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Student Survey

Directions: Answer the following questions in complete sentences in your classroom journal. You will be asked to share your responses with another classmate and with your teacher.

Interests

Explain how you spend your time outside of school. Consider sports, hobbies, and any other interests that you may have.

Life Experiences

Think about significant life experiences. This may include happy moments as well as tragedies and challenges. Consider awards, problems, special trips, people who have made an impact on you, special activities you have participated in, and anything else that you feel has made an impact on who you are as a person. Describe how a few of your life experiences have influenced you as a person.

Family, Heritage, and Traditions

Describe family traditions or observances you practice outside of school. Consider religion, cultural activities, or special activities that your family does together. You might have a family tradition that you observe certain times of year, monthly, or even weekly.

Reading Habits/Interests

What do you read for fun outside of school? Do you have any favorite books or types of reading that you prefer? Explain. Who is your favorite author and why? Where do you like to read for pleasure? Do you read in a quiet place or do you read with music in the background? Explain. Describe your typical reading environment. What types of books are on your bookshelf at home? Name some of the titles and categories of reading found there. Do you visit the public library often? If so, what do you enjoy most at the library? Describe what a typical visit to the library would be like for you. If you do not do much reading outside of school, explain why you do not. How do you spend your time instead?

Coat of Arms

Directions: Create a personal coat of arms. You may write information, use pictures from magazines, photographs from home, or draw ideas. You will be asked to present this coat of arms to your classmates in a small group setting.

ALL ABOUT ME

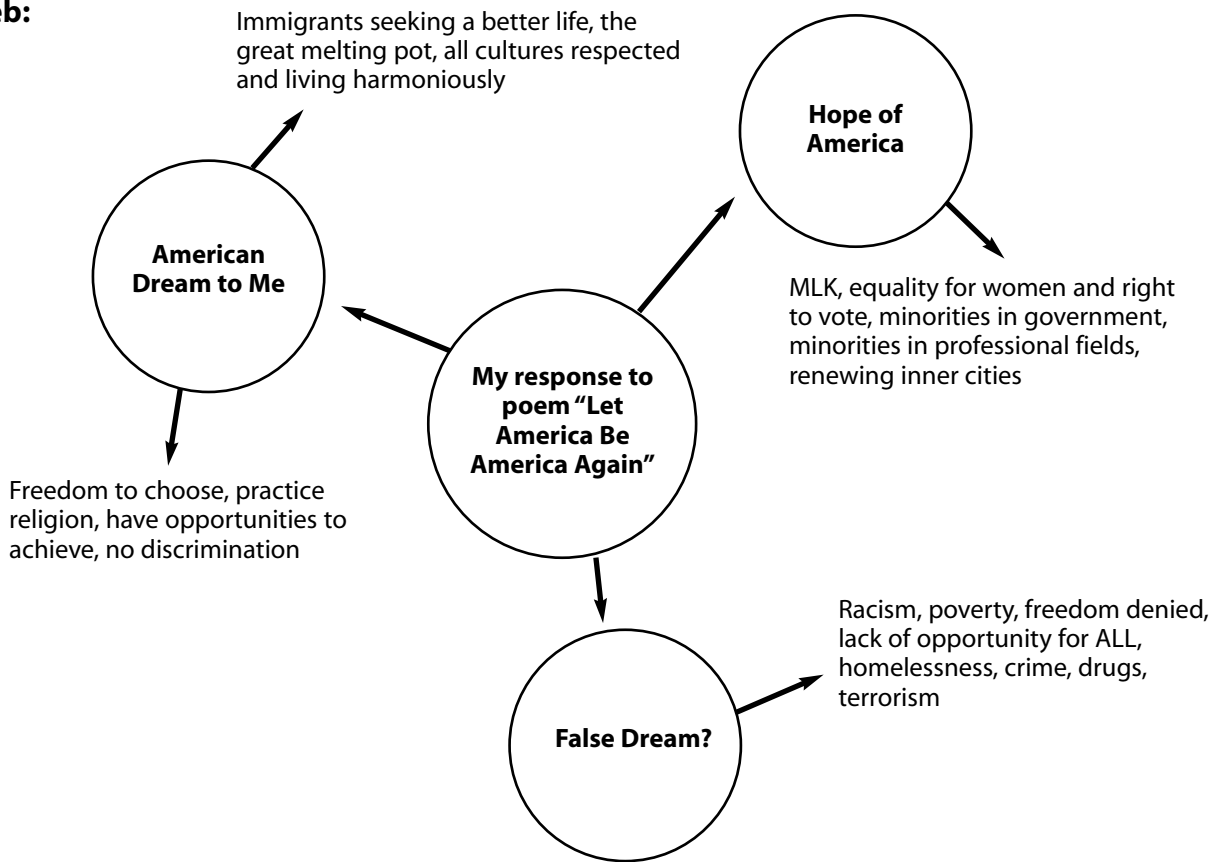
Interests	Significant Life Experiences
Family, Heritage, Traditions	Goals, Dreams, Hopes
Reading Habits and Interests	

Sample Quick Write Response

“Let America Be America Again”

A “quick write” is a brief written response or reaction to literature. This is an opportunity to capture initial thoughts and questions about a piece. Quick writes require no more than 5-6 minutes to create a response. Responses can be composed in a number of ways, including short sentences, lists of ideas and questions, webs, or phrases. Capturing spontaneous ideas is key to the quick write. Attention to the conventions of usage, grammar, style, and spelling distract the writer from obtaining this goal.

Web:



Phrases:

American Dream not a reality
How should America be?
Some land of free, home of brave, opportunity for all...
Unrequited dream
Hope still for an America


What is the ideal of America?
Why isn't this America for the speaker?
What is the American Dream?
Who lives like leeches on the people's lives?

Insert Method Bookmarks

Directions: Copy this resource sheet and cut apart bookmarks for your students. Model the insert method in class before assigning this activity.

Insert Method

- ! Surprised, wow, oh my goodness
- ? Confused, you have a question, makes you wonder something, what happened, huh?
- * Passage you particularly liked


 Personal connection or connects with something else you have read

— Use this space to create your own symbol: _____

— Use this space to create your own symbol: _____

Insert Method

- ! Surprised, wow, oh my goodness
- ? Confused, you have a question, makes you wonder something, what happened, huh?
- * Passage you particularly liked


 Personal connection or connects with something else you have read

— Use this space to create your own symbol: _____

— Use this space to create your own symbol: _____

Insert Method

- ! Surprised, wow, oh my goodness
- ? Confused, you have a question, makes you wonder something, what happened, huh?
- * Passage you particularly liked

 Personal connection or connects with something else you have read

— Use this space to create your own symbol: _____

— Use this space to create your own symbol: _____

Book Buddies: Letter-Writing Topic Suggestions

Directions: Use the following list of ideas as a guide when corresponding to your book buddy about the novel you are currently reading. You are not limited to the ideas on this list.

Use a friendly letter format, with a heading, greeting, and closing.

All letters must be a MINIMUM of one page in length.

- What challenges do the characters face and how do they cope?
- What would you have done in a character's situation?
- How do you feel about a particular character?
- What do you think motivates a character's choices and actions?
- What sort of advice would you give to a particular character and why?
- Do events in the plot remind you of experiences that you have had in your own life? In what ways?
- What can you learn from the characters' choices and actions?
- How does the author convey the story? Consider word choices, unique text formats (i.e. journal or letter style), and overall flavor of the author's writing.
- Is this book similar to another one you have read before? In what ways?
- What do you think the author wants you to understand or know from reading this book?
- Would you recommend this book to someone? Why or why not?
- Sketch how you imagine the setting, a character, or a particular scene in the book.
- If you were to make a movie of the book, what actors would you cast and why?
- If you were to influence a soundtrack for a movie of this book, what musical artists or type of music would you select and why?
- Select a passage or phrase that stands out or that you particularly like. Write out the passage and explain why you like it so much.

Evaluate the Literature in Your Classroom

Directions: Utilize the checklist below as you review and evaluate the literature selections in your classroom library. Determine which books you would like to bring to your students' attention and which ones you would like to remove from your library. Consider what types of books you would like to add to your library to expand the range of diverse literature in your classroom.

When considering individual texts...

- Is the plot engaging for students? Can the students relate to the conflicts and characters presented?
- Are the characters engaging, imaginable, and adequately developed to understand them?
- Does the text make students think about their own lives, the world in which they live, and their roles in it?
- Does the text have literary merit? Will it be gripping, memorable, or connect to something else students will read?
- Can the students see themselves in the text?
- Does the text represent a variety of diverse cultures and genders in an authentic way? Does the text expose students to ways of life they may not know from personal experience?
- Does the text present many layers of meaning?
- Do students read this book? Consider why you think this is the case.
- Is this a book that students would enjoy if they knew about it?
- Should this book be removed from the library?

When considering the library as a whole...

- Does the body of literature appeal to a range of reading abilities?
- Does the body of literature introduce both contemporary and classical works?
- Does the body of literature include a variety of genres?
- Which books are widely read by the students and which ones are not? Consider why you think this is the case.
- Which books are not widely read that students would enjoy if they knew about them?
- Which books should be removed from the library?
- Is it a culturally, historically, and socially diverse classroom library?
- Is there a mix of both fiction and non-fiction?

My Classroom Library Wish List

Bringing Diversity to the Foreground

Complete the following chart.

	Personal Characteristics: What are the particular characteristics that contribute to your personal identity? Try to identify them as precisely as possible.	Unique or Shared Characteristics: In your school, how is each of these characteristics either unique to you or shared by others in the school?	Beliefs: What are some of your core beliefs, and how are they influenced by your particular combinations of personal characteristics?
Gender			
Marital status			
Age			
Ethnicity			
Where you came from (geography; rural/urban/suburban)			
Family position			
Education			
Religious beliefs			
Major life experiences			

Try to write one or two general statements about how your personal beliefs are shaped by your personal characteristics. What are the implications of this analysis for you as the teacher of your particular student population?

Sketch to Stretch

Here are some suggestions for ways to have students sketch to stretch—use a visual portrayal to extend literary understandings:

- Have students choose a passage and draw it, incorporating the passage into the visual.
- In groups, ask students to choose the “most important moment” in the book and represent it graphically. When the groups share their work with the class, they should explain the reasons for choosing the moment they did as well as why they portrayed it as they did.
- In groups or with a partner, ask students to choose a character and portray him or her non-representationally—using color, shape, and visual symbols. When they share their work, they should explain why they chose a particular character as well as the artistic choices they made for their portrayal.
- Have students do a visual sketch in their writer’s notebooks in place of the customary written response. You may ask that they include a brief written commentary so you can understand their thinking.
- To begin a discussion, ask students to do a quick sketch of an issue in the reading that interests them. Use the sketches to begin the discussion.

To help students appreciate the strengths of sketch to stretch, you may wish them to consider ways in which their sketches helped them see or understand things in the literature that they might not have noticed before, or if they changed their plan for a sketch during the process of sketching and why.

Reader's Theater

Developed as a convenient and effective means to present literary works in dramatic form, Reader's Theater is minimal theater that supports literature and reading. It is a useful tool in the literature classroom because of its simplicity and ease of presentation. There is no memorization; readers use the text during performance. Typically there is preparation, however. Either individually or in groups, readers analyze the text they will read, considering how to use verbal inflection to convey their understandings of character development and motivation. If used at all, costumes are partial and suggestive, or neutral and uniform.

An Internet search for Reader's Theater sites identifies a number of sources for complete scripts available for classroom use. You may find the following two sites especially useful for providing background information and pedagogical rationale for using Reader's Theater:

The Creative Drama and Theater Education Resource Site at:
<http://creativedrama.com>

Creative Dramatics in the Language Arts Classroom. ERIC Digest 7 at:
http://www.ed.gov/databases/ERIC_Digests/ed297402.html

Try the following preparation process with your students:

Choose short pieces of literature, or segments from a longer work that are rich in dialogue. Make a copy of the appropriate text for each student.

In groups, have students list the characters that speak in their piece. Remind them that they might wish to include a narrator (or several) to handle descriptive passages. Have them assign roles.

Together they should move through the text, each of them marking their speaking parts and discussing how best to convey the meanings of their passages.

They should rehearse their readings, considering elements such as inflection, volume, facial expressions and hand gestures.

Remind them to practice their parts enough so that they will be able to read smoothly when they perform.

Save the Last Word for the Artist

After students have read a short story or novel, ask each to identify two quotations from the text that they feel have particular significance.

Have students form groups and share their passages, explaining their choices. After discussion, ask each group to choose one of the passages, and on chart paper create a graphic representation of the passage.

One at a time, each group shows its graphic representation to the class. Members of the class offer their observations about the representation, discussing what they see and what they believe it means. During this discussion, the group that created the representation is silent, allowing the rest of the class to discuss and interpret the graphic.

When the class has finished offerings its readings, the group that created the representation explains their work and the choices they made.

Be as Smart as an OWL

Observations

What did you have to say about today's reading?

Wonderings

Identify Vivid Episodes:

What was amazing, annoying, puzzling, fun, sad, exciting, etc.?

Imaging and Picturing:

Pretend you were doing something a character was doing. What would it feel like to be that character?

Preference:

What was your favorite or least favorite part of today's reading?

Links

Personal Associations:

Have you ever experienced something similar to what a character experienced? Explain.

Speculation:

What do you predict will happen next (or in the future)? Explain.

Why do you think a certain character did what he or she did?

Do you understand his/her thinking? Why or why not?

Critical Awareness:

How does race, gender, or economics (money) affect what's happening or what happened? Explain.

OWL Log

Class Period: _____ Date: _____ Reading Goal: _____ Pages Read: _____

Today, my self-rating in the OWL discussion is: _____

E = Excellent

S = Satisfactory

NI = Needs Improvement

Discussion Notes

Observations: _____

Wonderings: _____

Links: _____

Vocabulary Word: _____ **Page:** _____

Group Members and Signatures

(Must sign for credit)

1. Leader _____

2. Recorder _____

3. _____

4. _____

5. _____

6. _____

Book Group Presentations

Directions: You and your group will present two projects related to the book you are reading. You will set a time frame and due date for both projects. This **must be approved** by the teacher. You will present both Project A and Project B on the due date.

Project A:

You will work in your group to create the first project. Together, you will create a poster that tells some important things about the book.

Your poster must include:

- Characters
 - Protagonist
 - Antagonist
 - Minor Characters
- Characterization
 - 1-2 sentences characterizing the protagonist and antagonist
- Conflict(s)
 - Internal?
 - External?
 - Both?
 - 4-5 sentences explaining the conflict
- Setting
- Plot
 - Paragraph or short list summarizing main plot events
- Art/Decoration

Project B:

You can choose to work by yourself or with others in your group. If you work with others, the final product should be much more developed than if you work alone. Select one of these options for Project B:

- Create a skit dramatizing some important event from your story.
- Chose astrology signs for your characters—and explain why you made the choices you did.
- Write an essay about Heroes and Superheroes—who would your character be?
- Create a childhood for a character. Explain in detail what happened in the character's life before the book started.
- Critique from the point of view of a specific organization.
- Create a social worker's report on two of the characters in your book.
- Draw an important scene from the book.
- Create a pamphlet that would convince people to buy your book.

Book Group Presentations, cont'd.

- List 20 CDs that one of the characters in the book would have—and explain your choices.
- Create a word collage that captures the setting, characters, and plot of the book.
- Write a series of letters that two of the characters in your book would exchange.
- Plan an interview with the author of the book. What questions would you ask?
- Collect photos or pictures from magazines to create a scrapbook about the book.
- Select a chapter in the book and chose music that would be appropriate for it if the chapter were part of a movie.
- Create a homepage for the book, the author, or one of the characters in the book.
- Create a yearbook entry (complete with picture) or memory book for one of the characters in your book.

Note: some ideas gleaned from "Fifty Alternatives to the Book Report," Diana Mitchell, *English Journal*, January 1998.

Designing and Using a Rubric

A rubric is a set of criteria for assessment or evaluation. Rubrics can be designed to assess single tasks (such as a written assignment or a unit project) or several tasks collected in a portfolio.

Sharing a rubric with students before they complete a task helps them understand what is expected. Once students are familiar with rubrics and their uses, some teachers involve them in the process of developing rubrics for specific tasks; such involvement helps students internalize the criteria required for successful completion of the work. Other teachers save examples of past student work (perhaps reproducing it on overhead slides), discussing the examples in conjunction with a rubric to demonstrate different ways in which task requirements can be successfully met.

Three- and five-point rubrics are common. A three-point scale (above average, average, below average) is easy to write and easy to use because the distinctions between the three scores are very clear. A three-point scale may be particularly useful when students are being assessed on something they are just learning. A five-point scale (e.g., A–F) is more nuanced and useful when students have developed a degree of expertise with a particular activity. While developing the first rubric can be time consuming, teachers find that one or two generic rubrics can be modified for a wide range of assignments. Furthermore, the initial investment in time is repaid at the time of assessment. Student work informed by rubrics is typically better and more targeted to a teacher's learning objectives; teachers and students (as well as parents and administrators) share a clear understanding of what represents various levels of performance.

Following these steps is useful when creating a three-point rubric:

1. Write out a clear description of the assigned task.
2. List the qualities of exemplary completion of the task.
3. Determine what qualities from the exemplary list would be modified or missing from an average performance. List them.
4. Determine what qualities from the average list would be modified or missing from an inadequate performance. List them.

Once a three-point rubric is established, teachers wishing to have a more precise assessment instrument can follow the same steps to determine the criteria descriptive of a performance that falls between exemplary and average (e.g., between an "A" and a "B") and between average and inadequate (e.g., between a "C" and an "F").

Here is a sample three-point rubric for possible adaptation in an envisionment classroom.

TASK: Read for half an hour every night. Prepare for discussion by doing the following:

1. Identify passages in the reading by marking them with sticky notes. You may wish to write questions, comments, or connections to personal experiences and/or other texts on some of the sticky notes.
2. In your writer's notebook, write a 5- to 10-minute response to your reading. Write steadily, trying to think on paper without worrying about spelling or mechanics. Alternatively, spend 5 to 10 minutes drawing your response to the reading in your writer's notebook. Add a brief written explanation of your drawing.
3. At the end of your response writing or drawing, identify a vocabulary word that you found interesting or that you think is especially important to the reading. Include the page number and the context in which you found the word and be prepared to discuss its meanings with the group.

RUBRIC

3 = Exemplary Performance

All of the following are characteristic of this score:

- Evidence suggests that student has read for 30 minutes or longer.
- The text is richly annotated with sticky notes that include questions, comments, or connections to personal experiences or other texts.
- Writer's notebook response (either written or drawn) displays a mature understanding of the reading as well as original thinking. While it may begin with a summary of events, it moves on to a consideration of character, motivation, the impact of setting, thematic issues, and/or stylistic observations. The student may make connections with other texts and/or with personal experience. Overall, the notebook response provides evidence of thoughtful interactions between the reader and the reading. If the student has responded graphically, the response includes a brief written explanation of the drawing that clearly explains the thinking supporting the student's choices.
- The student includes a vocabulary word at the end of his or her response, identifying it with a page number and the context in which it is found.

2 = Average Performance

- Evidence suggests that the student has read for 30 minutes.
- The text is marked with sticky notes, some of which are annotated.
- The writer's notebook response displays an adequate, literal understanding of the reading. It may include some informational confusions or gaps, but not enough to change the gist. The response may be overly dependent on summary with little thoughtful response, connection, or interpretation. If the student has chosen to draw a response, the accompanying written explanation may be unclear or insufficient.
- The student has included a word, but has neglected to identify either the page number or the context in which it was located. Alternately, the word may be one that is overly familiar or obvious for this student.

1 = Inadequate Performance

Any of the following characteristics earn this score:

- Evidence suggests that the student has read for less than the required 30 minutes. (If the student has not read at all, he or she earns a zero; although a "1" represents an inadequate performance, it does recognize minimal effort).
- The text has few or no sticky note annotations. An inadequate number of sticky notes in the text, with few or none annotated also earns this score.
- The writer's notebook response is overly brief, or displays serious misunderstandings of the reading. Alternately, it may present an overly simplified or superficial response to the reading. A drawing without the accompanying explanation earns this score.
- The student has not included a vocabulary word, or alternately, the word is not identified by page number or context.

Designing and Using Portfolios in Envisionment-Building Classrooms

A portfolio is a selection of student work, purposefully assembled to demonstrate students' capabilities. In English/language arts classrooms, portfolios might be designed to emphasize levels of expertise as readers or writers, or both. Teachers experienced with portfolios distinguish between a portfolio and a classroom file used to collect all of a student's work over a period of time.

Portfolios are useful to students because they allow them the opportunity to observe and reflect on their growth as learners and to set goals for their further development. By asking students to include a specific range of artifacts that demonstrate different capabilities, teachers enable students to present a multifaceted picture of their abilities. Asking students to include written commentaries with each artifact (or group of artifacts) that discuss the reasons for particular choices and what the student feels they demonstrate, offers teachers windows into student thinking. Asking students to reflect on the portfolio holistically in order to set goals for future development enables teachers to target instruction productively. In addition, portfolios used in conjunction with other assessment measures such as standardized tests offer everybody—students, teachers, parents, and administrators—a richer view of student performance than is available via any single evaluation mechanism.

The following steps may be helpful when planning for portfolio use in an envisionment-building classroom.

1. Identify the purposes—both teacher purposes and student purposes—for the portfolio. What should the portfolio reveal about the students as learners?
2. Identify the audience(s) for the portfolio. Is it primarily for the students and teacher? Will parents or administrators see it as well? Will it follow students to later grades, providing useful information to other teachers? Will it be used to inform curriculum development within the department or the school?
3. Make a list of the particular skills, knowledge, and abilities that the portfolio should reveal (this list may connect to specific curricular goals).
4. Identify the artifacts (or kinds of artifacts) that students might produce to reveal their capabilities. Include informal activities such as responses in writer's notebooks as well as formal activities such as culminating projects.
5. Develop a means for students to reflect on the items they include. Some teachers simply provide oversized sticky notes that students can annotate on each piece. Others develop forms to staple on each inclusion. Students might be asked to comment on why they included a particular piece and what they believe it shows about them as readers and writers. Writing a summarizing commentary about their work as a whole provides an opportunity for reflection on where they have been and where they would like to go next.
6. Consider the physical logistics. Portfolios can be bulky. Where will they be stored? Would a photograph of a project be just as useful to include as the project itself? How might interactive projects such as dramatic presentations be included? How often should the portfolio be added to (portfolios created only at year's end lose much of their value as tools for setting future learning goals).

Teachers new to portfolios often start small, asking students to choose two or three pieces at first, adding to the original artifacts as the school year progresses.

Four Principles of Envisionment-Building Classrooms

Use the following chart to analyze literary experiences you commonly provide your students. Identify the ways in which they meet the four principles of envisionment-building classrooms. Use the sample provided to guide your thinking.

The Four Principles of Envisionment-Building Classrooms

Literary Experience	Students are treated as life-long envisionment builders. Teachers assume students can build envisionments, that they have done it throughout their lives, and that they can apply this to the reading of literature. Classroom experiences are designed to help students develop their envisionments.	Questions are at the center of the literary experience. Students are encouraged to raise their own questions about the text or their own understandings during class discussions.	Class time is used to develop student understandings, extend student understandings and interpretations based on the readings they did at home, and use students' initial understandings to start provocative discussions in class and build richer interpretations.	Students and teachers assume that multiple perspectives are useful. These perspectives enhance interpretations and help build more complex understandings. Classroom experiences are designed to help students articulate and present various perspectives.
<p>Sample: Students write a 10-minute reading response when they have finished their reading for homework. These are used as the basis for class discussion at the next meeting.</p>	<p>The response writing gives students an opportunity to frame their first responses to the literature. Because their responses are written, they will be easily available for reflection later.</p>	<p>Students are encouraged to include their questions in their written responses. When they come to class, discussion often begins with the teacher asking for a question with which to begin.</p>	<p>Class discussion—with a partner, in small groups, or as a whole class—is a central feature of the classroom.</p>	<p>The teacher organizes discussions in a number of ways so that everybody has the opportunity to share views and respond to those of classmates.</p>

Say Howdy

Say “Howdy” to each of your classmates with this “getting to know you” scavenger hunt. Visit with other students in the class, and try to get a signature in each box.

_____ 's first and last names begin with the same letter.	_____ was born in another state.	_____ has visited a for- eign country.	_____ is the youngest child in a family of at least 3 chil- dren.	_____ can do magic tricks.
_____ 's name has more vowels than con- sonants.	_____ loves science fic- tion movies and books.	_____ has a January birthday.	_____ enjoys eating Asian food.	_____ read 10 or more books for pleasure this summer.
_____ is a swimmer.	_____ has both an older sister and a younger sister.	_____ has ridden on a train.	_____ has more than three pets.	_____ is artistic.
_____ visited another state during the summer.	_____ can speak a lan- guage other than English.	_____ attended a pro- fessional ball game last year.	_____ plays on at least one sports team.	_____ loves to hike and camp.
_____ has ridden a horse.	_____ takes music les- sons.	_____ has chores to do at home.	_____ can cook at least three different things.	_____ takes dance les- sons.

First-Line Text Teasers

The following activity is adapted from Barbara Hoetker Ash's article, "Student Made Questions: One Way into a Literary Text." From *English Journal* (September, 1992): 61-64.

Choose one of the following first lines from a novel and read it aloud to your students three times. Ask each student to write five questions they might ask based on that sentence. After they have finished, share the questions, listing them on chart paper or an overhead slide. Lead a discussion focused on the value of asking questions about literature and what each of the student's questions might help a reader understand.

"I found him in the garage on a Sunday afternoon."
—David Almond, *Skelling*

"The tall man stood at the edge of the porch."
—William H. Armstrong, *Sounder*

"The house looked strange."
—Edward Bloor, *Tangerine*

"We didn't always live on Mango Street."
—Sandra Cisneros, *The House on Mango Street*

"He ran out of things to say."
—Caroline B. Cooney, *The Voice on the Radio*

"Worms dangled in Aunt Jessie's kitchen; red worms swarming over a lump of brown mud in a bowl."
—Sharon Creech, *Chasing Redbird*

"A hundred yards from shore, Dillon Hemingway switches to breaststroke, pulling hard with his arms, while letting his legs follow in an easy whip kick, readying them for the transition into the fifty-mile bike ride."
—Chris Crutcher, *Chinese Handcuffs*

"It was one of those super-duper-cold Saturdays."
—Christopher Paul Curtis, *The Watsons Go to Birmingham—1963*

"TEEN BASKETBALL STAR KILLED IN FIERY CRASH"
—Sharon M. Draper, *Tears of a Tiger*

"As summer wheat came ripe, so did I."
—Karen Hesse, *Out of the Dust*

"When I stepped out into the beautiful sunlight from the darkness of the movie house, I had only two things on my mind: Paul Newman and a ride home."
—S. E. Hinton, *The Outsiders*

"It was almost December, and Jonas was beginning to be frightened."
—Lois Lowry, *The Giver*

"You see anything?"
—Walter D. Myers, *Scorpions*

"Ba-room, ba-room, ba-room, baripity, baripity, baripity—Good. His dad had the pickup going."
—Katherine Paterson, *Bridge to Terabithia*

"This is a story about Nightjohn."
—Gary Paulson, *Nightjohn*

"I should have been in school that April day."
—Robert Newton Peck, *A Day No Pigs Would Die*

"Mr. and Mrs. Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much."
—J. K. Rowling, *Harry Potter and the Sorcerer's Stone*

"There is no lake at Camp Green Lake."
—Louis Sachar, *Holes*

"Did you see her?"
—Jerry Spinelli, *Stargirl*

"My father was a master storyteller."
—Mildred D. Taylor, *Roll of Thunder, Hear My Cry*

"I lay in bed listening to the whispering that went on across the room."
—Gloria Whelan, *Goodbye, Vietnam*

"Walking back to camp through the swamp, Sam wondered whether to tell his father what he had seen."
—E. B. White, *The Trumpet of the Swan*

"Now I don't like school, which you might say is one of the factors that got us involved with this old guy we nicknamed the Pigman."
—Paul Zindel, *The Pigman*

Where Are They Coming From?

Knowing what kinds of experiences your students have had with literature in the past can provide a useful starting point for establishing the values and routines of your classroom. Ask students to spend five minutes writing about either positive or negative experiences they have had with literature (in school or on their own). When they have finished writing, ask students to tell their stories. As they speak, use chart paper or an overhead slide to record the principles underlying the experience. You may hear some of the following:

Positive:

- able to choose what to read
- easy to understand
- interesting (couldn't put it down)
- reading was for pleasure
- able to talk about the literature with friends

Negative:

- no choice
- book was too hard
- teacher didn't accept students' interpretations
- had to over-analyze the literature
- boring
- reading was required
- teacher gave students the "right" meaning
- quizzes, tests, and boring activities

Credits

Video Production

Executive Producer

Carol Jackson

Content Development

Ann Chatterton Klimas

Senior Producer

Marilyn M. Phillips

Producer

See Spots Run, Christine Nusbaum

Writers

Carol Dana

Lee Cohen Hare

Diane Harrison

Ann Chatterton Klimas

Christine Nusbaum

Editor

Velocity Pictures, Michael Fevang

Director

Joshua Seftel Film and Video Production, Joshua Seftel

Associate Producers

William Beustring

Tiffany Judkins

Assistant Producer

Ben Graff

Intern

Katie Klimas

Additional Editing

Daryl Martin

Narration

Elisabeth Noone

Program Participants

Joe Bernhart

Houston, Texas

Jan Currence, Ph.D.

Berlin, Maryland

Dorothy Franklin

Chicago, Illinois

Ana Hernandez

Miami, Florida

Barry Hoonan

Bainbridge Island, Washington

Linda Rief

Durham, New Hampshire

Tanya Schnabl

Sherburne, New York

Flora Tyler

Las Cruces, New Mexico

Original Music

Audiodrome, Eric Goldberg

Opening Titles

Vizual Solutions

Teacher Conversation Production

TV Crews-USA

Bob Peterson, Dir. Of Photography/Camera

Jim Peterson, Sound Technician

Greg Larsen, Camera

Rob Peterson, Camera/Sound

Mike Godin, Grip

Field Videographers

For Maryland Public Television

Frank Leung

Tim Pugh

Marlene Rodman

Michael Goldsmith

Field Production Crews

Julye Newlin Productions, Inc.

Julye Newlin, Videographer

Jaroslav Vodehnal, Videographer

Linden Hudson, Audio

Linda Brown, Grip

Seattle Video Bureau

David Oglevie, Videographer

Zack Ragsdale, Videographer

Debbie Brown, Videographer

Mark Hollensteiner, Audio

Eric Reeves, Audio/Grip

Field Sound

Nebula Television Productions

Steve Giordani

Phil Vaughn

Open Studios

Peter Bombar

Credits, cont'd.

Orbis Broadcast Group
Michael Swanson
Erin Salomone

Paradigm Sound
Jonathan Cohen

Word of Mouth Productions
Orazio Stagnardi
Paris Rich

Post Production Sound

John Davidson
David Wainwright

Closed Captioning

Judi Mann
Robin Gautney

Makeup

Bellanova Skin Care Salon, Debbie Green

Location

Gramercy Mansion, Baltimore, MD

National Advisory Panel

Judith A. Langer, Ph.D.
Dale Allender
Arthur Applebee, Ph.D.
Ana Hernandez
Frank Horstman, Ph.D.
Mara Johnson
Elizabeth Penfield
Linda Rief

Online/Print Supporting Materials

Online Design

Bean Creative

Technical Support

David J. Tauriello, Online Producer, MPT
Chris Klimas, Assistant Online Producer, MPT

Content Development

Ann Chatterton Klimas
Sarah Blattner

Writers

Kathleen Dudden Rowlands
Sarah Blattner

Content Review

Ben Graff

For Maryland Public Television

Vice President of Education

Christie Timms

Director of Business Affairs

Joan Foley

Executive in Charge of Production

Gail Porter Long

For Annenberg/CPB

Project Officer

Deborah A. Batiste

Advisory Panel

Content Advisors

Elizabeth Close
Arthur Applebee, Ph.D.

Chief Content Advisor

Judith A. Langer, Ph.D.

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