WEBER READS THE ADVENTURES OF TOM SAWYER

Junior High

Books in this packet (provided by Friends of Weber County Library)

- *The Adventures of Tom Sawyer* (Puffin Classics), 2008.
- *Tom Sawyer* (Usborne Classics Retold), by Henry Brook and Mark Twain, 2008.
- *All-Action Classics: Tom Sawyer*, by Tim Mucci (Author) and Rad Sechrist (Illustrator), 2007.
- *The Trouble Begins at 8: A Life of Mark Twain in the Wild, Wild West*, by Sid Fleischman, 2008.
- *Mark Twain for Kids: His Life & Times, 21 Activities* (For Kids series), by R. Kent Rasmussen.

Lesson Plans

1. Tom Develops Ethical Responsibility
2. The Cat and the Painkiller
3. The Glorious Whitewasher
      By Deidrien Booth

4. Will the Real Text Stand Up?
      By Pat Lowe

5. Expanding Literacy Through Graphic Novels
6. Superstition and Tom Sawyer
7. Teaching Theme in Tom Sawyer: Social Exclusion
8. Understanding Character in Tom Sawyer (Chapter VII)
9. Making Connections in Tom Sawyer (Chapter XX)
      By Matt Wenzel

Lesson Title: Tom Develops Ethical Responsibility

By: Deidrien Booth

Burning Question:
How can I help my students understand that Tom develops ethical responsibility throughout the novel *The Adventures of Tom Sawyer*? How can I help them see a connection to him through their own experiences?

Objective/Introduction:
During the course of the novel, students will take note of Tom's pranks on a timeline and state whether a lesson was learned—good, bad, or none at all. Then, they will use a "Y" chart (graphic organizer) to compare or contrast Tom to themselves.

Context:
This is a "during reading" lesson for students that will help them interact with the text while examining the important issue of ethical responsibility, a major theme Twain explores through the development of Tom Sawyer. This connection is important for students to investigate as they come to see changes in their own lives and compare their personal growth to that of the character Tom.

Materials:
- *The Adventures of Tom Sawyer*
- Anticipation Guide
- Timeline graphic organizer
- "Y" chart graphic organizer

Time Span:
The time it takes to read the novel, whether at home or in class, 2-4 weeks approximately.

Procedure:
1. As a pre-reading strategy, use the anticipation guide provided or one of your own to encourage discussion, especially of moral responsibility.
2. During reading have students label the timeline with pranks, practical jokes, and other incidents that occur during the course of the novel. Under the event, write whether Tom learned from the lesson or not. While lessons are typically learned right away, some lessons might take a chapter or more to learn from.
3. At the end of the novel, use the information to fill in comparison/contrast chart. Fill in characteristics singular to Tom on one side and characteristics singular to the individual student on the other. In the center, fill in common characteristics.
4. Using the chart, write a paragraph on a moral choice or decision or a question the student has struggled with or has been faced with.

Extensions:
The essay can be developed into a multi-paragraph paper or it can remain a shorter piece. Because of the "Y Notes" chart, students could write a comparison/contrast piece of the student to Tom. Timelines are also a flexible graphic organizer and can be used to follow the plot instead. In addition, a character sketch of Tom or a compare/contrast of Tom and Huck are possible.

Rationale:

This strategy allows students to make a connection with Tom. Using the timeline, they can note the points where Tom learned from his behaviors and when he did not. The comparison/contrast chart allows students to see how they are similar to Tom, but to also see that the connection spans time.

Resources:

- *The Adventures of Tom Sawyer* (Puffin Classics), 2008.
- From the National Endowment for the Humanities web site in support of the Big Read of *The Adventures of Tom Sawyer*, are several lesson plans, including one on the development of Tom's ethical character: http://www.neabigread.org/books/theadventuresoftomsawyer/teachersguide02.php

WEBER READS THE ADVENTURES OF TOM SAWYER

Anticipation Guide

Statement	Agree	Disagree
1. Tricking someone for fun is not the same as being deceitful or lying.		
2. You should always tell the truth.		
3. It's okay to pretend to be someone you're not in order to fit in and not be made fun of.		
4. It's okay to lie for yourself, a family member, or a friend if it keeps you out of trouble or danger.		
5. Money doesn't change a person's character.		
6. It's better to follow laws, even if you don't agree with them.		
7. Children should obey and respect adults.		
8. An adolescent's behavior is influenced by friends more than anything else.		
9. An adolescent's attitudes are influenced by parents more than anything else.		
10. Cruelty begets cruelty and kindness begets kindness.		

Tom's Timeline of Development

List pranks and events that occur during the course of the novel Adventures of Tom Sawyer. Below, tell whether Tom learned a lesson from the event or not.

Prank/Eve

Change
/No
Change

Y-Notes Compare/Contrast

Summarizing Differences and Similarities

Topic _____

_____   _____

_____   _____

_____   _____

_____   _____

_____   _____

Similarities

_____

_____

_____

_____

_____

_____

Lesson Title: The Cat and the Painkiller

By: Deidrien Booth

Burning Question:

How can I use a portion of the novel *The Adventures of Tom Sawyer* to help students learn about medicine and illness in the 1800s while seeing a connection between the character of Tom and them?

Objective/Introduction:

Students will brainstorm their knowledge of painkillers and be introduced to patent medicines of the 1800s. They will read chapter 12 to see how Twain dramatizes them, then discuss Tom's character in connection with the incident with the painkiller.

Context:

This lesson teaches new background knowledge while examining the character of Tom. It brings a connection to students with some mischief from their own lives.

Materials:
- *The Adventures of Tom Sawyer*, chapter 12: "The Cat and the Painkiller"
- Background information on patent medicines (links provided)

Time Span:
1-2 days

Procedure:

1. Begin students with the quickwrite, a quote from Mark Twain: "If your mother tells you to do a thing, it is wrong to reply that you won't. It is better and more becoming to intimate that you will do as she bids you, and then afterwards act quietly in the matter according to the dictates of your better judgment." (You may have to help students with vocabulary: intimate, dictates.)
2. Ask students to cluster brainstorm the word "painkiller" for two minutes. Ask them to discuss their results in small groups for two more minutes. Finally, discuss as a whole class for two more minutes.
3. Explain to students the background of patent medicines either through information from a website like the following or by watching TeacherTube six minute clip:
   http://www.drugstoremuseum.com/sections/level_info2.php?level=3&level_id=26 and
   http://teachertube.com/viewVideo.php?video_id=16358&title=Patent_Medicines
4. Read chapter 12 of the novel "The Cat and the Painkiller" aloud as students follow. Discuss as you read and at the end.
5. Have students write about the incident with the painkiller knowing what they do now. Would they have acted like Tom or Aunt Polly or would they have acted differently? How is this incident the same as something they know about today?

Extensions:

The essay can be developed into a multi-paragraph paper or it can remain a shorter piece. There are really two ways to go: students can write from the perspective of whether they would have done the same, or they can write about an incident from their own lives that this reminds them of. They might even write from Tom's point of view. In addition, they can add to the ending by rewriting it or writing about the next day. Students can also use information from patent medicines to create their own advertisements or brochures.

Rationale:

This strategy taps any prior knowledge and gives a lot of new information about medicines in the 1800s. It allows students to make a connection with Tom and see his mischievous nature. In addition, it allows a teacher to use a portion of the novel and expose students to Twain and his characters.

Resources:

- *The Adventures of Tom Sawyer*, chapter 12: "The Cat and the Painkiller"
- The William A. Soderlund, Sr. Pharmacy Museum, located at Soderlund Village Drug in downtown St. Peter, Minnesota. http://www.drugstoremuseum.com/index.php, has a section on patent medicines.
- From TeacherTube.com: http://teachertube.com/viewVideo.php?video_id=16358&title=Patent_Medicines
- From the Hagley Museum and Library is a discussion about the history of patent medicines: http://www.hagley.lib.de.us/library/exhibits/patentmed/history/history.html
- From the National Library of Medicine is an exhibit on the heyday of the Patent Medicine Almanac: http://www.nlm.nih.gov/hmd/almanac/heyday.html

Lesson Title: The Glorious Whitewasher

By: Deidrien Booth

Burning Question:

How can I use a portion of the novel *The Adventures of Tom Sawyer* to help students learn about work and getting out of it while seeing a connection between the character of Tom and them?

Objective/Introduction:

Students will explore their feelings about chores they don't like, then read chapter 2 to see how Twain dramatizes Tom and his feelings toward work and how he figures out how to get what he wants.

Context:

This lesson monitors Tom's behavior as he figures out how to manipulate others. It brings a connection to students with some mischief from their own lives.

Materials:

- *The Adventures of Tom Sawyer*, chapter 2: "The Glorious Whitewasher"
- Reader Response Log

Time Span:

1 day

Procedure:

1. Begin students with the quickwrite: Tell about a time you had to do a chore you didn't want to do. What was it? Could someone else have done it instead of you? Did you finish it? Were you paid to do it? Is it something you have to do regularly, or was it just a one-time chore?
2. Pass out copies of Reader Response Logs (RRL).
3. Read chapter 2 of the novel "The Glorious Whitewasher" aloud as students follow. At the quotations, pause and encourage students to respond on RRL. Encourage students to begin their responses using provided sentence starters.
4. At the end of the story, have students choose one of their responses to expand and further reflect. Ask them to develop this in a paragraph.

Extensions:
The essay can be developed into a multi-paragraph paper or it can remain a shorter piece. The reader information can be used in a protocol like Socratic Seminar as a group activity, or they can even be broken down into smaller groups.

Rationale:

This strategy teaches learning from the text through thinking on paper. In order to keep students from retelling the plot, it is imperative that they begin their sentences with the sentence starters. It allows students to make a connection with Tom and see his mischievous nature. In addition, it allows a teacher to use a portion of the novel and expose students to Twain and his characters.

Resources:

- *The Adventures of Tom Sawyer*, chapter 2: "The Glorious Whitewasher"
- Olson, C. B.. *The Reading/Writing Connection: Strategies for Teaching and Learning in the Secondary Classroom.* Boston: Pearson Education, Inc., 2003.
- The NEH Big Read lesson plan , "Culture and History," focuses on the whitewashing story: http://www.neabigread.org/books/theadventuresoftomsawyer/teachersguide02.php

Reader Response Log

Chapter 2: "The Glorious Whitewash"

Note Taking: What the Text Says	*Note Making: What the Text Means to Me*
"Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun for him for having to work—the very thought of it burnt him like fire."	
" 'Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to whitewash a fence every day?' "	
" 'Yes, she's awful particular about this fence; it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand, that can do it the way it's got to be done.' "	
"Tom said to himself that it was not such a hollow world, after all. He had discovered a great law of human action, without knowing it—namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain."	

Begin your sentences with any of the following:

- I wonder . . .

- I began to think of

- I like the idea . . .

- I know the feeling . . .

- I noticed . . .

- I was surprised . . .

- If I had been . . .

- I was reminded of . . .

Lesson Title: Stereotypes and Hypocrisy in Tom Sawyer

By: Deidrien Booth

Burning Question:
How can I help students observe the stereotypes around them and the biases that are part of our lives through the novel *The Adventures of Tom Sawyer*?

Objective/Introduction:
Students will explore their feelings about stereotypes and biases they are aware of before observing the ones portrayed in the novel.

Context:
This important lesson brings to light the prevalent stereotypes and biases people hold and hopefully will show students how wrong they are because of the hurt they can cause.

Materials:
- *The Adventures of Tom Sawyer*
- Stereotype Sheet

Time Span:
The time it takes to read the novel, whether at home or in class, 2-4 weeks approximately.

Procedure:
1. Begin students with a quickwrite. Ask them if they ever felt left out for any reason—at home, with friends, at school, at church. Ask them to write about the incident and their feelings. How did you know that you were being unfairly judged? What words or actions were directed at you because of assumptions or stereotypes? Why do you think those assumptions were made about you? How did the experience make you feel? How do you think you should have been treated in that situation? Ask for students volunteers to read their piece aloud.
2. Tell students that this lesson will be about stereotypes. Ask them to define what they think a stereotype it. Write it on the board. Ask students to brainstorm different stereotypes (people) they see at school.
3. Along a series of whiteboards, or on large Post-it or tablet papers, write the stereotypes the students came up with. Allow students to think about these stereotypes for one minute. Then, in complete silence, let students go to the board and write down any thoughts they have, assumptions they are making, or adjectives associated with these stereotypes.
4. Discuss each stereotype (or as time allows—some may be more discussion-worthy than others).
5. Hand out stereotype sheet. Ask students to write down their thoughts as they encounter each of the stereotypes as they read the novel. The information they write on their sheet should be similar to those on the white board: feelings and thoughts they have, assumptions they are making, or adjectives associated with these stereotypes/people from the novel.
6. At the end of the novel, in a protocol like Socratic Seminar, have students discuss their thoughts.

Rationale:
Hopefully, this strategy teaches students to be kinder to others because of their differences instead of judging them because of the way they look, their friends, their background. By viewing those from the book, they should be able to clearly see these stereotypes since Twain has gone to a lot of work to make them clear.

Extensions:

Material from the worksheet can be developed into a multi-paragraph, a shorter piece, or a genre project. Other media from the movies or T.V. can be discussed in a final product as well.

Resources:

- From *DiscoveryEducation* is a lesson plan on stereotypes:
  http://school.discoveryeducation.com/lessonplans/programs/stereotypes/
- From Teacher Librarian is a discussion about Injun Joe as a stereotype, "Getting the "Indian" out of the Cupboard: Using Information Literacy to Promote Critical Thinking," by Rhonda Harris Taylor and Lotsee Patterson: http://www.teacherlibrarian.com/tlmag/v_28/v_28_2_feature.html
- From the Canadian Media Awareness Network is an essay about "The Impact of Stereotyping on Young People": http://www.media-awareness.ca/english/issues/stereotyping/aboriginal_people/aboriginal_impact.cfm

- McKanna, Clare V..*The Trial of "Indian Joe": Race and Justice in the Nineteenth-Century West*. (Lincoln, University of Nebraska Press), 2003.

Stereotypes in Tom Sawyer

Church-goers	Town Drunk	Injun Joe (Native American)	African Americans	Teacher	Wealthy	Judge

Lesson Title: Will the Real Text Please Stand Up?

By: Pat Lowe

Burning Question: Is Catherine Nichols' retelling of the Tom Sawyer fence story true to Mark Twain's text? How does the Henry Brook retelling compare to Nichols' and Twain's stories? Do they use literary license, or alter the message to achieve another purpose?

Objectives:
- Students will understand the concept of literary license.
- Students will analyze text content and intent.
- Students will use the reading comprehension strategy of compare and contrast.
- Students will use critical thinking skills to form an opinion.
- Students will write a persuasive essay.

Context: The lesson could be used in a storytelling unit, or during the study of *The Adventures of Tom Sawyer.*

Materials:
- *Tom Sawyer* by Henry Brook or individual copies of pages 16-21 for student use ("The Happy Artist" chapter)
- *The Adventures of Tom Sawyer* by Mark Twain or individual copies of Chapter 2 for student use
- Graphic organizer/study sheet for each student

Time Span: Two 40 minute sessions

Grade Level: 7th through 9th, and accelerated 5th or 6th grade students

Procedures:
- Teacher will read aloud *The Best Fence Painter.*
- With a partner, students will read the original text by Mark Twain, and respond orally about similarities and differences between the two texts.
- Each student will read "The Happy Artist" and begin to list similarities and differences among the three texts on the study guide.
- In a small group, students will share their analysis, and discuss the questions.
- The teacher will present information about literary license, and the role of a storyteller. (A brief discussion of copyright is on page 133 in the Rasmussen text. An incident concerning plagiarism is on page 95.)
- The teacher will lead a class discussion of the differences in the two retold texts, and the original Mark Twain narrative.
- Each student will form an opinion about the retold stories, and write a persuasive response to the burning questions.

Extensions:
- Students might write a letter to the publisher with their opinion.
- Students could have a debate or panel discussion on the idea of literary license, and storytelling traditions.
- Students might write an advertisement or literary review for their preferred text.

Rationale: Giving students the opportunity to analyze different versions of a popular story will help them practice critical thinking skills. They will think about audience, author's purpose, and the use of appropriate literary license.

Resources:
- Twain, Mark. *The Adventures of Tom Sawyer*.
- Brook, Henry. *Usborne Classics Retold: Tom Sawyer*.
- Nichols, Catherine. *The Best Fence Painter*.
- Rasmussen, R. Kent. *Mark Twain for Kids: His Life and Times, 21 activities.*

WEBER READS THE ADVENTURES OF TOM SAWYER

Study Sheet for "Whitewashing the Fence"

	The Best Fence Painter (entire text)	*Usborne Classics Retold: Tom Sawyer* (p. 16 – 21)	*The Adventures of Tom Sawyer* (Chapter 2)
Similarities			
Differences			

Questions:
1. Who is the audience for each text?
2. Which differences seem O.K.?   Why?
3. Which elements are not as Mark Twain wrote them?
4. How do they change the story? Why?
5. Is the change important? What are the consequences of the change?

Assignment: Write a persuasive essay explaining your opinion about one or both of the retold versions of the "fence" story. Are they true to Twain's text and characters? Do the changes seem to be an appropriate use of literary license, or is the message altered to achieve another purpose?

Lesson Title: Expanding Literacy through Graphic Novels
By: Mat Wenzel

Burning Question:
How can I expand students' literacy in a way that is relevant to the student as well as applicable to literacies of the future?

Objective:
Students will write to analyze and discuss a visual text using key vocabulary.

Introduction:
Graphic novels are just one example of our expanding idea of literacy. With the evolution of technology, such as Web 2.0 tools, the availability of digital media and ease of manipulation of these media, and the shift from traditional print media to a more visual media to communicate important ideas (such as documentary films, v-logs, and video/audio mash-ups), students need to know how to analyze texts other than traditional (word only) media, including the digital media of today, and the yet-to-be-invented media of tomorrow.

Comics and graphic novels are often seen as a lower class genre, and watered down, "easier," versions of "real" texts. While this may have been true in the past (though I would argue that it has not), or true of certain texts, graphic novels actually offer a deeper text and examine real and deep issues. Unlike traditional literature (words only), graphic novels offer a second text--the art. The text becomes more complex, not simpler. (See chapter 6 of *Understanding Comics: The Invisible Art* by Scott McCloud for more depth in this issue.) Also graphic novels have evolved beyond the typical "superhero" comic books. There are graphic novels that explore such topics as the Holocaust, cancer, the bombing of Hiroshima, the Iranian revolution, and cultural identity. Quality graphic novel interpretations of classic works of literature are emerging as well. One such example is *The Adventures of Tom Sawyer,* the *All-Action Classics, Tom Sawyer* by Tim Mucci. (For other quality interpretations of classic works, see the bibliographies for the previous Weber Reads books, *Beowulf,* and *Frankenstein.*) This graphic novel is not simply an illustrated edition of the book, or a straightforward retelling. The author uses artistic techniques to add depth and interpret the text, making it more than simply reading the book, not less--a watered down, or "dumbed down" version.

Context:
These lessons focus mostly on just two pages of a graphic novel edition of *The Adventures of Tom Sawyer,* the *All-Action Classics, Tom Sawyer* by Tim Mucci. I have included some vocabulary and structures that could be used to study the book as a whole, or another graphic novel. It could also be used in a media literacy class.

Materials

- *All-Action Classics: Tom Sawyer*, by Tim Mucci (Author) and Rad Sechrist (Illustrator), 2007, or copies of the text or one copy of pages 16 and 17 that can be displayed on a big screen.
- Technology to display the pages for the class (overhead projector, digital projector, or document camera)

Time Span:

The time span for this lesson is one class period, though if you are studying the whole book, it could be expanded for the duration of the book.

Procedures:

A.   Using Vocabulary to Establish a Classroom Language for Analysis and Discussion.

A vocabulary/structure for talking about graphic novels must first be established.

- For a larger structure of art itself, I suggest using the six steps created by graphic novelist and expert on graphic novels, Scott McCloud in his graphic novel *Understanding Comics: The Invisible Art.* These steps illuminate the depth of all works of art, and for teachers who want to go deep into a graphic novel, is an authentic scaffold to use. The steps are presented as layers, with step 1 being the innermost layer, the heart of work. You can find a more in depth look by reading chapter seven of the book, but I give you a brief version here. (adapted from *McCloud* 170-171)
    1. Idea/Purpose - The work's context - emotions, philosophies, purposes
    2. Form - In this case is a graphic novel, but in a more general sense could be a book, drawing, song, sculpture, etc.
    3. Idiom - The genre of the work - styles, gestures, subject matter
    4. Structure - The composition - how it is arranged, what is included or excluded
    5. Craft - The work's construction - the skills, inventions, conventions that were applied in creating the work
    6. Surface - The production - values, finishing, aspects that are most readily apparent
- This lesson plan will focus on tools for analyzing the last three layers: surface, craft, and structure. In order to do this, teacher and students should be familiar with the following terms.
    1. gutter - the space between the panels of a comic. This is a very important idea in comics. As we read comics our brains automatically fill in details, making a series of still images more like a movement. For a literature teacher, this is "reading between the lines" or making inferences. McCloud uses the Gestalt Psychology term *closure* for this phenomenon.

(McCloud, 66,69)

There is a whole chapter dedicated to this concept in *Understanding Comics*: chapter 3

2. line - the type of lines the author employs in a panel - Lines can portray emotion, sensory details, tone, etc. Weight, direction, sharpness, density can all effect these. For instance, rounder lines may create a warm or gentle feeling, while scratchy sharp lines may create a more violent impression. For more detail on the subject, see chapter 5 in *Understanding Comics*.

3. background - the images that are behind the main subject. The background (or lack thereof) often give the reader deeper insight into character, plot, setting, etc.

4. balloon - an enclosure for text in a panel. The most common example of this is the speech balloon (or speech bubble). But there are as many balloons as there are uses for text: explanatory, thought, sound, etc. For more detail, see pages 134-135 of *Understanding Comics*.

5. value - the degree of lightness or darkness - Many comics are in black and white, so value can be very important because shades must be used instead of colors. Even colors have values, though, and the darkness and lightness can effect the text in many ways. An obvious example is that a darker value may portray a darker (or sadder, more evil) character, event, thought, etc.

6. color - the choice of shades the author uses in a panel. This may not apply to all comics, but is used extensively in the Tom Sawyer graphic novel.

7. perspective - the angle from which the panel is viewed. This can be compared to a camera angle in a film. Sometimes a panel may be a close up, or wide angle, or even through the eyes of one of the characters.

- You may want to use your own terms depending on your students' knowledge of art and literature. Or you may want to focus on just one of these terms.

B. Using Writing to Learn to Apply Classroom Vocabulary to the Text.

These terms will now be applied to the graphic novel in order to answer the question, "What is the author trying to say through art?"

1. The following example uses many of these terms and is graphic heavy, with only a few words. I suggest even blocking out (or whiting out) the words in the balloons to help students focus more on what the author is saying through the images. The example is on pages 16 and 17 if you start counting the pages after the dedication. (There are no printed page numbers.) The pages (the first pages of the painting the fence scene) look like this:
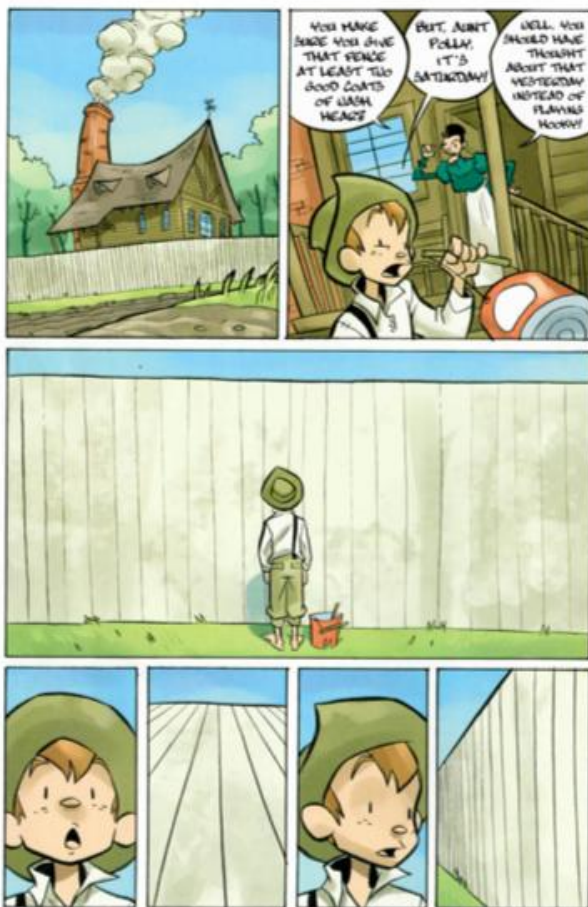
2. Start a classroom discussion (unless your students have previous media literacy/art knowledge) to model the discussion. You may want to write the answers on the board, or a graphic organizer on an overhead. I also suggest creating very specific questions when you are modeling how to analyze the art. I have included some examples in the next section, in the order that I presented the terms. At some point, you will want to release responsibility to the

student. There are many writing to learn strategies (chalk talk, instant message, gallery walk, etc.) that would help them, and many great graphic organizers. Whatever you use, each student should be given time and opportunity to think and use writing to process his/her thoughts.

a. Gutter - How much time do you think goes by in each gutter? What event do you think may have occurred in the gutter. *gutter #1 - I imagine time enough to have a conversation with Aunt Polly. #2 a long, slow walk out to the fence because Tom does not want to paint it. #3,4,5,6,7 I imagine go by quickly as he checked out the fence. #8,9 seem almost slow motion. Not much changes from panel to panel, so while the real time might be short, it seems like it is taking forever. #10,11 How long does it take for you to become really distressed about a difficult problem? maybe 1 minute. #12 How long do you think Tom sat and sulked? I don't think Tom is the kind of kid who sulks for very long. Tom might have been using the time to come up with a plan, not necessarily sulking. I imagine Jm comes rather quickly singing and carrying the bucket.*

b. Line - What words would you use to describe the lines used in this graphic novel? What feeling do these lines portray? *The author uses a lot of <u>round</u> lines. The house has almost no straight lines, and the characters have exaggerated round features. The lines are also very <u>dark</u> or <u>bold</u>. These types of lines give me a feeling of youth, fun, innocence. There are some <u>straight</u> lines, as well though. The fence is made up entirely of long straight lines. Also, Aunt Polly's arms are very straight lines with her elbows becoming very exaggerated points. These points make me think of harsh, sharp, painful things.*

c. Background - What do you see in the background? What do you think the author is trying to say by including those details? What do you not see in the background? What do you think the author is trying to say by *not* including those details? *In the first panel I can't help but think the house looks like a mean face, with the dormers as the glaring eyes. This might be stretching it though. You can see that the sky is very clear in the first panel, and the fence is very big. These details tell me that it is a nice day, and the task at hand is large. In the second panel you can see Aunt Polly, and she looks pretty mad. In the rest of the panels all you can really see is the fence. The author doesn't include any detail besides the fence. This tells me that the author wants us to think about how big the fence seems to Tom, and what a huge task it is to paint it. (Although in every fence panel we get a glimpse of the blue sky like a tiny hope in Tom's mind.)*

d. Balloons - (I am going to exclude this section because in this case we are focusing on just the art. I actually don't think the text adds anything to the scene here, except for the last balloon which is Jm's singing. Everything else can be inferred from the art. You may want to discuss the text in the balloon if it suits your purposes better.)

e. Value - Are the panels dark or light? Why did the author choose to give them that value? *Every panel is very light and bright, with the exception of the second panel where Aunt Polly is yelling at Tom. I think this panel is darker to show that Aunt Polly is mad and that Tom is not happy. The other panels might be bright to show that it is a*

very nice day, or maybe to expose Tom--he's been caught in the act and there is no darkness to hide in. The shadows in these panels also stand out to me. The author does not use a lot of shadows in the book. I get the feeling of the sun beating on my neck as it casts a shadow on the fence.

    f. Color - What colors does the author use? What shades of meaning or feeling do these colors evoke? *Throughout the book the author uses simple, almost primary colors. This evokes a sense of simplicity, innocence. The bright colors evoke a sense of vitality and youth. Most of these panels are covered in the dingy grey of the fence (even Tom's shirt is whiter.) This evokes feelings of weariness, age, dinginess.*

    g. Perspective - From who's perspective is each panel? Why do you think the author chose that perspective? *Most of the panels are either a close up of Tom's face (with his mouth agape in every one.) The others are from Tom's perspective looking at the height and length of the fence. Again, these seem to work toward the goal of demonstrating to the audience that this is an overwhelming task.*

C.   Using Writing to Assess Student Understanding.

The writing that the class and/or students have done could be turned into a formal critical analysis. Students could report to the class on one insight that they have found from the text (focusing on just one element or idea). Students could write in different genres including a review, blurb, or letter to demonstrate their understanding of the text

Extensions:

Students love to create their own comics or short graphic novels. There are several resources listed below to help teacher and student create their own comics. Some students who don't consider themselves artists may be hesitant at first, but there are many tools that can be used, and drawing can be simple. Students should be encouraged to make conscious decisions about the types of elements that they use (gutter, line, etc.) and what purpose they have for choosing them.

Rationale:

Students need to be literate in more than just traditional educational reading. Graphic novels and comics are a way to bridge the gap between traditional and emerging texts/literacies.

Resources

Print Sources

- McCloud, Scott. *Making Comics Storytelling Secrets of Comics, Manga and Graphic Novels*. New York: Harper Paperbacks, 2006.

This is a great book for students and teachers who are interested in making comics.

- McCloud, Scott. *Reinventing Comics: How Imagination and Technology are Revolutionizing an Art Form*. New York: Perennial, 2000.

This is a great resource for the place comics and graphic novels have in the changing world of technology and art and literature.

- McCloud, Scott. *Understanding Comics: The Invisible Art*. New York: HarperCollins, Inc., 1993.

This is *the* text for information on comics and graphic novels. It is in the format of a graphic novel, reads like a novel, and contains information you would expect from a scholarly report. This is a must-read for anyone serious about graphic novels.

- Mucci, Tim. *All-Action Classics Tom Sawyer*. New York: Sterling, 2007.

A great interpretation of the classic *Tom Sawyer*. The text used in this lesson plan.

Digital Sources

- http://www.makebeliefscomix.com/

This is a simple and wonderful tool for quickly and easily creating comics. It can be used by elementary students through adults. It has a great teacher resource page as well.

- http://www.toondoo.com/

This is a more complex comic maker. It has many more options including the ability to create your own art and characters. You must create an account to use this website, but it is easy to set up, and once you set up an account it saves all your comics for you online.

- http://www.box.net/shared/yccs7547gj

I've created this PDF document as a printable template for creating comics.

- http://www.misterdoubleyou.com/English_Class/Graphic_Novels.html

This is a graphic representation, via www.shelfari.com, of the graphic novels that I have read and reviewed.

- A Simpsons (TV show) take on Twain's stories:
  http://etext.virginia.edu/railton/projects/tysse/SIMPSONSthings.htm

Lesson Title: Superstition and Tom Sawyer

By: Mat Wenzel

Burning Question:

How can I facilitate students' understanding of theme and apply it to their own lives in a way that is meaningful to them?

Objective/Introduction:

Students will explore the theme of superstition. They will use writing to learn strategies, inquiry strategies, and process writing to gain a deeper understanding of the theme.

Context:

These lessons work as part of the larger context of actually reading the text *Tom Sawyer* by Mark Twain. They are to be used as an introduction, and throughout the reading of the book, as well as a way of assessing their understanding of the theme of superstition in the book.

Materials:

- *The Adventures of Tom Sawyer* (Puffin Classics), 2008.
- Library or computer lab for research.

Time Span:

The time span depends on how long it takes to read the book and complete the projects: about 4-5 weeks.

Procedures:

Using the Writing Process to Learn About Theme

Theme is often difficult for teachers to define, and so it is often even more unclear to students. Writing is a great way for students to think about their own understanding of theme. The following steps use a mini writing process to create a definition.

a. Prewriting - Your students may be able to start their own definition of theme without any instruction from you at first or you may need to supply a concrete definition right away and have the students paraphrase it, or you may want to supply several different definitions for them to compare and build their own. http://www.thefreedictionary.com is a great website for viewing definitions from several different sources in one place.

b. Drafting - give students an allotted amount of time to write a definition of theme (1 to 5 minutes)

c. Revising - Set up a procedure for sharing the definitions. This can be as simple as sharing in a small group or as complicated as an inner circle/outer circle procedure. Students should discuss what they like about the other students' definitions and be encouraged to "steal" words or phrases from other students. You can model this as well by creating your own definition using various dictionaries/sources.

d. Editing/Publishing - Publishing may be as simple as the students reading their definitions in front of the class, or you could create one definition for the class using words and phrases from student definitions. Each student creates his/her own lexicon of literary terms. In this case you will want to have students carefully edit each other's definitions for spelling and grammar. You will also need to come up with a common format for the definitions. You could even publish your lexicon online. Here is an example of an online definition:

A theme is the central idea or ideas explored by a literary work. John Gardner puts it this way: "By theme here we mean not a message -- a word no good writer likes applied to his work -- but the general subject, as the theme of an evening of debates may be World Wide Inflation." A work of literature may have more than one theme. Hamlet, for instance, deals with the themes of death, revenge, and action, to name a few. King Lear's themes include justice, reconciliation, madness, and betrayal (Wiehardt).

Using Inquiry to Build Background on the Theme of Superstition
1. What do we know about superstitions?
   a. A great way to start inquiry on superstitions is to have the students do a quick-write about some superstitions they are familiar with. Common examples are a black cat crossing your path, 13 being an unlucky number, etc. Students should be encouraged to write about superstitions that originate from their cultural background, as superstitions vary from culture to culture. Encourage students to share with a partner and with the class.
   b. You may want to provide a definition of superstition. Here is an example from Wikipedia. (See the resources section for articles on the reliability of *Wikipedia*.)

Superstition [...] is a belief or notion, not based on reason or knowledge. The word is often used pejoratively to refer to beliefs deemed irrational. This leads to some superstitions being called Old Wive's Tales.

2. What Do We Want To Know About Superstition?
   a. Generate questions to research about superstitions using a team competition,
      i. Construct groups of four students each.
      ii. Present the four "jobs" for this task
         1. scribe - writes down the questions the group comes up with (should have good penmanship.)
         2. time keeper - keeps the group aware of how much time is left (should have a watch or timer)
         3. tallyman (or woman) - tallies up the number of questions generated (should be able to count up to 100)
         4. reporter - reads the questions aloud to the class (should be confident in sharing in front of the class)
   b. Give students 30 seconds to decide who will do which task. Ask students to raise their hand if they are scribe, time keeper, etc., to make sure each group has one of each role.

    c. Give students 1-5 minutes (depending on their skill with generating questions/higher order questions) to create a list of questions.

    d. Tallymen tally questions.

    e. Reporters report one question at a time, group by group. Record the questions on the board/poster.

    f. The team with the most questions wins! Extension: The tallyman can be assigned to crossing out questions that have been asked by other groups. The team with the most *original* questions then wins.

These questions then become what the students will research. Possible topics include: What superstitions does *a country* have? What are some examples of superstitions? Where do superstitions come from? Or they can be focused on one superstition and answer more than one question about that superstition. You may also want to focus the questions on the superstitions that are presented in *Tom Sawyer*.

3. What Have We Learned About Superstition?

    a. The product of this inquiry will look different in different classrooms.

        i. It may lead to classroom discussions about why people have superstitions, why Mark Twain chose to use so many superstitions, who decides what is/is not a superstition, what superstitions exist today (urban legends?), what superstitions are based on, etc.

        ii. Students could prepare a formal report or literary analysis citing their sources in the appropriate format.

        iii. Students could create a brochure, short story, comic, etc. about a superstition or category of superstitions.

        iv. Students could create a multi-genre project about a superstition including several genres. (see resources section for a list of possible genres)

Extensions

There are many other texts that deal with superstition. The most closely related is *The Adventures of Huckleberry Finn* by Mark Twain. Superstition played a significant role in the Salem witch trials, so connections could be made to this event or texts about the event such as *The Crucible* by Arthur Miller. These texts are more challenging than *The Adventures of Tom Sawyer* so you may want to reserve these extensions for more advanced students.

Another extension may be to discuss urban legends. Urban legends are like modern day superstitions. Students may relate more to these legends than to superstitions. http://www.snopes.com is a great website that deals with the sources and validity of thousands of urban legends. WARNING! snopes.com is intended for adults and many of the urban legends are not appropriate for young adults. The teacher will want to select appropriate legends for his/her classroom.

Rationale:

Using writing to learn, inquiry, and writing for publication or assessment will help students more deeply understand themes in literature.

Resources:

Tom Sawyer Resources

- The Adventures of Tom Sawyer Text. (n.d.). In *ENotes - Literature Study Guides, Lesson Plans, and More*. Retrieved July 18, 2009, from http://www.enotes.com/tom-sawyer-text
  eNotes has the complete text of *Tom Sawyer* online. It may also be downloaded as a PDF file, or printed. The online text is "enhanced" in that you can mouse over underlined words to see a definition or note related to the word.
- Douthat, Ross and Santos, Matilda. (n.d.). *SparkNote on The Adventures of Tom Sawyer*. Retrieved July 18, 2009, from http://www.sparknotes.com/lit/tomsawyer/
  Sparknotes is a great resource for teaching *Tom Sawyer* and the themes in it. Tom Sawyer is written in several short episodes, so the chapter summaries are very helpful in keeping track of what happens in each chapter.
- Fleischman, S. (2008). *The Trouble Begins at 8. A Life of Mark Twain in the Wild, Wild West*. New York: Collins.
  This is a very accessible text for students to learn more about Mark Twain by the author of *The Whipping Boy* and *Escape! The Story of the Great Houdini.*
- Rasmussen, R. K. (2004). *Mark Twain for Kids, His Life and Times, 21 Activities.* Chicago: Chicago Review Press.
  As the title states, this book contains 21 activities for children that relate to Mark Twain's life and the time period in which he lived. Some of them relate directly to *Tom Sawyer*. The book also gives a lot of background information, written for a younger audience, about, well, the life and times of Mark Twain.
- Morra, J. A., & Perrotta, M. (2004). *Adventures of Tom Sawyer (Center for Learning Curriculum Units)*. Belmont: Center for Learning.
  A comprehensive unit plan for teaching *Tom Sawyer.* Every lesson has several handouts including various graphic organizers. It also has many optional activities, and suggested assessments.

Superstition Resources

- *The Adventures of Tom Sawyer* Book Notes Summary by Mark Twain: Topic: Tracking: Superstition Book Notes Summary. (n.d.). In *BookRags.com: Book Summaries, Study Guides*. Retrieved July 18, 2009, from http://www.bookrags.com/notes/ts/TOP4.html
  A useful list of the superstitions in *Tom Sawyer.*
- Billings, H. J. (2001). *Critical Reading Series Phenomena*. New York: Glencoe/McGraw-Hill.
  This book gives information on true urban legends. The Critical Reading Series books are designed with reading standards in mind to improve reading comprehension levels of students.
- Denton, G. (2006). *Silly Superstitions*. New York: Macmillan Children's Books.
  This collection of poetry for children could be useful in modeling poetry as a genre for the multi-genre assignment.
- Gay, K., & Palen, D. (1995). *Keep the Buttered Side Up: Food Superstitions from Around the World*. Walker & Company.

A children's book about superstitions from around the world. While this book is for a younger audience, I find that students enjoy reading children's books and it is also useful for struggling readers.

- Patent Medicines. (n.d.). *TeacherTube.com*. Retrieved July 19, 2009, from http:// teachertube.com/viewVideo.php?video_id=16358&title=Patent_Medicines
  This video comes from TeacherTube.com. TeacherTube is like YouTube in that you can post and view many videos, but TeacherTube is monitored to make sure the content is appropriate for students. This video gives information on patent medicines, a superstitious sort of "medicine" that Aunt Polly believed so strongly in.

- Rumford, J. (2007). *Don't Touch My Hat*. New York: Knopf Books for Young Readers.
  A children's book that takes place in the old west about a sheriff who won't let anyone touch his hat because he thinks it is bad luck. This could be a good model for a story about personal superstitions.

- Sullivan, G. (2001). *Don't Step On The Foul Line*. New York: Millbrook Press.
  The sports world is full of superstitions. This could be a way to make superstitions more relevant for students who are into sports.

- Superstition. (n.d.). In *Wikipedia, the free encyclopedia*. Retrieved July 18, 2009, from http://en.wikipedia.org/wiki/Superstition
  This Wikipedia article does a good job at describing where superstitions came from. It also gives many examples of superstitions.

- Superstitions - ESL Resources. (n.d.). In *Bienvenue sur le site de l'académie de Nancy-Metz*. Retrieved July 18, 2009, from http://www.ac-nancy- etz.fr/enseign/anglais/Henry/supersti.htm#exo
  This website has many, many multi-media items concerning superstition. It also includes a list of superstitions.

Resources noted in this lesson plan

- *Dictionary, Encyclopedia and Thesaurus - The Free Dictionary*. (n.d.). Retrieved July 18, 2009, from http://www.thefreedictionary.com
  This is a great online dictionary (second only to the OED) that uses several dictionaries, will pronounce the word, includes a thesaurus, and lists references of the word in literature.

- Wiehardt, G. (n.d.). Theme -- A Definition of Theme for Creative Writers. In *About Creative Writing -- Creative Writing Advice*. Retrieved July 18, 2009, from http://fictionwriting.about.com/od/glossary/g/theme.htm
  I had a difficult time pinning down a good definition of theme online. This is the best one I could find.

- Wikipedia:About -. (n.d.). In *Wikipedia, the free encyclopedia*. Retrieved July 18, 2009, from http://en.wikipedia.org/wiki/Wikipedia:About#Strengths.2C_weaknesses.2C_and_article_quality_in_Wikipedia
  A short article about the strengths and weaknesses of Wikipedia.

- Reliability of Wikipedia -. (n.d.). In *Wikipedia, the free encyclopedia*. Retrieved July 18, 2009, from http://en.wikipedia.org/wiki/Reliability_of_Wikipedia
  A lengthier article about the reliability of Wikipedia. While these articles are from Wikipedia itself, I think they reflect Wikipedia's approach to information, even when it comes to information about itself.

- Ferraro, Charles. *Multi-genre Assignment Ideas.* http://www.box.net/shared/gnj8rrj6o0

A list of genres for a multi-genre project. This list is by no means exhaustive, but it gives students ideas for genres to include in their project as well as a glimpse of the scope of the options for genres.

- Snopes.com: Frequently Asked Questions. (n.d.). In *Snopes.com: Urban Legends Reference Pages*. Retrieved July 18, 2009, from http://www.snopes.com/info/faq.asp

This link will take you to Snopes.com's about page. It answers a lot of questions about the website. I think this is a great source to bring urban legends into the discussion, but remember that its audience is adults.

Lesson Title: Teaching Theme in Tom Sawyer: Social Exclusion

By: Mat Wenzel

Burning Question:
How can I facilitate students' understanding of theme and apply it to their own lives in a way that is meaningful to them?

Objective/Introduction:
Students will explore the theme of social exclusion. They will use writing to learn strategies, inquiry strategies, and process writing to gain a deeper understanding of the theme.

Context:
These lessons work as part of the larger context of actually reading the text *Tom Sawyer* by Mark Twain. They are to be used as an introduction, and throughout the reading of the book, as well as a way of assessing their understanding of the theme of social exclusion in the book.

Materials:
1. *The Adventures of Tom Sawyer* (Puffin Classics), 2008.
2. Library or computer lab for research.
3. YouTube Video *Anti-Bullying ad*   http://www.youtube.com/watch?v=nWJut7KQhl4
4. Social Exclusion Graphic Organizer

Time Span:
The time span depends on how long it takes to read the book and complete the projects: about 4-5 weeks.

Procedures:
Using Writing to Learn to Build Knowledge of Social Exclusion in *Tom Sawyer*

• As students begin to read the book they should immediately begin to see that many characters have various levels of social exclusion. Use the graphic organizer to help students think and record the elements of this social exclusion.

• This should be an ongoing discussion as you read the book, as the elements change, as well as the characters, especially Huck after he finds the treasure and Injun Joe after he dies.

Using Writing to Learn to Build on Previous Knowledge of Social Exclusion in Reality

• Have students take out a piece of paper and writing utensil and be ready to record their thoughts after watching a short video clip. Instruct them that they will be writing for 5 minutes as soon as the video clip is over. If your students are practiced in quick-writes you may keep it open and allow them just to write a response. For more scaffolding provide some questions for them to answer like
    i.   What do you think this video clip is about?

    ii. Have you ever experienced anything like this video clip?

    iii. What is missing from this video clip? What could make it even better?

- Use the following questions to discuss the social exclusion in this video clip.

    iv. How is the student being socially excluded? What evidence can you give?

    v. Why do you think the student is being excluded? For what reasons is he being excluded?

    vi. What are or might be the negative results of his exclusion?

    vii. What are or might be the positive results of his exclusion?

- Discuss social exclusion in the lives of your students.

Using Writing to Assess Student Understanding

There are several ways that you could evaluate student understanding. Here are a few suggestions.

    a. A formal analysis on the theme of social exclusion from the book

    b. A TV advertisement (or just the script/storyboard) for an anti-exclusion campaign

    c. A short story/personal narrative about social exclusion

    d. A letter to administration about social exclusion/bullying at your school

Extensions:

Social exclusion is a huge issue for junior high students as they work through developing their social identity. There are many projects that you could do centered around this issue. The subject also offers a platform for students to make positive social change in their own worlds. Students could form an anti-social exclusion/bullying assembly, club, or awareness day.

It is also a very serious issue. There are many students who have committed suicide because of bullying. There is a lot of information on the internet about these cases as well as many resources for preventing bullying. Students could research these and give a classroom or school presentation.

Rationale:

Using writing to learn, inquiry, and writing for publication or assessment will help students more deeply understand themes in literature and connect them with their own lives.

Resources:

Websites

- http://www.youtube.com/watch?v=nWJut7KQhI4

This is the anti-bullying ad on YouTube used in this lesson.

- http://www.beatbullying.org/home.html

This website is run by a British organization against bullying. This site has a lot of media and tools for teachers as well.

- http://www.youtube.com/beatbullying

This is the YouTube channel for the beatbullying organization.

- http://stopbullyingnow.hrsa.gov/kids/

The American government's website against bullying. This website is targeted for a younger age than the British version.

- http://www.sparknotes.com/lit/tomsawyer/

The sparknotes on *Tom Sawyer* are very helpful when teaching the book.

WEBER READS THE ADVENTURES OF TOM SAWYER

Social Exclusion in Tom Sawyer (please include page numbers)

	Examples of Exclusion	Reason(s) for Exclusion	Negative Results of Exclusion	Positive Results of Exclusion
Tom Sawyer				
Huck Finn				
Muff Potter				
Injun Joe				

WEBER READS THE ADVENTURES OF TOM SAWYER

Lesson Title: Understanding Character in Tom Sawyer (Chapter VII)

By: Mat Wenzel

Burning Question:
How can I integrate reading and writing to help students understand character?

Objective/Introduction:
Students will write to analyze character in a chapter of *The Adventures of Tom Sawyer.*

Context:
This lesson focuses on just one chapter from the book. It can be used outside of the context of the rest of the book.

Materials:
* *The Adventures of Tom Sawyer* (Puffin Classics), 2008.
* Character Graphic Organizer

Time Span:
The time span for this lesson is one class period.

Procedures:
Building on Background Knowledge
1. Start the class with a quick-write. Some possible prompts include the following
    a. How do you know what someone is like?
    b. Do you know someone better by what they do or what they say?
    c. Has anyone ever had false ideas about you? From where did they get these ideas?
    d. What can you tell about someone by their physical appearance? What can you not tell?
 2. Give students the opportunity to share what they have written in partners, groups, and with the class.
 3. Hand out the graphic organizer and explain some of the ways that we can know what a character in a book is like.
Using Writing as a Reading Strategy
1. Instruct students to listen for details about Tom, and add them to the graphic organizer. You may want to model what to write at first. For instance, one of the first details in the chapter is that Tom is bored with school. This could go in the "Tom's Thoughts" box because he thinks that the lesson is boring, or it could go in the "Tom's Behavior" box because he begins staring out the window as he becomes bored.
2. Begin reading chapter VII from *The Adventures of Tom Sawyer.* You may want to give some background information about the book, but not a lot is necessary.

3. When you are finished reading, give students time to fill in something for each box if they have not yet done so. The "What Tom Looks Like" box may be difficult for some students as there are limited details in this chapter about his appearance. Encourage students to use their imaginations to make inferences about his appearance.

<u>Review What Was Learned</u>

1. As a class, discuss what you have learned about Tom and where those ideas came from. While some of the inferences that students make may be inaccurate in light of the rest of the book, encourage all inferences that are based on evidence from the text.

Extensions:

This lesson would work really well with the lesson on chapter XX where Tom makes up with Becky by taking the blame for her. Students could compare and contrast the two situations and build a deeper understanding of his character.

The same incident is detailed in the graphic novel *Tom Sawyer* by Tim Mucci. Students could compare and contrast the two texts. One major difference is that Becky storms off after the knob incident in the graphic novel instead of Tom storming off as he does in the original.

This text also brings up many issues such as school, relationships, and miscommunication. Students could discuss or write about these themes.
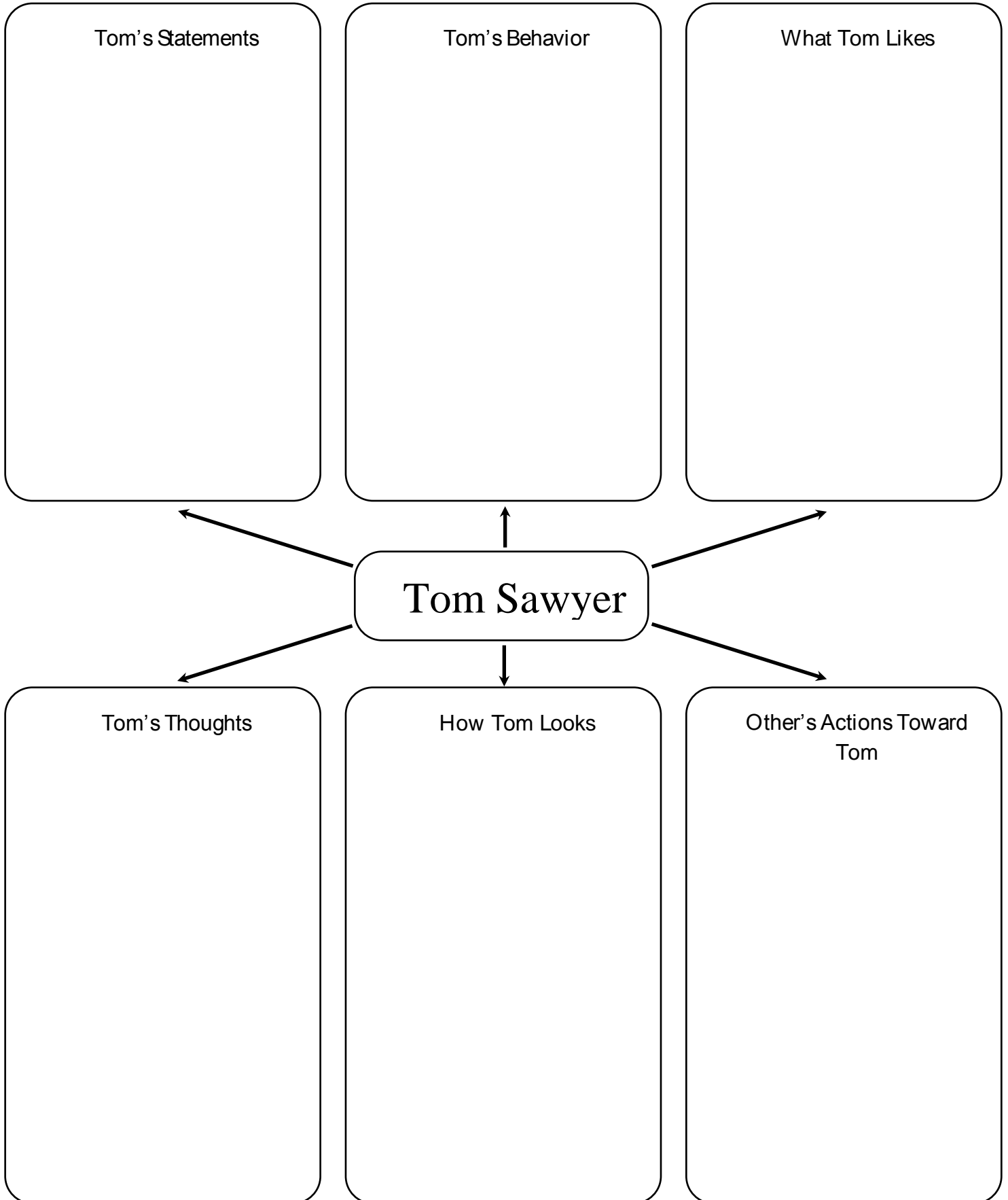
Rationale:

Students need to learn how to understand the characters in novels and short stories. They also need to see how the similarities and differences help us to understand real people.

Resources:

- *The Adventures of Tom Sawyer* (Puffin Classics), 2008.
- Mucci, Tim. *All-Action Classics Tom Sawyer*, 2007.

A great graphic novel interpretation of the classic *Tom Sawyer*.

WEBER READS THE ADVENTURES OF TOM SAWYER

Name_____ Within each box, record evidence about Tom from the book.

Tom's Statements	Tom's Behavior	What Tom Likes

Tom Sawyer

Tom's Thoughts	How Tom Looks	Other's Actions Toward Tom

Lesson Title: Making Connections in Tom Sawyer (Chapter XX)

By: Mat Wenzel

Burning Question:
How can I integrate reading and writing to help students make connections between the text and their worlds?

Objective/Introduction:
Students will write to make connections in a chapter of *The Adventures of Tom Sawyer.*

Context:
This lesson focuses on just one chapter from the book. It can be used outside of the context of the rest of the book.

Materials:
- *The Adventures of Tom Sawyer* (Puffin Classics), 2008.
- Post-it Notes

Time Span:
The time span for this lesson is one class period.

Procedures:
Establishing a Classroom Vocabulary
1. Review or introduce three types of connections; model each.
   a. Text to self connection – something in the book that reminds the reader of something in his/her own life
   b. Text to text connection - something in the book that reminds the reader of something in another text (book, short story, movie, television show, work of art, etc.)
   c. Text to world connection - something in the book that reminds the reader of something that has or is happening in the world around them
2. Remind students of the value of this reading strategy - it helps their minds stay alert while they are reading, helps them to think more deeply about the subject, etc.

Making Connections
1. Hand out post-it notes. You can hand out three different colors, one for each type of connection. Students will write at least one of each type of connection on these post-it's.
2. Read chapter XX from the text. You may want to offer some context, but this chapter can be read without much prior knowledge of the book.
3. You may want to model your own connections at first, if your students are not practiced in making connections.

4. After you have finished reading, give students time to record one connection on each post it note if they have not already done so. Students may need help from you or other students.

<u>Sharing Connections</u>

1. Divide the board into three sections, one for each connection. If you have a lot of students you may want to have several places around the room where they can post their post-it notes.

2. Have students put their post it notes in the appropriate columns. You will want to dismiss them in groups to do so.

3. Have students do a gallery walk and read what other students have written. Make sure that you review the rules of the gallery walk. A.

   a. This activity is like walking through an actual gallery, so there should be little to no talking.

   b. They should respond to post it's that stand out for them by adding a comment on a post it note to the post it note that they are commenting on.

   c. They should be respectful at all times, and only respond with effective feedback comments.

   d. They should respect the author's post it by not writing on it or damaging it in any way.

   e. When they have finished commenting they may continue to walk around and read other students' comments, or they may sit down.

4. Discuss with the class the experience of the gallery walk. How did it change how they saw the chapter? Did they share any connections? Did other students' connections bring another connection to mind?

5. Students should collect their post it notes at the end.

Extensions:

This lesson would work really well with the lesson on chapter VII where Tom upsets Becky with the news that he has been engaged to another girl. Students could compare and contrast the two situations and build a deeper understanding for his character.

This incident is left out of the graphic novel *Tom Sawyer* by Tim Mucci. Students could discuss how this changes the story and possible reasons why the author chose to leave it out.

This text also brings up many issues such as school, relationships, and miscommunication. Students could discuss or write about these themes.

Rationale:

Students need to see that reading books is not simply a classroom routine, but a real world skill. They should be able to make connections from the text to things outside of school.

Resources:

- Mucci, Tim. *All-Action Classics Tom Sawyer*. New York: Sterling, 2007. A great graphic novel interpretation of the classic *Tom Sawyer*.