

## Southington Board of Education Meeting

Thursday, November 14, 2019 7:00 PM

John Weichsel Municipal Center Public Assembly Room 200 North Main  
Street Southington, CT 06489 REVISED AGENDA NOVEMBER 13, 2019

COMMITTEE OF THE WHOLE ~ OPERATIONS

200 North Main Street

Southington, CT 06489



### SOUTHINGTON BOARD OF EDUCATION MEETING

1. CALL TO ORDER
2. Pledge of Allegiance
3. Swearing in of Board Members by the Town Clerk
4. Election of Board Officers started by the Superintendent of Schools
5. Approval of Minutes of October 24, 2019
6. Approval of Minutes of Special Board of Education Meeting of October 22, 2019
7. Communications
  - a. Communications from Audience
  - b. Communications from Board Members
  - c. Communications from Administration
  - d. Communications from Student Representatives
8. Committee Reports
  - a. Curriculum & Instruction Committee Meeting ~ October 28, 2019
9. Report of Superintendent
  - a. Personnel Report
10. Old Business
  - a. Town Government Communications
11. New Business
  - a. Capital Improvement Plan 2020-21 to 2024-25 ~ First Reading
  - b. ELA - Grades 7 & 8 Curriculum ~ First Reading
12. Adjournment

*The minutes presented within this document provide a summary of the discussion that took place at the Board of Education meeting. For the complete discussion of the agenda items, please view the video of the Board meeting on our website at [www.southingtonschools.org](http://www.southingtonschools.org). These minutes are considered a draft until approved at the following regular Board of Education meeting.*

## **SOUTHINGTON BOARD OF EDUCATION**

### **SOUTHINGTON, CONNECTICUT**

### **REGULAR MEETING**

**OCTOBER 24, 2019**

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The regular meeting of the Southington Board of Education (Committee of the Whole – Operations) was held on Thursday, October 24, 2019 at 7:00 p.m. in the John Weichsel Municipal Center Public Assembly Room, 200 North Main Street, Southington, Connecticut and an Executive Session was held at 6:30 p.m.

#### **1. CALL TO ORDER**

Mr. Brian Goralski, Chairperson, called the meeting to order at 6:30 p.m.

Board members present: Mrs. Terri Carmody, Mr. Robert Brown, Mr. Joseph Baczewski, Ms. Lisa Cammuso, Mrs. Colleen Clark, Mr. David Derynoski, Mr. Brian Goralski, Mr. Zaya Oshana, and Mrs. Patricia Queen.

Administration present: Mr. Timothy Connellan, Superintendent of Schools, and Mr. Steven Madancy, Assistant Superintendent.

#### **2. EXECUTIVE SESSION ~ STUDENT MATTERS AND PERSONNEL MATTERS (UNAFFILIATED EMPLOYEES AND EL POSITIONS)**

**MOTION:** by Mr. Baczewski, seconded by Mr. Derynoski

**"Move to go into Executive Session, excluding the public and the press, for the purpose of discussing Student and Personnel Matters (Unaffiliated Employees and EL Positions), and upon conclusion reconvene to public session."**

**Motion carried unanimously by voice vote.**

*Mr. Goralski declared Executive Session ended at 6:55 p.m.*

#### **3. RECONVENE MEETING ~ REGULAR SESSION**

*Mr. Goralski reconvened the Board of Education Regular Session at 7:05 p.m.*

Board members present: Mrs. Terri Carmody, Mr. Joseph Baczewski, Mr. Robert Brown, Ms. Lisa Cammuso, Mrs. Colleen Clark, Mr. David Derynoski, Mr. Brian Goralski, Mr. Zaya Oshana, and Mrs. Patricia Queen.

Administration present: Mr. Timothy Connellan, Superintendent of Schools; Mr. Steven Madancy, Assistant Superintendent; and Ms. Margaret Walsh, Director of Special Services.

Student representative present was Mr. Trevor Messina.

**4. PLEDGE OF ALLEGIANCE**

Mr. Trevor Messina, Student Representative, led in reciting the Pledge of Allegiance.

Mr. Goralski called for a moment of silence in honor of John Fontana, a former educator, counselor, coach and a mentor to many people in the community who passed away this week.

**5. CELEBRATION OF EXCELLENCE**

**a. Retirees of the Southington Public Schools**

In Celebration of Excellence, the Board of Education and administration recognized the following retirees of the Southington Board of Education:

<b>Employee</b>	<b>Position / Facility</b>	<b>Years of Service</b>
Suzanne Blaszczyk	Teacher / JFK	33
Christine Crimi	Matron/ Part-time Paraeducator / SHS	17
Diane DiGioia	Ag-Science Teacher / SHS	29
Ulla Gibbs	Paraeducator / DES	26
Deborah Hobson	Secretary / Central Office	21
Thomas Horanzy	Art Teacher / SHS	35
Kathleen Lee	Computer Teacher / JFK	37
Stephen Nyerick	School Counselor / JAD	41
Susan Smith	Registered Nurse / Oshana ( <i>formerly Plantsville</i> )	17
Diane Stoltz	Registered Nurse / South End	22

Mr. Goralski noted that the agenda items were out of order and requested that the original agenda item take place before the Celebration of Excellence continues.

**6. APPOINTMENT OF ATHLETIC DIRECTOR**

**MOTION:** by Mrs. Carmody, seconded by Mrs. Queen:

**“Move to appoint Mr. Steve Risser as the Athletic Director with a start date to be determined at a salary of \$126,982.”**

ROLL CALL VOTE: YES: Mr. Baczewski, Ms. Cammuso, Mr. Derynoski, Mr. Brown, Mr. Oshana, Mrs. Queen, Mrs. Carmody, Mrs. Clark and Mr. Goralski.

**Motion carried unanimously.**

Mr. Risser thanked the Board and administration for the opportunity to join the Blue Knights family and briefly explained his background and that his children were graduates of Southington High School. He expressed his sympathies to the Fontana family for their loss and

stated that John Fontana was also a huge loss throughout the state to interscholastic athletic sports, athletic directors and coaches.

**CONTINUATION OF CELEBRATION OF EXCELLENCE:**

**b. Board Recognition of Brian S. Goralski and Patricia A. Queen**

This was Mr. Goralski's and Mrs. Queen's last meeting as Board of Education members. Mrs. Clark recognized Mrs. Queen for her outstanding leadership and dedication to the students of Southington and detailed her achievements, hard work, thoroughness, and attention to detail. Mrs. Queen had set the bar high for the newly elected Board members that will serve on the Board. Mrs. Queen received flowers and a plaque for serving on the Board of Education from November 2011-2019.

Mrs. Carmody recognized Mr. Goralski for his 16 years of service on the Board of Education, maintaining open communications with other town Boards, striving to promote what was best for the students of Southington and his excellent leadership as chairperson of the Board for 12 years. She read an email that she received from former Superintendent Dr. Joseph Erardi praising Mr. Goralski. Mrs. Carmody presented Mr. Goralski with a gift and plaque for his outstanding leadership and dedication serving on the Board of Education November 2003-2019.

The Board members spoke at length and in detail about the virtues and legacies of both Mrs. Queen and Mr. Goralski while serving on the Board of Education and doing what was best for students and community.

*Mr. Goralski called for a recess at 7:35 p.m.*

*Mr. Goralski reconvened the regular meeting at 7:55 p.m.*

**7. APPROVAL OF MINUTES ~ October 10, 2019**

**MOTION:** by Mr. Derynoski, seconded by Mr. Oshana:

**"Move to approve the regular Board of Education minutes of October 10, 2019, as submitted."**

**Motion carried unanimously by voice vote.**

**MOTION:** by Mrs. Carmody, Mr. Oshana:

**"Move to move Agenda Item 11.a '2018-2019 School Resource Officer Report' to Agenda Item 7.a."**

**Motion carried unanimously by voice vote.**

**a. 2018-2019 School Resource Officer Report (formerly Agenda Item 11.a)**

Police Sergeant Brian Leppard introduced the new School Resource Officer (SRO) James Valentine, who has served with the Southington Police Department for 21 years. Mr. Goralski

thanked the Southington Police Department for their partnership and for the important role the SRO plays at the high school that set the standard for the state.

## 8. PUBLIC COMMUNICATION

### a. Communications from Public

Mr. Edward Pocock, III, 122 Windward Place, explained that he served on the Board of Education from 1993-1997 and formerly served on other Town boards including Chair of the Town Council. He noted the ethics that Mrs. Queen brought to the Board of Education and addressed the amount of stress and aggravation that the Chairperson of the Board of Education receives from other Town boards. He spoke of Mr. Goralski's leadership and the Board's teamwork working together for the benefit of students regardless of political party affiliation.

### b. Communications from Board of Education

Board members discussed the following:

- Mr. Derynoski reported that the Technology Advisory Committee would be meeting on November 14, 2019 in the morning for the first time this school year.
- Individual Board members reiterated the sentiments expressed about Mr. Goralski and Mrs. Queen and thanked them for their service.
- Mr. Brown stated that it was an honor to serve with all the Board of Education members and thought that they were a role model for politicians to follow. They did not always agree but debated issues in a civil, respectful, manner arriving in the right place for the district in the end.
- Ms. Cammuso reported that she attended the Music of the Knight at the high school and had the honor to assist handing out the awards.
- Mr. Goralski hoped that everyone who was running for reelection would return and mentor the new members. He thought that the school district was in a great place with the best people on the administrative team.

### c. Communication from Administration

Administration reported on the following:

1. Collaborations with Partner School Districts: Mr. Madancy reported that the K-2 teachers were working with a cohort of K-2 teachers in Plainville and the Connecticut Science Center to implement the Next Generation Science Standards. It is a continuation from a grant started last year. The long-term goal was to have an Interdistrict professional learning community functioning beyond the timeframe of the grant in order to collaborate around their best practice.
2. Custodial Services at SHS: Mr. Connellan explained that meetings were held with the in-house custodians at the high school regarding dissatisfaction with the cleaning by the contracted custodial services. As a result, the school district hired part-time custodians and the feedback from the high school administration, teachers and Skip Butkewicz, Head Custodian at the high school, has been very positive. It was structured by Mr. Romano so that they are receiving better, quality work and cleanliness at a savings.
3. English Language (EL) Services: Mr. Madancy reported that there was a major trend in the amount of students who are registering in the district being assessed for services needed in English Language learning. There were 116 registrations this summer where

English proficiency was needed. Last school year, there were a total of 126 EL students receiving this service. He explained the levels of English proficiency. If the need continues to grow, the district may need to hire someone to directly oversee the program instead of as an ancillary position for a principal as it is currently. He anticipated bringing a job description for this type of position to the Personnel & Policy Committee for discussion and then to the full Board. He addressed equitable outcomes for all students as a goal for this student population. Mrs. Clark questioned referrals or communication from the Family Resource Center.

4. SPS Coalition for Social Justice Update: Mr. Madancy reported that last week there was a meeting with volunteer community members, elected officials, staff and students serving on this committee and that they looked at a strategic plan for addressing social justice long-term with four major goals and actionable outcomes. He discussed the formation of a District Equity Leadership Team to raise racial consciousness and awareness among teachers and staff. There were 70 teachers and administrators who volunteered to be part of this team. They will work with state agencies and training them with the goal of developing a professional development evaluation support plan next year for all staff. Mr. Madancy addressed the upcoming Indian holiday of "Dewali" and that the school system was addressing diversity in an effort to be an inclusive community. Mr. Derynoski requested a list of the different languages of students entering the district and the number of students served.

**d. Communication from Students Representatives**

Mr. Trevor Messina reported on the following:

- The Red Ribbon Rally was held on October 17, 2019.
- The Southington Public Schools Coalition for Social Justice meeting was held with many new student members.
- The Marching Band held their home competition "Music of the Knight" on Saturday and competed as a judged exhibition with Southington scoring 90.75 compared to Trumbull that received a 90.05 score.
- The Fall concert at SHS was held on October 24, 2019.
- On October 26, the band will compete at the State Championships at Naugatuck High School.
- On November 9, the band will compete at MetLife Stadium for a chance at the National Championships.
- On November 13, the Marching Band will hold their annual Veteran's Day Concert with guest conductor Mr. Jeff Shaw.
- The football game time against East Hartford on Friday, October 25 was changed to 3:00 p.m. due to East Hartford's EEE (Eastern Equine Encephalitis) restrictions.
- The Gridiron will hold a mattress fundraiser on Sunday, October 27 in the SHS cafeteria with 25 different vendors and a discount of 50% off the tagged price.
- On November 21, there will be "Tailgating with Pepe" from 5:30-6:30 p.m. Students will be able to participate in backyard games such as cornhole and frisbee on the baseball field and receive a discounted price on food at the concession stand with the game starting at 7:00 p.m.
- On Saturday, October 26, the Key Club is helping at the drive-in for the Halloween-themed evening.
- The first quarter ends on Friday, November 1, 2019.

- The Haunted House will be hosted by DECA at 5:00 p.m. at SHS on Monday with FBLA hosting games in the main cafeteria.
- Trevor addressed the loss of Julia Bruno that sparked many fundraisers toward a scholarship fund in her memory.
- Trevor addressed Mrs. Queen and Mr. Goralski and thanked them for their inspiration and dedication to the students and the entire Board for working together as a team. He did not know their party affiliations because they all care so much for the students' wellbeing and have inspired him to become a teacher.

## 9. COMMITTEE REPORTS

### a. Finance Committee Meeting ~ October 21, 2019

#### a. Transfer of Funds

**MOTION:** by Mrs. Clark, seconded by Mr. Derynoski:

**“Move to approve the Transfer of Funds, as submitted.”**

**Motion carried unanimously by voice vote.**

#### b. Projects for Unexpended Funds Account FY'19

**MOTION:** by Mrs. Clark, seconded by Mr. Derynoski:

**“Move to approve the draft project list for the Unexpended Fund Account as discussed by the Finance Committee.”**

Mrs. Queen stated that this was a great concept and that this fund had been available via state statute for a long time. She was happy that the Board of Finance and Town Council approved it and allowed for this account to be set-up. These are projects that needed to be done for many years, but the money was not available.

Mr. Baczewski addressed the large ticket items of the Southington High School parking lot expansion/repaving for \$207,000 and the high school stage lighting upgrade for \$190,000. Homeowner's on Annelise Avenue and Mandel Street have reached out to him about the overflow car parking situation with students blocking mailboxes. However, he thought the parking lot should be lower on the “to do” list. Mr. Baczewski stated that the community heavily uses the auditorium and should help fund the stage lighting.

Board members discussed that the parking lot expansion was a safety issue and the repaving had been on the Capital Improvement Plan list since 2007-2008 with the Board still talking about it as a need. The stage lighting upgrade had been on the list since 2012-2013. The Board members spoke at length regarding the priorities on the project list recommended by the Board of Education Finance Committee including safety issues, costs, disintegrating auditorium curtains, heavy use of the auditorium by the school and community, and high school parking issues. Mr. Connellan explained the history behind the funding for the parking lot and other projects (camera system and elevator). He noted that the \$207,000 parking lot expansion would be above the dollar amount that exists in that account right now, which is problematic. The SHS

auditorium opened in 1989 and the current lighting system is the original. During performances, the lighting system fails and there was nothing more that the electricians can do. There was talk about establishing an "Enterprise Fund" with Mr. Mark Sciota, Town Manager, which would be the same type of fund that exists for replacement of the turf field.

Mr. Goralski explained that the projects for the auditorium are curriculum-based and the parking lot is a need and safety concern and making it part of the Capital Improvement Plan was better cost-wise than including it in the Unexpended Fund Account. He recommended that the curriculum-based projects go first on the priority list. The Parking Lot Expansion/Repaving was not on the original list for Unexpended Fund Account of projects. Administration and the Board agreed that all the items need to be done. Mrs. Queen addressed the high school Retrofitting Turf Stadium Lights to LED and the brightness of the lights affecting the neighbors.

Mr. Goralski discussed keeping the original Unexpended Fund Account FY'19 Project Priority List of \$577,720 and moving the Parking Lot Expansion/Repaving down to the bottom of the list just above the Turf Stadium Lights giving a priority order of purchase. Mr. Connellan explained that the cost of \$207,030 was just for the Parking Lot Expansion and did not include the repaving. Mr. Connellan noted the processes that would need to be done for the smaller items and bidding the larger items. They could create the prioritized list and begin working through it and see where they are by the end of the school year.

**AMENDED MOTION:** by Mrs. Clark, seconded by Mr. Derynoski:

**"Move to approve the draft project list for the Unexpended Fund Account as discussed by the Board of Education."**

Mr. Derynoski would like to leave it to be the priority list as discussed at the Finance Committee on October 21, 2019 totaling \$784,750 because they have time and as the 2020-2021 Operating Budget is put together the Board can refine where they are with the funding and move items around and move some portion of it to the Capital Plan for the next budget year. All these items would not be done between now and next budget year. Mr. Oshana agreed with Mr. Derynoski. They don't want to present a list when they don't have the money to do it all.

Trevor Messina addressed the Board as a student involved in the arts and who parks in the high school parking lot, he thought that the auditorium lighting was very important because in Drama Club and Band they do not use the original lighting and have to rent the lighting and sound for all performances. The Drama Club did not make any money on the performance "Suessical" because it was an unexpected expense and they lost money because the lighting failed.

Mr. Connellan explained that he needed more direction from the Board when he brings the list to the Board of Finance and the way the list is right now, they cannot do all of the projects. If the parking lot expansion is ahead of the stage lighting upgrade, the remainder would be \$146,000 over. Mrs. Clark suggested putting the stage lighting upgrade before the parking lot expansion and Mr. Connellan could explain to the Board of Finance and Town Council that these are the prioritized items and over the available funds that they have right now; however, if it is a rolling, continual list because they are hopeful to have the funding each year, everything would just be moving up on the list. Mr. Connellan stated that it would be helpful to him if they swapped it around and they could start at the top and go down the list. Mr. Derynoski stated that when Mr. Connellan makes his presentation to the Board of Finance, he could explain that the Board has

money to do these and ask for a special appropriation to pick up on the difference because they would be short \$207,000.

**SECOND AMENDED MOTION:** by Mrs. Clark, seconded by Mr. Derynoski:

**“Move to approve the draft project list for the Unexpended Fund Account as recommended by the Finance Committee with the Stage Lighting Upgrade above the Parking Lot Expansion on the priority list and the presentation to the Town Board of Finance includes discussion about covering an advance or to be part of the Capital Plan for the next school year.”**

The Board continued discussing on how to word the motion to not propose spending more money than what they have available. A point made was that these projects would also benefit the town of Southington and community-at-large.

**THIRD AMENDED MOTION:** by Mrs. Clark, seconded by Mr. Derynoski:

**“Move to approve the draft project list for the Unexpended Fund Account Balance as discussed with a switch of the stage lighting and parking lot expansion.”**

ROLL CALL VOTE: YES ~ Ms. Cammuso, Mr. Derynoski, Mr. Brown, Mr. Oshana, Mrs. Queen, Mrs. Carmody, Mrs. Clark and Mr. Goralski. NO ~ Mr. Baczewski.

**Motion carried with eight in favor and one opposed.**

**c. Rose S. and Sisto R. Castaldi Scholarship**

**MOTION:** by Mrs. Clark, seconded by Mr. Derynoski:

**“Move that Southington High School Award two (2) Scholarships from the Rose S. and Sisto R. Castaldi Scholarship Fund in the Amount of \$3,000 and continuing until the excess funds have been awarded, then reduce back to one (1) scholarship.”**

Mr. Derynoski explained that the laws changed and the return on the investments exceeds the amount of money beyond the \$3,000 limit.

**Motion carried unanimously by voice vote.**

**MOTION:** by Mrs. Carmody, seconded Mr. Oshana:

**“Move to add Agenda Item 11.e ‘Student Expulsions’ to the agenda.”**

**Motion carried unanimously by voice vote.**

**10. OLD BUSINESS**

**a. Town Government Communications**

Mr. Goralski hoped that the newly elected Town Council continues the Farm Heritage Committee.

**b. Unaffiliated Employee Compensation**

**MOTION:** by Mrs. Carmody, seconded by Mrs. Queen:

**“Move to approve the compensation for Unaffiliated Employees for the 2020-2021 school year as presented by the Superintendent and adjusted by the Board of Education.”**

ROLL CALL VOTE: YES ~ Mr. Baczewski, Ms. Cammuso, Mr. Derynoski, Mr. Brown, Mr. Oshana, Mrs. Queen, Mrs. Carmody, Mrs. Clark, and Mr. Goralski.

**Motion carried unanimously with nine in favor. (Attachment #1)**

**11. NEW BUSINESS**

**a. 2018-2019 School Resource Officer Report (Moved to Agenda Item 7.e)**

**b. Superintendent’s Proposed Goals for 2019-2020**

**MOTION:** by Mr. Baczewski, seconded by Mr. Oshana:

**“Move to approve the Superintendent’s Goals for the 2019-2020 School Year.”**

Mrs. Queen stated that she could see the work of the district continuing to progress in moving to the Vision of a Graduate, which tied together with the Administrator Evaluation and Support Plan. Mr. Brown applauded the committee engagement and social justice goal. Ms. Cammuso requested that the date in Section IV, A, 2, School Safety & Security, to be corrected from 2018 to 2019.

**AMENDED MOTION:** by Mr. Baczewski, seconded by Mr. Oshana:

**“Move to approve the Superintendent’s Goals for the 2019-2020 School Year, as discussed.”**

**Motion carried unanimously by voice vote.**

**c. School Safety and Security Plan Submission**

Mr. Goralski explained that the School Safety and Security Plan is a living document that is required by to be submitted annually to the Emergency Management Director and the state by November 1<sup>st</sup> of each year.

**MOTION:** by Mrs. Carmody, seconded by Mr. Oshana:

**“Move to approve the updated annual School Safety and Security Plan submission, as presented.”**

Mrs. Queen pointed out that this was one factor on why school budgets continue to increase because the district is focusing on security and putting money toward it, which has grown because of societal events.

**Motion carried unanimously by voice vote.**

**d. Southington Administrator Evaluation and Support Plan 2019-2020**

**MOTION:** by Mr. Oshana, seconded by Mr. Derynoski:

**“Move to accept the revised copy of the Administrator Evaluation and Support Plan as presented by the administration for implementation during the 2019-2020 school year.”**

**Motion carried unanimously by voice vote.**

**e. Student Expulsions**

**MOTION:** by Mrs. Carmody, seconded by Mr. Oshana:

**“Move to expel Student 2019-2020-03, as stipulated by the Superintendent of Schools.”**

**Motion carried unanimously by voice vote.**

**MOTION:** by Mrs. Carmody, seconded by Mr. Oshana:

**“Move to expel Student 2019-2020-04, as stipulated by the Superintendent of Schools.”**

**Motion carried unanimously by voice vote.**

**MOTION:** by Mrs. Carmody, seconded by Mr. Oshana:

**“Move to expel Student 2019-2020-05, as stipulated by the Superintendent of Schools.”**

**Motion carried unanimously by voice vote.**

**12. ADJOURNMENT**

**MOTION:** by Mrs. Queen, seconded by the Board:

**“Move to adjourn.”**

**Motion carried unanimously by voice vote.**

The meeting adjourned at 9:30 p.m.

Respectfully submitted,  
*Linda Blanchard*  
Recording Secretary

Unaffiliated Approved Salary and Wages

Attachment #1

POSITIONS	2019-20 Approved	2020-21 Approved	\$ Inc	% Inc
Superintendent	200,000	205,000	5,000	2.50%
Assistant Superintendent	175,000	182,000	7,000	4.00%
Director of Pupil Services	154,200	158,050	3,850	2.50%
Director of Business & Finance	151,315	155,100	3,785	2.50%
Operations Director	141,000	144,525	3,525	2.50%
Technology Director	137,500	140,935	3,435	2.50%
Accounting Manager	90,000	92,250	2,250	2.50%
Human Resource Manager*	97,825	100,270	2,445	2.50%
Technology Analysts	52,688-71,269	54,269-73,407		3.00%
Software Specialist	30.25	31.00	0.75	2.49%
Technology Assistant+	15.08	16.00-18.00		
Payroll Supervisor	32.44	33.41	0.97	2.99%
Maintenance Foreman	85,000	87,550	2,550	3.00%
Exec. Assistant Superintendent	38.59	39.74	1.16	3.00%
Exec. Asst. Asst. Superintendent	30.32	31.22-32.32		
Exec. Asst. Director of Business	31.38	31.22-32.32		
Summer School Director	6,635	6,767	132.69	2.00%
Jump Start Director	4,834	4,930	96.67	2.00%
Adult & Continuing Ed. Director	13,752	14,027	275.04	2.00%
Adult Education Secretary	25.62	26.13	0.51	2.00%
Adult Ed. Program Facilitator	35.90	36.62	0.72	2.00%
Part Time Custodian	15.32-16.22	15.63-16.54		2.00%
Part Time Clerks	16.29-20.68	16.62-21.09		2.00%
ESY/Jumpstart Paras (non union)	12.07-14.40	12.31-14.69		2.00%
Substitute Teachers - per day	85-100	85-100		
Meeting Videographer - per meeting	100	100	0	0.00%
School Physician	13,270	13,536	265.41	2.00%
Matrons	17.33	17.77	0.43	2.50%
Crossing Guards - per shift	17.43	17.86	0.44	2.50%
ESY/ Jumpstart Aides	10.10	Min Wage		
Substitute Paras***	11.10	Min Wage		
Substitute Custodians	14.98	15.28	0.30	2.00%
Substitute Nurses	21.11	21.53	0.42	2.00%
Substitute Secretaries	13.32	13.58	0.27	2.00%
Tutors Math & Literacy	20.52	20.93	0.41	2.00%
Non Union LPN's	23.21	23.68	0.46	2.00%
Lead Occupational Therapist **	92,430	94,741	2,311	2.50%
BCBA (CZ) **	90,989	93,264	2,275	2.50%
BCBA (KG) **	80,412	82,422	2,010	2.50%
Outreach Coordinator STEPS	25.00	25.63	0.62	2.50%
Food Service Director++	72,095	78,300-82,000		
Secr/Bookkeeper Food Service	27.02	27.70	0.68	2.50%
Food Service Clerk	16.01	16.41	0.40	2.50%
Family Resource Ctr- Director	43,083	44,160	1,077	2.50%
Family Resource Parent Educator	19.57	20.06	0.49	2.50%
Human Resource Manager*	Shared position; BOE = 75%, Town = 25%			
BCBA** & Lead OT **	Salary listed for 206 day work year. Paid on 186 day schedule and per diem for summer.			
Substitute Paras***	Rate below CT minimum wage on 9-1-20-move to \$12.00 then list minimum wage in future.			
Technology Assistant+	Set new range based on area comparables - 1-1-20 start minimum, mid-range 7-1-20			
Food Service Director++	Not in Operating Budget. Set new range based on area comparables. Increase to 211 days.			

**SOUTHINGTON BOARD OF EDUCATION  
SOUTHINGTON, CONNECTICUT  
SPECIAL MEETING OF THE BOARD OF EDUCATION  
October 22, 2019**

A Special Meeting of the Southington Board of Education was held on Tuesday, October 22, 2019 at 7:30 p.m. in John Weichsel Municipal Center Conference Room #2, 200 North Main Street, Southington, Connecticut.

**Board Members Present:** Mr. Brian Goralski, Chairman; Mrs. Terri Carmody, Mrs. Colleen Clark, Mr. David Derynoski, Mr. Zaya Oshana, and Mrs. Patricia Queen

**Board Members Absent:** Mr. Joseph Baczewski, Mr. Robert Brown, Ms. Lisa Cammuso

**Administration Present:** Mr. Timothy Connellan, Superintendent of Schools, Mr. Steven Madancy, Assistant Superintendent, and Mr. Frank Pepe, Principal of Southington High School

**1. CALL TO ORDER**

Mr. Goralski, Chair, called the meeting to order at 7:30 p.m.

**2. CANDIDATE INTERVIEWS – ATHLETIC DIRECTOR (EXECUTIVE SESSION ANTICIPATED)**

**MOTION:** by Mr. Oshana, seconded by Mr. Derynoski:

**“Move that the Board go into Executive Session, excluding the public and the press for the purpose of candidate interviews for Athletic Director, and upon conclusion, reconvene to public session.”**

**Motion carried unanimously by voice vote.**

*Mr. Goralski declared the end of Executive Session at 8:50 p.m. The Board returned to public session.*

**3. ADJOURNMENT**

**MOTION:** by Mr. Oshana, seconded by Mr. Derynoski:

**“Move that the Special Meeting of the Board of Education be adjourned.”**

**Motion carried unanimously by voice vote.**

*The Special Meeting of the Board of Education adjourned at 8:41 p.m.*

Respectfully submitted,  
Colleen Clark, Secretary  
Southington Board of Education

# **Board of Education**

## **Administrative Report**

**November 14, 2019**



- 1. SHS Roof Replacement – Update on Cost**
- 2. Farm to Table – Food Service**
- 3. Southington Education Foundation Recognition for Grant Recipients December 3, 2019 at SoCCA**
  - a. Jessica Monson was awarded a grant for the STELLAR Program**
  - b. Kara Sievel, Literacy specialist at JFK, was awarded the Fund for Teachers Grant**
  - c. The District EI Team was awarded a grant to support the continued roll out for Emotional Intelligence**
- 4. Connecticut Association of Prevention Professionals**
  - a. Awards for involvement with the STEPS Coalition: Bill Palmieri, Chris Palmieri, Denise Sicotte**
  - b. Kelly Leppard - Prevention Professional of the Year Award**
- 5. SPS Coalition for Social Justice**

SHS Partial Roof Replacement  
Anticipated Costs as of October 9, 2019

Architect		\$16,000
PM		\$38,000
Contractor Bid	\$1,739,400	
Contractor Change Order	\$19,697	
	<hr/>	\$1,759,097
		<hr/>
*Anticipated Cost		<u><u>\$1,813,097</u></u>
Referendum	\$2,600,000	

\* Anticipated cost does not include any expenses related to bonding  
State reimbursement rate is 54.64% of eligible cost



# SOUTHINGTON PUBLIC SCHOOLS

OFFICE OF CURRICULUM AND INSTRUCTION

## Board of Education Curriculum Committee Meeting Minutes Monday, October 28, 2019

**STEVEN G. MADANCY**  
ASSISTANT  
SUPERINTENDENT FOR  
CURRICULUM AND  
INSTRUCTION

**JOHN E. DUFFY**  
SCIENCE COORDINATOR,  
PREK-12  
SOUTH END ELEMENTARY  
SCHOOL  
(860) 628-3320, EXT 325

**STEPHANIE R. LAWLOR**  
ENGLISH LANGUAGE ARTS  
COORDINATOR, PREK-12  
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(860) 628-3450, EXT 454

**AMY ZAPPONE**  
MATH COORDINATOR,  
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200 NORTH MAIN STREET  
SOUTHINGTON, CT  
06489

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OFFICE TELEPHONE  
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**Location:** John F Kennedy Middle School Conference Room

**Members present** Terri Carmody, Committee Chair, Bob Brown, Patricia Queen  
**Administration present:** Steven Madancy, Assistant Superintendent for Curriculum and Instruction

**Meeting called to order @ 9:33**

### I. Grade 7 & 8 ELA Units of Study

Stephanie Lawlor, district ELA coordinator, presented new units of study in reading for grades seven and eight. The new units for grade 7 are Investigating Characterization: Author Study Book Clubs, and Essential Research Skills for Teens. The grade 8 units are Literary Nonfiction and Dystopian Book Clubs. The new reading units build off the skills and strategies taught in prior grades and follow the workshop model, offering students voice and choice in novels to read and topics to research. Students will have the opportunity to practice 21st Century Skills through a variety of performance tasks. These tasks include planning and creating TED Talk videos, author interviews, podcasts and infographics.

### II. HS Science

John Duffy, district Science coordinator presented a new course, Forensics I; a revised course, AP Physics I; and a proposal to collapse levels in certain Science courses. The Forensics I course, a one semester, STEM based Physical Science elective, will be offered for the 2020-2021 school year. The plan is to introduce Forensics II for the following school year, 2021-2022. AP Physics I will replace our current Honors Physics. The two courses are very similar in content. Therefore, we will be able to expand our AP Science offerings, enabling more students to earn AP credit, with minimal changes to our current curriculum. The High School Science department has recommended reducing the number of levels from 4 to 3 by eliminating the Honors level for courses where an AP level is offered. Students will have the option of taking an AP Science course as a first year Science with recommended prerequisites. Mr. Duffy presented a revision to the program of studies that provides students and parents with a clear view of the options available in Science.

**Meeting adjourned @ 11:00**

**Respectfully submitted,**  
**Steven Madancy**

**BOARD OF EDUCATION  
SOUTHINGTON, CONNECTICUT**

Informational Only \_\_\_\_\_ Board Meeting Date November 14, 2019

Decision Requested X Agenda Code 9 a

**AGENDA REPORTING FORM**

**Agenda Topic:** Personnel Report

**Summary of Issue:** This Personnel Report includes appointments, resignations, retirements, and transfers for certified and classified personnel for the 2019-2020 school year. This report includes activity for the month of October 2019.

**Background:** The human resource department provides the Board of Education with a monthly update of personnel additions/reductions/changes.

**Alternative Strategies:** \_\_\_\_\_

**Cost (if applicable):** N/A **Funding Source:** Board of Education

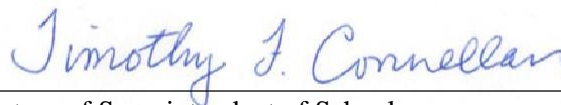
**Beginning Date of Program or Project:** N/A

**Ending Date of Program or Project:** N/A

**Recommendation or Comment:** Recommend that the Board of Education approve the Personnel Report as submitted by the human resource department.



\_\_\_\_\_  
Signature of Staff Member Submitting Report



\_\_\_\_\_  
Signature of Superintendent of Schools

**Included:**

1. Personnel Report

**Personnel Report  
October 2019**

**APPOINTMENTS**

	<b>NAME</b>	<b>POSITION</b>	<b>SCHOOL</b>	<b>FTE</b>	<b>EFFECTIVE</b>	<b>DEGREE</b>	<b>SALARY</b>
Class	Gorski, Danielle	Parent Educator-FRC	SES	15.00	21-Oct-19	N/A	\$19.57
Class	Longo, Rachel	Paraeducator	JFK	27.50	24-Oct-19	N/A	\$17.03
Class	Luce, Wendy	Secretary/Clerk	HES	19.00	24-Oct-19	N/A	\$16.29
Class	Maia, Ann	Paraeducator	SES	27.50	29-Oct-19	N/A	\$17.03
Class	McEwen, Paul	Custodian	SHS	19.50	7-Oct-19	N/A	\$15.32
Class	Panajoti, Edlira	Paraeducator	JFK	27.50	21-Oct-19	N/A	\$17.03
Class	Perreault, Diane	Parent Educator-FRC	SES	15.00	22-Oct-19	N/A	\$19.57
Class	Peyton, Amy	Paraeducator	HES	27.50	9-Oct-19	N/A	\$17.03
Class	Serrano, Jessica	Paraeducator	JFK	27.50	28-Oct-19	N/A	\$17.03
Class	Sieracki, Vanessa	Paraeducator	DES	27.50	24-Oct-19	N/A	\$17.03
Other	Murphy, Mary	Adult ED, GED Math	Adult Ed				

**RESIGNATIONS**

<b>Cert</b>	<b>NAME</b>	<b>POSITION</b>	<b>SCHOOL</b>	<b>EFFECTIVE</b>	<b>YRS</b>	<b>RET/RES</b>
Cert	Palmer, Kim	Special Education Teacher	SHS	November 4, 2019	18	Resigned
Class	Bender, Deborah	Paraeducator	TES	October 10, 2019	14	Resigned
Class	Fortin, Melanie	Parent Educator-FRC	SES	October 25, 2019	1	Resigned
Class	Pienkowski, Kimberly	Paraeducator	JAD	November 9, 2019	6	Resigned

**ASSIGNMENT CHANGE**

<b>NAME</b>	<b>FROM (PREVIOUS ASSIGN)</b>		<b>TO (NEW ASSIGN)</b>		
	<b>POSITION/SCHOOL</b>	<b>FTE</b>	<b>POSITION/SCHOOL</b>	<b>FTE</b>	<b>EFFECTIVE</b>
Hayles, Miltonette	Paraeducator/HES	27.5	ABA Therapist/KES	31.25	7-Oct-19

**TRANSFERS**

<b>CERT NAME</b>	<b>FROM (PREVIOUS ASSIGN)</b>		<b>TO (NEW ASSIGN)</b>		
	<b>POSITION/SCHOOL</b>	<b>FTE</b>	<b>POSITION/SCHOOL</b>	<b>FTE</b>	<b>EFFECTIVE</b>
Hosmer, Elizabeth	Library Media Specialist/SHS	1.0	EL Teacher/District	1.0	4-Nov-19

**UNPAID LEAVE OF ABSENCE**

*None to report.*

**COACHING/STIPENDS**

*Coaching Stipends*

Shifrin, William                      SHS, Freshman Assistant Football Coach

*MS/HS Stipends*

Carmody, Lisa Marie                SHS, Unified Sports  
 Durso-Smith, Margaret            JFK, Unified Sports Co-site Coordinator  
 Foresman, Alicen                    SHS, Class Advisor 2021

**BOARD OF EDUCATION  
SOUTHINGTON, CONNECTICUT**

Informational Only  Board Meeting Date November 14, 2019

Decision Requested \_\_\_\_\_ Agenda Code 10 a.

**AGENDA REPORTING FORM**

**Agenda Topic:** Town Government Communications

**Summary of Issue:** Communications (when applicable) will be discussed.

**Background:** N/A

**Alternative Strategies:** N/A

**Cost (if applicable):** N/A                      **Funding Source:** N/A

**Beginning Date of Program or Project:** N/A

**Ending Date of Program or Project:** N/A

**Recommendation or Comment:** N/A

*Timothy J. Connellan*

\_\_\_\_\_  
Signature of Superintendent of Schools

**BOARD OF EDUCATION  
SOUTHINGTON, CONNECTICUT**

Informational Only \_\_\_\_\_ **X** \_\_\_\_\_ Board Meeting Date November 14, 2019  
Decision Requested \_\_\_\_\_ Agenda Code 11. a.

**AGENDA REPORTING FORM**

**Agenda Topic:** Capital Improvement Plan 2020-21 to 2024-2025 ~ First Reading

**Summary of Issue:** The proposed Capital Improvement Plan calls for \$4,875,524 in capital projects in 2020-21 and \$6,461,880 over the next four years for a total of \$11,337,404. A schedule showing the projects removed from the prior year's plan is also attached.

**Background:** The Board prepares an updated five-year Capital Improvement Plan each year. Our requests are then combined with the town into a long-term Capital Improvement Plan presentation.

**Alternative Strategies:** Modify plan as proposed.

	2020-2021 - \$ 4,875,524	
	2021-2025 - \$ 6,461,880	
<b>Cost (if applicable):</b>	<u>\$11,337,404</u>	<b>Funding Source:</b> <u>To Be Determined</u>

**Beginning Date of Program or Project:** July 1, 2020

**Ending Date of Program or Project:** June 30, 2025

**Recommendation or Comment:** This is a first reading and will be on the December agenda as an action item.

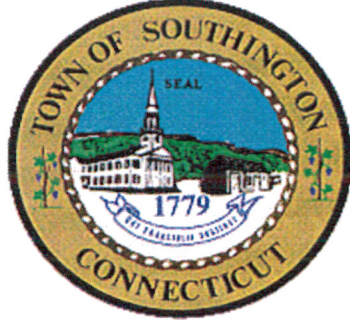
*Jenny Mellett*  
Signature of Staff Member Submitting Report

*Timothy J. Connellan*

Signature of Superintendent of Schools

**Titles of Attachments:**

1. Proposed Capital Improvement Plan by Project Type 2020-2025
2. Capital Improvement Projects Removed from Prior Year's Plan



**SOUTHINGTON PUBLIC SCHOOLS**

**Capital Improvement Plan  
Five-Year Projection  
2020/21 to 2024/25**

## INTRODUCTION

This document represents the Capital Improvement Plan developed for the Southington Public School district. This document is a fiscal and planning tool that provides a five-year coordinated sequence for carrying out the proposed projects.

This document was revised to conform to the request of the Town of Southington that projects must:

- ❖ have a five year life;
- ❖ be over \$50,000; and
- ❖ not be considered maintenance.

The Capital Improvement Plan document is divided into two sections described below:

Summary: The items in the summary are listed alphabetically by project. The summary provides a matrix of the requests included in the Capital Improvement Plan.

Detail: This section provides a description of each of the requests included in the Capital Improvement Plan. The format was requested by the Town Finance Director so that she can combine the projects requested by the Town and Board of Education into one document.

**Southington Board of Education  
Proposed Capital Improvement Projects  
Five Year Plan - By Project  
2020/21 THROUGH 2024/25**

Site	Project Type / Description	Year of Request	2020/21	2021/22	2022/23	2023/24	2024/25	Total Request - Five Years
<b>Air Conditioning - Elementary</b>		Pending	TBD					TBD
<b>Athletic Facility Projects</b>								
SHS	Updates to Softball Field - Estimated	2019-20	65,000					65,000
SHS	Repair Concrete Flooring in Fitness Center & Install New Rubber Mat Flooring	2019/20	63,416					63,416
SHS	Fitness Center Equipment Replacement	2018/19		81,093				81,093
SHS	Retrofit Turf Stadium Lights to LED	2018/19		110,250				110,250
SHS	Renovate Existing Tennis Courts	2018/19			432,600			432,600
SHS	Replace Bleachers on Turf Field	2018/19					TBD	TBD
SHS	Other Athletic Facility Plan Projects	Pending					TBD	TBD
	Subtotal		128,416	191,343	432,600	-	TBD	752,359
<b>Auditorium Sound System Project</b>								
SHS	Auditorium Sound System Replacement	2019-20	PENDING					-
SHS	Auditorium Sound Field System		PENDING					-
	Subtotal		PENDING		-	-	-	-
<b>Masonry Project - Exterior</b>								
SHS	Silicon/Sealing Masonry, original 2008/09, Updated 2019/20	2008/09		135,000				135,000
	Subtotal		-	135,000	-	-	-	135,000
<b>Paving Projects</b>								
SHS	Parking Lot Expansion, revised 2017/18	2007/08	217,382					217,382
SHS	Rear Parking Lots and Driveways Excluding Ag Sci Area, Revised 2018-19	2017/18		249,790				249,790
SES	Parking Lot Expansion	2014-15				81,485		81,485
HES	Reconstruct Paved Playground for Parking	2008/09					130,460	130,460
	Subtotal		217,382	249,790	-	81,485	130,460	679,117
<b>Roofing Projects</b>								
SHS	Replace 1995 Built-Up Roofing, 120,857 SF	2017/18	4,442,726					4,442,726
HES	Replace 1996 Roofing, 27,000 SF	2017/18		1,010,571				1,010,571
	Subtotal		4,442,726	1,010,571	-	-	-	5,453,297
<b>School Safety Improvement Projects</b>								
SYS	Elementary Security Camera System Upgrades	2018/19	TBD					TBD
SYS	Redesign Elementary and High School Entryways	2018/19	TBD					TBD
	Subtotal		TBD	-	-	-	-	TBD
<b>Underground Oil Tank Removals</b>								
SYS	Underground Oil Tank Removal (5) & Replacement (3) (Replacement cost of three oil tanks - PENDING)	2019-20	87,000		159,000			246,000
	Subtotal		87,000	-	159,000	-	-	246,000
<b>Subtotal Board of Education Capital Improvement Plan</b>			<b>4,875,524</b>	<b>1,586,704</b>	<b>591,600</b>	<b>81,485</b>	<b>130,460</b>	<b>7,265,773</b>

**Southington Board of Education  
Proposed Capital Improvement Projects  
Five Year Plan - By Project  
2020/21 THROUGH 2024/25**

Site	Project Type / Description	Year of Request	2020/21	2021/22	2022/23	2023/24	2024/25	Total Request - Five Years
<b>Phase III: Derynoski, Flanders, &amp; Kelley Building Projects</b>								
D/F/K	Phase III Building Renovation Project	2018/19			TBD			TBD
	Subtotal		-	-	TBD	-	-	TBD
<b>Bleacher Replacement Project</b>								
DES	Gymnasium Bleacher Replacement	2001/02			TBD			TBD
	Subtotal		-	-	TBD	-	-	TBD
<b>Fire Alarm System Replacement Projects</b>								
KES	Install Updated Fire Alarm System	2014/15			181,800			181,800
FES	Install Updated Fire Alarm System	2008/09			181,800			181,800
	Subtotal		-	-	363,600	-	-	363,600
<b>Paving Projects</b>								
DES	Playground and Pyne Center Rear Parking, Revised 2018/19	2006/07			878,900			878,900
FES	Parking Lot Expansion	2008/09			326,066			326,066
KES	Parking Lot Expansion	1998/99			293,520			293,520
	Subtotal		-	-	1,498,486	-	-	1,498,486
<b>Roofing Projects</b>								
DES	Replace Built-Up and Shingle Roofing, 87,856 SF	2018/19				2,011,755		2,011,755
	Subtotal		-	-	-	2,011,755	-	2,011,755
<b>School Fixture Replacement Projects</b>								
FES	Lavatory & Classroom Fixtures	2008/09			64,720			64,720
KES	Lavatory & Classroom Fixtures	2008/09			64,720			64,720
	Subtotal		-	-	129,440	-	-	129,440
<b>Window Replacement Project</b>								
DES	Cafeteria Window Wall	2008/09			68,350			68,350
	Subtotal		-	-	68,350	-	-	68,350
<b>Subtotal Phase III: Derynoski, Flanders &amp; Kelley Building Projects</b>			-	-	2,059,876	2,011,755	-	4,071,631
<b>Grand Total Board of Education Capital Improvement Plan</b>			4,875,524	1,586,704	2,651,476	2,093,240	130,460	11,337,404

	New Project Added this year
	Projects carried forward from Prior Year Plan. Price adjusted by 5%
	New Projects - Pricing being prepared for December

**TOWN OF SOUTHLINGTON**  
**CAPITAL IMPROVEMENT PLAN**  
**FISCAL YEAR 2020/21 THROUGH FISCAL YEAR 2024/25**

**DEPARTMENT:** BOARD OF EDUCATION

**PROJECT TITLE:** AIR CONDITIONING - ELEMENTARY SCHOOLS

**FISCAL YEAR PROPOSED:** TBD

**DESCRIPTION:**

The Board of Education Administrators are developing a plan to provide air conditioning or cooling stations at the Elementary Schools. The pricing and scope of this project have not yet been determined.

**PROJECT COST:** TBD

**TOWN OF SOUTHTON**  
**CAPITAL IMPROVEMENT PLAN**  
**FISCAL YEAR 2020/21 THROUGH FISCAL YEAR 2024/25**

<b>DEPARTMENT:</b>	BOARD OF EDUCATION	<b>PROJECT TITLE:</b>	ATHLETIC FACILITY PROJECTS
		<b>FISCAL YEAR PROPOSED:</b>	2020/21 Through 2024/25

<b>DESCRIPTION:</b>	
2020/21	<p><b>Updates to SHS Softball Field - Estimated</b>          SPS Administration is aware of updates required at the HS softball fields. The Administration is developing a plan to address the updates. An estimated cost has been added to address the updates. This estimate includes moving the field, new fencing and adding dugouts.  <b>\$65,000</b></p>
2020/21	<p><b>Repair Concrete Flooring and Install New Rubber Mat Flooring in HS Fitness Center</b>          The fitness room at the HS is constantly used by the physical education classes and the athletic teams. The concrete flooring in the fitness room is cracked and broken due to age and wear. This project would replace the existing flooring with new concrete and will install new rubber flooring.  <b>\$63,416</b></p>
2021/22	<p><b>Fitness Center Renovation at SHS</b>          The fitness center at the HS is constantly used by the physical education classes and the athletic teams. Once the flooring has been repaired, the existing equipment would be replaced with new fitness circuit machines and free weights.  <b>\$81,093</b></p>
2020/21	<p><b>Retrofit Turf Stadium Lights to LED</b>          This project would upgrade the current stadium lights to LED technology. This project would reduce our energy cost and reduce the cost of replacement bulbs for the existing system on the Turf Stadium. This project does not include the existing lighting on the baseball field.  <b>\$110,250</b></p>
2021/22	<p><b>Revovate Existing Tennis Courts at SHS</b>          This project would install a post tension concrete overlay on the seven existing tennis courts at Southington High School. The project also includes painting the existing fence posts, new chain link fencing, new net posts, nets and center net straps. The current courts are five feet short of the USTA guidelines. This project will not address the length of the courts.  <b>\$432,600</b></p>
<u>TBD</u>	<p><b>Replace Bleachers at Turf Field</b>          This project would replace the existing bleachers on the turf field. The scope and pricing of this project TBD.  <b>TBD</b></p>
	<p><b>Other Athletic Facility Plan Projects</b>          The SPS Administrators are evaluating the athletic facilities and will continue to present improvements as they are identified.  <b>TBD</b></p>
	<b>PROJECT COST: 752,359</b>

**TOWN OF SOUTHTON**  
**CAPITAL IMPROVEMENT PLAN**  
**FISCAL YEAR 2020/21 THROUGH FISCAL YEAR 2024/25**

**DEPARTMENT:** BOARD OF EDUCATION

**PROJECT TITLE:** AUDITORIUM SOUND SYSTEM REPLACEMENT

**FISCAL YEAR PROPOSED:** 2020/21

**DESCRIPTION:**

2020/21

**Auditorium Sound System Replacement**

SHS: The existing sound system in the HS auditorium is outdated and needs to be replaced. The concerts and performances held in the auditorium do not use the existing sound system and pay to rent a sound system. An estimate is being prepared and will be presented when available.

**Auditorium Sound Field System**

SHS: This project would add a sound field system to the HS auditorium to improve the experience for those with hearing disabilities. This system is separate from the overall sound system in the auditorium. An estimate is being prepared and will be presented when available.

**PROJECT COST:** PENDING

**TOWN OF SOUTHLINGTON**  
**CAPITAL IMPROVEMENT PLAN**  
**FISCAL YEAR 2020/21 THROUGH FISCAL YEAR 2024/25**

**DEPARTMENT:** BOARD OF EDUCATION

**PROJECT TITLE:** MASONRY PROJECTS - EXTERIOR

**FISCAL YEAR PROPOSED:** 2021/22

**DESCRIPTION:**

**2021/22**

SHS - This project would provide masonry work and silicon sealing of the original 1974 facility which is approximately 200,000 square feet, as well as the auditorium and art wing.

**PROJECT COST: 105,408**

**TOWN OF SOUTHTON**  
**CAPITAL IMPROVEMENT PLAN**  
**FISCAL YEAR 2020/21 THROUGH FISCAL YEAR 2024/25**

<b>DEPARTMENT:</b>	<b>BOARD OF EDUCATION</b>	<b>PROJECT TITLE:</b>	<b>PAVING PROJECTS</b>
		<b>FISCAL YEAR PROPOSED:</b>	<b>2020/21 Through 2024/25</b>

<b>DESCRIPTION:</b>	
<p><b>2020/21</b>                  SHS - Parking at the high school is inadequate. This project would expand the existing lot and provide ninety-four (94) additional spaces.  <b>\$217,382</b></p>	
<p><b>2021/22</b>                  SHS - This project would replace the asphalt paving in the rear of the high school (excluding the Ag-Science Building) from Pleasant Street through the back lot.  <b>\$249,790 (updated quote received October 2018)</b></p>	
<p><b>2023/24</b>                  SES - This project would provide an additional fifteen (15) parking spaces in the front parking lot along Marion Avenue</p>	<b>\$81,485</b>
<p><b>2024/25</b>                  HES - Reconstruct paved playground for parking off the east wing and driveway access to existing visitors parking lot and drop off area.</p>	<b>\$130,459</b>
<p><b>NOTE: See additional paving projects for Phase III Schools later in the Proposed Capital Plan.</b></p>	
<p><b>PROJECT COST: 679,115</b></p>	

**TOWN OF SOUTHLINGTON  
CAPITAL IMPROVEMENT PLAN  
FISCAL YEAR 2020/21 THROUGH FISCAL YEAR 2024/25**

**DEPARTMENT:** BOARD OF EDUCATION

**PROJECT TITLE:** ROOFING PROJECTS

**FISCAL YEAR PROPOSED:** 2020/21 THROUGH 2021/22

**DESCRIPTION:**

**2020/21**

SHS - This project would replace the 1995 Built-Up roofing, 120,857 SF  
**\$4,442,726**

**2021/22**

HES - This project would replace the 1996 roofing, 27,000 SF  
**\$1,010,571**

**NOTE: An evaluation of the roofing on all school buildings was performed during 2016. The recommended replacement schedule for all roofs can be found on the following page. The schedule shows the replacements recommended for the next five years and those required beyond the five year cycle.**

See also Phase III Roofing for Derynoski (DES) School later in Capital Plan

**PROJECT COST: 5,453,297**

SOUTHINGTON PUBLIC SCHOOLS  
5-YEAR ROOF REPLACEMENT SCHEDULE

REPLACEMENT YEAR	SCHOOL	YEAR INSTALLED	SF	REPLACEMENT COST ESTIMATE BASED ON 2017-18 EVALUATION	Replacement Cost Estimate for 2020/21
2020-2021	SHS - Built Up	1995	120,857	\$3,988,281	
	<b>Subtotal</b>			<b>\$3,988,281</b>	4,442,726
2021-2022	HES	1996	27,000	\$907,200	
	<b>Subtotal</b>			<b>\$907,200</b>	1,010,571
2023-2024	DES - Built Up	1993	38,692	\$1,310,400	
	DES - Shingle	1993	49,164	\$495,573	
	<b>Subtotal</b>			<b>\$1,805,973</b>	2,011,755
<b>Grand Total - NEXT 5 YEARS</b>				<b>\$6,701,454</b>	<b>7,465,051</b>

**BEYOND 5-YEARS**

REPLACEMENT YEAR	SCHOOL	YEAR INSTALLED	SF	REPLACEMENT COST ESTIMATE BASED ON 2017-18 EVALUATION	Replacement Cost Estimate for 2020/21
2027-2028	ALTA			\$235,200	
	TES	2002	62,000	\$2,083,200	
	<b>Subtotal</b>			<b>\$2,318,400</b>	2,582,570
2028-2029	HES	2003	45,000	\$1,350,001	
	SES	2003	55,370	\$1,860,432	
	<b>Subtotal</b>			<b>\$3,210,433</b>	3,576,246
2030-2031	FES	2000	31,663	\$1,310,400	
	KES	2000	31,663	\$1,310,400	
	<b>Subtotal</b>			<b>\$2,620,800</b>	2,919,427
2034-2035	Ag -Sci	2009	(blank)		
	PES	2009	26,000	\$780,001	
	SEES - Shingle	2009	52,500	\$147,000	
	SEES - Built up	2009	5,127	\$114,845	
	<b>Subtotal</b>			<b>\$1,041,846</b>	1,160,559
2039-2040	JAD	2014	90,690	\$2,031,456	
	JFK			\$2,031,456	
	<b>Subtotal</b>			<b>\$4,062,912</b>	4,525,861
<b>Grand Total - Beyond 5 Years</b>				<b>\$13,254,391</b>	<b>14,764,663</b>

**GRAND TOTAL ROOFING** **22,229,714**

1. Roofs are scheduled for replacement on a 25-year cycle (typical unless otherwise noted)
2. Roofs should be re-evaluated yearly after 20 years for the opportunity to extend the life to a 30-year term
3. DES, FES & KES are currently scheduled for replacement at 30 years on this schedule

**TOWN OF SOUTHLINGTON**  
**CAPITAL IMPROVEMENT PLAN**  
**FISCAL YEAR 2020/21 THROUGH FISCAL YEAR 2024/25**

**DEPARTMENT:** BOARD OF EDUCATION

**PROJECT TITLE:** SCHOOL SAFETY IMPROVEMENT PROJECTS

**FISCAL YEAR PROPOSED:** TBD

**DESCRIPTION:**

**Elementary Security Camera System Upgrades**

The BOE Administrators are developing a plan to improve the security camera systems at all Elementary Schools. The pricing and scope of this project are TBD.

**Redesign Elementary Schools and High School Entryways**

The BOE Administrators are developing a plan to redesign the school entryways for improved school security. The pricing and scope of this project are TBD.

**PROJECT COST:** TBD

**TOWN OF SOUTHTON**  
**CAPITAL IMPROVEMENT PLAN**  
**FISCAL YEAR 2020/21 THROUGH FISCAL YEAR 2024/25**

<b>DEPARTMENT:</b>	<b>BOARD OF EDUCATION</b>	<b>PROJECT TITLE:</b>	<b>UNDERGROUND TANK REMOVAL AND REPLACEMENT</b>
		<b>FISCAL YEAR PROPOSED:</b>	<b>2020/21 Through 2022/23</b>

**DESCRIPTION:**

Removal of all underground oil tanks is required. The BOE currently has Five (5) underground tanks with Three (3) currently in use for heating oil. This project would remove all five underground tanks and will replace the three in use with new above ground tanks per current regulations.

	<u>Removal &amp; Disposal of Tanks</u>	<u>Replacement Cost</u>	<u>Total Project</u>	<u>Proposed Year</u>
UST 1 - Alta @ Pyne Center	\$22,000		\$22,000	<b>2020/2021</b>
UST 2 - Derynoski Elementary	\$65,000	\$0	\$65,000	<b>2020/2021</b>
UST 3 - Hatton Elementary	\$42,000	\$0	\$42,000	2022/23
UST 4 - Strong Elementary	\$55,000		\$55,000	2022/23
UST 5 - Thalberg Elementary	\$62,000		\$62,000	2022/23
	\$246,000	\$0	\$246,000	

**PROJECT COST: \$ 246,000**

**TOWN OF SOUTHLINGTON**  
**CAPITAL IMPROVEMENT PLAN**  
**FISCAL YEAR 2020/21 THROUGH FISCAL YEAR 2024/25**

**DEPARTMENT:** BOARD OF EDUCATION

**PROJECT TITLE:** PHASE III-DERYNOSKI, FLANDERS, AND KELLEY BUILDING PROJECTS

**FISCAL YEAR PROPOSED:** TBD

**DESCRIPTION:**

**Phase III Building Renovation Projects**  
The Board of Education is identifying the need for these sites as future building renovation projects.  
The pricing and scope of these projects have not yet been determined.  
**TBD**

**PROJECT COST:** TBD

**TOWN OF SOUTHLINGTON**  
**CAPITAL IMPROVEMENT PLAN**  
**FISCAL YEAR 2020/21 THROUGH FISCAL YEAR 2024/25**

<b>DEPARTMENT:</b> BOARD OF EDUCATION	<b>PROJECT TITLE:</b> DERYNOSKI BLEACHER REPLACEMENT PROJECT
	<b>FISCAL YEAR PROPOSED:</b> 2022/23

**DESCRIPTION:**

**2022/23**  
DES - This project would replace existing bleachers in the gymnasium which date back to the original High School, with state-of-the-art aluminum/plastic.

**PROJECT COST: TBD**

**TOWN OF SOUTHTON**  
**CAPITAL IMPROVEMENT PLAN**  
**FISCAL YEAR 2020/21 THROUGH FISCAL YEAR 2024/25**

**DEPARTME BOARD OF EDUCATION**

**PROJECT TITLE:**

**FIRE ALARM SYSTEM REPLACEMENT PROJECTS**

**FISCAL YEAR PROPOSED:**

**2022/23**

**DESCRIPTION:**

**2022/23**

KES: The current fire alarm system at KES is vintage and in need of upgrading.  
This project would update and replace the existing system which dates back to 1966.

**\$181,800**

FES: The current fire alarm system at FES is vintage and in need of upgrading.  
This project would update and replace the existing system which dates back to 1966.

**\$181,800**

**PROJECT COST: 363,600**

**TOWN OF SOUTHLINGTON**  
**CAPITAL IMPROVEMENT PLAN**  
**FISCAL YEAR 2020/21 THROUGH FISCAL YEAR 2024/25**

<b>DEPARTMENT:</b>	<b>BOARD OF EDUCATION</b>	<b>PROJECT TITLE:</b>	<b>PHASE III SCHOOLS: PAVING PROJECTS</b>
		<b>FISCAL YEAR PROPOSED:</b>	<b>2022/23</b>

**DESCRIPTION:**

**2022/23**

DES - The playground is in need of repaving, there are many cracks and separations. Staff parking is also in need of repaving at the JV Pyne Center. The asphalt paving has deteriorated over the years and has become difficult to plow and maintain. An updated quote was received in October 2018.

**\$878,900**

FES - This expansion of the existing front parking lot would provide approximately forty-seven (47) additional spaces for staff and parents.

**\$326,066**

KES - The construction of a 2,400 square foot parking area in front of the building.

**\$293,520**

**PROJECT COST: 1,498,486**

**TOWN OF SOUTHLINGTON**  
**CAPITAL IMPROVEMENT PLAN**  
**FISCAL YEAR 2020/21 THROUGH FISCAL YEAR 2024/25**

**DEPARTMENT:** BOARD OF EDUCATION

**PROJECT TITLE:** PHASE III: ROOFING PROJECTS

**FISCAL YEAR PROPOSED:** 2023/24

**DESCRIPTION:**

2023/24  
DES - Replace Built-up and Shingle Roofing, 87,856 SF  
\$2,011,755

**PROJECT COST:** 2,011,755

**TOWN OF SOUTHLINGTON  
CAPITAL IMPROVEMENT PLAN  
FISCAL YEAR 2020/21 THROUGH FISCAL YEAR 2024/25**

**DEPARTMENT: BOARD OF EDUCATION**

**PROJECT TITLE: SCHOOL FIXTURE REPLACEMENTS**

**FISCAL YEAR PROPOSED: 2022/23**

**DESCRIPTION:**

**2022/23**

FES - The existing fixtures are 1960's vintage and are showing their age. Surfaces of fixtures are scratched, corroded, showing wear, and there is some cracking. The faucets are also showing wear from years of exposure to cleaning agents and use. The water usage of the existing toilets is 4.5 gallons per flush compared to the new standard toilets that use 1.6 gallons per flush.

**\$64,720**

KES - The existing fixtures are 1960's vintage and are showing their age. Surfaces of fixtures are scratched, corroded, showing wear, and there is some cracking. The faucets are also showing wear from years of exposure to cleaning agents and use. The water usage of the existing toilets is 4.5 gallons per flush compared to the new standard toilets that use 1.6 gallons per flush.

**\$64,720**

**PROJECT COST: 129,440**

**TOWN OF SOUTHLINGTON**  
**CAPITAL IMPROVEMENT PLAN**  
**FISCAL YEAR 2020/21 THROUGH FISCAL YEAR 2024/25**

**DEPARTMENT:** BOARD OF EDUCATION

**PROJECT TITLE:** CAFETERIA WINDOW REPLACEMENT PROJECT  
DERYNOSKI ELEMENTARY

**FISCAL YEAR PROPOSED:** 2022/23

**DESCRIPTION:**

2022/23

The wall of windows in the Derynoski school's cafeteria create excessive heat between the months of May and October. The window project would include insulating and reflecting panels to reduce area temperatures and to minimize heating requirements.

**PROJECT COST:** 68,350

Southington Board of Education  
 Capital Improvement Projects Removed from Prior Year's Plan  
 Draft  
 Novemeber 14, 2019

Site	Project Type / Description	Original Year of Request	Amount on Prior Year Plan	Project Status:
<b><u>CAPTIAL PROJECTS REMOVED FROM PRIOR YEAR PLAN:</u></b>				
D/F/K	Architect Plans for Phase III Schools (Derynoski/Flanders/Kelley)	2018/19	\$ 50,000	TOS Funding approved 2019-20 - Not started
SHS	Replace 1988 PVC Roofing, 70,800 SF	2017/18	\$ 2,272,361	Project completed
SHS	Replace Boiler	2018/19	\$ 104,300	Project completed
SHS	Heating Units and Pumps Replacement	2003/04	\$ 86,569	Project completed
			<u>\$ 2,513,230</u>	
<b><u>CAPITAL PROJECTS MOVED TO UNEXPENDED FUND LISTING</u></b>				
<b>Auditorium Lighting Project</b>				
SHS	Stage Lighting Upgrade (updated 2017/18)	2012/13	\$ 190,000	Unexpended Funds Listing
			<u>\$ 190,000</u>	
	Prior Year Projects Removed from Capital Plan		<u>\$ 2,703,230</u>	



# **ELA – Grades 7 & 8 Curriculum**

Teachers College Reading and Writing Project  
Reading User's Guide, Grade 7, Unit 2a, 2019-2020

A User's Guide for  
*Investigating Characterization:*  
*Author-Study Book Clubs*  
October/November

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Welcome

*Dear Colleagues,*

*This unit was published in the fall of 2018. We think that seventh grade teachers could teach this unit again this year without making many changes to the arc or specifics of the sessions. We've attached the Welcome to the Unit and the table of contents to support your planning. You'll find recommendations for assessments embedded in the seventh grade data calendar.*

*Best,*

*The Middle School Team at TCRWP*



# Investigating Characterization: Author-Study Book Clubs

Lucy Calkins, Series Editor  
Mary Ehrenworth and Katy Wischow

*Photography by Peter Cunningham*  
*Illustrations by Marjorie Martinelli*

HEINEMANN ♦ PORTSMOUTH, NH



# Contents

**Acknowledgments** • vi

**An Orientation to the Unit** • viii

## **BEND I A Deep Dive into Perspective**

**Letter to Teachers—Day Zero** • 5

*Before this unit begins, you'll want to take a few steps so you can jump right into the work of this unit on Day One. You'll want to organize an engaging, supportive classroom library, assess your readers, match them to books, and organize partnerships, preparing to set up clubs in Bend II.*

**1. Read-Aloud: Attending to Details that Illuminate Perspective** • 8

*Today you'll launch the bend with a read-aloud in which you especially show students how to read with attentiveness, alert to the ways that authors insert details at the start of a story that help the reader begin to understand the perspective of the main character(s).*

**2. Attending to Minor Characters and How They See the World** • 20

*Today you'll teach students that readers not only attend to details that give them insight about the main characters' perspectives, they also read between the lines to learn more about the minor characters, considering their perspectives—how these characters see the world.*

**3. Figuring Out Point of View—Who Is Telling the Story?** • 27

*Today you'll teach students that when readers are studying characters, it can be interesting to look at who is telling the story and what point of view is represented. You'll introduce students to studying types of narration, and then engage them in looking at a variety of texts with this lens.*

**4. Authors Lead Readers to Epiphanies** • 35

*Today you'll teach students that sometimes authors lead readers to think first one way and then another. With the video “Be Brave,” you'll investigate how the author's control of perspective can lead to moments of dramatic insight and epiphanies about characters.*

**5. Authors Channel Readers' Sympathy by Controlling Access to Characters' Inner Thinking** • 40

*Today you'll teach your students that one way authors control readers' sympathy is by giving or restraining access to inner thinking. You'll invite students to investigate this work in the read-aloud text and in their own short stories. As students read, you'll want to observe, thinking about possible pairing of partnerships into clubs.*

**6. Distinguishing Simultaneous, Multiple Perspectives** • 46

*Today you'll teach students that strong readers consider how different characters can have vastly different perspectives in the same moment and how readers try to better understand these differences. One way that they do this is to role-play the mind-set of a character.*

## 7. Reflecting across the Parts of a Reading Life • 53

Today you'll ask students to consider the parts of a powerful reading life. You'll provide some lenses for them to reflect on their work so far. Then you'll invite students to consider what's next for themselves as readers and ways to grow even more. You'll also spend a few minutes looking at partnerships' choices for author studies, and you'll use these and the work you did during the previous session to finalize your clubs.

## BEND II Author's Craft: Analyzing How Authors Bring Characters to Life

### 8. Read-Aloud: Noticing Moments that Give Readers Extra Insight into Characters • 62

Today you'll launch the second bend with the next chapter of your read-aloud text, and as you read aloud, you'll invite readers to notice moments in the story that give them extra insight into characters. You'll help students understand that even if they are unsure why a moment seems important, if that feeling is strong, it's worth rereading, pausing over, because often these moments are windows into characters.

### 9. Analyzing Smaller Moments to Get Even More Insight into Characters • 71

Today you'll teach your students that to deeply understand characters—or people in their lives—it is important to pay close attention to the small, revealing moments because they are often more telling than the big, dramatic events that people usually focus on.

### 10. Investigating Authors' Techniques • 78

Today you'll teach students that when readers get to know an author well, they start to recognize the author's distinctive way of writing, especially the ways of re-creating moments that bring a character to life. You'll get students started on a project of creating a technique chart specific to their author.

### 11. Reaching for Precise Words to Describe an Author's Technique • 85

Today you'll teach students that they can make their study of an author's technique more powerful by using, and sometimes inventing, more specific words and phrases to describe those techniques.

### 12. Read-Aloud: Investigating the Author's Goals, as Well as Techniques • 93

Today you'll continue the read-aloud text, teaching students that thinking about why an author makes choices is another part of understanding the author's writing style. You'll guide students to identify the author's possible goals in trying to create strong characters, as well as to continue thinking about the author's techniques and connecting them to his or her goals.

### 13. Rereading and Revising Initial Thoughts about an Author's Techniques and Goals • 103

Today you'll teach students that when they think about an author's techniques and goals, and often when they reread a text, they'll start to revise their own first thinking. Using a familiar part of the read-aloud text, you'll model how you push yourself to revise your own first thinking about the author's craft techniques and goals.

### 14. "Speed Dating" to Teach Others What You're Learning • 110

Today you could give students an opportunity to celebrate their hard work. Students have turned into readers who are hooked on a new favorite author, see authors' craft with new clarity, and see talking about authors' style as fun rather than just a school thing. You'll also build enthusiasm for Bend III and set the stage for the larger end-of-unit celebration—publishing their thinking about their author using digital media.

## BEND III Investigating Authorial Control

### 15. Read-Aloud: Authors Set Readers Up to Develop Intense, Evolving Relationships with Characters • 117

*Today through read-aloud, you'll teach students that authors set readers up to develop intense relationships with characters—relationships that evolve and change over time. You'll help readers realize that writers not only author the character, they also author the reader's relationship to the character.*

### 16. Authors Use Time Shifts to Deepen a Reader's Relationship with a Character • 129

*Today you'll teach students that one way authors deepen a reader's relationship with a character is through time shifts, which they use to embed backstory, suggest repeated narratives, and give hints about the future. You'll revisit the read-aloud text with students to explore how the author manipulates time in these ways to embed significant details about their character.*

### 17. Investigating Verb Tense and Its Relationship to Subtle Shifts in Time • 138

*Today you'll teach students that when readers study how authors use time shifts to develop a reader's relationship with a character, it's worth looking closely at authors' use of verb tenses to recognize subtle time shifts and how these shifts may suggest subtle new clues about the character.*

### 18. Readers' Experience of Characters Helps Them to Also Explore Themes • 146

*Today you'll suggest that if authors deliberately control readers' relationships with characters, channeling readers to feel differently about characters in different moments, readers can ask, "Why would the author do this?" The answer may relate to the larger messages the story conveys.*

### 19. Moving from Themes to Reinvestigating Authorial Techniques • 153

*Today you'll teach students that it can be interesting to consider the craft choices authors have made to develop the reader's relationship with characters and to develop themes, and that readers often find that individual authors tend to use particular techniques across their body of work.*

### 20 & 21. Rehearsing, Producing, and Sharing Video Author Talks: A Final Celebration • 161

*Over the next two days, you'll guide your students in developing and presenting their final project for this unit: a video book talk about the author they have studied.*

# An Orientation to the Unit

*The only way to explain who we are is to tell our own story, to select key events which characterize us and organize them according to the formal principles of narrative.*

—Mark Currie, *Postmodern Narrative Theory*

**I**N THIS UNIT OF STUDY, we put teens into realistic fiction, reading narratives by some of the greatest contemporary young adult authors. We suggest students read short stories and novels by Kwame Alexander, Meg Medina, Walter Dean Myers, Matt de la Peña, Gene Luen Yang, Jason Reynolds, Sharon Flake, Tim Tingle, Tim Federle, Ellen Oh, and Jacqueline Woodson. You can broaden this range, of course. Engage students in seeking and reading authors whose stories broaden the range of representation in your classroom.

We love fantasy, and historic fiction, and dystopian, and science fiction. We love the way these stories take readers to other worlds. And we love realistic fiction and how it helps readers cope with the world they inhabit. In this unit, we help readers fall more in love with the intricacies of realistic fiction. Readers apprentice themselves to characters, and there is an immediacy to characters who live in the same time that readers do. Their settings may be unfamiliar, their lives may seem different, but the world they live in is the same one that the reader does. In coming to know characters in realistic fiction novels, readers come to know more about perspective, about sympathy, and about the life lessons that characters learn and teach.

The unit focuses readers on studying not just characters, but characterization. When readers study characters, they tend to talk and write and *feel* about the characters as if they are real. They are heartbroken about Charlotte when she dies in her web. They are mad at the boy for hurting the Giving Tree. Thomas Pavel describes this process as one where “happenings inside

the novel are vividly felt as possessing some sort of reality of their own, and the reader can fully sympathize with the adventures and reflections of the characters” (1986, 11). It’s beautiful and painful.

The study of characters is delightful. It is the study of human weaknesses and strengths, of relationships and learning. The study of characterization is the study of how authors create these characters. It is the study of authorial techniques. It is more meta. The beauty of this work is that readers come to see more in the stories they read. They read like writers, appreciating the craft of the text as well as the story. The trick of this work is to pursue it in such a way that you hold onto the magic of reading. Too much meta-analysis, and you lose readers’ fervent engagement with characters. What we aim for in this unit of study is a perfect balance of slipping into the pages of a story, and then slipping out to reconsider and see more.

Because this unit is a launch unit, we pay particular attention to building readers’ habits as well as their interpretation skills. You’ll see that the shares and homework sessions coach students toward independence in jotting as they read, in preparing for book club conversations, in keeping up their volume of reading, and in choosing and applying strategies they learn in class. The small-group work also supports students in interpretation and reading habits. You’ll see that we offer small-group work often to support students who may need extra support. We also offer small groups for kids who are avid or powerful readers, so that these readers get extra attention as well. Tools, charts, and student exemplars to support instruction are in the online resources.

## OVERVIEW OF THE UNIT

### *Bend I: A Deep Dive into Perspective*

In Bend I of the unit, readers make a deep dive into perspective. Students will be reading a variety of short stories in this bend, by the authors whom

they'll study in clubs later in the unit. You'll teach students first to study their main character deeply, considering what shapes the perspective of the main character. Readers will work on noticing what kind of person this character is, and what details in the story most shape the reader's understanding of the character. This will be familiar terrain for your readers, as they sort out character traits and feelings, and explore why characters act the way they do and feel the way they do. Because the stories kids are reading are becoming ever more complex, you'll engage students in the study of minor characters as well, thinking about the perspectives of the minor characters.

Up to this point, the work will feel much like work readers have done before, though you are more insistent about readers noticing the details in the text that shape their thinking—the beginning of meta-analysis. Next, though, you lead readers to pay closer attention to point of view, both to who is telling the story and how this point of view shapes the reader's perspective. Now your readers are thinking from a more meta-stance, considering what the narrator knows and doesn't know, how the reader's understandings are filtered through the narrator, and differences in the perspective of the narrator and the reader. From there, you'll teach students that a primary way that authors control readers' sympathy is through access to inner thinking. Readers will consider which characters they sympathize with more, and what the author did to lead their sympathies in one direction or another. They'll realize that when readers have epiphanies, often they've been led to that epiphany by the author.

By the end of Bend I, readers choose the author they'd like to go on with, and they pair up with another partnership to get into author study clubs. You'll negotiate kids into these clubs, so that readers enjoy their club members and the books they'll read.

### *Bend II: Author's Craft—Analyzing How Authors Bring Characters to Life*

In Bend II of the unit, readers dive into the study of author's craft. They'll begin by considering moments in narratives as windows into characters. They'll return to moments that give readers insight into characters, and they'll consider how these moments lead readers to new thinking. From there, they'll do some rereading, reconsidering smaller moments as well, rethinking from the stance that the author had a reason for including these moments. Expect your readers to come to new insights about their characters and for them to begin to appreciate their authors as writers.

You'll then lead readers to consider authorial techniques they've studied before, looking at how their author uses some of these techniques in the novel they are reading. This is where your readers really begin to think and talk like readers who also read as writers. They'll work to link the author's techniques with the author's goals, studying the effect of some of the writerly craft moves on the reader. You'll expand this work by inviting students to create their own checklist of authorial techniques. A lot of students will recognize places in the text where they see the writer doing something, but they won't have the literary language to describe these techniques. Without going into a graduate-level course on literary theory, you'll help your students reach for more precise language to describe the techniques their author tends to use to develop characters.

By the end of this bend, readers will have read one short story and a novel by their author, and most of your readers should be starting their second novel. If some readers struggle with this volume, they could read another short story instead of a novel in the following bend. You'll also coach in to clubs in this bend, helping readers jot as they read, prepare for clubs, and support each other as readers.

### *Bend III: Investigating Authorial Control*

In Bend III, readers investigate authorial control. Some of this territory brings students back to earlier work in the unit. They'll reconsider how the writer authors the reader's relationship with a character. To do this, they'll think about how the author leads the reader in one direction or another, using scenes to reveal new sides to characters. You'll teach your readers that as authors develop characters, they are often also developing life lessons or themes through those characters. You'll send your readers back into their stories to consider possible themes, and the path toward those themes inside their novels.

A lot of the thinking work students will do in Bend III will be rereading and rethinking work, as they look back on their stories with a more meta lens. You'll teach your readers to pay closer attention to time, so that they notice how their author tucks in backstory through flashbacks, or how shifts in time allow the author to embed new and suggestive details. Building on this close reading work, you'll lead your readers to notice verb tenses, and how writers use verb tense to shift time in ways that help shape characters. Finally, you'll

invite your readers to reconsider all the techniques their author uses, across their stories, leading them to talk like experts about their author.

At the end of Bend III, clubs will produce short video author talks on the author they studied, which they'll videotape and upload as QR codes that you can attach either to the novels or to the basket of books featuring that author. (See the Bend III online resources for "how-to" guides on teacher setup, QR codes, and uploading videos.) Future readers can watch these videos, and they'll be lured to read books by this author as independent reading or in clubs. 🌟

## GETTING READY

There are a few things to do to get ready for this unit. First and foremost is to consider if this is your launch into reading workshop, or if you want to consider the curriculum calendar "Maintaining an Independent Reading Life" that is referenced in Chapter 4, "Launching and Sustaining Independent Reading," of *A Guide to the Reading Workshop: Middle School Grades*. If your kids are newer to workshop, or need a reboot into reading after summer, you may want to spend two or three weeks getting them back into high-volume reading, letting them read anything and everything under the sun, and then dive into this unit, where they will narrow their focus to author studies. 🌟

As you look ahead to this unit, you'll want to gather stories and novels for kids to read across the unit. We suggest stories by the authors in *Flying Lessons* including: Kwame Alexander, Kelly J. Baptist, Soman Chainani, Matt de la Peña, Tim Federle, Grace Lin, Meg Medina, Walter Dean Myers, Tim Tingle, and Jacqueline Woodson. (Short stories by these authors are also included in Ellen Oh's *Fresh Ink*, both books are available through *We Need Diverse Books*.) Of course, you can and should expand this range, and any author who has written short stories and young adult novels would be great for this unit. Your students can help nominate and gather authors for this unit of study as well. You may want to stick with realistic fiction, as we already have book club units on dystopian and historical fiction.

You will see, just before Session 1, a "Day Zero." This session helps you to get students into books, pair them up as partners, and channel them to begin keeping some kind of record of what they read. Of course, there is a lot more to say about all of those moves, and you can read more specifically about assessing readers, establishing partnerships, matching kids to books, and using reading logs to reflect on volume in *A Guide to the Reading Workshop*:

*Middle School Grades*. Here are a few big-picture items to consider as you prepare for the unit.

## Marking Up and Rehearsing the Read-Aloud—and Your Reading Notebook

We anchor this unit of study with a short story that is almost a novella, by Matt de la Peña. It's called "How to Transform an Everyday, Ordinary Hoop Court into a Place of Higher Learning and You at the Podium," and it's published in the collection of YA short stories, *Flying Lessons*. Matt is an incredible writer, and the story is riveting and complicated. It's long enough that you'll read it in parts across the three bends, which is great, because the sense of discovery readers will make across that story will mimic the sense they'll have in their longer novels.

The read-aloud is one of the most strategic opportunities for instruction. You'll see that we've narrated how the read-aloud might go in the upcoming sessions. We've also included a marked-up text in the online resources. Even though your kids may want you to just "keep reading," don't! The places where you stop are strategic, so that you can lead kids through different kinds of thinking, getting them to see more, to think more deeply, to reconsider. You'll return to excerpts of the read-aloud in your minilessons. 🌟

The kids don't need a copy of the read-aloud text, and they shouldn't have it in their hands as you read. Instead, you want them hanging on your words. You're teaching them to listen hard and to learn from a spoken voice—crucial academic skills. For kids who you worry will struggle with comprehension during read-aloud, giving them the printed text makes it harder, not easier. Instead, you might introduce the story and the characters ahead of time, giving these students a storyboard to anchor their reading. We've provided one in the online resources. 🌟

The pace of the read-aloud goes like this. First, you prompt readers with a lens, so they are listening closely with that lens in mind. Then, you invite readers to turn and talk with a partner, and you listen for how they apply that lens. Then you give them feedback, often in the form of a tip. What's important here is that you alert readers to upcoming thinking work before you read the next part of the story, so that they are listening alertly. As you proceed through the read-aloud each time, you begin to read longer sections, and you invite readers to be more independent in applying what you've taught. There is a marked-up text in the online resources. 🌟

Save a little time for independent reading at the end of read-aloud, so that kids can immediately transfer some of what they've learned in the read-aloud text to their short stories or novels. Even ten minutes of reading will help with transfer.

We also embed some short videos in a few minilessons. These are included in the pacing chart and the Getting Ready sections of those sessions, with links in the online resources. Using digital texts helps create multiple pathways for this high-level reading work. 🌟

You may decide to read aloud a different story. If you do so, first divide that story up into sections that will anchor each bend, and then replace the excerpts of Matt's story that we use in each minilesson with excerpts from your new story. We love Matt's story, but it's important that you love the story you'll read aloud because it will run across your whole unit. And as YA writers continue to publish, there will be other, new stories that we'll all want to try. Or maybe you have two grade levels teaching this unit. Swapping in a different read-aloud dramatically changes a unit.

Your kids will keep reading notebooks across the unit. As you rehearse your read-aloud, you might consider creating sample notebook pages as well, from the read-aloud text. You can use these in your minilessons and in your conferring and small-group work, to demonstrate various strategies, or simply to remind students of the read-aloud story and prior thinking work. We've included a couple of samples in the online resources. 🌟

### ***Preparing What Kids Will Read: Partner Short Texts and Author Novels***

What matters most about the books kids are reading in this unit is that readers choose them, readers love them, and the books are at the outer edge of readers' zone of proximal development. Here's why these things matter. Choice matters because it leads to increased engagement. Engagement leads to increased achievement. That they love their books matters because one goal of the unit is to get kids to read more. So you want them in books that make kids want to read. We begin the unit in Bend I with students reading a variety of short texts from the collection, *Flying Lessons*, in partnerships (though partners don't have to read the same story at the same time). More of these kinds of great short texts can also be found in Ellen Oh's most recent *Fresh Ink*. We love these collections for their mission (We Need Diverse Books) and for the quality and range of the stories. If you're seeking more short stories, by these and other YA authors, we've included a list of some great YA short story

collections on the online resources. These collections could also be helpful if you have some readers who may struggle with volume, and instead of reading another novel in Bend III, they may read another short story.

Kids read a variety of short stories in Bend I. Then, they choose an author and they go on, reading novels by that author (probably two novels) in Bends II and III. If you have enough books for students to read the same novels in their author clubs, that would be ideal. If not, club members can swap books, so that everyone is reading a novel by the same author, if not at the same time. That means you'll need to choose authors who have written short stories and novels. We suggest the authors who are represented in *Flying Lessons* and *Fresh Ink* (and the on- and below-benchmark Middle School Reading shelves in the Teachers College Reading and Writing Project Classroom Libraries published by Heinemann to accompany this unit).

You can also ravage your classroom library, ask your librarian, and have kids bring in books to get even more titles and a greater range of authors. One way to go is to look at other short story collections, and then have students gather books by some of those authors. We've included a list of collections of short stories in the online resources. 🌟

You can match any of the short texts you and your students love to paired novels by that same author to build author study text sets. You might substitute other short texts and novels by authors you love, or who feel particularly culturally relevant to the students in your care. Have an eye toward the levels of the texts and the levels of your readers, as you do so. That the books are at kids' outer edge of proximal development matters because you are not only striving to get kids to read more, you also are striving to move them up text levels, so they are able to read increasingly complex novels with interest, ease, and expertise.

In this unit of study, right from the start, students get a reading partner, and together, partners embark on an exploration of short stories, so that they are ready to choose their author study by the end of the bend. Knowing your books and your readers, you'll spend this time getting to know your readers, so you are coaching them toward productive book choices. You'll also be looking for partnerships that can combine into thoughtful book clubs.

### ***Previewing the Pacing of Sessions***

We expect that you have about forty-five minutes for reading workshop, and the unit is paced for this schedule. This whole endeavor is going to be easier if you take a little time to preview the sessions and create some kind of pacing

calendar. Ultimately, you'll probably want to have a clear start and end date for the unit, and you'll want to mark which days you'll be doing read-aloud and which days you'll be teaching a minilesson, and what text you need for each day. You might want to also mark if there are any charts or tools that you might need, and print those from the online resources. Some of these tools will be for the conferring and small-group work. If you have the tools printed out and in a folder, you're probably more likely to teach those small groups. The online resources include a list of teaching points, session by session, which many teachers find useful as they plan out their read-alouds and minilessons. 🌟

The read-alouds are divided across days (at the start each bend) so you can read part of the story, engage kids in partner talk, and give them a few minutes in their own novels, in a forty- to forty-five-minute period. After the read-aloud session, you'll return to the text in upcoming minilessons.

A few minilessons use videos. With the vagaries of school Internet access, we suggest you have these downloaded and cued up in advance. The titles of the videos are listed in the Getting Ready sections of the sessions, with links in the online resources. 🌟

The shares of each session are usually matched to the homework, and the homework is often used in the following day's minilesson. So you might want to glance at these and add a small note to your pacing calendar.

## ASSESSMENT

There is a lot to say about assessing readers in middle school. For a much fuller discussion, turn to *A Guide to the Reading Workshop: Middle School Grades*, where we talk about the pros and cons of running records, tracking reading levels, and the kinds of data you can collect on kids as readers in middle school. For this unit of study, you may be interested in assessing the things that are explicitly taught in this unit. The largest terrain will be kids' skills at analyzing characterization (especially perspective, author's craft

techniques, and authorial control). But you may also be interested in reading volume, writing about reading, and club conversation.

To assess kids' analytical skills, you might, at the end of the unit of study (or at the end of a bend), give readers a short story, and ask them to annotate it, using the analytical lenses you've taught. You may or may not suggest that students use the anchor charts as reminders of lenses for analyzing. If you'd like to see how students develop their thinking by writing, you could then ask readers to write long from one or two of their annotations. To assess club conversations, you could ask students to film a few minutes of their club conversation.



Of course, then you'll need some kind of checklist or rubric to assess these artifacts. We've been encouraging students to engage in creating their own checklists and rubrics, and you could try this at the end of a bend. "What would skilled work look like?" is the question to pose. Then have students create a progression, probably using Post-its®, of what novice, apprentice, and master work might look like. You'll see an example of this work in Session 18.

One teacher who piloted this unit tried an interesting assessment. She gave students a set of new short stories with no authors on them. Then she asked them to figure out which story was by their author, and why. Students spend most of their time in the unit investigating the particular techniques of one author. They'll read at least three stories, including short stories and novels, by this author. They'll study this author's characters, the way this writer develops these characters, and specific techniques that come up in more than one story. It's a clever assessment. If that feels too tricky, you could let students know the author, but have students annotate and then justify why this story and this main character are typical (or not) of that author.

At the end of the unit, clubs create book talks on their authors on video. These videos will also give you a lot of information about student engagement, knowledge, and collaborative interpretation. Your readers will look back over the stories they've read, and the thinking work they've done in the unit, and will create an author talk, in which they lure other readers toward their author.

### READ-ALoud PACING GUIDE

Bend 1	Read-Aloud Text: "How to Transform an Everyday, Ordinary Hoop Court into a Place of Higher Learning and You at the Podium," by Matt de la Peña, from <i>Flying Lessons &amp; Other Stories</i> , edited by Ellen Oh
Session 1 Read-Aloud	Read aloud the beginning of the story, then the chapters "The Fate of Your Hoop Development" and "There's Only Today," ending with this line, "Here is where you will learn the world."

Session 2	Revisit part of the chapter, "There's Only Today," from the story.
Session 3	
Session 4	Show the video, "Be Brave." A link to this video is available in the online resources. 
Session 5	Revisit part of the chapter, "The Fate of Your Hoop Development," from the story.
Session 6	Show the video, "Snack Attack." A link to this video is available in the online resources. 
Session 7	
<b>Bend II</b>	<b>Read-Aloud Text: Continue reading "How to Transform an Everyday, Ordinary Hoop Court into a Place of Higher Learning and You at the Podium," by Matt de la Peña.</b>
Session 8 Read-Aloud	Read aloud the chapter, "Sentenced to the Bleachers."
Session 9	Revisit part of the chapter, "The Fate of Your Hoop Development."
Session 10	Revisit part of the chapters, "The Fate of Your Hoop Development" and "Sentenced to the Bleachers."
Session 11	Revisit part of the chapter, "Sentenced to the Bleachers."
Session 12	Read aloud the chapter, "Don't Just Sit There Like a Punk."
Session 13	Revisit part of the chapter, "The Fate of Your Hoop Development."
Session 14	
<b>Bend III</b>	<b>Read-Aloud Text: Revisit excerpts from and continue reading "How to Transform an Everyday, Ordinary Hoop Court into a Place of Higher Learning and You at the Podium," by Matt de la Peña.</b>
Session 15 Read-Aloud	Revisit part of the read-aloud text from the chapter, "Don't Just Sit There Like a Punk." You will also hand out snippets of the chapter to students. Then finish reading the rest of that chapter. Read aloud the chapter, "What You Did This Summer."
Session 16	Revisit the story intro and excerpts from chapters titled "The Fate of Your Hoop Development" and "Don't Just Sit There Like a Punk." You will also hand out additional snippets to students.
Session 17	Revisit excerpts from the chapters, "Don't Just Sit There Like a Punk" and "What You Did This Summer."
Session 18	Revisit an excerpt from the chapter, "Don't Just Sit There Like a Punk." You will also hand out snippets of the chapter from Session 15 to students.

Teachers College Reading and Writing Project  
Reading Curricular Calendar, Grade 7, Unit 3, 2019-2020

# Essential Research Skills for Teens

November/December

*We anticipate the release of this unit in late summer of 2019.*

*Please see below for a preview.*

## Welcome to the Unit

Welcome! This unit of study for Social Studies, Science, and ELA teachers, is exciting--and challenging too, in the best of ways. We have never seen students rise to the work with such enthusiasm as they did in the pilots of this unit, often surprising their teachers by bringing to light brilliant new ways of being media savvy and by being thrilled to get even savvier. (After all, which teens aren't happy to become more expert than her elders?) This unit is all about learning well in today's world and then sharing that knowledge with others-- the most fundamental and joyous of human intellectual experiences. We hope you enjoy it as much as we have.

In this unit of study, you'll engage students in forming study groups to research a topic of contemporary and/or scientific or historical significance. The first bend is an immersion in essential study habits. In this bend your students will learn to build background knowledge independently, to function as effective study partners, and to keep powerful research notes. In the next two bends of the unit, your students will move into critical literacy skills: learning to research authors and groups as well as content; studying how search engines and the internet respond to research; and becoming more alert to connotative language, confirmation bias, and fake news. As they gain expertise in their topic, students will also begin to study the disputes and arguments inside their topic, coming eventually to informed positions which they will present in flash debates and then in Ted Talks.

### A Summary of Teaching inside *Essential Research Skills for Teens*

		What will students learn to do?	What will students make or do?
BEND 1	<b>Essential Study Habits</b>	Build background knowledge independently Be an effective study partner Take lean and effective research notes	<b>Infographic</b> explaining the context of an issue or topic

BEND 2	<b>Critical Literacy Skills</b>	Research authors, sources & content Take deeper, more comprehensive notes Work with search engines' non-neutrality Note, compensate for connotations &, confirmation bias Check sources & discern "fake news"	<b>Flash-debate</b> both sides of an argument
BEND 3	<b>Turning Research into Activism</b>	Analyze a mentor text for purpose, structure & craft Structure and craft their research and points Practice public-speaking skills	<b>Teen "Ted Talk"</b> to present a position, to bring others to a shared stance on an argument

## Overview

### Bend I: Essential Study Habits - Building Background Knowledge, Lean Note-taking, and Becoming an Effective Study Partner

In bend one of the unit, you'll instill the deep study habits that will help your students be successful in high school and college. You'll begin with a read aloud that leads students to consider how more complex nonfiction teaches implicit as well as explicit ideas. Students will begin their research in study groups, which they'll maintain across the unit of study. Each study group will study a topic together, and in this bend, the group will work collaboratively to build background knowledge. That means that readers need to immerse themselves in their topic, reading fast and furious. You'll teach students, then, to take lean notes in order to read more, and to process much of what they learn through talk with a partner (a partner from inside their study group).

Along the way, besides teaching students to build background knowledge rapidly, you'll also be engaging students in an inquiry of how to be an effective study partner. You'll consider the role of introverts and extroverts, and you'll build a repertoire of ways that students can contribute to a study group.

Two important skills that you'll teach in this bend, along with lean note-taking, are vocabulary collection and synthesis notes. You'll see that we rely on Elfrieda Hiebert's research on vocabulary acquisition, which suggests that rather than frontloading vocabulary (which privileges memorization), that instead, students acquire vocabulary terms from their reading, and they work with these terms through a variety of conceptual sorts (which privileges conceptual understanding). Then, building on our research on successful high school students, which shows that students who go back into their notes learn more as well as do more thinking about what they've learned, you'll teach students to create synthesis pages and then infographics to consolidate their knowledge. We suggest some software tools for infographics - though of course students

can work by hand if it's faster and easier. The goal is for students to pull together what they've learned so far, and teach others, using their consolidated notes.

## Bend II: Ethical Research Practices and Internet Literacy

In bend two of the unit, you'll launch with another read aloud that leads students to consider the internal disputes and arguments inside of topics. Study groups, then, will consider the arguments inside of their topics that they find relevant and fascinating - and researchable. As they go off to research with this narrower focus, you teach students that ethical research doesn't involve researching only one side of an argument. Instead, ethical researchers find out more about multiple sides and perspectives. You'll teach students to keep a continuum of their sources, so they can assess the fairness of their research.

Students' note-taking practices need to deepen as they do more focused research. We've provided a set of mentor notebooks, from science and social studies and ELA research classes in middle and high school, for students to study. Usually this kind of inquiry inspires students to take their own note-taking more seriously, as they see how other students diagram, annotate, sketch, and write to hold onto information and develop new thinking.

Once students are researching and note-taking with zeal and focus, you'll lead them into a deep study of bias - bias inside of texts, bias in search engines, and bias in the researcher. You'll teach students to study connotative language, to research authors and groups and their agendas, and to be alert to the non-neutrality of search engines. Finally, you'll coach students to be alert to the possibility of fake news, so they are more alert to distortion in the media they consume.

You'll finish the bend with flash-debates, in which students test out the positions they've come to through their research. Think ahead to which students are good at arguing, as you'll need students who can argue both sides for these debates, even if they are going to ultimately support one side. Arguing the opposite side helps researchers consider counter-claims and alternate perspectives. The goal of these debates is not only help students strengthen their evidence-based argument skills. It's to move them from arguing to win to arguing to learn.

## Bend III: From Research to Activism - Teen Ted Talks

Bend three is a short bend, and its goal is to give students an opportunity to turn their research into activism. The bend begins with a read aloud which is an inquiry into teen Ted Talks. Students will watch some Ted Talks given by teens to think about how Ted Talks go - their purpose and structure and craft. Then they'll work with their study group to think through how their own Ted Talk might go. We suggest that your students Ted Talks will be three minutes in length - long enough to say something significant, and short enough that they need to sort through their research and make choices about what to include.

The structure of Ted Talks is less formal than many of the argument essays that are written for school, and you'll help students grapple with structure, so that study groups can work on developing an underlying structure for their talks. Then you'll have a day of centers, in which students can choose to study: the parts of successful Ted Talks (a return to structure); public-speaking skills; and craft techniques of this genre.

You'll wrap up the unit with Ted Talks. We've taught these kinds of quick Ted Talks a lot, and so we give some pointed advice in the letter for this session on ways to structure the filming, the audience role, and so on. We also provide some assessment tools for the Ted Talks and for student notebooks, for the end of the unit. The Ted Talk celebration will be somewhat messy and also inspiring, as you see your students speak



up about issues they know a lot about and care a lot about. Think ahead about whether you want to invite others to these talks.

### What Kids Will Read

As you look ahead to this unit you will want to familiarize yourself with the Topics and Issues that we provided for you in our digital resources. Our digital resources have been strategically curated to include a combination of both video and shorter articles. In addition, we suggest that you supplement our digital resources with copies of trade books for each Topic and Issue by talking with your school librarian and reaching out to content area teachers. Keep in mind it is well worth seeking out a few easier texts for your students, so they can build on the knowledge from those to access increasingly harder texts.

We've prepared digital text sets on eighteen topics, six each inside of civics, historical topics, and science topics. We suggest that you use these text sets as starter sets, knowing that we want kids to spend lots of time reading, not lots of time surfing the internet. Of course, you can create your own text sets on other topics, especially local ones. Our colleagues in Seattle, for instance, have created text sets on salmon fishing, our colleagues in Japan have looked at whaling, and so on. If you want to share your text sets, or ask about others, the Units of Study facebook page is a great resource.

Historical Topics	Contemporary Civics Issues	Science Studies
Immigration Free Speech Voting Rights Segregation Gun Control Rights of Indigenous Peoples	Immigration Bias Racial Bias Gun Violence War on Drugs Gender and Sexual Identity Equity Climate Change	Plastics Pollution Ecosystem Preservation Fishing Rights Green Energy Choices Water Rights Climate Change

### The Read Aloud

There are three read alouds in the unit - at the start of Bend One, Bend Two, and Bend Three. All of the texts relate to the teacher-demonstration research topic for the unit, which is Freedom of Speech. We chose this topic for the texts used in minilessons and read aloud for the whole class, as no matter what topic a researcher cares about, knowledge of free speech will inform how one goes about informing and persuading others. Free speech is going to be relevant to ELA and social studies teachers, we know. If you are a science teacher, the first and third read alouds are related to climate impact. We make a suggestion for an alternate second read aloud, of a text related to free speech and science.

The first read aloud, in session one, is a video about teen activist, Xiuhtezcatl Tonatiuh. It's called "The fifteen-year old suing the government over climate change," and it's about how Xiuhtezcatl and his group of young activist companions raise their voices in activism, and use their knowledge of free speech to get their message across.

The second read aloud, which launches Bend Two, is a *New York Times* article, "High School Tells Student to Remove Anti-War Shirt." The article is about a high school student who tested the boundaries of free speech by wearing a shirt to school that was a political critique.



The third read aloud launches Bend Three. In this read aloud session you'll show two videos, "Our Campaign to Ban Plastic Bags," a Ted Talk presented by teens Melati and Isabel Wijsen, and a TedX talk, "Hackschooling Makes Me Happy," presented by Logan LaPlante.

## Preparing your Research Notebook

Across the unit of study, students will take their notes and notebook work seriously. They'll begin with lean note-taking. They'll incorporate vocabulary acquisition. They'll learn to create synthesis pages and infographics. They'll move to deeper note-taking and a study of mentor notebooks.

We've provided an array of mentor notebook pages to inspire students. Your demonstration notebook will also model for students how a researcher moves from lean notes to deeper notes. Your notebook doesn't have to be real - it can be a pure demonstration text, in which you demonstrate how you do some jotting during the read aloud, and you share some sample pages where you've kept track of sources, created some synthesis pages, and so on. It's really helpful for students if you have samples of these kinds of pages in your demonstration notebook:

Lean notes - the kind you take when you are building background knowledge and reading fast and furiously

Vocabulary acquisition - a system for collecting vocabulary which you can then sort conceptually

Synthesis pages - where you consolidate your knowledge, often with diagrams or infographics

Annotation - where you go back into your notes to add new thinking, make connections, pose questions

Long writing - where you reflect on how your thinking has changed

Deeper notes - where you are working toward a project, in this case, doing ethical research on sides of an argument

Sources - we suggest a continuum, which helps you keep track of sources and assess the fairness of your research

Mentor text studies - jottings that show the influence of a mentor text

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## Assessment

We've provided two assessment tools for the unit. One is a checklist and rubric for the research notebook work. The checklist version of it looks like this (it's available on the online resources, as is the more detailed rubric):

### Research Notebook Assessment Checklist

Research Notebooks	Somewhat	Consistently	Yes!
1. I kept track of sources, developing a system that let's me return to texts and reference them accurately			
2. I developed a system for collecting significant vocabulary terms and concepts			

3. I went back into my notes, annotating, re-organizing, synthesizing			
4. As my research progressed, I took deeper, more detailed notes, varying my note-taking structures to match my purpose			
5. My notes show evidence of how my thinking developed and changed over time - writing to think, reflection, analysis			
6. My research notes show the fairness of my research - I researched multiple perspectives			
7. My notes indicate process toward my project - study of mentor texts, suggestions from my study group, preparation for Ted Talk			

We suggest that at the end of bend one, students self-assess their research notebooks for the first three items on this checklist. You might collect research notebooks, then, either near the end or at the end of bend one, and also assess for these three qualities. Near or at the end of bend two, you can follow the same protocol for items 4, 5 and 6. Near or at the end of bend three, you can assess item 7. This way, you won't have to assess all of their notebook work at one time, and students will also get feedback along the way.

There are of course, alternate ways kids could show their learning. It may be that some kids can film themselves talking about their topic. Some of our science teacher colleagues have made video-taping an option, and kids who weren't writing, or showing what they have learned, now are showing that they've learned a lot. Consider asking your kids how they might best show the thinking they've done.

### Conferring and Small Group Work

We've made recommendations and tools for small groups and conferences for each session. Knowing that you may want to preview these and make decisions across a whole bend of the unit, these are also collected as one document on the online resources. They are attached to the letter that launches each bend

### Student Exemplars: Notebook Pages and Video

There are several collections of mentor notebook pages available for you to share with your students. One is a collection of 'lean notes' that demonstrate what note-taking might look like while researching. A second is a collection of 'synthesis pages,' that demonstrate what notebook pages might look like when researchers have time to go back into their notes to consolidate and share their thinking.

We've also included a collection of more accessible notebook pages as mentors for students who might want simpler mentor texts. And we provide some video of students sharing their learning by videotaping their talk, for students for whom writing does not fully capture their thinking.

In addition, we provide a collection of infographics that students created using a variety of software programs, as possible mentors for students.

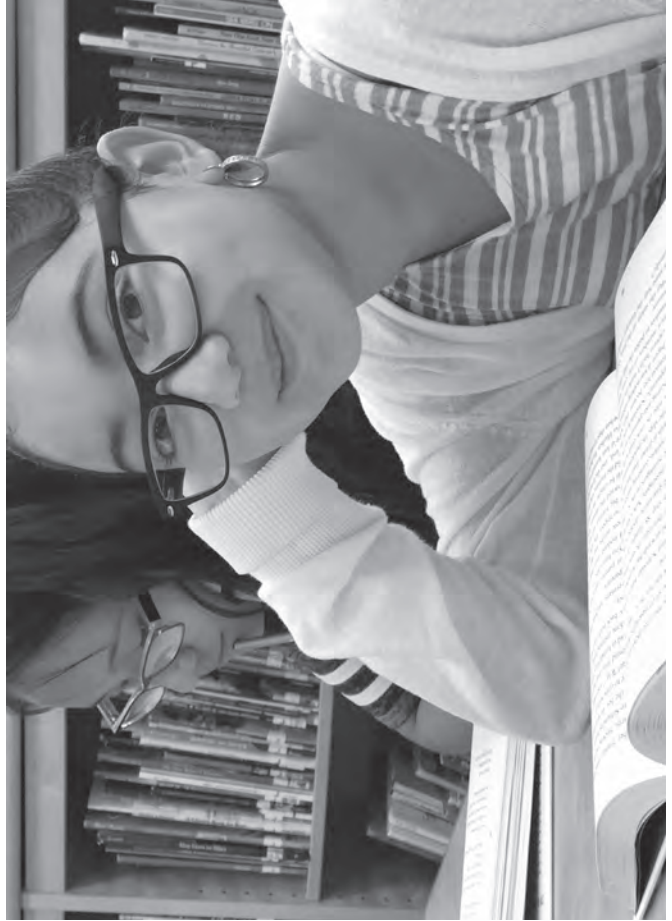


# Literary Nonfiction

Lucy Calkins and Mary Ehrenworth, Series Editors  
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HEINEMANN ♦ PORTSMOUTH, NH



# Contents

Acknowledgments • vi

An Orientation to the Unit • viii

## BEND I Embracing Complexity

**1. Read-Aloud: Reading for Central Ideas, Themes, and Issues from Page One • 9**

*Today, through read-aloud, you'll teach students that literary nonfiction readers have to be alert to the central ideas, themes, and issues their texts teach from page one. You'll help them to lift the level of their ideas by coaching them to be specific, to support their ideas with text evidence, and to draw on familiar themes from fiction to generate themes for literary nonfiction texts.*

**2. Expecting Complexity: Finding Multiple Central Ideas within Key Sections • 21**

*Today you'll teach students that readers of literary nonfiction expect to find multiple central ideas, so they don't stop thinking once an obvious idea emerges. Instead, they read and reread key sections to ask, "What else does this imply? What other ideas does this part suggest?"*

**3. Developing Note-Taking Systems to Track Complicated Thinking • 29**

*Today you'll teach students that literary nonfiction writers reveal their ideas slowly, often introducing them in one part and returning to them later. You'll invite students to study one type of note-taking system to help trace multiple ideas, and you'll encourage students to begin developing their own.*

**4. Read-Aloud: Flexibly Activating Your Narrative and Information Schemas to Deepen Comprehension • 36**

*Today you'll remind students that literary nonfiction will offer narrative and informational sections, and parts that are a mix of both. Through read-aloud, you'll coach readers to use what they know about interpreting both these kinds of texts well, in response to a variety of sections of a text.*

**5. Perspectives, Positions, and Reasoning in Informational Text? You Bet! • 47**

*Today you'll teach students that readers of literary nonfiction stay alert to arguments that are nuanced and that may have many sides. Through a guided practice minilesson, you'll coach them to analyze a familiar section of a read-aloud text to identify the perspectives, positions, and reasoning that are implicit.*

**6. Reflecting on Reading Identities, Writing about Reading, and Partner Work • 55**

*Today you could teach students that readers pause and reflect when reading, then they make plans to make their reading lives more fulfilling.*

## BEND II Making Connections

**7. Read-Aloud: Expecting that Parts Connect, Even if at First They Seem Unrelated • 63**

*Today, through read-aloud, you'll teach students that readers consider how subtopics in literary nonfiction connect. You'll use sections of Hidden Figures to support students in thinking: "How could this connect with other parts, even if it doesn't seem to at first?" You'll use concept mapping as a visual tool.*

**8. Analyzing Descriptive Passages Closely to Learn about Embedded Ideas, Themes, and Issues • 74**

Today you'll teach students that nonfiction authors include description purposefully: often to establish a tone or to develop a theme. Using a short documentary video, you'll invite students to practice noticing when a text slows down to elaborate on a setting and reading carefully for tone and theme.

**9. Recognizing Complex Causes and Effects • 81**

Today you'll teach students to think in a more complex way about cause and effect when reading literary nonfiction. You'll offer several conceptual frameworks that show how processes tend to be complex, and invite students to consider how these might apply to the read-aloud and to their own books.

**10. Innovating Systems to Notice and Track Related Parts • 90**

Today you'll teach students that using flagging systems and notebook structures can help readers track complex cause-and-effect relationships. You'll introduce them to ways readers develop systems for flagging and jotting to make these connections clear.

**11. A Writing about Reading Seminar and Workshop • 98**

Today you'll lead students on an inquiry into infographics. You'll coach them as they analyze and write about the techniques and effects of different infographics. You'll invite students to consider how they might use infographics to energize or lift the level of their writing about reading.

**12. Read-Aloud: Rereading, a Simple Tool for Handling Complexity • 105**

Today, through read-aloud, you'll teach students various reasons for rereading as a way to build more understanding. You'll model posing specific questions and coach students to reread along with you to come up with possible answers. You'll also coach students to notice when a passage merits rereading.

**13. Understanding When You're Not Understanding, and Looking Inside and Outside the Text for Help • 115**

Today you'll teach students that when readers recognize that they are no longer fully understanding a text—or, when they would like to know more about it—they may need to reread and look for answers inside the text, or they may need to conduct research outside the text to get the answers they seek.

**14. Bringing the Lenses of Other Disciplines to Bear on Your Reading • 124**

Today you'll teach students that readers recognize that literary nonfiction often teaches about the past or important places, so they reread key passages through the lenses of history, economics, geography, and civics to help them more fully understand the ideas and issues in the text.

**15. An Idea Showcase: Exploring Issues and Subtopics that Extend across Texts and Time Periods • 131**

Today you could teach students that readers of literary nonfiction have conversations with others about issues to grow deeper ideas and determine which issues to investigate further.

**BEND III Beyond Print: Transferring Literary Nonfiction Skills to Digital and Hybrid Media**

**16. Getting to Know Other Formats of Literary Nonfiction through Inquiry Centers • 140**

Today you'll conduct a class-period-length inquiry with students to ask, "What's appealing and what's tricky about reading digital formats of literary nonfiction?" Students will have time to browse these texts, and to explore their fascinating qualities.

**17. Harnessing Your Literary Nonfiction Skills and Innovating to Tackle New Formats • 147**

*Today you'll teach students that readers use their literary nonfiction reading skills to learn from digital texts, such as podcasts and interactive articles. You'll coach students as they directly transfer familiar strategies, and you'll help them innovate to fit digital formats.*

**18. Drawing on All You Know to Study Documentaries, with a Special Emphasis on Craft • 156**

*Today you'll teach students that documentarians rely on their own set of craft techniques to develop central ideas and themes. You'll revisit clips from a familiar documentary and coach students as they study the documentary, noting the kinds of techniques the author uses and how the author uses them.*

**19. Reading for Bias: Considering Heard and Missing Perspectives and Voices • 164**

*Today you'll teach students that critical readers look out for perspectives and voices that are heard and those that are missing, which perspectives get the most air time, and who gets to tell their own stories. They consider the impact those decisions have on the text and on their understanding of the topic.*

**20. Creating a Digital Text Recommendation to Share a Powerful Text with Others • 171**

*Today and tomorrow you could teach students to craft an argument for why a chosen nonfiction text is particularly powerful, then you could provide support as they put forth their recommendations via podcasts, videos, or interactive articles. Finally, you could join students in a celebration of the work they've done and the learning they can take forward with them into the future.*

# An Orientation to the Unit

*Education is the point at which we decide whether we love the world enough to assume responsibility for it . . .*

—Hannah Arendt, from *The Life of the Mind*

*Art is the means we have of undoing the damage of haste.*

—Theodore Roethke, from “On Poetry and Craft”

**WE LIVE IN COMPLEX TIMES.** The headlines that fly at us through our phones and creep across the TV news crawl shriek of dire, urgent issues. From how best to steward the planet to how to navigate shifting global alliances or dismantle entrenched racial inequities, the questions of today poke across disciplines and find no guaranteed solutions. And yet, increasingly, our information economy is transforming into an “attention economy,” in which people’s attention is pulled this way and that by apps designed to interrupt and to narrow one’s field of vision.<sup>1</sup> In this world of tweets and memes, it’s hard to make time to click past a catchy title and read to the end of a longform article. Kids today, if they read news at all, are likely to do so through social media because it flows freely to them through their friends’ posts. Many households no longer take in a print version of a newspaper because adults get their “daily feed” on their devices as well. Few seem to have the appetite for anything more than snack-sized news.

The skills of this unit are essential for students coming of age in an era of global economies and global collaboration. They feel vital in the development of a truly informed, critical electorate. They’re also essential for achievement

on the new state and national exams. The ability to glean central ideas that are not stated outright, to build connections across parts of texts and across multiple texts, to identify and trace implicit arguments: all of this is required on most current state standardized exams. These skills will be essential for success on the new SAT and ACT, and predictive of whether students will be able to hold their own in college-level science classes.

The good news is: longer investigative pieces are out there! And they tend to do more justice to the multiple layers of events and issues: to their systemic threads and how these weave together. The journalists who write these articles—for *The New Yorker*, *The Atlantic*, *Vice*, *Slate*, *Wired*, *The Economist*, *Sports Illustrated*—are some of the most accomplished writers of our time. To truly wrap our minds around a topic today, we need the stamina, the patience, and the analytic presence of mind to read, for example, Stephen Rodrick’s “Who Poisoned Flint, Michigan?” in *Rolling Stone*.

Now, most seventh- and eighth-graders probably aren’t reading *New Yorker* articles. So, what should they read as a stepping-stone to this important work? In preparing to write this unit, we looked carefully at many of the magazines aimed at tween and teen readers. Some of these, including *Teen Vogue* and *The New York Times UpFront*, strive to tackle issues of the day in some depth, not shying away from controversial topics. But when we looked for a blend of heart-rendering storytelling, fascinating juxtaposition of subtopics, sophisticated sentence structure and features, and challenging density or length, we came up short—which led us to look to book-length nonfiction. And bingo. There we found long-form journalism made longer, which helps to make these complex topics comprehensible to a younger audience. There is a surge in this kind of literature for young people, and much of it truly compelling.

Nonfiction fans of today are increasingly turning to digital media for engaging forms of informational text. Podcasts such as *Serial* and documentary series like Ken Burns’s *The Vietnam War* captivate huge audiences over long

<sup>1</sup> See Tristan Harris’s work on “How Technology Is Hijacking Your Mind”: <https://medium.com/thrive-global/how-technology-hijacks-peoples-minds-from-a-magician-and-google-design-ethicist-56d62ef5cdf3>.

stretches of time. There are many podcasts and film series that are appropriate for middle school listeners and viewers, and that use sound and images to bring emotional immediacy to the subjects at hand. This may be homework kids will actually do!

When kids read and watch engaging texts, they're much more likely to find topics that interest them and excite them. Passion for a topic promotes curiosity, even geekiness, and makes people want to spend time learning more. As Christopher Lehman and Kate Roberts point out in *Falling in Love with Close Reading*, kids who love what they're reading are more inclined and better poised to think critically about it. In this unit, you'll introduce your students to books and media they will love, and you'll teach them how to make the most of these portals to fascinating times, places, and people—not to escape our world, but to better understand and address it's issues.

## OVERVIEW OF THE UNIT

This book consists of three major bends, or parts, each with their own distinct focus. The bends gain in complexity, each building on the skills of the prior bend. They also vary in length. The first bend introduces the genre and gets students going on essential skills, the second bend raises the level of this work, and the third bend moves to applying these skills to digital texts. The bends are made up of sessions that are each designed to be taught in a single class period of about forty-five minutes.

A final project invites your students to select the text they most want to recommend to others, on an issue or topic they've studied across the unit. The text could be in book form or in a digital format. As a nod to the media they will have encountered in Bend III, they will decide whether to produce their recommendation as a podcast, a video, or a multimedia article. You'll want to let kids know about this right from the start, so they are reading with the lens of: would I recommend this text?

In *Bend I: Embracing Complexity*, you'll rally students to read literary nonfiction chapter books and linger with complicated issues across hundreds of pages. You'll invite students to read these books alert to multiple central ideas, themes, and issues right from the very start. This kind of thinking is complicated to track, so you'll introduce students to note-taking systems that help them trace the ways multiple ideas intersect and support them as they develop their own systems for note-taking. Another complexity is that literary nonfiction books tend to have passages that seem more informational and

passages that seem more narrative; you'll teach students to flexibly activate their schema as they read so they can make the most out of both parts.

Additionally, literary nonfiction texts often include arguments that are tricky to discern because authors might not name them explicitly. You'll teach students how to identify the perspectives, positions, and reasoning that are often stated implicitly in a text. Along the way, students will meet regularly in same-book partnerships to discuss the texts they're reading, and you'll share tips to help students make their partner conversations really count. The bend wraps up with an opportunity for students to consider whether their reading lives are fulfilling and to set goals to further strengthen their reading lives.

In *Bend II: Making Connections*, you'll encourage students to attend to the complicated ways parts fit together in their books. As partners read on in their literary nonfiction books, you'll teach them to notice parts that seem out of place, unusual, or especially descriptive, and to consider how those parts fit with the central ideas, themes, and issues in their texts. Then, you'll teach students that parts often connect in complicated ways; one part might have multiple causes or lead to multiple connected effects. You'll coach students as they develop note-taking systems to track those complexities and study infographics to get new ideas for writing to process complex topics. You'll introduce students to reasons why they might reread key parts of their book, and you'll help them turn to outside research when rereading doesn't yield the background information they need. You'll even help students see more in critical parts by reading them through a disciplinary lens, as social scientists, noting how civics, geography, economics, and history interact within that part.

Overall, you'll recommend that students keep their writing about reading brief during reading workshop, so that writing about their reading takes up just 10% of students' reading time. From time to time, you'll encourage students to do a bit more writing about reading, setting aside a share, a homework, or a full reading period for them to develop their notebook pages.

The bend wraps up with a celebration where you'll invite students to engage in extended conversations around the big issues that have cropped up in their books—everything from gender inequality and racial injustice to environmental issues and sports issues. Through these conversations, they'll prioritize the one issue they most want to investigate in Bend III, and they'll form into clubs with another partnership.

In *Bend III: Beyond Print: Transferring Literary Nonfiction Skills to Digital and Hybrid Media*, you'll shift students from reading literary nonfiction chapter books to reading a host of digital texts, including podcasts, documentaries,

and interactive articles. The bend launches with a class-period-length inquiry, where you'll invite students to investigate what's appealing and what's tricky about reading literary nonfiction in digital formats. This inquiry will boost students' engagement with digital texts. Then, students will begin investigating the issue they selected at the end of Bend II. You'll coach them to transfer the strategies they learned in Bends I and II to their new texts and to innovate new strategies as needed to fit with the digital format. You'll also teach students to study digital texts to analyze which perspectives and voices are heard, and which are missing. They'll notice whose perspectives get the most air time in a text and who gets to tell their own story.

Across Bend III, students will gear up for a final project: creating a digital recommendation for the one text they most want to recommend on their topic. Students might work individually, in partnerships, or as a club. We imagine this final project will take two days, with students first learning to draft a compelling argument for why people should read, listen to, or watch a particular text, complete with claims and evidence, and then creating a podcast, video, or interactive article in which they'll recommend their text. You'll want to set aside time to celebrate these texts, either in person or on a digital hosting site, as well as to help students reflect on their journey as nonfiction readers. As a final reflection, you may also ask students to write or record a statement about how reading across the unit affected them.

## ASSESSMENT

Before you begin this unit, we recommend reading Chapter 8 from *A Guide to the Reading Workshop: Middle School Grades* on text complexity. You'll find information on assessing readers' levels and helping them progress up levels of text complexity. There are a few big goals for this unit. First, we hope your students fall in love with literary nonfiction. You'll see your students take on the attitude of fascinated nonfiction readers, reading a large volume of nonfiction to learn all they can and sharing their enthusiasm about their texts and topics with their partners. Second, your students will become better at analyzing how parts of a text fit together and considering how the sum of those parts adds up to significant themes, central ideas, and issues within a topic. And finally, they will be able to flexibly transfer the skills they've learned reading literary nonfiction chapter books to a range of digital texts, taking the skills they've learned on the road with them to other arenas.

There are several kinds of assessments you might put in place. You might think you can't assess students' love for nonfiction, but there are ways that you can try! For starters, you might study the informal reading logs kids have created and note their progress through books. Look for most engaged readers to be reading two thirds to three quarters of a page per minute. As you listen to partner talk, you can look for signs of engagement, noting whether partners sustain conversations, build off of one another's ideas, and talk with enthusiasm about their books. The final project of creating a text recommendation will give students a chance to demonstrate how a text has affected them. And of course, you can always ask students how they feel about their books and their nonfiction reading lives, perhaps taking a quick survey to gauge their interest before and after the unit.

For the second goal, analyzing how parts of the text fit together with the whole, reader's notebooks will be an invaluable tool. You'll want to study your students' notebook pages and ask, "What are kids doing to track the connections in their books?" Be aware that it's rare that a student's notebook page is a self-sufficient document that communicates what the page means to the adolescent creator. Pages that seem messy and disorganized to us often appear more sophisticated when students can explain their interconnected parts, so we recommend you invite students to pull out notebook pages they're particularly proud of during conferences and describe the work they've done. You might also create a tool for observing partner conversations, where you could record whether partners discuss how parts of their texts fit together and the extent to which they consider the complexities of those connections. You could also create a performance assessment based on the read-aloud text, perhaps asking students to discuss how specific parts of *Hidden Figures* develop a key central idea or theme.

For the third goal, supporting transference, you might create a questionnaire that assesses what students learned and what they plan to take with them as the unit ends. You might ask three questions: (1) What did you find out about yourself as a nonfiction reader in this unit? (2) What did you find interesting and challenging about moving into digital environments? (3) What will you do going forward that you did not know how to do before you had this unit? You might consider not making this survey count for a grade, so that you don't encourage kids to report that things felt interesting and challenging to them when they really didn't. The final reflection that students do at the end of Bend III will also be useful for assessing transference.

## GETTING READY

The success of this unit relies on the literary nonfiction books and digital texts you make available to students and on the partnerships that will help students process their reading. Michael Smith and Jeffrey Wilhelm, in their book *Reading Don't Fix No Chevys*, remind us that “[l]iteracies grow out of relationships . . .” (99). For Bends I and II of the unit, students will read literary nonfiction books in partnerships, with each partner holding a copy of the same book. We suggest these partnerships are matched roughly by reading level and stay together across the first two bends. You'll probably want to match students with partnerships, and we've made suggestions in the Bend I letter to teachers about how you might do this work prior to the start of the unit. Students who are reading on or above grade level will probably read through two longer literary nonfiction chapter books during this time, perhaps first reading *Shackles from the Deep* and then reading *In the Shadow of Liberty*. You'll want to see students who are reading significantly below grade level read through at least three books during this time, since those books are significantly shorter. A partnership might read three Totally True Adventures books—for example, *Apollo Thirteen*, followed by *The Titanic Sinks!* and *The Race Around the World*.

We've provided two resources to match you with our favorite literary nonfiction books. In the online resources for this unit, you'll find a book list that suggests our favorite titles across a range of levels, from late elementary school reading levels through adult. We recommend not shying away from the Young Readers' Edition of adult nonfiction, as we have found these to be plenty complex even for older middle school readers. We've included books we've loved and books that students in our pilot classes couldn't put down. Additionally, we've curated two shelves of our favorite partnership books that are available through the Teachers College Reading and Writing Project Classroom Libraries series available from Heinemann. There are benchmark and below-benchmark versions of these shelves available.

Of course, these lists are just designed as a starting place. The key will be to respond to kids' peculiar and wide-ranging obsessions. If you're planning well in advance, give a survey at the end of the year to the students who will join you in the fall. Ask them what their topics of interest are. Then you can do your best to tailor a book order so that when the beginning of the year comes, you can say with confidence, “I ordered these with you in mind!” We do recommend prioritizing books that blend storytelling with teaching

information because these tend to be the books that will hook students in. Then, too, you'll want to include books on topics they've never even heard of. A well-written nonfiction book can help kids fall in love with a topic and want to learn all about it.

You'll want to join students by selecting a literary nonfiction chapter book excerpts from which serve as an anchor text across the first two bends. We suggest *Hidden Figures*, *Young Readers Edition: The Untold True Story of Four African-American Women Who Helped Launch Our Nation into Space*, by Margot Lee Shetterly. There are so many reasons that we love this text. We love that the book shares an oft-neglected story about the space race. We appreciate how the book addresses racism and gender issues. We love that the book is written by an author who grew up in the community she writes about, interacting with the very women she spotlights. And we found that the young readers' edition of the book offers adolescents an opportunity to engage with critical, complex issues and ideas in a slightly more accessible way. Of course, you can substitute in another book if there's a different text you've fallen in love with.

In Bend III, students will form into clubs around self-selected issues: war and peace, poverty and class inequality, environmental issues, racial injustice, and more. Across Bend III, they'll read digital texts on their issue, including podcasts, documentaries, and interactive articles. We recommend that you provision each club with a starter set of texts to read—even one text of each type can keep kids reading for a while. In the online resources, you'll find a starter text set for each of the issues we recommend.

To access these texts, kids will need devices—such as computers, tablets, iPads, or cell phones. The Bend III letter to teachers includes tips about how to make digital texts available for kids. If you're unable to make any access to technology available for your class, you have a few decisions to make. For starters, you could skip Bend III entirely. You could make the decision to modify Bend III to focus only on helping students transfer what they've learned from reading longer literary nonfiction chapter books to reading short articles. This will inherently be less engaging for kids, especially if they are reading black-and-white photocopies of the articles, but it is a viable option. You could gather copies of a bunch of magazines—*Teen Vogue* and *Sports Illustrated* are particular favorites of ours because they prioritize more literary writing—and you could get kids reading those magazines across the bend. Of course, you could also decide to skip Bend III entirely.

If you have students who are reading print well below grade level, this is a tricky bargain because you won't want their growth in decoding and fluency to suffer from a lack of print reading time in class. This might mean making sure that students reading at lower levels are continuing their work reading a print nonfiction or fiction series. Also, access to technology is a real divider, and it won't be fair to require tech-dependent home assignments unless kids have access to phones, tablets, or computers. On the other hand, it's important to teach kids how to get that access, through school or public libraries if necessary. This might mean doing what you can to provide access to technology for those who don't have it at home and adjusting homework to reflect the reality of your students' lives. Your most vulnerable readers should have the same opportunity to discover and recommend a text they truly love and feel moved by.

You'll want to decide how much support and time you'll give for the final project of creating text recommendations. You could of course go no-tech for this and require all students to submit a written recommendation. But this

would somewhat undercut the message of the final part of the unit: that digital media communicates powerfully. If the technological aspect of the project feels daunting, we recommend finding a partner in your school—perhaps a school librarian or computer teachers or a savvy team of eighth-graders—who might be able to support students in this work. You can also turn to online support for help. The New York Times Learning site provides advice about how to help kids produce their own podcasts ([www.nytimes.com/2018/04/19/learning/lesson-plans/project-audio-teaching-students-how-to-produce-their-own-podcasts.html](http://www.nytimes.com/2018/04/19/learning/lesson-plans/project-audio-teaching-students-how-to-produce-their-own-podcasts.html)). Youth Radio Interactive provides support for creating all kinds of media ([yri.youthradio.org/for-teachers](http://yri.youthradio.org/for-teachers)), and even features a special page of kid-made mentor texts you could share with your students ([yri.youthradio.org](http://yri.youthradio.org)). If you wanted to make this into a bigger project and stake out more time, you might choose to pair this unit with the unit on writing and producing historical documentaries from the Grades 6–8 *If . . . Then . . . Curriculum* book. If you do so, know that unit is a research unit, and kids will go on with their research during writing workshop.

#### READ-ALOUD PACING GUIDE

<b>BEND I</b>	<b>Read-Aloud Text: <i>Hidden Figures, Young Readers' Edition</i> by Margot Lee Shetterly</b>
Session 1 Read-Aloud	Read aloud Chapter 3.
Session 2	Revisit an excerpt from Chapter 3.
Session 3	
Session 4	Read aloud Chapter 6.
Session 5	Revisit an excerpt from Chapter 6.
Session 6	
<b>BEND II</b>	<b>Read-Aloud Text: <i>Hidden Figures, Young Readers' Edition</i> by Margot Lee Shetterly</b>
Session 7	Read aloud a portion of Chapter 7.
Session 8	Show two video clips from "San Quentin's Giants."
Session 9	Show a clip from the film <i>Hidden Figures</i> or read aloud a portion of Chapter 14.
Session 10	Revisit excerpts from Chapters 6 and 14.
Session 11	

Session 12	<p>Read aloud Chapter 15.</p> <p>Revisit an excerpt from Chapter 6.</p> <p>Show the video "Peanut Butter, Jelly, and Racism."</p>
Session 13	<p>Revisit an excerpt from Chapter 15.</p> <p>Read aloud "Sputnik and the Dawn of the Space Age."</p>
Session 14	<p>Revisit an excerpt from Chapter 15.</p>
Session 15	
<b>BEND III</b>	<b>Read-Aloud (Video-Aloud) Texts: "The Consequences of Racism" and "Two Countries, No Home"</b>
Session 16	
Session 17	<p>Play the podcast "The Consequences of Racism."</p>
Session 18	<p>Show a clip from "Two Countries, No Home."</p>
Session 19	<p>Revisit a clip from "Two Countries, No Home."</p>
Session 20	

## Some Suggestions for *Literary Nonfiction* - Partnership Reading

### Read Aloud Anchor Text

*Hidden Figures: The Young Readers' Edition*, by Margot Lee Shetterly  
Plus *Hidden Figures*, the motion picture, directed by Theodore Melfi

### Easy Reads (Below F&P Level R)

*The Boy Who Harnessed the Wind* (P)  
*Steve Jobs and Steve Wozniak: Geek Heroes Who Put the Personal in Computers*, Mike Vencia (P)  
(plus this whole series - getting to know the world's greatest scientists, inventors, artists, musicians...)

### Somewhat Easier Books (Levels R-T)

*Totally True Adventures Series*: (Levels R-U)  
*Wicked History series* (Levels Q-X) - these are leveled this way by Scholastic, but can feel harder.  
*Who Was/What Was series* (Levels Q-T)

### 8th Grade-ish Books (Levels U-Z)

*Lost in Outer Space: The Incredible Journey of Apollo 13*, Tod Olson (U)  
*Flesh and Blood so Cheap: The Triangle Fire and Its Legacy*, Albert Marrin (Z)  
*Elon Musk and the Quest for the Fantastic Future*, Ashlee Vance (Grades 6-8)  
*March of the Suffragettes: Rosalie Gardner Jones and the March for Voting Rights* (Grades 7 and up), Zachary Michael Jack  
*Shackles from the Deep: Tracing the Path of a Sunken Slave Ship, a Bitter Past, and a Rich Legacy*, Michael Cottman (X)  
*Steve Jobs: The Man Who Thought Different*, by Karen Blumenthal (Grades 6-8)  
*The Boys Who Challenged Hitler*, Phillip Hoose (V - Scholastic; Z+ F&P)  
*The Borden Murders: Lizzie Borden and the Trial of the Century*, Sarah Miller (Grades 7 and up)\*  
*In the Shadow of Liberty: The Hidden History of Slavery, Four Presidents and Five Black Lives*, Kenneth C. Davis (Y)  
*Bomb: The Race to Build -- and Steal -- the World's Most Powerful Weapon*, Steve Sheinkin (Z)  
*Unpunished Murder: massacre at Colfax and the Quest for Justice*, Lawrence Goldstone (XYZ)  
*D-Day: The World War II Invasion that Changed History*, Deborah Hopkinson (XYZ)  
*The 57 Bus: A True Story of Two Teenagers and the Crime that Changed Their Lives*, Dashka Slater (Z+)\*

\*Mature content

### Graphic Nonfiction

*Steve Jobs, Steve Wozniak, and the Personal Computer*, Donald Lemke, Tod Smith, and Al Milgrom (T)  
*March* trilogy, by John Lewis (W)  
*Drowned City: Hurricane Katrina and New Orleans*, by Don Brown (Grades 7 and up)



# Dystopian Book Clubs

Lucy Calkins and Mary Ehrenworth, Series Editors  
**Katy Wischow**

*Photography by Peter Cunningham*

HEINEMANN ♦ PORTSMOUTH, NH



# Contents

**Acknowledgments** • v

**An Orientation to the Unit** • vii

## BEND I Reading Dystopia in the Shadow of Literary Traditions

**1. Read-Aloud: Letting Genre Guide Your Reading Work** • 5

*Today, through read-aloud, you'll teach students that readers of dystopian texts orient themselves to a new text not only by considering how dystopian stories go, but also by paying close attention to small details and trying to make sense of them to grow initial ideas about how that world has gone awry.*

**2. Understanding Characters' Responses to Power in a Dystopian World** • 17

*Today you'll teach students that readers of dystopian fiction think about how characters respond to power to understand more about those characters and the world they're in.*

**3. Noticing Dystopian Archetypes** • 27

*Today you'll teach students that readers of dystopia think about how closely characters fit the common archetypes of the genre, and when those characters diverge from the archetypes, readers use those differences to push their thinking further.*

**4. Understanding the Complexity of Archetypal Characters** • 36

*Today you'll teach students that readers think about the complexity of archetypal characters to better understand them and the dystopian world those characters live in.*

**5. Thinking about Characters' Responses to Systemic Problems** • 43

*Today you'll teach students that readers of dystopian fiction think about the systemic problems that characters face and consider how those characters might resolve them.*

**6. Doing More Wondering** • 50

*Today you'll teach students that readers understand that in dystopian fiction, things are revealed more slowly, so readers push themselves to wonder and ask questions to give themselves more ideas to explore.*

**7. Seeking Emerging Symbolism in Dystopian Texts** • 57

*Today you'll teach students that readers expect to find symbolism in dystopian texts, so as they read, they look for potential symbols, studying objects, actions, and phrases that could be important, and consider possible meanings.*

**8. Welcoming Students to the Dystopian Club** • 64

*Today you could teach students that as readers become more familiar with dystopian fiction, the more easily they will recognize the conventions that fit the genre.*

## BEND II Investigating the Challenges of Series Reading

**9. Figuring Out What Makes Series Reading Complex** • 71

*Today you'll teach students that readers understand that book series can get complex, so they find ways to track the significant parts of the story to clear up confusion.*

iii



## BEND III Bridging the World and Dystopian Novels

### 10. Using Your Notebook to Better Understand a Reading Series • 78

*Today you'll teach students that readers use their notebooks to help them understand when the stories—and series—they read get complex.*

### 11. Connecting Scenes across a Series • 85

*Today you'll teach students that readers know that when they encounter seemingly random events, they can look to earlier events in the story for the connections to understand that the events are not random at all.*

### 12. Understanding the Pressures and Motivations that Lead to Character Change • 92

*Today you'll teach students that experienced series book readers know that characters can change over time, so readers take time to study how external pressures and internal motivations can lead to those changes.*

### 13. Studying How the Meaning of Symbols Can Shift across Series • 99

*Today you'll teach students that readers pay careful attention to symbols, understanding that their meaning may change over the course of a book or a series.*

### 14. Celebrating Thinking with a Gallery Walk • 106

*Today you could teach students that readers find joy in thinking deeply, saying more about their thinking, and sharing their thinking—and they live differently because of how, and what, they read.*

### 15. Understanding What Dystopian Fiction Reveals about Our World • 113

*Today you'll teach students that readers of dystopia tend to study their texts with the world in mind, looking for connections between their lives and experiences and the text.*

### 16. Considering Connections between Dystopian Worlds and Our Own Society • 121

*Today you'll teach students that in addition to noticing how their texts connect to their experiences, dystopian readers can pay attention to how current events and social issues may be reflected in their novels.*

### 17. Read-Aloud: Supporting Transfer and Independence • 129

*Today you'll lead a read-aloud of "Harrison Bergeron" by Kurt Vonnegut that encourages students to make choices and draw on a repertoire of strategies as they listen.*

### 18. Thinking about How Symbols Move between Dystopian Worlds and Our Own • 142

*Today you'll teach students that the meaning of symbols can shift when readers read with the world in mind, and you'll help them study how the real-world context of a symbol might affect the meaning of the symbol in the story.*

### 19. Celebrating Growth, Inspiration, and Empowerment • 148

*Today you could celebrate with your students and give them a chance to share their best thinking—and invite them into the larger conversation both about the texts they're reading and the world they're living in.*



Registration instructions to access the digital resources that accompany this book may be found on p. xii.



# An Orientation to the Unit

**Y**OU'VE SEEN IT IN YOUR CLASSROOMS—kids can't put down books like *Divergent* and *The Hunger Games* and *The Maze Runner*. You've seen it at the box office—the movie versions of those books do a brisk business. As publishers and movie producers have learned, there's something extremely compelling to teenagers about dystopian literature.

Writers and publishers have spent a great deal of time wondering why teenagers seem so drawn to dystopian and other dark literature. Maggie Stiefvater, a writer of young adult dystopian fiction, wrote in *The New York Times*, "Teenagers want to be able to fight for what's right—but finding out what's right is now 90 percent of the battle. If only the evil in the world was named Voldemort, we could get down to the business of slaying it." Dystopia is a genre where anyone could be a hero. The protagonists in dystopian novels rarely are born to be heroes, ready to fulfill their destinies. They are generally regular people thrust into a complicated world who have to make the decision to step up, to become a hero by their own choice, and to fight back against not just active oppression but against the temptation to let things go, to not make waves. What could be more appealing to your teen readers?

This unit is for teachers whose classes could benefit from a deep study of an incredibly engaging genre. It will support classes who could learn to talk more deeply about their reading and push themselves to read with greater volume. It will also pay off for teachers who want to take advantage of the power of a popular genre to lure kids into studying complexity and symbolism and allusions.

It's likely that this isn't the first unit in your year. This unit is written with the assumption that you'll have taught some other units before beginning this one. If that's not the case, you'll want to embed some work on routines and habits of reading workshop into the early lessons. Assuming you've taught other units this year, or assuming your students come to you steeped in reading workshop practices, you'll want to dive in and hold students accountable

for remembering and enacting routines you expect. One of those routines is working with partners and clubs. There is an emphasis on talk in this unit, and getting students engaged in productive, academic conversation will make a huge difference. If your readers have had difficulty with this before, this unit could work as a reset button. Take a look at the sections on partnerships and book clubs in *A Guide to the Reading Workshop: Middle School Grades* for tips on these structures, and provide some time to explicitly reset expectations with your students.

During the unit, you'll help readers develop their skills in reading more complex fiction texts: analyzing symbolism, deepening character analysis, understanding story arcs, reading critically with questions in mind. Meanwhile, you'll be strengthening students' work with reading notebooks, building their ability to transfer their skills from one context to another, and supporting their increasing independence as readers and thinkers. Most importantly, you'll model, encourage, and expect that this unit will be fun, and that readers will love the books they're in as well as the intellectual engagement in the lessons you teach.

## OVERVIEW

### *Bend I: Reading Dystopia in the Shadow of Literary Traditions*

Bend I asks readers to think about the genre of dystopia—what makes it unique and fascinating, and what work readers can do as a result. Reading with a specific emphasis on genre is the kind of work that allows readers to become avid fans, predicting what will happen in unfamiliar texts and talking knowledgeably across different authors and stories. By making this work explicit, you'll be inviting kids into the dystopian "club" and, more broadly, into the world of literary analysis that depends in part on genre knowledge. To do



this, readers will study how things have gone awry in the dystopian worlds they are exploring, consider character archetypes that do and do not fit, identify systemic obstacles as well as personal ones, and investigate symbolism. All of these reading skills are heavily relied on in the genre and will pay off in the books kids are reading now as well as future books they pick up.

Along the way, readers will learn to push themselves to wonder and question more, deliberately transfer their learning from previous school years and previous units, and engage in literary conversation with peers in book clubs. They'll continue work they've more than likely already begun, like tracking their reading and using their records to analyze their own patterns and set goals, and annotating and jotting as they read.

As Bend I culminates, you'll invite readers to do a few things: reflect on their club experience to set goals for the upcoming bends, join the dystopian genre "club" by looking at satire of the genre, and hold a final, perhaps longer, club meeting to celebrate the work of the bend.

### *Bend II: Investigating the Challenges of Series Reading*

Bend II moves readers toward investigating the special challenges of series reading and how readers can tackle those challenges. Readers will begin the bend by launching an inquiry into these questions that will span the bend. Specific challenges that students will examine include keeping track of multiple plots and many characters, connecting scenes with others from further back in the series, understanding elaborate character changes, and noticing when the meaning of symbols shifts or expands across a series.

Readers will also devote some attention to their notebooks, thinking about how jots and notebook entries can help to tackle the challenges they are studying. You'll work to support their independence in using their notebooks and making decisions about how best to work toward a particular skill. The bend wraps up with a gallery walk that will invite kids to create and share the most intriguing writing about reading that they can.

### *Bend III: Bridging the World and Dystopian Novels*

In Bend III, readers will take on the work of considering how their dystopian series connect with the world. They'll consider how their books reflect the real world of their schools and communities, then how their books might reflect wider concerns like social issues and current events. They'll look at how symbols in their books gain meaning when they're considered in light of

the real world. Along the way you'll continue to support students' work with transfer, questioning, willingness to try out theories, and independence.

Near the end of the bend you'll conduct a repertoire read-aloud, in which readers have a chance to review the reading work they've done by making choices about which work feels most important to take on as they listen to a new story. This supports all the work you've done throughout the unit on transfer and independence, as readers will take charge of their own thinking work in the read-aloud. Finally, you'll end with a day for celebration, providing students time for literary roundtable conversations about dystopian literature and the world. Throughout the unit, most readers will read three to four novels in their series, with some readers in shorter novels finishing four to six books.

## **ASSESSMENT**

You'll want to think about how you will assess students within this unit. If this isn't your first unit of the year, you probably already have a good sense of students' reading levels, though if you have students reading well below grade level, you'll want to reassess them with more frequency so you can be sure they are making strides. There are running records available for this purpose on the Teachers College Reading and Writing Project website.

You'll also want to know about your students' current understandings of the major skills within the unit, and keep an eye on how those are developing. You might develop a brief performance assessment, highlighting one or two of the most critical skills in the unit. To do this, take a short text where students could practice this particular skill, develop a question tied to that skill, and then set aside some time for students to try it. For example, you could use the story "The Lottery" by Shirley Jackson or "All Summer in a Day" by Ray Bradbury (or just an excerpt from one) and ask, "What symbols do you notice the author using? What do they seem to mean?" You could choose to ask questions that target more skills, but you will probably find that it pays off to be selective, saving more time for teaching and avoiding overwhelming yourself and students with too much testing.

Throughout the unit, the most crucial assessment will be the day-to-day assessment you do as you observe and meet with students. During minilessons and read-alouds, you'll listen closely and note the students who may need additional reinforcement or instruction. You will also probably study your students' annotations and notebook entries, looking for depth of thinking, risk taking, and students' confidence in taking on the new work you introduce.



Additionally, listening in on student book clubs will provide you with a lot of information about how students' reading skills are developing.

Any assessment is only as useful as the instruction that it drives, so gathering data will be the most useful when it is followed by targeted teaching and feedback to nudge readers forward. Much of this will probably happen in small groups and conferences. The conferring and small-group work sections in each session will be helpful to you as you plan for this.

## GETTING READY

There are a few things to do to get ready for this unit. One especially important thing is to get your readers into book clubs, provision them with appropriate books, and get book clubs off the ground. Here are a few of the most important big-picture things to consider as you prepare for the unit.

### *Getting Book Clubs Up and Running*

You'll want to think ahead about how book club work will be structured in your classroom, if this is your first book club unit of the year, or if you need to make some changes to how book clubs have gone in the past. Chapter 13 "Practical Help with Books Clubs" in *A Guide to the Reading Workshop: Middle School Grades* will be an invaluable resource for you as you do this. Below are some tips to get started.

Before the unit begins, we suggest getting your readers into clubs and organizing who will read what. There are tips below about what clubs will read, but you'll also need to think about who will be in which club. One easy way to do this is to combine two existing partnerships into a club. In general, you'll want clubs to be reading at similar levels, though if you have a class where most kids read in the X/Y/Z range or higher, it may be more important to form clubs with shared reading interests or whose personalities mesh well. Clubs will often need to talk during the minilesson, so you may want to make it an expectation that clubs sit near each other for the minilesson (though they might disperse around the room to read) and that they know who their partner is within the club so you can easily request turn-and-talks with partners and with clubs without a lot of hassle.

Homework throughout the unit is often planned within clubs. This will mean two things: first, that clubs know what page they've agreed to read up to by the next day, and second, that clubs often are in charge of deciding

what sorts of jotting or thinking they will do for homework. Many teachers have found it helpful to give clubs a blank calendar at the start of the unit and provide time for clubs to make at least a rough draft of the number of pages that they'll read each day. This might need to be tweaked, but it is a helpful starting point. Other teachers have clubs make that decision each day. Similarly, to support clubs in deciding what kinds of thinking to do, teachers typically rely on the anchor charts and unit supports to help clubs make this choice, but other teachers put up a chart with examples of club-made homework assignments that work, for clubs to use as a scaffold for their decision making. There is an example of this kind of chart in the online resources. ✨

You'll also want to plan when clubs will meet. Often, we find that clubs work well when they meet every two or three days, not every day. If you have a roomy schedule, it could be tempting to have clubs meet daily, but sometimes this means that kids run out of steam for talking and the club meetings no longer feel fresh and exciting. You'll see that specific shares throughout the book are designated for club meetings, which might take 7–10 minutes and give readers a chance to discuss ideas at more length. Other shares are more typical, and shorter, lesson closures and might give clubs just a moment to touch base about homework before leaving class.

When clubs do meet, you'll be circulating around the room, stopping to listen a bit at one club before moving to the next. It can be overwhelming to think about supporting and providing feedback for so many different clubs in a short span of time. One thing that helps is to have some predictable feedback in mind in advance. Many clubs, for instance, might need coaching at the beginning to push each other to provide evidence and explain their thinking, rather than just nodding and accepting what peers say. Later in the unit, your clubs might benefit from some cheerleading around questioning and trying on new and challenging ideas. It will also help to know in advance that you won't want to feel like a member of any particular club, as the idea of a book club is all about student independence. That means, of course, that student club meetings won't always go perfectly—but they will get stronger.

### *What Kids Will Read*

Since this is a book club unit, the decisions you'll make about what kids are reading are paramount, and will probably be limited by the book club sets you have available. You'll want each club of readers to dive into a dystopian series, so you'll need multiple copies of, say, the *Divergent* series, the *Maze*



Runner series, and so forth. Series are important because we know the power of series books in hooking readers, and if a student reads and loves book one of a series, he or she is now set up on a path that will keep reading momentum and volume high for a while. Series also give kids the chance to practice the work of synthesizing across many pages, which is work they'll be doing for years to come as readers of longer, more complex texts. In this unit, series books will also be crucial to provide so that you can take advantage of the teaching in Bend II, which is all about helping kids tackle the unique complexities of long series.

If you're finding it hard to round up enough book club sets, you'll find it useful to plan ahead, reaching out to school librarians, local libraries that sometimes loan sets to schools, and to kids and families for support in gathering texts. All of this works better when you have a bit of time to do this resource-gathering, so there's no reason to wait to begin this. You'll find suggested series in the online resources, and in addition, the Teachers College Reading and Writing Project Classroom Libraries would be a powerful resource to use to build your collection of dystopian texts (Heinemann 2016). You'll want to take representation into account, too, as with all your classroom library selections, and be sure that your book club choices include authors and protagonists of different races and ethnicities.

Ideally, kids will have some choice about which series they read. We know that choice is a powerful force to help turn kids into avid, lifelong readers. And when kids read books they love, often books they choose, they are likely to read far more than we could ever assign. Given the incredibly strong correlations between volume of reading and reading achievement, this is a goal worth working toward. That said, in a book club unit you may find that you're trading some choice to get other benefits, like the social benefits of club work, the engagement that comes from reading with a group of peers, and the intellectual rigor of discussing ideas at length. If you can bridge this gap, do so. Some teachers form clubs first, then offer each club two or three options, get their input, then provide books. Other teachers booktalk the options to the whole class, then let students submit a ballot with their top three or four choices—allowing you to socially engineer clubs while still giving kids one of their top choices.

Above all, provisioning kids with enough books to keep their volume high is incredibly important. You will want to plan ahead for how to support readers who tend to read much faster than the pace of their club. Assuming the club

is still meeting reasonable goals, you'll probably want to support those faster individual readers by suggesting that they have a second book going to read independently to supplement their reading lives. Of course, many of your most avid readers won't need this suggestion! But for some, your encouragement will make a world of difference.

### Marking Up and Rehearsing the Read-Aloud

There is one primary read-aloud text—a compelling dystopian short story—that threads throughout all three bends. Additionally, a second short story and video clips from the popular *The Hunger Games* movie support the work of Bend III. Read-aloud is a critical component of this unit and gives you an opportunity to give, and get, feedback about kids' learning and thinking in a rigorous, strategic way. To prepare, you'll want to read over the read-aloud texts, marking them up with the prompts you'll give students, the think-aloud work you'll model, and what you might expect to hear in their talk as you prompt them. Even marking some of the likely feedback you'll give kids will help make your read-alouds go more smoothly.

I've included a copy of my read-aloud text, with notes, in the online resources as an example. Taking the time to prepare and rehearse the read-aloud will make it go more smoothly and allow you to take in all the data you're gathering from listening to student talk, rather than worrying about what comes next.

The read-aloud texts are:

- “Ponies” by Kij Johnson (currently available in the collection *At the Mouth of the River of Bees*)
- Video clips from *The Hunger Games* and *Catching Fire* films
- “Harrison Bergeron” by Kurt Vonnegut (in *Welcome to the Monkey House*)

### Preview the Pacing of Sessions

You'll want to get a bird's-eye view of the unit before beginning. To do this, you could skim over the inside front cover and the Table of Contents, then begin to put sessions on actual calendar dates. In particular, you'll want to think about start and end dates for the unit, and perhaps checkpoints for yourself so you know that the unit is progressing the way you hoped! You will



**READ-ALLOUD PACING GUIDE**

<b>READ-ALLOUD PACING GUIDE</b>	
<b>BEND I</b>	<b>Read-Aloud Text: "Ponies" by Kij Johnson from <i>At the Mouth of the River of Bees</i></b>
Session 1	Read aloud the entire story.
Session 2	
Session 3	
Session 4	
Session 5	
Session 6	
Session 7	Read aloud "This Is Just to Say," a short poem by William Carlos Williams. Show a short video clip from <i>The Hunger Games</i> .
Session 8	Show a short video clip from <i>Saturday Night Live</i> .
<b>BEND II</b>	<b>Read-Aloud Text: "Ponies," by Kij Johnson from <i>At the Mouth of the River of Bees</i></b>
Session 9	
Session 10	
Session 11	
Session 12	
Session 13	Show two short video clips from <i>The Hunger Games</i> . Revisit an excerpt from "Ponies."
Session 14	
<b>BEND III</b>	<b>Read-Aloud Texts: "Ponies," by Kij Johnson from <i>At the Mouth of the River of Bees</i> and "Harrison Bergeron" by Kurt Vonnegut from <i>Welcome to the Monkey House</i></b>
Session 15	Revisit excerpts from "Ponies."
Session 16	Revisit excerpts from "Ponies."
Session 17	Read aloud "Harrison Bergeron" in its entirety.
Session 18	Show a short video clip from <i>The Hunger Games</i> .
Session 19	

also want to mark days when clubs will have a longer meeting, because that will impact your planning, versus days when clubs may just briefly check in about their homework.

You might also take time to quickly sketch out how much reading you'll expect clubs to get done, so you're ready to model for them what that would look like. For instance, if you look at a typical dystopian book kids may be reading, like *Legend* by Marie Lu, one hardcover version has 305 pages. So you could imagine that on Day One, between school and home, kids would likely have read 30–50 pages, and more on subsequent days, making it very likely that kids will have read the entire novel in six or seven days. Marking this on your calendar, along with your planning, could be helpful as you work to keep kids' reading volume high.

With a sense of the actual calendar dates your bends will start and finish on, you can more easily begin preparing the resources you'll need for particular sessions. In some cases, there are resources to support small groups and conferences that you'll want to print and have ready before you start, to help make your conferring and small-group time as productive as possible.

The Read-Aloud Pacing Guide will give you an overview of the pacing, to help you plan.

