

TEACHER'S GUIDE FOR **DESTINY'S PURPOSE**
Grade Eight (p.1)

Notes:

- *Activities for each grade are suggestions only. Feel free to pull an activity from another grade if it is more suited to your particular students.*
- *Grade Specific Curricular Correlations were created using the Ontario Curriculum.*

It is recommended that you use **DESTINY'S PURPOSE** as a read aloud in your classroom, over several days. Take the time to review the read aloud suggestions, but do not feel compelled to follow the suggestions. Add your own ideas and stop often to 'think aloud' and allow feedback from your students. The activities for **before, during, and after** reading are suggestions to enrich your students' read aloud experience. It is recommended that for the activities you choose you take the time to create meaningful assessment tools with your students that are best suited to your classroom needs.

MANUSCRIPT FOR COPY

If you would like to copy or post on SMART Board a page of text, this plain copy of the manuscript allows you to pull particular pages for display or activities.

BOOK COVER WALK (before reading)

This is an opportunity to peak interest in the story, allow children to predict and to activate prior knowledge.

In sharing the teaser from the back of the book, you may wish to share just the main body of the text, "Take a journey to Celtic Sunsets Ranch and meet Destiny, an alpaca with a promising future in the show ring. Find out what happens when owners Nora and Peter make a shocking discovery about their prized alpaca. Could it be that Destiny's purpose is not the one that everyone expects, but the one that no one has imagined?" so as not to reveal Destiny's fate.

Ask students to consider the following:

- Write the word 'Destiny' on the board. Brainstorm its meaning and how it might apply to the story.
- If students decide that Destiny could be a character, which character do they think Destiny is? Have them explain their thinking.
- Ask students to describe the font used for Destiny's name. Ask why they think the author chose that font....

*Some children may make the connection to the logo text for Ballintotas Alpacas on the dust jacket flap, or to 'Celtic Sunsets Ranch' and the Irish font choice.

- What do students predict the setting of the story will be?
- What effect does it give to wrap the image all the way around the cover?
- Talk about the shape of the book. Why do students think the author chose a long, wide format? (Open the book to p. 4-5 and ask what the illustration would be like with a different format.)
- What do students notice about the dust jacket flaps that is different from other picture books? Why might the author have used this approach?

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DESCRIPTIVE PARAGRAPH (before and after reading)

Ask students to write a description (of substantial length) about an event they have just experienced: getting ready for school, coming to school, last night's hockey game, a trip to the mall..... Collect (do not grade) and keep.

After the read aloud and the activities involving identification of figurative language and literary devices, return the first attempt to students, and ask them to write another descriptive piece demonstrating what they have learned about making descriptions 'come to life'. Grade the second attempt.

TEA PARTY (before reading)

On index cards, write key words or phrases from the story. Give students in small groups different cards. Each student shares his/her card with rest of the group and they predict, based on the text samples, what they think the story will be about. Each group should record a "We think this story will be about..." statement on chart paper to be posted until the story is over when they can be compared. (Use the phrases from the INFERENCE: STORY IMPRESSIONS handout to create index cards.)

READ ALOUD GUIDE (during reading)

There are two guides available: Read Aloud Guide and Literary Devices Guide. The guides include many questions and observations posed throughout the story at many grade levels. For higher grades, there are ESSENTIAL QUESTIONS that are posed. These are possibilities only – choose ones at an appropriate level and your own that are best suited to your class and create the Post-It notes for your classroom read aloud.

CRITICAL LITERACY ORGANIZER (during reading)

After reading, allow students free choice of event, idea or image; or provide them with a particular story event; and ask them to make connections using the graphic organizer.

METACOGNITIVE MARK-UP/ANECDOTAL ANNOTATION (during reading)

Provide students with a page(s) from the 'manuscript for copy' and have them mark up the page(s) as you read from the book. You may want to decide on codes (T-T= text to text, T-W= text to world, etc.) The page should be full of connections, ideas, questions, words circled – anything that helps 'think about thinking'. You can reply back to these annotations or ask questions to 'bump up' your students' thinking before the next day's selection is read.

DOUBLE ENTRY JOURNAL (during reading)

Ask students to record an incident, event, idea, image or author's word choice on one side of the chart and on the opposite column, record their thoughts or feelings about the item on the left.

ILLUSTRATION-TEXT CONNECTION: MATCH-MISMATCH (during reading)

Students can keep track of their thoughts regarding whether the illustration is a good match for the text on any given page. They must support their opinion.

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VISUAL PREDICTION (during reading)

Choose a passage in the book and read it to students WITHOUT allowing them to see the illustration. Putting the text passage on overhead or SMART Board or providing it on a handout will allow students to reread it as they think. Students will create their own illustration to represent their visualization to be compared to the illustrator's artwork.

WORD MEANING FROM CONTEXT - Level One or Two (during reading)

Dictionaries and glossaries are wonderful tools for unknown words. But, it is important for comprehension that the reader maintains an uninterrupted, fluent rate of reading. Applying background knowledge and inferring meaning based on context is crucial. Based on a vocabulary word in the text (mineral, p. 17) that is not defined in the glossary, this activity allows students to practice the skill of finding word meaning by using context clues and activating prior knowledge. Level one is an introduction to the skill. Level two, requires students to define the word and identify the appropriate 'type of context clue'.

QUESTIONS TO THE AUTHOR/ILLUSTRATOR (during and after reading)

This can be kept by each child, or as a central, class generated piece on chart paper or SMART Board. Some questions may be answered by the end of the book and/or by accessing the author/illustrator notes; others may just serve the purpose of providing good discussion and speculation.

INTEREST PLOT LINE (during and after reading)

Ask students to record their level of interest in that day's reading passage on the interest plot chart. After reading the entire story, allow students in groups to share and compare this graphic representation of excitement that may (or may not) have increased to climax. This is a great visual representation of plot structure.

FIGURATIVE LANGUAGE CHART (during and/or after reading)

Two charts are available to assist students in identifying specific literary devices used in the book and categorizing them according to type. Teachers can choose from a chart where students must search the manuscript for examples of the types of figurative language featured on the definitions page, or, a chart where students can cut out specific examples of figurative language from the text and glue them in the appropriate spot on the chart. The Manuscript File – Literary Devices will give teachers insight into the literary devices used throughout the story as well as the answer sheet for the cut and paste chart. Teachers may choose to teach the literary devices as part of their read aloud and would refer to the Manuscript File – Literary Devices while reading the book aloud.

PLOT MOUNTAIN (after reading)

Students complete after reflection to illustrate knowledge of key elements of the text.

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PERSUASIVE WRITING (after reading)

Students should complete a persuasive writing piece (either letter or paragraph).

1. Activity #1: Study illustration #1 and Illustration #2. Write a letter to the author of **Destiny's Purpose** or write a persuasive paragraph indicating which illustrator should be chosen for the book. Be sure to analyse both illustrations and to back your opinion up with solid, detailed, clear, and easy to follow reasoning.

2. Activity #2: Study cover illustration #1 and cover illustration #2. Write a letter to the author of **Destiny's Purpose** or write a persuasive paragraph indicating which cover design should be chosen for the book. Be sure to analyse both illustrations and to back your opinion up with solid, detailed, clear, and easy to follow reasoning.

Use the student planning organizer: Persuasion Plan.

CRITICAL LITERACY ORGANIZER (after reading)

Students must respond to a set number (teacher decides) of critical response questions in the organizer. The teacher may decide that the student needs to write a longer response around one of the areas.

RESEARCH PROJECT: PERU – HUMAN SETTLEMENT AND ECONOMIC IMPACTS
(geography)

DESCRIPTIVE PARAGRAPH EXTENSION IN WATERCOLOUR (visual arts)

Based on students' detailed descriptive paragraph rewrite, they should represent their design in watercolour with details imposed in pencil crayon in the style of the book's illustrator.

HOT SEAT (drama)

Students take turns sitting in the middle of a circle, assuming the role of a character in the story. Students around the circle ask questions which the student on the 'hot seat' must answer 'in character'. The teacher can decide whether the student on the 'hot seat' gets his/her choice of which character persona to assume or whether it is assigned or drawn from a hat. As well, the teacher can decide whether the class knows the identity of the character on the 'hot seat' or whether students solve the 'mystery' based on the 'hot seat' character's answers to their questions.

(Possible characters: Destiny, the farmer, Nora, the vet, Destiny's mother, herd-mates, other farmers at the show, a visitor to the farm...)