



TEACHER GUIDE

GRADES 6-8

COMPREHENSIVE CURRICULUM BASED LESSON PLANS

I Heard the Owl Call My Name

Margaret Craven



READ, WRITE, THINK, DISCUSS AND CONNECT

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NOTE:

The trade book edition of the novel used to prepare this guide is found in the Novel Units catalog and on the Novel Units website. Using other editions may have varied page references.

Please note: We have assigned Interest Levels based on our knowledge of the themes and ideas of the books included in the Novel Units sets, however, please assess the appropriateness of this novel or trade book for the age level and maturity of your students prior to reading with them. You know your students best!

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Skills and Strategies

Thinking

Comparing, evaluating,
analyzing details

Writing

Ads, directions

Listening/Speaking

Participation in discussions,
participation in dramatic
activities, describing,
defending opinions

Comprehension

Predicting, sequencing,
story mapping, cause/effect,
inference, problem solving

Vocabulary

Compound words, words in
context

Literary Elements

Character analysis, setting,
plot, figurative language

Novel Units: Rationale

How do you ensure that the needs of individual students are met in a heterogeneous class? How do you challenge students of all abilities without losing some to confusion and others to boredom?

With the push toward “untracking” our schools, these are questions that more and more educators need to examine. As any teacher of “gifted” or “remedial” students can attest, even “homogeneous” classes contain students with a range of abilities and interests.

Research suggests several strategies:

- cooperative learning
- differentiated assignments
- questioning strategies that tap several levels of thinking
- flexible grouping within the class
- cross-curriculum integration
- process writing
- portfolio evaluation

Novel Units are designed with these techniques in mind. Discussion questions and projects are framed to span all of the levels of Bloom’s taxonomy. Graphic organizers are provided to enhance critical thinking. While most activities could be completed individually, many are ideal vehicles for collaborative effort. Throughout the guides, there is an emphasis on collaboration: students helping other students to generate ideas, students working together to actualize those ideas, and students sharing their products with other students. Extension activities link literature with other areas of the curriculum—including writing, art, music, science, history, geography, and current events—and provide a basis for portfolio evaluation.

Finally, teachers are encouraged to adapt the guides to meet the needs of individual classes and students. You know your students best; we are offering you some tools for working with them. Here are some of the “nuts and bolts” for using these “tools”: a glossary of some of the terms used above that will facilitate your use of the guides.

Bloom’s Taxonomy: a classification system for various levels of thinking. Questions keyed to these levels may be:

Comprehension questions, which ask you to state the meaning of what is written

Application questions, which ask you to extend one’s understanding to a new situation

Analysis questions, which ask you to think about relationships between ideas such as cause/effect

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- How a character looks (What do clothing and physique tell you about this character?)
 - Where a character lives (In what country, state, neighborhood, does this character live? During what time period?)
 - How others feel about the character (What do others' statements and actions show about their attitude toward the character?)

In group discussion about the student attribute webs for specific characters, the teacher can ask for supportive evidence from the story.

Attribute webs need not be confined to characters. They can also be used to organize information about a concept, object, or place. Attribute webs are a kind of semantic mapping. Students can move on from attribute webs to other creative kinds of mapping. They can be encouraged to modify attribute webs—use sub-divisions, add divisions, change connections—in whatever ways are useful to them personally. It is important to emphasize that attribute webs are just a graphic way to record ideas. They provide students with a tool for helping them generate ideas and think about relationships among them.

Chapters 3-5, pages 30-48

Vocabulary Words:

confabulation (30)	matriarch (31)	toque (31)	covering (31)
migration (32)	warped (35)	pre-fabricated (36)	appalling (36)
inanimate (36)	rank (38)	accosted (38)	atheist (39)
futility (43)	staunchly (43)	spawned (45)	

Discussion Questions:

1. What do some of the people in the parish think of their new vicar? (*Jim predicts he'll be no good at hunting or fishing and laughs at the way Mark always says "we"; T.P. Wallace, the elder, points out that Mark respects their customs; Mrs. Hudson is pleased that he has come so that she can plan feasts for the Bishop's party; old Marta makes him a toque; Keetah wonders if Mark will understand her Gordon's feeling of being trapped in the village; Sam wonders if Mark will give him money.*)
2. What does the Bishop offer Mark in the letter? (*to send a pre-fab house to replace the deteriorating vicarage*) Why doesn't Mark accept the offer? (*He doesn't know how to get it up the river; as a newcomer, he doesn't want to begin by "begging"; he prefers to clean up and do repairs.*)
3. Who is Schweitzer? (*page 39*) [*Albert Schweitzer (1875-1965) was an Alsatian doctor, writer, missionary, and musician who did humanitarian work in Africa and who won the Nobel peace prize in 1952.*] Why does Mark quote him in conversation with the teacher? (*The teacher, who dislikes his job working with the Indians, has professed his atheism, dismissing adherence to Christianity as naivete; Schweitzer had defended religious conviction, saying it may be naive to keep one's faith, while recognizing how little we really know—but that it takes courage to do so.*)

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4. Who are Mark's first real friends among the villagers? (*two small children who often come to visit*)
 5. How can you tell that Mark makes a real effort to learn the language of his parishioners? (*He asks Chief Eddy how to pronounce the name of the tribe, practices saying hello*) What do the Indians think of his attempts? (*They laugh at him; however, Marta's loving comment about how the first representative of the church learned their language shows that they probably appreciate that Mark is trying.*)
 6. What marks the turning point in Mark's relationship with the villagers? When do they truly begin to accept him? (*He asks Jim about the migration of the salmon and reveals that he knows something of the villagers old prayers to these fish.*)
 7. What disagreement do Keetah and Marta have about death? With which one do you tend to agree? (*Keetah finds the death of the female salmon after laying her eggs to be sad; Marta points out that it is triumph, not sadness, for the fish has bravely accomplished her purpose.*)
 8. Why does Marta tell Mark that he belongs to the salmon people? (*page 47*) (*He reveals that he has a twin sister; according to Kwakiutl myth, when twins were born, they were "swimmers"—not children.*)
 9. Whom has Keetah been arranged to marry? (*Gordon*) Why does Jim predict that he, himself, will marry her? (*Gordon is ambitious, and will go out into the world; Keetah prefers the life in the village.*)

Prediction:

Will Keetah marry Gordon or Jim—or neither?

Writing Activity:

Describe the dream that Mark has the night after the picnic. What images of the salmon might pass through the dream? What sorts of memories and hopes and feelings do you think might blend together in dream after that day when "Mark felt at ease for the first time"? (You may use fragments and stream-of-consciousness technique to convey the jumble of images.)

Literary Analysis: Resonance

Resonance is a literary device involving repetition of a particular image or action or phrase, and often serves to underline a basic theme. Ask: What does Mark mean when he writes to the Bishop that he doesn't "seem to find the sweet smell of death too oppressive"? (*page 36*) (*multiple meanings—He is telling the Bishop that he is getting used to the odor of decay in the church and vicarage, but he may also be making an oblique reference to the dawning awareness and acceptance of his own impending death*) Ask: Where else has the narrator used a similar reference to death? (*page 29*) (*After the child's burial, Jim returns to the vicarage "into the sweet and spicy smell of death."*)

Attribute Web

The attribute web below is designed to help you gather clues the author provides about what a character is like. Fill in the blanks with words and phrases which tell how the character acts and looks, as well as what the character says and what others say about him or her.

