

A Common Core State Standards
Aligned Educator's Guide for

OUTSIDE IN



GRADES 4—8 ISBN: 978—1—55498—367—4

WRITTEN BY SARAH ELLIS

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Lynn's life is full — choir practice, school, shopping for the perfect jeans, and dealing with her free-spirited mother. Then one day her life is saved by a mysterious girl named Blossom, who introduces Lynn to her own world and family — both more bizarre, yet somehow more sane, than Lynn's own.

Blossom's family is a small band of outcasts and eccentrics who live secretly in an ingenious bunker beneath a city reservoir. The Underlanders forage and trade for the things they need ("Is it useful or lovely?"), living off the things "Citizens" throw away. Lynn is enchanted and amazed. But when she inadvertently reveals their secret, she is forced to take measure of her own motives and lifestyle, as she figures out what it really means to be a family, and a friend.

GUIDE CREATED BY DEBBIE GONZALES

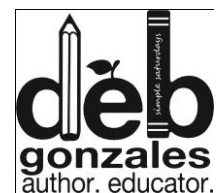


TABLE OF CONTENTS

PERSONAL BOOKMARKS: THE EDUCATOR GUIDE FORMAT	3
BOOKMARKS	4
DISCUSSION QUESTIONS: CHAPTERS 1 TO 5	5
THE BIO-PYRAMID: A STUDY IN CHARACTERIZATION	6
THE BIO-PYRAMID	7
DISCUSSION QUESTIONS: CHAPTERS 6 TO 9	8
PINWHEEL PERSPECTIVES: A STUDY IN POINT OF VIEW	10
PINWHEEL PERSPECTIVE GRAPHIC ORGANIZER	11
DISCUSSION QUESTIONS: CHAPTERS 10 TO 13	12
TUBE WORLD	14
DISCUSSION QUESTIONS: CHAPTERS 14 TO 16	15
ANALYZING CENTRAL IDEAS	17
CENTRAL IDEAS ANALYSIS GRAPHIC ORGANIZER	18
COMMON CORE STATE STANDARDS ALIGNMENT:	
ENGLISH LANGUAGE ARTS STANDARDS — READING: LITERATURE	19
ENGLISH LANGUAGE ARTS STANDARDS — WRITING	20
ENGLISH LANGUAGE ARTS STANDARDS — SPEAKING/LISTENING	21
ACKNOWLEDGEMENTS	22



PERSONAL BOOKMARKS: THE EDUCATOR GUIDE FORMAT

To allow for a deep study of *Outside In*, the book has been divided into four sections. Each section is comprised of discussion questions followed by projects and activities.

Personal bookmarks are printed on the following page. Listed on these bookmarks are the four designated chapter groupings and a space allotted for Target Completion Dates. A suggested format for a group or individual novel study is to assign weekly Target Completion Dates for students to finish reading prior to the weekly book discussion session.

Procedure:




- Print book marks on cardstock – one per student in novel study group.
- Trim the edges of bookmark.
- Give to student with the directions to:
 - Write their name on it.
 - Copy Target Completion Dates in designated space below assigned chapters to be read.
 - Keep the bookmark in the book for reference through the course of the novel study.



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BOOKMARKS

A GUIDED READING BOOKMARK FOR	A GUIDED READING BOOKMARK FOR	A GUIDED READING BOOKMARK FOR
 <p data-bbox="324 1060 511 1092">CHAPTERS 1 TO 5</p>	 <p data-bbox="738 1060 925 1092">CHAPTERS 1 TO 5</p>	 <p data-bbox="1144 1060 1331 1092">CHAPTERS 1 TO 5</p>
<p data-bbox="324 1207 511 1239">CHAPTERS 6 TO 9</p>	<p data-bbox="738 1207 925 1239">CHAPTERS 6 TO 9</p>	<p data-bbox="1144 1207 1331 1239">CHAPTERS 6 TO 9</p>
<p data-bbox="308 1354 527 1386">CHAPTERS 10 TO 13</p>	<p data-bbox="722 1354 941 1386">CHAPTERS 10 TO 13</p>	<p data-bbox="1128 1354 1347 1386">CHAPTERS 10 TO 13</p>
<p data-bbox="308 1501 527 1533">CHAPTERS 14 TO 16</p>	<p data-bbox="722 1501 941 1533">CHAPTERS 14 TO 16</p>	<p data-bbox="1128 1501 1347 1533">CHAPTERS 14 TO 16</p>



DISCUSSION QUESTIONS: CHAPTERS 1 TO 5

The bedroom door rattled as the pressure in the house changed. Someone had left. Lynn slid out of bed and peered through her blinds (9).

- Describe the tone of the setting before Clive left the house.
- Explore the phrase “...the pressure in the house changed.” Consider how this physical action represents an emotional shift.
- Tell how this line serves as the inciting incident of the story, a defining moment in which Lynn’s life has changed.

Passport. Lynn froze halfway to petting Hoover. What had happened to her passport (35)?

- Discuss what the passport means to Lynn.
- Tell of ways that Lynn has become powerless over her situation and how the passport represents her powerlessness.
- Examine Shakti’s rationale regarding Lynn’s passport.
- Explore Lynn’s relationship with her mother. Describe what it must feel like to depend upon a person like Shakti as a parent.
- Define what Lynn wants. What is her innermost desire?

Maybe it was the moment of the day, when things disengage before changing gear. Maybe it was the place or maybe it was this girl. She made Lynn want to crack up and cry at the same time (51).

- Explore the phrase “...want to crack up and cry at the same time.” Consider Blossom’s character and why Lynn responded to her in this way.
- Though she barely knows Blossom, explain why Lynn is compelled to tell her about and the “mess of the past few weeks” (51).
- Discuss Blossom’s response to Lynn’s confession that she sometimes hates her mother. Tell what her one word comment reveals about Blossom’s character.
- Analyze the phrase “...typical citizen family” (51).
- Explain why Blossom opened up to Lynn, revealing her life as an Underlander. What does she want?



THE BIO-PYRAMID: A STUDY IN CHARACTERIZATION

Shakti angled her head the way she did when she was being understanding. All Lynn wanted to do was wipe that look off of her face (41).

Objective: To describe a character in depth by analyzing character traits and obstacles to overcome.

Materials:

- The Bio-Pyramid Graphic Organizer (Guide, pg. 7)
- Pencil
- *Outside In* (pgs. 9-55)

Procedure:

- Read Chapters 1 through 5.
- Print Bio-Pyramid Graphic Organizer.
- Analyze Lynn's character by filling out the tiers provided on the graphic organizer.
 - Tier One – Print Lynn's name.
 - Tier Two – Select two words that best describe Lynn's character.
 - Tier Three – Select three words that best describe her childhood.
 - Tier Four – Select four words to describe the biggest problem that she has to overcome.
 - Tier Five – Select five words describing the obstacle that stands in her way of overcoming her biggest problem.
 - Tier Six – Select six words to describe a personal challenge she has to overcome, something within herself that needs to be addressed.
- Once Lynn's character has been studied, compare and contrast other characters using the same procedure. Analyze:
 - Shakti
 - Blossom
 - Celia & Kas



THE BIO-PYRAMID

Character's Name

Describe Character

Describe Childhood

Problem to Overcome

Describe Obstacle that Stands in Their Way of Solving Problem

Personal Challenge to Overcome



DISCUSSION QUESTIONS: CHAPTERS 6 TO 9

Blossom wasn't at the bus stop. She was right outside the front door of the school, bouncing on the balls of her feet and smiling with her whole face. Students flowed around her like she was some rock in a river (58).

- Consider the risks involved for Lynn by accepting Blossom's invitation to go the Lingerlands.
- Explore chances Blossom is taking by inviting Lynn to come to her home.
- Tell how Blossom was feeling when she gave Lynn the invitation. What physical reactions reveal her emotional state?
- Consider the elaborateness of the invitation Blossom gave to Lynn. Why was something so lovely created as an invitation for a simple event? What is the emotional connection between the invitation and Lynn coming to the Lingerlands?
- Define the word "trustworthy." Explore the connection of the word and this scene.

"Blossom? About Tron? Really, I don't think teenagers stop loving their families. It's just that they turn into jerks for a while" (69).

- Explain why Tron's change in character is troublesome for Blossom. Tell what she has lost as result of his transformation.
- In this instance, Lynn seems to serve as the voice of reason. Why is this so? From where has gained experience to be able reason with Blossom in this way?
- Compare Lynn's relationship with Shakti and Blossom's with Tron. Tell of ways that the two are similar.
- Consider Tron and Shakti as individuals. Tell of ways that two are similar and different.

The first thing Lynn noticed in the cottage were the flowers. Flowers and leaves, vines and branches. Not in containers but stuck everywhere, between the doors, taped to the chairs, wound around pipes, tucked behind the pictures and into the cords of the twinkle lights, braided into Larch's hair and the collars of Artdog and Catmodicum (84).

- Identify with Lynn's first impression of the cottage. Describe the mood and tone of Arcadia and Lynn's response to it.
- Explore how Arcadia differs from Lynn's home, physically and emotionally.
- Describe Tron. Tell why, when first introduced to Lynn, he "volumized." Explore the intention behind this action.
- Fossick described Arcadia as being "One feast, one house, one mutual happiness" (84). Predict how these words reflect his character.



- The definition of the word mutual is something that goes both ways. Explain what Fossick means by the phrase “one mutual happiness.” Describe how something like that could be established. Explain how the concepts of truth, tolerance, and loyalty play in the creation of mutual happiness.

“We just start with what we have. Enough of anything is what you need. And there is always plenty of something that somebody want to get rid of” (102).

- Define the term *Freecycle*.
- Explain what Fossick means by saying that Underlanders “...rearrange the world. (101)” Tell how this outlook differs from the notion of saving the world.
- Explore the environmental philosophies of the Lingerlands. Do find them to be strange or beneficial? Explain your answer.
- Identify the differences between the terms *selfish* and *selfless*.
 - Explore Shakti’s character. Is she *selfish* and *selfless*? How so?
 - Explore Fossick’s character. Is he *selfish* and *selfless*? Explain your answer.



PINWHEEL PERSPECTIVES: A STUDY IN POINT OF VIEW

The explanation that followed was as zigzag as the path they were following. But as Blossom described living “off the grid” and a complicated life of “finds” and the rules and work and the garden, the truth hit Lynn (60).

Objective: To examine different points of view in the text.

Materials:

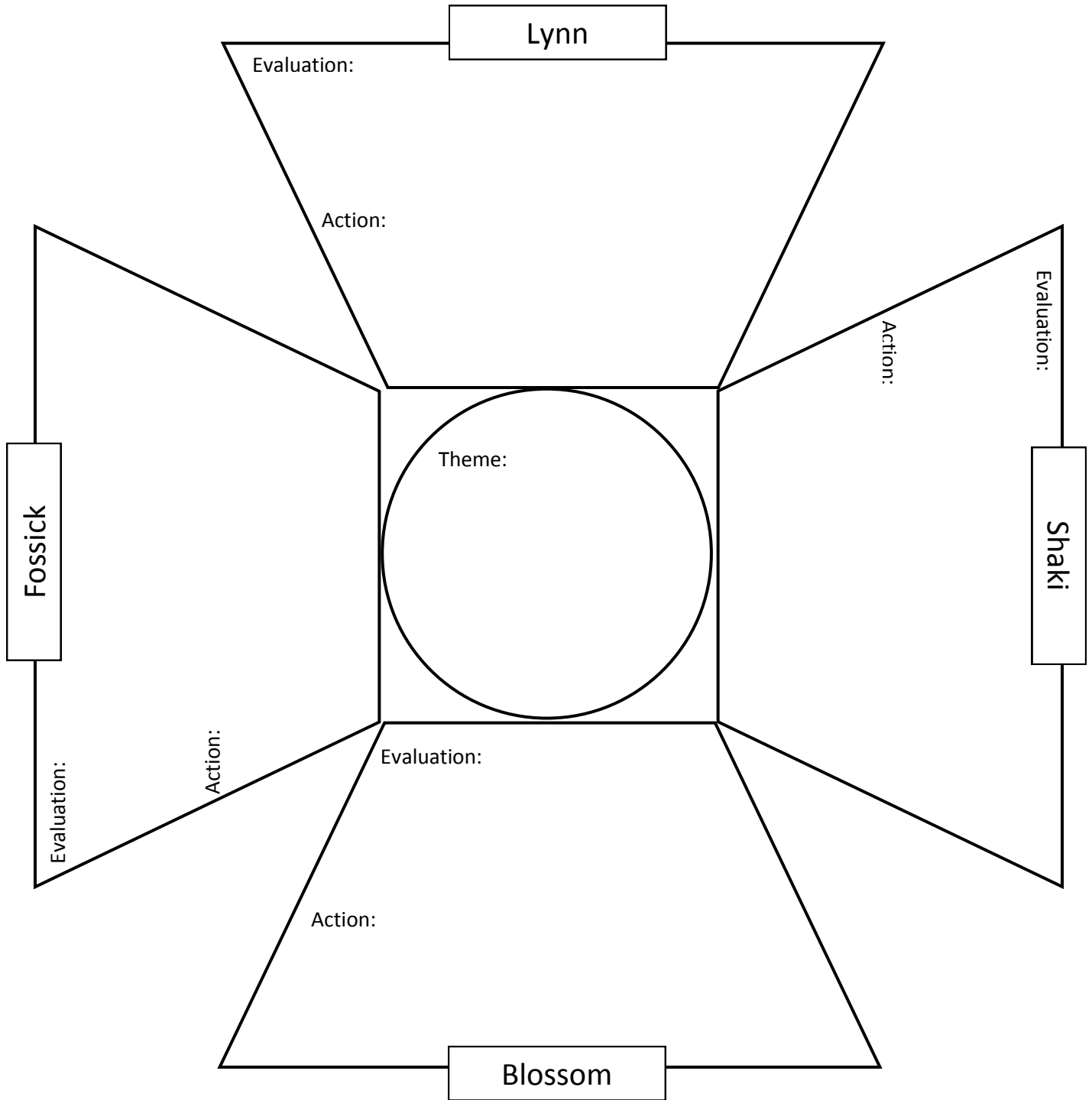
- The Pinwheel Perspective Graphic Organizer (Guide, pg. 11)
- Pencil
- *Outside In*

Procedure:

- Print three Pinwheel Perspective Graphic Organizers.
- Discuss the definition of the term “point of view.” Explain that it means the way a character observes or experiences an event, or a particular attitude the character possesses.
- Note that characters in *Outside In* hold different perspectives, or points of view, regarding various topics and themes that occur in the story.
- Create a list of themes that are explored in *Outside In*. Some examples might be:
 - Friendship
 - Family
 - Truth
 - Tolerance
 - Ecology
 - Loyalty
 - Promises
 - Integrity
 - Forgiveness
- Analyze various characters’ perspectives in the following manner:
 - Choose three themes to be explored. Write the theme in the center circle provided on the Pinwheel Perspective Graphic Organizers.
 - Evaluate the different characters’ points of view in the spaces provided on the Pinwheel Perspective Graphic Organizers.
 - Describe how each particular character perceives the value of the selected theme.
 - Define an action demonstrated by each character that proves your perception of each character’s point of view.
- Summarize your observations in the space provided. State your opinion regarding the varied points of view examined. State which character’s point of view is most valid, in your mind.



PINWHEEL PERSPECTIVE GRAPHIC ORGANIZER



Personal Analysis:



DISCUSSION QUESTIONS: CHAPTERS 10 TO 13

“Of course. But do I want to be angry with her for my whole life? What the point of that? I would rather try to think about what she gave me” (110).

- Consider the motivation behind Blossom’s willingness to forgive her mother. In your opinion, is doing so because she desires to protect her home with Fossick? Or does she truly desire to avoid being angry forever? Explain your answer.
- Blossom states that she desires to think about things that her mother gave her. What sorts of things is Blossom referring to? Explain your answer.
- Compare and contrast Blossom’s and Lynn’s familial experiences. Tell of ways that they are similar and different.
- The word *forgiveness* is defined as the act of giving up resentment, to pardon someone for the wrongs they have committed. Though she has every right to remain angry with her mother, explain why Blossom chooses forgiveness instead. What’s the point of that?

The Underlanders had their own approach to eating, combining things every which way (123).

- Note the effect the Underlanders’ lifestyle is having on Lynn’s character. At this point on the story, do their practices seem bizarre or commendable? How so?
- The word *combine* means to unite. List the ways the Underlanders unite all aspects of life.

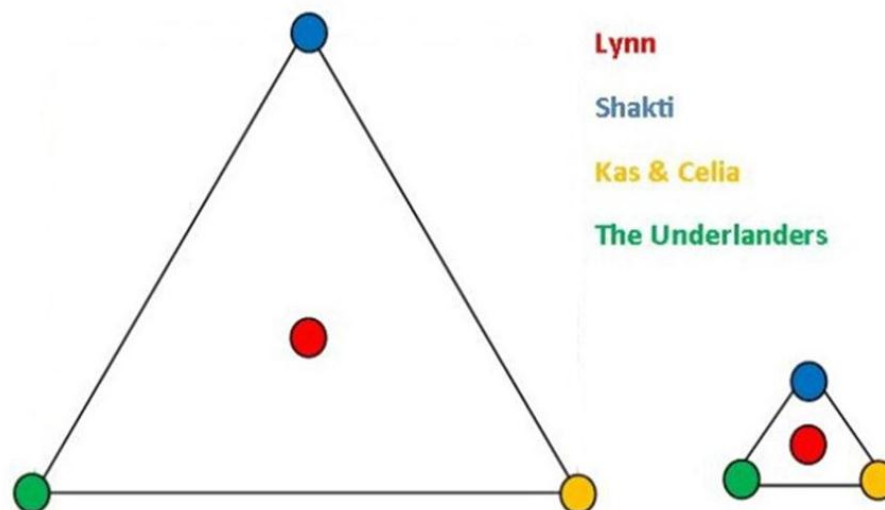
A family, wet and weird (140).

- In scene prior, Lynn was exhilarated in the wee hours of the morning as she joined Tron, Blossom, Fossick, and Larch as they “skimmed” in the rain. Describe the energy that Tron’s enthusiasm brought to the scene.
- Tell what Tron meant by stating, “Let’s keep living! (138)”
- Discuss Lynn’s perspective as she observed the group when they returned to the cottage for the night. Explain how she was watching them from an outside-in point of view, as a family unit on their own?
- Determine whether Lynn had a role as a family member on the inside.
- Consider what observing the closeness of this “wet and weird” family would make Lynn feel about her own.



Triangulation. It was over (145).

- The process of triangulation establishing the distance between two points of a triangle. Consider the two equilateral triangles in the graphic below as geometric metaphors for Lynn's dilemma. Observe that Lynn is represented as the center point, and the vertices represent Shakti, Kas & Celia, and the Underlanders. Explain the arrangements of the center point and vertices as character representations.
- Explain how earlier in the story, Lynn manages to maintain a workable triangulation between the vertices.
- Tell why it is necessary for Lynn to keep the metaphorical vertices as far away from one another as possible.
- Discuss the trouble created when the triangulation between the points closed in on Lynn. Explain what is at stake for each point represented.



TUBE WORLD

It was like looking through a telescope at a miniature world. There was a lake, some trees hanging over it, little waves, a fairy dipping her toe into the water and a moon and a reflection of the moon in the water. All from paper in the most delicate of cuts (119).



Objective: To make a connection between the text and a visual or oral presentation of the text.

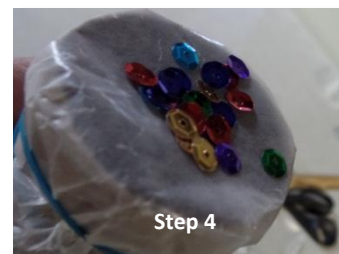
Materials:

- Toilet paper tube
- Scissors
- Rubber bands
- Ruler
- Tape
- Waxed paper
- Sequins
- Glitter
- Wrapping paper scraps and ribbons
- Tiny shapes or objects cut from regular computer paper



Procedure:

1. Using scissors and paper cut a few tiny shapes no larger than 1 cm. square.
2. Cut two 10 cm. squares from the waxed paper.
3. Smooth one waxed paper square over the end of the toilet paper tube like a drum.
4. Place cut paper shapes, a pinch of glitter, and a few sequins on the drum-like wax paper surface.
5. Cover the collection of paper shapes, glitter, and sequins with the other square of waxed paper.
6. Tightly secure edges of both waxed paper squares with rubber band while leaving some space between the two squares, enabling the paper shapes, glitter, and sequins to shift when turned.
7. Decorate the outer edges of the toilet paper tube with wrapping paper, ribbon, or anything you fancy.
8. Look through the tube while holding the waxed paper end to the light. What do you see?



DISCUSSION QUESTIONS: CHAPTERS 14 TO 16

“But sometimes you have to break a promise” (160).

- Explore Blossom statement, “You’re only as good as your word.” Do you agree with her? Explain your answer.
- Consider Lynn’s position that there are times in which it is permissible to break a promise. Is her position correct, from your point of view? How so?
- Predict Lynn’s emotional reaction to Blossom’s comment, “You’re only as good as your word.” Explain why Lynn might feel convicted by this comment.
- List critical aspects of relationships that can be damaged if a promise is broken.

Lynn stared at Shakti, willing her to stop. You could as soon stop an avalanche. She was like an addict, a limelight addict. There was a roaring in Lynn’s ears through which she heard “reservoir,” “Underlanders,” “personal knowledge” (164).

- Both Lynn and her mother have broken promises. Discuss the motivation behind their actions.
- Explore the consequences of their broken promises.
- Who is least trustworthy? Lynn or Shakti? Justify your answer.

She did the math. Three people times three days of bottles – three good days of bottle. Something was tightening around her chest, and she felt short of breath. Three people, three days and what would be left? Another pair of discarded jeans and another hunger for another pair of jeans (177).

- Define the term *consumerism*.
- Consider effect the Underlanders had on Lynn’s view of consumerism.
- Define the term *civilization*.
- In your opinion, who lives a more ‘civilized’ form of existence – the citizens or the Underlanders? Cite examples from the text to support your position.



“Larch needs you to visit” (194).

- Tell why Blossom’s reaching out to Lynn in Larch’s behalf is a risky action.
- Describe how the action reveals Blossom’s feelings for Larch. How deeply does she care for him?
- Blossom tells Lynn that Larch *needs* her to visit. Explain the difference between *need* and *want*.

Lynn glanced at Blossom. This was her question to answer (206).

- Explain why Lynn waited for Blossom to answer.
- As a result of her experiences in the story, tell what Lynn has learned about integrity, honesty, and forgiveness.
- In the end, did Lynn get what she wanted? Explain how her desires were or were not met.
- Explore Blossom’s desires. Were they met? Why or why not?
- Explain how, over the course of the story, Lynn changed. List the events that caused her to do so.



ANALYZING CENTRAL IDEAS

But it felt as though they were just talking for the sake of Larch. Talking to keep the real questions at bay (160).

Objective: To determine and analyze the development of central ideas or themes in the story.

Materials:

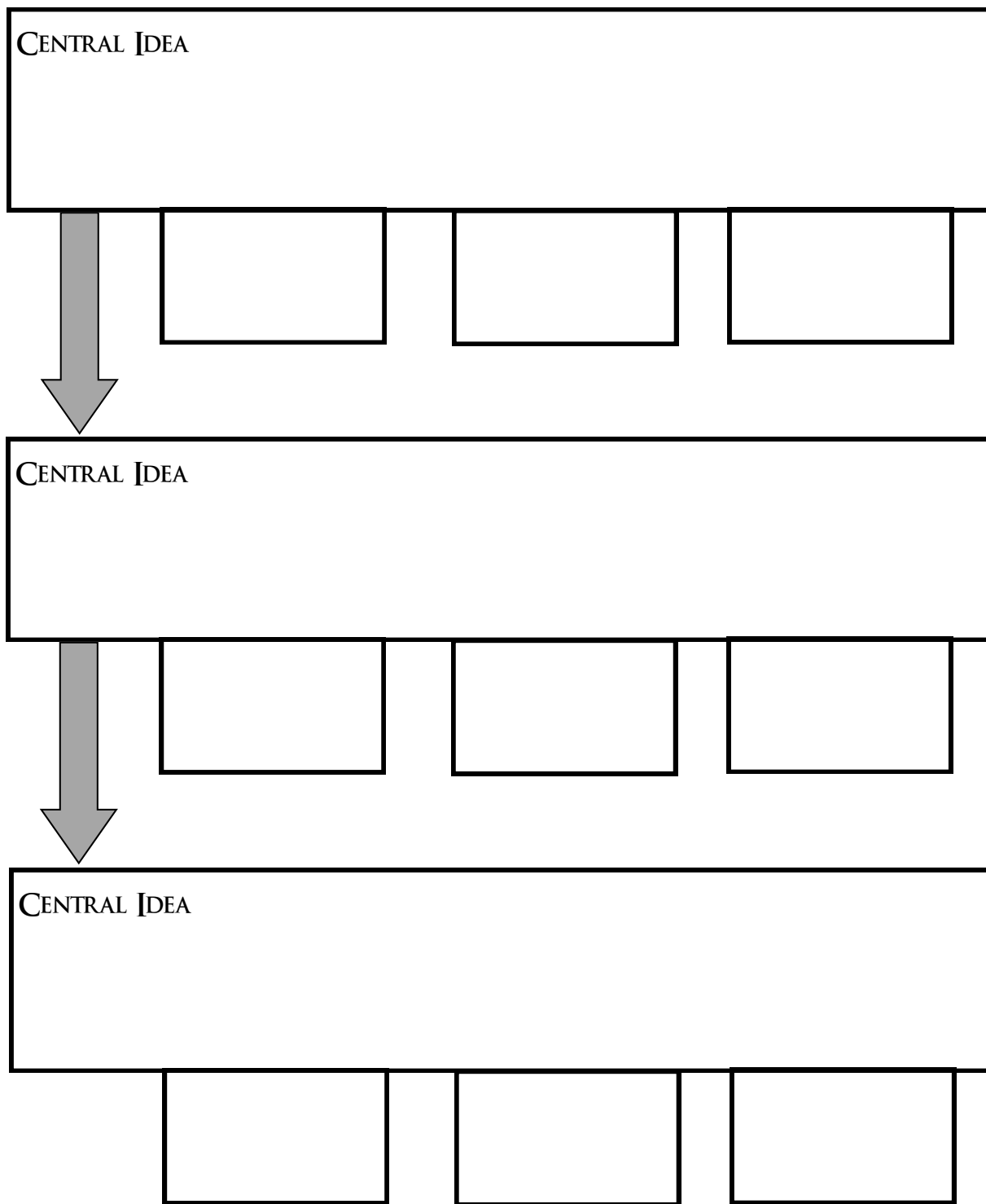
- Three completed Pinwheel Perspective Graphic Organizers (Guide, pg. 11)
- The Analyzing Central Ideas Graphic Organizer (Guide, pg. 18)
- Pencil
- *Outside In*

Procedure:

- Print the Analyzing Central Ideas Graphic Organizer.
- Review the three completed Pinwheel Perspective Graphic Organizers. Discuss the themes chosen by the students. Instruct the students that these themes will be further explored in this exercise.
- On the Analyzing Central Ideas Graphic Organizer, write the first central idea referenced on one of their Pinwheel Perspective Graphic Organizers in the top rectangular box.
- In the smaller boxes below, instruct students to capture key details from the text that support the central idea. Cite pages in which these key details are located.
- Continue this process with the two remaining large rectangles and smaller boxes below them.
- Instruct student to use the completed Analyzing Central Ideas Graphic Organizer to write a summary of ways in which the author developed the central ideas and themes of the text.



CENTRAL IDEAS ANALYSIS GRAPHIC ORGANIZER



COMMON CORE STATE STANDARDS ALIGNMENT

English Language Arts Standards - Reading: Literature		Discussion Questions	Bio-Pyramid	Pinwheel Perspectives	Tube World	Central Ideas Analysis
CCSS.ELA-Literacy.RL.4.1	Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.	✓	✓	✓		✓
CCSS.ELA-Literacy.RL.4.2	Determine a theme of a story, drama, or poem from details in the text; summarize the text.			✓		✓
CCSS.ELA-Literacy.RL.4.3	Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).	✓	✓	✓		✓
CCSS.ELA-Literacy.RL.4.10	By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4-5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	✓	✓	✓	✓	✓
CCSS.ELA-Literacy.RL.5.1	Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	✓				✓
CCSS.ELA-Literacy.RL.5.2	Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.	✓	✓	✓		✓
CCSS.ELA-Literacy.RL.5.3	Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).	✓		✓		✓
CCSS.ELA-Literacy.RL.5.10	By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently.	✓	✓	✓	✓	✓
CCSS.ELA-Literacy.RL.6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓		✓		✓
CCSS.ELA-Literacy.RL.6.2	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	✓	✓	✓		✓
CCSS.ELA-Literacy.RL.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓		✓		✓
CCSS.ELA-Literacy.RL.7.2	Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.	✓	✓	✓		✓



English Language Arts Standards - Reading: Literature (Cont.)

CCSS.ELA-Literacy.RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	✓		✓		✓
CCSS.ELA-Literacy.RL.8.2	Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	✓	✓	✓		✓

English Language Arts Standards » Writing

CCSS.ELA-Literacy.W.4.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly.		✓	✓		✓
CCSS.ELA-Literacy.W.4.2.b	Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.		✓	✓		✓
CCSS.ELA-Literacy.W.4.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.		✓	✓		✓
CCSS.ELA-Literacy.W.4.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.			✓		✓
CCSS.ELA-Literacy.W.5.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly.		✓	✓		✓
CCSS.ELA-Literacy.W.5.2.b	Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.		✓	✓		✓
CCSS.ELA-Literacy.W.5.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.		✓	✓		✓
CCSS.ELA-Literacy.W.5.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.			✓		✓
CCSS.ELA-Literacy.W.6.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.		✓	✓		✓
CCSS.ELA-Literacy.W.6.2.b	Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.		✓	✓		✓
CCSS.ELA-Literacy.W.6.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.		✓	✓		✓
CCSS.ELA-Literacy.W.6.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.			✓		✓



English Language Arts Standards » Writing (Cont.)

		Discussion Questions	Bio-Pyramid	Pinwheel Perspectives	Tube World	Central Ideas Analysis
CCSS.ELA-Literacy.W.7.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.		✓	✓		✓
CCSS.ELA-Literacy.W.7.2.b	Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.		✓	✓		✓
CCSS.ELA-Literacy.W.7.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.		✓	✓		✓
CCSS.ELA-Literacy.W.7.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.			✓		✓
CCSS.ELA-Literacy.W.8.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.		✓	✓		✓
CCSS.ELA-Literacy.W.8.2.b	Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.		✓	✓		✓
CCSS.ELA-Literacy.W.8.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.		✓	✓		✓
CCSS.ELA-Literacy.W.8.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.			✓		✓

English Language Arts Standards » Speaking & Listening

CCSS.ELA-Literacy.SL.4.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 4 topics and texts</i> , building on others' ideas and expressing their own clearly.	✓				
CCSS.ELA-Literacy.SL.5.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 5 topics and texts</i> , building on others' ideas and expressing their own clearly.	✓				
CCSS.ELA-Literacy.SL.6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 6 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly.	✓				
CCSS.ELA-Literacy.SL.7.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 7 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly.	✓				
CCSS.ELA-Literacy.SL.8.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 8 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly.	✓				



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