

Utilizing our Multiple Intelligences
Reader Response Activities
Jackie Glasgow, Ph.D.
Associate Professor of Education
Kent State University Trumbull Campus

- **Verbal/Linguistic Intelligence**
 - Original Metaphor
 - Story Board
 - Story Portrait
 - Associative Recollections
 - Biopoem
 - Book Review
 - Book Summary
 - Buddy Journal
 - Character Probe
 - Creating Book Jackets
 - Dependent Authors
 - Elegy
 - Freewriting
 - Focal Judgements
 - Found Poem
 - “I Am” Poem
 - Image Freewrite
 - Create An Original Metaphor
 - Poem in Two Voices
- **Logical/Mathematical Intelligence**
 - Character Continuum
 - Character Map
 - Film Viewing
 - Mind Map
 - Maps and Timelines
 - Map the Story Structure
 - Polar Appraisal
 - Split-Open Mind
- **Visual/Spatial Intelligence**
 - Artistic Response
 - Coat of Arms
 - Creating Book Jackets
 - Create Slide Show
 - Image Freewrite
- **Bodily/Kinesthetic Intelligence**
 - Tableau
 - Oral Presentations
 - Report Sack
- **Musical/Rhythmic Intelligence**
 - Performing Dance or Mime
 - Rap, Songs, Soundtracks
- **Interpersonal Intelligence**
 - Booktalk
 - Buddy Journal
 - Character Mapping
 - Character Probe
 - Dramatic Performance
 - Story Discussion Grid
- **Intrapersonal Intelligence**
 - Book Review
 - Elegy
 - Evoked Response
 - Poetic Responses
 - Polar Appraisal

Artistic (Visual/Spatial) Response to Literature
Drawing, Painting, Sculpting, Photography, Collage, Model, Advertisement, Mural,
Diorama, Mobile

Artists have often created paintings, sculptures, and other art forms in response to literature they have read. For instance, they might paint a scene depicted in a poem, or create a sculpture of a literary character. You now have the opportunity to create some sort of artwork in response to the literature you have been reading. You may paint, draw, or sculpt your response; you may create a collage; you may use photography; or you may work with any other artistic medium you wish. Feel free to express your interpretation in whatever way best communicates your understanding of the literature's characters, theme, meaning, or anything else you see in it.

Procedure:

1. After selecting the work of literature, determine the character, theme, setting, or symbol that you wish to portray.
2. Choose the materials you will need for the project.
3. Create your artistic project which gives an interpretation of the work of literature.

Format:

1. Top of page: author (last name first), title (underlined), place of publication, publisher, date of publication, and ISBN #. Type of literature.
2. Brief summary of the work which includes all the significant details.
3. Artistic Response
4. Include a one page explanation of your interpretation for the project.

Evaluation:

1. Format (Did you follow directions?)
2. Thoroughness (Did you demonstrate a thorough understanding of the book and issues presented?)
3. Mechanics (Is the writing clear, well-edited and error-free?)

Taken from:

Smagorinsky, Peter (1991). *Expressions: Multiple Intelligences for the English Class*. NCTE.

Reader Response: Associative Recollections (Verbal/Linguistic Intelligence)

Some fiction and poetry will elicit personal associations with similar people and events from your own lives. David Bleich in his book, *Readings and Feelings: An Introduction to Subjective Criticism* (1975), has said that such associations are the "most complex but most useful form of expressing feelings about literature" because they reveal "perception, affect, associations, relationships," and finally the pattern with which individual readers have organized these for themselves (p. 48). This assignment will encourage you to recollect associations from the book of your choice.

Procedure:

1. As you read a story, check evocatively familiar moments in the story.
2. When you complete the story, return to your checkpoints and consider past associations evoked by your recent reading. Record the associative recollections prompted by the two most powerful reference points in the story. Choose at least one point and begin your recollection with a phrase such as one of the following:
 - This character/event reminds me of ...
 - The words here make me think of ...
 - This part touches a general memory chord, but it reminds me specifically of ...
 - The way they interact is just like ...

Format:

1. Top of paper: author (last name first), date of publication (in parentheses), title (underlined or italicized), place of publication, publisher. ISBN number. Type of literature.
2. Brief summary of the book which includes significant details.
3. Write a paper (approximately 500 words) in which you describe the association you made from the book.

Evaluation:

Format (Did you follow directions?)

Thoroughness (Did you thoroughly describe the memory or association triggered by the story you read?)

Mechanics: Is the writing clear, well-organized, error-free?)

Taken from:

Milner, Joseph and Milner, Lucy (1993). *Bridging English*. New York: Maxwell Macmillan International. ISBN 0-675-21412-2.

Reader Response:
BIOPOEM
(Verbal/Linguistic Intelligence)

- Line 1: First Name
Line 2: Four traits that describe the character
Line 3: Lover of _____
(list three things or people)
Line 4: Who feels _____
(list three items)
Line 5: Who needs _____
(list three items)
Line 6: Who fears _____
(list three items)
Line 7: Who gives _____
(list three items)
Line 8: Who would like to see _____
(list three items)
Line 9: Resident of _____
Line 10: Last name.

Biopoem
The Moves Make the Man
by Bruce Brooks

Jerome
Quiet, shy, smart, loner
Lover of basketball, Momma, and Bix
Who fears blood and ridicule
Who gives love, devotion, and friendship
Who would like to be a basketball pro
Resident of North Carolina
Foxworthy

BOOK REVIEW (Verbal/Linguistic Intelligence)

There are as many reviewing styles as there are journals and individual reviewers. But nearly all reviews contain complete bibliographical information, a summary statement of the contents, and some hint of the quality of the book as evaluated by the reviewer. Reviewers generally evaluate books based on literary quality, reader interest, potential popularity, or what the book is teaching. Because there is room for reviewers to express their personal feelings and opinions about the book, the review is more interesting than the summary for students to write. Even though the *VOYA (Voice of Youth Advocates)* was devised by Mary K. Chelton and Dorothy M. Broderick for librarians to analyze their book buying, we asked students to rate their books using the code. (In Donelson & Nilsen, 1997, 289).

VOYA EVALUATION CODE

QUALITY	POPULARITY
5Q Hard to imagine it being better written	5P Every young adult was dying to read it yesterday
4Q Better than most, marred only by occasional lapses	4P Broad general young adult interest
3Q Readable without serious defects	3P Will appeal without pushing
2Q A little better editing or work by the author would have made it 3Q	2P For the young adult reader with a special interest in the subject
1Q Hard to understand how it got published	1P No young adult will read unless forced to for assignments

Here is a quote from Don's review in which he rated *In the Middle of the Night* as 5Q "Hard to imagine it being better written", and 5P "Every young adult was dying to read it yesterday."

"This book grabs you after the first passage and you hold on for an emotional roller coaster ride until the last entry of the story. With this book, Robert Cormier presents himself as a master storyteller of suspense and mystery. In his writing, he exposes only what the reader needs to know in order to move on. He uses the telephone as a very intrusive device to set the basis of the revenge and uses each ring to raise the suspense up another notch."

BOOK SUMMARY

(Verbal/Linguistic Intelligence)

TO WRITE A SUMMARY

- Include the thesis, or the main point of the original in your first sentence.
- After you have determined the thesis, find the main ideas of the original. Look for the topic sentences that support the thesis.
- Reproduce the author's ideas in proportion to the original emphasis.
- Be sure to paraphrase, not copy word for word.
- Do not evaluate the content or give an opinion in any way.
- Do not add too many details.
- Quote sparingly, if at all, and use quotation marks correctly.
- End on the same idea as the original.
- Provide adequate transitions to keep the summary from sounding choppy.

Booktalk

(Verbal/Linguistic and Interpersonal Intelligences)

For this assignment, develop a booktalk on a book from the suggested reading list. Choose a book that interests you. When making a booktalk, the assumption is that you like the book, otherwise how can you expect to "sell" it to others? This is the version you'll use to introduce the book to others and to submit to me.

Booktalks are an effective way to have students share books they have been reading independently with their classmates. They are an important avenue for communicating the power and excitement of reading young adult literature. "A booktalk is not a book review or a book report or a book analysis. It does not judge the book's merits; it assumes the book is good and goes on from there" (Bodart, 1980) The purpose of a booktalk is to entice others to read it; it is to create interest, not to tell stories. A booktalk should last five to seven minutes.

Procedure:

1. Once you have read a book, think of a creative way to hook the potential reader.
2. Select a passage from the text to read orally which gives a sample of the author's writing style and which invites the listener to want to know more.

Format: (of written submission)

1. Top of page: author (last name first), title (underlined), place of publication, publisher, date of publication, and ISBN #. Type of literature.
2. Brief summary which you may or may not use in your talk, but which includes all the significant details.
3. Booktalk

Bring the book to class when the booktalk is due.

Evaluation:

1. Format (Did you follow directions?)
2. Thoroughness (Did you demonstrate a thorough understanding of the book?)
3. Procedure (Did you understand the principles about booktalking?)
4. Mechanics (Is the writing clear, well-edited and error-free?)

Taken from: Milner, Joseph and Milner, Lucy (1993). *Bridging English*. New York: Maxwell Macmillan International. ISBN 0-675-21412-2

DIALOGUE OR BUDDY JOURNAL

For this assignment, partners will read and respond to each other's journals about a book from the booklist that you have both read. This activity will provide an opportunity for you to record quotations, observations, lists, and images from your reading and then return to those entries for reflection and comment.

Procedure:

1. Find a classmate or young adult that has read or who agrees to read the same book as you.
2. As you read the book, write comments, questions, insights, observations that occur to you in a spiral notebook, then pass the journal to your buddy.
3. Date and sign each entry and record inclusive page numbers.
4. The buddy responds to your writing, makes comments or asks questions of her/his own, then returns the journal to you.
5. Complete at least five MI projects and explain them in your journal.
6. Critique your buddy's project.
7. Continue reading and responding back and forth as many times as you have time for or exchange notebooks chapter by chapter.
8. Write a book summary or book review.
9. Write a reflective paper discussing your reactions and insights to the project.

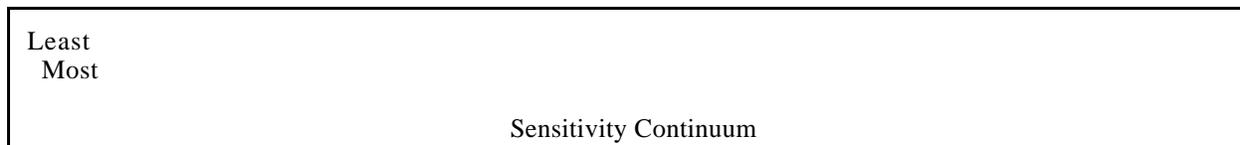
Glasgow, J. (TBA). Recognizing Students' Multiple Intelligences in Cross-Age Buddy Journal. *English Journal*.

Reader Response Character Continuum (Verbal/Linguistic and Logical/Mathematical Intelligences)

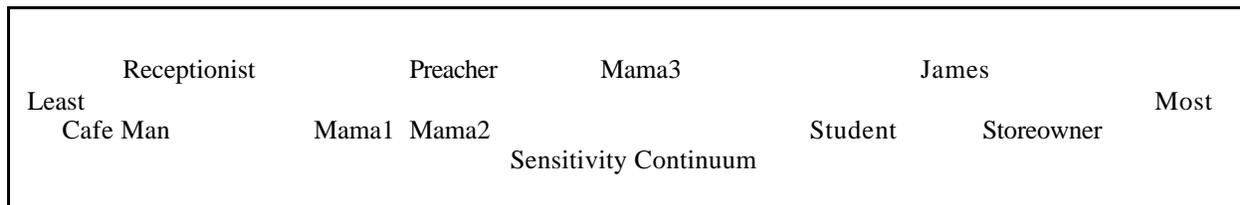
In this exercise, you will reflect on the relationship of characters one to another by locating them on different continua. The continua might be a movement from bold to cautious; from good to evil; from just to tyrannical; or any other extremes represented in the book.

Procedure:

1. Determine a concept that defines the continuum.



2. Place characters' names on a line that represents movement from one extreme to the other. The following is based on Ernest Gaines's "The Sky is Gray."



3. If you find that some characters resist being placed in one spot, as Mama might on a sensitivity continuum, assign them two or three places with 1, 2, 3 notations to show the time order of their placement. Examine those characters to see if they are changing in their attitude and behavior or if you are just gradually understanding their depth. Discuss whether it is their movement or the reader's vision which accounts for the change. If this problem does *not* arise, explore the two most difficult characters to place on the continuum.

Format:

1. Top of paper: author (last name first), date of publication (in parentheses), title (underlined or italicized), place of publication, publisher. ISBN number. Type of literature.
2. Brief summary of the book which includes significant details.
3. Poster of Character Continuum
4. Write a paper (approximately 300 words) discussing your placement of characters on the continuum along with your diagram of the continuum.

Evaluation:

Format (Did you follow directions?)
Thoroughness
Mechanics

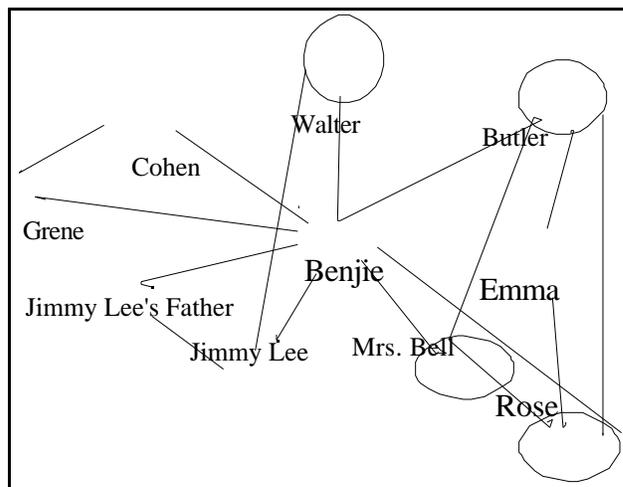
Taken from: Milner, Joseph and Milner, Lucy (1993). *Bridging English*. New York: Maxwell Macmillan International. ISBN 0-675-21412-2.

Reader Response: Character Mapping (Logical/Mathematical Intelligence)

In this assignment, you will probe characters and the story context by mapping them according to their relationships. You are not making comparisons so much as uncovering strong relationships between characters and how those are webbed together to create a whole story.

Procedure:

1. Make a separate symbol or emblem to represent each character in the book.
2. Begin by connecting the most obvious pairs or trios, ones who obviously belong together because:
 - they relate to the central character in a similar way,
 - of their close personal relationship, or
 - of their antipathy for one another.
3. After a few such cliques are established, consider possible relationships between cliques so that all the characters become visually connected in some fashion. An example of one student's mapping for Alice Childress's *A Hero Ain't Nothin' But a Sandwich* follows:



4. Label the ways that characterize the relationships for pairs, trios, etc.
5. You may show the emotional relationships by color coding the lines that go from one character to another (i.e., red for anger, green for jealousy, yellow for cowardly, black for hate, etc.)

Format:

1. Top of paper: author (last name first), date of publication (in parentheses), title (underlined or italicized), place of publication, publisher. ISBN number. Type of literature.
2. Brief summary of the book which includes significant details.
3. Write a one page paper discussing your placement of characters on the continuum along with your diagram of the continuum.

Evaluation:

Format (Did you follow directions?), Thoroughness, Mechanics

Taken from:

Milner, Joseph and Milner, Lucy (1993). *Bridging English*. New York: Maxwell Macmillan International. ISBN 0-675-21412-2.

Reader Response : CHARACTER PROBE
(Verbal/Linguistic Intelligence)

Our first and almost instinctive response to reading a text is to reflect upon the action, personality, and motivation of its characters. The following projects encourage you to continue the creative exploration of character development by thinking about and locating cues in the text.

Procedure:

After reading the book, choose one of the following projects that focus on the main character of your story.

- ✪ Write letters from one character to another in the same book or in different books.
- ✪ Keep journal/diary entries in the persona of a character.
- ✪ Write yearbook entries for characters.
- ✪ Write a feature article for the local newspaper about a character.
- ✪ Imagine a character from one book appearing at specific points in another book.
- ✪ Have a character or characters visit a psychotherapist for a counseling session.
- ✪ Write epitaphs for characters.
- ✪ Write "A day in the life of..." one main character

Format:

1. Top of paper: author (last name first), date of publication (in parentheses), title (underlined or italicized), place of publication, publisher. ISBN number. Type of literature. Example:

Thomas, Joyce Carol (1982). *Marked By Fire*. New York: Avon. ISBN 0-380-79327-X.
Accomplishment Quest.

2. Brief summary of the book which includes significant details.
3. Write a paper (approximately 500 words) including one of the above projects.

Evaluation:

Format (Did you follow directions?)
Thoroughness
Mechanics

Taken from:

Milner, Joseph and Milner, Lucy (1993). *Bridging English*. New York: Maxwell Macmillan International. ISBN 0-675-21412-2.

Reader Response: COAT OF ARMS (Verbal/Linguistic and Visual/Spatial Intelligences)

For this assignment, you will use the writing frame to help you design a coat of arms for the main character in your book.

Procedure:

1. Choose one of the main characters from a story to feature on a coat of arms.
2. Complete the following writing frame for generating the symbols for your coat of arms.
3. Construct the coat of arms.

Writing Frame for a Coat of Arms:

1. If _____ were an object, she/he would be a _____ because _____.
2. If _____ were a word, it would be _____ because _____.
3. If _____ were an emotion, it would be _____ because _____.
4. If _____ were a day of the week, it would be _____ because _____.
5. If _____ were a color, it would be _____ because _____.
6. If _____ were a song, it would be _____ because _____.
7. If _____ were an animal, it would be a _____ because _____.
8. If _____ were a plant, it would be _____ because _____.
9. If _____ were a season, it would be _____ because _____.
10. If _____ were a time of day, it would be _____ because _____.

Format:

1. Top of paper: bibliographic information for the piece of literature.
2. Brief summary of the book which includes significant details.
3. Writing frame for coat of arms.
4. Completed coat of arms poster.

Evaluation:

1. Format (Did you follow directions?)
2. Thoroughness (Did you demonstrate a thorough understanding of the character?)
3. Creativity (Did you design a coat of arms that graphically depicts the character?)

Taken from:

Olson, Carol Booth and Schiesl, Sharon (Spring 1996). A Multiple Intelligences Approach to Teaching Multicultural Literature. *Language Arts Journal of Michigan*, 12:1, p. 21-28.

Reader Response: Performing Dance or Mime **(Bodily/Kinesthetic Intelligence)**

Dancers often express their understanding of literature by interpretation through dance. In the ballet *The Nutcracker Suite*, for instance, the choreographer and dancers interpret the story through a dance performance. You have an opportunity to interpret the literature you have been reading through some sort of dance or mime performance. You might want to enhance your performance by creating your own music (or collaborating with another musician-student), or by using recorded music. Feel free to interpret the character and mood in any way that you find meaningful and imaginative.

Procedure:

1. Determine the personnel for the dance or mime: solo? duet? small group?
2. Select a work of literature for your dance or mime.
3. Reach an understanding of the meaning (themes) of the literature that will be included in your performance.
4. Choose the materials (props), music, costumes, lighting, stage (if other than the classroom), and technical support you will need.
5. Develop the routine and practice.

Format:

1. Top of page: author (last name first), title (underlined), place of publication, publisher, date of publication, and ISBN #. Type of literature.
2. Brief summary of the work which includes all the significant details.
3. Write a brief paper describing your interpretation and performance.

Evaluation:

1. Format (Did you follow directions?)
2. Thoroughness (Did you demonstrate a thorough understanding of the book and issues presented?)
3. Mechanics (Is the writing clear, well-edited and error-free?)

Taken from:

Smagorinsky, Peter (1991). *Expressions: Multiple Intelligences for the English Class*. NCTE.

Reader Response: Dependent Authors **(Verbal/Linguistic Intelligence)**

With this assignment, you will be extending, elaborating, or revising the storyline as a collaborative author.

Procedure:

- ☞ After reading the book, take the position of a dependent or co-creative author to extend, refine, and/or reiterate the text. Consider the following list. Select one of these projects and enter the imaginative life of your book.
- ☞ Write interior monologues in the persona of a chosen character at a particular point in a story.
- ☞ Write dialogues between two or more characters.
- ☞ Add asides or subliminal thoughts to existing dialogue.
- ☞ Write an epilogue to the text.
- ☞ Write a continuation of a scene or the whole text.
- ☞ Write a dream for one of the main characters.
- ☞ Add another episode.
- ☞ Rewrite the ending.

Format:

1. Top of paper: author (last name first), date of publication (in parentheses), title (underlined or italicized), place of publication, publisher. ISBN number. Type of literature. Example:

Thomas, Joyce Carol (1982). *Marked By Fire*. New York: Avon. ISBN 0-380-79327-X.
Accomplishment Quest.

2. Brief summary of the book which includes significant details.
3. Write paper (approximately 500 words) in which you complete one of the above projects.

Evaluation:

Format (Did you follow directions?)
Imagination (Did you enter the life of the story?)
Logic (Is your writing a logical extension of the author's?)
Mechanics (Is your writing well-edited and error free?)

Taken from:

Milner, Joseph and Milner, Lucy (1993). *Bridging English*. New York: Maxwell Macmillan International. ISBN 0-675-21412-2.

**Template for an
Elegy
(Verbal/Linguistic/Intrapersonal Intelligences)**

I would like to show you ...

But I would not want you to see ...

I wish that ...

I wish that ...

You would have ...

(or, It would have reminded you of ...)

**Elegy to Lise Johansen
(*Number the Stars* by Lois Lowry)**

Dear Lise,

I'd like to show you my school, where
children of all ethnic backgrounds
-- Germans and Jews alike --
Learn and speak together in harmony.

But I wouldn't want you to see the wars
In Rwanda and Bosnia.

I wish that someday the world can be
Free of crime, hate, and intolerance.

I wish the Holocaust had never happened.

You would have wept with joy.

Allyson Morgan
Pickerington Junior High School

Reader Response: Evoked Response **(Verbal/Linguistic, Intrapersonal, Musical/Rhythmic Intelligences)**

This exercise will help you elicit an emotional response from the reading of a book.

Procedure:

1. After reading the entire book silently, select a passage that especially touched you. Then read the passage aloud into a tape recorder. This provides an excellent record of your reaction to the story.
2. Listen to your taped reading and record any emotion that surfaces in your voice. You can use the following questions to help clarify your personal response:
 - ⇒ What tone shifts can you discern in your oral reading of the passage? What do they reflect about your feelings? Are your feelings constant throughout or do they vary?
 - ⇒ Do certain incidents or characters in the passage carry a particularly powerful emotional load? How do you respond to these incidents or characters?
 - ⇒ What seems to be emotionally the most intense point in the passage?
 - ⇒ What moments of ambivalent or mixed emotion do you find in the passage? What might be a reason for this uncertainty?
 - ⇒ What is the emotional resolution of the passage (if one exists)?
 - ⇒ What is your most prominent emotional response to the passage as a whole--anger, sorrow, joy, fear, vexation, disgust? Why?

Format:

1. Top of paper: author (last name first), date of publication (in parentheses), title (underlined or italicized), place of publication, publisher. ISBN number. Type of literature.
2. Brief summary of the book which includes significant details.
3. Write a paper (approximately 500 words) in which you describe your emotional response and explain your choices for three of the above questions.
4. Include the tape with the paper when you turn it in.

Due Date: See class schedule

Evaluation:

Format (Did you follow directions?)

Thoroughness (Did you demonstrate a thorough understanding of your emotional response?)

Mechanics (Is the writing clear, well-organized, well-edited?)

Taken from:

Milner, Joseph and Milner, Lucy (1993). *Bridging English*. New York: Maxwell Macmillan International. ISBN 0-675-21412-2.

TEACHING WITH FILM

(Visual/Spatial Intelligence)

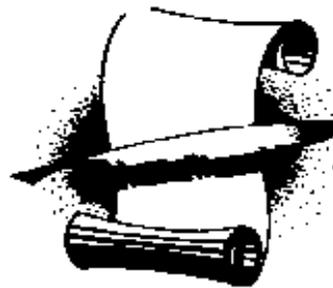
1. Choose a film related in theme, plot, genre to a literary work studied in class.
2. Have the students watch the film in its entirety either before or after reading the work in print. Or, have the students watch only selected scenes focusing on:
 - crucial turns of plot
 - close ups that favor particular characters
 - revealing cutaways
 - angle shots that change the size of the characters
 - scenes left out or added to the literary work
 - the use of unifying motifs
 - film within a film
 - Freudian interpretations
 - the use or lack of color
 - controversial issues which are "played down"
 - paying attention to the number and duration of particular scenes
 - costuming, make-up, props
 - sound effects, technology

Reader Response: Freewriting **(Verbal/Linguistic Intelligence)**

Freewriting is an activity in which you write freely to discover and explore ideas. For many writers, topics become apparent only after they have started writing. The surprises in their writing become topics for them. The ideas obtained through free writing can be expanded and organized into compositions.

Procedure:

1. After you have read the story, think about the issues, themes, or characters that you have been thinking about since you finished reading the book.
2. Begin writing on paper or composing at the computer for a 10-15 minute period. Write down the ideas as they come into your mind while you are concentrating on this activity. Try not to stop writing or take a break during this time period. Let your thoughts, your impressions, and your feelings about the assignment flow freely, writing down anything that seems related.
3. After this is done, reread what you have written and highlight ideas that could become topics. Is there an idea that seems to stand apart from the others, one that is particularly interesting or appealing to you, or one that is repeated frequently? Is there something in your freewriting that sums up your thoughts and feelings? If not, can *you* sum up what your freewriting is about? If your freewriting did not provide you with one worthwhile idea or if you have an idea but cannot write a lot about it, you will need to do more freewriting.
4. Choose one of the ideas and focus your next freewriting on that idea. Write for another 10-15 minutes.



READER RESPONSE: FOCAL JUDGMENTS
(Intrapersonal Intelligence)

For this assignment, you will make personal judgements about the most important words, passages, and aspects of the text.

Procedure:

1. After reading a book, choose what you consider to be the most important word in the story. Give your rationale for the choice: why would it be most important?
2. Return to the work and select the most important passage. Reduce the passage to a three or four word phrase that captures the entire story. Compare your phrase with the work's title to see if the two call up the same meaning. Reflect on the selected passage in terms of each of the following:
 - most important words
 - connection with total meaning
 - links with other passages
 - feeling, mood, tone
3. Write what you consider the most important aspect of the story. Select, distill, and justify your choice.
4. When you have selected your word, passage, and aspect, examine the three for connections. Answer the following questions:
 - Does the passage represent the aspect?
 - Does the word appear in the passage?
 - In what way are all three related to one another?
 - Does the work's title connect to all three?

Format:

1. Top of paper: author (last name first), date of publication (in parentheses), title (underlined or italicized), place of publication, publisher. ISBN number. Type of literature.
2. Brief summary of the book which includes significant details.
3. Write a paper (approximately 500 words) in which you complete the above exercise.

Due Date: See class schedule

Evaluation:

Format (Did you follow directions?)

Thoroughness (Did you demonstrate a thorough understanding of your emotional response?)

Mechanics (Is the writing clear, well-organized, well-edited?)

Taken from:

Milner, Joseph and Milner Lucy (1993). *Bridging English*. New York: Maxwell Macmillan International. ISBN 0-675-21412-2.

READER *RESPONSE*: FOUND POETRY **(Verbal/Linguistic Intelligence)**

One way to examine the imagery and symbols in a work of literature is to translate what they read into another genre. In Found Poetry, you "find" a poem that is embedded in a work of literature by rearranging the words, phrases and images that resonate for you.

Procedure:

1. Write a summary of your book.
2. Choose a prose passage and underline words or phrases that strike your interest or that relate to the theme of the passage.
3. Then take these images and "find" a poem of at least six lines. Feel free to add new words or change words if they seem cumbersome, but the base of the poem should be the actual words and phrases from the original text.
4. Write an explication of your found poem.

Found Poem

In the Middle of the Night by Robert Cormier

Ron Figiel

Prose Passage

Denny admired guys like Jimmy Burke who passionately believed in a cause, who never took no for an answer.

"Okay," Denny said, knowing his answer would not change.

Later, on the bus going home, he wondered whether he really wanted a separate peace, after all. At Norman Prep, maybe. But not at home. Not with his father, now that the telephone calls had begun.

The opposite of peace was war. Maybe that's what he wanted -- a battle against whatever or whoever had thrown a shadow over his family. But he wondered, how do you start a war?

Found Poem

Opposite Peace

Now that
His father
Battled against
A shadow thrown
Over the telephone

He wondered
On the bus
At home
At Norman Prep

How do you
Start a war?

Now
Or
Later
With

Whoever
Whatever,
Whether with
Family, or maybe

Separate

But, After all
With every moment
His answers
Changed passionately

Reader Response:
Template for "I am" Poem
[Mee, S. (1986, September 8). I am. *Scholastic Voice*]
(Title: Name of Person)

I am _____

I wonder _____

I hear _____

I want _____

I am _____

I pretend _____

I fell _____

I touch _____

I worry _____

I cry _____

I am _____

I understand _____

I say _____

I dream _____

I try _____

I hope _____

I am _____

READER RESPONSE: IMAGE FREEWRITE
(Visual/Spatial and Verbal/Linguistic Intelligence)

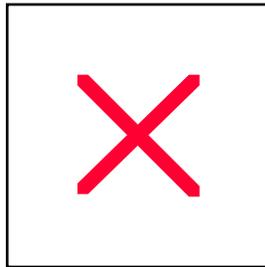
Procedure:

1. After reading a story, find a significant image in the text.

Example:

“sit, like a still-life apple on a plate.”

2. Draw or create a picture of the image as you visualize it.



1. Freewrite about your Significant Image

Example:

What a strange image for a baseball in a glove! Relating to baseball to art? Yet, I suppose the way Glennie and Monk were playing together was kind of an art form. They seemed to be in perfect harmony with each other and the game. I think Wilbur even mentions something about a dance. And they were good at it - good together in their peace. Like a still life that is war, and charming, and peaceful.

Funny that it would be an apple. It's an apple. It's an apple tree Scho crawls up into, I think. Hmmmm ... are we talking symbols here? The baseball as the temptation"? Scho wanting to eat of it — join this peaceful harmony. But instead he disrupts it, sins in some way? That makes Scho seem the bad guy, whereas before I looked at Monk and Glennie as the ones who were rotten to ignore him (rotten? The rotten apples? help!!!)

Taken from:

Olson, Carol Booth and Schiesl, Sharon (Spring 1996). A Multiple Intelligences Approach to Teaching Multicultural Literature. *Language Arts Journal of Michigan*, 12:1, p. 21-28.

A Well-Fitted Jacket

(Visual/Spatial and Verbal/Linguistic Intelligences)

(Laura Kowalik, *Perspectives*, Sept.-Oct. 1995, Vol 14(1) pp. 21-22)

To highlight the important information found on the covers of most books, you will create “jackets” for a book you read.

Procedure:

- Cut jacket shape out of brown paper.
- On one side of the front, list the title of the book, the author and illustrator, and the major characters.
- On the other side of the front, write a brief synopsis of what happened in the course of the story.
- On the back, draw a picture of the story climax, with a two-sentence description.

Making Maps and Timelines (Logical/Mathematical Intelligence)

You have just read a work of literature that involves a quest or a journey into an imaginary land. During the quest, the protagonist has traveled far from home, encountering obstacles, having adventures, and answering challenges. Think about the hero's quest and draw a map or timeline that depicts it. Consider the following:

- ☞ What sort of terrain does the protagonist travel over?
- ☞ What are the major events of the journey?
- ☞ What is the sequence of events?
- ☞ What direction does the hero travel?

Procedure:

1. Make preliminary notes and/or sketches of the hero's quest.
2. Choose the materials you will need for the project. Feel free to add whatever creative touches you desire. You may include any sort of artwork you wish to illustrate the hero's quest.
3. Bring project to share with the class.

Format:

1. Top of page: author (last name first), title (underlined), place of publication, publisher, date of publication, and ISBN #. Type of literature.
2. Brief summary of the work which includes all the significant details.
3. Include explanation of the project.

Due Date: See course schedule.

Evaluation:

1. Format (Did you follow directions?)
2. Thoroughness (Did you demonstrate a thorough understanding of the book and issues presented?)
3. Mechanics (Is the writing clear, well-edited and error-free?)

Taken from:

Smagorinsky, Peter (1991). *Expressions: Multiple Intelligences for the English Class*. NCTE.

MAPPING STORY STRUCTURE (Logical/Mathematical Intelligence)

Setting	
Time and Place:	Character(s)
Chain of Events	
The beginning event that initiates the action	
Internal response and goal/problem	
Attempt(s) and outcome(s)	
Climax	
Resolution	
Reaction	

Vacca, J, Vacca, R. and Gove, M. (1991). *Reading and Learning to Read*. New York: HarperCollins, p. 177.

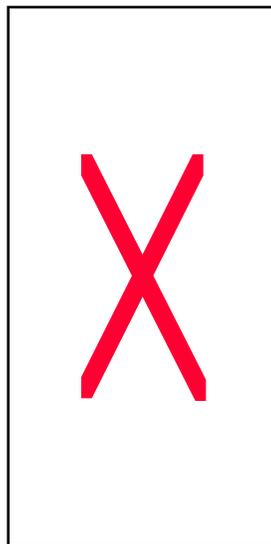
Format:

1. Top of page: author (last name first), title (underlined), place of publication, publisher, date of publication, and ISBN #. Type of literature.
2. Provide a brief summary for the book.
3. Complete the story structure map.

**READER RESPONSE: CREATE AN ORIGINAL METAPHOR
(Visual/Spatial Intelligence)**

There are many metaphors and symbols a story that describes the main character. For this assignment, think of a metaphor for the main character that is not in the story. Create a visual representation for the metaphor and then write a brief explanation for the image you chose.

Example from Cisneros's *Eleven*:



I bet Rachel feels like she's in a line up with the bright lights beating down on her and the perspiration running down her neck. "You," Mrs. Price says, "number 11. Step forward. That's her. That's the red sweater criminal. She's the one."

Taken from:

Olson, Carol Booth and Schiesl, Sharon (Spring 1996). A Multiple Intelligences Approach to Teaching Multicultural Literature. *Language Arts Journal of Michigan*, 12:1, p. 21-28

Reader Response: Mind Mapping **(Visual/Spatial and Logical/Mathematical Intelligences)**

Visual note-taking has been around for a long time. It is seen in the cave paintings of primitive man, in the hieroglyphics of ancient Egypt, and the notes and sketches of such great thinkers as Leonardo da Vinci and Michelangelo. Before we establish language, we visualize pictures in our minds and link them to concepts. Unfortunately, we often block the creative channels by training ourselves to write only words, monochromatically on lined paper. Meanwhile, we miss the numerous thoughts, images, mental pictures, and impressions going on at the same time. Mind mapping uses a central image, keywords, colors, codes, and symbols to create a visual picture of a lecture, short story, book, or poem.

Procedure:

After reading a book, consider the following guidelines to create a mind map that includes the main themes, characters, and associations you make from the ideas in the book. Record all the ideas that occur to you (personal brainstorming).

- Once the main idea or theme is selected, draw a picture or symbol that represents it and place it in the center of your poster board.
- After you have drawn a central image, let your mind freely move to any association to your topic. Use several colors and add dimension if possible. The drawings should help you remember your topic, but they don't have to be great works of art.
- Use key words in your mapping. Although it is sometimes difficult, try to put no more than one word on a line. (This will help you in developing the habit of paring down to the truly essential elements.
- Symbols that come to your mind as you generate ideas can be used either with key words or instead of them. As ideas come to you, try not to judge them but rather to "allow" them. You can emphasize ideas through color, size, shape, and symbols.
- Next review, organize and refine your map. Add any ideas that come to you. Put connecting arrows to related ideas. Add codes and symbols to the map as needed. Redraw the map if you see a better organization or want to edit out some of the lesser ideas.

Format

1. Bibliographic entry on the top of summary page
2. One page summary of the book
3. Poster of your mind map
4. One page explanation of the symbols you used

Evaluation

1. Format (Did you follow directions?)
2. Thoroughness (Did you show an understanding of the book and issues presented?)
3. Mechanics (Is the writing clear, well-edited and error-free?)

Taken from:

Margulies, Nancy (1991). Mapping Inner Space. Tucson, AZ: Zephyr Press

Musical Response to Literature **Rap, Song, Soundtrack** **(Musical/Rhythmic Intelligence)**

Char and Meringoff studied children's understanding of radio stories and the extent to which sound effects and music can facilitate comprehension. They found that the rhythm, resonance, and volume of sound effects and music enable students to make inferences about the stories' mood, genre, cultural setting, pace, space, and directionality. We must assume that if *listeners* can make these determinations, then the *creators* of soundtracks must have such awareness in order to generate an appropriate background. You have the opportunity to *create* music as a means of constructing meaning.

Procedure:

1. Select a work of literature for which you would like to compose a rap, song, or soundtrack with the meaning interpreted through the lyrics and the tone and mood illustrated through the music.
 - Set a poem to music
 - Compose a song that might serve as a "theme song"
 - Create a soundtrack for an oral interpretation
 - Compose a rap interpreting a poem or theme in a novel
2. Compose the score of music and lyrics.
3. Share with the class live or on videotape.

Format:

1. Top of page: author (last name first), title (underlined), place of publication, publisher, date of publication, and ISBN #. Type of literature.
2. Brief summary of the work which includes all the significant details.
3. Include score, lyrics, and tape of your performance

Due Date: See course schedule.

Evaluation:

1. Format (Did you follow directions?)
2. Thoroughness (Did you demonstrate a thorough understanding of the book and issues presented?)
3. Mechanics (Is the writing clear, well-edited and error-free?)

Taken from:

Smagorinsky, Peter (1991). *Expressions: Multiple Intelligences for the English Class*. NCTE.

ORAL INTERPRETATION: DRAMATIC PERFORMANCE
Monologue, Impersonation, Dialogue, Interview, Reader's Theater, Puppets
(Interpersonal, Intrapersonal & Bodily/Kinesthetic Intelligences)

When you perform an oral interpretation of a poem or passage from literature, your goal is to convey your understanding of the work to your audience through the effects you create with your reading and presentation. First, of course, you must study the literature carefully to arrive at your interpretation. Then consider ways in which you can convey your understanding of the literature to your audience. Here are several areas to consider:

1. *Tone of voice:* Your tone of voice can communicate a great range of feeling and emotion to your audience.
2. *Costumes:* You can portray the characters in the literature through effective costuming.
3. *Sets:* You can create a set for your presentation by drawing on the chalkboard, constructing a poster, or using props.
4. *Lighting:* Consider portraying the mood of your work by creating a visual effect with lights.
5. *Music:* Use soundtracks, play an instrument, sing a song, play background music.
6. *Movement:* Consider dramatizing the work by moving about the room and interpreting the literature physically.

Procedure:

1. Decide whether your oral presentation will be a monologue, dialogue, or small group performance.
2. Select a work of literature for interpretation. The literature should be work that your group likes, understands, finds challenging, and can portray effectively through an oral interpretation.
3. Reach an understanding of the meaning of the literature. Your interpretation of the literature's meaning will greatly influence every aspect of your presentation.
4. Assign tasks to each group member according to interest and talent.
5. Practice, practice, practice.
6. You can either perform your oral interpretation live for the class or videotape it and show the tape.
7. Have fun.

Format:

1. Top of page: author (last name first), title (underlined), place of publication, publisher, date of publication, and ISBN #. Type of literature.
2. Brief summary of the work which includes all the significant details.
3. Write the script for the performance.

Evaluation:

1. Format (Did you follow directions?)
2. Thoroughness (Did you demonstrate a thorough understanding of the book and issues presented?)
3. Mechanics (Is the writing clear, well-edited and error-free?)

Taken from:

Smagorinsky, Peter (1991). *Expressions: Multiple Intelligences for the English Class*. NCTE.

Reader Response: Poem for Two Voices
(Verbal/Linguistic, Intrapersonal and Interpersonal Intelligences)

The poem for two voices has been popularized by Paul Fleischman in his poetry books, *I Am Phoenix* and *Joyful Noise*. There is more than one way to compose a poem for two voices as a way to respond to fiction; for instance, two characters from the same book or story can speak to each other about a critical event or situation they have in common giving two points of view. In the following example, a student compared her own personal or work life with Lyddie's (*Lyddie* by Katherine Paterson). In the poem for two voices, sometimes Lyddie speaks, other times the student's voice speaks, and at times they both speak together. Two people or two groups of people are needed to read the poem; each person or group reads one column. Here is an example.

A Poem for Two Voices

Lyddie

My name is	My name is
Andrew	Lyddie
We are so different.	We are so different
I work at	I work at
McDonald's.	a cotton mill.
I breathe	I breathe
grease.	lint.
I joined	I joined
the union.	the resistance.
I have	I am
benefits.	sick.
I dream for	I dream for
a car.	my family
	to be together.
I live	I live
with my family.	in a boarding house.
I make	I make
minimum wage.	a pittance.
I am	I am
frustrated.	lonely.
My boss harasses me	My boss harasses me
verbally.	sexually.
But we are alike	But we are alike
WE WORK LONG HOURS!	WE WORK LONG HOURS!
WE HATE OUR JOBS!	WE HATE OUR JOBS!

- After the oral reading, think about the comparisons you have made. Write a brief explanation of two voices you have created giving the main points for each of them.

Reader Response
Polar Appraisal of Characters
(Verbal/Linguistic and Logical/Mathematical Intelligences)

Polar Appraisals ask you to reflect upon character by juxtaposing opposites and setting up fairly rigorous procedures for understanding characters' action and the qualities they reveal.

Procedures:

1. Choose two opposing characters from the book you just finished reading. Try to select two that are imaginatively rendered and who can illuminate one another when considered together. Select one whom you admire (best), and one who troubles you (worst).
2. Find or recall three events that most clearly show why each was chosen.
3. Name two qualities of character reflected in each characters' reactions to each event.
4. Look over the list of six qualities thus generated for each character and narrow it to what you feel are their three most essential qualities.
5. Think about how those qualities selected for your best character reflect your own ideals or values. Which ones do you identify with? Which ones are unlike you?
6. Next, take your three traits for the worst character and describe an opposite for each. Do you feel that these opposing values more than those selected for the admired character approximate your sense of self?
7. Consider how readers project themselves into literature and how your interpretation of character reflects that.

Format:

1. Top of paper: author (last name first), date of publication (in parentheses), title (underlined or italicized), place of publication, publisher. ISBN number. Type of literature.
2. Brief summary of the book which includes significant details.
3. Write a paper (approximately 500 words) including your discussion of polar appraisals.

Evaluation:

Format (Did you follow directions?)
Thoroughness
Mechanics

Taken from:

Milner, Joseph and Milner, Lucy (1993). *Bridging English*. New York: Maxwell Macmillan International. ISBN 0-675-21412-2.

POLAR APPRAISAL OF CHARACTERS
Work Sheet
(Logical/Mathematical and Intrapersonal Intelligences)

Character:	Character:
Three Events: 1. 2. 3.	Three Events: 1. 2. 3.
Six Character Traits: 1. 2. 3. 4. 5. 6.	Six Character Traits: 1. 2. 3. 4. 5. 6.
Narrow to three essential qualities: 1. 2. 3.	Narrow to three essential qualities: 1. 2. 3.
Which trait do you identify with? Explain:	Which trait do you identify with: Explain:
Describe an opposite for the worst character:	
How Do readers project themselves into literature?	

--	--

READER RESPONSE: REPORT SACK (Intrapersonal Intelligence)

Description:

Report Sack is a book report project that allows you an alternative way to respond to literature. It could be used as the culminating activity at the end of a literature unit, or could be incorporated into an overall unit using specific literary selections.

Directions for Objects in the sack:

- ☞ Select a main character from a book you just finished reading.
- ☞ Brainstorm a list of personality traits exhibited by your character.
- ☞ Find or construct at least five objects that represent your character's personality.
- ☞ Put those items in the standard brown paper lunch sack.
- ☞ Write a one page (typewritten) summary of the book.
- ☞ Write a one page (typewritten) explanation of your object choices to be turned in with your project.
- ☞ Share your project with the class.



Create Your Own Slides (Visual/Spatial Intelligence)

Laura Kowalik, *Perspectives*, Sept.-Oct., 1995, Vol. 14(1), pp 21.22

For this assignment, you will be creating your own slides of the main events in the book you just read.

Procedure:

1. Buy a relatively inexpensive box of slide frames to use for this assignment. You will need a total of 12 slide frames.
2. You may want to submit outlines of your work, including rough sketches of the proposed slides and a draft of what you will say during your presentation. You may use all of your slides for illustrations or save some for key words and phrases, as in old silent films.
3. Once the drafts are approved, proceed to draw or write the contents of each slide. Use dark pencils on white paper, making an enlarged version of the slide shape. The drawings must be dark, so they can be reduced to the proper size on a copying machine.
4. Use a good copying machine to reduce the pictures or text to fit the slide frames. Color them with fine-tip permanent markers, then brush the paper with baby oil or cooking oil. Wipe off the excess, and let them stand for a day. This process makes them translucent.
5. The next day, cut out the small pictures along the frame outlines and snap them into cardboard slide frames. Arrange the completed slides in story sequence.
6. Put slides in carousel for the slide projector. You are now ready to give your presentation to the class.

Split-Open Mind (Interpersonal, Intrapersonal, Logical/Mathematical Intelligences)

For this assignment, you must get into the mind of a character either to explore the changes she/he made after a traumatic event or to explore a central conflict facing the character. The assignment works equally well in helping you understand the “horns of a dilemma” that you might be struggling with in your own personal life.

Procedure:

- Using a piece of newsprint or posterboard, draw a large head of a person. You don't need to include much detail except maybe ears, neck, a little hair. Title the piece according to the character being described.
- Then draw a line down the middle of the face and label each side of the head naming the conflict, dilemma, or change that occurred (before/after, comfort/conformity, shall I/shall I not, etc.).
- Find examples in the text to support arguments for both sides of the question giving a page number from the text as evidence.
- Write a compare and contrast paper discussing the arguments you have generated and citing the story as evidence for your assertion.

Format:

1. Top of paper: bibliographic information
2. Brief summary of the book which includes significant details.
3. Split-Open Mind Project

Evaluation:

1. Format (Did you follow directions?)
2. Thoroughness (Have you accurately identified the conflict, dilemma, or change in the story?)
3. Creativity (Did you include creative arguments for each side of the conflict?)

Taken from:

Olson, Carol Booth and Schiesl, Sharon (Spring 1996). A Multiple Intelligences Approach to Teaching Multicultural Literature. *Language Arts Journal of Michigan*, 12:1, p. 21-28.

READER RESPONSE: STORY BOARD **(Visual/Spatial and Logical/Mathematical)**

The Story Board activity involves sketching the most crucial scenes of the story in squares as developed by film makers. The squares summarize the story in the order that the main events occur. Crucial lines of text may be inserted into the square as word balloons to titles.

Procedure:

1. After reading the story, decide on six major scenes that summarize the main events of the story.
2. Begin with square one as you sketch the first event. Text may be added to describe the scene. Word balloons may be added to give voice to the main lines of the character.
3. Continue sketching each of the remaining five scenes and adding whatever text lines you desire to give a clear picture.
4. Use colors to portray your perception of the mood for the scenes and the emotions displayed by the characters.

Format:

1. Top of paper: bibliographic information
2. Brief summary of the book which includes significant details.
3. Story Board Project

Evaluation:

1. Format (Did you follow directions?)
2. Thoroughness (Did you demonstrate a thorough understanding of the story?)
3. Creativity (Did you design an accurate and creative sequence of events in the story?)

Taken from:

Olson, Carol Booth and Schiesl, Sharon (Spring 1996). A Multiple Intelligences Approach to Teaching Multicultural Literature. *Language Arts Journal of Michigan*, 12:1, p. 21-28.

STORY DISCUSSION GRID
(Verbal/Linguistic, Interpersonal, Intrapersonal Intelligences)

Book Title:

Story Setting:

Major Characters	4 Words Describing Character	Character Feels	Character Needs	Character Fears

Taken from *The Write Course* by Shirley Yarick, 1995

Reader Response: STORY PORTRAIT
(Verbal/Linguistic and Visual/Spatial Intelligences)

This activity will help you make sense of your story and require you to display your understanding in a one-page graphic design.

Procedure:

- 1. DRAW A BORDER AROUND YOUR "PORTRAIT" THAT IS SIGNIFICANT (IMPORTANT)**
Draw a border around your "portrait: just like you were framing a picture. You may decorate this border with words or pictures that show the importance (significance) of the story.
- 2. SYMBOL OF THE BIG IDEA IN THE STORY**
Inside the border, in the "portrait" area, draw the big idea that you see is the main idea or message of the story.
- 3. THEME OF THE STORY (THE AUTHOR'S MESSAGE -- BIG IDEA -- OR MORAL)**
Somewhere within the "portrait", write the theme of the work, in your own words. (What is the author's message, the big idea, or the moral of the story?)
- 4. QUOTATION FROM THE STORY**
Somewhere else on the "portrait", write a quotation from the story that shows the big idea.

Format:

1. Top of paper: bibliographic information
2. Brief summary of the book which includes significant details.
3. Story Portrait
4. Explanation of your choices.

Evaluation:

1. Format (Did you follow directions?)
2. Thoroughness (Did you demonstrate a thorough understanding of the story?)
3. Creativity (Did you design an accurate and creative "portrait" of the story?)

Taken from:

Olson, Carol Booth and Schiesl, Sharon (Spring 1996). A Multiple Intelligences Approach to Teaching Multicultural Literature. *Language Arts Journal of Michigan*, 12:1, p. 21-28.

Reader Response:

CREATE A TABLEAU

(Bodily/Kinesthetic Intelligence)

In small groups, create a still life by having each person assume a stance that best captures the essence of a particular novel on the booklist. Then hold/freeze that stance like statues for the rest of the class to walk around, observe and comment. This gives students an opportunity to interpret a book kinesthetically. This activity might also be used as a review for short stories, plays, poems as each group depicts a different piece of literature and the rest of the class guesses the title and critiques or explains the interpretation.

