, and that our understandings of how to do this, will surely continue to grow beyond what is modelled in this guide.

We did this work gathered together on the traditional, ancestral and unceded territories of the məθxʷey, q̓ʷa:n̓l̓ən̓, q̓iċəy̓ and səmyəmaʔl̓ First Nations. At front of mind during this development process, was the wisdom and expectation from these First Nations that Langley schools are a place of safety and belonging for all Langley students.

We know that Langley teachers arrive at this guide with profound knowledge and experience, and that they will take this resource and build on it, making it their own. We look forward to the ripples of this work throughout the district and wish you all the best in your reading journey!

The following *Introduction Section* outlines the process, decisions and work of the Read Aloud Team.



Introduction: Creation Process

Why a Read Aloud?

and provide equitable middle school access to a meaningful learning opportunity. Importantly, the initiative also saw middle schools and middle year grades across the district participating in ways that best fit their school community; resulting in the initiative manifesting in authentic and unique ways school by school.

Two years ago, a group of Langley Teachers initiated a District Wide Middle School Read Aloud with the novel *The Barren Grounds*. The goals of this Read Aloud were to foster a sense of belonging within school communities, support teacher practice with Indigenous pedagogies

Middle School Read Aloud Team:

to plan a Read Aloud for the 2023-2024 school year. This guide is the result of that team's work.

The learning, feedback, and ultimate success of this Langley specific Read Aloud prompted a September 2022 call out for Langley School District participants

The Development Team included: classroom teachers, administrators, instructional services teachers, and learning support services teachers. The team met four times through the school year to read, choose, consult, create, and provide feedback for this guide.

Special thank you to the following participants who contributed in some or all sessions that supported the creation of this guide:



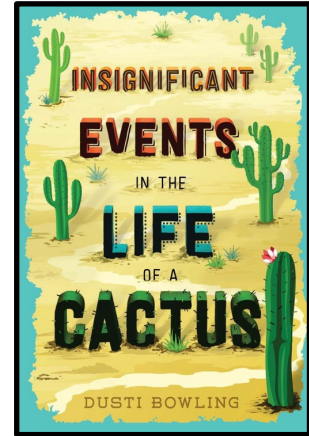
Stacey Bernier, IS
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Introduction: Creation Process

The Middle School Read Aloud Team's first action was co-creating criteria that would support selecting the next Langley Middle School Read Aloud text.

Co-Created Criteria for what makes a good read aloud text: (Created November 2022)

- Engaging and drives discussion
- Relevant to all grade levels (themes, values, competencies)
- SEL, diversity, inclusion
- Local - Canadian (setting or author)
- Authentic voice/representation
- Paperback
- Length of book
- Something new (not a previous LBOY)
- Meeting needs of different learners (potential audiobook) – SORA
- Entry points for readers
- Context – trauma informed lens



Process:

After voting, reading and voting again - *The Insignificant Events of the Life of Cactus* was selected to be the next Middle School Read Aloud text. With themes of community, resilience, inclusion, and perseverance, this text strongly aligned with the Langley School District Middle School Pillars & Core Values and was viewed as a text that provided many access points for Langley teachers and students to learn together.

The text was then *evaluated* for social considerations and *connected* with the BC Curriculum for grades 6, 7, 8. Next, the Read Aloud Team gathered to brainstorm and create classroom learning opportunities for Langley students to engage with this story.

Guide Set-up:

The final product is the guide before you. This Teacher Resource Guide is organized into 14 sections. The Introduction, Teacher Resources, Vocabulary Strategies, Comprehension Strategies, Appendix and Annotated Resource List were created directly for teacher reference and user ability.

The Opening Activities, as well as Section 1 through 6, are meant to support the ongoing weekly work of the Read Aloud.

Support materials for each activity are found directly within each section. This may include graphic organizers, supplementary materials and excerpts from the text itself. We have also tried to hyperlink additional resources for teacher use. **All activities and resources are included as suggestions.** Teachers are encouraged to adapt and find meaning for their own classrooms and student population.

The only supplementary material that are not found in each subsequent section are supporting vocabulary materials. Please see the end of this guide under Vocabulary for printable terms.

Introduction: Guiding Documents

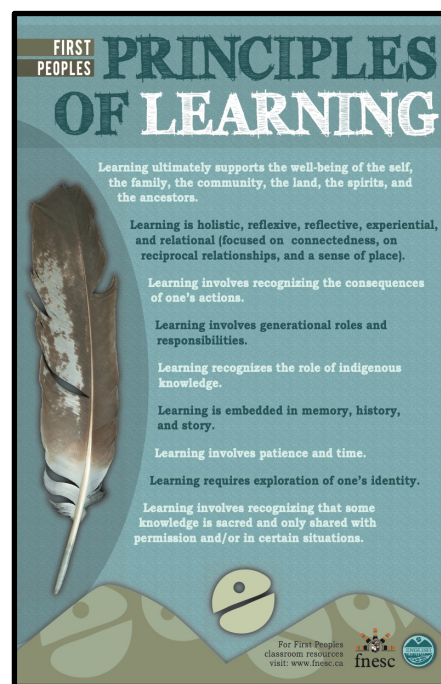
The **First Peoples Principles of Learning (FPPL)** are embedded in all K-12 curriculum in BC. The principles are versatile and inform not only content (what we teach) but also pedagogies (how we teach).

The use of FPPL in this guide exist mainly in the inclusion of *Talking Circles* as an effective teaching strategy (pedagogy).

Talking Circles align with specifically with FPPL:

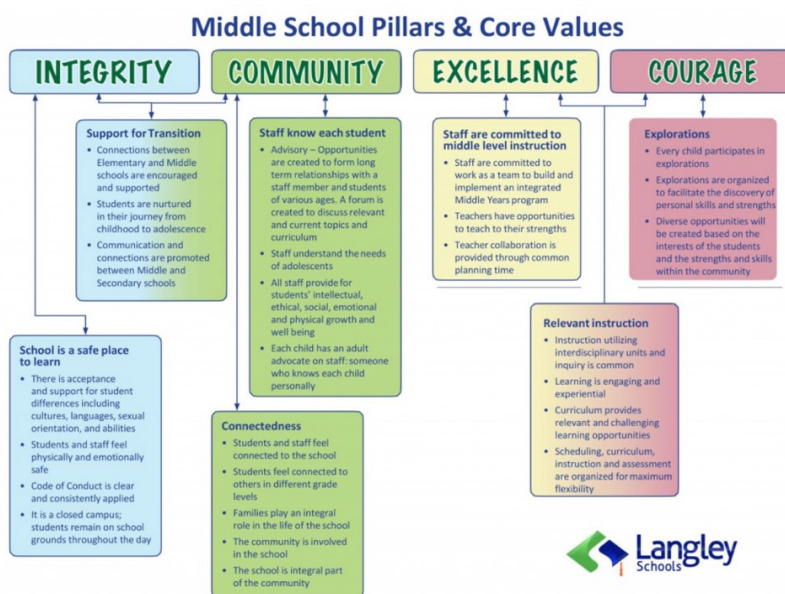
- Learning supports the self... the community... the ancestors*
- Learning requires the exploration of one's identity.*

In places where specific activities were designed with FPPL content, it is explicitly named to support connection and learning around these principles.

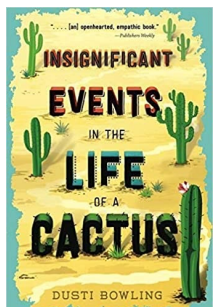


The **Middle School Pillars** were key considerations in the planning of activities for this Read Aloud text.

The themes of this novel include: belonging, community, inclusion and friendship. These overarching ideas strongly align with Langley School Districts values of Middle Years education!



Introduction: Copy of Evaluation



Insignificant Events in the Life of a Cactus - Dusti Bowling

RECOMMENDED

Reviewed by: Middle School Read Aloud Working Group When:
January 12, 2023

Evaluate whether or not portrayals of First Peoples:

- are consistent with First Peoples' values and attitudes (cultural portrayals);
- recognize First Peoples as integral and contributing participants of contemporary society;
- recognize diversity among First Peoples - distinct societies, communities, ways of life, languages;
- recognize First Peoples as enduring, not vanishing or assimilated;
- provide a valid description of Individual First Peoples' lives, past or present. (FNESC, 2016)

First Peoples Representation:

Minor reference to Navajo (reference is positive but narrow)

Evaluate whether or not portrayals of social considerations:

- are realistic and accurate;
- are equitable, inclusive, and respectful / emphasize ability and contribution;
- provide opportunities to develop critical and creative thinking, positive personal and cultural identity, personal awareness and responsibility, social responsibility and communication competencies;
- have a clear purpose, support instruction & are age appropriate;
- reflect the complexity of British Columbian / Canadian society;

A Note on Social Considerations and the Langley School District Learning Resource Evaluation:

For more information on a descriptions of **Social Considerations** please go here:

<https://focusedresources.ca/sites/default/files/2022-11/SocialConsiderations.pdf>

For more information on **when** and **why** to evaluate a classroom learning resource in the Langley School District go here:

<https://instructionalservices.sd35.bc.ca/curriculum/locally-approved-resources/>

Introduction: Copy of Evaluation

SOCIAL CONSIDERATIONS

Ability / Disability

Narrator (Aven) – a person with no arms
Minor Character (Zion) – body image

Main Character (Connor) – a person with
Tourette's Syndrome

Age

Minor Character (Runs the ice cream parlour) suffers from memory loss/possibly Dementia

Sexual Orientation / Gender Identity

N/A

Gender Roles

N/A

Multiculturalism

Unclear the ancestry of main characters; assumption of whiteness of all characters

Belief Systems

Reference to conspiracy theories (pg 11)

Limiting those with disabilities (the sharing of peer and/or societal reactions to persons with varied abilities that model ignorance and lack of understanding)

Socio-economic

Main character family (Aven): almost lost their house

Main character family (Connor): product of divorce, Mom has to work a lot, left alone a lot

Violence

Main Character (Aven): share gory and sometimes graphic made-up stories about how she lost her arms

Crime references: when Aven and Connor investigate secrets of Stage Coach Theme Park, reference the potential for murder, serious crime

Verbal fighting: Aven and Connor get into a verbal conflict; voices raised; name calling (freaks, disabled)

Language and/or Humour

Prominent use of sarcasm throughout (Aven making light of her disability; self-deprecating humour)
'chicken nipple'

Main character (Aven) references feeling like her Mom treats her as a 'child slave' pg. 61

Ethical / Legal

Lies: telling lies about loss of limbs, investigating the secrets of Stage Coach means hiding and not telling the truth to adults.

Damage of property: breaking into the barn, to snoop through stored belongings.

Safety (Impact on student emotional and physical safety is considered. e.g. potential triggers and modeling)

Stage Coach: The setting of the majority of the novel is a 'western theme park', glamorizing the west (no significant mention of Indigenous peoples and/or colonialism)

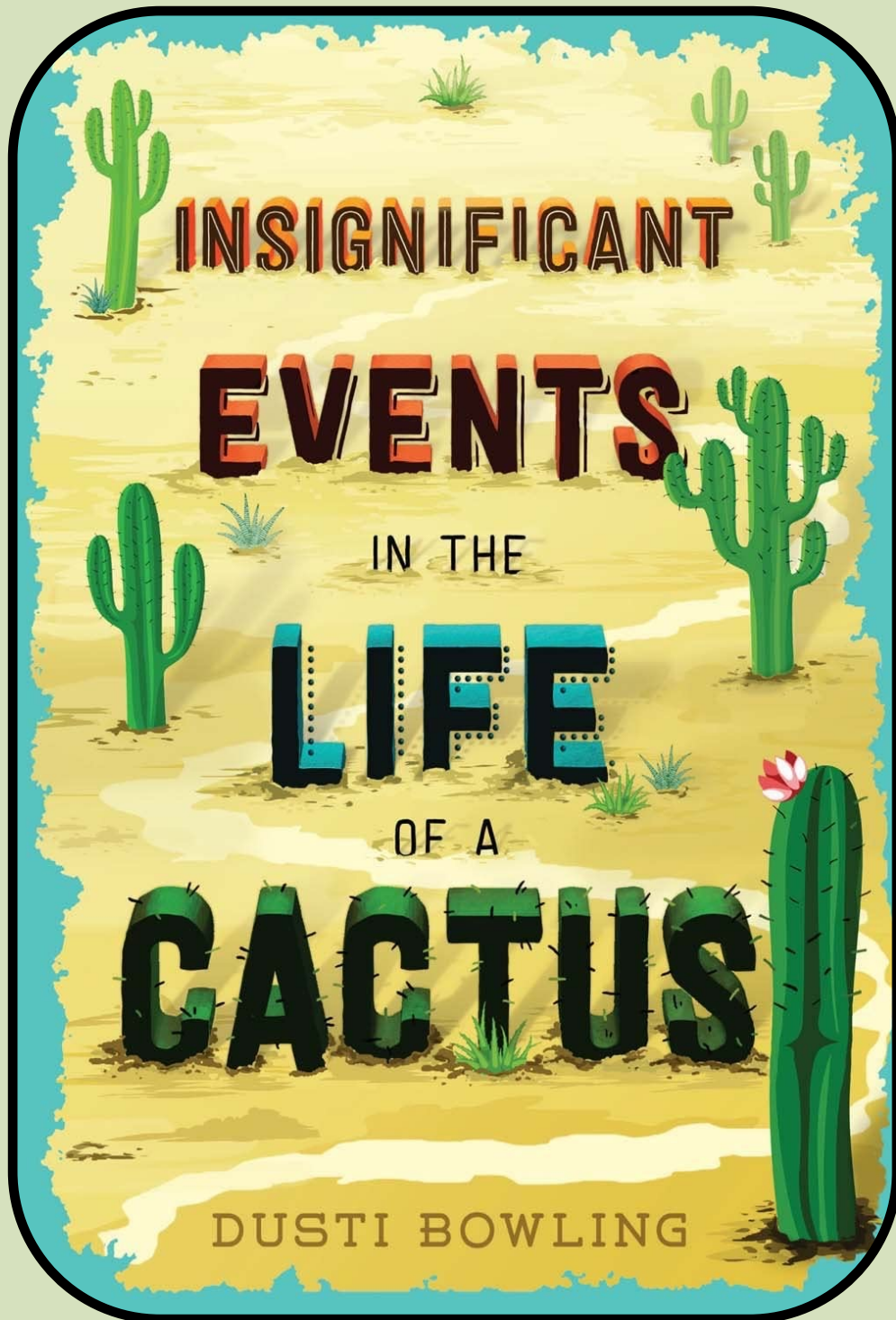
Body Image and Eating: Several moments in the book explore being nervous to eat in public, eating in front of people – attached to body image and peer judgment

Bullying: varied examples of teasing, pranks, judgement from peers about appearances

Adoption and Foster Care system: Main character waited some time to be adopted and spent time in the Foster Care system 'unwanted'.

Death of Parent: Main character's (Aven) biological mother died in a horse-riding accident.

Infertility: Main character's (Aven) adopted due to infertility, adopted mother discussed openly inability to have children.



Teacher Resources

Teacher Resource

Curriculum Connections

The curriculum that is referenced in this Teacher Guide is organized by grade. Each section of this Teacher Resource Guide, includes specific “I can...” statements from the curriculum listed below.

This is not a finite list of relevant curriculum connections and teachers are encouraged to make curriculum connections, if they wish, beyond this curated list.

Curriculum 6/7 Big Ideas & Curriculum Competencies

Careers: *Practicing respectful, ethical, inclusive behavior prepares us for the expectations of the workplace.*

- Question self and others about how their personal public identity can have both positive and negative consequences
- Appreciate the importance of respect, inclusivity, and other positive behaviours in diverse, collaborative learning, and work environments

Arts Education: *Experiencing art is a means to develop empathy for others’ perspectives and experiences.*

- Explore relationships between identity, place, culture, society, and belonging through the arts
- Interpret and communicate ideas using symbols and elements to express meaning through the arts
- Express, feelings, ideas, and experiences through the arts

PHE: *Learning about similarities and differences in individuals and groups influences community health.*

- Describe the impacts of personal choices on health and well-being
- Describe and assess strategies for responding to discrimination, stereotyping, and bullying
- Describe and apply strategies for developing and maintaining healthy relationships
- Explore and describe how personal identities adapt and change in different settings and situations

ELA: *Language and text can be a source of creativity and joy.*

ELA: *Exploring and sharing multiple perspectives extends our thinking.*

ADST: Identify the personal, social, and environmental impacts, including unintended negative consequences, of the choices they make about technology use

Curriculum 8 Big Ideas & Curricular Competencies

Careers: Achieving our learning goals requires effort and perseverance.

- *Demonstrate respect, collaboration, and inclusivity in working with others to solve problems.*
- Recognize and explore diverse perspectives on how work contributes to our community and society

Arts Education: *Artists often challenge the status quo and open us to new perspectives and experiences.*

- Explore relationships between identity, place, culture, society, and belonging through arts activities and experiences
- Use the arts to communicate, respond to and understand environmental and global issues

PHE: *Advocating for the health and well-being of others connects us to our community.*

- Develop strategies for promoting healthy eating choices in different settings
- Assess factors that influence healthy choices and their potential health effects
- Propose strategies for responding to discrimination, stereotyping, and bullying
- Create strategies for promoting the health and well-being of the school and community

ELA: *Language and text can be a source of creativity and joy.*

ELA: *Exploring stories and other texts helps us understand ourselves and make connections to others and to the world.*

- Think critically, creatively, and reflectively to explore ideas within, between, and beyond texts
- Construct meaningful personal connections between self, text, and world
- Respond to text in personal, creative, and critical ways
- Recognize how language constructs personal, social, and cultural identity

ADST: Identify the personal, social, and environmental impacts, including unintended negative consequences, of the choices they make about technology use

Teacher Resource

Curriculum Connections

In addition to Curricular Competencies, the Core Competencies have a strong relevance to this guide. The novel itself, as well as the activities developed in this Teacher Resource Guide align with the Core Competencies of supporting students':

- Thinking
- Communication and,
- Personal and Social Responsibility

For more information on Core Competencies, go here:

<https://curriculum.gov.bc.ca/competencies>



Teacher Resource

A Note on Assessment

Organized Around Types of Learning:

The novel is divided into six sections, one week is suggested for teach section – a standard Read Aloud structure. For each of these sections, the relevant Curricular Competencies are listed to support a potential focus for the week. Depending on the teacher, **the focus for the week will vary.**

Each of the six sections are divided into three *parts*. The description of the *part*, names the type of learning that the activities listed within were designed to support.

- **ENGAGE**

(Learning that activates or hooks student engagement and targets instruction about context.)

- **REPRESENTATION**

(Learning that checks-in on student understanding(s) and builds comprehension and knowledge.)

- **ACTION & EXPRESSION**

(Learning that supports student application of understanding and knowledge.)

It will not be possible to do all the learning activities created within each section. Choosing what is best for your learners will be an important aspect of a successful Read Aloud experience.

Evidence of Learning

So how should teachers decide what learning experiences to select? What should teachers do with the learning that students show? The answer to these questions really comes down to the purpose of the Read Aloud. In some cases, teachers may use the Read Aloud to set up classroom structures with an emphasis on building routines and a classroom community.

Others may prefer to use the Read Aloud for data collection of student learning. The guide was designed to support teachers, **if they choose**, to gather formative and/or summative pieces of evidence to assess student learning. Meaning, if an activity or assignment in this Read Aloud meets your classroom learning objectives and can be used as an assessment to inform reporting – please feel free to collect and assess. **However, the decision to assess or what to assess is solely up to the teachers implementing the Read Aloud.**

Assessment tools (rubrics, learning progressions, etc.) were intentionally **not** included in this guide, as we do not at this time, have common learning standards that reach across all the schools that are participating in this Read Aloud. Our journey to engage with the proficiency scale and our collective learning on assessment is ongoing, and we hope this Teacher Resource Guide can be a supplementary support for that journey.

For information on the proficiency scale, assessment and communicating student learning in the Langley School District see here:

<https://instructionalservices.sd35.bc.ca/csl/communicatingstudentlearning/>

For information on how to gather, create, store and share evidence of learning in portfolio form, see here:

<https://instructionalservices.sd35.bc.ca/csl/portfolios/>

Teacher Resource

The Language of Disability

The Disability Experience

Building our own understanding of a topic is a vital and familiar aspect of the teaching profession. *The Insignificant Events in the Life of a Cactus*, the text of this year's **Langley Middle School Read Aloud**, creates an opportunity for building a broader understanding around persons with disabilities.

To start, an important aspect of learning and speaking about disability is the language we use. Respectful terminology when talking about persons with disability is not a straightforward topic. So, providing context for staff about the language of disability was an important aspect to include in this guide.

As we prepare to teach this text, the following questions began to arise – *How do we teach about disability? What are the most respectful words to use? What words should not be used?*

The Disability Experience: Working Toward Belonging, written by Hannalora Leavitt, who is a person with a disability, is a resource that covers a breadth of topics related to persons with disabilities. It is one source that was referenced to begin to address the above questions.

Leavitt begins her language of disability chapter, on the topic of **defining disability**.

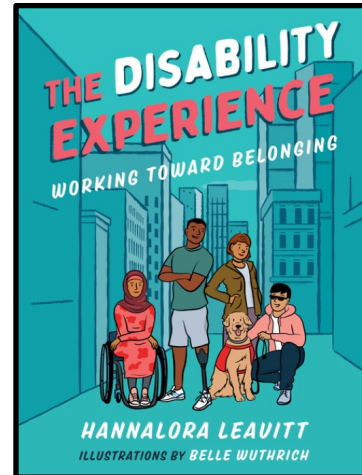
She starts with the following dictionary definitions:

According to the dictionary, a disability is

1. *A physical or mental condition that **limits** a person's movements, sense or activities.*
2. *A disadvantage or **deficiency**, especially a physical or mental **impairment** that interferes with or prevents **normal achievement** in a particular area;*
3. *Something that **hinders** or incapacitates.*

Definitions aside, no dictionary can possibly define what living with a disability looks and feels like.

Leavitt models to her readers the limitations of dictionary definitions, as they do not come close to explaining or addressing the wide complexities of the individuals it seeks to label.



She also points out that this definition and a lot of language used to describe and define disability, is primarily negative (*hinders, impairment, deficiency*).

In society we are very much constantly defining our identities – both formally and informally. By age, gender, socioeconomic standing, type of employment; the list goes on and on. However, the idea of defining identity for a person with disability is even more heightened – in fact, it is a central aspect to the experience of being a person with a disability. This is mainly because definitions are intricately connected to access and the qualification for vital care.

As educators this should resonate, as we know that systemic supports are often linked to, 'designations'. Therefore, in the larger societal system outside of our school doors, it's important to know that the defining of a disability often is connected specifically to the accessing of medical care and the qualifying for societal supports as well as identifying within a community job and/or available social circles.

Leavitt encourages her reader to learn the broad scope of terminology, that clarifies the depth of language around disability. She teaches about the varied types of disability, '*– sensory, physical and intellectual*' and reminds her reader of the distinction between a *congenital disability* (being born with) and an *acquired disability*.

Therefore, as we engage with this Read Aloud journey alongside our students, we want to be thoughtful about how we represent and speak about disability in our classrooms. Knowing that we may ourselves or have colleagues or have students with varying relationships with and to persons with disabilities, we are required to be thoughtful. A very tangible and effective way to be considerate and communicate our respect, is through the way we speak.

Teacher Resource

The Language of Disability

The Disability Experience

Leavitt provides a best practice option for the language we use, by naming disability in relation to a person, by using, 'the acronym PWD(s), which stands for person(s) with a disability or disabilities'. This modelling by Leavitt, to put person before the disability, versus putting the disability before the person is known as person-first language. It is often named as being the most appropriate language for persons **outside** of the disability community to use.

Examples of person- first language:

- A person with epilepsy

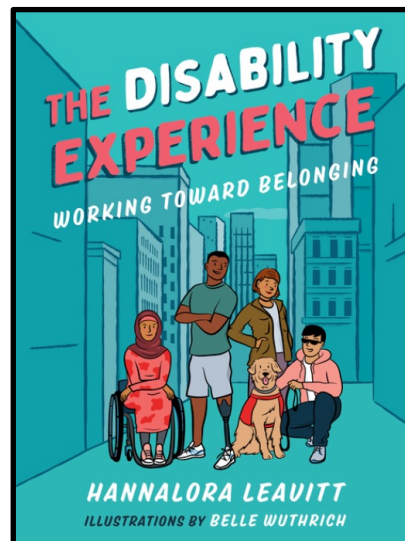
However, like all communities, there is no consensus on the 'right' terminology, or the person-first language usage. Ultimately it comes down to individual preference.

The Canadian Autism Spectrum Disorder Alliance (CASDA) speaks to the thoughtfulness and care of navigating the preferred language in their community by stating:

We understand that Canadians on the Autism Spectrum have diverse opinions on language and how they wish to be referenced. Many prefer identify-first language ("Autistic"), while others would rather use person-first ("Person with Autism"). In consultation across the country, it was clear that use of language in the Autistic community continues to be an ongoing discussion.

Source: <https://autismalliance.ca/wp-content/uploads/2020/07/CASDA-Language-Guide-7.pdf>

As we engage on this Read Aloud journey with our students, we want to be clear about situating the best practice of language without oversimplifying a complex conversation. For the purposes of this guide, we have selected to use **person first language**, but we acknowledge that some students may prefer **identity first language** or fluidity between the two.



For the most part, the main characters of the Read Aloud will be identified by their names – Aven, Zion etc.. However, in situations where speaking about their disabilities is central, Aven is a 'person without limbs' and her best friend Zion is a 'person with Tourette's Syndrome'.

We thought it was important to explain this decision and to share resources that support ongoing learning about language as it relates to members of our communities. The hope is that this information is not only useful for our Read Aloud experience but also for all Langley classrooms.

Here are additional resources for teachers on the language of disability:

The Power of Inclusive Language- A Recap (2021)
Rick Hansen Foundation
<https://www.rickhansen.com/news-stories/blog/power-inclusive-language-recap>

Autistic First (Again) (2011)
Autistic Advocate Blog
<https://turtlemoon.tumblr.com/post/8705631073/autism-first-again>

Person-first language: What it means to be a "person" (2012)
Canadian Medical Association Journal
<https://www.cmaj.ca/content/cmaj/184/18/E935.full.pdf>

Teacher Resource

Talking Circle Instructions

Talking Circle Instructions:

What is a Talking Circle? Here is an explanation as explained by First Nations Pedagogy Online:

<https://firstnationspedagogy.ca/index.html>

"Talking Circles or Circle Talks are a foundational approach to First Nations pedagogy-in-action since they provide a model for an educational activity that encourages dialogue, respect, the co-creation of learning content, and social discourse. The nuance of subtle energy created from using this respectful approach to talking with others provides a sense of communion and interconnectedness that is not often present in the common methods of communicating in the classroom. When everyone has their turn to speak, when all voices are heard in a respectful and attentive way, the learning atmosphere becomes a rich source of information, identity, and interaction."

Talking Circles and what they are and are not – are described in all of FNEC's Teacher Resource Guides. Here is an excerpt that further supports the use of Talking Circles in our classrooms:

<https://www.fnesc.ca/wp/wp-content/uploads/2022/12/BC-First-Peoples-12-Teacher-Resource-Guide-2022-final.pdf>

"It is important to understand that the type of discussion circles generally used in classrooms are not intended to be used for any therapeutic purpose. Classroom-based Talking or Sharing Circles are not Healing Circles (the latter needing to be facilitated by skilled leaders in specific contexts, and in First Nations contexts, often include additional cultural Protocols).

Talking Circles in classrooms are usually used to demonstrate that everyone is connected and that every person in the circle has an equal voice. They also ensure that everyone can see and hear the speaker. In classrooms, they can be used for a variety of reasons and at different grade levels (i.e. be a part of consensus building for decision-making, as ways to help debrief students' experiences, or supporting learning from each other). It is appropriate to use Talking Circles to discuss some of the topics in these resources. It is important to ensure that students understand and respect the Talking Circle process. This may require some teaching and modelling of expected behaviours in a Talking Circle. As well, students should understand the reasons for using a Talking Circle instead of other types of discussion.

In traditional settings, an object like a talking stick or feather may be used to denote who is the speaker of the moment. It is passed from person to person, and only the person holding it may speak. You can use any item that may be special or has meaning to the class. You could engage the class in choosing what that object is. For example, it could be a feather, shell, a unique stone, or a specially made stick. It should only be used during Talking Circles so it retains its significance.

Here are some basic guidelines for a Talking Circle:

- The group sits in a circle, so everyone can see each other.
- One person introduces the topic for discussion (often the leader of the group).
- Only the person holding the special object speaks; everyone else listens respectfully giving the speaker their full attention.
- Everyone is given a chance to speak, but someone may pass the object without speaking if they wish.
- Speakers use "I" statements, stating what they are thinking or feeling, rather than commenting on what other people have said.
- Once everyone has had a chance to speak, the object can be passed around again giving people a chance to continue the discussion."

Teacher Resource

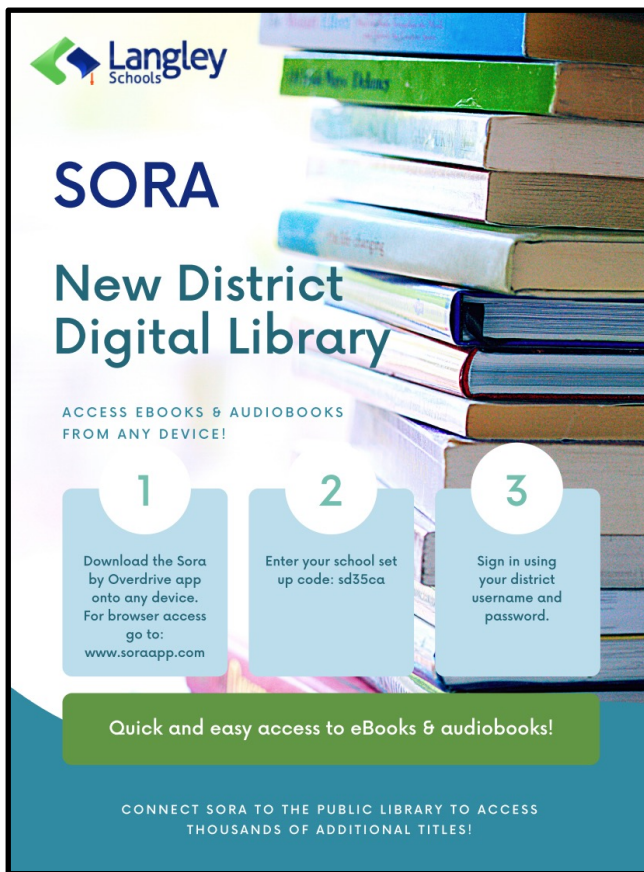
Supplementary Resources

SORA

The SD35 District Digital Library has **75 audiobook copies** of *The Insignificant Events in the Life of a Cactus* for classroom use that were purchased to support this Read Aloud.

Login instructions here:

<https://www.sd35.bc.ca/wp-content/uploads/sites/2/2021/09/SORA-APP.pdf>



External Resources

The following are educational resources to support this novel beyond this guide. Both of the resources below were created from the same American organization: Arts & Venues Denver. These resources are included as a reference – teachers should evaluate the aspects of the resource for suitability for their students and classrooms.

Teacher Audience: Chapter Guide (68 pages)

Includes chapter questions, discussion questions and classroom learning activities. Hyperlinks throughout for additional resources.

<https://www.artsandvenuesdenver.com/assets/doc/YOBOD-Cactus-Educator-Guide-4c1d7685de.pdf>

Student Audience: Adventure Guide (16 pages)

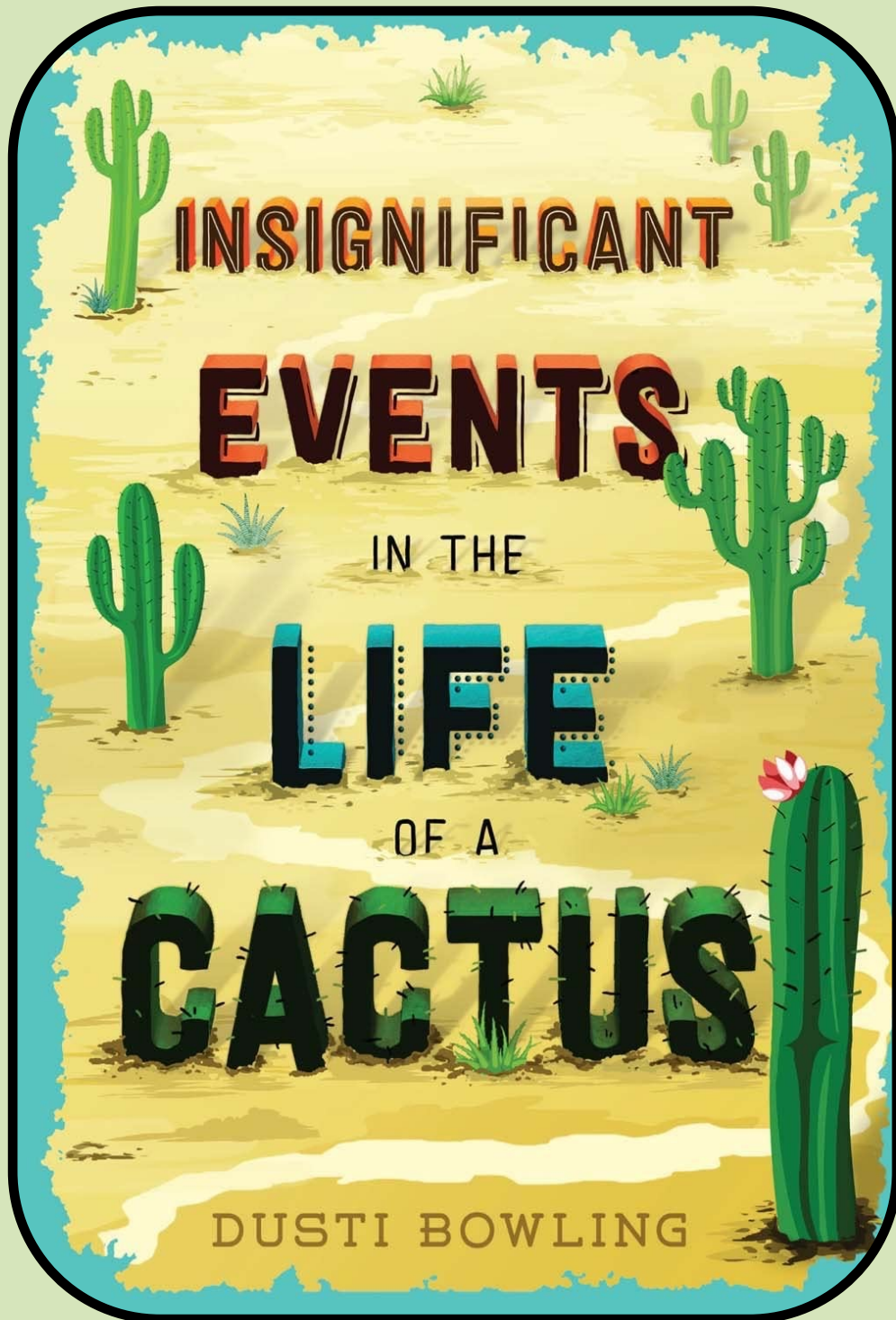
Includes creative activities connected to the novel setting of a desert. Has activity pages meant for independent student work. Hyperlinks for videos connected to persons with disability are included.

<https://www.artsandvenuesdenver.com/assets/doc/2018-Youth-One-Book-One-Denver-Activity-Guide-WEB-bdb428ba8a.pdf>

Previous District Read Aloud

The SD35 District Website has a digital copy of the previous District Read Aloud. If you participated in the Barren Grounds Read Aloud and are looking for a reference/activity for classroom, use OR if you didn't participate and wish to know more, access **The Barren Grounds Read Aloud** here:

<https://instructionalservices.sd35.bc.ca/curriculum-2/secondary-2/the-barren-grounds-teacher-resource-guide/>



Vocabulary Strategies

Vocabulary Strategies:

The **Vocabulary Strategies** in this guide was selected purposefully for its connection to the text meaning. The words selected may not be the "hardest" or most "complex", however they are the words that are important for students to know in order to understand key themes/ideas from the text. Additionally, the words selected are words that students could use and apply in their own vocabulary.

Each strategy in this section has a different purpose noted, to describe the targeted reason to apply the strategy. Please feel free to apply tried and true strategies in your own teacher toolkits.

The strategies curated for this guide were also created to support universal use (Math, Science, Social Studies etc.) – applicable and useful to build vocabulary specific to subject contexts.

Vocabulary Strategies:

Example/UnExample (Semantic Mapping):

Use this to: Define words within context, analyze word parts, develop connections between words, increase everyday vocabulary.

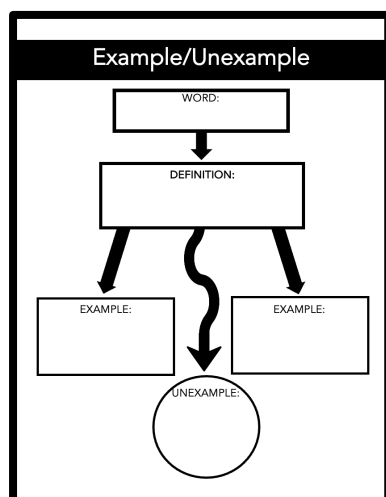
Provide students with the vocabulary word you wish to learn. Have students make guesses or suggestions about the word. Whenever possible point out parts of the word as part of this investigative phase. (If the word was navigation – cover beginning and sound out the 'shun' sound, cover the 'tion' and point out 'navigate' as a root word within) etc..

Next reveal the definition. Have students copy down the definition. Identify key words together within the definition that are significant and help our understanding. Be sure to use a student-friendly definition (see Vocabulary section at end of this guide for supports). Together as a class fill in the examples in a universal way (in their life, world, surroundings etc.) as well as examples from the context you are studying (characters, historical figures, process etc.).

This strategy can also be simplified – have students create examples and unexamples of a word in their own context. This ongoing practice will support a clear formative check-in on depth of student understanding of a term.

An additional Vocabulary Strategy that uses similar skills to this tool is the Frayer Model. See resources on **Frayer Model** here:

https://dpi.wi.gov/sites/default/files/imce/ela/bank/6-12_L.VAU_Frayer_Model.pdf



Name: _____	
Frayer Model	
<small>Write the selected word. Identify characteristics of the word. Identify examples of the word. Identify non-examples of the word. Create your own definition of the word. Check the meaning of the word with the dictionary definition.</small>	
Definition	Characteristics
Examples	Non-examples

Vocabulary Strategies:

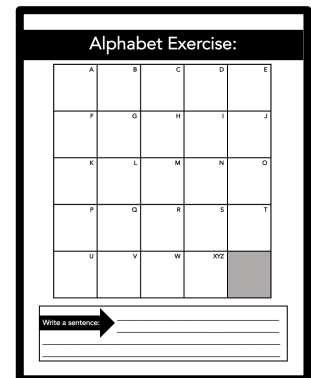
Alphabet Exercise:

Use this to: Practice word association, word recall, and vocabulary application.

A SIOP activity, Alphabet Exercise, supports a student accessing prior knowledge, reviewing and/or reflecting on their growth on a topic. This can be used in many iterations from individual to small group as well as at different moments in learning (to check prior knowledge or to check acquired knowledge).

Individually have students associate words from their topic of study with each letter of the alphabet. Give time for independent thinking. Meanwhile recreate or project the chart on the board. Once time is up, as a class have the goal of filling in the entire chart. As words are shared, all students should fill in their chart even adding words to squares they may have already been filled.

Once the chart is the most complete it can be – have students create a sentence, that makes sense, at the bottom of the page that uses 2-3 words from the chart. This encourages application and the creation of complex sentences. Have a few students share out to model their thoughtful sentence creations. This page can also function as a word bank for future work, can also be a something to return to and redo to reflect growth in a learning journey.



The worksheet is titled "Alphabet Exercise:" and features a 5x5 grid for letters A through Z. The grid is as follows:

A	B	C	D	E
F	G	H	I	J
K	L	M	N	O
P	Q	R	S	T
U	V	W	X	Y

Below the grid is a section labeled "Write a sentence:" with a right-pointing arrow and three lines for writing.

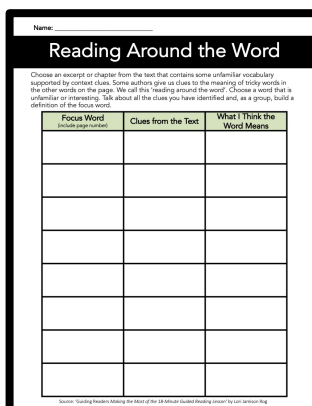
Reading Around the Word

Use this to: Define words within context, analyze word parts, develop connections between words, increase everyday vocabulary.

From 'Guiding Readers Making the Most of the 18-Minute Guided Reading Lesson' by Lori Jamison

Often authors, especially in nonfiction, will give clues in the text to help readers solve difficult words. In this lesson students learn to 'read around the word' to look for context clues.

Choose an excerpt or chapter from the text that contains some unfamiliar vocabulary supported by context clues. Tell students that some authors give us clues to the meaning of tricky words in the other words on the page. We call this 'reading around the word' Have students choose a word that is unfamiliar or interesting. Talk about all the clues that students have identified and, as a group, build a definition of the focus word.



The worksheet is titled "Reading Around the Word" and includes a section for students to write their name. Below the title is a paragraph of instructions: "Choose an excerpt or chapter from the text that contains some unfamiliar vocabulary supported by context clues. Some authors give us clues to the meaning of tricky words in the other words on the page. We call this 'reading around the word'. Choose a word that is unfamiliar or interesting. Talk about all the clues you have identified and, as a group, build a definition of the focus word."

Below the instructions is a table with three columns: "Focus Word (write page number)", "Clues from the Text", and "What I Think the Word Means". The table has 10 rows for notes.

Vocabulary Strategies

Two Lies and a Truth Vocab Game:

Use this to: Conversational language use, oral language, using words in context.

Divide students into small groups (2-4 students per group). There should be the same amount of groups as vocabulary words. Provide each group with one of the vocabulary words and its definition.

Each group will develop 2 "lies" or wrong definitions of the word. Each group will now have 3 definitions in total (one correct and two incorrect). Next have students write a sentence that uses the word correctly (**Oral language**).

The groups will then present the vocabulary, sentence and their definitions to the larger group, who will guess which is the correct definition. From here you can provide the class with the vocabulary list with the correct definitions. (See Vocabulary section for supports).

Vocab Scaling:

Use this to: Teach students meaning of words, word association, expand student vocabulary

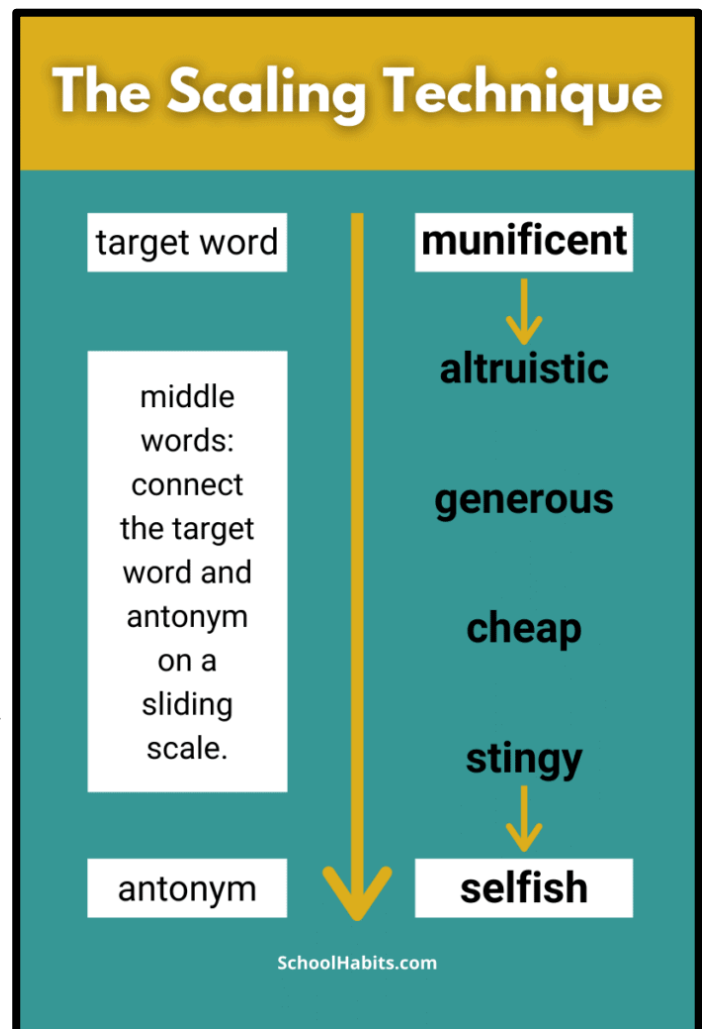
This vocabulary strategy is a best fit with a well selected word - it must have an opposite that makes sense.

Examples from this guide:

– **self-conscious** would meet this criteria while the vocab word **Tic** would not.

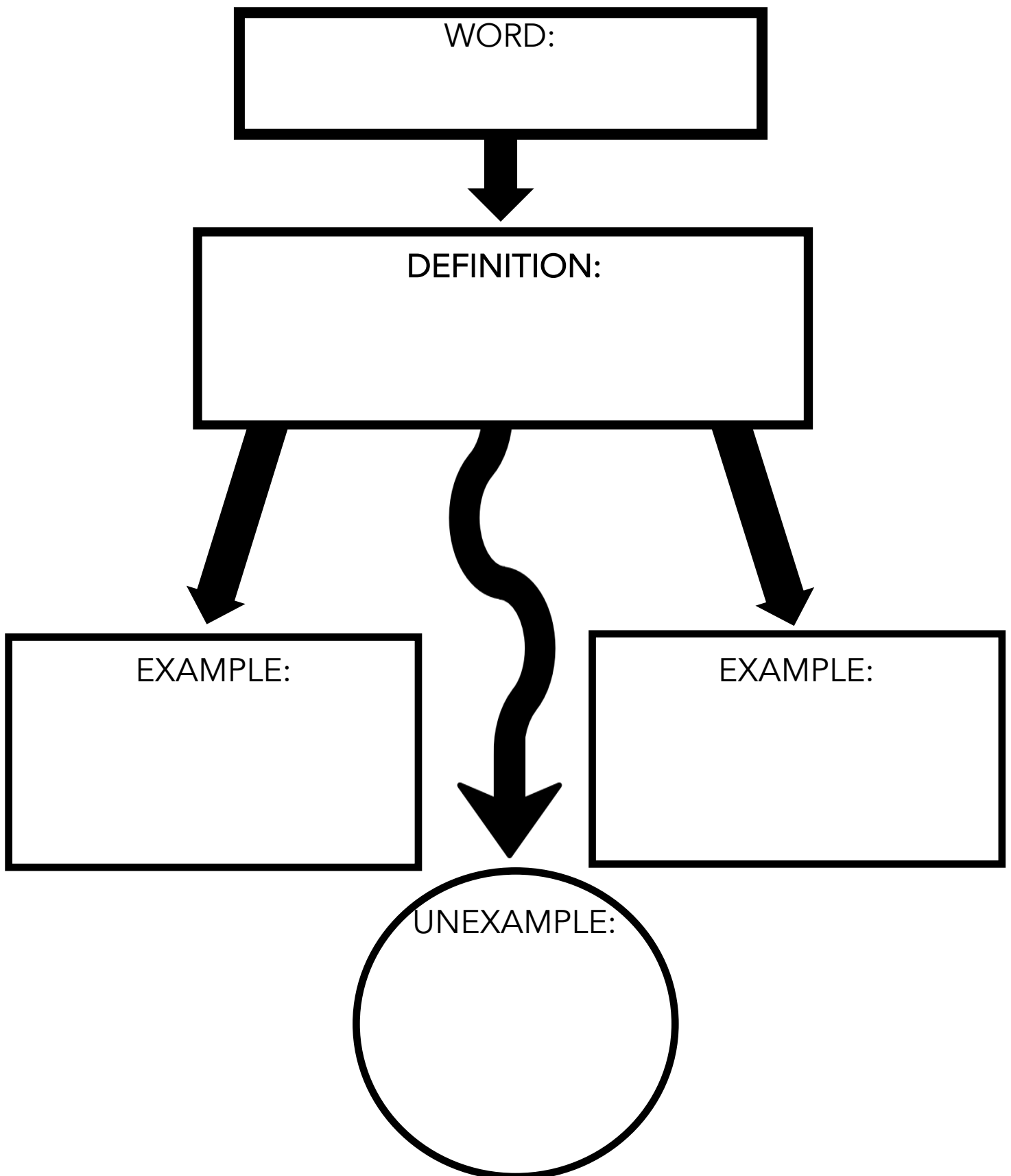
To Set-Up the scale technique:

1. Choose a word from your vocabulary list, and then think of its opposite. When starting out – you may choose to create and provide the opposite. As students become familiar with the strategy, they can select an opposite to the vocabulary word you have selected.
2. Place the original word and its opposite word on separate ends of a line (it can be done vertically or horizontally). This is the framework for your scale. (Students could use a white board, post-its or other changeable, movable or tactile materials to support this process).
3. To complete your scale, fill in the space between each word with several new words of varying degrees of meaning. You may choose to provide the scalable words, do a class brainstorm to create a word bank for students or have them come up with the words on their own. Student ability will determine the degree of support for this task. Think of your scale as a continuum. (**synonyms and antonyms**).



Source: <https://schoolhabits.com/how-to-study-vocabulary-words-using-the-scaling-technique/>

Example/Unexample



Alphabet Exercise:

A	B	C	D	E
F	G	H	I	J
K	L	M	N	O
P	Q	R	S	T
U	V	W	XYZ	

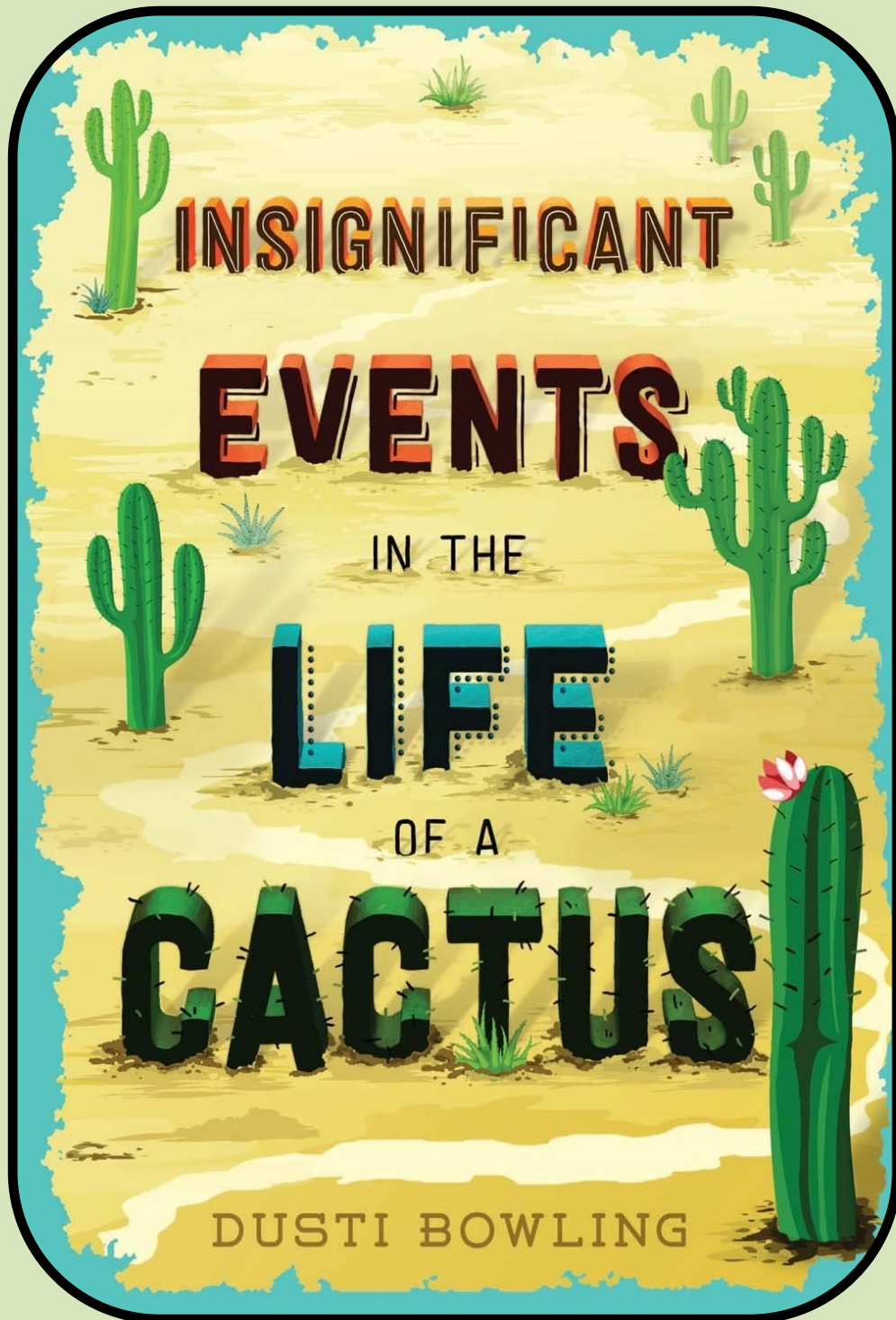
Write a sentence:

Name: _____

Reading Around the Word

Choose an excerpt or chapter from the text that contains some unfamiliar vocabulary supported by context clues. Some authors give us clues to the meaning of tricky words in the other words on the page. We call this 'reading around the word'. Choose a word that is unfamiliar or interesting. Talk about all the clues you have identified and, as a group, build a definition of the focus word.

Focus Word (include page number)	Clues from the Text	What I Think the Word Means



Comprehension Strategies

Comprehension Strategies:

The users of this guide span varied grade levels and student abilities. As such, a diverse set of **Comprehension Strategies** have been curated to support the reading process, with the goal of building and checking student comprehension of the Read Aloud text and other supplementary materials.

The **Comprehension Strategies**, just like the **Vocabulary Strategies** were gathered to support cross-curricular implementation and use. Additionally, the strategies below were selected to span multi-modal forms, not all the strategies require written output.

Comprehension Strategies:

Learning Story Grammar: Story Champs Program

Use this to: Retell and summarize sections of the book (orally).

Materials:

Icons

Student retelling checklists

For the first section of the book, model for the students what an oral retelling looks and sounds like. Begin with a class brainstorm/discussion. Record this on the board.

Identify (these icons should be used to help students make an association between the grammar of the story and what they need to orally retell:



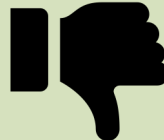






Once you have identified and recorded the parts, model for students how they can retell the story. Note: as long as students retell the story and use all the parts of the story grammar, they can be successful. There is no order that they need to follow other than what the plot sequence is in the story.

Put students in pairs. (Consider putting students with similar learning styles together or have someone who is struggling with retelling pair with someone who can model these skills for them). Pass out student retelling checklists. Using the checklist iconography and what resulted from the class brainstorm, student 1 retells the story to student 2. Student 2 checks off the boxes on the checklist when they hear the part of the story represented by the icon. Then they switch and repeat the process.

Depending on time, students can then partner with a different person and go through the process again. This is based on the Story Champs program, a speech and language tool that encourages students to orally retell stories. Students will work on learning how stories are constructed so that they can learn how to effectively summarize. Oral language is emphasized over written – this could lead up to video or voice only summaries. Strengthening academic language via oral narratives can facilitate growth in other academic skills such as recalling and sharing information, acquiring word meanings through context, expanding domain knowledge, producing more advanced writing, and comprehending text



Student Retelling Checklist:

CHARACTERS	
SETTING	
PROBLEM	
CHARACTER EMOTIONS	
PLAN	
ACTION	
CONSEQUENCES	
ENDING	
END FEELING	

Comprehension Strategies

Choice Board

Use this to: Provide students with different options to communicate their thinking, to teach students to show their thinking in different ways.

Have students choose from the different the attached **Choice Board** categories, to show their understanding. You may choose to pre-teach each category through the week(s) or have students navigate categories on their own. The prompts serve as a sentence starter bank to model varied sentence patterns and types of thinking.

The **Choice Board** can be done formally (*print out student copies, have them record and write out their ideas, work in pairs or small groups to complete one prompt per section*) or informally (*project or post the prompts and have students use prompts to share out orally*). These prompts are also meant to be transferable to other subject areas.

Always invite students to orally share thinking (*whether they are working in the oral or written form*) with the class to learn from one another's interpretations and ideas as well as to model the grade level expectations of prompt application. Always have them say aloud the full prompt to model full sentence responses.

Pair/Share

Use this to: Teach students to listen to other's ideas, to teach students to justify their thinking with reasoning, to teach students to go beyond the text, and make hypothesis or predictions.

Have students utilize the **Pair/Share** method as a verbal comprehension strategy.

Project the below **Pair/Share** prompts/expectations, depending on what you want students to focus on. Depending on the age, ability and time allotted for activity, it is suggested for the conversation time to be limited to a one to two question task. Students may benefit from time to collect their ideas before sharing. Ensure there is a full group share out after the **Pair/Share** time, in order for the whole group to benefit from instructional clarifications and support.

Here are some suggestions of **Pair/Share** questions to project in order to check-in on student comprehension:

- What was the most significant event in our listening today? Explain.
- What is something that happened in this section that connects to a previous section? Explain.
- What is something that is unclear? Explain what makes it confusing.
- What is a prediction you have? Explain why your prediction makes sense.

Extension – have students develop their own **Pair/Share** questions to pull from.

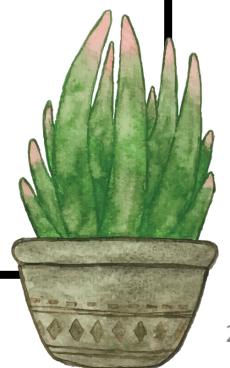
Extension – when sharing out, ask students to share a good idea from their partner (this supports community building and student-to-student active listening).



CHOICE BOARD:

Thinking About What You Are Listening/Reading

Summarizing:	Connecting:
<ul style="list-style-type: none"> •A main idea in this text is _____. I know this because ... •The section in three sentences: First _____. Then _____. In the end _____. 	<ul style="list-style-type: none"> •_____ reminds me of •I can relate to _____ because ... •I can't relate to _____ because ... •I thought _____ was meaningful because ...
Visualizing:	Going Beyond the Text:
<ul style="list-style-type: none"> •When I read about _____ I imagine ... •When I visualize this moment, I hear _____, I see _____, I feel _____. 	<ul style="list-style-type: none"> •It doesn't tell me but I think ... •The character said _____ but I think the character really meant ... •The author doesn't spell it out, but I think it means ... •I wish that _____ would happen because ... •Something that I can't see happening is ...
Question:	
<ul style="list-style-type: none"> •I wonder if ... •I wonder how ... •I don't understand why ... •If I could talk to this character, I would ask ... •If I could ask the author a question it would be ... 	



Comprehension Strategies

Three Types of Questions

Use this: To teach students that different skills are needed for different questions.

Be clear with students about the different types of questions that exist – and the different skills they need to apply for each type of question.

For students who struggle with comprehension, this creates a road map for their energy. Being explicit with students about where they are meant to 'find' information can be universally applied across most subject situations.

For example, **Right There** Question, means a targeted investigation. Words in the question match words in the text. The answer is *right there*. **Think and Search** Questions means to go beyond a single point in the text. Keep reading to gather more data, as the answer isn't in a single spot. Finally, **Author & Me** Question have to be rooted in a connection to the text but also demand inferring, bringing in prior knowledge and making educated guesses about author choice.

Being clear with students about the type and skill associated with a question – can support independence in tasks and increase meaningful connections to text.

As students build confidence around the three types of questions – they can also create questions that align with each group.

Additionally, this questioning framework means that as teachers, we ensure we include and model all three questions and question answering strategies with students to support layered comprehension of a text.

Source:

https://www.readingrockets.org/strategies/question_answer_relationship

Question Type	Description
Right There Question	The information to answer the question is considered 'right there' because often the words in the question are in the same sentence. This type of question can also be referred to as a text-dependent question .
Think and Search Question	The information needed to answer the question is in different parts of the text so the student needs to 'think and search' to figure out the answer. This type of question can also be referred to as a text-dependent question .
Author & Me Question	To answer the question, the student must connect information in the text with information they learned or read previously. This type of question can also be referred to as an inferential question .

Author & Me Prompt Card

1. Read Paragraph
2. Make a connection between something you know, have learned or experienced. (*What we know helps us connect to what we think the author meant*)
3. Decide what you think the author meant.
4. Justify your answer by identifying information in the text that supports what you are thinking.

Comprehension Strategies

Questioning While Reading

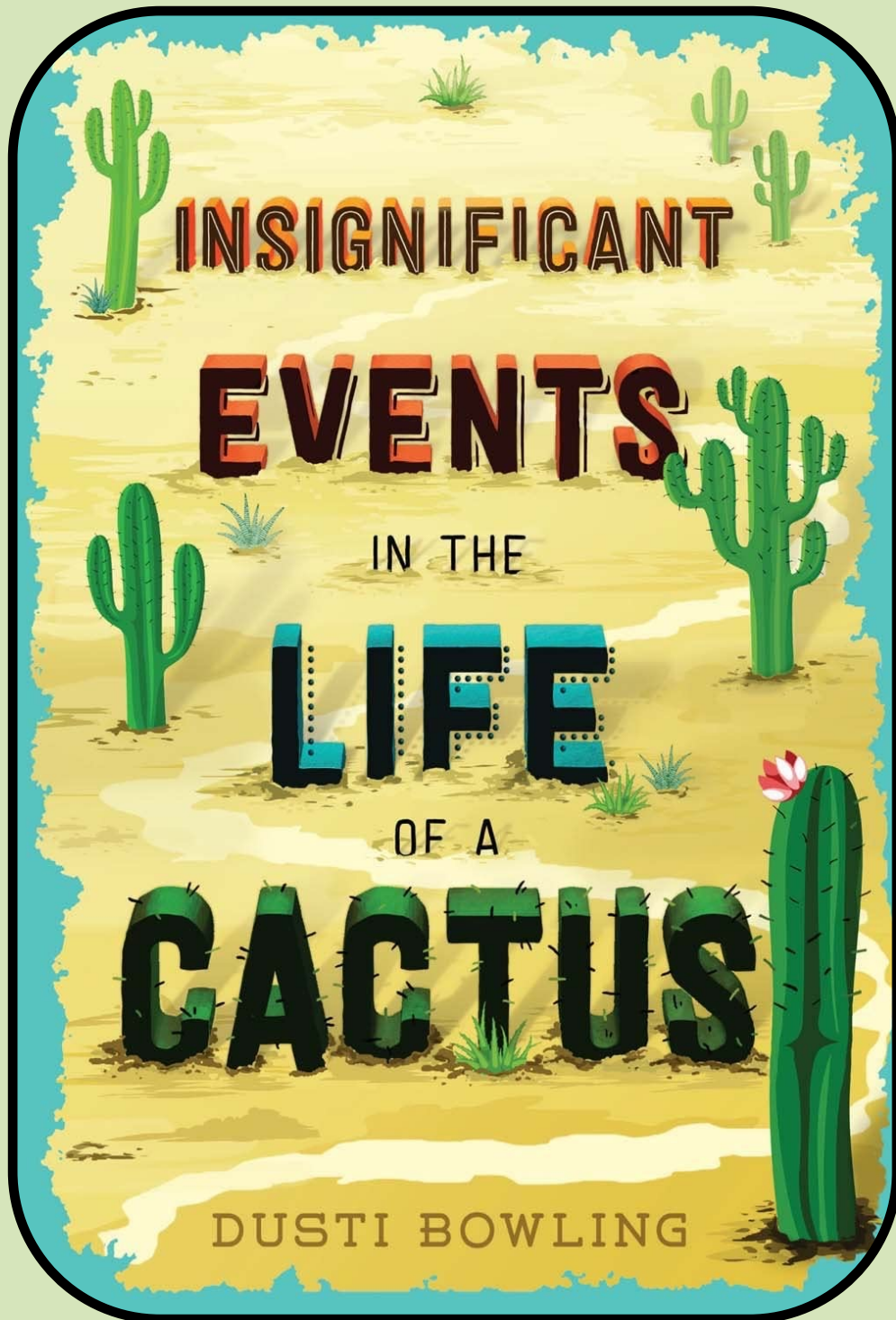
Use this: To teach students to question as they read, to teach students to develop thoughtful and diverse types of questions.

As students listen and or read along with any text, provide them with an area to record questions as they read. Encouraging students to ask questions about the content of the text, leads to a deeper understanding of the text's meaning. Anytime you are wanting students to record as you read – chunk the text (reading the text and pausing for short periods to complete the task).

Providing question stems for students to use, is helpful in ensuring they create diverse types of questions. While listening to a chapter for example – it would be effective to provide the **Question Stems** below and require students to come up with 3-5 questions. At each chunking or pause – remind students to select a different stem, crafting a different type of question. If students are familiar with the **Three Types Of Questions** from the previous strategy– they can also identify the type of question they have created.

Have students at the end of the listening and question writing period, identify their best question. Have students share out what made them think this was their best question. Collect questions and reasoning as a formative exit slip.

Question Stems
Who is (are) _____?
What happens (happened) when _____?
What is (was) _____?
Why did (does) _____?
How do (does) _____?
How do _____ and _____ compare?
What can you say about _____?
What would happen if _____?



Opening Activity

Opening Activity: Novel Clues

The purpose of this activity is to hook students to the content of the novel and also build visual context for the novel.

Instructions:

Project or provide students with attached **Novel Clues** page. You can choose to do this activity all together, in small groups, or individually.

Have students think about words that describe each clue. If you provide the **Novel Clues** page – have them brainstorm words around each image. If you are projecting the handout, have students write out numbers 1 through 5 on a piece of paper and brainstorm words associated with each number.

Provide an expectation of the number of brainstormed words per image (example: 3 words *that describe what you see in image number 1*). Prompt students to think creatively – go beyond their initial ideas – think about all the senses (feelings, smells, noises etc.).

Consider chunking the activity to provide opportunities for students to share out, and model/hear examples of strong brainstorming. A flow for the activity might be: revealing image number one, giving time for brainstorming and then sharing out and recording words on the board all together. Have students record words they don't have and then repeat the process for each image.

Ex: Novel Clue 1 (An image of the desert, cactus and sunset) Words that I would associate with this image could be – Desert, Spikey, Sweaty, Isolated, Reptiles, etc.

Once the page is full of vocabulary as you have moved through each clue – prompt students to form a prediction statement using three of the brainstormed words.

Ex. I predict this will be a story in the sweaty isolated desert where someone is being constantly bullied on an anonymous blog.

Teacher Consideration(s):

Supporting context of the book for students with visuals – particularly for any students who may be unfamiliar with references of place, colloquial expressions and so on – throughout the Read Aloud is an effective context building strategy. To identify and select images to support context for students appears throughout this guide as an *ELL Consideration*. However, it should be noted that all students can benefit from these visual clues.

Lastly, the final section and celebration of the book being completed includes an activity that **returns to this opening activity** and specifically the students predicting and original thinking. Save student brainstorming and predictions as a way to support this end of book thinking task as well as to promote how knowledge grows over time.



Opening Activity: Novel Clues

1



2



3



4



5



Opening Activity:

A Brief European History of Disabilities

This opening activity introduces students to the concept of *disability studies*, and the realities of persons with disability throughout European History. The purpose is to build some context around persons with disability and their historical treatment by society, before reading about a contemporary experience.

This reading also models person-first language. See **Teacher Resource: The Language of Disability** for more on this complex topic.

Instructions:

Provide students with the reading handout – and read together out loud, asking students to follow along. Prompt students that they will be returning to the timeline, section by section. However, the immediate focus on this first read through is to listen and learn to gain an overall understanding of the patterns and changes throughout history.

Once done reading – prompt students with overall questions like:

- What stood out to you?
- What did you notice?
- Did you hear any patterns?

Let students know that this next phase of learning, will be zooming into specific sections, using specific skills determined by the type of question being asking.

Next provide the students with the hand out chart – that follows the **Comprehension Strategy: Three Types of Questions**. There are two of each question type. Model and guide the first question in each type as a class. Then support students in doing the second of the same question type independently.

Types of Questions:

Right There Questions: Model with students to look for the words of the question within the original text. Model that the answer to the question comes immediately after the words, which is why it is called a 'right there' question. Model how you want them to be responding to the question (full sentence form).

Think and Search: Model with students that this level of question is a step up from the 'right there' question. The information is in the text itself, but they may have to keep reading to gather and collect information. In addition, they may take information from the text and summarize or put it into their own words. Sentence answers for this type of question might look like several listed items in a single sentence.

Author & Me: Model with students that this question is about explaining what the author meant. (Not to be confused with text to self connections). A good explanation of Author & Me questions is that – *The answer to the question is not in the text. I will have to think about the information that author gives and what I already know to answer the question. The author's information provides clues to help me answer the question.* This is the highest level of question because it shifts from literal text to inferring text. It could be identifying a pattern, explaining a contradiction, or relaying a commonly known idea.

Teacher Consideration(s):

The final section and celebration of the book being completed has an activity that **returns to this opening activity** and the original students thinking. Save student work to support this end of book thinking task as well as to promote how knowledge grows over time.

A Brief European History of Disabilities

*Did you know that there is something called disabilities studies? Researchers look into the past to learn more and uncover details about the lives of persons with disabilities.

500 B.C.E. – 400 C.E. Greek and Roman Times

Greek and Roman cultures placed great importance on beauty and physical perfection. This meant that society favored able-bodied persons and that they had very negative attitudes towards the imperfect body. Many believed health and physical ability was a reflection of the many Gods' pleasures or displeasures.

People with disabilities in the Greek and Roman world were excluded from society. Many persons with disabilities were required to survive through a mixture of begging, crime, casual work, and being helped by family. It was during Greek and Roman Times that the trend of using persons with disabilities as entertainment, sometimes put in cages to be looked at, is where the concept of the 'Freak Show' came from.

500 C.E. – 1500 C.E. Middle Ages

The middle ages, sometimes called the medieval era, was a time of oppression, poverty and the decline of logic. Day-to day life was connected to farming and surviving in harsh conditions. War injuries, disease, and work-related injuries were common ways of acquiring a disability in this time (and all times), while others were born with a disability.

There was not a lot of medical knowledge in this time period, so physical disabilities at birth were treated cruelly, and babies were often abandoned. Blind and Deaf babies were most safe, as their conditions were not detectable at birth.

Looking back, researchers believe that most people with disabilities who were able to work, did so in the farming industry; planting and harvesting crops – protected by their families. In the late Middle Ages, the concept of public services began, and thus came a period in society of taking responsibility for, caring for, and housing people with disabilities.

1300 C.E. – 1600 C.E. Renaissance

This time period is commonly known for its interest in the arts, architecture, philosophy, literature, and the sciences. With an increased emphasis on the sciences, health was an area that began to be understood from a science perspective alongside the religious perspective.

The attention to science meant more understandings and improvements to medicine. This also slightly shifted society's general view of disability. Persons with disability were no longer considered punishments from the Gods and began to be viewed as people separate from their disability.



1700 C.E. – 1800 C.E. Industrial Revolution

In the 1700s to mid 1800s, the British Industrial Revolution was a period that caused major changes in society. One of the biggest changes was a change from farming life to city life.

This impacted persons with disabilities because those who had been able to live with families, assisting on the farm, now lived in cities. This city life meant working hourly in factories, which many people with disabilities were not welcomed to do. It also meant that the crowded cities and poverty led to a lot of disease, making everyone more exposed to catching and passing on disease. Persons with disabilities were particularly vulnerable to these conditions.

Many disability historians have reported on the increase in disabled beggars during the Industrial Revolution period. Another unique aspect of this time was the societal obsession with 'the miracle cure'. People believed that disabilities could be cured by a simple touch from the queen or other people of prominence.

1700 C.E. – 1800 C.E. Educational Enlightenment

In the late 1700's medical doctors, philosophers and educators began to believe that with education and training, persons with disabilities could achieve far more than what society was currently expecting. In 1783, an institute for blind youth was started in London England; this was a first of its kind.

Prior to braille being invented, the invention of the printing press helped create raised letters to support children to learn who were blind. Canada's first boarding school for the blind opened its doors in Halifax, Nova Scotia in 1871.

This creation of segregated spaces for students with disabilities to live and learn lasted for a long time into modern society. In many cases, students stayed in boarding schools away from their families, which was very difficult. However, it also meant that students had an opportunity to meet, live, and learn alongside other students with similar disabilities.

1900 C.E - 1999 C.E. 20th Century

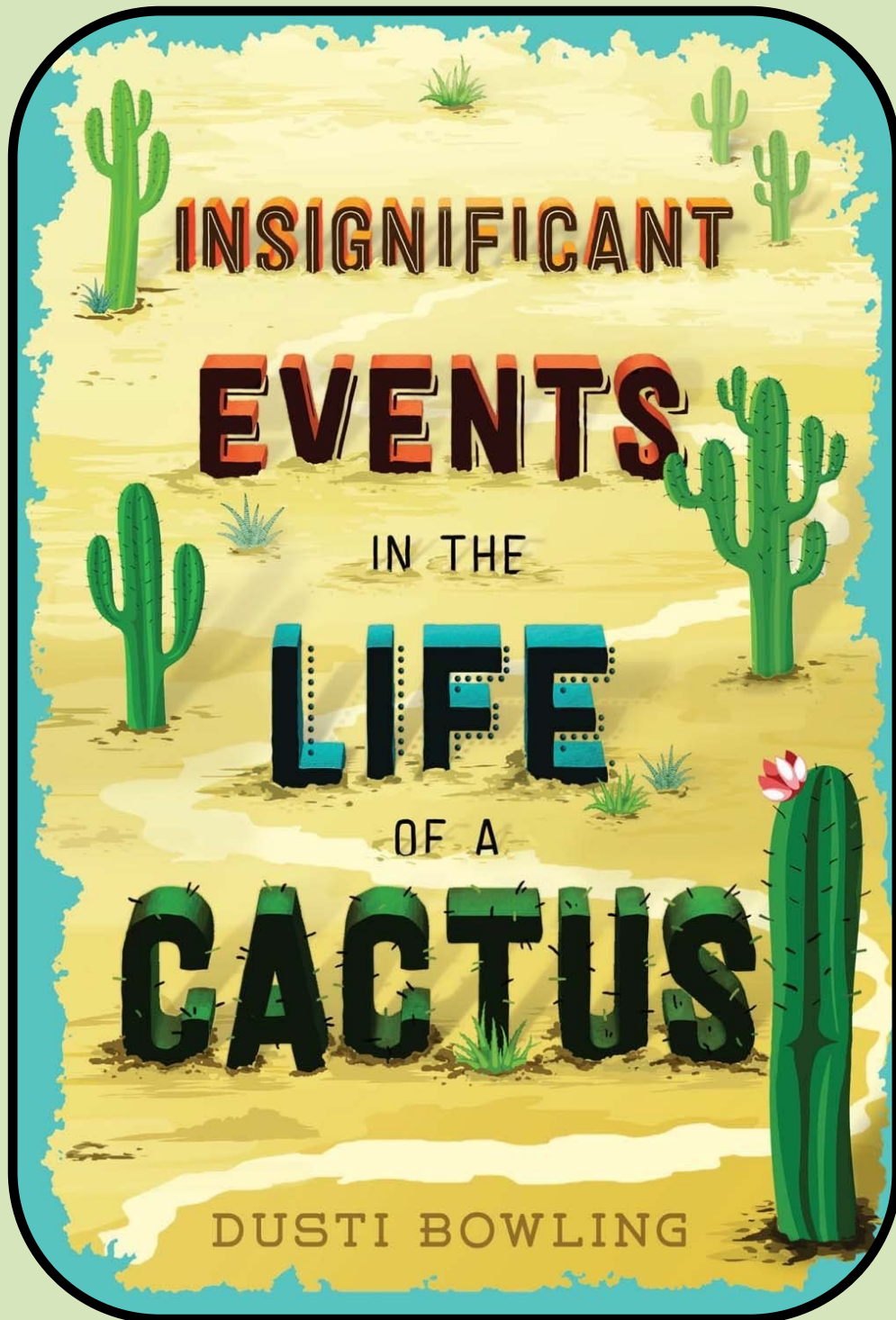
Important medical advancements contributed to improving the daily lives and health of persons with disabilities during this time period. In 1928, a hospital in Britain developed the first antibiotic in history, penicillin, which was quickly followed by vaccinations for childhood diseases like mumps and rubella.

In general, disability in the 1900's became more visible because of the number of persons with disability in society. One reason for this increase of persons with disabilities, was due to historically significant events . War injuries are not a new cause of disability but with two world wars, and several regional wars to follow those; war created a new wave of disability awareness in society throughout the 1900's. Society was also living longer, which meant more people were aging into disability, making it more visible.

Name: _____

A Brief European History of Disability

Greek and Roman Times	Right There Question: Greek and Roman cultures put great importance on what?
Middle Ages	Right There Question: What did society start to take responsibility for?
Renaissance	Think and Search Question: What are two examples of the science perspective?
Industrial Revolution	Think and Search Question: What are two ways that the Industrial Revolution was difficult for persons with disabilities?
Educational Enlightenment	Author and Me Question: What does the author mean by ' <i>persons with disabilities could achieve far more than what society was currently doing</i> '? Explain your thinking.
20 th Century	Author and Me Question: What does the author mean by " <i>more people were aging into disability.</i> " ? Explain your thinking.



Section 1

Page: 1-46

Chapters: 1-8

Section 1

Page: 1-46
Chapters: 1-8

Section Summary:

We are introduced to the narrator, Aven – a middle schooler who is a person that was born without arms. These opening chapters use humor to show the audience how Aven deals with peers and/or strangers reacting to her not having arms. It also sees Aven's life impacted by some big changes; family relocation to a new state, Aven moving into a theme park, and Aven starting at a new middle school. Aven also writes her first of six public blog posts about her life.

Teacher Considerations:

Section 1 includes 8 chapters that vary in length from 4 to 9 pages.

Things to consider as we plan for successful student engagement with the resource:

1. Aven shares how when she was younger, she would lie by telling extreme stories about how she 'lost' her arms to her peers when they asked (includes stories about burns, animal attacks etc.) (pg. 4-5)
2. Aven mentions conspiracy theories and anti-government sentiments (pg. 11)
3. Aven tours her audience around the theme park including a 'fake jail' to pretend incarceration (pg. 26)
4. Aven encounters social isolation at her new school, eating in the bathroom, having peer interactions that reflect lack of belonging/acceptance (pg. 22, 40, etc.)

Learning Intentions:

Grade 6/7:

- I can Interpret and communicate ideas using symbols and elements to express meaning through the arts. (Art)
- I can explore and describe how personal identities adapt and change in different settings and situations. (PHE)

Grade 8

- I can think critically, creatively, and reflectively to explore ideas within, between, and beyond text. (ELA)
- I can propose strategies for responding to discrimination, stereotyping, and bullying. (PHE)

ENGAGE

(Learning that activates or hooks student engagement and targets instruction about context.)

ELL Consideration:

Scan the *Section Summary* for content that requires context. Look-up images that can provide visual cues that will benefit all learners. Project these images as you read.

Possible suggestions for visual context building:

Place: Kansas vs. Arizona

Concept: Western Theme Park

Talking Circle Prompts:

- What makes you unique?
- What are your gifts? (*gift here used not as a present or materialistic item but as a quality, trait or personal strength*)



REPRESENTATION

(Learning that checks-in on student understanding(s) and builds comprehension and knowledge.)

Before students can apply what they have learned, take time to check if they've learned it. This guide has compiled Vocabulary and Comprehension Strategies to support building and checking student understandings. These strategies were selected to be universal (used across subject areas) and to be chunked and/or broken down into pieces.

These strategies are meant to build student skills and encourage overall literacy.

Below is a selection of suggested Vocabulary – at the end of this guide are additional vocabulary supports organized by section.

pg. 21 self conscious	pg. 22 dexterous
pg. 40 depressing	pg. 41 coward
pg. 41 secluded	pg. 42 contagious
pg. 44 ostracized	pg. 45 Saguaro

ACTION & EXPRESSION

(Learning that supports student application of understanding and knowledge.)

Saguaro Cactus Close Reading

In pairs or small groups, invite students to do a close reading of this text excerpt. This page is significant because the title of the text is revealed. An option for engagement is an attached three questions comprehension strategy support. (Printable quote and strategy page attached)

Or read aloud the excerpt and have students individually or in small groups reflect on the following prompts:

What are the *teachings* in this quote?

What does it mean by 'insignificant'?

All Around Us

Inspired by Aven's reflection about her life in relation to the life of a saguaro cactus, have students apply this concept to their immediate outdoor environment.

Have students brainstorm the plants and/or animals found locally – these elements are part of our community. By prompting students to widen their view of 'community members', beyond human community members, we are embedding Indigenous worldviews and perspectives into our classroom learning.

Specifically – **First Peoples Principles of Learning: Learning is ...focused on a sense of place.**

Students in this activity can be encouraged to apply a varied, seasonal and/or generational perspective.

Varied perspective- vantage point, how/what might this community member witness/see from their viewpoint?

Seasonal perspective- how/what might this community member's perspective change, heighten based on seasons?

Generational perspective- how/what might this community have witnessed over time?

ACTION & EXPRESSION CONTINUED...

(Learning that supports student application of understanding and knowledge.)

Examples of local elements that could be used instead of a saguaro cactus for this activity:

- *Cedar Tree* (Time, seasonal changes, spanning height)
- *Canadian Goose* (aerial view, seasonal viewpoint coming and going)
- *Eagle* (aerial view, present for all season, climate changes)
- *Salmon* (view from below, seasonal etc.)
- *Local water way* (like a creek/river, or pond)

See attached organizer for students to think about local environment elements creatively and or reflectively as witnesses to the world around them.

One-Pager: Ongoing Cumulative Activity

The One-Pager is a cumulative activity that results in a final assignment for the novel on page 88 of this guide.

One of the key parts of the one-pager is to respond to quotes chosen from the novel. It is advisable that if you intend to use the one-pager as a cumulative activity, that you collect quotes as a class throughout your reading of the novel. Then, at the conclusion of the novel, students will have a bank of quotes to choose from.

Gathering quotes: pause at the end of Section 1 and identify key moment(s) in the novel and pull quote(s) to store as a reminder. This could be an ongoing shareable word document, stored on chart paper as you read as a class, or another visible and editable structure to support visible ongoing quote analysis. When recording the quote - make note of the page number and if relevant – who is speaking.

Grade 8 Extension Text:

Supplementary Text Comparison: Alvin & Me

Read the Short Story: 'Alvin and Me' (Printable Copy attached):

Have students do a compare and contrast between Section 1 of the novel and the short story Alvin & Me, with specific focus on the theme of belonging.

This could be done individually, in pairs or in small groups. Students should be encouraged to go beyond content in their comparison to include perspective, form, etc.



Saguaro Cactus Close Reading

Dad says the saguaro is likely over two hundred years old (he had to Google saguaros to find that out). I like to sit on the hard desert dirt and think of all the things that have happened in this saguaro's life—it stood here when Stagecoach Pass was built sixty years ago and when Arizona became a state over a hundred years ago. It stood here as the Civil War raged on the other side of the country, when women were finally granted the right to vote, and when Martin Luther King Jr. gave his “I have a dream” speech. Billions of people have been born and have died in its lifetime. And, of course, it stood here on the day I was born and will likely be standing on the day I die.

I am an entirely insignificant event in the life of this cactus. I try to remember that as the sky darkens and the lights of Scottsdale and Phoenix brighten the earth—millions of lights for millions of people. And then there's just me, sitting in the dirt on a mighty hill being circled by a poor old donkey and a tired camel.



Name: _____

Saguaro Cactus Close Reading

Right There Questions

How old is a saguaro cactus? Respond in full sentence form.

Think & Search Questions

What are two events that the saguaro has witnessed? Respond in full sentence form.

Author & Me Questions

What does the author mean by, "I am entirely insignificant event in the life of this cactus"? Respond in full sentence form.

Extension: Write your own question below – and record what type of question you are creating.

Name: _____

All Around Us

Class Brainstorm: What natural elements (animals, plants, trees, rivers, etc) exist in our community?

Choose one of the natural elements from your brainstorm and use your imagination.

Personal Brainstorm: How does _____ see the world?

Personal Brainstorm: What does this _____ see/notice about your community? What historical events, changes, or events has it witnessed? (TIP: It might be a good idea to think about how old your element is!)

Create an image, comic or short paragraph that communicates a story about your community from your chosen unique perspective. *Include your best ideas from your personal brainstorm.*



ALVIN AND ME

BY CHRIS TSE

A week before Alvin arrived, I got summoned to the principal's office. I was a good kid. I never got into trouble. I was sure I'd done nothing wrong. But still, I couldn't help worrying ...

Mr Tyson explained that there was a new boy starting. He needed a friend – someone to show him round, to help settle him in.

"You speak Cantonese, don't you, Chris?" Mr Tyson asked.

I did, but only at home. Never at school. Speaking another language only drew attention. I didn't want that.

... ..

I wasn't much help to Alvin. He barely spoke a word that first week, although he seemed to be coping OK. Occasionally, Mrs Harrison came over to check. She commended me for being a good buddy. Obviously the fact Alvin wasn't in tears or hadn't run away was seen as success.

Alvin did ask some questions. He especially wanted to know about my family. He struggled to understand when I spoke in English, which meant I reluctantly had to switch to Cantonese.

"What do you two talk about?" Tom asked one lunchtime.

"Nothing," I said, shrugging off his question. "Schoolwork."

... ..

Alvin sat on our bench by the jungle gym every lunchtime. He was so quiet we sometimes forgot he was there, but he always listened and watched intently. He was like a person studying for an exam. Sometimes Alvin laughed when we laughed. One day, he finally said something. We were talking about our favourite cartoon, the *Transformers*. In the middle of a debate about the coolest robot, Alvin spoke.

"What's 'cool'?" he asked.

"Cool means cool," said Johnny helpfully.

"It means something is really, *really* good. It's cool," offered Tom.

Alvin thought about this, but he remained uncertain.

"Cool," he kept repeating. "The transformer robot is cold?"



New students weren't uncommon at my school, but they came from other parts of New Zealand – never Hong Kong. My entire class was buzzing, but on the morning Alvin was introduced, he didn't say a word. He played with his shirt cuff and stared at his shoes, avoiding eye contact. He looked like he might burst into tears at any second.

Mrs Harrison showed Alvin to the empty desk next to me. She explained to the class that I was going to be his buddy but we were all to make him welcome. Alvin looked relieved to see a Chinese face. I told him my name and said that I could speak Cantonese – if I had to.

"Thank you," Alvin said. He spoke so quietly that, at first, I wasn't sure he'd said anything at all.

... ..

My parents owned a Chinese takeaway and grocery shop. When we had shared lunches at school, my mum would deliver crispy prawn crackers and golden wontons, sticky with sweet-and-sour sauce. They were devoured. When I was old enough, I worked at the shop after school and on weekends, doing my homework in between serving customers and bagging rice.

As I grew older, I was given more responsibilities: the banking, opening and closing the shop, taking orders. I had a very different childhood from all the other kids I knew. I wished I could hang out more, like my friends, but working in the shop was a way to help my parents. Like I said, I was a good kid.

... ..



I tried to explain in Cantonese, but I found myself becoming as confused as Alvin. I could tell that it amused the others to hear me speaking another language, and embarrassment washed over me. I told Alvin that if he didn't understand by now, he never would. He lowered his face and returned to his quiet self. I felt awful. I was meant to be his buddy. I worried that one of the boys would tell Mrs Harrison I'd been unkind to Alvin – or, worse, they'd tell Mr Tyson.

Later that day, after the final bell had gone, Alvin asked me if it felt strange to be different. The question surprised me. I told him that I wasn't different. I'd known most of these kids since my first day of school. Sometimes I got teased, but I tried not to let it bother me. The fact that I looked Chinese made me an easy target, but it was no different from teasing Tom about his curls or Johnny for being short.

Alvin studied my face. His sad brown eyes said that something was bothering him.

"I look different, like you, but I *feel* different, too."

I didn't know what to say.

... ..

I thought about our conversation for days. I especially thought about it when my parents spoke to me in Cantonese. How *were* Alvin and I different: from everyone else ... but also from each other? Looking at the two of us, how would a person know which boy was from New Zealand and which boy was from Hong Kong? We were both Chinese on the outside – but I'd been born in Lower Hutt, the same as my mum. Her father had moved to New Zealand as a young boy from Canton. I grew up spending a lot of time with my mum's parents – they looked after me while my parents worked. My dad's family also came from China. When my brother was born, my other grandmother moved to New Zealand to help out, too. So yes, I looked Chinese – like Alvin – but I hardly ever *felt* Chinese. Actually, I didn't know how I felt. Different from other kids, sometimes ... but mostly the same.

... ..

Alvin's first days became weeks, then months. Soon enough, it felt as though he'd always been at our school. His English improved. He began to open up and talk about his old life. He would point to the sky, saying that some of the buildings in Hong Kong were so tall you couldn't see the top. None of us had seen a city like that. We loved hearing those stories.

Alvin eventually drifted into his own circle of friends. After that, the only time I really spoke to him was on a Saturday. His parents sometimes came to our shop to buy sheets of dried bean curd and shrimp paste. Alvin would come, too, and we'd sit behind the counter, talking. To be precise, Alvin did most of the talking. He seemed so relaxed now – nothing like the timid boy I'd first met. He even teased me about my Cantonese. According to Alvin, it wasn't that good, but he'd never liked to say.

... ..

It's been years since I've seen Alvin. Sometimes, when I hear the word "cool", I think about him. Looking back, I see that even though I was meant to help Alvin, he actually helped me. He made me realise that I wasn't the same as everyone else. More than that, I finally understood that there's no such thing as "the same". We all have different stories.

It's because of Alvin that I began to learn about my family history. I found out why my grandfather started a new life in New Zealand. I also researched where my ancestors came from – where I came from. Alvin helped me to become the person I hadn't known how to be. Now, I'm no longer afraid to speak Cantonese in public. I can probably thank Alvin for that too. He was right. I need the practice!



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Alvin and Me

by Chris Tse

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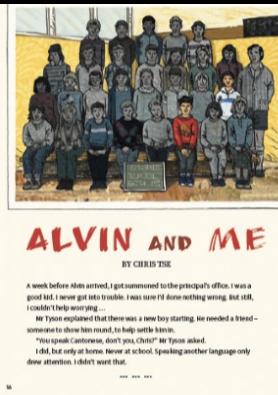
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SCHOOL JOURNAL LEVEL 3 MAY 2017

Curriculum learning areas	English Health and Physical Education
Reading year level	Year 5
Keywords	Cantonese, change, Chinese New Zealanders, culture, difference, embarrassment, ethnic diversity, friendship, heritage, identity, individuality, race, relationships, respect, responsibility

Name: _____

Comparison:

Insignificant Events in the Life of a Cactus & Alvin and Me

Use the below chart to compare the experiences of Chris (the narrator of Alvin and Me) and Aven (the narrator of Insignificant Events...). How do these stories and experiences differ and how are they similar? Use the chart below.

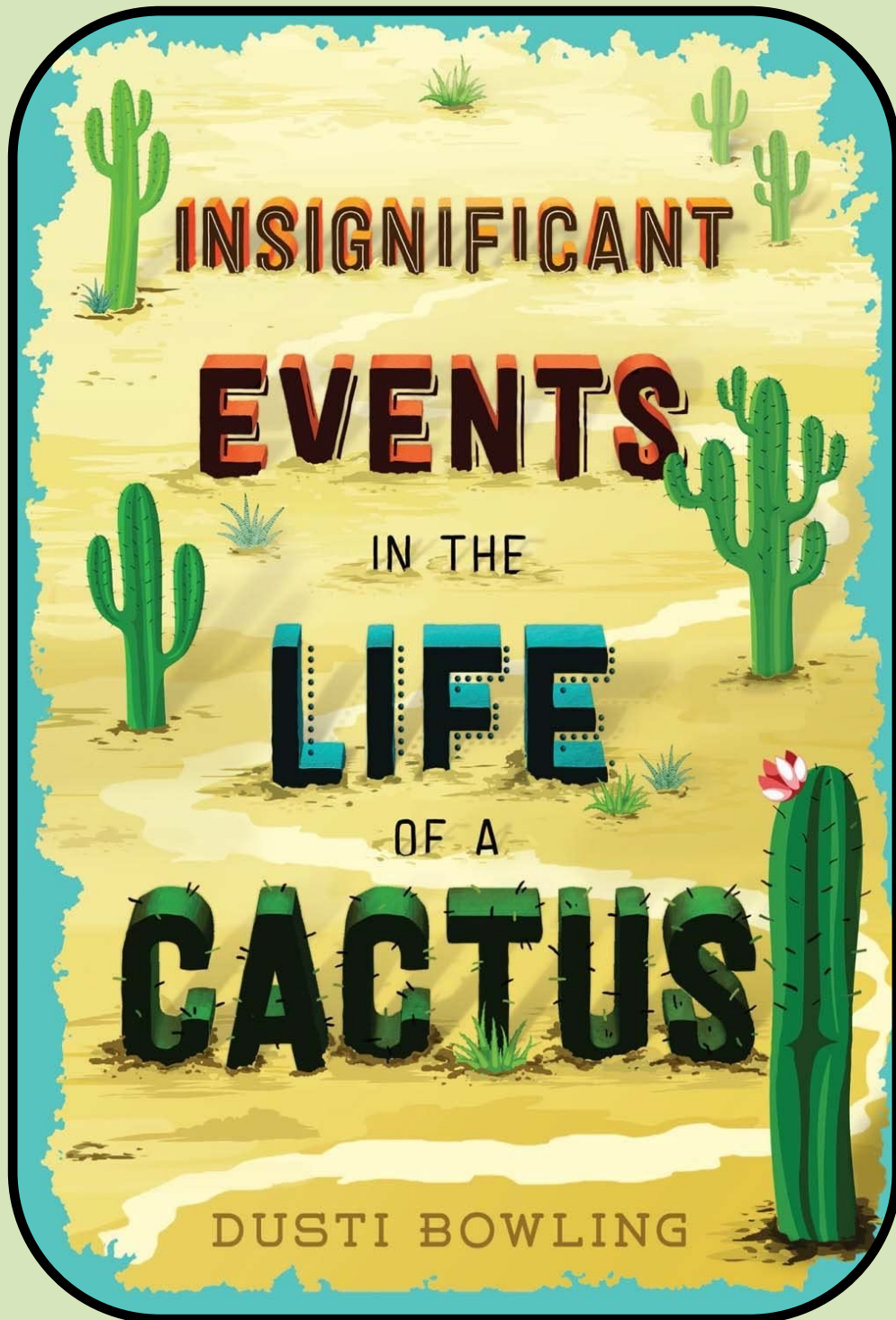
Differences:

Insignificant Events...

Alvin & Me:



Similarities:



Section 2

Page: 47-95

Chapters: 9-12

Section 2

Page: 47-95

Chapters: 9-12

Section Summary:

Aven meets Connor for the first time. Connor explains that he has Tourette's and what it's like living with his disability. Both Aven and Connor bond over mutual challenges of making friends. Aven discusses her capabilities. They break into a storage shed and discover a box. The theme of tarantulas emerges, and they find a blue stone necklace. Aven and Connor pull a prank at the park during a performance that ends up scaring some of the younger audience members. Aven meets Zion. She gets to know him and eats lunch with him.

Teacher Considerations:

Section 2 includes 4 chapters that vary in length from 7 to 15 pages.

Things to consider as we plan for successful student engagement with the resource:

1. Chapter 12 is short (only 7 pages)
2. We get introduced to Connor & Zion, two important characters.
3. Tourette's, tics are discussed throughout this section (pg. 49)
4. Limb Difference is discussed throughout this section (pg. 50)
5. Tarantulas
6. Visible and Invisible differences
7. Neurodivergencies
8. Chapter 12 uses phrase 'fat kid' (pg. 92)
9. Defining people by how they look (ex. Aven has no arms=not capable, Zion is larger/fat=not worthy of friends).

Learning Intentions:

Grade 6/7:

- I can question self and others about how their personal public identity can have both positive and negative consequences. **(Careers)**
- I can describe and assess strategies for responding to discrimination, stereotypes, and bullying. **(PHE)**
- I can explore and share multiple perspectives to share my thinking. **(ELA)**

Grade 8:

- I can recognize & explore diverse perspectives on how work contributes to our community and society. **(Careers)**
- I can explore stories & other texts to help us understand ourselves & make connections to others and to the world. **(ELA)**
- I can think critically, creatively, and reflectively to explore ideas within, between, and beyond texts. **(ELA)**

ENGAGE

(Learning that activates or hooks student engagement and targets instruction about context.)

ELL Consideration:

Scan the *Section Summary* for content that requires context. Look up images that can provide visual cues that will benefit all learners. Project these images as you read.

Possible suggestions for visual context building:

Place: Library

Content: Tarantula, Blog, Prank

Talking Circle Prompts:

- What does lonely mean? (How would you describe 'lonely' to someone who doesn't know what it means?)
- What is a fact about you name? (Could be a nickname, last name, middle name, spelling –anything!) 52

REPRESENTATION

(Learning that checks-in on student understanding(s) and builds comprehension and knowledge.)

Before students can apply what, they have learned, take time to check if they've learned it. This guide has compiled Vocabulary and Comprehension Strategies to support building and checking student understandings. These strategies were selected to be universal (used across subject area) and to be chunked and/or broken down into pieces.

These strategies are meant to build student skills and encourage overall literacy.

Below is a selection of suggested Vocabulary – at the end of this guide are additional vocabulary supports organized by section.

pg. 50 tic	pg. 77 begrudgingly
pg. 50 involuntary	pg. 88 sheepishly
pg. 59 blasé	pg. 90 forlorn
pg. 67 somber	pg. 90 cowering

Watch Youtube clip: *Born Without Arms: Inspirational Mother and Son Live Life to The Full*

<https://www.youtube.com/watch?v=rgB5XyqZoNc>

****TEACHER NOTE:** This video does discuss termination of pregnancy when they learn of Timmy's physical disability.



Have a discussion with your class (students can also do this in partners) after watching the clips above and connect back to the text:

- Why do you think Aven is so comfortable with her disability?
- Why do you think Conner is uncomfortable with his disability?

Additional videos that show how persons without arms adapt to the world made for people without arms.

Jessica Cox -- **Using a bathroom without Arms: (6 minutes)**

<https://www.youtube.com/watch?v=0Axm-CumZtE>



Jessica Cox – **Toe Food Tuesday 8 Eggs Benedict (16 minutes)**

<https://youtu.be/CZpPS5Vj9MM>



ACTION & EXPRESSION

(Learning that supports student application of understanding and knowledge.)

One Pager- Quote Collection:

Pause at the end of Section 2 and identify key moment(s) in the novel and pull quote(s) to add to your ongoing bank of quotes. Make note of the page number and if relevant – who is speaking.

Character Comparison: Compare Aven and Connor

In this section Aven meets Connor and we get to learn a little more about him.

Compare these two characters. What are some differences and similarities you see between these two characters?

Suggested Book tasting for students to connect to:

- **Stargirl* by Jerry Spinelli – mentioned on pg. 75



The Story of My Name

Aven meets Zion for the first time in Chapter 12 (pg. 91). Zion explains to Aven how he got his name. Names make up an important part of who we are. Think of the prompting questions below. Have a conversation with your family about the questions you don't know the answer to. Finally, take what you already know and what you learned to write a story of your name to share with your class.

Prompting Questions:

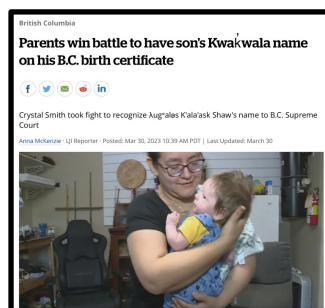
- What is your full name? Does it have unique spelling?
- How is your name pronounced?
- Who chose your name for you? Were you named after someone?
- Does your name have a special meaning? What is the meaning?
- Where does your name originate from?
- Do you have nicknames?
- How do you feel about your name?
- Are there any other special facts you want to share about your name?

Use the planning page to help students compile their thoughts and interview their parents before writing the story of their name. Use the "Story of My Name" document for the good copy of student writing, as well as space for student a name line art activity.

Grade 8 Extension Text:

Names make up an important part of who we are. Use this local article discussing a current event around the right to include traditional Indigenous names on B.C. Birth Certificate. Have students use a comprehension strategy to engage with the text.

<https://www.cbc.ca/news/canada/british-columbia/indigenous-names-birth-certificate-1.6796151>



Name: _____

Character Comparison:

Aven & Connor

In this section Aven meets Connor and we get to learn a little more about him. Compare these two characters. What are some differences and similarities you see between these two characters?

Differences:

Aven:

Connor:



Similarities:

Name: _____

The Story of My Name

Aven meets Zion for the first time in Chapter 12 (pg. 91). Zion explains to Aven how he got his name. Names make up an important part of who we are. Think of the prompting questions below. Have a conversation with your family about the questions you don't know the answer to. Finally, take what you already know and what you learned to write a story of your name to share with your class.

Prompting Questions:

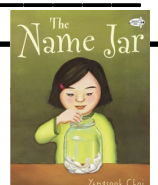
- What is your full name? Does it have unique spelling?
- How is your name pronounced?
- Who chose your name for you? Were you named after someone?
- Does your name have a special meaning? What is the meaning?
- Where does your name originate from?
- Do you have nicknames?
- How do you feel about your name?
- Are there any other special facts you want to share about your name?



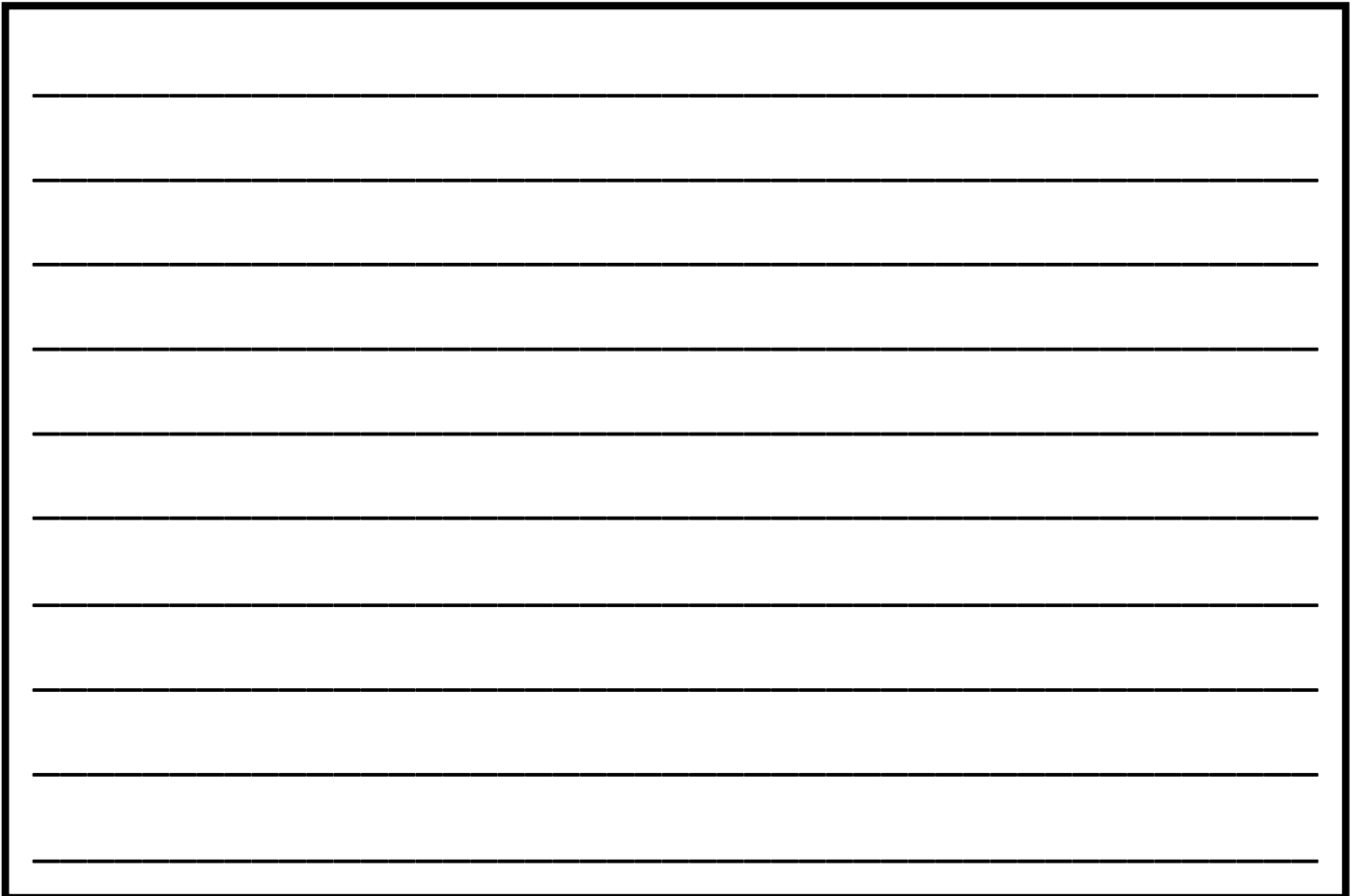

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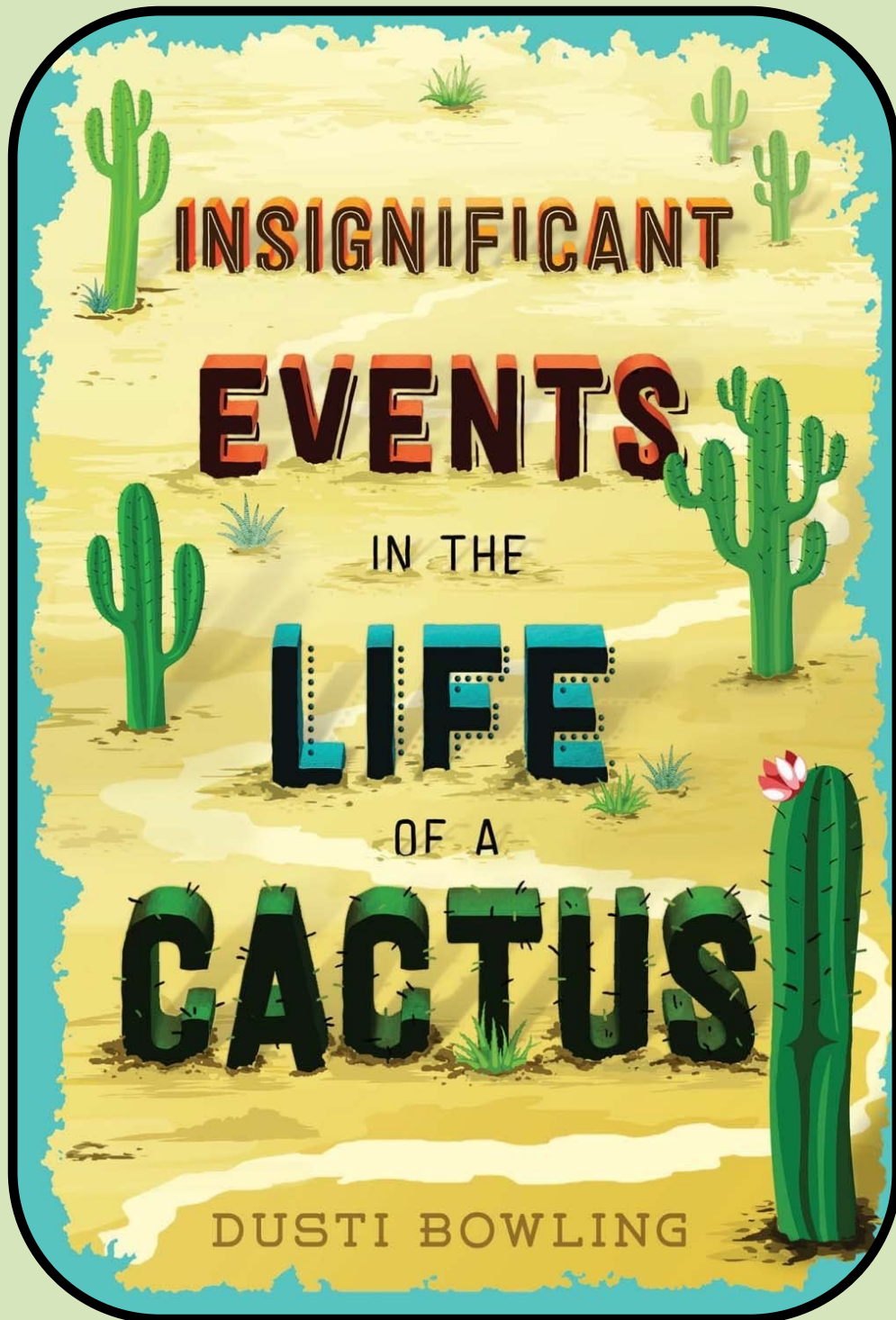


Great Mentor Text: "The Name Jar" by Yansook Choi
Additional Activity: Name Line Art



The Story of My Name





Section 3

Page: 96-136

Chapters: 13-17

Section 3

Page: 96-136

Chapters: 13-17

Section Summary:

Aven invites Connor over for dinner and Connor is conflicted. There is more mystery on Cavanaugh's murder, and they vow to re-investigate and solve it. Connor goes to Aven's house to have dinner and meets Aven's parents. Connor was feeling worried about how he eats (because he spits food) but Aven's family made him feel comfortable and accepted him. Aven's parents told Connor about her adoption story and how she got the nickname "Sheebs". Aven introduces Connor to Zion and now they become a group of 3. They agree to meet at Stagecoach pass on Saturday to continue solving the mystery. They are called "freaks" as they walk down the school hallway. Aven write a new blog post highlighting 20 fantastic things about not having arms. Aven and Connor meet Zion's mom. The group find another clue. They find a box of books about tarantulas and a locked desk and guitar with the initials A.B.C. Aven and Connor attend a support group where they meet other friends. Everyone shares stories at the support group about their disabilities. Aven and Connor enjoyed going to the support group and want to continue attending.

Teacher Considerations:

Section 3 includes 5 chapters that vary in length from 7 to 15 pages.

Things to consider as we plan for successful student engagement with the resource:

1. Chapter 13 is a short chapter on friendship (only 5 pages)
2. Mother's acceptance, community connections
3. Aven's adoption story (pg. 109)
4. Chapter 15 is a short chapter (only 4 pages)
5. Aven, Connor, and Zion are called "freaks" (pg. 117)
6. Aven writes a blog post in Chapter 16
7. Aven and Connor attend a Tourette's support group where they meet new friends. "Chicken nipple", slapping self, farting (offside humour to some) in this chapter (pg. 129-134)

Learning Intentions:

Grade 6/7:

- I can apply appropriate strategies to comprehend written, oral, and visual texts, guide inquiry, and extend thinking. (ELA)
- I can use and experiment with oral storytelling processes. (ELA)
- I can respond to texts in personal, creative, and critical ways (ELA)

Grade 8:

- I can apply appropriate strategies to comprehend written, oral, and visual texts, guide inquiry, and extend thinking (ELA)
- I can think critically , creatively, and reflectively to explore ideas within, between, and beyond texts (ELA)
- I can respond to text in personal, creative, and critical ways. (ELA)

ENGAGE

(Learning that activates or hooks student engagement and targets instruction about context.)

ELL Consideration:

Scan the *Section Summary* for content that requires context. Look-up images that can provide visual cues that will benefit all learners. Project these images as you read.

Talking Circle Prompts:

- Where do you feel like you most belong/where do you feel most accepted?
- What are strategies to make new friends?

REPRESENTATION

(Learning that checks-in on student understanding(s) and builds comprehension and knowledge.)

Before students can apply what, they have learned, take time to check if they've learned it. This guide has compiled Vocabulary and Comprehension Strategies to support building and checking student understandings. These strategies were selected to be universal (used across subject areas) and to be chunked and/or broken down into pieces.

These strategies are meant to build student skills and encourage overall literacy.

Below is a selection of suggested Vocabulary – at the end of this guide are additional vocabulary supports organized by section.

p. 105 emphatically	p. 127 skeptical
p. 107 morbid	p. 134 cacophony
p. 110 embellishing	p. 135 obnoxious
p. 112 exasperation	p. 135 absentmindedly

ACTION & EXPRESSION

(Learning that supports student application of understanding and knowledge.)

KWL Chart:

What do you know, wonder, and learned about Tourette's?

In Section 2 we get introduced to Connor. Connor has Tourette's Syndrome. Students will be asked to fill out the chart provided on what you "Know" and "Wonder" about Tourette's Syndrome (this activity can be done prior to reading this section as well). After watching the suggested YouTube clip "Living with Tourette Syndrome", have students fill out the "Learned" section. Have a discussion with your class about any unanswered questions they may have.

Watch Youtube clip: Living with Tourette Syndrome

<https://www.youtube.com/watch?v=e8HtTb0Vko&t=1s>

****TEACHER NOTE:** This video interviews different children with Tourette's Syndrome. One Tic is discussed is the 'F-word' but the word is not said. Topics of bullying are discussed throughout. Some portions of the video include some of the Students making statements like 'Tourette's is the worst'.



Tics are a symptom of the syndrome and have various types. Tics can be simple (involve one muscle group – nose, shoulder etc.) or complex (several muscle groups – shoulders, hands, etc.) Tics can also be classified as motor (blinking, head jerking etc.) or verbal (barking, repeating a phrase). For information on these types of tics see:

<https://upbility.net/blogs/news/tourette-s-syndrome-what-is-it-and-what-it-means-for-kids>

See infographic on next page for an additional student friendly resource.

ACTION & EXPRESSION (APPLY) CONTINUED...

(Learning that supports student application of understanding and knowledge.)

I have Tourette's syndrome,

which means that...

upbidity
Publisher of Therapy Resources





Five percent of children will start exhibiting tics at some point in their lives.



Boys exhibit tics three or four times more often than girls.



Tics are not 'bad habits' that can be stopped willingly.



Tics are not caused by anxiety, stress, mental conflicts, or wrong family behaviour.



Asking a child or a teenager to stop having tics is like asking an adult suffering from allergic rhinitis to stop sneezing.

What I want you to do is to:

- stop scolding me. I don't do it on purpose
- cease telling me that I have to stop these tics. You just make me more anxious
- ignore my tics and look deep into my soul
- free me of any feeling of shame
- explain to me what is wrong with me
- teach me relaxation techniques

© copyright www.upbidity.net

20 Positive Things About Me:

Aven really focuses on the positive in this section. In Chapter 16 (pg. 118), Aven writes a blog post about 20 fantastic things about not having arms. Have your class take some time and reflect about themselves. Use the graphic organizer to help students reflect on 20 positive things about themselves.

One Pager- Quote Collection:


Pause at the end of Section 4 and identify key moment(s) in the novel and pull quote(s) to add to your ongoing class list that reflect these moments.

Name: _____

KWL Chart

on Tourette's Syndrome

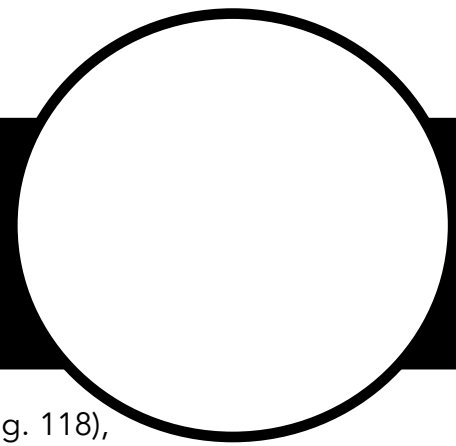
In this novel, we get introduced to Connor. Connor has Tourette's Syndrome.
Please fill out the chart below on what you know and wonder about.

Know	Wonder	Learned
What do you think you already know about this topic?	What do you wonder about this topic? Write your questions below.	What have you learned about this topic?
		

This blog is written by: _____

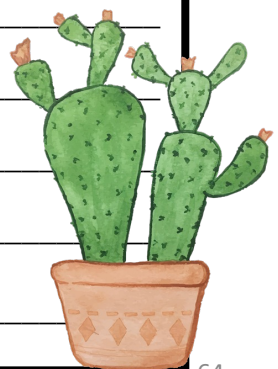
20

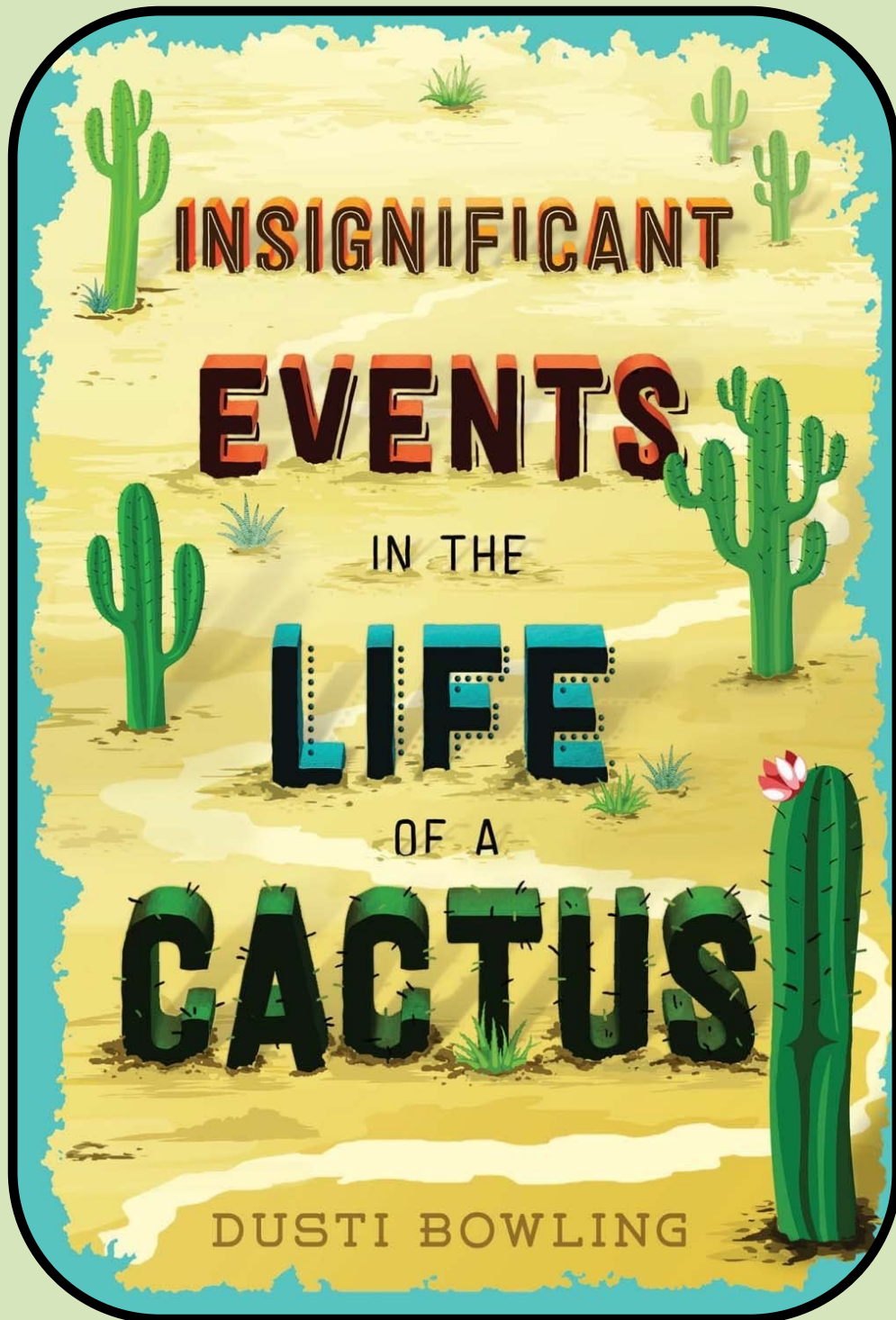
Positive Things About Me



Aven really focuses on the positive. In Chapter 16 (pg. 118), Aven writes a blog post about 20 fantastic things about not having arms. Take some time and reflect and then write 20 positive things about yourself.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____





Section 4

Page: 137-174

Chapters: 18-24

Section 4

Page: 137-174

Chapters: 18-24

Section Summary:

Aven and Connor continue to investigate the mystery of Stagecoach Pass while hoping the amusement park thrives as a business. Aven gets to meet Connor's Mom and see into his homelife. It is at this point that we discover that Connor's Mom doesn't know about the Tourette's support group. Aven and Connor return to the support group. Aven, Zion, and Connor continue to navigate Middle School social dynamics.

Teacher Considerations:

Section 4 includes 8 chapters that vary in length from 3 to 7 pages.

Things to consider as we plan for successful student engagement with the resource:

1. Chapter 18 and 19 discuss the ongoing mystery at Stagecoach Pass, including a theory about a murder.
2. Zion makes self-deprecating comments 'because I am so fat'. (pg. 145)
3. Chapter 21 discusses Connor's homelife – single parent, packed up boxes, Connor is alone a lot. (pg.150-151)
4. Connor projects his shame of being a person with Tourette's on his Mom. (pg. 152-153)
5. Chapter 22 Aven and Connor go to Tourette's support group again and learn more about Dexter's tic "chicken nipple". (pg. 155)
6. Dexter, a person with Tourette's, mocks a peer with Tourette's, in relation to her tic (pg. 156)

Learning Intentions:

Grade 6/7:

- I can explore relationship between identity, place, culture and society. **(Arts)**
- I can appreciate the importance of respect, inclusivity, and other positive behaviors in diverse collaborative learning and work environments. **(Careers)**

Grade 8:

- I can recognize and explore diverse perspective on how work contributes to our community and society. **(ELA)**
- I can propose strategies for responding to discrimination, stereotypes and bullying. **(PHE)**

ENGAGE

(Learning that activates or hooks student engagement and targets instruction about context.)

ELL Consideration:

Scan the *Section Summary* for content that requires context. Look-up images that can provide visual cues that will benefit all learners. Project these images as you read.

Talking Circle Prompts:

What does courage mean to you?

What communities do you belong to?

What do you bring to your community?

REPRESENTATION

(Learning that checks-in on student understanding(s) and builds comprehension and knowledge.)

Before students can apply what, they have learned, take time to check if they've learned it. This guide has compiled Vocabulary and Comprehension Strategies to support building and checking student understandings. These strategies were selected to be universal (used across subject area) and to be chunked and/or broken down into pieces.

These strategies are meant to build student skills and encourage overall literacy.

Below is a selection of suggested Vocabulary – at the end of this guide are additional vocabulary supports organized by section

p. 138 waning	p. 152 furrowed
p. 145 playwright	p. 155 baffled
p. 150 sparse	p. 159 noncommittal

ACTION & EXPRESSION

(Learning that supports student application of understanding and knowledge.)

What are Andrea's Strengths?

In Chapter 22, Aven and Connor returned to the Tourette's support group. Readers get a birds-eye-view of the support group conversations and observe how Andrea, the leader, runs the circle time. Have students explore Andrea's strengths and her impact on community well-being by looking at four excerpts from chapter 22. Project the attached handout and support students with inferring Andrea's strengths from the text.

The *First Peoples Principles of Learning* that align with this activity are:

- Learning requires exploration of one's identity.

Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors.

One Pager - Quote Collection:

Pause at the end of Section 3 and identify key moment(s) in the novel and pull quote(s) to add to your ongoing class list that reflect these moments. Make note of the page number and if relevant – who is speaking.

Grade 8 Extension:

The Power of the Circle

Materials: Chart paper & Access to Chapter 22

In Chapter 22 Aven and Zion attend a support group, with distinct personalities. Place students into small groups, each group receiving a chart paper and copy of the support group chapter. Have students draw/create a circle that represents the support group and around the circle, identify all the participants in the circle. Next identify for each character – what they bring to that circle – using personality traits (humour, encouragement etc.) Have students try to include 2-3 traits for each participant.

Next have students brainstorm what might be effective guidelines for the support group. They may be able to infer some of the standing guidelines from the text – but encourage them to develop and synthesize their own as well. Depending on students and grade level – provide parameters like (the number of guidelines expected, positive language framing etc.)

Do a gallery walk or share out for other groups to see others' thinking.

Reflection:

Have students individually reflect on the process. Have them connect themselves to this work:

- What might you bring to a support group setting?

- What might be a guideline that is most relevant to your daily life? Why is that?

Spotlight: Support Group Leader

Chapter 22: Aven & Connor at Support Group

Try to find the strength(s) of leader
Andrea in each square.

‘That’s enough Dexter.’
Andrea looked up from the clipboard she held on her lap. **“That’s almost crossing the line into making fun *of* instead of making fun *with*.”** She stared him down, but I could hear some playfulness in her voice.

Pg 156

“Now,” Andrea said in a soothing voice, **“feel a warmth in your chest – a wonderful warmth that travels from your chest ... to your shoulders ... now down your arms ... and into your fingertips.”**

Pg 156

“There’s no reason any of you should feel you need to stay confined to your house out of fear of venturing out. It’s so important you all live your lives as normally as possible, and feeling comfortable when going out in public is a big part of that.”

Pg 158

[Andrea] talked to us about other ways we could relax in public. These included using our breathing, visualization, meditation, and even counting or going over times tables.

Pg 158

Name: _____

What are Andrea's Strengths?

Yellow:

Blue:

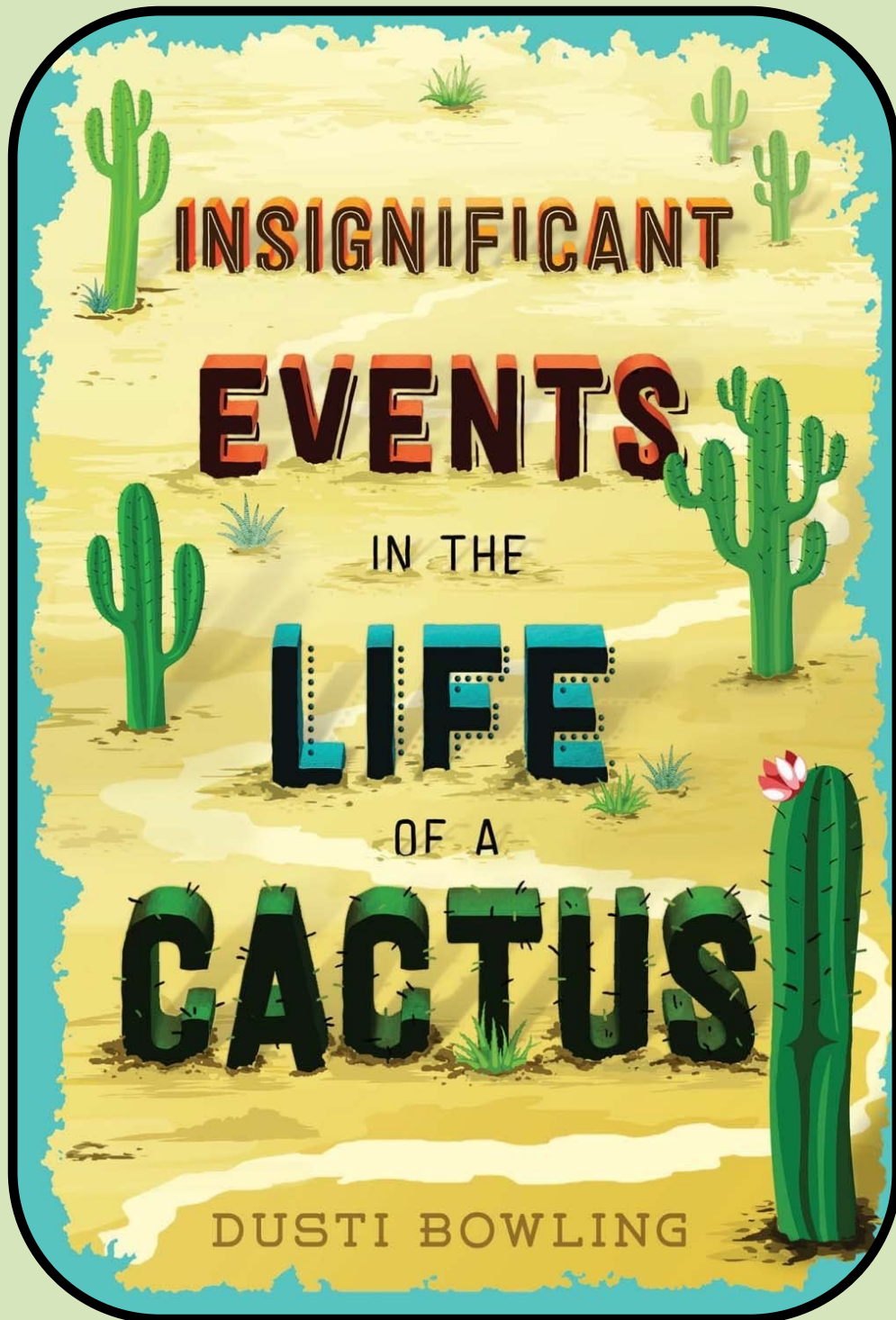
Green:

Purple:

Out of all of Andrea's strengths, which is the most valuable for support group leading? Explain your thinking.

How does Andrea help the well-being of her community?

What quality do you have that would help you be a good support group leader? Explain your thinking.



Section 5

Page: 175-220

Chapters: 25-32

Section 5

Page: 175-220

Chapters: 25-32

Section Summary:

Connor and Zion encourage Aven to perform at the Stagecoach Pass festival and she says no. Meanwhile, Connor and Zion find a picture of a person who looks like Aven, but the person has limbs. Connor, Zion, and Aven go to a movie theatre which initially upsets Connor because he is nervous about tic-ing in the theatre; until her realizes that Aven had planned to have the theatre empty for them. Connor is upset when someone films him, which leads to a big fight between Aven and Connor. Aven writes the blog post – 20 Worst Things About Not Having Arms. This leads to a powerful conversation with her Mom. Aven starts to question Josephine about Stagecoach Pass's past, and Josephine acts strange.

Teacher Considerations:

Section 5 includes 8 chapters that vary in length from 2 to 9 pages.

Things to consider as we plan for successful student engagement with the resource:

1. Aven is nervous to perform at the Stagecoach Pass festival and internally calls herself a freak (pg. 178)
2. Chapter 27 is short and only two pages long.
3. Connor yells at Aven about the movie theatre (pg. 187)
4. Connor shares with Aven someone filmed him at a store because of his tics (pg. 198)
5. Connor and Aven get into a serious yelling match, name calling occurs (pg. 198-200)

Learning Intentions:

Grade 6/7:

- I can explore and describe how personal identities adapt and change in different settings and situations. (PHE)
- I can identify the personal, social, and environmental impacts, including unintended negative consequences, of the choices they make about technology use. (ADST)

Grade 8:

- I can identify the personal, social, and environmental impacts, including unintended negative consequences, of the choices they make about technology use. (ADST)
- I can propose strategies for responding to discrimination, stereotyping, and bullying. (PHE)

ENGAGE

(Learning that activates or hooks student engagement and targets instruction about context.)

ELL Consideration:

Scan the *Section Summary* for content that requires context. Look-up images that can provide visual cues that will benefit all learners. Project these images as you read.

Talking Circle Prompts:

- What is a strategy that helps you when you feel nervous?
- Why do even really good friends fight? What is a way to apologize or make-up when you fight with a friend?



REPRESENTATION

(Learning that checks-in on student understanding(s) and builds comprehension and knowledge.)

Before students can apply what they have learned, take time to check their understanding. This guide has compiled Vocabulary and Comprehension Strategies to support building and checking student understandings. These strategies were selected to be universal (used across subject area) and to be chunked and/or broken down into pieces.

These strategies are meant to build student skills and encourage overall literacy.

Below is a selection of suggested Vocabulary – at the end of this guide are additional vocabulary supports organized by section.

p. 175 inconvenient	p. 209 sulked
p. 184 doppelganger	p. 215 scolding
p. 191 surreptitiously	p. 217 melodramatics
p.199 unabated	

ACTION & EXPRESSION

(Learning that supports student application of understanding and knowledge.)

Aven's Well-being

In Chapter 30, Aven creates a blog post with an honest sharing of what it is like to be a person without limbs. Have students do a critical analysis of this Blog Post.

The *First Peoples Principles of Learning* that align with this activity are:

- Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors.
- Learning involves recognizing the consequences of one's actions.

Provide students with the **Aven's Well-being** handout (attached).

Project or record the definitions of well-being in a visual place in the classroom and go over with students the meaning of the term. To build student understanding, you may want to underline key words in the definition and brainstorm what they mean (ex. Underline spirituality – words like traditions, religion, beliefs, etc.) or utilize another Vocabulary Strategy to identify antonyms to well-being.

Definition1: **Well-being**: the state of being comfortable, healthy, and happy.

Definition 2: **Well-being**: a whole and healthy person is balanced physically, mentally, emotionally, and spiritually.

Students can do this activity individually or in partners. Ensure students have two coloured pens or highlighters. If working individually, student needs two colours; if in pairs, each partner can be responsible for one colour.

ACTION & EXPRESSION Continued...

(Learning that supports student application of understanding and knowledge.)

Fill out the legend at the top of the paper:

- Colour 1 = Physical (well-being of the body)
- Colour 2 = Mental/Emotional (well-being of the heart and mind)

Depending on the age group of your students – you may choose to read aloud each point and give them time to classify (read aloud the point and have them choose which colour to use to highlight that point). You may choose to start together one-by-one for the first 5, then have them do the last 15 on their own. The purpose is to have students think point by point about what Aven is sharing. Her perspective as a person without limbs reflects the impacts and challenges she faces daily. Have students think about how these challenges impact her physical as well as mental/emotional well-being.

Some of the points might not align with the categories– and some points might be both. That is okay! Have students share out their thinking. The following could be prompts to further unpack their coding:

- Which physical well-being impact is the most significant? Explain.
- Which mental/emotional well-being is the most significant? Explain.
- What individual or community actions could support Aven's well-being?
- What is something that Aven's perspective has taught you? Explain.

Creative Writing: Top 10 List

Have students use the form of the list to unpack perspective they hold.

They may choose to write in a model that echoes Aven's 3rd Blog Post-where she points out the positives of a situation that usually is assumed to be difficult (being a person without limbs). Or they may choose to write in a model that echoes Aven's 4th Blog Post- where she honestly shares the challenges she faces (with humour and an educational tone).

Topics that students may be able to write from that could be framed as both hidden strengths/ or challenging:

- Birth Order (Only, Oldest, Middle or Youngest child)
- Athlete
- Musician
- Popularity
- Two Homes
- Dancer
- Type of Student (High achiever, etc.)
- Class Clown

One Pager- Quote Collection:

Pause at the end of Section 5 and identify key moment(s) in the novel and pull quote(s) to add to your ongoing class list that reflect these moments. Make note of the page number and if relevant – who is speaking.

Grade 8 Extension Text:

Blog Comparison

Have students do a critical read of Aven's 3rd and 4th Blog Posts side by side. What stays the same? What is new or revealed?

Engage students in a critical conversation –about personal identity. It is not that Aven is lying in one blog over another – what does it mean for both of these blogs to be the truth? Have students reflect on the question:

What do we understand about personal identity from reading these blogs?

Aven's Well-being

Chapter 30 pg. 202-205

Aven types this blog post after her fight with Connor.

- ☐ Physical (well-being of the body)
- ☐ Mental/Emotional (well-being of the heart & mind)

As soon as I got home, I sat down at my desk. I browsed through several of my most recent blog posts. No comments from Emily. No comments from Kayla. No comments from any of my old friends. My old world had moved on without me.

I typed my next post.

I know I totally make light of not having arms. I mean, what good does it do to complain about it all the time? This is my life. I can't change it. No arm transplant can be done. I am who I am and it's all I've known and all I'll ever know. No big deal.

I'm sure you're thinking, Yeah, but come on, not having arms must really suck at times. Yeah, not having arms does suck at times. A lot of what stinks about not having arms are little things-things most people take for granted because they have arms.

So here it is--the twenty worst things about not having arms:

1. No smacking people no matter how badly I want to. I don't think stomping their toes provides quite the same satisfaction.
2. No boxing matches. If I had arms, I think I would have been a professional boxer.
3. Doing my hair is difficult. I would love to try some styles I can't do – like a cool fishtail or a dramatic updo. I read the term *dramatic updo* in a magazine once.
4. Everything takes longer.

5. No basketball.

6. No shaking hands with people when I meet them. I would make sure I always had a firm handshake. Then again, I don't have to worry about sweaty palms.

7. Using large tools like chainsaws and weed whackers is likely out for me. I know the instructions say not to operate if you're under the influence of drugs or alcohol, but they should probably say not to operate if you're under the influence of drugs or alcohol or don't have arms.

8. Strappy tank tops and dresses don't look quite right. And mannequin arms don't help either.

9. Reaching things on the top shelf.

10. My back hurts because it's hard to exercise your back muscles without arms.

11. My feet get sore. I think I have arthritis already. Feet aren't meant to be used the way I use them day after day all day long. Unless you're an ape.

12. Nonhandicapped people using the handicapped stalls in the bathroom. I need the extra room, and it sucks to wait until their perfectly armed selves are all done with their luxurious, roomy bathroom visits.

13. No pushing a heavy wheelbarrow. I'm sure one day I'll be mad about this, though it hasn't happened yet.

14. Splinters are a real pain in the butt.

15. No hand or arm massages. I hear they feel super good.

16. Harder to keep my balance.

17. Harder to do... everything.

18. No wiping away a friend's tears when he's hurt.

19. No hugging him to make him feel better.

20. No reaching out for him when he walks out the door.

Aven's 3rd Blog

Chapter 16 pg. 118-121

Aven types this blog post after this interaction:

"As Connor, Zion and I walked together down the sidewalk, I heard someone do that coughing thing when they sneak a word into the cough, but they're not actually being very sneaky about it at all.

*And the word was **freaks**."* (p 117)

The next morning, I wrote a new blog post.

I'm sure most people who see me feel sorry for me at first. I think their first thought is probably something about how terrible it must be to not have arms. Maybe they imagine me helplessly being carried around by my mom everywhere in a giant baby backpack and my poor parents having to brush my teeth and feed me through a tube and change my diapers and whatever.

What a lot of people don't realize, though, is there are a lot of fantastic things about not having arms. Seriously, I can think of twenty right now:

1. No fist fighting. This is really a positive for other people because I would totally win in any fistfight. No really, it would be a total smackdown.
2. No rough elbows. My mom has eczema, so I know what a curse rough elbows can be.
3. No need to clean my fingernails. You can add filing, polishing, and trimming to that as well.
4. No leaving fingerprints behind at a crime scene- very helpful if I ever rob a bank.

5. No getting caught picking my nose. My shoes are usually in the way.
6. No arm wrestling.
7. No golf. Well, I suppose I could figure out a way to play golf but I'm so not gonna because golf is booooring.
8. No cheesy high fives.
9. No making that silly okay! circle shape with my fingers.
10. Fewer areas to put sunscreen on and fewer areas to sunburn. This is a good thing for me because I have super-fair skin.
11. I don't have to worry about accidentally using my hands in soccer. I guess that gives me an advantage.
12. No fighting over the arm rest at the movies. Really, no fighting over the arm rest anywhere.
13. No arm pits. How can there be pits when there are no arms? They're more like... flats.
14. I'll get the royal treatment when I start driving in a few years. That's right-it's princess-parking for this girl everywhere I go. And, yes, I will be driving an actual car. Watch out, roads!
15. Less money spent on jewelry-rings, bracelets, watches, etc.
16. No flabby flapjack arms when I get old. My great- grandma has those. Hopefully she's not reading this.
17. No push-ups.
18. I never get that floppy, numb arm thing at night from sleeping on my arms. My dad gets that just about every night.
19. No one's ever challenged me to a thumb war. Which is good. Because I don't like war.
20. Pranks that work. One day I'll pull a fantastic prank like pretending my arms get torn off in an elevator door or something. I look forward to that.

Aven's 4th Blog

Chapter 30 pg. 202-205

Aven types this blog post after her fight with Connor.

As soon as I got home, I sat down at my desk. I browsed through several of my most recent blog posts. No comments from Emily. No comments from Kayla. No comments from any of my old friends. My old world had moved on without me.

I typed my next post.

I know I totally make light of not having arms. I mean, what good does it do to complain about it all the time? This is my life. I can't change it. No arm transplant can be done. I am who I am and it's all I've known and all I'll ever know. No big deal.

I'm sure you're thinking, Yeah, but come on, not having arms must really suck at times. Yeah, not having arms does suck at times. A lot of what stinks about not having arms are little things--things most people take for granted because they have arms. So here it is--the twenty worst things about not having arms:

1. No smacking people no matter how badly I may want to. I don't think stomping their toes provides quite the same satisfaction.
2. No boxing matches. If I had arms, I think I would have been a professional boxer.
3. Doing my hair is difficult. I would love to try some styles I can't do--like a cool fishtail or a dramatic updo. I read the term dramatic updo in a magazine once.
4. Everything takes longer.

5. No basketball.

6. No shaking hands with people when I meet them. I would make sure I always had a firm handshake. Then again, I don't have to worry about sweaty palms.

7. Using large tools like chainsaws and weed whackers is likely out for me. I know the instructions say not to operate if you're under the influence of drugs or alcohol, but they should probably say not to operate if you're under the influence of drugs or alcohol or don't have arms.

8. Strappy tank tops and dresses don't look quite right. And mannequin arms don't help either.

9. Reaching things on the top shelf.

10. My back hurts because it's hard to exercise your back muscles without arms.

11. My feet get sore. I think I have arthritis already. Feet aren't meant to be used the way I use them day after day all day long. Unless you're an ape.

12. Nonhandicapped people using the handicapped stalls in the bathroom. I need the extra room, and it sucks to wait until their perfectly armed selves are all done with their luxurious, roomy bathroom visits.

13. No pushing a heavy wheelbarrow. I'm sure one day I'll be mad about this, though it hasn't happened yet.

14. Splinters are a real pain in the butt.

15. No hand or arm massages. I hear they feel super good.

16. Harder to keep my balance.

17. Harder to do... everything.

18. No wiping away a friend's tears when he's hurt.

19. No hugging him to make him feel better.

20. No reaching out for him when he walks out the door.

Name: _____

Creative Writing: Top 10 List

Start with an introduction: Aven always starts her blog posts with an introduction to let her blog readers know about what they are about to read. Use one of the following sentence prompts inspired by Aven to get started **or** come up with your own.

- *Most people don't realize ____ about being ____ . But there are actually some pretty fantastic things about being ____ .*
- *I know I totally make jokes all the time about being ____ . But there are actually some things that aren't so great about being ____ .*

Write Top 10 List: Now record your top ten list as it connects and relates to your Introduction. Use Aven's blog for inspiration.

INTRODUCTION:

TOP 10 LIST ABOUT BEING:

1.

2

3.

4.

5.

6.

7.

8.

9.

10.

Name: _____

Blog Comparison:

Aven's 3rd & 4th Blog

In this section Aven shares her perspective in two different blog posts. What changed and what stayed the same between these blog posts?

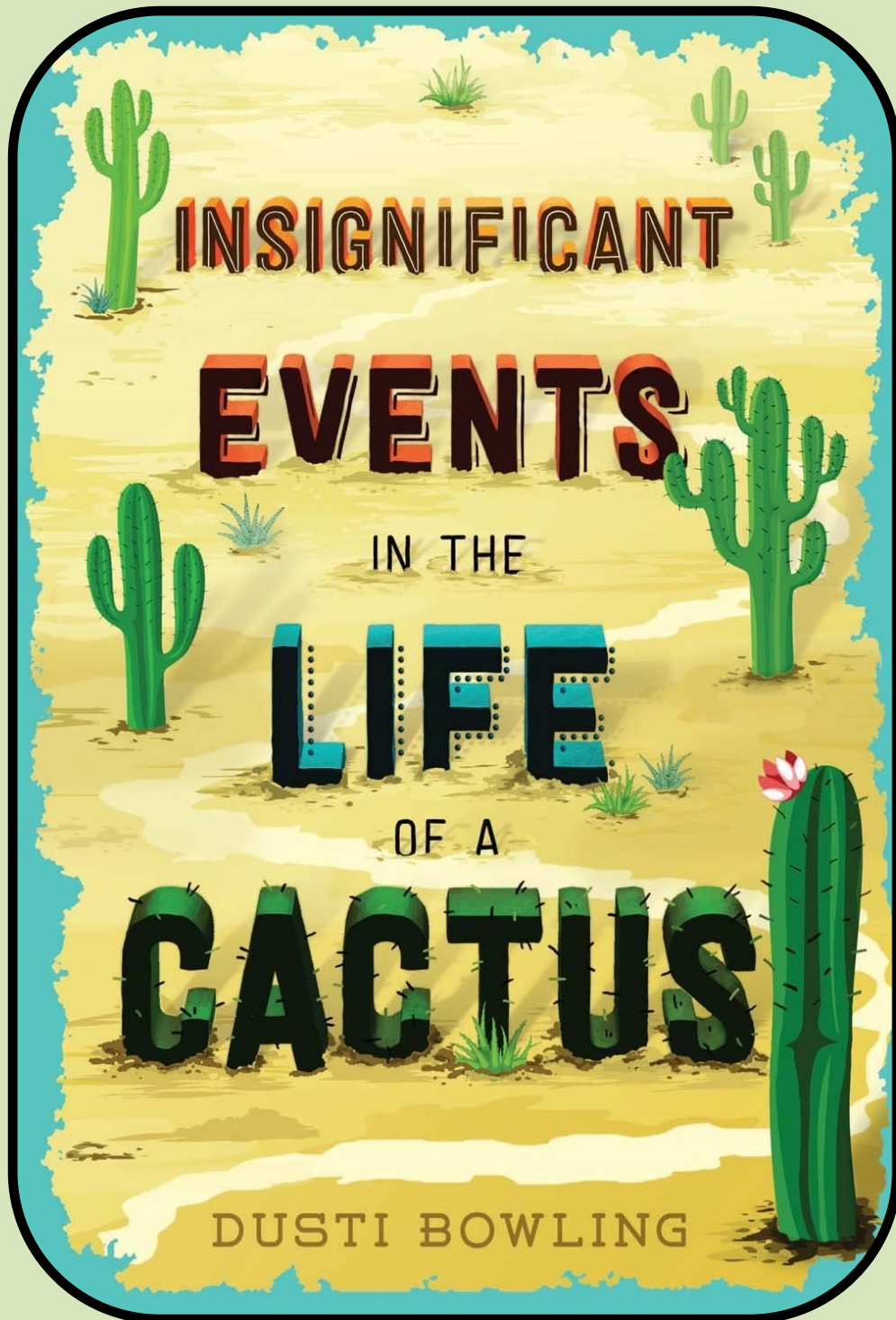
Changed:

3rd Blog

4th Blog



Stayed the Same:



Section 6

Page: 221-262

Chapters: 33-39

Section 6

Page: 221-262

Chapters: 33-39

Section Summary:

Aven tries out for the soccer team with the extra push from her dad. A girl named Jessica, who she had met on her first day of school in Science class was also there and complimented Aven on her soccer skills. Aven gets on the soccer team. Aven discovers a photo in her desk drawer of two red-haired women and Aven recognizes that older one is Josephine. Aven comes to learn that Josephine is her grandmother and that her birth mom passed away after she was born. Josephine had put Aven up for adoption. Josephine is also the one who arranged for Aven's dad's job on the ranch. Josephine wants Aven to eventually take over the ranch. Aven learns that the necklace she had found was her birth mother's. The festival is a success with her friends attending, Aven playing her mom's guitar and wearing her mom's necklace. The three sit by the saguaro and watch the fireworks together. Aven writes another blog post that results in getting mail from other kids without arms. Aven, Connor, and Zion make the move to eat in the cafeteria.

Teacher Considerations:

Section 6 includes 7 chapters that vary in length from 3 to 11 pages.

Things to consider as we plan for successful student engagement with the resource:

- Chapter 33 and 34 are short (only 3 pages each).
- Chapter 35 is significantly long as Aven learns the truth about her birth mother, adoption, and the foster care system (11 pages).
- Chapter 36 deals with forgiveness as Aven navigates her relationship with her grandmother Josephine.
- Aven is learning to become comfortable in her body at the festival (Chapter 37).
- Chapter 38 and 39 end the novel and are 3-5 pages. Themes of belonging and acceptance.

Learning Intentions:

Grade 6/7:

- I can describe the impacts of personal choices on health and well-being. **(PHE)**
- I can explore the relationships between identity, place, culture, society, and belonging through the arts. **(Arts)**

Grade 8:

- I can construct meaningful personal connections between self, text, and world. **(ELA)**

ENGAGE

(Learning that activates or hooks student engagement and targets instruction about context.)

ELL Consideration:

Scan the *Section Summary* for content that requires context. Look-up images that can provide visual cues that will benefit all learners. Project these images as you read.

Talking Circle Prompts:

- What could people learn from you?
- When was a time that you made the best out of a challenging circumstance?

REPRESENTATION

(Learning that checks-in on student understanding(s), comprehension and knowledge.)

Before students can apply what they have learned, take time to check their understanding. This guide has compiled Vocabulary and Comprehension Strategies to support building and checking student understandings. These strategies were selected to be universal (used across subject area) and to be chunked and/or broken down into pieces.

These strategies are meant to build student skills and encourage overall literacy.

Below is a selection of suggested Vocabulary – at the end of this guide are additional vocabulary supports organized by section.

p. 225 spastic	p. 251 exuberant
p. 250 feverishly	p. 259 congregated

ACTION & EXPRESSION

(Learning that supports student application of understanding and knowledge.)

Revisit:

There are a lot of activities in this guide – if you did not get an opportunity to complete an activity for your students from a different section, please return to that activity!

Final Assignment – Choice Board

Hand out to students the Final Assignment Choice Board – and have them select an option to reflect their learning of this novel. You may choose, depending on your students, to use this Choice Board, add your own ideas into this Choice Board, or create your own.

You may also select one idea from the Choice Board to implement with all your students.

Found Poetry:

Use the Blog Post handouts or photocopy selected pages from the text for students to choose from. Encourage students to create a 'found poem' that relates to a key take-away from the text.

For resources about purposeful found poetry see here:

https://www.readwritethink.org/sites/default/files/resources/lesson_images/lesson33/found-poem-instructions.pdf

<https://www.facinghistory.org/resource-library/found-poems>

Return to Opening Activity

If your students engaged in the opening activity – return to the same task to close out their learning.

Opening Activity Novel Clues – have students now brainstorm words they associate with each image, having now read the book. Have students write a complex sentence that applies these new ideas.

Opening Activity Brief History of Disability – have students return to the timeline of disability and create a present-day description based on what they have learned in the novel. They may even choose to create a question type, to accompany their new timeline contribution!

ACTION & EXPRESSION

(Learning that supports student application of understanding and knowledge.)

Human Rights For Children

Provide students with the Human Rights for Children handout – and review the concept of Human Rights and the United Nations.

Have students narrow in on the box of human rights on the page. In small groups have them select two human rights they think most relate to the novel (relate could mean examples of meeting or not meeting this right).

Have students in their small groups use chart paper or a white board to focus on the selected Human Rights. Have students record the Human Rights along the top of their working surface. Underneath, have students brainstorm the relevant (meeting or not meeting) moments in the book that connect to the right. Encourage students to think broadly and deeply about all the events and characters in the text. Have students share out once they have had time to do this thinking.

Children's Rights

The right to go to school
The right to practice a religion
The right to a decent home
The right to eat
The right to medical care
The right to play
The right to express your ideas
The right to safety
The right to rest
The right to a clean environment
The right to live with your parents
The right to privacy

One Pager - Quote Collection:

Pause at the end of Section 6 and identify key moment(s) in the novel and pull quote(s) to add to your ongoing class list that reflect these moments.

One Pager - Final Assignment

See the attached student friendly handout that supports this cumulative assignment.

Final Assignment Choice Board

Select **one** of the following options as a final assignment.

Create a Soundtrack	Rewrite a Chapter
<p>Create a soundtrack that connects to the 'Insignificant...'</p> <p>Design a cover for the Album</p> <p>Pick 6-10 Songs</p> <p>You must write one sentence about why you chose the song and how it connects to the book or what moment in the book it reminds you of.</p>	<p>With the characters and events from the book, write a creative chapter that was not included in the book.</p>
Recreate a Scene	Write a Book Review.
<p>Perform a live action scene from Insignificant... in front of the class. Think about an important moment or a standout moment that would be interesting to act out for the class.</p> <ul style="list-style-type: none"> • No more than 3 group members • You must include a written script 	<p>Imagine you are a reporter for a newspaper. Write an article as if you were telling your readers whether they should, or should not, read this book.</p> <p>Do you recommend this book? Why or why not?</p> <ul style="list-style-type: none"> • Must include an intro and a conclusion • Must have two specific reasons • 1 page
Audiobook	Rewrite the Ending
<p>Record yourself giving a dramatic reading of a chapter of your choice from the book.</p> <p>Include different voices for different characters, and add sound effects as needed</p>	<p>We see a shift of events in Section 6. Rewrite the ending of this book starting from Chapter 33, where Aven decides to try out for the soccer team.</p>
Illustrate an Image	Write an E-mail
<p>Choose a powerful image in your mind from a standout moment in the book</p> <p>Recreate this image on a large piece of paper (11 x 17)</p> <p>Be sure to fill the entire page</p>	<p>Write an e-mail to one of the characters from the book you connected with.</p> <p>Character examples: Aven, Connor, Zion, Aven's mom</p>



Name: _____

Write an E-mail

Write an e-mail to one of the characters from the book you connected with.
Character examples: Aven, Connor, Zion, Aven's mom, etc.

Sincerely from,	

Human Rights for Children



1. Definition of a child

A child is any person under the age of 18.



2. No discrimination

All children have all these rights, no matter who they are, where they live, what language they speak, what their religion is, what they think, what they look like, if they are a boy or girl, if they have a disability, if they are rich or poor, and no matter who their parents or families are or what their parents or families believe or do. No child should be treated unfairly for any reason.



3. Best interests of the child

When adults make decisions, they should think about how their decisions will affect children. All adults should do what is best for children. Governments should make sure children are protected and looked after by their parents, or by other people when this is needed. Governments should make sure that people and places responsible for looking after children are doing a good job.



23. Children with disabilities

Every child with a disability should enjoy the best possible life in society. Governments should remove all obstacles for children with disabilities to become independent and to participate actively in the community.

Children's Rights

The right to go to school
The right to practice a religion
The right to a decent home
The right to eat
The right to medical care
The right to play
The right to express your ideas
The right to safety
The right to rest
The right to a clean environment
The right to live with your parents
The right to privacy

Source:

United Nations Convention on the Rights of the Child – Child Friendly Version
<https://www.unicef.org/media/56661/file>

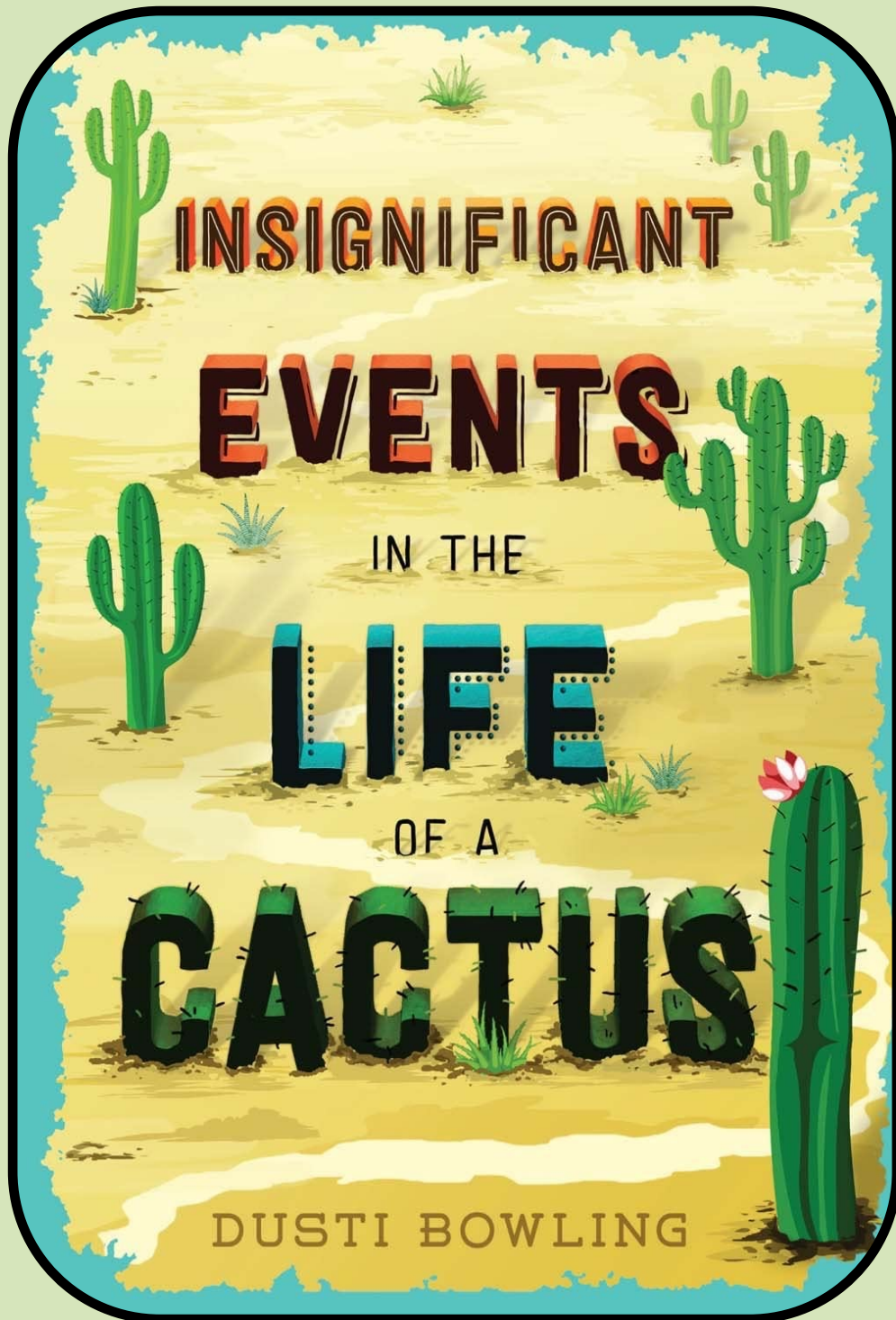
One Pager: Final Assignment

What is it? A One-Pager is a single-page response on 11x17 paper that connects the ideas in the book to your thoughts in a creative visual way. The purpose of the One-Pager is for your audience to understand the big ideas, themes, and connections.

One-Pager Project – Novel Analysis

Directions and what to include on your One-Pager:

- Write the **title of the book** and the **author's name** somewhere on the page (this can be done creatively!)
- Include a **border that reflects the key themes of the novel**.
 - This can include words, pictures, or symbols from the text.
- Choose your **favourite character** from the novel. Describe in 2 to 4 complex sentences why you chose this character. Include a small symbol in a visual form that represents the character you chose.
- Draw or create at least **THREE images that represent themes, characters, conflict, and/or the setting** of the book.
 - These should be strongly connected to the book and should stand out
 - At least one image should represent the main protagonist.
 - At least one image should represent the main setting.
- Incorporate **THREE quotes or passages** that are important to the understanding of the novel and explain **why you have chosen** each quote in 3 or 4 sentences.
 - As you have been reading the novel, you have been encouraged to collect quotes that are significant to you, choose from these.
 - Be sure to include the page # and who said it.
- Write **THREE personal statements / connections** about the novel (these are NOT simple opinions or book review type statements).
 - EX: "I could relate to the main character feeling lost in the book because it reminded me of when I got to middle school, and I needed to figure out where everything was and meet new friends and people."
- Be colourful and neat.
 - Your **ENTIRE PAGE** should be filled with these elements.
 - If you find you have extra room, repeat any of the above steps/elements.
 - No space should be blank.
 - Nothing should be left in pencil. (fine line words or use coloured pencils, felts and pens)
 - Your full name should be on the **BACK** of the one-pager.



Appendix

Aven's 1st & 2nd Blog

Chapter 6 p. 36

I turned and stared at the screen. I typed my first blog post.

School sucks and it's hotter outside than the dishwasher's steam cycle. But much less steamy. And it doesn't smell like soap. At least my arms aren't hot, though. Ha-ha. Yeah, that's because I don't have any.

Chapter 10 p. 59-61

On Sunday afternoon, I wrote another blog post.

When you have a malformation (yuck, I hate that word) like I do, you definitely have to deal with the usual looks. The most popular look I get is the one I like to call the "I'm so cool nothing fazes me, not even your missing arms" look. These are the people who pretend they don't notice my missing arms. You could also call this the "Sure, I'm totally used to seeing people with no arms" look or the "I have tons of armless friends" look. These people are just way too blasé about it. I mean, come on, you really don't notice my missing arms? Because I can tell you do by how you refuse to look at my torso like the whole sun is sitting on my chest. Just go ahead and look, for goodness sake. Look and ask questions if you want. These people try way too hard.

Then there's the look I like to call "Oh my gosh, I'm staring at your armless area. Just kidding, no, I'm not. Now I'm staring. No, I'm not." These are the people I can clearly see staring at me out of the corner of my eye, but as soon as I look at them, they look away. Seriously people, you're not fooling anyone. Just keep on staring-it's okay to be curious. Everyone is.

There's also the dreaded pity look-the "Oh, you poor thing with no arms" look. These people not only look at me, but they give me a pitifully sad smile when I make eye contact with them. They should save those looks for starving, homeless orphans. Being armless isn't that bad.

And then there is the worst look of all. I have to deal with it because it almost always comes from little kids who haven't learned manners yet. It's the "I can't stop staring at you because you're a freak" look. Sometimes these looks end in screams and kids running away.

Aven's 3rd Blog

Chapter 16 p. 118-121

Aven types this blog post after this moment:

*"As Connor, Zion and I walked together down the sidewalk, I heard someone do that coughing thing when they sneak a word into the cough, but they're not actually being very sneaky about it at all. And the word was **freaks**." (p 117)*

The next morning, I wrote a new blog post.

I'm sure most people who see me feel sorry for me at first. I think their first thought is probably something about how terrible it must be to not have arms. Maybe they imagine me helplessly being carried around by my mom everywhere in a giant baby backpack and my poor parents having to brush my teeth and feed me through a tube and change my diapers and whatever.

What a lot of people don't realize, though, is there are a lot of fantastic things about not having arms. Seriously, I can think of twenty right now:

1. No fistfighting. This is really a positive for other people because I would totally win in any fistfight. No really, it would be a total smackdown.
2. No rough elbows. My mom has eczema, so I know what a curse rough elbows can be.
3. No need to clean my fingernails. You can add filing, polishing, and trimming to that as well.
4. No leaving fingerprints behind at a crime scene- very helpful if I ever rob a bank.

5. No getting caught picking my nose. My shoes are usually in the way.
6. No arm wrestling.
7. No golf. Well, I suppose I could figure out a way to play golf but I'm so not gonna because golf is booooring.
8. No cheesy high fives.
9. No making that silly okay! circle shape with my fingers.
10. Fewer areas to put sunscreen on and fewer areas to sunburn. This is a good thing for me because I have super-fair skin.
11. I don't have to worry about accidentally using my hands in soccer. I guess that gives me an advantage.
12. No fighting over the arm rest at the movies. Really, no fighting over the arm rest anywhere.
13. No arm pits. How can there be pits when there are no arms? They're more like... flats.
14. I'll get the royal treatment when I start driving in a few years. That's right-it's princess-parking for this girl everywhere I go. And, yes, I will be driving an actual car. Watch out, roads!
15. Less money spent on jewelry-rings, bracelets, watches, etc.
16. No flabby flapjack arms when I get old. My great- grandma has those. Hopefully she's not reading this.
17. No push-ups.
18. I never get that floppy, numb arm thing at night from sleeping on my arms. My dad gets that just about every night.
19. No one's ever challenged me to a thumb war. Which is good. Because I don't like war.
20. Pranks that work. One day I'll pull a fantastic prank like pretending my arms get torn off in an elevator door or something. I look forward to that.

Aven's 4th Blog

Chapter 30 pg. 202-205

Aven types this blog post after her fight with Connor.

As soon as I got home, I sat down at my desk. I browsed through several of my most recent blog posts. No comments from Emily. No comments from Kayla. No comments from any of my old friends. My old world had moved on without me.

I typed my next post.

I know I totally make light of not having arms. I mean, what good does it do to complain about it all the time? This is my life. I can't change it. No arm transplant can be done. I am who I am and it's all I've known and all I'll ever know. No big deal.

I'm sure you're thinking, Yeah, but come on, not having arms must really suck at times. Yeah, not having arms does suck at times. A lot of what stinks about not having arms are little things—things most people take for granted because they have arms. So here it is—the twenty worst things about not having arms:

1. No smacking people no matter how badly I may want to. I don't think stomping their toes provides quite the same satisfaction.
2. No boxing matches. If I had arms, I think I would have been a professional boxer.
3. Doing my hair is difficult. I would love to try some styles I can't do—like a cool fishtail or a dramatic updo. I read the term dramatic updo in a magazine once.
4. Everything takes longer.

5. No basketball.

6. No shaking hands with people when I meet them. I would make sure I always had a firm handshake. Then again, I don't have to worry about sweaty palms.

7. Using large tools like chainsaws and weed whackers is likely out for me. I know the instructions say not to operate if you're under the influence of drugs or alcohol, but they should probably say not to operate if you're under the influence of drugs or alcohol or don't have arms.

8. Strappy tank tops and dresses don't look quite right. And mannequin arms don't help either.

9. Reaching things on the top shelf.

10. My back hurts because it's hard to exercise your back muscles without arms.

11. My feet get sore. I think I have arthritis already. Feet aren't meant to be used the way I use them day after day all day long. Unless you're an ape.

12. Nonhandicapped people using the handicapped stalls in the bathroom. I need the extra room, and it sucks to wait until their perfectly armed selves are all done with their luxurious, roomy bathroom visits.

13. No pushing a heavy wheelbarrow. I'm sure one day I'll be mad about this, though it hasn't happened yet.

14. Splinters are a real pain in the butt.

15. No hand or arm massages. I hear they feel super good.

16. Harder to keep my balance.

17. Harder to do... everything.

18. No wiping away a friend's tears when he's hurt.

19. No hugging him to make him feel better.

20. No reaching out for him when he walks out the door.

Aven's 5th & 6th Blog

Chapter 37 p. 244

The morning of the festival, I woke up before it was light out. I had so much to do, and I couldn't wait to get started. The first thing I did was sit down at my computer and write a blog post.

Come to Stagecoach Pass today for our festival! We'll have good food and art and fireworks! It will be the most fun you've had since the last super-fun time you had!

Chapter 38 p. 254- 258

Thanks so much to everyone who visited Stagecoach Pass for our festival yesterday. It was a wonderful day and one I know I won't ever forget.

Over the last several weeks, I've been getting more and more emails from other kids like me-kids without arms. A lot of them are looking for advice about all kinds of things, but I'd say most of the emails are about school-everything from making friends to handling homework assignments to dealing with mean comments and the "looks."

I've thought about it a lot, and I came up with a list of twenty supplies you need to survive middle school when you don't have arms. So here it is:

1. Good shoes. Ease of removal is of utmost importance here. Ease of reapplication-equally important.
2. Sense of humor. I'm being very serious here-you've got to have one. Seriously.
3. A sizeable daily breakfast. You never know when you might chicken out in the lunchroom. Get your daily fuel requirement early in the day.
4. Easy-to-eat bagged lunches. Do you really want to carry that giant tray through the cafeteria? And forget about bringing stuff like chill and clam chowder for lunch. Really. Forget. That.
5. An easy-to-carry/open/close/get-things-out-of book bag.

6. Lots of cute shirts. This really applies to both people with and without arms. And when you're ready-tank tops.

7. Bully spray. Similar to bear spray, only better. Would be great to have for those nasty little comments. I'm totally inventing this.

8. Thick skin. More like armor. Armor skin.

9. An e-reader is super helpful. And no more toe paper cuts.

10. Some kind of sport or recreational activity-soccer, dance, swimming, professional hopscotch. You can do it! I'm trying out my motivational speaking skills here.

11. Pants that button easily. Trust me, when nature calls at school, you'll be grateful you listened.

12. Your handy-dandy hook. From buttoning pants to lifting a dollar out of your pocket, a good hook is essential.

13. A wide variety of nail polishes. Boys probably don't care much about this, but when people are staring at our feet as much as they do, we want to look our best. Am I right, ladies, or am I right?

14. Nunchuks. At least until bully spray becomes available.

15. An open heart and eyes. You think you're the only one out there who feels different? What about that kid sitting alone in the library or out on the sidewalk?

16. Awesome parents. This is a must.

17. Friends who listen.

18. Friends who laugh with you.

19. Friends who are brave.

20. Friends who love you just the way you are.

These last few supplies are hard to find, but when you do find them (and I sincerely hope you do), hold on to them forever. Don't ever let go.

Name: _____

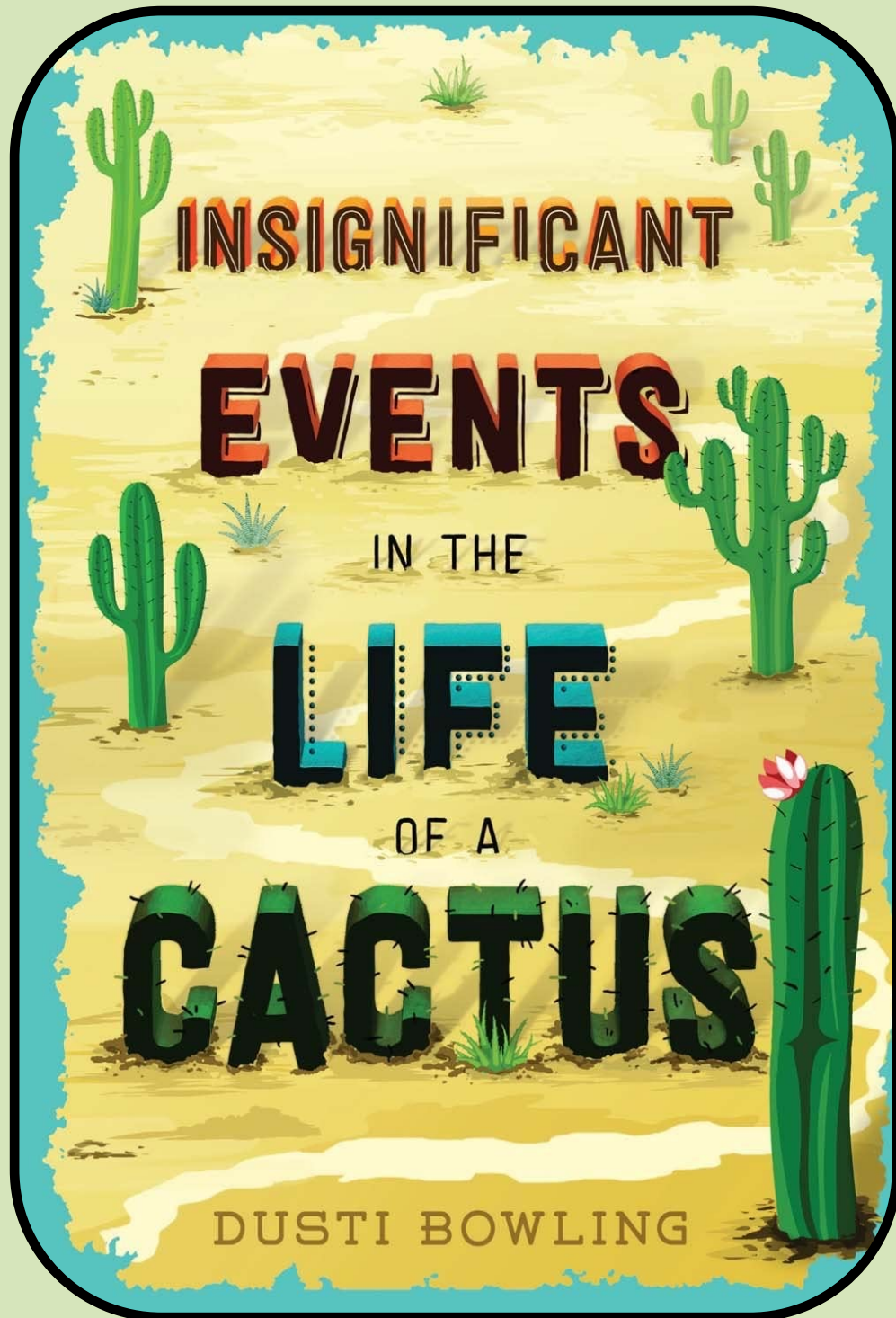
Inferences from Dialogue

Make an Inference

- Find an important or surprising dialogue or action.
- What is the character thinking and what are you thinking?

I'm thinking _____ because _____.

Dialogue (with chapter & page)	Inference
Ex. 'I scowled. "Arizona is really far away" (Chapter 2, page 9)	I think Aven is angry/upset about potentially moving to Arizona because of her reaction to her Dad's question about moving.



Annotated Bibliography

Annotated Bibliography

Cox, Jessica

Access: <https://www.youtube.com/@jessicacox>

Jessica Cox has a YouTube channel that shows her life as a person without arms. She explains and models her daily life as well as her ambitions (like flying a plane). The videos on her channel vary in length and topic – each video should be previewed and selected with student audience in mind.

First Peoples Principles of Learning

Access: <https://www.fnesc.ca/first-peoples-principles-of-learning/>

These principles were created by the First Nations Education Steering Committee in 2006/2007 to support the development of Indigenous Courses and curriculum implementation. Some of the principles are mentioned throughout this guide when connected to student learning experiences.

Found Poetry

Access: https://www.readwritethink.org/sites/default/files/resources/lesson_images/lesson33/found-poem-instructions.pdf

Access: <https://www.facinghistory.org/resource-library/found-poems>

These two resources, which are shared in Section 6, give instructions on how to create purposeful found poems. The second link, Facing History, also includes examples.

Leavitt, Hannalora: The Disability Experience: Working Towards Belonging (2021)

Access: SORA

This text-based resource is a YA, 185 page non-fiction resource. This local Victoria based author writes chapter by chapter about various aspects of the 'disability experience'. From language, history, to the culture of disability – each chapter of the book outlines easy to access information. Infographics and celebrity bios are also included throughout. The book is used as a supplementary resources throughout the guide and an electronic copy of this text can be found on the SD35 SORA App.

Person's Without Arms: Born Without Arms: Inspirational Mother and Son Live Life to The Full

Access : <https://www.youtube.com/watch?v=rqB5XyqZoNc>

This youtube link is shared by Barcroft TV (a British News agency). This video reflects a mother and son who are persons with Holt Oram syndrome, which is the reason they were born without arms. This four minute video outlines their daily lives. Teacher note: termination of pregnancy is discussed at one point in the clip.

SORA

Access: <https://www.sd35.bc.ca/wp-content/uploads/sites/2/2021/09/SORA-APP.pdf>

SORA is an App that first existed in Langley during the pandemic, when getting students access to learning materials was a challenge. It has grown into a resource tool for any SD35 employee or student. Follow the log-in instructions to gain access to the App. For information on how to add a resource to the App – see your Teacher Librarian for more information.

Annotated Bibliography

Talking Circle Resources

Access: <https://firstnationspedagogy.ca/index.html>

Access: <https://www.fnesc.ca/wp/wp-content/uploads/2022/12/BC-First-Peoples-12-Teacher-Resource-Guide-2022-final.pdf>

These two links explain and outline the pedagogy behind Talking Circles. Talking Circles are a way to infuse Indigenous ways of learning into our classrooms when learning about any topic. To learn more about the process, protocols and expectations of a Talking Circle, use the links above.

Tourette's Syndrome: Tics

Access: <https://upbility.net/blogs/news/tourette-s-syndrome-what-is-it-and-what-it-means-for-kids>

This website is shared in Section 3 and discusses in detail what a Tic is and what it isn't. It also describes the types of tics that can exist and how they differ. This may be most useful for teacher understanding to explain the character Connor.

Tourette's Syndrome: Living with Tourette Syndrome

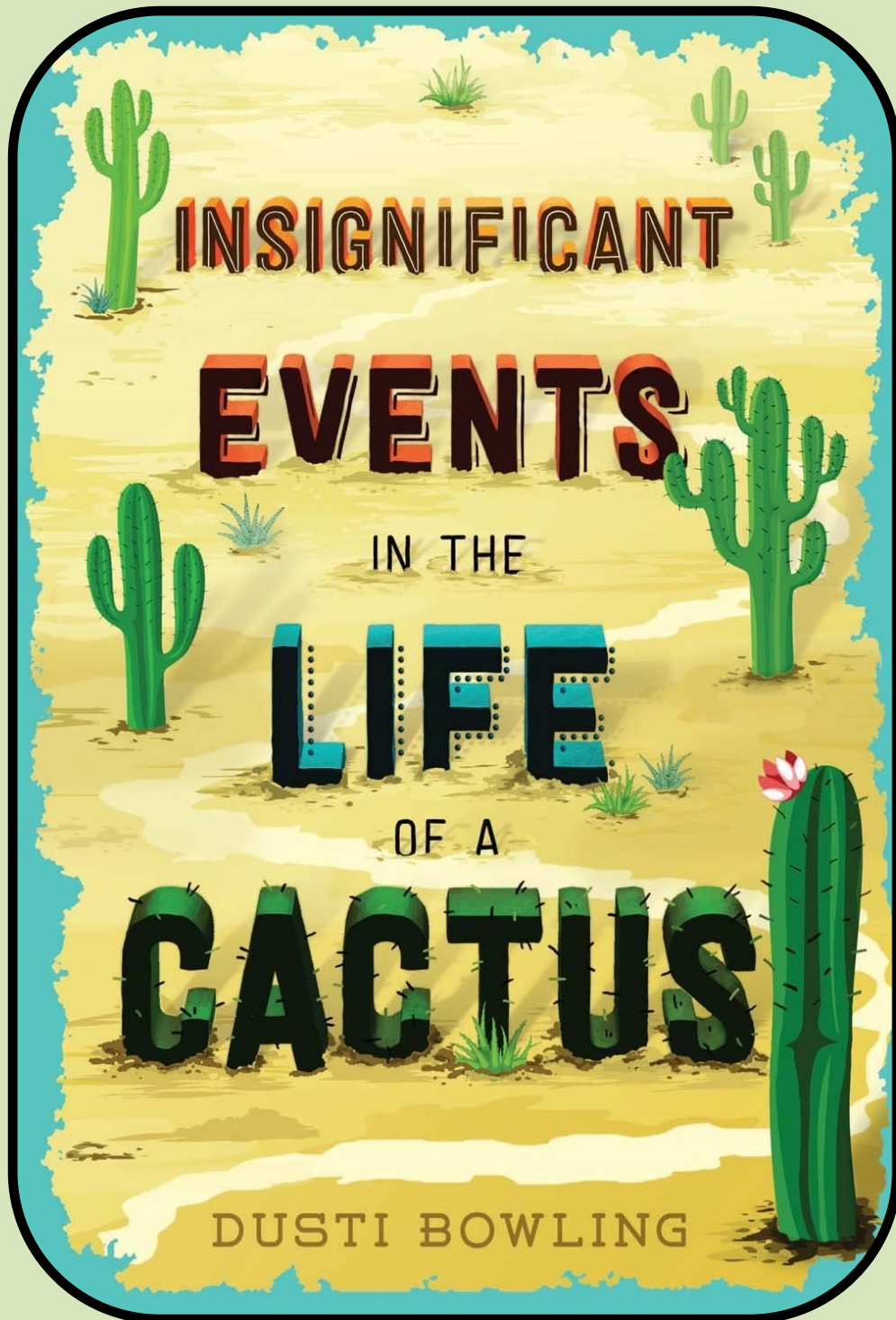
Access: <https://www.youtube.com/watch?v=e8HtTb0Vko&t=1s>

This youtube link is shared in Section 3. Its length is 11:43 min. and includes persons with Tourette Syndrome perspectives. The peer-to-peer interview style reflects a candid albeit at times negative connotation to the syndrome. In another moment, a teenager with Tourette's Syndrome states that 'Tourette's is the worst'. This is a student friendly resource and will support empathy and understanding towards Connor but also more broadly toward persons with Tics. Teacher note: At one time a student talks about having a cursing tic ('the f-word') but doesn't say the full curse word. Bullying is also a frequent topic in the video.

United Nations Convention on the Rights of the Child – Child Friendly Version

Access: <https://www.unicef.org/media/56661/file>

This resource shared in Section 6 details all the Human Rights accorded to children as written by the UN. Though labelled as Child Friendly Version, the resource should be vetted if being used class wide in relation to vulnerable learners. This is recommended as a teacher context building resource.



Vocabulary

Vocabulary

Section 1

Pg.	Word	Definition
21	self conscious	Uncomfortable about yourself and worried about disapproval from other people.
22	dexterous	Having the ability to perform a difficult action quickly and skillfully with the hands.
40	depressing	Making you feel unhappy and without hope.
41	coward	Person who is not brave, is easily frightened, or tries to avoid danger or difficulties.
41	secluded	Away from people and busy activities, and often hard to reach.
42	contagious	(of a disease) Spread from one person to another by direct or indirect contact.
44	ostracized	Exclude (someone) from a group.
45	Saguaro	A type of large cactus that has upright branches and grows mainly in the southwestern United States.

Vocabulary Cards

Section 1

self conscious

dexterous

depressing

coward

Vocabulary Cards

Section 1

secluded

contagious

ostracized

Saguaro

Vocabulary

Section 2

Pg.	Word	Definition
50	tic	A sudden, small, uncontrollable movement, especially of the face.
50	involuntary	Not done by choice; done unwillingly, or without the decision or intention of the person involved.
59	blasé	Bored or not very interested.
67	somber	Serious, sad, and without humor or entertainment.
77	begrudgingly	Unwillingly, often because you have no choice.
88	sheepishly	An embarrassed manner due to shame or a lack of self-confidence.
90	forlorn	Alone and unhappy; left alone and not cared for.
90	cowering	Crouch down in fear.

Vocabulary Cards

Section 2

tic

involuntary

blasé

somber

Vocabulary Cards

Section 2

begrudgingly

sheepishly

forlorn

cowering

Vocabulary

Section 3

Pg.	Word	Definition
105	emphatically	In a forceful way.
107	morbid	An unusual interest in unpleasant subjects, especially death.
110	embellishing	To make something more beautiful by adding something to it.
112	exasperation	A feeling of intense irritation or annoyance.
127	skeptical	Doubting that something is true or useful.
134	cacophony	An unpleasant mixture of loud sounds.
135	obnoxious	Very unpleasant or rude.
135	absentmindedly	Without paying attention to what you are doing or what is happening near you because you are thinking about other things.

Vocabulary Cards

Section 3

emphatically

morbid

embellishing

exasperation

Vocabulary Cards

Section 3

skeptical

cacophony

obnoxious

absentmindedly

Vocabulary

Section 4

Pg.	Word	Definition
138	waning	To become weaker in strength or influence.
145	playwright	A person who writes plays.
150	sparse	Small in numbers or amount.
152	furrowed	(of the forehead or face) Marked with lines or wrinkles.
155	baffled	To cause someone to be completely unable to understand or explain something.
159	noncommittal	Not expressing an opinion or decision.

Vocabulary Cards

Section 4

waning

playwright

sparse

furrowed

Vocabulary Cards

Section 4

baffled

noncommittal

Vocabulary

Section 5

Pg.	Word	Definition
175	inconvenient	Causing problems or difficulties.
184	doppelganger	Someone who looks exactly like someone else but who is not related to that person.
191	surreptitiously	Secretly, without anyone seeing or knowing.
199	unabated	Without becoming weaker in strength or force.
209	sulked	To be silent and unpleasant because you are angry or annoyed.
215	scolding	Showing that you disapprove of someone's behaviour.
217	melodramatics	Characteristic of melodrama, especially in being exaggerated, or overemotional.

Vocabulary Cards

Section 5

inconvenient

doppelganger

surreptitiously

unabated

Vocabulary Cards

Section 5

sulked

scolding

melodramatics

sulked

Vocabulary Cards

Section 6

Pg.	Word	Definition
225	spastic	Awkward or clumsy
250	feverishly	In an unnaturally excited or active way.
251	exuberant	Very energetic.
259	congregated	To gather together into a large group.

Vocabulary Cards

Section 6

spastic

feverishly

exuberant

congregated



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