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## INTRODUCTION

Read through the Common Core Standards for “Reading: Literature,” and you will find that the work expected of students is expressed using such academic terminology as *describe*, *determine*, *develop*, *support*, and *cite*. Requirements such as these cannot be met via the comprehension-question worksheets and culminating quizzes that have long been the staples of literature guides designed for classroom use. The primary objective of those traditional activities was to make sure that students were keeping track of what was happening in the section of the novel that they had just read. Very little rigor and synthesis was asked of students—and usually none until the entire novel was read.

From a teacher’s standpoint, this style of classroom analysis misses multiple opportunities to delve deeply into the details that make a specific piece of literature a classic; from a student’s standpoint, this way to reflect on literature is monotonous and inflexible, and it fails to nurture the momentum experienced when one is invested in a compelling work of art. That is why the guides in the *Rigorous Reading* series aim to do much more: they aim to transform the reading of a great novel into a journey of discovery for students.

Instead of merely asking students what happened in any given section, this resource asks questions that require closer reading and deeper analysis—questions such as, “Why did the author choose to include this information?” and “How does this information further the plot or offer more insight into the themes, characters, settings, etc.?” And instead of waiting until the end of the novel to put the pieces of the puzzle in place, students will learn to add to and alter their understanding of the novel *as they are reading it*. The various activities in this resource systematically prompt students to consider and appreciate the many ingredients the author has combined to form the novel as a whole.

## A CUSTOM RESOURCE

This in-depth guide has been written specifically for R.J. Palacio's *Wonder*. The lessons and activities have been structured and scaffolded to maximize the experience of reading and teaching this novel.

To prepare your students for their reading of *Wonder*, utilize the **novel information** and **pre-reading activities** included on pages 7–9 of this guide. Included in this section is information about the book and its author, along with activities designed to acclimate students to the themes and/or concepts present in the book they are about to read.

This resource provides activities that help foster comprehension and reinforce knowledge of literary elements as students read the novel. These **section activities** allow students the opportunity to process short sections of the novel individually, laying a strong foundation for their ability to engage more deeply with the chapters to come. For each section of the novel, students will complete individual and collaborative activities that encourage close reading, referencing textual evidence, and drawing their own conclusions about the text.

Additionally, this resource provides students with another avenue through which they can reflect on recurring literary elements while also connecting personally with the novel. Each student maintains his or her own **Interactive Novel Log**, using it as a way to consider and then reconsider various aspects of the novel.

Upon completion of the entire novel, students can synthesize their ideas about the novel by completing several individual and/or collaborative **post-reading activities** (pages 56–73). This section of the resource includes such larger assignments as group projects and essay assignments.

On pages 74–75, **vocabulary** lists are provided for each section of the novel, along with suggestions for ways to teach vocabulary during reading and after completing the novel.

At the end of this guide, an **answer key** is provided for activities that require specific answers, and a list identifies how each activity correlates to **Common Core State Standards**.

### Teacher Tips

For a description of Interactive Novel Logs and how to use them in your classroom, see page 5 of this guide.

An ideal way to use this resource would be to follow the complete lesson plan given on page 6 of this guide.

The use of multiple texts can help build and extend knowledge about a theme or topic. It can also illustrate the similarities and differences in how multiple authors approach similar content or how an individual author approaches multiple novels. See the bottom of page 7 for suggestions about using this novel as part of a text set.

When teaching other novels in your classroom, consider using the specific ideas and also the general approach presented in this resource. Ask students to mine small sections of a novel for clues to theme and characterization. Examine the craft, structure, and purpose of select passages. Explore inferences and encourage connections.

This guide is designed for use in grades 4–6, and the standards correlations on pages 79–80 reflect this range. This leveling has been determined through the consideration of various educational metrics. However, teacher discretion should be used to determine if the novel and guide are appropriate for lower or higher grades, as well.

## KEEPING NOVEL LOGS

Great works of literature are complex texts, and complex texts are multilayered. They enrich and reveal as they go along. Successful readers are those who “go along” with the novel, too. Interactive Novel Logs give students a place and a space to record their thoughts and observations as they journey through the book. After each section of the novel is read, students use their Interactive Novel Logs to track the introduction and development of such literary elements as plot, setting, theme, characterization, craft, and structure, while also choosing their own ways to connect the novel to their own life experiences.

### **Materials needed for each student:**

- ✦ a three-ring binder or presentation folder
- ✦ a blank sheet of plain paper for the title page
- ✦ two or three sheets of blank lined paper for a Table of Contents
- ✦ several extra sheets of paper (both lined and plain) for student’s responses to the “Ideas for Your Interactive Novel Log” prompts at the end of each section

### **Teacher Tip**

One Interactive Novel Log can be kept for multiple novels, in which case a larger three-ring binder will be needed. If it will be used only for the activities included in this guide for *Wonder*, a ½-inch binder or presentation folder will be adequate.

### **Assembling the Interactive Novel Log:**

1. On the plain paper, allow students to design and decorate their own title page. Have them write “Interactive Novel Log” and “*Wonder*” in the middle of the page. They should include their name and grade at the bottom.
2. Add blank lined paper for the Table of Contents. Have students write “Table of Contents” at the top. They will add to this list as they create new pages.
3. Before reading each section of the novel, photocopy and distribute new copies of the Interactive Novel Log worksheets (pages 12–22). Directions for completing these activities can be found in the “Teacher Instructions” on pages 10–11.
4. For the final activity in each section, photocopy and distribute the “Section Log-In” page for the section. Follow the directions given. Students begin by recording their thoughts about the way the section ended. Students then select one or more of the four prompts in the “Ideas for Your Interactive Novel Log” section, and they create an Interactive Novel Log page that responds to that topic.

### **Teacher Tip**

Consider allowing your students to preview the “Ideas for Your Interactive Novel Log” prompts a day or two before they are asked to respond to them. When asking students to reflect on past experiences and articulate their personal connections to a work of art, give them the time and space they need to collect their thoughts. By allowing your students to sit with the ideas presented in these prompts, you will relieve the pressure an immediate response can cause.

NAME: \_\_\_\_\_

## THE START OF EACH PART

This novel is divided into eight parts, and each of those parts begins with a page that features three elements: the name of the part's narrator, an illustration (drawing) of that narrator, and a quote from a different source (song, book, or play). For the part you have just read, take a close look at each of these elements. Fill out the form below.

\*\*\*\*\*

**The Three Elements of Part \_\_\_\_\_**

**Narrator**

Who narrates this part of *Wonder*?

**Quote**

Write the quote that begins this part.

  
  

By which artist:

  

From which source:

  

This source is a . . . (check one)

song   
  book   
  play

**Illustration**

Describe the illustration on this page.

\*\*\*\*\*

1. In one sentence, state the main idea of this part of *Wonder*. \_\_\_\_\_

\_\_\_\_\_

2. Why do you think this quote was chosen for this specific part and narrator? How does the quote relate to the main idea of the part? How does it fit the narrator?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. Look back at your description of the illustration. Why do you think the narrator is illustrated in this way?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



NAME: \_\_\_\_\_

## THREE DAYS IN ONE

Halloween figures prominently in the first three parts of *Wonder*. In each of these parts, we get a different perspective of the events that happen on that day.

1. Name the narrators for each of the first three parts of *Wonder*.

Part One: \_\_\_\_\_ Part Two: \_\_\_\_\_ Part Three: \_\_\_\_\_

Answer the next two questions about the days leading up to the Halloween of Auggie's fifth-grade year.

2. Choose two of the narrators you just named in question #1. Explain why these two characters are excited about this particular Halloween.

	Character #1	Character #2
Name		
Why Excited		

3. Which character did you not list in the previous answer? \_\_\_\_\_

Why does this character have negative or unhappy feelings about Halloween?

\_\_\_\_\_

\_\_\_\_\_

Answer the next two questions about the events that take place on October 31 in *Wonder*.

4. Compare Auggie's experiences on Halloween with Via's experiences.

How are they similar? \_\_\_\_\_

\_\_\_\_\_

How are they different? \_\_\_\_\_

\_\_\_\_\_

5. Compare Auggie's experiences on Halloween with Summer's experiences.

How are they similar? \_\_\_\_\_

\_\_\_\_\_

How are they different? \_\_\_\_\_

\_\_\_\_\_

NAME(S): \_\_\_\_\_

## COMMUNICATION BREAKDOWN

Part Four contains a chapter titled "Letters, Emails, Facebook, Texts" (pages 160–167). In this chapter, the author uses several different forms of communication to give us information that moves the plot along.

With a partner, make two lists about this chapter. In one, list all of the information we are given. In the other, list all of the characters we "hear" from in this chapter.

New Information We Get	Characters Who Give Us Information

Why do you think the author chose to give this information in this way? As you discuss this question with your partner, focus on both the practical reasons and the artistic reasons for this choice.

- ✦ Begin by deciding who will be Speaker 1 and who will be Speaker 2. Take turns speaking and listening.
- ✦ If you have something to add to your partner's answer to a question, let him/her know. If you disagree with something he/she says, speak up and tell it how you see it!

	Practical	Artistic
<p><b>Speaker 1</b> Answer these questions →</p>	<p>This chapter is located in Part Four, which is narrated by Jack. Discuss how Jack could have access to all of the information in this chapter. How does the author show us that he does?</p>	<p>Do these emails, text messages, and other forms of communication make the characters seem more or less realistic? Do you think the characters write and text like "real" people do?</p>
<p><b>Speaker 2</b> Answer these questions →</p>	<p>What does the use of letters, emails, friend requests, and text messages allow R.J. Palacio to do that might have been more difficult with a traditional paragraph structure?</p>	<p>Do you think this choice makes the book more interesting or enjoyable for the reader? How? Why?</p>

NAME: \_\_\_\_\_

## SECTION IV LOG-IN

Now that you have finished this section of *Wonder*, take some time to add to your Interactive Novel Logs.

✦ **First, record your thoughts about the way this section ended.**

Does this section of the novel end on a sad note or a happy note? Does it end with a cliffhanger (an unresolved issue)? Do you have a prediction about what will happen next? Was this a good place in the book to stop for a moment, or are you too excited to stop reading? On a blank page in your Interactive Novel Log, write your thoughts about the ending of this section.

✦ **Next, make a more personal connection to what you have read.**

Choose one of the suggestions below and use it to fill a page in your Interactive Novel Log. Take this opportunity to connect with the novel in a way that appeals to you.



### *Ideas for Your Interactive Novel Log*

#### 1 Like Seeks Like

At his school's science fair, Auggie observes that his parents tend to hang out with the parents of his friends, while Julian's parents hang out with the parents of Julian's friends. Why do you think that is? Come up with three different reasons why parents would tend to talk only with the parents of their children's friends.

#### 2 Lobot Plus

Create an advertisement for Auggie's new hearing aid. Your ad should name all of the device's features and explain what makes it so great. Include a drawing or picture. Or create an ad for a new hearing aid that has even better features. Make it extra stylish or give it technology that doesn't exist yet. Be creative.

#### 3 Perfect for a Poem

This section includes several sensory experiences that would be perfect to express through poetry. Choose one of the following. Create a poem to express what it must have been like to experience the event.

- ✦ Auggie hearing clearly for the first time
- ✦ Auggie's mom taking Daisy to the vet
- ✦ Via taking Miranda's place in the play
- ✦ Miranda hearing the standing ovation for Via

#### 4 Rank the Narrators

At this point in the novel, we have been given the point of view of six different narrators. Choose a way to write about your reactions to these narrators. You can rank them in order from favorite to least favorite. Or, you can just focus on the one you liked the most and the one you liked the least. Or, you can give thoughts about each one. It's your choice. Just remember to give reasons for your opinions.



NAME: \_\_\_\_\_

## A MISSING PERSPECTIVE

In all, *Wonder* has six different narrators, and it is through their varying perspectives that we get to read about and understand the events of the novel. However, you may have noticed that although the book gives us the points of view of several characters, none of them are adults. As a result, we can only use information and clues given to us by the child narrators to figure out how the adult characters probably think and feel.

1. Why do you think the author did not use any adult narrators? Give specific reasons in your answers. Consider who and/or what the story is mainly about.

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2. Was there an adult character who you feel should have narrated an entire part?

- If your answer is **YES**, give his or her name, and explain why this character's perspective would have been a valuable addition to the novel.
- If your answer is **NO**, explain why you believe the addition of an adult narrator would have changed the novel for the worse.

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3. Choose one of the adult characters and write a paragraph from his/her point of view. Describe what the character thought during an important scene in the book. Choose a character and a situation from the lists below. Write on the back of this paper.

### Characters

Mrs. Pullman  
Mr. Pullman  
Mr. Tushman  
Mrs. Will  
Mrs. Albans

### Situations

- ✦ the morning before Auggie's first visit to Beecher Prep
- ✦ the morning before Auggie's first day at school
- ✦ winter break
- ✦ the night before the fifth-grade nature retreat
- ✦ the graduation ceremony