



VOLUME 2

MIDDLE SCHOOL
TEACHER'S GUIDE

Novel Study Time Traveler Archetype

For the Read Side by Side Reading Program

*A Christmas Carol
The Devil's Arithmetic
The Last Musketeer
Sent*

Sarah Collinge

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Welcome to the Middle-School Teacher's Guide for the Time Traveler Archetype, Volume 2!

This unit is the second volume in a series of between six and ten volumes for middle school! Specific grade levels have not been assigned to the units, allowing schools the flexibility to design their own curriculum sequence to best meet the needs of their students.

Each middle-school unit is built around a single character archetype—common across literature. Students will study one archetype throughout each unit, in both the whole-class and small-group lessons. As students read, they will think about the protagonist's character arc and how the plot and character work together to create the story.

This second unit brings together books with a time traveler as the main character and includes a whole-class title to be used in the read-aloud portion and differentiated titles to be used in the book club portion. I recommend that the read-aloud title always be used ahead of the book club titles. This is because the read-aloud title will be used as an anchor text; it will introduce students to the text type and skills necessary for reading the book club titles with confidence and competence.

The novels for this unit are:

- *A Christmas Carol*, by Charles Dickens
- *The Last Musketeer*, by Stuart Gibbs
- *The Devil's Arithmetic*, by Jane Yolen
- *Sent*, by Margaret Peterson Haddix

The book *A Christmas Carol* has been selected as a classic introduction to English literature and the work of Charles Dickens. Students will most likely know the story because it has been popularized by several movie versions over the years and is an important influence on modern pop culture. Although the story undeniably takes place during the Christmas season and celebrates many Christmas traditions, its themes extend far beyond the holiday, making it suitable to read even in a public-school setting. A theme in the novel that is common across time travel literature is the idea that an individual's choices and actions have far-reaching consequences. This theme is introduced to students in *A Christmas Carol* and revisited in the matched book club novels.

Throughout the read-aloud and book club lessons, you will find outside text lessons. These lessons incorporate articles, videos, and other diverse media to provide background knowledge.

Before starting, lay the groundwork to optimize your success by taking the following steps:

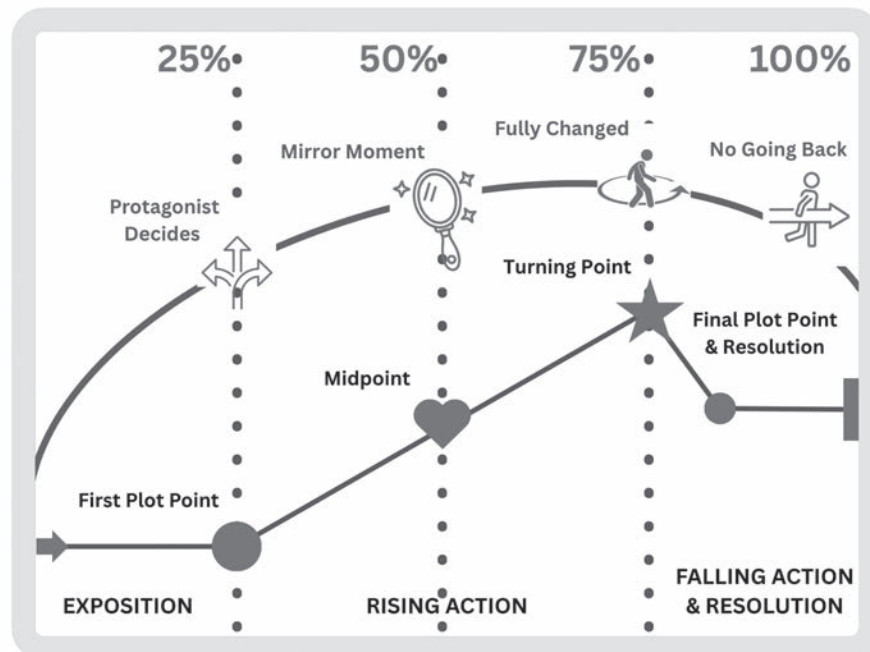
- get to know the CIA approach and how it has been elevated for middle school,
- purchase and prepare student books,
- set up your schedule,
- prepare for student engagement,
- plan for assessments, and
- input daily lessons into your plan book.

The CIA Approach

All lessons in the unit will explicitly teach the CIA (Collect-Interpret-Apply) approach—a text-structure approach to comprehension in which the reader divides the book into quadrants and reads the text using an explicit plan of action. This approach is designed to help readers overcome the feeling of being overwhelmed as they begin to read longer texts. It is also meant to increase students’ understanding of complex texts by helping readers see patterns in the text that will point them to the author’s messages or themes. If students have had the benefit of the *Read Side by Side Reading Program* in grades 3–6, this will be a “habit of mind” as they enter seventh grade.

C COLLECT CRITICAL INFORMATION	I INTERPRET THE TEXT	A APPLY TO YOUR LIFE	
 During this quadrant of text readers . . . - Name the important characters and infer character traits - Name and visualize the setting - Think about the problem and important events - Use comprehension strategies to monitor comprehension	 During this quadrant of the text readers . . . - Use comprehension strategies to get to deeper thinking - Recognize key repeated words/phrases - Start to think about possible lines of thinking	 During this quadrant of the text readers . . . Look for evidence to support a line of thinking	 During this quadrant of the text readers . . . - Continue to look for evidence to support a line of thinking - Confirm and revise predictions - Think about problem/solution/results Evaluate how the author ties up all the loose ends - Consider how the book will impact his/her life
 Readers read slowly and often reread.	 Readers increase their speed a little bit and reread less.	 Readers increase their speed even more and rarely, if ever, reread.	 Readers read without interruption to the end.
 At the end of the first quarter, readers stop and summarize to check comprehension and make sure they have the story in their head.	 At the end of the second quarter, readers stop and name a line of thinking .	 At the end of the third quarter, readers . . . - find the turning point - consider how the turning point reveals the author's message predict how the book will end	 At the end of the book, readers confirm or reject their predictions and evaluate the author's ending. Then readers reflect on their reading: summarize synthesize evaluate

To elevate the *Read Side by Side Reading Program* for middle school, the program will continue to teach this CIA approach while turning students' attention toward analytical reading. Students will not only pay attention to and analyze the important events of the plot line, but they will also pay attention to how the protagonist changes and analyze the character's arc.



*This classroom poster shows the plot line and character arc divided into four quadrants.
(posters available at shop.readsidebyside.com)*

1. In the first quadrant, readers collect critical information, paying attention to the story elements. They focus on the character moments that reveal the protagonists' strengths and weaknesses and the events that foreshadow the first plot point (where the protagonist decides).
2. In the second quadrant, readers interpret the text and how the protagonist is changing. They focus on the author's craft and the events that foreshadow the midpoint or "mirror moment" (where the protagonist sees their true self reflected).
3. In the third quadrant, readers continue to interpret the text and how the protagonist is changing. They focus on the author's craft and the events that foreshadow the turning point (where the protagonist is fully changed).
4. In the fourth quadrant, readers apply the text to their life. They think about the author's central message and evaluate it. They notice how character moments demonstrate a complete change in the protagonist. They focus on the important events that foreshadow the resolution (where the protagonist proves they will not go back to their former self).



*An example of a middle-school CIA bulletin board displayed above the classroom library.
(posters available at shop.readsidebyside.com)*

Analytical Reading

Analytical reading is the third of four levels of reading outlined by Mortimer J. Adler and Charles Van Doren in their book *How to Read a Book*. These stages, outlined in order, are

1. elementary reading,
2. inspectional reading,
3. analytical reading, and
4. comparative reading.

Elementary reading is defined as “basic reading” or “learning to read the words on the page.” This stage of reading is taught explicitly in the primary grades (K–2) when students are building their foundational skills and increasing their reading fluency.

As students transition from primary to intermediate grades (3–6), reading shifts toward *inspectional reading*. This level of reading is defined as “carefully observing the text looking for clues as to the author’s central message or theme.” Inspectional reading is foundational to the *Read Side by Side Reading Program* for grades 3–6 when students learn to “read like detectives.”

Now, as students transition to middle school, reading shifts again toward *analytical reading*. Thomas C. Foster (2014) refers to this analytical stage as “reading like a professor.” In this stage of reading, the reader must pay attention to symbol and pattern. This type of reading is more thorough. The analytical reader “asks many questions of the text, in an organized fashion.” This type of thinking requires

- observation,
- memory,
- imagination, and an intellect trained in analysis and reflection (Adler and Van Doren, 14).

Analytical reading requires experience and an accumulation of preexisting knowledge. Analytical reading can be modeled and guided by the teacher in the intermediate grades; students typically don't have enough experience and knowledge to practice it independently. When students engage in wide reading of literature throughout elementary school, they are then ready to engage in the work of analytical reading in middle school. The accumulation of knowledge and the sheer volume of reading have readied them.

Comparative reading is the last stage of reading and is the most complex and taxing. In this level of reading, "the reader reads many books and places them in relation to one another and to the subject about which they will revolve" (Adler and Van Doren, 20). Some say this is the most rewarding of all reading activities (and I agree!). I have scaffolded this stage for middle school by carefully selecting books in relation to one another for each unit in the program. I hope that eventually students will be able to do this work on their own—in high school or in college.

Student Books

The lessons in this teacher guide refer to the following:

- The 2017 paperback edition of *A Christmas Carol*, written by Charles Dickens and published by Dover Publications. This book is an appropriate read-aloud title for students grades 7–8.
- The 2004 paperback edition of *The Devil's Arithmetic*, written by Jane Yolen and published by Puffin Books. This book is an appropriate book club title for students reading at a sixth-grade level.
- The 2011 paperback edition of *The Last Musketeer*, written by Stuart Gibbs and published by HarperCollins Publishers. This book is an appropriate book club title for students reading at a seventh-grade level.
- The 2009 paperback edition of *Sent*, written by Margaret Peterson Haddix and published by Simon & Schuster Books for Young Readers. This book is an appropriate book club title for students reading at an eighth-grade level.

Each student will need a copy of the book *A Christmas Carol* to participate in lessons. The teacher will read aloud to students, modeling fluency and comprehension skill. As the teacher reads, students will follow along in their own copy of the text, participate in discussion, and take notes. The read-aloud is a necessary precursor to the book club portion of the curriculum.

For the book club instruction, each student will need a copy of one of the three titles (*The Devil's Arithmetic*, *The Last Musketeer*, or *Sent*). Although Lexile levels are provided for each title, I recommend matching students to the book club texts by interest. Begin by selecting which of the three titles to allow your students to choose from; seventh-grade teachers may choose to use only the two lower titles, whereas eighth-grade teachers may choose to offer all three. Begin by sharing information about each book and give students time to preview them. Then ask students to pick a first- and second-choice title and place students in groups accordingly. Adjust as needed to accommodate their reading level, reading stamina, and skill. (This lesson is provided for you on Day 20.)

It is quite possible that you will not need to use all three novels. In fact, it is possible that all students might choose to read the same book. Be prepared to be flexible.

Text Analysis

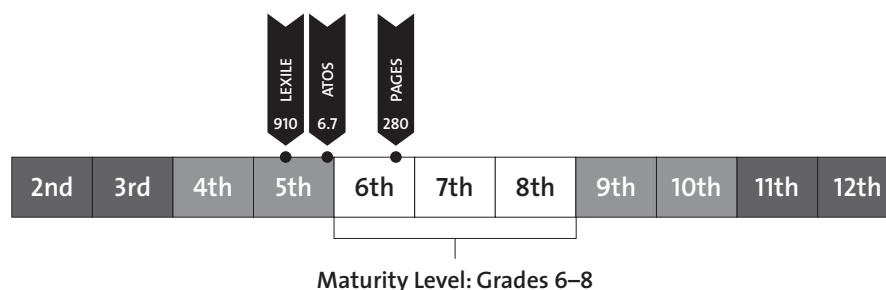
A text complexity analysis for each title is provided and uses the following grade-level quantitative measures recommended by the *Common Core State Standards*:

	ATOS (CCSS)	LEXILE (CCSS)	PAGE COUNT
2nd Grade	3.0–4.0	420–580	32–80
3rd Grade	4.0–5.0	580–740	80–150
4th Grade	5.0–6.0	740–830	150–200
5th Grade	6.0–7.0	830–925	200–250
6th Grade	7.0–8.0	925–970	250–300
7th Grade	8.0–9.0	970–1000	300–350
8th Grade	9.0–10.0	1000–1050	350–400
9th Grade	10.0–11.0	1050–1120	400–450
10th Grade	11.0–12.0	1120–1185	450–500
11th Grade	12.0–13.0	1185–1285	500–550
12th Grade	13.0–14.0	1284–1385	550–600+

Page counts in the chart above reference the average number of pages in books written for that grade level.

A Christmas Carol Text Complexity

A Christmas Carol is a well-loved and well-known classic that provides a beautiful introduction to Charles Dickens. A time travel adventure, the book is a journey and return story, with themes of generosity, redemption, transformation, and social injustices. Genres include horror and love. We recommend this book as a read-aloud for grades 7–8.



QUALITATIVE ANALYSIS—SUBSTANTIALLY COMPLEX (13/15)

Story Elements

- 1 Dynamic Characters/Extensive Character List
- 1 Sophisticated/Varied Setting
- 1 Multiple Themes
- 1 Mature Themes

Text Structure

- 1 Manipulations of Time/Gaps in Time
- 1 Manipulations of Sequence
- 0 Multiple Plots
- 1 Multiple Points of View

Language Conventionality and Clarity

- 1 Figurative Language
- 1 Historical Language
- 1 Unfamiliar Language/Dialect
- 1 Domain Specific Vocabulary

Knowledge Demands: The text assumes the reader has:

- 1 Content/Literary Knowledge
- 1 Cultural Knowledge
- 0 Extensive Life Experience

QUANTITATIVE ANALYSIS—6TH GRADE

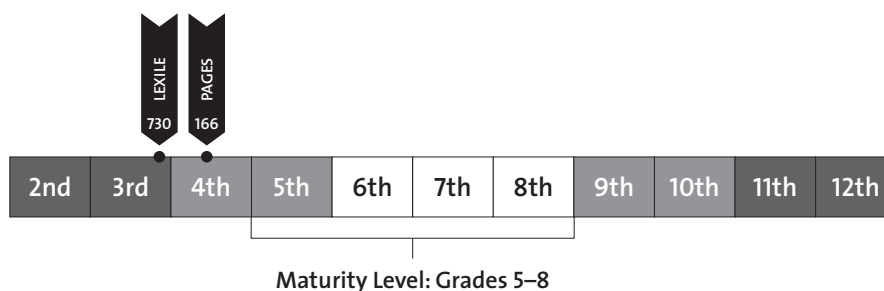
ATOS: 6.7
Lexile: 910

READER AND TASK CONSIDERATIONS—7TH GRADE

Page Count: 280
Stamina Level: 4 Hours
Maturity Level: Grades 6–8
ELA Standards: 7–10
**Other reader and task demands will be determined locally.*

The Devil's Arithmetic Text Complexity

The Devil's Arithmetic is one of three Holocaust novels written by Jane Yolen. A time travel adventure, the book is a journey and return story exploring the themes of family, culture, and the importance of remembering the past. Genres include coming-of-age and love. It vividly and sensitively teaches about the horrors of the Holocaust. Due to the mature content, qualitative demands, and task demands, we recommend this book for students in grades 6–8 who are reading at a sixth-grade reading level.



QUALITATIVE ANALYSIS—SUBSTANTIALLY COMPLEX (12/15)

Story Elements

- 1 Dynamic Characters/Extensive Character List
- 1 Sophisticated/Varied Setting
- 1 Multiple Themes
- 1 Mature Themes

Text Structure

- 1 Manipulations of Time/Gaps in Time
- 1 Manipulations of Sequence
- 1 Multiple Plots
- 0 Multiple Points of View

Language Conventionality and Clarity

- 1 Figurative Language
- 1 Historical Language
- 1 Unfamiliar Language/Dialect
- 0 Domain Specific Vocabulary

Knowledge Demands: The text assumes the reader has:

- 1 Content/Literary Knowledge
- 1 Cultural Knowledge
- 0 Extensive Life Experience

QUANTITATIVE ANALYSIS—4TH GRADE

ATOS: NA
Lexile: 730

READER AND TASK CONSIDERATIONS— 6TH GRADE

Page Count: 166

Stamina Level: 6 Hours

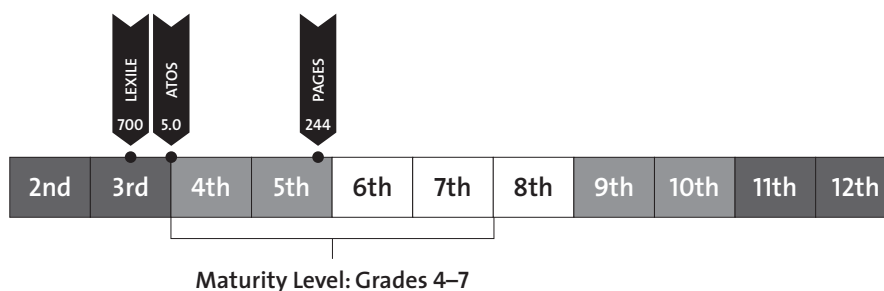
Maturity Level: Grades 5–8

ELA Standards: 7–10

**It is assumed that readers will have some background knowledge about the Holocaust, a topic that is explored in unit 6.3 of the Read Side by Side Reading Program. Other reader and task demands will be determined locally.*

The Last Musketeer Text Complexity

The Last Musketeer is the first book in a high-interest series written by Stuart Gibbs. A time travel adventure, the book is a journey and return story exploring the themes of deception, loyalty, belonging, bravery, and resilience. Genres include crime and adventure. Due to the qualitative demand and task demands, we recommend this book for students in grades 6–8 who are reading at a seventh-grade reading level.



QUALITATIVE ANALYSIS—SUBSTANTIALLY COMPLEX (13/15)

Story Elements

- 1 Dynamic Characters/Extensive Character List
- 1 Sophisticated/Varied Setting
- 0 Multiple Themes
- 1 Mature Themes

Text Structure

- 1 Manipulations of Time/Gaps in Time
- 1 Manipulations of Sequence
- 1 Multiple Plots
- 1 Multiple Points of View

Language Conventionality and Clarity

- 1 Figurative Language
- 1 Historical Language
- 1 Unfamiliar Language/Dialect
- 1 Domain Specific Vocabulary

Knowledge Demands: The text assumes the reader has:

- 1 Content/Literary Knowledge
- 1 Cultural Knowledge
- 0 Extensive Life Experience

QUANTITATIVE ANALYSIS—4TH GRADE

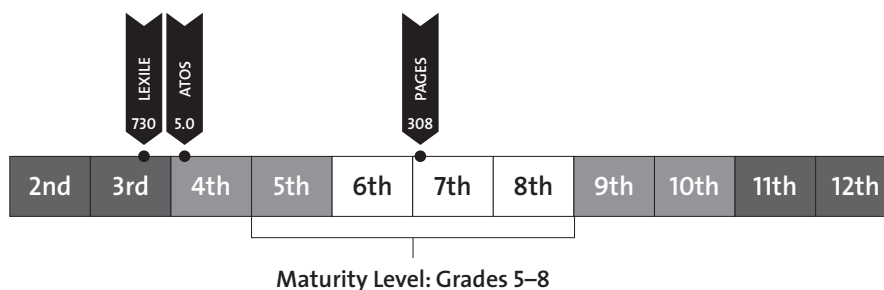
ATOS: 5.0
Lexile: 700

READER AND TASK CONSIDERATIONS—7TH GRADE

Page Count: 244
Stamina Level: 8.5 Hours
Maturity Level: Grades 4–7
ELA Standards: 7–10
**Other reader and task demands will be determined locally.*

Sent Text Complexity

Sent is the second book in *The Missing* series, a high-interest series written by Margaret Peterson Haddix. A time travel adventure, the book is a journey and return story exploring the themes of deception, loyalty, belonging, bravery, and resilience. Genres include crime and adventure. Due to the qualitative demand and task demands, we recommend this book for students in grades 6–8 who are reading at an eighth-grade reading level.



QUALITATIVE ANALYSIS—SUBSTANTIALLY COMPLEX (11/15)

Story Elements

- 1 Dynamic Characters/Extensive Character List
- 1 Sophisticated/Varied Setting
- 0 Multiple Themes
- 0 Mature Themes

Text Structure

- 1 Manipulations of Time/Gaps in Time
- 1 Manipulations of Sequence
- 1 Multiple Plots
- 0 Multiple Points of View

Language Conventionality and Clarity

- 1 Figurative Language
- 1 Historical Language
- 1 Unfamiliar Language/Dialect
- 1 Domain Specific Vocabulary

Knowledge Demands: The text assumes the reader has:

- 1 Content/Literary Knowledge
- 1 Cultural Knowledge
- 0 Extensive Life Experience

QUANTITATIVE ANALYSIS—4TH GRADE

ATOS: 5.0
Lexile: 730

READER AND TASK CONSIDERATIONS—8TH GRADE

Page Count: 308

Stamina Level: 8.5 Hours

Maturity Level: Grades 5–8

ELA Standards: 7–10

**The task demand for this book has been raised by starting with the second book in the series. Other reader and task demands will be determined locally.*

Matching Students to the Book Club Texts

If you use your nationally normed data (*MAP Reading Growth Text*, *iReady*, *Star Assessment*, or others) to match students to the book club texts, we recommend using the students' percentile scores and follow these suggestions:

- Students who score at the 75th percentile or higher will read the high-level title.
- Students who score between the 74th and 30th percentile will read the mid-level title.
- Students who score below the 30th percentile will read the low-level title.

When using data from standardized tests, consider these placements to be tentative. Further experience with students might cause you to move them up to a more challenging text or down to an easier book. It is not just the level of the book that matters; the student's reading stamina and interest in the book should also be considered. Students who have a difficult time keeping up with assignments during the read-aloud may be more successful with the lower book club title.

Keep book club groups small, with no group larger than eight students. This ensures that each student gets a chance to share during book club meetings. I also recommend assigning each student in the group a partner. The partner will be someone they can go to for help during the daily work time and serve as an accountability partner for keeping up with daily assignments.

Schedule

Read-aloud and book club lessons have the following daily lesson structure, to fit within 55 minutes:

Read-Aloud—55 Minutes

Entry Task—10 minutes
Vocabulary Lesson—5 minutes
Read-Aloud Lesson—20 minutes
Scaffolded Work Time—20 minutes
Homework: Complete unfinished assignments.

Book Club—55 Minutes

Entry Task (Must-Do/May-Do)—5 minutes
Mini Lesson—10 minutes
Scaffolded Work Time—40 minutes
Homework: Complete unfinished assignments.

As the daily lesson structure shifts from the read-aloud lesson to the scaffolded work time, or from the book club mini lesson to the scaffolded work time, teachers will choose which level of scaffolding from the list (most to least) will be most appropriate for students:

- Complete the assignment together, as a class, with the teacher guiding.
- Complete the assignment in partners or groups.
- Complete the assignment independently.
- Complete the assignment outside of class.

Homework can be assigned daily for students who do not finish the assignment in class. If you would prefer not to assign homework, consider scheduling a couple days for students to catch up on assignments throughout the unit.

Student Engagement

Daily lessons will increase student engagement through the following routines:

- entry tasks,
- vocabulary exercises,
- book discussions,
- taking notes, and
- writing in response to reading: text-dependent questions and formal written analysis.

Entry Task

The most evidence-based reading skill proven to increase student comprehension is paraphrasing. When paraphrasing a text, the reader must synthesize what was read and rephrase the text using their own vocabulary. It is considered a crucial reading skill because it demonstrates the reader's ability to understand the material being read.

To help students develop this skill, each lesson will begin with an entry task. This entry task will provide two direct quotes from the text. Students will evaluate which of the two important quotes is the most powerful and then paraphrase the quote by rewriting it in their own words. Both quotes are strong examples; students may select either quote to paraphrase.

This daily entry task will provide a list of ten or twelve most-important passages that can be used as a tool for composing an analytical essay at the conclusion of each book.

Sample Entry Task:

Provided are two direct quotes pulled from pp. 1–9. Choose the quote that most effectively describes the protagonist. Put the quote in your own words by paraphrasing.

A. *“Oh! But he was tight-fisted, hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint . . .”* (p. 2).

B. *“He carried his own low temperature always about with him; he iced his office in the dog-days; and didn’t thaw it one degree at Christmas. External heat and cold had little influence on Scrooge. No warmth could warm, nor wintry weather chill him”* (pp. 2–3).

In your own words/paraphrase:

Scrooge was a selfish, frugal, hardworking man who only cared about money. He was known to clutch at his money and scrape by with nothing. His heart was cold and full of sin.

Before starting the unit, either photocopy the *Students Entry Task* booklet, one for each student, or provide students the electronic version.

Vocabulary

Throughout the unit, students will study key vocabulary. They will learn that some words in the book are more important than others. These are the words that repeat across the text, words that are used both literally and figuratively. Students will learn to notice the key repeated words in the text and use the context to determine the meaning or the shifts in meaning.

Vocabulary lessons will require the use of an online dictionary. I suggest the Merriam-Webster online dictionary and thesaurus. I like this resource because it is easy to toggle between the dictionary and thesaurus from the home screen. This online dictionary also provides other helpful tools including both academic and student-friendly definitions.

To conduct the vocabulary exercise, teachers will use the following 10-minute routine:

1. Circle the prefix, box the suffix, underline the root.
2. Write other forms of the word.
3. Read the context where the word is found in the text.
4. Read the definition (Merriam-Webster online dictionary).
5. Write a student-friendly definition using a vocabulary stem.
6. Read a list of synonyms (Merriam-Webster online dictionary).
7. Choose several strongly matched synonyms.
8. Write a complex sentence using the target word. (The sentence should connect to your personal life.)

Sample Vocabulary Exercise:

<u>Supernatural</u>				Adjective
Forms of the Word:	supernaturally	supernaturalness		
Context:	<i>“Marley’s spirit is the first in a series of ghostly visitors who offer visions of the past, present, and future . . .”</i> (blurb). <i>“Scrooge . . . found himself face to face with an unearthly visitor . . . It was a strange figure—like a child; yet not so like a child as an old man, viewed through some <u>supernatural</u> medium . . .”</i> (p. 27).			
Definition:	Supernatural means <i>an order beyond the visible, observable universe</i> such as . . . spirits or ghosts.			
Synonyms:	ghostly	unearthly	mystical	celestial
Complex Sentence: (When _____, _____.)	When I heard a strange noise but couldn’t see anything, I wondered if it was something <u>supernatural</u>.			

At the beginning of the year, I recommend conducting the vocabulary routine together as a whole class. Later in the year, it is possible that the vocabulary routine could be incorporated into the entry task; students might work on the vocabulary routine with a partner or independently.

Before starting the unit, either photocopy the *Vocabulary* booklet, one for each student, or provide students the electronic version.

Must-Do/May-Do

When students move from the read-aloud novel to the book club novel, students will find these same paraphrasing and vocabulary tasks within the must-do/may-do list. A different must-do/may-do list is provided for each of the three book club titles. Before starting the book club lessons, you will want to photocopy the must-do/may-do list for each student in each group.

Students will use the list as an entry task at the beginning of the reading block and/or as a task list to keep them working while the teacher is meeting with groups on the book club meeting days. The must-do tasks provided on the list include:

1. paraphrasing important quotes and
2. selecting words from the text to look up in the dictionary and thesaurus.

The may-do tasks provided on the list include:

3. fluency practice (phrase-cued reading),
4. reading “outside text” nonfiction articles, and
5. writing in response to reading.

Discussion

Collaboration while reading has been proven to be one of the highest motivators. Moreover, discussing the text in partners or groups is an effective way to keep students engaged in their learning. Throughout the read-aloud and book club lessons, turn and talk will be used to increase collaboration and provide support from peers.

I suggest pairing students with an assigned partner, ensuring that one of the partners is slightly higher in reading level than the other. Students will stay with the same partner for the duration of each book. This will allow students the opportunity to grow their thinking across the text.

Throughout the 3–6 program, lessons incorporate turn and talk stems to increase academic conversation. Students are taught to share their thinking using the stem and respond to each other’s thinking using the response stems. This share and respond structure will not be directly referenced in the middle-school lessons. However, this structure can be easily added for students who need extra scaffolding. I suggest using the following turn and talk stems throughout the lessons as appropriate:

Share Stem:	When the book said _____ I was thinking _____ because _____. This helps me understand _____.
Response Stems:	• I agree/disagree with you because . . . • I am also thinking . . . • It sounds like you are saying . . .

Throughout the book club portion of the unit, students will participate in formal book club meetings. These meetings will occur once students have finished reading quadrants 1, 3, and 4. Book club meetings provide an opportunity for students to meet with their peers and their teacher to discuss the book and respond to one another’s thinking. The bulk of the book club meeting will be teacher facilitated, with an option for student-led discussion at the conclusion. Teachers can anticipate spending about 15–20 minutes meeting with each group.

Taking Notes

Taking notes while reading is a skill Adler and Van Doren encourage, even for adult readers. They argue that taking notes helps the reader stay engaged with the text, prevents the reader from falling asleep or getting distracted, and encourages thinking and remembering. A strategy for taking notes is outlined in their book, focusing on

- important story elements,
- the sequence of events or points,
- the repetition of key words and phrases,
- 10–12 most important passages, and
- a one-sentence summary of each chapter.

These suggestions for taking notes are used throughout the lessons. Instead of annotating the text, I suggest using vertically ruled note cards that fit into a library pocket. I like this method of taking notes for middle-school students (rather than using a composition book) because it makes the reading experience more portable and like real-world reading habits.

If you choose to use this method for taking notes, you will need to purchase

- vertically ruled note cards (5" x 3") and
- library pockets (self-adhesive).

These items can be purchased from Amazon.com, and each student will need about ten note cards per book. Stick a library pocket to the inside of the front cover of each student novel. Students will keep note cards in the pocket.

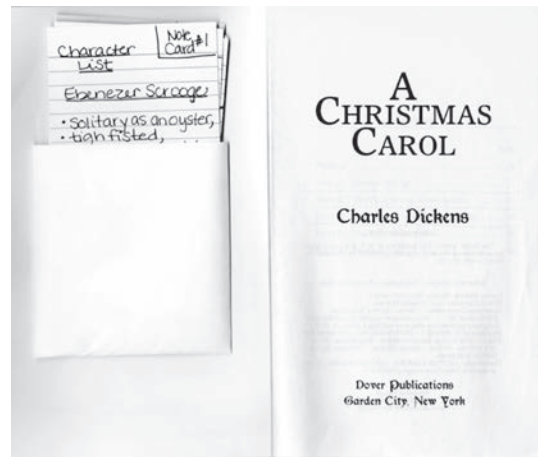
Text-Dependent Questions

Text-dependent questions build students' comprehension skill by requiring them to identify textual evidence to support thinking. Students will practice this skill daily as they read; for each reading assignment, students will respond to short-answer, analytical questions.

I recommend that students compose their text-dependent questions in a Word or Google document. This will make it easy for them to use the content of their answers to compose the analytical essay. Students will simply copy and paste the ideas they want to use.

Text-dependent questions will align to the CIA (Collect-Interpret-Apply) approach with the same questions being used repetitively for each book. This repetition is intentional; it will help readers create a habit of analytical thinking.

For each reading assignment, there are two text-dependent questions. If it is difficult for students to complete both questions in the time given, consider making the second question a bonus question.



A novel with a library pocket affixed to the inside of the front cover and note cards placed in the pocket.

Sample Text-Dependent Question:

How does the setting contribute to the mood of the story?

The setting contributes to the dark, cold, and threatening mood of the story in several ways. The weather is foggy and cold. Scrooge's apartment is empty, dark, and haunted.

Is the setting a positive or negative environment for the protagonist, or both? Explain.

I think the setting of the story is both positive and negative for Mr. Scrooge. It is positive because it is the Christmas season, and people are cheerful and wishing each other a merry Christmas. It is negative because Mr. Scrooge says "bah, humbug" and chooses to be alone and gloomy.

Written Analysis

Writing in response to reading facilitates reading comprehension and reveals text connections. Throughout the unit, students will be prompted to stop at the end of each quadrant of reading, where they will synthesize their thinking by writing two or three analytical paragraphs. These paragraphs will later combine to create a seven-paragraph analytical essay. A writing frame is provided to support students' success, as well as a checklist for grading the final piece. Samples of student writing are provided in the appendix.

Assessment Tools

The units in this program are aligned to the CCSS for grades 7–10. The standards at each grade level have been combined and edited to create a common list to meet the demands of tenth-grade reading. Teachers can adjust the rigor of the standards (up or down) by assigning a book club novel to match a student's reading level. A complete list of standards taught in the units is provided in the appendix.

Daily assignments will capture students' skill in practicing these standards. For each of the daily assignments, assessment tools are provided. You will be formally grading the following student assignments:

- entry tasks,
- vocabulary exercises,
- must-do/may-do responses,
- reading guides that are used as quizzes at the end of each quadrant,
- responses to text-dependent questions, and
- analytical writing.

Entry tasks, vocabulary exercises, must-do/may-do activities, and participating in book club meetings will be graded using a 3-point scale:

0 = no response

1 = partial response

2 = complete response

3 = wow!

Grading sheets for these assignments are provided in the appendix, and all assessments and assessment tools can be downloaded from readsidebyside.com/ms-resources.

Scope and Sequence: *A Christmas Carol*

DAY	TITLE	CCSS	E.T.	VOCATULARY	ASSIGNMENT
1	Classify Book	4, 5, 9	NA	NA	Read the author's biography and respond to questions. Watch "The Story of a Christmas Carol."
2	Mark Text	3, 5	1	1. Supernatural	Read "The Time Traveler Archetype" and respond to questions.
3	Character Analysis	3, 4	2	2A. Carol 2B. Dirge	Read pages 1–9 and respond to questions.
4	Setting Analysis	3, 4, 6	3	3. Bitter	Watch "Pea Souper." Read pages 9–15 and respond to questions.
5	Plot Analysis	1, 3, 4	4	1. Incredulous	Read pages 15–24 and respond to questions.
6	Theme Analysis	1, 2, 3, 4	5	5A. Shadowed 5B. Chains	Read "Warning from Marley's Ghost" and respond to questions. Take the Quadrant 1 quiz.
7	Written Analysis	1, 2, 3	NA	NA	Write a two-paragraph analysis of Quadrant 1.
8	Symbolism and Genre	1, 4, 5, 9	6	6. Regret	Read pages 25–36 and respond to questions.
9	Plot Analysis	1, 3, 4	7	1. Idol	Read pages 36–47 and respond to questions. Take the Quadrant 2 quiz.
10	Symbolism and Genre	1, 4, 5, 9	8	1. Benevolent	Read pages 48–64 and respond to questions.
11	Plot Analysis	1, 3, 4	9	1. Humility	Read pages 64–75 and respond to questions.
12	Theme Analysis	1, 2, 3, 4	10	1. Ignorance	Read pages 75–77 and respond to questions. Take the Quadrant 3 quiz.

13	Written Analysis	1, 2, 3, 5, 9	NA	NA	Write a three-paragraph analysis of Quadrants 2 and 3.
14	Plot Analysis	1, 2, 3	NA	NA	Read pages 78–97 and respond to questions. Analyze the illustrations.
15	Theme Analysis	1, 2, 3, 4	NA	NA	Read pages 98–106 and respond to questions. Take the Quadrant 4 quiz.
16	Written Analysis	1, 2, 3, 5, 9	NA	NA	Write a two-paragraph analysis of Quadrant 4.
17	Analytical Essay	NA	NA	NA	Combine your written analysis into one seven-paragraph analytical essay.
18–19	Movie	7	NA	NA	Take notes while watching a production of the book <i>A Christmas Carol</i> .

Scope and Sequence: *Book Clubs*

DAY	TITLE	CCSS	ASSIGNMENT 1. THE DEVIL’S ARITHMETIC 2. THE LAST MUSKETEER 3. SENT
20	Classify and Choose a Book	4, 5, 9	All: Pick a first- and second-choice book.
21–22	Character Analysis	3, 4	1. Read chapters 1–3 and respond to questions. 2. Read chapters 1–3 and respond to questions. 3. Read chapters 1–4 and respond to questions.
23	Build Background Knowledge—Setting	3, 7, 9	All: Read outside text articles and maps. Take a virtual field trip (optional).
24	Setting Analysis	3, 4	1. Read chapter 4 and respond to questions. 2. Read chapters 4–5 and respond to questions. 3. Read chapter 5 and respond to questions.
25–26	Plot Analysis	1, 3, 4	1. Read chapter 5 and respond to questions. 2. Read chapters 6–7 and respond to questions. 3. Read chapters 6–8 and respond to questions. All: Take the Quadrant 1 quiz.
27–28	Book Club Meetings	1, 2, 5	All: Must-Do/May-Do List.
29	Written Analysis	1, 2, 3	Write a two-paragraph analysis of Quadrant 1.
30	Symbolism and Genre	1, 4, 5, 9	1. Read chapters 6–7 and respond to questions. 2. Read chapters 8–9 and respond to questions. 3. Read chapters 9–12 and respond to questions.
31–32	Plot Analysis	1, 3, 4	1. Read chapters 8–9 and respond to questions. 2. Read chapters 10–12 and respond to questions. 3. Read chapters 13–17 and respond to questions.

33	Theme Analysis		1. Read chapter 10 and respond to questions. 2. Read chapters 13–14 and respond to questions. 3. Read chapters 18–19 and respond to questions. All: Take the Quadrant 2 quiz.
34–35	Plot Analysis	1, 4, 5, 9	1. Read chapters 11–13 and respond to questions. 2. Read chapters 15–18 and respond to questions. 3. Read chapters 20–24 and respond to questions.
36	Theme Analysis	1, 2, 3, 4	1. Read chapter 14 and respond to questions. 2. Read chapters 19–20 and respond to questions. 3. Read chapters 25–27 and respond to questions. All: Take the Quadrant 3 quiz.
37–38	Book Club Meetings		All: Must-Do/May-Do List.
39–40	Written Analysis	1, 2, 3, 5, 9	Write a three-paragraph written analysis of Quadrants 2 and 3.
41–42	Plot Analysis	1, 2, 3	1. Read chapters 15–18 and respond to questions. 2. Read chapters 21–22 and respond to questions. 3. Read chapters 28–35 and respond to questions.
43	Plot Analysis	1, 2, 3, 4	1. Read chapters 19, epilogue, and author’s note and respond to questions. 2. Read chapters 23–25 and respond to questions. 3. Read chapters 36, epilogue, and author’s note and respond to questions. All: Take the Quadrant 4 quiz.
44–45	Book Club Meetings and Written Analysis		All: Write a two-paragraph analysis of Quadrant 4.
46–47	Culminating Project	1, 2, 3, 5, 9	Research Project Prompt: If you could travel to the past to meet a famous person, who would you want to meet?

Read-Aloud Lesson Plans

A Christmas Carol

NOTE: The lessons for *A Christmas Carol* refer to the Dover Publications paperback edition published in 2017.

C

Collect Critical Information

Analyze the story elements:

- Characters (character moments),
- Setting (mood),
- Main Events (first plot point), and
- Theme (thematic question).



In the first quadrant, readers read slowly and often reread to monitor comprehension.



After finishing the first quadrant, readers stop to check their understanding. They write a two-paragraph analysis.

Days 1–7, Chapter 1

DAY 1, CLASSIFYING A BOOK AND OUTSIDE TEXT: AUTHOR BIOGRAPHY

In this lesson . . . you will be teaching students a set of steps for classifying a book before reading. This will include reading the title, cover, publisher's blurb, table of contents, and front/back pages.

Standards practiced in this lesson include but are not limited to

- Word Choice/Vocabulary (R4)
- Text Structure/Genre (R5)
- Influences/Intertextuality (R9)

To prepare for this lesson . . . copy the biography *The Life of Charles Dickens: Champion for the Poor*, one for each student. Also copy a list of text-dependent questions for *A Christmas Carol* and the seven basic novel types, one for each student. These resources can be downloaded from <https://www.readsidebyside.com/ms-resources>.

Optional: If time allows, watch "The Story of *A Christmas Carol*" (4:13), produced by CBS Sunday morning and available to watch on YouTube.com. A link is also provided at <https://www.readsidebyside.com/MS-resources>.

Student assignment:

1. Read the author biography and respond to questions.

For this assignment, choose which levels of scaffolding from the list (most to least) will be most appropriate for students:

- Complete the assignment together as a class, with the teacher guiding.
- Complete the assignment in partners or groups.
- Complete the assignment independently.
- Complete the assignment outside of class.

Lesson Introduction:

Today we will be starting a new literature unit! We will be reading the book *A Christmas Carol* by Charles Dickens. You probably already know something about this story; it has been popularized by many screen and play adaptations and has had an important influence on pop culture. If the phrase, "Bah! Humbug!" sounds familiar to you, then you know something about this story!



Discuss: *What do you know about the story A Christmas Carol?
Have you read the book before or watched a screen or stage version?
Turn and talk with a partner.*

As we read the book together, you will learn to read analytically and thoroughly.

Lesson Introduction (continued):

After we have finished the book together, you will practice the same analytical reading strategies again, this time in a book you will read on your own. In this way, you will learn to make analytical reading a habit of mind. These skills of habit will benefit you beyond middle school—in high school, college, and life.

Teach:

In our lesson today, we will learn how to classify a book before reading.

WHO, WHAT, and WHEN:

Good readers know what kind of book they are reading and determine this very early in the reading process, typically before they begin reading a book (Adler and Van Doren, 60).

WHY:

Knowing what kind of a book you will be reading will help you in several ways:

- It will help you focus your attention on what is important.
- It will activate your memory, allowing you to classify this book with other books you have read.
- It will draw your attention to symbols and patterns found throughout this book and across literature.

WHERE and HOW:

How do good readers determine the type of book they are reading? They follow several simple steps and make them a reading habit.

Today we will practice these steps together:

1. Read the title(s) and observe the cover.
2. Read the publisher's blurb.
3. Skim the table of contents.
4. Read the front pages and/or back pages.

As we do this we will

- determine what type of novel this is (from the list of Seven Basic Novel Types) and
- pay attention to key words and phrases that allude to the novel type.

We will use the list of Seven Basic Novel Types (provided at the end of this lesson).

Teach (continued):



Discuss: *What do you know about each of these novel types?
Can you think of a book or movie as an example of each?*
Turn and talk with a partner.

OR

Play Novel Type Bingo!
(This game is provided at the end of the lesson.)

Model and Guide:

Watch me as I model how I classify the book before reading. Notice how I look for relevant details in the title, cover, publisher's blurb, table of contents, and front and back pages.

1. Title and Cover

The title of the book *A Christmas Carol* provides a clue as to the novel type. Christmas is a time of year when the Christian religion celebrates the birth of Jesus. This clue makes me think that the novel will fit into the novel type of rebirth.

The cover of the book shows a well-dressed man using a key to unlock a door.

In the rebirth novel, the protagonist enters a transformation and ends up a better person as a result.



Discuss: *Do you think this novel type is rebirth?
Why or why not?*
Turn and talk with a partner.

2. Publisher's Blurb

On the back of the book, the publisher has provided a blurb or summary. This will give us further clues as to what type of book this is.

Blurb

Coldhearted Ebenezer Scrooge has no use for Christmas cheer. He rejects a dinner invitation from his jolly nephew, scolds charity workers, and *very* grudgingly allows his clerk the day off. All the warmth and joy of the holiday are humbug to Scrooge until Jacob Marley, his long-dead business partner, pays a call. Marley's spirit is the first in a series of ghostly visitors who offer visions of the past, present, and future—warnings that **transform** a bitter old miser into a charitable and compassionate man.

I think this book will also fit into the novel type of journey and return. Ebenezer Scrooge journeys to the past, present, and future and returns a changed man.

Model and Guide (continued):



Discuss: *Do you think this novel type is also journey and return?*

Turn and talk with a partner.

The back of the book provides additional information about the book's history.

Additional Information

First published in 1843, *A Christmas Carol* was an instant success and has remained a holiday favorite ever since. The story has been adapted many times for stage and screen, but no version surpasses the sheer delight of Charles Dickens's original novella. As much a part of the holiday season as holly, mistletoe, and evergreen wreaths, this immortal tale continues to charm readers with its message of generosity and goodwill.

This book is a Dover Evergreen Classics. According to Dover, a classic book is one that is “enduring” and “engaging.” Other books published as Dover classics include:

- *Adventures of Huckleberry Finn*,
- *The Secret Garden*,
- *Alice's Adventures in Wonderland*,
- *Treasure Island*,
- *White Fang*, and
- *The Wonderful Wizard of Oz*.



Discuss: *Why do you think this book is considered a classic?*

What classic books have you read or know of?

Turn and talk with a partner.

3. Table of Contents

Now we will skim the table of contents looking for key words and phrases that point to the novel types—rebirth, journey and return. Notice, instead of the word “chapter” you see the word “stave.” A stave is a section or chapter in a book. (Model skimming the table of contents.)

This table of contents does not provide much in terms of clues about the novel type. However, we are seeing references to ghosts and spirits throughout the book. In narratives about life, death, and rebirth it is common to see ghosts or spirits lingering in the natural world, sometimes to resolve issues, seek justice, or protect loved ones.

Model and Guide (continued):

4. Front/Back Pages

Now we will read the preface looking for key words and phrases that point to the novel type—rebirth. A preface includes introductory remarks made by the author.

Preface

“I have endeavored in this Ghostly little book, to raise the Ghost of an Idea, which shall not put my readers out of humour with themselves, with each other, with the season, or with me. May it haunt their houses pleasantly, and no one wish to lay it. Their faithful friend and servant, C. D. December, 1843”



Discuss: *Why do you think the author opens with these remarks, and how do they connect to the novel types—rebirth, journey and return?*

Turn and talk with a partner.

Oftentimes the front or back pages will provide a brief biography of the author. Learning about the author before reading the book can help us learn more about his or her life, point of view, and inspiration for writing the book. Even when the publisher does not provide a brief biography, it may be helpful to find one online to read before starting a book.

Assignment:

Read the biography to answer these questions:

- What details about the author’s life are noteworthy or interesting?
- What key events in the author’s life may have inspired this book?

If time allows, watch “The Story of *A Christmas Carol*” (4:13).

(Hand out the biography and the list of text-dependent questions for *A Christmas Carol*.)

Seven Basic Novel Types:

1. **Overcoming the Monster:** The protagonist must defeat an antagonist that threatens them and the wider world.

Example(s): _____

2. **Rags to Riches:** The protagonist achieves something they lack, loses what they've gained, and then gets it back again.

Example(s): _____

3. **The Quest:** The protagonist must set out in pursuit of a treasure, place, or other goal, overcoming challenges along the way.

Example(s): _____

4. **Voyage and Return:** The protagonist travels to a strange new place, experiences hardships and makes discoveries, and then returns home with lessons learned.

Example(s): _____

5. **Comedy:** The protagonist experiences a series of lighthearted or confusing events, and the story resolves into a happy ending.

Example(s): _____

6. **Tragedy:** The protagonist has a central trait or flaw or has made a mistake resulting in catastrophe.

Example(s): _____

7. **Rebirth:** The protagonist undergoes a transformation and ends up a better person as a result.

Example(s): _____

(Booker, 2004)

Novel Type Bingo

Move around the room and ask students if they know a book or movie for one of the novel types on your bingo board. Write the name of the book or movie in the space and have the students sign their initials in the spaces. Continue to fill the board until it is full or the time runs out. **Rule:** Each student is only allowed to sign one space on your board.

Comedy	The Quest	Rags to Riches
Rebirth	FREE SPACE 	Voyage and Return
Overcoming the Monster	Tragedy	Comedy

Text-Dependent Questions, *A Christmas Carol*

Answer each text-dependent question completely and thoroughly. Use key vocabulary, complex sentence structure, and give attention to grammar and spelling to receive three points (wow!).

Grading Scale:

- 0 = no response
- 1 = partial response
- 2 = complete response
- 3 = wow!

Quadrant 1

Day 1: Read the biography and respond to questions.

1. What details about the author's life are noteworthy or interesting?
2. What key events in the author's life may have inspired this book?

Day 2: Read the article "The Time Traveler Archetype" and respond to questions.

3. What are the common characteristics of the time traveler archetype?
4. Why does the time traveler archetype resonate with readers?

Day 3: Read pp. 1–9 and respond to questions.

5. Which scene best dramatizes the personality of the protagonist?
6. What strengths and weaknesses are revealed in this scene?

Day 4: Read pp. 9–15 and respond to questions.

7. How does the setting contribute to the mood of the story?
8. Is the setting a positive or negative environment for the protagonist, or both?
Explain your answer.

Day 5: Read pp. 15–24 and respond to questions.

9. Which scene from the book foreshadows a change in the protagonist? What change does this scene foreshadow?
10. Which scene from the book foreshadows the first plot point? What do you predict will happen at the first plot point?

Day 6: Read "Warning from Marley's Ghost" and respond to questions.

11. Which event at the end of the first quadrant causes the protagonist to make a decision? What decision is or will be made?
12. How do you predict the protagonist's world will change?

Quadrant 2

Day 8: Read pp. 25–36 and respond to questions.

13. How does the setting of the story change after the first plot point?
14. What symbolism does the author use throughout the book? How does the symbolism point to the genre and/or theme?

Day 9: Read pp. 36–47 and respond to questions.

15. What is the mirror moment or midpoint? What truth is revealed at the mirror moment?
16. What is the author's central message? How does the midpoint reveal it?

Quadrant 3

Day 10: Read pp. 48–64 and respond to questions.

17. How does the setting of the story change after the midpoint?
18. What symbolism does the author use throughout the book? How does the symbolism point to the genre and/or theme?

Day 11: Read pp. 64–75 and respond to questions.

19. How has the protagonist changed across the story? What has caused this change?
20. What do you think will happen at the turning point?

Day 12: Read pp. 75–77 and respond to questions.

21. What is the turning point? How does it reveal the author's central message?
22. Rewrite the answer to each of the thematic questions, making them general rather than specific to the story.

Quadrant 4

Day 14: Read pp. 78–97 and respond to questions.

23. How has the mood and/or style of the story changed from the beginning of the book to now?
24. How does the final plot point prove that the protagonist will not go back to their old self?

Day 15: Read pp. 98–106 and respond to questions.

25. How does the author resolve the plot? Are you satisfied with the ending?
26. Which characters have changed in the story and how?

Questions	Points (0–3)
1	
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25	
26	
Total (78):	

The Life of Charles Dickens: Champion for the Poor

Charles Dickens is one of the most famous writers in history, known for his vivid characters and dramatic stories that changed the way people thought about society.

But did you know that his own childhood was marked by hardship and poverty?

Charles was born in 1812 in England. His father, John Dickens, worked as a clerk—a job that meant long hours but not much money. The family often struggled to make ends meet. In 1824, when Charles was just twelve years old, his family’s debts caught up with them, and they were sent to a debtors’ prison called the Marshalsea. At the time, if you couldn’t pay your debts in England, you and your family could be locked away until you did.



While his parents and siblings lived in prison, Charles was forced to leave school and go to a workhouse where he was assigned to work in a factory that made boot polish. He pasted labels on jars for long hours every day. The factory was dark, dirty, and full of dangers. He never forgot the shame and misery he felt during this time.

These experiences shaped him deeply. When he was older, Charles found work as a reporter, covering debates in Parliament and writing for newspapers. His sharp eye for detail and talent for describing people helped him succeed. He began publishing stories under the name “Boz,” and his first big success was *The Pickwick Papers*. From there, he became one of the most famous writers in the world.

Charles Dickens used his books to expose important social issues. He wanted to call attention to the cruelty of child labor, the suffering of the poor, unfair laws, and even environmental problems that factories and pollution caused. His writing made readers think about how society treated its most vulnerable members.

One of his most famous books is *A Christmas Carol*. Since it was first published in 1843, it has never been out of print. It has been performed on screen and stage countless times and has influenced many holiday traditions. It tells the story of Ebenezer Scrooge, a bitter, selfish old man who hates Christmas and cares only about money. On Christmas Eve, he is visited by the ghost of his former business partner who warns him to change his ways. Scrooge is then guided by the Ghosts of Christmas Past, Present, and Yet to Come, who show him the ripple effect that his greed and solitude have had on his own life and the lives of others. Shaken by these visions, Scrooge awakens on Christmas morning with a transformed heart.

With the book *A Christmas Carol*, Dickens wanted to bring to light serious social ills that plagued the poor during the 1840s in Victorian England. The 1840s were a time of extreme poverty and unemployment. Poor people received small amounts of money and food from government assistance. But in 1834, the Poor Law changed, and help for the poor was mostly given in workhouses. Dickens visited these workhouses and was horrified by the way children were treated. He decided to write a political pamphlet to raise awareness, but then he realized that writing a Christmas narrative would reach more people with “twenty thousand times the force!”

Dickens wrote and published *A Christmas Carol* in just six weeks. He paid the printing costs himself and printed it as a luxury item that would appeal to the middle class—bound in red cloth and illustrated. It was published on December 19, just in time for the Christmas season, and sold six thousand copies by Christmas Eve.

Even though Charles Dickens became one of the most well-known authors in the world, he made more from speaking gigs than from his books. He was an incredible performer and would read aloud his novels to audiences, acting out voices and scenes so powerfully that people laughed, cried, and applauded. His public readings were extremely popular, even in the United States, where crowds packed theaters to hear him.

Charles Dickens died in 1870, but his stories live on. He is remembered not only for his unforgettable characters and exciting plots, but also for shining a light on the struggles of the poor and inspiring people to make the world a better place.

DAY 2, MARKING THE TEXT AND OUTSIDE TEXT: *THE TIME TRAVELER ARCHETYPE*

In this lesson . . . you will be teaching students to divide the book into quadrants and read using the CIA (Collect-Interpret-Apply) approach. This will include learning about the plot and character arcs. This lesson will also introduce the time traveler archetype.

Standards practiced in this lesson include but are not limited to

- Story Elements (R3)
- Text Structure/Genre (R5)

To prepare for this lesson . . . hang the quadrant posters and plot-line poster where they will be visible to the students. Provide the “Read Like a Professor” bookmark for each student. Download and print the

- entry task packet,
- vocabulary exercises packet, and
- article “The Time Traveler Archetype.”

These resources can be downloaded from <https://www.readsidebyside.com/ms-resources>. Also provide three sticky notes for each student to mark their book.

Student assignments:

1. Entry task 1.
2. Vocabulary 1: *supernatural*.
3. Read the article “The Time Traveler Archetype” and respond to questions.

For these assignments, choose which levels of scaffolding from the list (most to least) will be most appropriate for students:

- Complete the assignment together as a class, with the teacher guiding.
- Complete the assignment in partners or groups.
- Complete the assignment independently.
- Complete the assignment outside of class.

Entry Task 1:

(Students will complete the entry task independently in the first 5 minutes of class.)

Vocabulary 1 Mini Lesson:

1. Our target word today is supernatural.

This word is a compound word combining the root words super and natural.

- Underline the roots: super, natural



Discuss: *What other forms of the word can you think of?*

Turn and talk with a partner.

2. Yesterday we saw the words *spirit*, *ghostly*, and *visions* as we read the blurb and the table of contents. These words helped us classify the novel type as a rebirth story. These words all have something to do with the *supernatural*.

“Marley’s spirit is the first in a series of ghostly visitors who offer visions of the past, present, and future . . .” (supernatural inferred, blurb).

“Scrooge . . . found himself face to face with an unearthly visitor . . . It was a strange figure—like a child: yet not so like a child as like an old man, viewed through some supernatural medium . . .” (p. 27).

The word *supernatural* is an adjective. In the novel, the word is used to describe Scrooge’s ghostly visions.

3. Let’s look up the word *supernatural* using an online dictionary (Merriam-Webster) and write a definition.

Supernatural means *of an order beyond the visible observable universe*
such as _____.



Discuss: *What example might you provide for this definition?*

Turn and talk with a partner.

4. Now let’s look at synonyms of the word in the online thesaurus (Merriam-Webster).



Discuss: *Which words from the list best align?*

Turn and talk with a partner.

Assignment: Write a complex sentence to help you remember the meaning of the word supernatural or one of its forms. (When _____, _____.)

Lesson Introduction/Connect:

Yesterday you learned that good readers classify a book before reading. They determine the novel type and learn a little bit about the book and the author before reading.



Discuss: *What interesting details did you learn about Charles Dickens?
What events from his life may have inspired the book?*
Turn and talk with a partner.

Teach:

In our lesson today, we will learn how to divide the book into quadrants before reading.

WHO, WHAT, and WHEN:

Good readers pay attention to *where* they are in the book and use different strategies accordingly.

WHY:

Knowing the story structure helps the reader to know what is most important to pay attention to or think about. Knowing where you are and what to think about will help you in several ways:

- It will help you focus your attention on what is important.
- It will help you recognize when you have lost focus and need to reread.
- It will keep you interested and engaged with the text.

WHERE:

How do good readers mark the text before reading? They divide the text into four quadrants. Today we will practice these steps together:

1. Determine the total number of pages in the book (subtracting front and end pages).
2. Divide that number by four.
3. Use sticky notes to divide the text into four quadrants.
4. Adjust these divisions if needed, to mark the end of a chapter.

We will be dividing the book approximately every twenty-six pages. Please use sticky notes to mark pages:

- 24
- 47
- 77

Teach (continued):

HOW:

The Plot and Character Arcs

Every story has a plot or story arc. The plot is composed of the interrelated series of events that create a story. Every story has a character arc, which is the change the character will go through in the story. The protagonist (main character) will start out one way, learn a lesson, and (probably) end in a better place. The major events of the plot revolve around the character's actions. The character drives the plot, and the plot molds the character.

As we get ready to read the first quadrant of *A Christmas Carol*, let's prepare to think about what will happen in the plot and character arc.

Quadrant 1

The first quadrant of the text is the exposition of the plot and the beginning of the character arc. Here the author introduces the reader to the characters and reveals the strengths and weaknesses of the protagonist through one (or more) **character moments**. The author also introduces the setting of the story and sets the **mood** of the story. The mood is the general feeling or atmosphere that a piece of writing creates in the reader. Important events and details in the first quadrant of the book will foreshadow the **first plot point**, the place where the protagonist makes a decision that initiates the change (*refer to the quadrant 1 poster and plot-line poster*).

Quadrants 2 and 3

The second and third quadrants of the text are the rising action and the high point of the character arc. Readers pay attention to the **change** in the protagonist. They analyze the author's craft including **symbolism** and **theme**. They look for the events that foreshadow the **mirror moment** and the **turning point**. At the mirror moment, the protagonist sees their true self reflected, and at the turning point the protagonist has fully changed. The book's central **theme** is fully revealed to the reader (*refer to the quadrants 2 and 3 posters and plot-line poster*).

Quadrant 4

The fourth quadrant of the text is the falling action and resolution of the plot and the character arc. This is the place where the author brings the story to a close, resolving the major conflicts. **Character moments** in the final quadrant point to a complete change in the protagonist, and the setting reveals a change in the mood. Readers look for the events that foreshadow the **final plot point** and the **resolution** (*refer to the fourth quadrant poster and plot-line poster*).



Discuss: *Is this CIA approach new or familiar?*

Turn and talk with a partner.

Model and Guide:

Character Archetype

Time Traveler

This novel study will focus on the character archetype of a time traveler. In *A Christmas Carol*, Ebenezer Scrooge will travel with three spirits to the past, present, and future.

Authors use character archetypes like the time traveler to help them create relatable, interesting, and believable plots. Character archetypes represent universal patterns of human nature. Today we will learn about the time traveler archetype to help prepare for recognizing Scrooge's character arc in the book *A Christmas Carol*.

Assignment:

1. Entry task 1.
2. Vocabulary 1: *supernatural*.
3. Read the article "The Time Traveler Archetype" and respond to questions.
 - What are common characteristics of the time traveler archetype?
 - Why does the time traveler archetype resonate with readers?

CIA

Collect-Interpret-Apply



Read like a professor!

- 1 Divide the number of pages in the book by four.
- 2 Put sticky notes in the book to mark the quadrants.
- 3 Read using the CIA approach!



ReadSideBySide.com



Collect



- Character Moments
- Setting Mood
- Theme Question
- Events Foreshadowing
- First Plot Point
Protagonist Decides



Read
Side by Side



Interpret



- Character Change
- Genre Symbolism
- Theme Analysis
- Events Foreshadowing
- Midpoint
Mirror Moment



Read
Side by Side



Interpret



- Character Change
- Genre Symbolism
- Theme Analysis
- Events Foreshadowing
- Turning Point
Fully Changed



Read
Side by Side



Apply



- Character Moments
- Setting Mood
- Theme Analysis
- Events Foreshadowing
- Resolution
No Going Back



Read
Side by Side



ReadSideBySide.com

The Time Traveler Archetype

This article is part of a series on understanding character archetypes. In this article, we'll cover:

- the characteristics of the time traveler archetype,
- the role of the time traveler in storytelling,
- why the time traveler resonates with readers, and
- developing time traveler archetypes in your writing.

Characteristics of the Time Traveler Archetype

The time traveler is a character archetype found in many stories in which traveling through the supernatural world is possible. The time traveler willingly or accidentally moves through time—past, present, and future. Every action taken by the time traveler has a cause and effect, leading to significant consequences.

The method of the time travel is often less important than the story's exploration of the human experience. Characteristics of the time traveler include

- a desire to correct a past mistake or prevent future catastrophe,
- a curiosity about the past or the future,
- a commitment to try to save the world, prevent disaster, or resolve personal tragedies, and/or
- a need to uncover the truth.

The Role of the Time Traveler in Storytelling

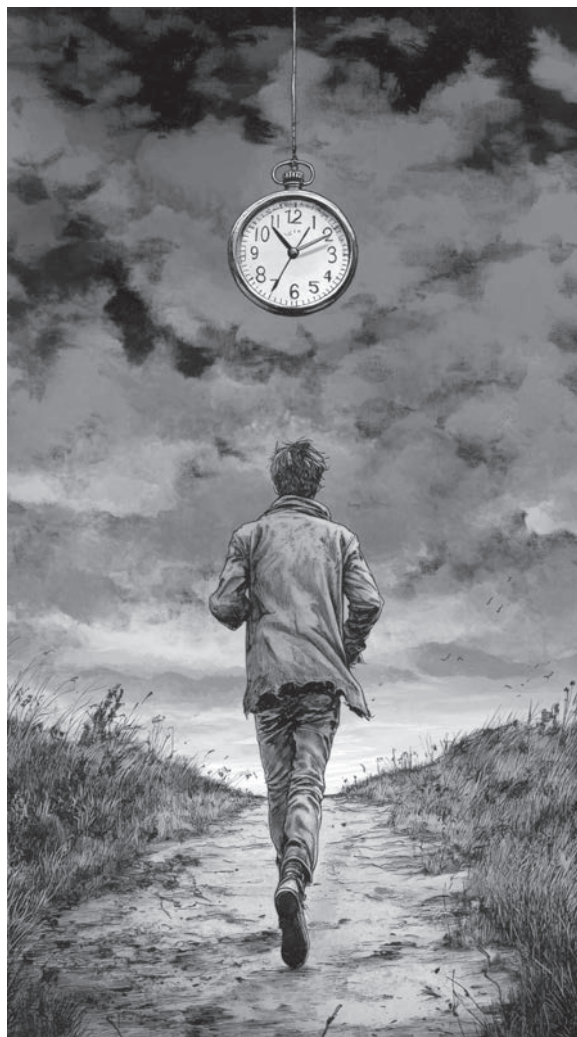
The time traveler's journey is often dangerous; as the character moves through time, changes in the past may lead to ripple effects, altering the future and potentially creating new realities. The possibility of encountering another version of oneself can lead to interesting interactions or conflicts.

Time travel stories frequently involve high stakes, such as saving the world, preventing major historical disasters, or resolving personal tragedies. For some time travel characters, the conflict in the story is simply trying to find the way back home.

Why the Time Traveler Resonates with Readers

The time traveler archetype is exciting because it asks:

- *What if you could go anywhere in time and learn anything?*
- *What if you could change the past?*
- *What if you could know the future?*



These questions pique our curiosity and encourage a sense of adventure while challenging us to think about choices and consequences. Time traveler stories inspire us to be brave, curious, and seek the truth.

Developing the Time Traveler in Your Writing

Crafting a believable time traveler requires delving into the character's backstory.

- What mistakes has the time traveler made in the past?
- What is the time traveler in the story searching for?
- How does the journey into the past, present, or future change them?
- What truths are uncovered on the journey?

Characters like Ebenezer Scrooge in *A Christmas Carol*, Meg Murray in *A Wrinkle in Time*, Harry Potter in *Harry Potter and the Prisoner of Azkaban*, and Hannah in *The Devil's Arithmetic* are brilliant examples of traveling through space and time to change the past, save lives, discover one's own identity, and experience the past firsthand.

DAY 3, CHARACTER ANALYSIS

In this lesson . . . you will be teaching students to note important details about the characters and identify the character moments.

Standards practiced in this lesson include but are not limited to

- Story Elements (R3)
- Word Choice/Vocabulary (R4)

Student assignments:

1. Entry task 2.
2. Vocabulary 2A and 2B: *carol*, *dirge*.
3. Read pages 1–9 and respond to questions.

For these assignments, choose which levels of scaffolding from the list (most to least) will be most appropriate for students:

- Complete the assignment together as a class, with the teacher guiding.
- Complete the assignment in partners or groups.
- Complete the assignment independently.
- Complete the assignment outside of class.

Entry Task 2:

(Students will complete the entry task independently in the first 5 minutes of class.)

Vocabulary 2A Mini Lesson:

1. Our target word today is carol.
2. This word is important to our book because it is in the title of the book.

“First published in 1843, A Christmas Carol was an instant success and has remained a holiday favorite ever since” (blurb).

“The owner of a scant young nose . . . stooped down at Scrooge’s keyhole to regale him with a Christmas carol . . . ‘God bless you merry gentleman! May nothing you dismay!’” (p. 11).

The word *carol* is a noun.

3. Let’s look up the word *carol* using an online dictionary (Merriam-Webster) and write a definition.

A carol is a song or hymn that expresses joy such as _____.

Vocabulary 2A Mini Lesson (continued):



Discuss: *What example might you provide for this definition?*

Turn and talk with a partner.

4. Now let's look at synonyms of the word in the online thesaurus (Merriam-Webster).



Discuss: Discuss: *Which words from the list best align?*

Turn and talk with a partner.

Vocabulary 2A Mini Lesson:

I find it to be a little bit ironic that the title of the book is *A Christmas Carol*, but the cover art seems to demonstrate the opposite of joy. The cover is gloomy, dark, scary, and ominous. It seems to be more in line with the opposite of a carol—a dirge.

1. Our next target word today is **dirge**.
2. This word is important to our book because it is the opposite of the word *carol*. The word *dirge* is a noun. It is a word that helps us recognize the contrasts in the book—the joys *and* the sorrows.

“... [Scrooge] became sensible to the confused noises in the air; incoherent sounds of lamentation and regret; wailings inexpressibly sorrowful and self-accusatory. The spectre, after listening for a moment, joined in the mournful dirge; and floated out upon the bleak, dark night” (p. 23).

The word *dirge* is a noun.

3. Let's look up the word *dirge* using an online dictionary (Merriam-Webster) and write a definition.

A **dirge** is a song or hymn that expresses sorrow such as _____.



Discuss: *What example might you provide for this definition?*

Turn and talk with a partner.

4. Now let's look at synonyms of the word in the online thesaurus (Merriam-Webster).

Vocabulary 2A Mini Lesson (continued):



Discuss: *What words from the list best align?*

Turn and talk with a partner.

Assignment: Write complex sentences to help you remember the meaning of the words carol and dirge. (While _____, _____.)

Lesson Introduction/Connect:

Yesterday you learned to divide your book into quadrants to draw your attention to the plot and character arcs. You learned to read using the CIA (Collect-Interpret-Apply) approach.

You also learned the characteristics of the time traveler archetype.



Discuss: *What are some common characteristics of the time traveler archetype?*

What books or movies come to mind that have a time traveler as the protagonist?

Turn and talk with a partner.

Today we will begin reading *A Christmas Carol*. Charles Dickens chose to write the story from the point of view of an omniscient third-person narrator, which means:

- We will come to know not just the thoughts and feelings of the protagonist but of other characters in the book as well.
- We will learn the narrator's thoughts and opinions about the characters and events happening in the book.
- We can expect the narrator to, at times, speak directly to us. For example, on page 1 the narrator says, "You will therefore permit me to repeat emphatically, that Marley was dead as a doornail." In this example "you" refers to "us," the readers.



Discuss: *Why might the author have chosen to tell the story from this point of view?*

Turn and talk with a partner.

Teach:

Today as we start quadrant 1 of *A Christmas Carol*, we will learn that good readers collect critical information about the book. They pay attention to the important story elements: character, setting, and plot.

In our lesson today, we will learn how to analyze the important characters as we read.

WHO, WHAT, and WHEN:

Good readers note the important characters and identify the character moments. They do this in the first part of quadrant 1.

WHY:

Noting the important characters and creating a list will help you in several ways:

- It will help you focus your attention on what is important.
- It will help you recognize when you have lost focus and need to reread.
- It will keep you interested and engaged with the text.
- The list will become a reference tool that you can refer to whenever you forget who a character is.

WHERE and HOW:

Authors introduce the protagonist to the reader right away—and they only have one chance to make a first impression. In the first event of the story, the author must introduce the protagonist and make them appealing to the reader. *And* the author must accomplish this while keeping the plot moving forward. Not everything about the protagonist needs to be introduced in the first scene; the author may use a series of characteristic moments to reveal the protagonist's

- name,
- gender,
- age,
- nationality,
- job,
- physical characteristics, and
- personality—strengths and weaknesses.

Other characters will be introduced throughout the first quadrant of the story, and good readers pay attention to details about these characters. Today we will be reading pages 1–9 of *A Christmas Carol*. As we read, we will be writing down information about the protagonist, Ebenezer Scrooge, on the front of note card #1. We will write down information about the supporting characters on the back of note card #1.



Notes: Label the front of note card #1, Character List.
Write Ebenezer Scrooge's name at the top of the card.

Model:



Begin reading chapter 1 of *A Christmas Carol*—“Marley’s Ghost,” starting on page 1.

Stop after: “. . . *was what the knowing ones called ‘nuts’ to Scrooge*” (p. 3).

This first part of chapter 1 reveals a *backstory*; it tells about the working relationship between Ebenezer Scrooge and his late work partner, Jacob Marley.



Notes: Add Jacob Marley and details about him to the back of note card #1.

Scrooge was Marley’s only friend and the only one who mourned his death. The purpose of this backstory is to point out that Scrooge lives a solitary life, especially now that his only friend is dead. Scrooge is described as:

- “solitary as an oyster”,

Other words used to describe Scrooge are:

- tight-fisted (reluctant to spend money),
- hard at the grindstone (having a lack of personal interest in anything other than work),
- shrewd,
- ice cold, and
- bitter.



Notes: Add details about Ebenezer Scrooge to the front of note card #1.

How other people interact with a person reveals a lot about their character. The people on the street do not greet Scrooge. Even the beggars on the street will not speak to him. The blind man’s dog avoids meeting him. But Scrooge doesn’t care; he likes being left alone. When he walks through town, he walks along the edge of the crowded path, staying in the shadows, to avoid contact with others.

Guide:



Continue reading chapter 1 of *A Christmas Carol*.

Stop after: “*I’ll retire to Bedlam*” (p. 7).

In this section of the text, we meet Scrooge’s nephew, Fred.



Discuss: Which details about Fred are revealed in this scene?
How do they contrast with those of Ebenezer Scrooge?

Turn and talk with a partner.

Guide (continued):



Notes: Add Fred's name and details about him to the back of note card #1.

We also briefly met Ebenezer Scrooge's clerk. The author hasn't told us his name or revealed much about him yet, but he will be important to the story.

Please add the name Bob Cratchit to the character list and details about him. Also add his son whom we have not met yet, but who will be important to the story—Tiny Tim.



Notes: Add Bob Cratchit and Tiny Tim to the back of note card #1.

Assignment:

1. Entry task 2.
2. Vocabulary 2: *carol, dirge*.
3. Take notes while reading (note card #1).
4. Read chapter 1 stopping at the bottom of page 9, stopping after "... and in a more facetious temper than was usual for him" (p. 9), and respond to questions.
 - Which scene best dramatizes the personality of the protagonist?
 - Which strengths and weaknesses are revealed in this scene?

Note card #1 (Front):

Character List	Note Card #1
<u>Ebenezer Scrooge</u>	
• Solitary as an oyster,	
• tight-fisted,	
• hard to the grindstone,	
• shrewd,	
• cold,	
• bitter,	
• angry.	

Note card #1 (Back):

<u>Jacob Marley:</u>
• Scrooge's business partner,
• dead.
<u>Fred:</u>
• Scrooge's nephew,
• cheerful,
• warm,
• charitable.
<u>Bob Cratchit:</u>
• Scrooge's clerk
<u>Tiny Tim:</u>
• Bob's son