



## ArtsforLearning Online Curriculum

Unit 1 **Character Clues in Action!**

Part 1 Learning

Unit 1: Lesson 3

### Investigate Characters in The True Story of the Three Little Pigs

#### Unit 1: LESSON 3

### Investigate Characters In *The True Story Of The Three Little Pigs*

#### LITERACY OBJECTIVES

By the end of this lesson students will be able to identify clues in the text that inform the reader about characters' traits and perspectives.

#### LITERACY "I CAN" STATEMENTS

"I can identify clues in the text that inform the reader about characters' traits and perspectives."

#### LESSON OVERVIEW

STEPS	PACING: 60 minutes
<p><b>Step 1:</b> Introduce Lesson 3</p> <p><b>Step 2:</b> Instruct on Vocal Expression: Words in Perspective</p> <p><b>Step 3:</b> Close Reading for Character Traits &amp; Perspective, Act It Out! with Statues &amp; Vocal Expression</p> <p><b>Step 4:</b> Facilitate Reflection on Close Reading &amp; Acting</p>	<p><b>60 Minutes</b></p>

**Step 5: Close Lesson 3—Treasure Pile of Books****STANDARDS ALIGNMENT****TARGETED CCSS****Reading: Literature**

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**RL 3.6:** Distinguish their own point of view from that of the narrator or those of the characters.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing

**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).

**Reading: Foundational Skills**

**RF 3.4a:** Read grade-level text with purpose and understanding.

**RF 4.4a:** Read grade-level text with purpose and understanding.

**RF 5.4a:** Read grade-level text with purpose and understanding.

**Speaking & Listening**

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SECONDARY CCSS****Reading: Literature**

**RL 3.9:** Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series)

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.6:** Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

**RL 4.9:** Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

**RL 5.6:** Describe how a narrator’s or speaker’s point of view influences how events are described.

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### Speaking & Listening

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

## TEACHING RESOURCES

### CLASSROOM CHARTS

- Class Story Map (No link, you make this in class)
- Reflecting on Your Acting Choices
- Vocal Qualities Chart
- How To Look For Character Clues
- Character Treasures Board

### TEXTS

*The True Story of the Three Little Pigs*, by Jon Scieszka

### A4L STUDENT NOTEBOOK

This Student Notebook will be used throughout Unit 1.

### **LIFE & LEARNING SKILLS**

Unit 1 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### **DIFFERENTIATION OPTIONS**

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### **LEVERAGING MOMENTS**

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## **STEP 1: Introduce Lesson 3**

**Process:** Give an overview of the lesson objectives. Engage in close reading, theater, and vocal expression to learn about character traits and perspective.

### Suggested Dialogue

#### LESSON INTRODUCTION

"Today we are going to read like detectives, looking for clues in the text. We will engage in a vocal activity and then use our bodies and voices to help us investigate the characters in *The True Story of the Three Little Pigs*."

"By the end of today's lesson, you will be able to say, 'I can identify clues in the text that inform the reader about characters' traits and perspectives.'"

## STEP 2: Instruct On Vocal Expression: Words In Perspective

**Process:** Guide students in an activity using voice to express different perspectives. Have students stand in a circle. Standing in a circle supports students to use big voices and whole body expression while working as an ensemble to build understanding on how to show perspective through vocal expression.

Begin by modeling how to use voice and body to show a character's perspective--what the character is thinking and feeling at a certain time. Then ask students to create ways to say and show different character perspectives for the same word or phrase. Move on to other words and phrases, scaffolding as needed. Prior to instruction, create a Vocal Qualities Chart for students to reference throughout the unit (see expanding menu below for Vocal Qualities: Classroom Charts & Graphic Organizers). Feel free to substitute student-friendly terms for the technical theater vocabulary.

For each word or phrase, explore at least two characters' perspectives, then move on to another word or phrase. Students will be hesitant at first, but after the first round, they will understand the process and be able to commit more fully.

Timing for vocal expression exercise is 12-15 minutes.

DEFINITION: WORDS IN PERSPECTIVE

Words and phrases are brought to life through vocal expression and physical choices in order to show a character's perspective - what s/he thinks and feels in a given moment.

### **CONNECTING LITERACY & ART: WORDS IN PERSPECTIVE**

Students practice vocal expression by endowing words with emotions and states of being in order to convey what they are thinking and feeling. Students are able to see and hear character traits and perspective, which they may not have inferred from reading alone.

### **TEACHING TIPS: WORDS IN PERSPECTIVE**

#### **Tip 1**

When introducing, coaching, or prompting for expressive vocal choices:

-Highlight what you hear with comments like "That's a low pitch and gravelly voice, which matches the traits we've investigated for your character."

-Coach students using prompts like, "How can you show that emotion?" "Say the word as if you're begging, tired, afraid, etc." "Say the word in a slow, whispering voice as if you're trying to be quiet."

#### **Tip 2**

Suggested Phrases for words in perspective exercise:

-Peanut butter sandwich (accessible)

-Time for school (accessible)

-Spider (accessible)

-Eat fuzzy bunnies (text based)

-Big bad wolf (text based)

### **VOCAL QUALITIES: CLASSROOM CHARTS & GRAPHIC ORGANIZERS**

Feel free to use the student friendly terms in parentheses:

-Pace (Fast, Medium, Slow)--rate and speed of spoken words and phrases

-Pitch (High, Low)--lowness or highness of a person's voice

-Projection--loud, clear, supported voice

-Timbre--quality or texture of speech--soft, gravelly, breathy

-Volume (Soft, Loud)--amount of sound, used interchangeably with loudness--speaking loudly or quietly

## Suggested Dialogue

### VOCAL EXPRESSION ACTIVITY

Transition to a circle in the reading area or another space where students can see Vocal Qualities Chart

"Before we begin reading, we are going to do a vocal expression activity that will help us learn how to use our voices to show what characters are thinking and feeling."

"When I say 'Go' you'll have 15 seconds to safely and silently get into a standing circle in our reading area (or other space). Go. 15-14-13-12-11..." (Students get into a circle.)

### INTRODUCE AND MODEL WORDS IN PERSPECTIVE

Introduce and model Words in Perspective exercise using accessible phrase.

"I'll model, with your help, what it looks like to show a character's perspective through body and voice. We will practice with a few familiar words and phrases and then try out one from the story. We are going to start with the phrase "peanut butter sandwich." Imagine that peanut butter sandwiches are your all-time favorite food. Usually your mom or dad makes you a tuna fish sandwich, but today you open your lunch box and see a peanut butter sandwich inside. What would you be thinking or feeling in this moment? (Students respond.)"

"How can I show this with my body and voice? (Students respond, 'You might lick your lips, smile, clap or say it excitedly.')

"I am going to create a statue that shows how I excited I would be to see my peanut butter sandwich." (Model statue.)

"Who can say 'peanut butter sandwich' to match my statue? (2-3 students say phrase.) I heard... (Identify several vocal qualities such as, "slowly, with high-pitched voices.") Everyone, say "peanut butter sandwich" as if it is your absolute favorite thing to eat. 1-2-3" (Students say phrase.)

"Now I will use my voice and body at the same time. (Model creating statue and saying phrase.) Let's all try it together on 3. 1-2-3 (Whole class creates statues and says phrase.)"

"Now, let's try this phrase from a different perspective. Imagine that you are allergic to peanut butter. You open your lunch box and see that mom or dad gave you the wrong sandwich. What would you be thinking and feeling in this moment?" (Students respond.)

"How can we show this with our body and voice?" (Students respond, "Scrunch up your face," "cover your mouth," "say, 'Oh No!'")

"Will someone show us a statue and say "peanut butter sandwich" as if you are allergic and think it is yucky? (1-3 students share statues & phrases.) I heard..." (Identify several vocal qualities, such as "I heard slow, low pitched voices, etc.")

"Now, let's all use our bodies and voices at the same time. On 3, everyone create a statue and say "peanut butter sandwich" as if you are allergic. 1-2-3..." (Students create statues and say phrase.)

### **FACILITATE WORDS IN PERSPECTIVE EXERCISE USING WORDS/PHRASES FROM TEXT**

"Let's try this now using words and phrases from The True Story of the Three Little Pigs. At the beginning of the story, the wolf tells us that he eats cute fuzzy bunnies. What do you think the wolf is thinking and feeling when he talks about bunnies? (Students respond, 'The Wolf wants to eat the bunnies; likes bunnies; thinks they are tasty, etc.')

How can we show what this character is thinking and feeling with our bodies and voices? Any ideas?" (Students respond, "He'd lick his lips and say it like he's hungry.")

"Can someone volunteer to show us a statue of the wolf and say, 'cute fuzzy bunnies' as if you are hungry and love to eat them? (1-2 students volunteer.) I heard...(Identify several vocal qualities.) Let's all do that statue and say 'cute fuzzy bunnies' together on three, 1-2-3." (The whole class does the statue and says phrase.)

"Now we'll do the same phrase from a different character's perspective to show how that character thinks and feels differently about the same thing."

"What would a bunny be thinking and feeling in this moment? (Students respond, scared, wants to run away, etc.) Can someone volunteer to show us a statue and say 'cute fuzzy bunnies' as if you are the bunny and afraid of being eaten? (1-3 students volunteer.) I heard...I saw...(Identify several vocal qualities and body shapes.) Let's all create a statue and say the phrase together on three, 1-2-3." (The whole class creates the statue and says phrase.)

"Let's act out both characters in a sequence to look at two different characters' thoughts and feelings about the same moment. We'll start with the Wolf and then do the bunny. I'll cue us with a 1-2-3 for each character. Ready, Wolf 1-2-3.(The whole class acts it out.) Bunny 1-2-3." (The whole class acts it out. Act out additional words/phrases as focus allows.)

### **CLOSE EXERCISE AND TRANSITION TO DESKS**

"This exercise helped us see and hear how different characters think and feel in the same moments. When you read, stop and ask yourself, what is this character like? What is this character thinking and feeling? How would this look if acted out?"

"Next, we'll use what we just learned about vocal expression and perspective to help us study the characters in the story. When I say 'Go' you'll have 10 seconds to hop back to your desks as if you were the frightened bunny. Go, 10-9-8-7-6-5-4-3-2-1." (Students return to desks.)

## **STEP 3: Close Reading For Character Traits &**

# Perspective, Act It Out! With Statues & Vocal Expression

**Process:** Read aloud *The True Story of the Three Little Pigs* a second time using the book with illustrations. This time, lead students in a close read to make inferences about character traits (what characters are like) and character perspective (what they are thinking and feeling in a particular moment). Model the thinking process with the beginning of the story. During the close reading, guide students' attention to the descriptions, dialogue, and actions for each character. Record information on chart paper. Proceed through Scenes 4 and 5, guiding students to identify character clues as needed. Have students share findings with class. If time permits, facilitate another character perspective scene.

Have students create sitting and standing statues of the characters, incorporating the dialogue to show the traits and perspective. When prompting students to speak, say the dialogue in a neutral voice and let the students make vocal choices based on the character traits. This scaffolds student actors to generate their own acting choices rather than mimicking the facilitator. See Differentiation Options menu below Identifying Character Traits & Perspective for ways to release more responsibility to students.

Have students follow along with the story in their Unit 1 Text and *The True Story of the Three Little Pigs* Story Map in their A4L Student Notebooks. Tell students they will investigate the characters just like actors read scripts and stories.

## Classroom Charts & Graphic Organizers

How to Look for Character Clues

**Dialogue:** What the character says

**Example:** To which the pig replied, "Oh, what do you know?"

**Actions:** What the character does

**Example:** The hungry wolf huffed, and he puffed, and he blew the house in.

**Descriptions:** How the author describes the character

**Example:** The little pig was scared to death.



## DIFFERENTIATION OPTIONS: IDENTIFYING CHARACTER TRAITS & PERSPECTIVE



Guide whole class. For students who would benefit from explicit instruction or need guidance and support identifying character traits and perspective, follow the Suggested Dialogue.



Provide targeted support. Allow some students to work independently or in pairs. Pull one or more small groups for more explicit instruction.



Students work independently. If students are experienced identifying character traits and perspective, allow them to work independently followed by whole class discussion.

**CHARACTER CLUES USING STATUES & VOCAL EXPRESSION**

Reread scene closely for character clues.

- Identify characters' traits
- Identify characters' perspectives
- Explore character traits & perspective through statues and vocal expression
- For several scenes, students will also: Create 'character perspective scenes' in which the class acts out a portion of the text

**PREPARE MATERIALS**

Take out your Unit 1 Text and reread *The True Story of the Three Little Pigs*. Also, take out your A4L Student Notebooks and turn to *The True Story of the Three Little Pigs* Story Map.

**Suggested Dialogue****INTRODUCE READING LIKE DETECTIVES**

"In our last lesson, we read *The True Story of the Three Little Pigs* and talked about what happened in the story by charting the story elements. This time we'll be detectives and read the story closely for clues about what the characters are like and what they thinking and feeling throughout the story."

"We'll find clues in the dialogue--what the characters say; in the actions--what the characters do; and in the author's descriptions of the characters."

"Then we'll apply those investigations just like real actors when they prepare for a performance. Actors read stories and scripts closely, looking for clues about the characters they create on stage. We'll act out the characters based on our investigations."

**PUT BOOK ON DOCUMENT CAMERA**

"I'll read aloud and then stop and model what it looks like to identify clues that tell us something about what the wolf is like. We'll look at both the text and the illustrations for clues."

**IDENTIFY CLUES FOR TRAITS AND PERSPECTIVE**

(Read aloud to "...The real story is about a sneeze and a cup of sugar.")

"I see some clues here that help me know what the wolf is like. I notice that the wolf is wearing glasses and that he has a big, formal name. What does that make you think about him? (Students respond.) Let's all write 'smart' next to 'Wolf' in the Character Traits column. (Teacher and students record.) He says that even though he eats bunnies, that he isn't a bad guy. Hmm, this doesn't fit with my background knowledge. From reading the original story, I know that the wolf is mean. But here it's saying that is wrong. Maybe he is really a nice wolf. I wonder if he is telling the truth. What should we write in our Character Traits column? (Students respond. Record traits like sneaky, untrustworthy, determined.) Sometimes when we find clues, we have to make an inference, which means taking what it says in the story and combining with your own knowledge and ideas to make sense."

"These clues also help me identify the wolf's perspective - or what he is thinking and feeling about his situation. Next to each event in our event box, we are going to think about the characters' perspectives. To help us, we will use these sentence stems:"

S/he is thinking...

S/he is feeling...

"He says that the original story is "all wrong." I think he is feeling misunderstood and that he has been wrongly accused. What do you think he is thinking or feeling? (Students respond.) Let's write these in the Character Perspective column next to the first event in the story." (Record.)

### **FACILITATE STATUE AND VOCAL EXPRESSION**

"Now that we've investigated the beginning of the story, let's show the wolf's traits and perspective by acting them out through statues and vocal expression."

"On three, show me a sitting statue of the wolf feeling misunderstood and wrongly accused. 1-2-3-Freeze! (Students make statues.) I see...I see... I see...Let's add vocal expression. On three create your sitting statue and say, 'Hey, it's not my fault' as if you are explaining why you eat bunnies. 1-2-3." (Students create sitting statue and say phrase. Call out several body shapes and vocal qualities: I see...I heard....)

### **IDENTIFY CLUES FOR TRAITS & PERSPECTIVE**

(Read Scene 2, stopping after "...Think of it as a big cheeseburger just lying there." )

"Let's stop here and look for clues about the first pig. What did the pig say or do that gives us clues as to what he is like? Talk with your partner, circle or underline clues, and record traits in the Character Traits column next to the First Pig (Students respond and record.) Let's share out. (Students share. Guide students to infer that the pig is not very smart because straw is not a good material for a house.) What do you think he is thinking or feeling in this situation? Talk with your partner and record your ideas in the Character Perspective column next to this event." (Students pair-share and record. Guide students to infer that the pig did not answer the door and so might be feeling scared.)

"What clues do we have here that tell us more about the wolf? Talk with your partner and circle or

underline any clues. What do the clues tell you about the kind of guy he is? Record traits under the Character Traits column." (Students pair-share and record.) Let's share out. What is the wolf like? What in the story makes you say? (Students share. Guide students to infer that the wolf is caring and thoughtful for making a cake for his granny and polite for knocking on the pig's door.)

"What do you think he is thinking or feeling in this situation? Talk with your partner, record in the Character Perspective column next this event, and then we'll share out." (Students pair-share. Guide students to infer that the wolf is feeling friendly and good about himself. Students might also infer that he is feeling sneaky because he is lying to us about what happened.)

### **FACILITATE STATUE AND VOCAL EXPRESSION**

"Now that we've investigated the scene with the first pig, let's show his traits by acting them out through statues and vocal expression."

"On three, show me a sitting statue of the scared pig hearing the wolf knock on the door. 1-2-3-Freeze! (Students make statues.) I see... I see... I see... On three create the statue again and say, 'No answer.' 1-2-3." (Students say dialogue. Repeat statue and dialogue as needed to encourage bold physical choices and vocal expression. Identify several body shapes and vocal qualities: I see... I hear...)

### **IDENTIFY CLUES FOR TRAITS & PERSPECTIVE**

(Read Scene 3, stopping after "...And I still didn't have a cup of sugar for my dear old granny's birthday cake.")

"Let's stop here and look for clues about the second pig. What did the pig say or do that gives us clues as to what he is like? Did the author describe the pig? Talk with your partner, circle or underline clues, and record traits in the Character Traits column next to the Second Pig (Students respond and record.) Let's share out. (Students share. Guide students to infer that the second pig is also not very smart because he built his house from sticks and that he is either brave or rude because he yelled at the wolf.) What do you think the second pig is thinking or feeling in this situation? Talk with your partner and record your ideas in the Character Perspective column next to this event." (Students pair-share and record. Guide students to infer that the pig could be thinking he isn't in danger or he could be feeling scared and trying to sound confident.)

"What clues do we have here that tell us more about the wolf? Talk with your partner and circle or underline any clues. What do the clues tell you about the kind of guy he is? Record any new traits under the Character Traits column. (Students pair-share and record.) Let's share out. (Students share.) What do you think he is thinking or feeling in this situation? Talk with your partner, record in the Character Perspective column next this event and then we'll share out." (Students pair-share. Guide students to infer that the wolf is feeling angry that the pig yelled at him. Students might also infer that he is feeling proud of himself for not letting the dead pig go to waste.)

### **FACILITATE STATUES AND VOCAL EXPRESSION**

"Let's show the second pig's traits and perspective by acting them out through statues and the vocal expression."

"On three, show me a sitting statue of the pig shaving and hearing the wolf knock at the door. 1-2-3-Freeze! (Students make statues.) I see...I see... I see... On three, create the statue again and say, 'Go away wolf. You can't come in. I'm shaving the hairs on my chinny chin chin.' 1-2-3." (Students say dialogue. Repeat statue and dialogue as needed to encourage bold physical choices and vocal expression. Identify several body shapes and vocal qualities: I see....I hear...)

### **FACILITATE "CHARACTER PERSPECTIVE SCENES"**

"Now we're going to act out this scene so that we can better understand each character's perspective. This time we'll stand up and use our whole body to fully incorporate the traits and perspectives we've investigated."

"Half of you will play one character in the scene and the other half will play the other character. Please stand for a practice round facing the front of the room. (Students stand.) This half of the room, you are the pig. This half of the room, you are the wolf. On three, both characters recreate their statues, 1-2-3-Freeze! (Students make statues.) On three and at the same time, wolves say, 'Mr. Pig, Mr. Pig, are you in?' and pigs say, 'Go away wolf. You can't come in. I'm shaving the hairs on my chinny chin chin.' Both characters on three, 1-2-3." (Students say dialogue.)

"Now we'll create the scene. This time, you'll do your statue and say your dialogue."

"I'll cue the wolves to begin the scene with a 1-2-3 and the pigs will immediately respond just like in the story. We'll do a practice round and it's okay if it's messy the first time. Turn and face each other. Wolves, 1-2-3. (Students make statues and say dialogue for both characters.) Let's do it again - make even bigger choices with your facial expression, body shape and voice. Ready, 1-2-3. (Students make statues and say dialogue for both characters.) Great! Have a seat, and let's keep reading and investigating."

## **STEP 4: Facilitate Reflection On Close Reading & Acting**

**Process:** Talk with students about ways the clues in the text informed their acting choices-- what they did with their bodies and voices that represented the traits and perspectives in the story. Either engage in an oral reflection using the sentence stem below (Chart: Reflecting on Your Acting Choices) or have students write their reflection the page from the A4L Student Notebook.

### **Sentence Stem**

When I acted out \_\_\_\_\_,  
 (name and/or describe character)  
 my \_\_\_\_\_.

## Suggested Dialogue

### Reflecting On Character Actions

"When we read closely looking for clues, we paid attention to what the characters did, what they said and how the author described them. We had to make inferences in order to identify character traits and perspective."

"Let's reflect on ways the investigations helped us create the character statues and dialogue. Think back to our last scene when the pig wouldn't let the wolf in. What did you do with your body and voice to show the wolf's or the pig's traits and perspective?" (2-3 students respond.)

"Use the sentence stem we charted in our first lesson." (Refer to chart or board.)

"What clue in the text helped you create the character statue and/or dialogue to show those traits and perspectives?" (2-3 students respond.)

## STEP 5: Close Lesson 3--Treasure Pile Of Books

**Process:** Wrap up the learning activities by introducing students to the Treasure Pile of books. The Treasure Pile offers books that will expand your students' understanding of character traits and perspective. Out of School Reading is essential for students to become successful readers. Finally, close the lesson with a look forward that describes the next lesson and then end the lesson, performing the optional closing ritual provided if desired.

### TREASURE PILE OF BOOKS

- Prior to the unit, confer with your school librarian about your students' reading levels and personal interests. If possible, include in your book selections those that have a multicultural perspective.
- Collect as many fiction books as possible that are good fits with those reading levels and interests and that invite character study.
- Drop hints and comments aimed at making students curious about these books, and allow students to take them home for outside-of-school reading.

## Suggested Dialogue

**On Treasure Pile Of Books**

"Sometimes we get curious about a book because on the very first page something exciting happens. Maybe there's an explosion! Or maybe someone is getting into big trouble at school for something they didn't do. When exciting things happen, it can make us want to read more. But when you find a book you truly love, do you know what you will remember most about it, forever and ever? The characters."

"There are books in which the author gives us such good clues about what characters are like that they seem like real live people. In a good book you can use these clues to know a character so well that it's like having a true friend, someone you've known your whole life. Sometimes we can know characters even better than real people, because in books the author will let us know what a character really thinks and really wants--things we often don't know for sure about real people in our lives. And sometimes we read character clues and think, 'That's just how I feel!' or 'That's what I'd do!' or 'I wish I could say something like that!' Have you ever felt like a character in a book was a true friend? Or was just like you or someone you wanted to be? If it hasn't happened to you yet, then this is a great age for it to happen for the very first time. That's why we've got our Treasure Pile of books here, to look for characters like that."

"So let's help each other. Whenever any of us has a turn at the pile, let's look for clues about the characters. Then write down the character's name, character traits or perspective, and the title of the book, and post it on our Character Treasures Board."

"We can use our detective knowledge to find clues to character traits and perspective in dialogue, action, and description. Then throughout the unit, we can all use the board, plus our own time at the Treasure Pile, to find books with characters we're eager to read more about: characters who could be like real friends, or characters like us, or even characters so wild and crazy we just have to find out what they will do next! You don't have to tell the reason you want to read about that character, just grab that book and sign it out to read at home!"

**EXPLAIN BOOK SIGN OUT PROCEDURES**

"When you finish the book, if you think someone else would love that character, write another card about it. You can write 'This is a great character because \_\_\_\_\_,' OR 'If you like \_\_\_\_\_, you'll love this character,' OR anything else that you think might help someone else find a book character they'll remember forever and ever."

**LOOK FORWARD**

"In our next lesson, we'll learn a theater technique called tableau and use it to further explore story elements, character traits, and perspective."

**PERFORM A CLOSING RITUAL (OPTIONAL)**

"Let's appreciate our work and each other with a unified clap. 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 3! YOU ARE NOW READY TO MOVE ONTO LESSON 4 OF UNIT 1.**

Is this Lesson Public or Members only?:  
Members Only