

## Template for Multi Day Lesson Plans or Mini Unit Illinois Reads Books 2015 – 2016

### Introductory Information

<b>Submitted by</b> (Loyola University Chicago)	Ashley Greenberg		
<b>Title of Book</b>	<i>The Sixty-Eight Rooms</i> by Marianne Malone		
<b>(Optional) Additional Texts</b>	<i>The Art Institute Website</i> —Thorne Miniature Rooms: <a href="http://www.artic.edu/aic/collections/artwork/category/15">http://www.artic.edu/aic/collections/artwork/category/15</a>		
<b>Title of Unit</b>	<i>The Magical World of Miniatures</i>		
<b>Grade level (interest)</b>	4-7	<b>Reading Grade level</b>	5.1
<b>Lexile Level</b>	730L	<b>Guided Reading level</b>	T
<b>A. Purpose for Instruction/ Essential Questions</b>	<p>These materials are meant to strengthen the use of strategies when reading for fifth graders. <i>The Sixty-Eight Rooms</i> might be a kind of book that students don't read in the classroom since it includes real places, such as the Thorne Rooms and the archives, as well as components from different genres, including fantasy and mystery, with some historical aspects as well. Because of all the aspects of reading this book, it is very important to look at how the author wrote the book. Another key part of this instruction is the author's purpose and meaning. The author uses words such as "miniature" and "magical" numerous amounts of times throughout the book in order to emphasize points, such as the nature of the rooms. Also, the way that certain characters are introduced and talked about shape their personality and how the reader sees them. Beyond this, other seemingly pointless information has a purpose. Each time something happens, such as the fight with the cockroach; or something is mentioned, such as how Caroline would study in the back room; or something is found, like the pink barrette found in the cup, the author has a reason for doing so and the purpose is discovered later on. Students will be able to see the connection between this information that they might not deem important at first with the bigger story by the end of the book.</p>		

### **B. Alignment to the depth of the Common Core – Standards addressed and assessed**

## CCSS ELA Standards

CCSS.ELA-LITERACY.RL.5.1

Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-LITERACY.RL.5.3

Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

CCSS.ELA-LITERACY.RL.5.4

Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

[CCSS.ELA-LITERACY.RL.5.6](#)

Describe how a narrator's or speaker's point of view influences how events are described.

## C. Student Learning Outcomes – Targeted standards in Student Friendly Language

Students will determine which descriptions an author uses matches up with a picture of the setting being described. Students will compare and contrast the settings the author describes and determine why one might have more detail than the other.

Students will clarify parts of the book that they don't understand or want to know more about as part of the process to be active readers.

Students will compare and contrast characters based on the author's descriptions, the character's thoughts, dialogue, and action, and other characters reactions. Students will also look at the book's progression through the point of view it was written in, and determine how it would be different through another character's eyes.

Students will infer the relationships between characters, settings, and other items to help their predictions to solving the mystery.

**Webb's Depth of Knowledge: Recall, Skill/Concept, Strategic Thinking, Extended Thinking**

***All DOK's represented: Recall by identifying areas that the author described, Skill/Concept by inferring relationships and comparing characters, Strategic Thinking by comparing characters and settings and drawing conclusions about the end of the book (predicting) based on inferences, and extended thinking by analyzing why one description might be more detailed than another and how parts of the book might differ from another character's viewpoint.***

## D. Text Sections to Be Read Closely

**Chapters 1-2** (Vortex Activity)

**Chapter 3, pg. 39** (Visualizing Activity, Relook at Character Traits)

**Chapter 4-7, pg 89** (Vortex Activity, example Questioning Activity, Visualizing)—this portion can be broken down more, especially to look at how the events will play out, but this is where the lessons play out.

**Chapter 8, pg 102** (Visualizing Activity, revisit Questioning, begin Mapping Out Predictions)

**Chapter 9-11, pg 132-134** (Visualizing, Mapping Out Predictions)—this portion can be broken down more, especially when it comes to frontloading some background knowledge about the French Revolution with chapter 9 and discussing more of the rules of the key and what Christina’s journal means in chapters 10 and 11.

**Chapter 12, pg 162** (Visualizing, Mapping Out Predictions)—frontloading might be needed for the Salem Witch Trials before reading the next chapter.

**Chapter 13-15** (Vortex, Mapping Out Predictions)—this can also be broken up, these chapters are just shorter. There is a good place to stop after chapter 14 as well as chapter 15.

**Chapter 16-17** (Mapping Out Predictions)

**Chapter 18-19** Finish it out, unanswered questions?

\*Note: The Smartboard pages are listed below and in the document in order of strategy and not sequence to show how each part relates. Refer back to this layout to see the chronological order of the SMARTBoard activities.

**Text Dependent Questions**

- Do Jack and Ruthie travel back in time?
- What are the rules for using the keys?
- Why was the key created?
- Where is Mr. Bell’s photo album?
- Who has visited the Thorne Rooms?

<b>Vocabulary</b>	Key
<b>Tier 2 Words</b>	Magic/Magical Miniature
<b>Tier 3 Words</b>	Visualization Character Development Prediction Questioning Inference Point of View Purpose Foil

<b>Bloom's Levels Addressed: (Check all that apply)</b>	
Remembering	Analyzing
Understanding	Evaluating
Applying	Creating

**E. Instructional Supports**

## Research Based Strategies

Visualizing by Comparison (*Strategies that Work*): This strategy is meant for non-fiction text, but it could also be used in fiction to compare with an actual image. Students will be looking at the actual image of the Thorne Rooms to see how the picture compares with the author's description.

Compare and Contrast (*Strategies that Work*): This strategy will be utilized when looking at the characters Jack and Ruthie when looking at them in the beginning of the book, in mostly chapter one and some of chapter two. The student should fill out a T-chart that looks at the similarities and differences in Jack and Ruthie's character traits, which will be especially helpful in the Vortex Lesson. Then, students will look at other characters, such as Ruthie's mom and Jack's mom, and a connection should be drawn that these characters are foils.

Questioning (Anchor Chart in *Strategies that Work*): Students create questions about a certain chapter in which they are interested in knowing the answer. Then, as they read that chapter, they check to see if the question is answered or if more information is needed.

Inferring Using Background Information (*The Strategic Teacher*): In order to make predict the answer to the mystery, students will need to infer certain information that is not explicitly said in the book. For example, in order to determine that the barrette probably belongs to Caroline, the students have to eliminate certain characters that it wouldn't belong to, like Mr. Bell who is a grown man and grown men with short hair don't typically wear pink barrettes.

## Smartboard Strategies

Comparing Text to Picture Visualizations: Students at images from the Thorne Rooms and determining what details are included in the text.

Character Trait Vortex: Students will determine which character traits belong to certain characters, like Jack and Ruthie.

Matching Quotes: Students will match the description and dialogue quotes to the correct characters, using what they know about context clues.

Questioning Chart: Students will generate questions before reading a chapter, and then determine after reading the question if the chapter has answered their question, or if they don't have enough information to answer the question.

Mapping Out Prediction: Students will determine relationships between objects, settings and characters to solve the mystery of who is leaving random things behind in the Thorne Rooms and what those objects mean.

## F. Assessment (Align to Section B)

<b>Formative</b>	<p>These can mostly be completed in exit slips or formative quizzes. For example, for the first standard (CCSS.ELA-Literacy.RL.5.1), after completing the Mapping Out Predictions activity, students can be asked to predict what they think the new information means based off of an inference they made using specific evidence from the text. A student could write, “I think the number two pencil means that someone else was in the Thorne Rooms because it doesn’t match with the time periods. It can’t be Jack and Ruthie’s because they hadn’t been there before. Maybe it is Caroline’s because Mr. Bell said at the end of chapter one that she would do homework in the back room. Maybe she found the key in the back room since that is where Jack found it and did her homework in E-22.</p> <p>For the standard CCSS.ELA-Literacy.RL.5.3, the students would have an exit slip where they would compare and contrast the character traits of Sophie and Thomas, or a character that they didn’t do the vortex activity with and determine if they thought those characters were foils as well.</p> <p>For standard CCSS.ELA-Literacy.RL.5.4, students would pick a part in the book that they have read so far that they found to be very descriptive and draw the setting or the scene based on what they visualized, labeling it as they saw fit.</p> <p>For standard CCSS.ELA-Literacy.RL.5.6, students will mostly be assessed through the summative assessment; however some initial thoughts on how the story would change with someone else’s point of view.</p>
<b>Summative</b>	<p>The summative assessment with this unit would require putting most of the strategies that were focused on to use in a writing assignment. Students would be responsible for recreating a scene from the book in another character’s point of view, based on what they inferred they would act like from their descriptions, dialogue, actions, etc. The students would also have to describe the setting they chose vividly using figurative language so that their readers would be able to visualize the setting just like in the book. Students could have a mystery component that would leave the readers questioning as well.</p>

**Procedure**  
**Lesson One:**  
**Character**  
**Development**

**Smartboard**  
**pages: Vortex**

- Objectives
  - Students will compare and contrast characters based on the author’s descriptions, the character’s thoughts, dialogue, and action, and other characters reactions.
- Required Materials
  - SMARTBoard Vortex
  - *The Sixty-Eight Rooms*
  - Optional: Compare and Contrast T-Chart
- Lead In
  - Teacher-directed instruction: What is character development, why is it important?
    - Looks inside character using author’s descriptions, what the character thinks and says, how he/she acts, and other character’s reactions.
- Part One:
  - Students read chapters 1-2 of *The Sixty-Eight Rooms*, determining similarities and differences for both Jack and Ruthie’s character traits.
    - Recommended: Students fill out a compare and contrast T-Chart while they read to keep their notes straight
- Part Two:
  - Discussion as small groups about the character traits that they have noticed between Jack and Ruthie
  - After students discuss, complete the vortex activity for Jack and Ruthie
    - On the SMARTBoard, there are two vortexes, one for Jack and one for Ruthie. There is also a list of words or phrases, such as “always moving” or “waiting for something to happen”
    - Students come up to the board and choose one of the words or phrases. After reading it, the student must determine whether that fits more with Jack or with Ruthie. Then, the student drags the word/phrase to the correct vortex. If the choice was correct, the word will disappear into the vortex. If not, the word will spin out of the vortex and will have to try again.
      - Students must back up their answer with evidence from the book. This is especially helpful when looking at wrong answers, so that the student can be guided into understanding the correct answer
  - Closure: After categorizing all of the traits, discuss foils in literacy.
    - Are Jack and Ruthie foils to each other right now? Discuss whether the students think so or not by backing up answers with what they have seen in the vortex and other evidence from the book.

- Part Three:
  - As the students progress through the book, return to this initial chart and vortex activity. Discuss if these character traits found at the beginning of the book stick with these characters throughout the book or if they change. Does it make sense that they would change?
    - This is especially prevalent in chapter three as Ruthie is the one who wants to try something new and Jack is the one apprehensive about Ruthie doing it. Throughout the entire book, Ruthie and Jack switch between being the problem solver in different situations.
- Part Four:
  - After chapter 7, the readers have met both Jack's mom Lydia, and Ruthie's mom a couple of times. Even though they are both minor characters, they still have some character development.
    - Discuss some character traits the students have seen so far with these two characters.
    - Complete a vortex activity similar to the one with Jack and Ruthie, but this time using their mother's as the characters. Students will once again go up to the board and select which traits they believed fit with each character, using evidence from the book to support their answer.
    - Closure: Discuss again if these characters are foils.
- Part 5 (Optional Assessment)
  - After chapter 15, the readers have met both Sophie and Thomas. The students can either discuss the traits of both of these minor characters and complete a vortex activity again, or these characters can be used as an assessment of this skill.



**Procedure  
Lesson Two:  
Visualizing**

**Smartboard  
pages:  
Art Institute  
Links**

- Objectives:
  - Students will determine which descriptions an author uses matches up with a picture of the setting being described. Students will compare and contrast the settings the author describes and determine why one might have more detail than the other.
- Required Materials:
  - *The Sixty-Eight Rooms*
  - The Chicago Art Institute Website (links on SMARTBoard)
- Lead In
  - Teacher-directed instruction: What is visualization, when how do you do it?
    - When you see what you are reading like a movie in your head. Making a picture out of the descriptions of characters, actions, settings, and objects to better understand what is going on in the text.
- Part One:
  - After reading chapter three, post an image of the E-17 Room on the Board.
    - NOTE: This is not on the SMARTBoard page already because the image is “rights managed” and cannot be used for publication. The link is included so that the image can either be viewed, or put into the SMARTBoard page to continue with the activity. To reach the website, click on the globe in the bottom-left corner of the text This procedure is described as if there is a SMARTBoard page made.
  - Read pg. 39 aloud to the class, starting at “It was a relief to be in a space...” and ending at “She closed her eyes and imagined what it would be like.”
    - Instruct the class to picture what they think the room looks like based off of the description the author uses the first time that the passage is read to them.
    - The second time the passage is read to them, look at the picture on the board and distinguish details that the author used that are true to the picture.
  - Have the students go up to the board and circle the similarities that they heard in the text and what they see in the picture. Give evidence as to what made them see that.
  - Closure: Discuss as a whole group why some parts were included and others were not. Which parts of the room would be harder to describe? How accurate was the author?
- Part Two:
  - Complete the same activity with room E-24 after reading chapter 7. Read page 89, starting at “The painted diorama for this room...” and ending at “...white and gold chair in front of it and breathed deeply.”
- Part Three:
  - Complete the same activity with room E-22 after reading chapter 8. Read page 102, starting at “Room E-22 was a French bedroom...” and ending at “...finely carved wooden wardrobe.”

- After completing this activity, compare the description of this room to room E-24. Why is this one shorter? What is missing in this room that might have been more likely to be included in the other one?
- Part Four:
  - Complete the same visualizing activity with room E-1 after reading chapter 11. Read pages 132-134, starting at “Ruthie stood still for a moment...” and ending at “...a large C and M entwined in leaves.”
- Part Five:
  - Complete the same activity with room A-1 after reading chapter 12. Read page 162, starting at “The catalogue said...” and ending at “in her family’s crowded apartment.”

**Procedure  
Lesson Three:  
Questioning**

**Smartboard  
pages:  
Questioning  
Chart**

- Objectives
  - Students will clarify parts of the book that they don’t understand or want to know more about as part of the process to be active readers.
- Required Materials
  - SMARTBoard Chart
  - *The Sixty-Eight Rooms*
  - Optional: Notebook for students to track questions
- NOTE: The example given in this unit is for questioning after reading chapter 7. However, this activity can be utilized at almost any time while reading since students should always be active readers. Included in the SMARTBoard is the example for “after chapter 7” (which can be edited since readers might have different questions) as well as an empty chart to fill in for any chapter.
- Lead In:
  - Discussion: Why do we ask questions? Why do we ask questions while reading? What do we hope to gain when asking questions?
- Part 1:
  - After reading a chapter, brainstorm a list of questions that the class has.
    - Have the class brainstorm some questions individually for a few minutes. The students can talk with a partner about their questions.
      - These questions can be wondering what’s going to happen next, clarifying what already happened, lingering questions that haven’t been answered, or things that are generally interesting. The last line is “infinitely cloned,” meaning that exact same line can be dragged from that line as many times as necessary, depending on how many questions there are.

- After the class has brainstormed the questions individually, share them out with the class to create the chart to refer back to as you continue reading. See if anyone has the same questions.
  - Create a new textbox for each question a student provides and place it in the left-most column.
- Part 2:
  - Read the next chapter after completing the questioning chart.
    - Students should be filling out whether or not their questions have been answered as they read, while the class chart will be filled out after.
  - Refer back to the questioning chart as a class to see if the questions have been answered.
    - The red checkmark in the right corner is “infinitely cloned.” If a question is answered, place a check in the “Answered” column next to the question. If the question was not answered, place a check in the “Need More Information” Column.
- Closure: Discuss whether or not the answer can be inferred using specific evidence from the text.

**Procedure  
Lesson Four:  
Predicting/  
Inferring**

**Smartboard  
pages:  
Mapping Out  
Predictions**

- Objectives
  - Students will infer the relationships between characters, settings, and other items to help their predictions to solving the mystery.
- Required Materials
  - SMARTBoard Chart
  - *The Sixty-Eight Rooms*
- Lead in:
  - Direct-teacher instruction: What is the difference between inference and predicting? How can inferences help us predict in a mystery?
    - Inferences: conclusions based on evidence in the text, things that aren't directly stated.
    - Predictions: an educated guess about what will happen in the future based on evidence in the text.
- Inferences can be made based on relationships that aren't directly stated in the text. Predictions can be made based on inferences. Mapping Out Predicting chart Description:
  - On the left side are almost all of the characters met at this point in time. The middle includes all of the settings that have to deal with the Art Institute since this is where the mystery takes place. On the right side are the "suspicious items" that come up in most of the rooms. The students need to create relationships between the items, characters, and settings in order to determine who is responsible for leaving them and what characters can be eliminated from the list of people who left them. As characters are eliminated, they can be moved behind the trashcan to show that they do not need to be considered anymore.
- Part One:
  - In chapter 8, Ruthie finds a number two pencil in the one of the European rooms. This obviously doesn't belong there, so the pencil is listed as a "suspicious item"
  - Students can't make predictions as to who left the pencil there yet, but they can start to make relationships between items and characters, and eliminate characters.
    - Changes that could possibly be made to the chart are Ruthie's parents are eliminated. Since they didn't want her to go to the Thorne rooms since they thought it was just a dollhouse and a waste of time, it can be inferred that they had never been there. The same goes for her sister, Claire.
    - Other changes that could be made is that Jack and Ruthie can be moved over the setting areas (Jack, Ruthie, Mrs. McVittie, Mr. Bell, and Caroline are all infinitely cloned. Mr. Bell stops being infinitely cloned after chapter 11 because he can be eliminated), as well as Mr. Bell and Caroline.

- It is important to make it known that Caroline is there and should be considered as a potential person who left the items there because the author made sure to mention her and the fact that she did homework in the Art Institute twice in the first couple of chapters. This also goes along with the idea that everything an author says “has a purpose” concept that is trying to be conveyed.
  - It is not necessary, but would be extremely helpful if the teacher saved the finished prediction map after each time it is looked at. This way, the student’s progress is already tracked and the teacher can just take the extra images from the subsequent pages and paste them onto the original planning map.
- Part Two:
  - After chapter 11, Ruthie discovers the secret of the key: who it was made for, and that it can work for her and not Jack because the key was made for girls. You also know that anything that enters the rooms from the past/Thorne Rooms does not remain there. Now Christina’s journal is under “suspicious items” because it is her actual journal.
    - Students continue to work the on the board, determining relationships between now, Christina, and her journal, but not knowing how it got there, as well as eliminating characters like Sophie and Christina since they cannot enter the Thorne rooms. Students will all work together to create the class “Mapping” chart.
      - Starting predictions can now start to be formed and used as exit slips to show that the students can back up their information with evidence, as well as differentiate what is an inference and what is a prediction.
- Part Three:
  - After chapter 12, Ruthie finds the cup, that connects with room A-1, and the barrette which is out of place. These items are moved to the “suspicious items” list, while A-1 is added to settings.
    - Students continue to collaborate and try to predict how the mystery will be solved and who left the items that don’t belong in the Thorne Rooms, just like with the previous activities.
- Part Four:
  - After chapter 15, Ruthie finds the backpack with the photo album, as well as goes to the archives in the Art Institute to learn more about the Thorne Rooms. Students will begin to wrap up their last predictions and determine relationships for some final items.
- Part Five:
  - The book comes to a close and students confirm if their predictions are true and if there are any questions left unanswered.

	<ul style="list-style-type: none"> <li>▪ If the predictions were incorrect, work backwards with all the clues (the rules of the key, who would be involved, etc.) to see where the students went wrong to correct their mistake.</li> <li>▪ Closure: If any unanswered questions, try to infer the answer as much as possible with the information the book did give.</li> </ul>
<p><b>Procedure</b>  <b>Lesson Five:</b>  <b>Character Development/POV</b></p> <p><b>Smartboard pages:</b>  <b>Character-Quote Match UP</b></p>	<ul style="list-style-type: none"> <li>• Objective: <ul style="list-style-type: none"> <li>○ Students will compare and contrast characters based on the author’s descriptions, the character’s thoughts, dialogue, and action, and other characters reactions. Students will also look at the book’s progression through the point of view it was written in, and determine how it would be different through another character’s eyes.</li> </ul> </li> <li>• Required Materials <ul style="list-style-type: none"> <li>○ SMARTBoard Chart</li> <li>○ <i>The Sixty-Eight Rooms</i></li> </ul> </li> <li>• Lead In: <ul style="list-style-type: none"> <li>○ Discussion: Is each character’s personality different? How can you tell?</li> </ul> </li> <li>• Part One: <ul style="list-style-type: none"> <li>○ The chart lists several characters and on the side has two quotes from each character: one that is part of the author’s description, and one that is a direct quote from the character.</li> <li>○ Students must sort the quotes to match with each character. <ul style="list-style-type: none"> <li>▪ Some of the quotes can be determined just by knowing the story (i.e. Thomas because his quote talks about witches). The point of this exercise is to see the personality in each character, clarify how else can the student tell you that the quote matches up with the character (I.e. Thomas is a logical thinking for an eight year old. The quote that I picked for him gives a logical argument for why he shouldn’t be afraid of witches).</li> </ul> </li> <li>○ Discuss how each character’s attitudes and personality can be shown by the words that describe them.</li> </ul> </li> <li>• Part Two: <ul style="list-style-type: none"> <li>○ Students will discuss how the point of view is in third person limited, focusing on Ruthie. <ul style="list-style-type: none"> <li>▪ How would the story be different in first person? Or from a different character’s point of view? <ul style="list-style-type: none"> <li>• Students will determine if events would be missing in another person’s point of view, or if the mood of the story would change at all. This will have them begin to think about the summative assessment for this unit.</li> </ul> </li> </ul> </li> </ul> </li> </ul>

