

# Generic Novel

PASS Language Arts  
Unit 3 Option

# Mentor Manual

National PASS Center  
2002



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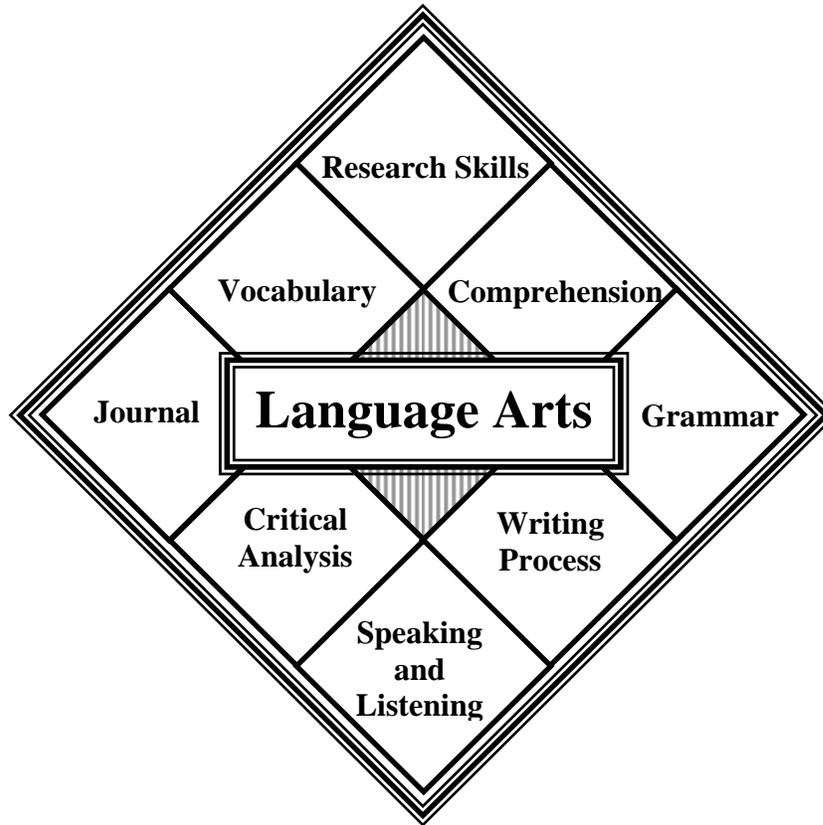
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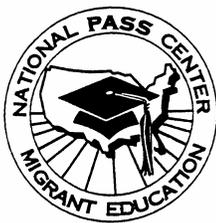
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## **Acknowledgements**

The National PASS Center was initiated in 1997 as a result of the efforts of many individuals interested in the continuation of PASS (Portable Assisted Study Sequence) as a viable credit accrual option to assist migrant youth to successfully complete secondary education. These committed and dedicated advocates on behalf of migrant youth are to be commended for their vision and persistence. Special thanks are in order to the members of the National PASS Coordinating Committee (NPCC) who have provided the direction for the initiatives of the National PASS Center.

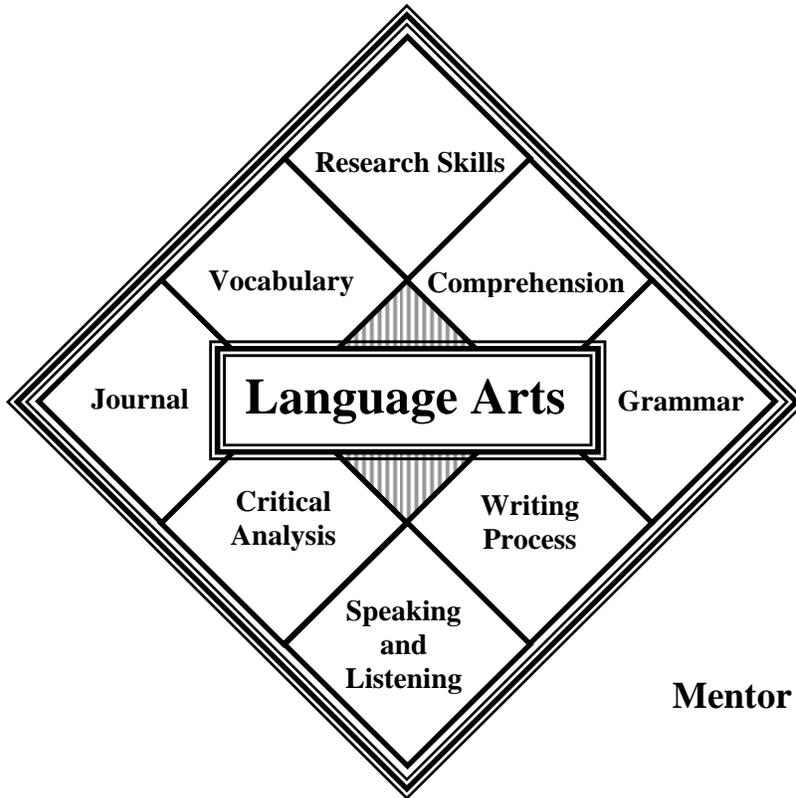
The courses developed by the National PASS Center build upon a long history of course development and revision initiated throughout the country by the State Migrant Education PASS Programs. The State of California has been the leader in this effort since the initiation of PASS in 1978. The many past curriculum writers deserve much credit for their work which has assisted thousands of young people obtain a high school diploma.

The development of these courses has been a labor of love for the curriculum development team. Each member contributed significantly. In addition, many others have been involved in the editing, layout and review of the materials. The reviewers, both professionals in the content area and students, have provided valuable input.

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Robert Lynch, Director  
National PASS Center



## Generic Novel

### Mentor Guidelines and Answer Key

#### The PASS concept

Within PASS (Portable Assisted Study Sequence), a student works semi-independently with the assistance of a mentor who meets with the student on a regular basis. Students can undertake courses at their own pace. Each semester course consists of five study units complete with unit tests; a student needing only partial credit for a semester course can complete only the units necessary instead of an entire course. Each unit equals approximately eighteen hours of instruction. If a student completes an entire semester packet, he/she is eligible for 1/2 high school credit. Each PASS semester course includes all necessary materials for course completion. With the assistance of a mentor, a student can begin a course in one location and complete it in another.

#### Available PASS novel units

The third of the five units that comprise each semester of the National PASS Center (NPC) developed PASS Language Arts courses focuses on the reading of a novel. The selection of novels for those units has been made with consideration given to grade level, culture, and suggested reading lists.

Depending on approval from the specific program or credit granting institution, it may be desirable to use one of the already available novel units from the eight semesters of secondary level PASS Language Arts developed by the National PASS Center. Those novels for which specific NPC PASS units already exist are:

Course	Novel	Author
English IA	<i>The Old Man and the Sea</i>	Ernest Hemingway
English IB	<i>The House on Mango Street</i>	Sandra Cisneros
English IIA	<i>The Pearl</i>	John Steinbeck
English IIB	<i>The Good Earth</i>	Pearl Buck
English IIIA	<i>To Kill a Mockingbird</i>	Harper Lee
English IIIB	<i>The Adventures of Huckleberry Finn</i>	Mark Twain
English IVA	<i>Animal Farm</i>	George Orwell
English IVB	<i>Lord of the Flies</i>	William Golding

### Generic Novel rationale

As part of the on-going efforts to make PASS courses as widely useful and relevant as possible, this Generic Novel unit allows the student and mentor the flexibility to select any other novel they deem appropriate to fulfill the desires, needs, and requirements of the individual's situation. Since curriculum can vary widely from one school system to another across the country, a student may find that the novel included in a particular PASS course is one studied previously or one that will be done in another semester. Or perhaps the student has a novel in mind that is of special interest to him or her.

Another scenario might be that the student is migrating before the end of a semester and the school agrees to grant course completion credit as long as he or she can demonstrate that a specific novel chosen by the school has been read and related work done. Whatever the case, this Generic Novel unit allows both students and educators the flexibility to accommodate a variety of circumstances.

### Unit lessons

Units are comprised of fourteen lessons and a unit test. The first lesson is an introduction and the fourteenth a review to prepare the student for the unit test. This Generic Novel unit adheres to that same format. Most lessons share a common structure that includes the following:

<b>Materials needed listing</b>	Most lessons begin with a listing of the materials the student will need to complete the lesson.
<b>Journal entries</b>	The student is given a prompt to write in a personal journal for about ten minutes. These assignments help a student gain writing fluency. Students are encouraged to write without concern for mechanics when writing in the journal. The entries often introduce themes to be considered while reading and help the student make connections between works read and personal experience.
<b>Vocabulary</b>	In order to expand the student's listening, speaking, reading and writing skills, certain lessons contain sections where the student must enter words encountered in the selected novel or other sources that he/she would like to add to his/her active vocabulary. The words should be listed in the context in which they were found as well as in a new sentence created by the student. Instructions also direct the student to keep a list of these words in a special section of the Journal.
<b>Reading assignments</b>	As a general guideline, it is suggested that the novel be divided into five segments for reading. Of course, this may or may not be practical depending on the length and format of the particular novel. Instructions and a work sheet for determining reading goals are included at the end of Lesson 2.
<b>Comprehension questions</b>	Some questions ask who? what? where? how? The answers can be found in the text. Harder questions ask the students to use higher order thinking skills, combining bits of information.
<b>Visual, oral and other creative assignments</b>	Some lessons ask the student to interpret the story being read in a variety of ways. There are opportunities to make or find drawings representing an aspect of the novel, and select an incident from the novel to use in a television news story.
<b>Comprehension / study aids</b>	Students utilize various literary analysis and writing aids, such as plot triangles, story outlines and word webs.
<b>Writing assignments</b>	There are a variety of writing assignments. It is suggested that sample pieces be collected in a manila folder. Individual states may require dated examples showing completion of each phase of the writing process.
<b>Reader's response</b>	Open-ended questions ask the student to consider larger issues. A sample response activity might be to discuss how he/she feels about the protagonist or the story's ending.

### Additional materials and resources

<b>Journal</b>	Some form of notebook, diary, journal or stenographic pad should be supplied for the student to use for free-writing assignments, a list of vocabulary words he/she has chosen, essay drafts and questions for the mentor.
<b>Highlighter or Post-it® notes</b>	The student is urged to become an active reader. One means of achieving this is to highlight and make notes in a book. If the book being read should not be marked, the student is encouraged to use Post-it® notes for this purpose.
<b>Dictionary</b>	This essential tool must be readily available for the student to become comfortable with its use.
<b>Glossary of Literary Terms</b>	At the end of the unit is a Glossary of Literary Terms that are used in the lessons. These terms are included on the Unit Test.
<b><i>Style and Usage Guide</i></b>	All NPC developed English courses contain exercises to assist students in polishing their grammar and usage skills. These activities and exercises have been consolidated into a <i>Style and Usage Guide</i> for tips on grammar, usage, writing, and source documentation. Due to the unique, flexible nature of this unit, no specific exercises are contained herein. If the mentor feels a need to address a particular area where the student could use some supplemental work, the <i>Style and Usage Guide</i> is available as a stand-alone resource from which the mentor can select sections that seem appropriate for the student in question.

### Unit test

The final test for this unit is made up of four sections. The first asks for matching of literary terms with their definitions. The second section requires the use of new vocabulary words chosen by the student from the novel. The third section offers nine topics from which the student must select five for short essays. The last section asks for a well-developed essay. Optional scoring rubrics are included in the unit test answer key with suggested guidelines for evaluating the essay questions.

### Academic standards

Every effort has been made to incorporate a broad range of academic standards. Strategies for literary analysis and writing that are recommended in the new standards of many states are particularly strong. Page vi in the introduction to the student workbook provides a listing of objectives addressed within the unit.

### **PASS mentor's responsibilities**

To help a student succeed in PASS, the PASS mentor should:

◆ Set up a continuing meeting schedule with the student, sharing information on emergency telephone or other contact possibilities. If possible, the student should be given a number to call if questions arise between meetings.
◆ Review the course. The mentor should go through the introduction with the student, look at the table of contents and check for appendix items, such as a glossary, that a student might find helpful.
◆ Plan an assignment for the next meeting and issue the student a copy of the unit and necessary supplementary materials. The success of a PASS student is based on PASS being “do-able.” Only one unit should be issued at a time.
◆ Meet regularly to check work and answer questions. The student should not be permitted to continue until he/she has mastered the assignment given.
◆ Check into causes if a student misses a meeting or comes with incomplete work. Sometimes a student is not ready for the semi-independent study required in PASS or has other responsibilities that prevent PASS completion.
◆ Administer the unit test when a student has completed all lessons and assignments.
◆ Safeguard tests until they are needed, destroying completed tests.
◆ Assure that credit is granted and documented when a student has completed all or part of a course.

The PASS student can not accrue credit without the help of a PASS mentor. Thank you!

### **Mentor guidelines specific to the Generic Novel unit**

Given the unique nature of this particular unit, there are very few exact answers to questions posed in the lessons. In almost all cases it can be stated that “answers will vary” depending on the novel selected. This makes the mentor’s active involvement even more crucial in assuring that the student understands and completes the study assignments. The following breakdown of specific tasks in the process are intended to facilitate a successful outcome.

#### **Novel selection**

It is most desirable that the student be directly engaged in choosing the novel to be used for this unit. The more the student can participate in the selection process, the greater the likelihood that he/she will enjoy and follow through to completion of this endeavor. If the student has a specific text in mind that is unknown to the mentor or program overseeing the PASS course use, it is strongly advised that the book be read or at least thoroughly perused by an appropriate educator to determine its suitability.

### **Lesson 1**

Part of this lesson directs the student to find more information on the author of the selected novel. This may require a visit to a library or access and assistance in using the Internet to research the author's background and accomplishments.

### **Lesson 2**

At this point, a determination is made on how the reading assignments will be broken down into workable segments of the novel. The explanation of this process on page 7 and worksheet on page 8 provide a framework for setting reading expectations and goals.

In this lesson, the student should also start to fill in the Story Summary sheets on pages 59—60. It should be made clear that additional pages may be needed to keep track of all the necessary information.

### **Lesson 3**

From the reading done to this point, the student must cite examples of descriptive language, similes, and metaphors. The student also begins to select words from the novel, or even other sources, that he/she would like to add to his/her active vocabulary. These may be entirely new words with which the student was totally unfamiliar, or merely words that the student feels are particularly descriptive, expressive, entertaining or potentially useful enough for them to become part of a personal word bank.

### **Lesson 4**

The student is directed to read the second fifth or agreed upon section of the novel. This lesson begins to focus on analyzing the protagonist, antagonist and a couple of the supporting characters. The student continues to complete the Story Summary sheets at the end of the unit. An exercise in visualization invites the student to draw or find a picture that relates to some element of the novel. Be sure to discuss and comment on this part of the lesson with the student.

### **Lesson 5**

More vocabulary words are selected by the student. Make sure definitions are written out. The sentence or phrase in which the word was found should also be included so you can be certain the correct definition was chosen for the context in which the word was used. The student should then create a new sentence with the word used properly. Finally, a list of all words the student has chosen should be being kept in the Journal.

In this lesson, there is also an exploration of some possible career paths where words and writing are key elements. The student must then select one of the careers mentioned or one from the story being read and list a minimum of four positive and four negative aspects to that career. See how long a list the student was able to generate and discuss the student's remarks. You might also explore the student's thoughts and dreams about a future career.

### **Lesson 6**

The student must identify at least one conflict or complication in the novel being read. The lesson goes on to ask the student to place the story in the larger context of the period in which the story takes place. Even fantasy or science fiction novels usually provide background information that would allow the student to complete this assignment. However, if that is not the case, an alternate assignment is given for the student to investigate and compare different calendar systems for measuring years.

### **Lesson 7**

After reading the next portion of the book, more vocabulary words are added to the student's list. Then the student is asked to select an incident from the novel as the basis for a television news story. Next, the student must prepare a two-minute, on-site report of the incident. Ideally, the student should play the part of a news reporter presenting details of the event to a family member, friend, or, if not too shy, maybe even the mentor. You should at least see that the report has been written out on page 30.

### **Lesson 8**

At the mid-point in the unit, the student is guided through the writing process to develop an essay comparing the protagonist and antagonist from the story. The student is told to save each step in the process, starting with a structured overview and proceeding through rough draft and revisions, to demonstrate an understanding of brainstorming, revising, and editing. Check to see that this has been done; then, if appropriate, suggest ways in which the student might do additional polishing or reworking.

### **Lesson 9**

Before reading the next section of the novel, the student is called on to make a prediction of what might happen. Once again, vocabulary words are added and should be checked.

### **Lesson 10**

After considering the voice or type of narrator the author uses in the novel, the student selects alternate viewpoints from which the story might be told and describes how that would change things. At least two variations are desirable.

### **Lesson 11**

Before finishing the book, the student is asked to make another prediction and tell what clues or foreshadowing lead to that assessment. Then, once the outcome is known, the student compares it with the imagined one. Finally, the student explains whether he/she feels the ending is realistic. The lesson concludes with the final vocabulary word choices.

### **Lesson 12**

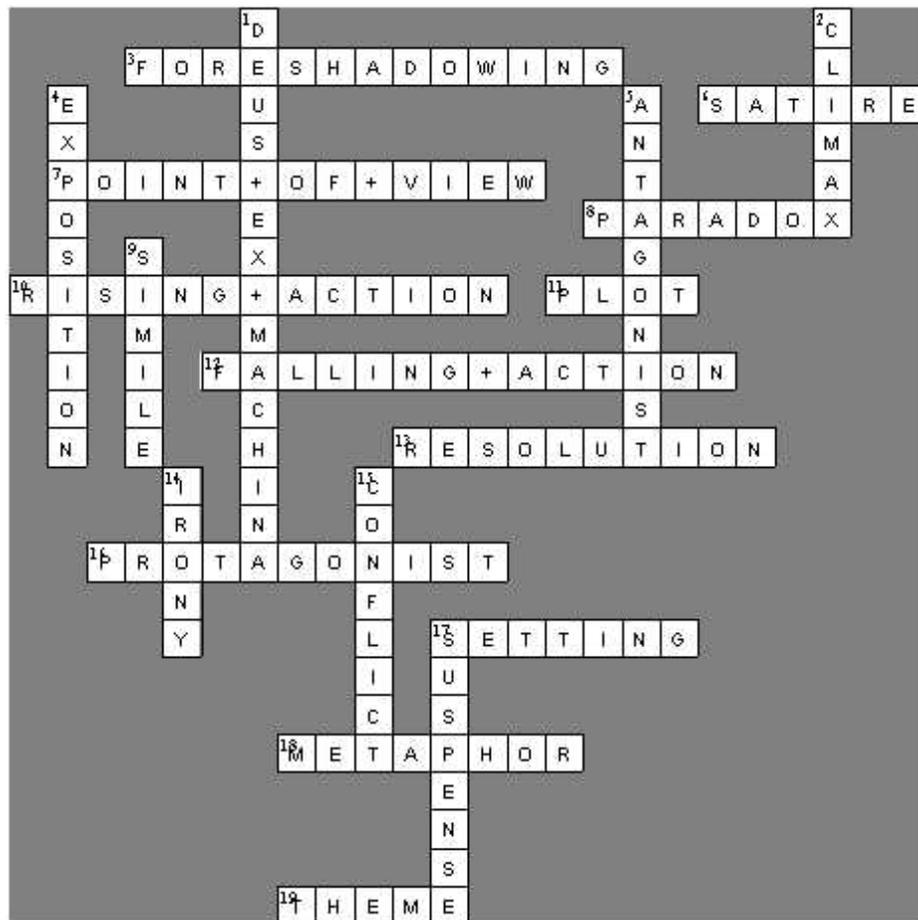
As part of an analysis of the story, the student is asked, where possible, to give examples of various literary devices the author used. The student then should go on to discuss the story's resolution and his/her feelings about how the story ends.

### Lesson 13

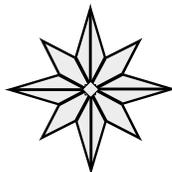
A list of common literary themes from which the student might choose is provided for a final wrap-up of the novel. Or the student may come up with other ideas. Often more than one theme can be found in a story. The student is encouraged to come up with three. The lesson concludes with space to make note of any questions the student has for the mentor.

### Lesson 14

As a review before the unit test, character charts are provided for the student to fill in. The student is directed to review the vocabulary words selected throughout the unit and give a count of how many have been heard in use or the student has succeeded in actively using. Space is provided for the student to arrange notes of major events in the story into a plot map. Finally, a crossword puzzle of literary terms gives an entertaining review. Here is the answer key:



**NOTES**



**End of Mentor Manual**