

The View from Saturday

Course objectives covered in this unit:

I,II, III, IV, V, X, XI, XII, XIII

“Hook” for novel:

- Have students pretend they are on the quest for the perfect friend. Let them discuss what characteristics they would look for in a friend. The teacher may want to use the following questions to initiate the discussion:

1. What is friendship?
2. What are the qualities needed for an ideal friendship?
3. What kind of friend are you?
4. Who are your closest friends and what makes them so dear to you?
5. Why are friends important?
6. How do friendships develop?
7. What are the different levels of friendship? What is the purpose of these different levels of friendship?

After the discussion, assign students to create their own product about friendship—a collage, a poem, a mobile, a friendship web using a variety of descriptive adjectives or nouns, etc. The teacher may allow the students to share their individual product.

- The teacher puts the students into literature circles (groups) four-five. This group will be permanent for the study of this novel. Thus the students will become acquaintances through friendship bonding activities IN A QUEST TO KNOW THEIR TEAMMATES.

For example:

Within the team, the students can share something they like and not like about themselves. They can share their favorite color and tell why. They can share what kinds of books they like to read and why. They can share if their family were a noise what kind of noise it would be. They can share if they were a food, what kind of food would they be. They can share the most interesting journey they have been on, etc.

- Introduce the Novel
Within each group, each student draws the name of one of the major characters in the novel—Noah, Julian, Nadia, Ethan, Mrs. Olinski. This character will be the one which the student focuses on throughout the reading. The teacher leads the students in pre-reading activities by looking at the back cover where each character is discussed. Also important to notice is the layout of the novel. For example, each main character has a section told from his/her point of view. Because each student has drawn a certain character’s name, he needs to be aware where and when the character is telling the story from his/her point of view. The teacher also needs to discuss what point of view is because that element is the focus of this novel. The teacher may ask the class members to reflect on the discussion of what makes a good

friend. Many students have different points of view on what these characteristics were. The teacher should define point of view for the students at the end of the discussion.

Point of View—the perspective from which a story is told. A writer may choose to tell a story from the first person point of view or from the third person point of view. In stories told from the first person point of view, the narrator is a character in the story. Because the narrator is one of the characters, he or she uses pronouns such as I, me, and we. In stories told from the third-person point of view, the narrator is not a character in the story. Consequently the narrator uses pronouns such as he and she. If the narrator can see into the minds and hearts of all characters, that point of view is third person omniscient. If he is limited to the mind of only one character’s heart and mind, then that point of view is third person limited.

- Point of View Journal

Before beginning the novel reading, give the students the point of view journal assignment, which they will complete as they read the novel. In this assignment, the students are seeking insight into the personality of the character which they drew earlier. The students are looking for how the author shows the reader that a section is from that particular character’s point of view. The students will be looking for and recording in their journal the following: words and passages from that particular character’s section, special viewpoints of that character, and behaviors and reactions of that character to situations. For example, Noah often enjoys pointing out facts, which actually give his opinion. On page 12, Noah thinks, “Fact: I did a wonderful job.” A Point of View Journal is included in this unit.

- The Reading

Teachers should read the novel along with the students in class. This is so important right here at the beginning of the sixth grade because the modeling of how to read a novel is as important here as the actual reading of the novel.

1. Read pages 1-4 with the students. As she reads, the teacher needs to point out interesting **diction** (words), **imagery** (8th graders lacy bras), any **figurative language**, symbolism of the name Epiphany, **setting**. Also at the completion of the first four pages, the teacher should develop with the students **three interpretive questions** (questions which have no right or wrong answers—for example: Why does the team call themselves “The Souls?”) This is a short section for which to develop interpretive questions, but this question is a predictive one which the students can discuss.
2. Before proceeding to the next section, assign each member of the groups an area for which he/she is responsible. A member from each group should be responsible for one of the following as the reading progresses: diction, imagery, figurative language, setting, and three interpretive questions. As homework, the students re-read, looking for their area to report to the group the following class meeting. At the beginning of each class, the literary circle (the group) meets and discusses each student’s assigned area based on the reading.
3. Suggested time line

Depending on how the teacher wishes to divide his/her 90 minutes, the following time line is suggested:

Pgs. 5-20 with discussion in circles the next class meeting followed by whole-group discussion (de-brief what each group has found in the 5 assigned areas)
Pgs. 21-36 (at break) with discussion in circles the next class meeting—de-brief
Pgs. 36-57 with discussion the circles the next class meeting—de-brief
Pgs. 58-75 (first break) with discussion in circles the next class meeting—de-brief
Pgs. 75-93 with discussion in circles the next class meeting—de-brief
Pgs. 94-106 with discussion in circles the next class meeting—de-brief
Pgs. 106-118 with discussion in circles the next class meeting—de-brief
Pgs. 119-131 with discussion in circles the next class meeting—de-brief
Pgs. 132-145 with discussion in circles the next class meeting—de-brief
Pgs. 146-end with discussion in circles the next class meeting—de-brief

4. Post-Reading Activities

1. Focus on **setting**.

Read the last two paragraphs on page 93 with students. Focus the students on how setting can have a major impact on a person and on his point of view. Discuss why/how Sillington House creates a new sense of security for the characters. How does this setting impact the friendship between the characters? Focus also on the analogy of the turtles' life quest and the students' quest for the freedom to be themselves, for acceptance, for true friendship, for security.

2. Focus on **language**.

Have students write one page (150+ words) on their memory of their special place, their "Sillington House."

3. Create a class poster for the language (diction, figurative, and imagery) in the novel. Display in the room.

4. Focus on **theme**. Use the RAD strategies to arrive at the main idea of the novel 1) What is the book about? (answer in one word) 2) What is the author saying about the topic (#1)? (answer in a statement) Through this method the students can develop several theme statements. Also referring back to the interpretive questions will give further ideas for theme. Example theme ideas: self-discovery, friendship, journey, quest, diversity, relationships, etc.

5. Focus on **characterization** through point of view journals.

Students will create a one-pager on their character using information gathered in their point of view journals. Students should share these one-pagers with the class. In their presentation, they should draw conclusions about their character.

6. Focus on **archetypes**.

In a discussion, tie the Common Archetypal Situations with the situations in the novel. For example, initiation, task, quest, fall, death, re-birth
Also the teacher should lead the students to a realization of the epic qualities of this novel. In a more contemporary setting, this novel still contains the elements found in the prose epic.

7. Teachers can conclude the novel with the question: What did you gain from

your experience with the reading of *The View from Saturday*? Give each student a chance to respond verbally or in writing.