

BEYOND BASEBALL

A Literature-based Simulation Developing Character Through Reasoning and Teamwork

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*To Mother,
The World’s Sweetest Baseball Fan*

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The nationwide movement for high standards has not only determined what students should learn, but also has mandated that students demonstrate what they know. BEYOND BASEBALL is a standards-based program addressing National English Language Arts Standards. The content and skills taught are targets of most state frameworks for literature, writing, and research. There are many opportunities to assess student understanding by using the prompts and rubrics provided.

The peer teaching and cooperative problem solving required in BEYOND BASEBALL also address Applied Learning standards.

The purpose, lesson plans, and assignments of BEYOND BASEBALL also help schools to address Character Education Quality Standards. The Character Education Partnership has developed *Eleven Principles of Character Education*. Many of these principles address an entire school community and go far beyond the scope of this single instructional unit. BEYOND BASEBALL introduces participating students to some of these principles. Throughout the unit, students have many opportunities to work cooperatively, demonstrate civility, integrity, and responsibility, and help other students to attain a common goal.

NCTE Standards for the English Language Arts

Standard 1: Students read a wide range of print and non-print texts to build an understanding of text, of themselves, and of the cultures of the United States and the world, to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

Standard 3: Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features.

Standard 4: Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate with different audiences for a variety of purposes.

Standard 5: Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

STANDARDS

Standard 6: Students apply knowledge of language structure, language conventions, (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

Standard 8: Students use a variety of technological and informational resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

Standard 12: Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

California Applied Learning Standards

Standard 3: Students will understand how to solve problems through teaching and learning. Students will develop and implement a teaching-learning program.

Standard 6: Students will understand how to apply communication skills and techniques. Students will demonstrate ability to communicate orally and in writing.

Standard 8: Students will understand the importance of teamwork. Students will work in teams to achieve project objectives.

Character Education Quality Standards

Principle #2: *Character is comprehensively defined to include thinking, feeling, and behavior.*

2.2 The school takes deliberate and effective steps to help everyone appreciate the core values, reflect upon them, desire to embody them, and become committed to them.

- Staff make consistent and proactive efforts to develop in students a deeply felt commitment to core values (perhaps through use of high quality literature, art, exemplars, sports, etc.)

Principle #3: *Effective character education requires an intentional, proactive, and comprehensive approach that promotes the core values in all phases of school life.*

3.2 Character education is regularly integrated into all subjects.

- Staff integrate character education into the content and educational strategies of all subjects (e.g., English, history, and other humanities-related subjects, as well as math, science, and health).
- Character education is inherent in how classes are conducted (routines) and in how students interact and learn (educational strategies are respectful of students and encourage diligence, autonomy, and logical reasoning).

Principle #4: *The school is a caring community.*

4.2 The school makes it a high priority to help students form caring attachments to each other.

- Educational strategies, such as cooperative learning, encourage mutual respect and appreciation of interdependence among students.

4.4 Students are explicitly involved in the creation and maintenance of community.

Principle #5: *To develop character, the school provides students opportunities for moral action.*

5.2 The school provides students with repeated and varied opportunities for engaging in moral action within the school and the students engage in these opportunities and are positively affected by them.

- The school effectively provides students with opportunities for moral actions within the school by:
 - a. Endorsing and encouraging participation in, e.g., cooperative learning, peer or cross-age tutoring, classroom or student body governance, service projects, or work.
 - d. Setting aside school time for supporting, engaging in, and individually and collectively reflecting on moral action.

STANDARDS

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BEYOND BASEBALL is an educational supplemental text to *Choosing Up Sides* by John H. Ritter. As students read Ritter's award-winning novel, they work independently, as members of small cooperative groups, and as participants in larger inquiry-based groups. The response-to-literature assignments call upon readers to engage in those strategies that most enable comprehension and critical thinking. In addition, this unit addresses the social and emotional needs of adolescents. Students become familiar with Dr. Lawrence Kohlberg's Stages of Moral Reasoning and apply them to the realistic dilemmas confronting the characters in *Choosing Up Sides*.

Specifically, your students will gain experience in the following areas:

Knowledge

- Elements of a novel: plot development, identification of themes, character analysis, and character development
- Author's craft and style
- Biographical study of famous baseball players
- Features of stadiums and their host cities
- Baseball's terms and expressions
- Exploration of baseball's history
- Baseball as a metaphor for life
- Creative expression: poetry, readers' theatre, and artistic mandalas

Skills

- Working as a member of a team toward a desired goal
- Writing in a number of genres for a variety of purposes
- Presenting before groups
- Using the Internet as a source of information
- Reading maps and interpreting information from websites
- Critical analysis of issues expressed both verbally and in written format

Social/Emotional Awareness

- Opportunities to resolve conflicts, reflect on the process, and grow
- Opportunities to show respect, affirmation, and concern for self and others
- Acceptance of people, cultures, and ideas that differ from own

ESOPURPOSE

Students begin the simulation as academic players on their own major league baseball team, organized into Jigsaw groups. They work to earn points by completing literature-based language arts assignments, called *Plays*. Student work is scored against assignment-specific rubrics. These scores are recorded on each student's personalized baseball "Stat" card. Student "stats" are calculated weekly as teams work to tour four baseball stadiums via Internet research, and students work to be inducted into BEYOND BASEBALL's Academic Hall of Fame.

The Elements of Beyond Baseball

BEYOND BASEBALL is structured so that, socially and emotionally, students participate in two classroom models designed to increase compassion for self and others while also strengthening their abilities to think critically (see **Tab 2: Teacher Support/Resources** for more in-depth information).

1. The **Jigsaw Model** was developed in the early 1970s by Dr. Elliot Aronson, author of *Nobody Left to Hate: Teaching Compassion after Columbine* (2000). This model, designed to encourage empathy, also encourages the suspension of biases, competition, and exclusionary attitudes and behaviors. It is an ideal social structure to use at the elementary, middle, and senior high school levels. Jigsaw groups closely mirror the authentic workplace where small and diverse groups of people must pull together in order to be successful.
2. The **Socratic Seminar Model** is based on Socrates' theory that it is more important to enable students to think for themselves than to merely fill their heads with "right" answers. In this unit, students dialogue together in response to open-ended questions posed from their reading. The Socratic Seminar allows students to think critically, analyze multiple meanings in text, and express ideas with clarity and confidence.
3. **Kohlberg's Stages of Moral Reasoning**
Swing Away! Cards—passages from *Choosing Up Sides*—are designed to foster social and emotional growth in students. Teams examine dilemmas by analyzing a character's wants, fears, and actions. Then, students identify the stage, or stages, of moral reasoning the character displays through his/her thoughts and actions.

Jigsaw Teams

Students are organized into four- to six-member Jigsaw Teams that are heterogeneous in terms of gender, academic skills, ethnicity, and social maturity. Throughout the simulated tour, Jigsaw Team members assume the title and responsibilities of four different roles: Pitcher, Catcher, Infielder, and Outfielder.

Expert Groups

From time to time the classroom teacher, who is the General Manager of all teams, convenes four Expert Groups. These groups are comprised of Pitchers, Catchers, Infielders, and Outfielders from each team. Their task is to research their designated topics.

Tours

Team Catchers roll one die to determine the order in which they may select their team's Tour Package—a prearranged journey of four major league stadiums, representing both the American and National Leagues. Upon successful execution of *Plays*, teams eventually earn enough points to travel from one stadium to the next. Each team's final destination is Cooperstown, New York, home of the National Baseball Hall of Fame and Museum. Each player's final goal, for the four-week Core Unit, is to earn the necessary points for induction into BEYOND BASEBALL's Academic Hall of Fame.

All-Star Finale/Closing Ceremonies

Upon completion of the simulation, Jigsaw Teams present their best *Plays*, or completed assignments, to the whole league. These presentations may represent individual or group work. The format of the finale may be a simple display of student work, or a more sophisticated presentation, with time allotted for individuals or teams to share their learning. Additionally, those students who obtained an 85% or greater average throughout the simulation are inducted into the Academic Hall of Fame.

Differentiation

Like all Interact units, BEYOND BASEBALL provides differentiated instruction through its various learning opportunities. Students learn and experience the knowledge and skills while building social/emotional awareness through all domains of language (reading, writing, speaking, and listening). Adjust the level of difficulty as best fits your students. Assist special needs students in selecting activities that utilize their strengths and allow them to succeed. Work together with the Resource Specialist teacher, Gifted and Talented teacher, or other specialist to coordinate instruction.

OVERVIEW

SETUP DIRECTIONS



Read Aloud: Teacher reads aloud to students. Only one text is needed. Shared Read: Teacher reads aloud to students who share in the reading by having their own copy of the text or while reading from an overhead copy. Independent Reading: Students are expected to read independently. Text must be matched to skill level.

If you do not purchase copies of Choosing Up Sides for each student, it is strongly recommended that you purchase at least one copy per Expert Group. Carefully guide students through each Play. Give them lots of time and encouragement to take notes as you read aloud the text.

Order additional books through Interact.

1. Before You Begin

Read this entire Teacher Notebook. Throughout the Teacher Notebook, Interact employs certain editorial conventions to identify materials.

- a. In preparing materials, *class set* means *one per student*.
- b. One *Day* on the **Unit Time Chart** is 50–90 minutes.
- c. All transparency masters and student handouts are listed by name using ALL CAPITAL LETTERS.
- d. Teacher reference pages are named in **Bold**.
- e. Special events are named using *Italics* (e.g., *All-Star Finale*).

2. Decide How to Use *Choosing Up Sides*

Read the novel, *Choosing Up Sides*. Decide how you will use BEYOND BASEBALL in your classroom. Consider the following options regarding the novel *Choosing Up Sides*.

- a. Order a class set of *Choosing Up Sides*.
 - Will you select portions of the text to *read aloud*, segments to use as a *shared read*, or allow students to *read independently* at their own pace?
 - Obviously, having a copy of the novel for each student allows for flexibility during your reading and writing periods.
- b. Order *four* additional copies of *Choosing Up Sides* (one per Expert Group).
 - Read aloud this novel to your students.
 - Expert Groups complete designated *Plays* using their group copy.
- c. Complete the unit with a single copy of *Choosing Up Sides*.
 - Read aloud this novel to your students.
 - If you choose to use a single copy of *Choosing Up Sides* several *Plays* will require additional support. Options include:
 - Chart some of the contextual facts onto an overhead for students to copy. Then students construct their own personal responses and visual images (drawings).
 - Rotate the copy from group to group. Groups waiting for their turn with the text work on other tasks, either related to this unit or in another discipline.

3. Timing Options

Decide how many weeks you are able to devote to this unit. A minimum of four weeks is **highly recommended** in order to complete the Core Unit. However, six weeks is more realistic to allow your students time to thoroughly absorb and complete the more comprehensive activities in BEYOND BASEBALL.

In your lesson plan book set aside a minimum of four weeks with 20–30 minutes daily for reading of *Choosing Up Sides* and 30–60 minutes for activities (for a total of 50–90 minutes). This block of time allows you to fully incorporate BEYOND BASEBALL into your language arts/humanities program.



20+ hours

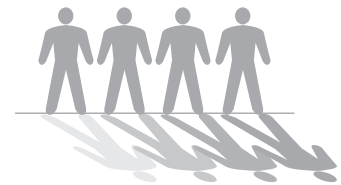
4. Grouping Students

a. Jigsaw Teams

Organize students into teams of four to six members. Strive for heterogeneous groupings in terms of gender, academic skills, ethnicity, and social maturity. In creating teams, consider that each group needs at least one strong leader. *Swing Away!* Cards (moral dilemmas) challenge students to resolve specific issues concerning fair play, cooperation, forgiveness, and respect for each other.

b. Expert Groups

Students are grouped into **Expert Groups** based on the position/role they hold during designated assignments. All the Pitchers form one **Expert Group**, all the Catchers form a second **Expert Group**, and so on.



Jigsaw Teams of four to six
Four Expert Groups

The unit is set up for up to seven teams (with seven Tour Packages). If you choose to have more than seven teams, consider the following options: create additional Tour Packages or have teams share Tour Packages.

Students rotate through the roles in the same order, thus the students remain in the same Expert Groupings throughout the unit.

In order to accommodate larger groups of students (five or six students on a Jigsaw Team), each team may begin with two Infielders and/or Outfielders. If this occurs, these players rotate together through the positions. In selecting students to pair for these positions, consider factors such as: students' attendance and personalities.

5. Assigning Positions/Roles

Throughout the unit, students rotate through each of the roles. The General Manager (teacher) selects one Pitcher for each **Jigsaw Team** for the first week of play. The team (or the Pitcher) then designates the roles of the other members for Week 1. Each team has the following roles and responsibilities:

- Pitcher**—Facilitator. “Pitches” by rolling a die that determines the category of the moral dilemma during the *Swing Away!* Card activity: Fastball, Curveball, or Knuckleball. Pitchers also chart their teams’ verbal responses to the dilemma.
- Catcher**—Motivator. Helps members with communication and conflict-resolution skills; keeps team members accountable and motivated; rolls die to determine order that team selects Tour Package.

SETUP DIRECTIONS

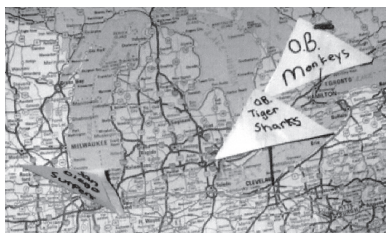


The calculators help students when tallying points earned at the end of each week. Also, they will assist in determining if each player's work met the necessary 80% value required to move to the next stadium.

Decide if you will use students' pictures on their Stat Cards.

Displaying a wall map motivates students as they watch their course of travel. The pilot teachers chose to order their maps from a travel agency or club (free of charge, if you are a member).

Jigsaw Teams visit both American League and National League stadiums on their tour packages.



- c. **Infielder(s)**—Statistician(s). Records team scores and moves Team Travel Marker from stadium to stadium.
- d. **Outfielder(s)**—Orator(s). On a daily basis, verbally shares team's response and rationale to *Swing Away!* Cards. Also, refers to charted "think alouds" recorded by Infielder onto *SWING AWAY! CHARACTER BUILDING*.

Beginning in Week 2, members rotate through all four roles (Pitchers to Catchers, Catchers to Infielders, Infielders to Outfielders, Outfielders to Pitchers), one role per week.

6. Materials

Carefully note the materials you need to run this simulation.

- Calculators — *one per Jigsaw Team (Optional)*
- Camera — *one (Optional)*
- Computers with Internet access — *several*
- Construction paper (white, 12" x 18") — *class set (for Week 5 Extensions)*
- Dice — *one die per Jigsaw Team*
- File folders (manila, tabbed) — *class set (for Travel Journal)*
- Index card or cardstock — *one per Jigsaw Team (for Team Travel Marker)*
- Index card (5" x 7") or cardstock — *class set (for Stat Card)*
- Markers — *one set per Jigsaw Team*
- Markers (black, fine tip) — *class set (for Week 5 Extensions)*
- Poster board or other paper — *one per Jigsaw Team (for team pennant/logo; dimensions to be determined by teacher)*
- T-pins — *one per Jigsaw Team*
- Tape (transparent) — *several rolls*

7. Preparing Materials

a. Classroom Tour Map

Prepare a large version of the map (MAP; page 4:1) for teams to use as they track their progress on their stadium tours of four stadiums. Use an overhead transparency of the map and project it onto butcher paper or bulletin board size. The map highlights cities with professional baseball teams.

b. Team Travel Markers

During Day 2, teams select a name and design a logo. Using index cards or stiff cardstock, teams create team pennants that are attached to T-pins as their visual marker on the Map. Teams have three opportunities to travel between the four stadiums on their Tour Package. Their fourth, and final, opportunity for travel takes them to Cooperstown, New York, home of the National Baseball Hall of Fame and Museum.

SETUP DIRECTIONS

c. **Swing Away! Cards**

The *SWING AWAY! CARDS* are classified by types of pitches and represent different stages of Kohlberg's Stages of Moral Reasoning (Fastball cards represent Stages I–III, Curveball cards represent Stages III–IV, and Knuckleball cards represent Stage V).

The *SWING AWAY! CARDS* are on pages 4:2–4:20. Copy and cut out each card. First organize the cards by day of use (Day 10: Cards 1–17; Day 15: Cards 18–29; Day 19: Cards 30–38) then by category: Fastball, Curveball, Knuckleball.

d. **Tour Packages**

Duplicate the seven Tour Packages located on pages 4:21–4:24. Include these on your Beyond Baseball bulletin board display (see **Setup Directions # 10, Classroom Environment** for more information).

e. **Stat Cards**

Duplicate and cut out one STAT CARD (page 4:25) for each student. Glue the **Player ID** to one side of a 5" x 7" index card and the **Batting Average** to the back side of the same index card. Each student must have a STAT CARD. (Copy the STAT CARD directly onto cardstock if it is too much work to cut and glue to the index card. Fold on the dotted line and glue.)

8. **Reproducible Masters**

Make copies of the following in the quantity indicated in *Italics*. The master pages for the Core Unit are in Tab 4.

- MAP — *one*
- *SWING AWAY! CARDS* — *one set*
- TOUR PACKAGES — *one set*
- STAT CARD — *class set + transparency*
- PLAYER POSITIONS AND RESPONSIBILITIES — *class set + transparency (Optional)*
- KOHLBERG'S STAGES OF MORAL REASONING — *class set + transparency (Optional)*
- SOCRATIC SEMINAR GUIDELINES — *class set + transparency (Optional)*
- LET'S PLAY BALL! (Responding to Literature) — *class set + transparency (Optional)*
- PLAYS RUBRIC — *class set + transparency (Optional)*
- SOCRATIC SEMINAR RUBRIC — *class set + transparency (Optional)*



Laminate the Swing Away! Cards for durability.

Teams, their home affiliations, and stadium names may change from time to time. Students will need to adjust as necessary.

Decide ahead of time if you will use a picture of each student for the photo section of the Stat Card. If not, have students draw a picture of themselves.

Make a copy of the Unit Time Chart/Major League Schedule and post for student reference.

SETUP DIRECTIONS



Review *BRINGING CHARACTERS TO LIFE*. Some students may need additional support before attempting this activity. Consider *CHARACTERIZATION: Themes and Facts* and *CHARACTERIZATION: Character Grid* for this purpose.

- RESPONDING TO LITERATURE RUBRIC — *class set + transparency (Optional)*
- TEAM CONTRACT — *one per Jigsaw Team*
- PACK YOUR DUFFLE BAG — *class set*
- TEAM CHECK-IN — *four per Jigsaw Team + transparency*
- TEAM STATS — *four per Jigsaw Team + transparency*
- FACTS, QUESTIONS, RESPONSES: Instructional Model — *transparency*
- QUOTE ANALYSIS: Instructional Model — *transparency*
- FACTS, QUESTIONS, RESPONSES — *two class sets*
- SWING AWAY! CARD SAMPLE — *one per Jigsaw Team + transparency*
- SWING AWAY! CHARACTER BUILDING — *four per Jigsaw Team*
- SWING AWAY! CHARACTER BUILDING: Instructional Model — *transparency*
- STADIUM FACTS — *as needed*
- HALL OF FAMER FACTS — *as needed*
- BASEBALL HISTORY FACTS — *as needed*
- PLAY CATCH WITH JOHN H. RITTER — *as needed*
- STUDENT SAMPLE AND AUTHOR'S RESPONSE — *transparency*
- QUOTE ANALYSIS — *class set*
- BRINGING CHARACTERS TO LIFE: Instructional Model — *transparency*
- BRINGING CHARACTERS TO LIFE — *class set*
- CHARACTERIZATION: Themes and Facts — *class set (Optional)*
- CHARACTERIZATION: Character Grid — *class set (Optional)*
- PLOT DIAGRAM: Instructional Model — *transparency*
- PLOT DIAGRAM — *class set*
- SOCRATIC SEMINAR OBSERVATIONS — *two class sets*
- VISUALIZATION: Instructional Model — *transparency*
- VISUALIZATION — *class set*
- THEMES: Instructional Model — *transparency*
- THEMES — *class set*
- ACADEMIC HALL OF FAME PLAQUE — *as needed (induction award for students)*

Extensions

- READERS' THEATRE RUBRIC: A Diamond of a Script — *one to post + class set and/or transparency*
- PARTS OF A PARAGRAPH — *transparency*
- PERSONAL LETTER MODEL — *transparency*

SETUP DIRECTIONS

- PERSUASIVE WRITING FRAMEWORK — *class set*
- PERSUASIVE LETTER MODELS — *transparency*
- OH CAPTAIN! MY CAPTAIN! — *transparency*
- POETRY SCORING GUIDE AND RUBRIC — *one to post + class set and/or transparency*
- OH RIVER! MY RIVER! — *transparency*
- GRAPHIC ORGANIZER TEMPLATE — *class set*
- GRAPHIC ORGANIZER SCORING GUIDE AND RUBRIC — *one to post + class set and/or transparency*
- STUDENT SAMPLES — *transparency*
- RESPONSE TO LITERATURE ESSAY RUBRIC — *one to post + class set and/or transparency*

9. Travel Journals

Before beginning BEYOND BASEBALL, prepare a Travel Journal for each student. Make copies of the appropriate pages and staple them to a tabbed manila file folder as indicated below.

- a. Staple to the left inside of the manila folder (in order from top to bottom):
 - PLAYER POSITIONS AND RESPONSIBILITIES
 - KOHLBERG'S STAGES OF MORAL REASONING
 - SOCRATIC SEMINAR GUIDELINES
 - LET'S PLAY BALL! (Responding to Literature)
- b. Staple to the right inside of the manila folder (in order from top to bottom):
 - PLAYS RUBRIC
 - SOCRATIC SEMINAR RUBRIC
 - RESPONDING TO LITERATURE RUBRIC

These forms provide templates for students to use as visual reminders throughout the simulation. Additionally, the journals house all other documents related to BEYOND BASEBALL.

10. Classroom Environment

Create a BEYOND BASEBALL bulletin board to increase student interest in the simulation. Consider the following suggestions for your display:

- The map of the Continental US and Canada
- Tour Packages
- Baseball phrases and their meanings
- Signed TEAM CONTRACTs
- Completed PACK YOUR DUFFLE BAGs
- Completed extra credit research information
- Students' responses to *Choosing Up Sides*
- Weekly TEAM STATS (an overall record of each team's weekly progress)



These forms serve as visual reminders for students and are not meant to be removed and turned in.

Title your bulletin board "Scoreboard."



SETUP DIRECTIONS



See the Assessment section for more information on Assessment Standards and Rubrics.

11. Scoring

The General Manager (the teacher) scores each *Play* against a Rubric. Generic and specific Rubrics are included within the unit.

- All *Plays* are equally weighted at 100 points.
- Each task (within the *Play*) has been assigned a suggested point value. Many *Plays* are supported with Instructional Models.
- A score of 90–100 *exceeds* expectations and earns a *home run*; 80–89 *meets* expectations and earns a *triple*; 70–79 is *nearly there* and earns a *double*; and less than 70 is *incomplete* and sends the player *back to the dugout*. When a player is sent back to the dugout, (s)he must redo the work, obtaining a score of 80 or higher to earn a single.
- These scores are either self-entered or entered by each team's Infielder onto student Stat Cards.
- All the assigned *Plays* for the Core Unit add up to a total of 1,000 points.

All *Plays* must be scored prior to each Travel Day (days 5, 10, 15, and 19) so that students have feedback in order to determine whether their team can travel to the next stadium on their Tour Package.

- The team travels to the next stadium when *all* players have earned an average of 80% or higher on their *Plays*.
- If all players have not earned an average of 80% or higher, the team stays at the current location.
- As soon as all players achieve an average of 80% on all *Plays*, their Jigsaw Team moves to the next stadium on their Tour Package. They do not have to wait until the next scheduled Travel Day.

In order for students to be inducted into the Academic Hall of Fame (during *All-Star Finale/Closing Ceremonies*), they must earn an average of 85% over the course of the BEYOND BASEBALL unit (850 points out of the 1,000 total points possible). Use the ACADEMIC HALL OF FAME PLAQUE (on page 4:60) for these students when holding your induction ceremony.

12. Planning for Culminating Activity (*All-Star Finale/Closing Ceremonies*)

On Day 20, students participate in *All-Star Finale/Closing Ceremonies*. This is an opportunity for students to share their best *Play* from the unit and to discuss the learning that has taken place. Consider the following options when determining the type of ceremony that best meets your needs.



If you choose to continue past the Core Unit (four weeks) to complete the extension activities, consider whether you want to have the Closing Ceremonies following all student work within this unit (instead of on Day 20).

- a. Each team shares their work with other teams.
 - Students share information learned from Internet research (on STADIUM FACTS, HALL OF FAMER FACTS, BASEBALL HISTORY FACTS, or from PLAY CATCH WITH JOHN H. RITTER).
 - Students share responses to specific *Plays* within the unit.
 - Students read their poems, persuasive letters, or other extension activities.
- b. Teams reflect on the entire experience, with a special emphasis on the implications of working as a team.
- c. Reflect on *Choosing Up Sides* and discuss how Luke's journey has impacted student thinking. (See Daily Directions for Day 20 for specific discussion prompts.)
- d. Perform an induction ceremony for those students who have earned their way into the Academic Hall of Fame.



Come up with your own unique way to celebrate your journey through this unit. Keep it simple or make it elaborate.

13. Extra Credit

Extra credit assignments are included within the unit for students who successfully complete all *Plays* with at least 80%. These assignments are offered on Travel Days (days 5, 10, 15, and 19) for those students who qualify. These tasks offer students an enjoyable opportunity to go beyond the unit. The following provides a list and brief description of the extra credit opportunities:

- STADIUM FACTS—students discover facts about a stadium, its team, and city by strolling through the Internet.
- HALL OF FAMER FACTS—students read the biographies of the Hall of Famers by visiting the National Baseball Hall of Fame's website.
- BASEBALL HISTORY FACTS—students explore baseball's history via the Internet.
- PLAY CATCH WITH JOHN H. RITTER—students communicate their thoughts, questions, and/or concerns to the author of *Choosing Up Sides* via his website.



Internet access is required for these extra credit assignments.

14. Extensions to Learning

Two additional weeks of extension activities follow the four-week Core Unit (see **Tab 5: Extensions** for more information). Carefully consider these extension activities when planning for this unit. Week 5 includes teaching directions for a Readers' Theatre, personal and persuasive letter writing, poetry, and artistic representation of themes using a graphic organizer. Week 6 offers players an opportunity to write a Response to Literature Essay. All of the extension activities build upon work completed within the Core Unit.

ASSESSMENT



A generic Rubric (PLAYS RUBRIC) as well as specific Rubrics are included within this unit. Be sure to clearly define your expectations for what “meets standard,” especially when using the generic Rubric.

The written response to literature has its own Rubric (RESPONDING TO LITERATURE RUBRIC). The author carefully defined the considerations students must fulfill in order to meet the standard.

The Socratic Seminar has its own Rubric (SOCRATIC SEMINAR RUBRIC). The author carefully identified behaviors expected in order to meet the standard.

BEYOND BASEBALL includes many Instructional Models. Use these as a benchmark for student work or design your own.

1. Performance Assessments

BEYOND BASEBALL includes Rubrics to assess student work. Individual students, regardless of how their teams do, may strive to achieve a *Home Run* using each of the Rubrics.

Always post Rubrics before running the simulation.

2. Determine Assessment Standards

BEYOND BASEBALL is designed for students from elementary through high school grades. Therefore, establish your own definition of what “meets the standard” for your grade level. “Meeting the standard” for upper grades may mean more elaboration on the following criteria.

- a. “Meeting the standard” on the written response to literature requires that students include the requested material and make connections (text-to-self; text-to-text; text-to-world).
- b. “Meeting the standard” on the FACTS, QUESTIONS, RESPONSES graphic organizer requires note-taking, critical thinking, and analysis of the reading.
- c. “Meeting the standard” on the QUOTE ANALYSIS graphic organizer requires that students critically analyze the given quote.
- d. “Meeting the standard” on the BRINGING CHARACTERS TO LIFE graphic organizer requires that students critically analyze Luke’s character development over time within the context of a theme within the book.
- e. “Meeting the standard” on the PLOT DIAGRAM graphic organizer requires that students critically analyze plot development within the novel.
- f. “Meeting the standard” within the Socratic Seminar requires that students actively participate (inner and outer circle), reflect on the topic, use evidence from *Choosing Up Sides*, and maintain an open mind to a diversity of opinions.
- g. “Meeting the standard” on the VISUALIZATION graphic organizer requires that students identify descriptive writing within the novel, describe the picture that is “painted” in their mind, and provide a personal response.
- h. “Meeting the standard” on the THEMES graphic organizer requires that students critically analyze one theme from the novel, using supporting facts and details from the book as well as personal responses/comments.
- i. Students who do not *meet the standard* on any part of the assessment must be required to redo that section. Sometimes students need a second chance to demonstrate what they know. Consider allowing students to rewrite their

work after reviewing with you. Also consider allowing them to provide their responses orally. **Note:** If students score below 70 (out of 100) on a *Play (Incomplete)* on the Rubrics, send them “back to the dugout.” Students redo their work (with your assistance/guidance) and if they score an 80 or greater, they earn a “single.”

- j. The unit is not set up to score the *SWING AWAY!* graphic organizer, as the purpose of this assignment is to work and think together while trying to understand multiple perspectives. If you choose to assess this activity, “meeting the standard” requires that teams respond to the questions posed, incorporate requested material, and analyze the moral dilemma using Kohlberg’s Stages Of Moral Reasoning.

3. What do Rubric Scores Mean?

When completing performance assessments, focus on “student work.” This work is *not* limited to written work. It includes demonstrated skills, oral exchanges, individual and cooperative group behavior, processes, strategies, and any other evidence that proves that the students have learned the targeted content or skill and can apply what they know.

90–100—Home Run! (Exemplary)

Student work that *exceeds the standard* for the activity. The descriptor includes words such as “consistently,” “complete,” “with detail,” “actively,” and “willingly.” Students who earn a “4” demonstrate leadership and knowledge during participation in the simulation.

80–89—Triple (Expected)

Student work that *meets the standard with quality*. The descriptors lack some of the positive adjectives of a “4,” but this student has mastered the content or skill and can demonstrate his/her understanding in an application setting.

70–79—Double (Nearly There)

Student work that *almost meets the standard*. Sometimes inconsistent effort or a misconception of the content will result in a “2” rating. This student needs a little reteaching, needs to try a little harder, or needs to revise his/her work in order to meet the standards described.

<70—Back to the Dugout (Incomplete)

Student work that *has not yet met the standard in content and/or skill*. This student will require more instruction and another opportunity to demonstrate a knowledge or skill, or will require alternative instruction and assessment.



The author was concerned that by assigning points, students would focus on getting the “right answers” and not on the process.

Customize each assignment (Play) to fit the specific needs of your students. For example, on the THEMES Play, 40 points are possible for the Facts section, 20 points for the Big Idea, and 40 points for the Personal Response. One teacher might ask students for four examples for the Facts section, while another teacher may realize that asking students to find two examples is appropriate.

RESOURCES

Resources for Teachers (Picture Books)

- Adler, David A. *Lou Gehrig: The Luckiest Man*. San Diego, CA: Voyager Books, Harcourt, Inc., 1997.
- Cline-Ransome, Lesa. *Satchel Paige*. New York: Simon & Schuster, 2000.
- Golenbock, Peter. *Teammates*. Orlando, FL: Harcourt Brace & Company, 1990.
- Golenbock, Peter. *Hank Aaron: Brave in Every Way*. San Diego, CA: Gulliver Books, Harcourt, Inc., 2001.
- Hopkins, Lee Bennett. *Extra Innings: Baseball Poems*. San Diego, CA: Harcourt Brace & Company, 1993.
- Levin, Jonathan. *Walt Whitman: Poetry for Young People*. New York: Sterling Publishing Company, Inc., 1997.
- Mellage, Nanette. *Coming Home: A Story of Josh Gibson, Baseball's Greatest Home Run Hitter*. New York: Bridge Water Books, 2001.
- Mochizuki, Ken. *Baseball Saved Us*. New York: Lee & Low Books, Inc., 1993.
- Rappaport, Doreen & Lyndall Callan. *Dirt on Their Skirts: The Story of the Young Women Who Won the World Championship*. New York: Penguin Putnam, Inc., 2000.
- Tavares, Matt. *Zachary's Ball*. Cambridge, MA: Candlewick Press, 2000.

Books for Students

- Davidson, Margaret. *The Story of Jackie Robinson, Bravest Man in Baseball*. New York: Bantam Doubleday Dell Publishing Group, Inc., 1988.
- Denenberg, Barry. *Stealing Home: The Story of Jackie Robinson*. New York: Scholastic, Inc., 1990.
- Gutman, Dan. *Babe & Me: A Baseball Card Adventure*. New York: Avon Books, Inc., 2000.
- Johnson, Scott. *Safe at Second*. New York: Philomel Books, 1999.
- Ritter, John H. *Over the Wall*. New York: Philomel Books, 2000.
- Wolff, Virginia Euwer. *Bat 6*. New York: Scholastic Inc., 1998.

Using the Internet

If you have access to the Internet, your students will benefit from this rich resource. Before using the Internet, become familiar with your school's Acceptable Use Policy. Always preview any website you make available to your students. If your students do not have classroom access to the Internet, you may access the Internet and build a notebook of information printed off the various websites you locate.

Major League Baseball Teams:

angels.mlb.com	giants.mlb.com	rangers.mlb.com
astros.mlb.com	indians.mlb.com	rays.mlb.com
athletics.mlb.com	mariners.mlb.com	reds.mlb.com
bluejays.mlb.com	marlins.mlb.com	redsox.mlb.com
braves.mlb.com	mets.mlb.com	rockies.mlb.com
brewers.mlb.com	nationals.mlb.com	royals.mlb.com
cardinals.mlb.com	orioles.mlb.com	tigers.mlb.com
cubs.mlb.com	padres.mlb.com	twins.mlb.com
diamondbacks.mlb.com	phillies.mlb.com	whitesox.mlb.com
dodgers.mlb.com	pirates.mlb.com	yankees.mlb.com

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- Aronson, Elliot. *Nobody Left to Hate: Teaching Compassion after Columbine*. New York: Henry Holt & Co., 2000.
- Lickona, Thomas. *Educating for Character: How our Schools Can Teach Respect and Responsibility*. New York: Bantam Books, 1991.
- Ritter, John H. *Choosing Up Sides*. New York: Philomel, 1998.

The responses to literature assignments found in this unit reflect the findings of a large body of teacher-researchers, including, but not limited to:

- Allen, Janet. *It's Never Too Late: Leading Adolescents to Lifelong Literacy*, Portsmouth, NH: Heinemann, 1995.
- Allen, Janet. *Yellow Brick Roads: Shared and Guided Paths to Independent Reading 4–12*. Portland, Maine: Stenhouse Publishers, 2000.
- Calkins, Lucy McCormick. *The Art of Teaching Reading*. New York: Longman Publisher, 2001.
- Harvey, Stephanie and Anne Goudvis. *Strategies That Work*. York, Maine: Stenhouse Publishers, 2000.
- Harvey, Stephanie. *Non-Fiction Matters: Reading, Writing, and Research in Grades 3–8*. York, ME: Stenhouse Publishers, 2000.
- Tovani, Cris. *I Read It, But I Don't Get It: Comprehension Strategies for Adolescent Readers*. Portland, Maine: Stenhouse Publishers, 2000.
- Wilhelm, Jeffrey. *You Gotta BE the Book*. New York: Teachers College Press, 1997.

Websites

- The Jigsaw Method*.
www.jigsaw.org
- Socratic Seminars: Introduction to Socratic Seminar*.
<http://www.webenglishteacher.com/socratic.html>
- Kohlberg's Stages of Moral Reasoning*.
<http://www.csudh.edu/dearhabermas/kohlberg01bk.htm>
<http://www.xenodochy.org/ex/lists/moraldev.html>
<http://psychology.about.com/od/developmentalpsychology/a/kohlberg.htm>



UNIT TIME CHART

SPRING TRAINING	1st INNING	2nd INNING
DAY 1	DAY 2	DAY 3
Introduce Unit Organize Jigsaw Teams Distribute Travel Journals Teams select Tour Packages Play Schedule: TEAM CONTRACT PACK YOUR DUFFLE BAG	Reading Schedule: Chapters 1 and 2 Play Schedule: Teacher models the use of Graphic Organizers FACTS, QUESTIONS, RESPONSES QUOTE ANALYSIS	Reading Schedule: Chapters 3, 4, and 5 Play Schedule: Graphic Organizer: FACTS, QUESTIONS, RESPONSES
3rd INNING	TRAVEL DAY	4th INNING
DAY 4	DAY 5	DAYS 6 and 7
Reading Schedule: Chapters 6, 7, and 8 Play Schedule: Teacher models <i>SWING AWAY!</i> using a moral dilemma from <i>Choosing Up Sides</i>	Reading Schedule: Play Schedule: Complete one of the following: STADIUM FACTS HALL OF FAMER FACTS BASEBALL HISTORY FACTS PLAY CATCH WITH JOHN H. RITTER	Reading Schedule: Chapters 9, 10, and 11 Play Schedule: QUOTE ANALYSIS Graphic Organizer: BRINGING CHARACTERS TO LIFE
5th INNING	TRAVEL DAY	6th INNING
DAYS 8 and 9	DAY 10	DAY 11
Reading Schedule: Chapters 12 and 13 Play Schedule: Graphic Organizer: PLOT DEVELOPMENT	Reading Schedule: Play Schedule: Complete one of the following: STADIUM FACTS HALL OF FAMER FACTS BASEBALL HISTORY FACTS PLAY CATCH WITH JOHN H. RITTER Graphic Organizer: <i>SWING AWAY!</i> CHARACTER BUILDING	Reading Schedule: Chapter 14 Play Schedule: SOCRATIC SEMINAR OBSERVATIONS

UNIT TIME CHART



6th INNING	7th INNING	
DAY 12	DAY 13	DAY 14
Reading Schedule: Chapters 15 and 16 Play Schedule: LET’S PLAY BALL! (Responding to Literature)	Reading Schedule: Chapters 17 and 18 Play Schedule: Graphic Organizer: VISUALIZATION	Reading Schedule: Chapters 19 and 20 Play Schedule: LET’S PLAY BALL! (Responding to Literature)
TRAVEL DAY	8th INNING	
DAY 15	DAY 16	DAY 17
Reading Schedule: Play Schedule: Complete one of the following: STADIUM FACTS HALL OF FAMER FACTS BASEBALL HISTORY FACTS PLAY CATCH WITH JOHN H. RITTER Graphic Organizer: <i>SWING AWAY!</i> CHARACTER BUILDING	Reading Schedule: Chapters 21–25 Play Schedule:	Play Schedule: Graphic Organizer: THEMES
9th INNING	9th INNING TRAVEL DAY	CLOSING CEREMONIES
DAY 18	DAY 19	DAY 20
Play Schedule: SOCRATIC SEMINAR OBSERVATIONS	Play Schedule: Graphic Organizer: <i>SWING AWAY!</i> CHARACTER BUILDING	Play Schedule: All-Star Presentations Closing Ceremonies Academic Hall of Fame Induction

FOREWORD

There is an ancient Chinese curse that says: “May your children live in interesting times.” Why is that a curse, rather than a blessing? Isn’t it good to live in interesting times? Well, no. Because what the ancient Chinese meant by “interesting times” are those times that are difficult and fraught with danger; times that don’t allow for the luxury of peaceful contemplation, self-reflection, and spiritual growth.

According to that definition, these are certainly interesting times—times of legitimate concern for our safety and the safety of our children. The headlines screaming at us during the past few years are not only of crazed terrorists wantonly murdering thousands of innocent people at the World Trade Center, but also—and closer to home—of students in our own schools going on rampages and killing their classmates and teachers. What is common to these “interesting” situations is a distinct lack of empathy and compassion.

There is very little that we, as individuals, can do to reduce the danger of international terrorism—except to support our federal government in its legitimate efforts. But we *can* do something about the safety of our children in schools. We begin by asking: What makes youngsters go on a murderous rampage? After carefully studying the issue, it has become crystal clear to me that, at the root of the problem is the taunting, rejection, and ostracism that pervades our schools. Kids who, for one reason or another, “don’t fit in” are given a very hard time by their classmates. Ostracism and rejection inevitably produce feelings of shame in the victims. Rampage killings are a misguided attempt of these ostracized youngsters to turn shame into momentary feelings of pride.

What can we do about it? It is imperative that we find ways to help our young people develop empathy and compassion for one another—even for those who seem different, strange, or unlikable. When we accomplish that, we will not only eliminate rampage killings, but we will make the schools a warmer and more exciting place—a place where youngsters learn their lessons as they learn to work with each other with harmony and enthusiasm.

Fortunately, there are strategies for accomplishing this. In *BEYOND BASEBALL*, Patricia Ladd, one of our most dedicated educators, has constructed a unit that makes use of time-tested strategies to help our youngsters build compassion for one another while simultaneously learning valuable analytical skills.

Let me close by returning to ancient China—this time for a piece of philosophical wisdom. The great Lao-tzu tells us that the journey of a thousand miles begins with a single step. What Ms. Ladd has done with this unit is to provide us with that vital first step.

Dr. Elliot Aronson
April 2002

Literature—The Heart and Soul

“At all educational levels, literature
is gaining renewed attention
for its power as a moral teacher.”

—Dr. Thomas Lickona,

Educating for Character:

How Our Schools Can Teach Respect and Responsibility (1991)

Storytellers who choose to write for young adults offer their readers well-developed fictional characters who can serve as mentors in ways that are far less threatening and oftentimes more effective than parents, teachers, or any other significant adult in a teen's life. Such is the case with John H. Ritter's *Choosing Up Sides* (Philomel, 1998) a novel that features a protagonist who learns the value of standing up for what he believes to be right and just. Luke Bledsoe's courage to think and act independently, regardless of the approval of others, is precisely what attracts the developing minds of adolescent readers: role models who define their self-worth in terms of basic human decency.

Ritter's use of baseball as a metaphor is intentional and brilliant. “As in baseball,” he says, “life often comes down to individual, split-second decisions. You get lots of opportunities to test yourself, to display courage, to make decisions and mistakes.” Over the years, *Choosing Up Sides* has captivated thousands of boys and girls as they watch the young characters wrestle with conflicting pressures and expectations while trying to muster the strength to determine their own convictions and then muster up the courage to act upon them.

Teaching Compassion

The following three conditions must be present to teach compassion:

- Controversial dilemmas that provoke disagreement
- “Stage mix” in the group—students at different stages of moral reasoning
- Extensive teacher use of Socratic “Why?” questions

—Dr. Thomas Lickona, *Educating for Character: How Our Schools Can Teach Respect and Responsibility* (1991).

Overview—Tab 2: Teacher Support/Resources

It is crucial that you familiarize yourself with the information within this section in order to get the most from this unit. BEYOND BASEBALL incorporates the Jigsaw Classroom and the Socratic Seminar Model within the daily lesson plans. It is imperative that you understand how to use these techniques. Additionally, students learn and use Kohlberg's Stages of Moral Reasoning throughout their exploration of *Choosing Up Sides*.

- a. **The Jigsaw Classroom** (Used throughout the unit)
This section defines and describes the **Jigsaw Classroom** and its essential structure. This cooperative learning technique, developed in the early 1970s by Dr. Elliot Aronson, encourages the suspension of biases, competition, and exclusionary attitudes and behaviors. Jigsaw groups closely mirror the authentic workplace where small and diverse groups of people must pull together in order to be successful.
- b. **Socratic Seminar Model** (Used on Days 11 and 18)
Familiarize yourself with this classroom model for critical thinking and community building. Learn how to apply this technique to *Choosing Up Sides*.
- c. **Kohlberg's Stages of Moral Reasoning** (Introduced on Day 4)
Become familiar with Kohlberg's Stages of Moral Reasoning as well as the method that these stages are utilized with the *Swing Away!* Cards.

"Classrooms must serve as safe havens for students to learn how to feel empathy toward others, how to tolerate differences of opinions, and how to find similarities with one another."—
Patricia K. Ladd

TEACHER ROLE

Rules imposed by external constraint remain external
to the child's spirit.

Rules due to mutual respect and cooperation
take root inside the child's mind.

—Jean Piaget

As educators, we play a significant role in the moral development of our youth. Teachers strategically plan and implement quality discussions around complex issues that are relevant to adolescents and lead to critical thinking. We want dialogues to spill from the classroom into the lunchrooms, onto the athletic fields, and into the conversations among tight-knit groups at school and their families at homes.

General Manager

BEYOND BASEBALL provides students with specific opportunities to explore values and belief systems with you, the classroom teacher, as their General Manager. Your job is to encourage students to build a cooperative learning community that fosters academic, social, and emotional growth.

Facilitating Teamwork

As General Manager, your thoughtful consideration of each student allows you to create diverse groups that have potential for growth. In creating teams, consider that each group needs at least one strong leader. *Swing Away!* Cards (moral dilemmas) challenge students to resolve specific issues concerning fair play, cooperation, forgiveness, and respect for each other.



A mini-lesson is a tightly focused, modeled lesson provided by the teacher to students. Students listen and watch as the teacher talks through the cognitive process of applying a specific strategy in order to reach a desired goal. For example, if teaching the power of an effective lead in writing, the teacher might offer samples of powerful leads and “think aloud” while examining the text(s).

Mini-Lesson Coach

All of the assignments, *Plays*, are tasks that encourage critical thinking. They are based upon National Language Arts Standards, with Rubrics included, and are designed to allow students to achieve success while also having fun. Mini-lessons are provided for the purpose of teaching a specific objective. Lessons allow for teacher modeling, student-guided practice, feedback, and independent practice.

Building a Cooperative Community of Learners Adapted from *The Jigsaw Classroom in 10 Easy Steps*

What is Jigsaw?

Developed by social psychologist Dr. Elliot Aronson in the early 1970s, **Jigsaw** is a specific cooperative learning technique shown to reduce conflict among students, improve motivation and accountability, promote structured learning, and increase enjoyment and meaningfulness of the learning process. In his latest book, *Nobody Left to Hate: Teaching Compassion after Columbine* (2000), Dr. Aronson says of secondary students' feelings toward school:

"For many, it is worse than unpleasant—they describe it as a living hell, where they are in the out-group and feel insecure, unpopular, put-down, and picked on." (15)

The **Jigsaw Model**, designed to encourage empathy and compassion, is an ideal social structure to use with students at the elementary, middle, and senior high school levels. About the significance of empathy, Dr. Aronson writes that:

"The extent to which children can develop the ability to see the world from the perspective of another human being has profound implications for empathy, prejudice, aggression, and interpersonal relations in general. When you can develop the ability to understand what that person is going through, it increases the probability that your heart will open to another person." (148–49)

Just like a jigsaw puzzle, each piece—each student's part—is essential for the completion and full understanding of the final product or the final discussion and assessment. Thus, each student is essential. That is what makes this model so effective and so far-reaching socially, psychologically, emotionally, and academically. Dr. Aronson's website (jigsaw.org) contains his overview of the technique, its history, tips for classroom implementation and management, and the first chapter of his book.

Why Jigsaw?

Cooperative learning is more than placing students into groups and asking them to work together. Unstructured cooperative groups work for some of the people some of the time but have left many teachers dissatisfied with the overall experience. **Jigsaw** offers structure, function, and purpose.

THE JIGSAW CLASSROOM

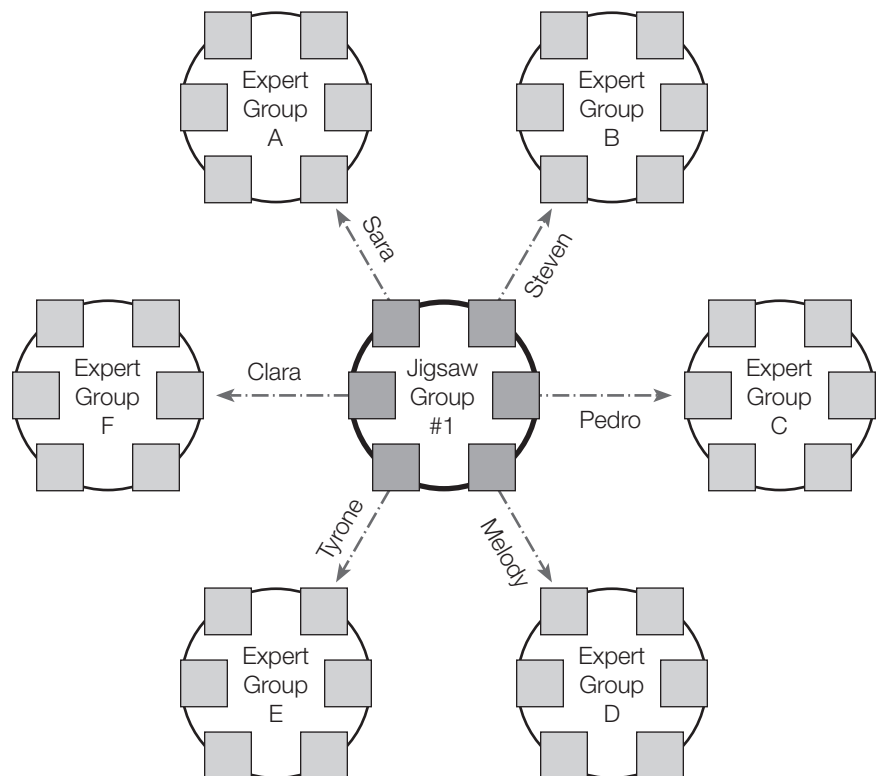


“...over and over again, we have found that unbridled competition—the relentless concern with being number one, with beating the other person—can be, at best, limiting and, at worst, destructive and debilitating.” —Elliot Aronson

The **Jigsaw** approach is a valuable tool in reducing student feelings of rejection, isolation, and anger. By design, students work in small, teacher-selected groups within an emotionally safe classroom. Classmates, who might otherwise never interact, work toward a common goal while learning to be inclusive, empathic, and genuinely appreciative of each group member.

How does it work?

Students are divided into small groups of four to six students. This initial group is the **Jigsaw Group**. Each member has one area of the content they are studying as his or her “expert area.” For example, a class is studying World War II. In one **Jigsaw Group**, Sara, Steven, Pedro, Melody, Tyrone, and Clara are the individual pieces of this puzzle. Sara is responsible for researching Hitler’s rise to power in pre-war Germany. Steven covers concentration camps. Pedro studies Britain’s role in the war. Melody becomes the expert in the contribution of the Soviet Union. Tyrone handles Japan’s entry into the war. Clara reads about the atom bomb’s development.



THE JIGSAW CLASSROOM

The goal is for each of these six students to become “experts” in their assigned area of World War II. The only access the other five students have to the atom bomb development is what Clara brings back to the group from her research and expert time. In order to encourage and strengthen Clara’s expertise, she meets in an **Expert Group** with all the other students assigned the atom bomb as their piece of the puzzle. These atom bomb specialists meet together, gather and share information, and rehearse their presentations for their own **Jigsaw Groups**. This rehearsal time is particularly useful for students who might have initial difficulty learning or organizing their part of the assignment, for it allows them to hear and rehearse with other experts.

When each “expert” is prepared, and the teacher deems it is time, the **Jigsaw Groups** reconvene in their initial heterogeneous configuration. Clara and all other atom bomb experts now have the responsibility to educate their fellow **Jigsaw Group** members about the atom bomb. After all “experts” have shared their expertise and group members have had the opportunity to question each other and draw conclusions, students are tested (or otherwise assessed) on what they have learned about WW II.

CASE STUDY: CARLOS

Carlos was very shy and insecure in his fifth grade class. He was part of a desegregation program in Texas in 1971. English was his second language. He spoke it quite well, but with a slight accent. Try to imagine his experience: After attending an inadequately funded, substandard neighborhood school consisting entirely of Hispanic students like himself, he was suddenly bused across town to the middle class area of the city and catapulted into a class with Anglo students who spoke English fluently, seemed to know much more than he did, and who were not reluctant to let him know it.

When we restructured the classroom so that students were now working together in small groups, this was initially terrifying to Carlos. Now he could no longer slink down in his chair and hide in the back of the room. The Jigsaw structure made it necessary for him to speak up when it was his turn to recite. Although he had gained a little confidence by rehearsing together with others who were also studying Eleanor Roosevelt’s work with the United Nations, he was still reluctant to speak when it was his turn to teach the students in his Jigsaw Group. He blushed, stammered, and had difficulty covering the material he had learned. Skilled in the ways of the competitive classroom, the other students were quick to ridicule him.



See www.jigsaw.org for a complete account of Carlos and the research that supports the Jigsaw Classroom. The following account is from Dr. Aronson.

THE JIGSAW CLASSROOM



The attitude and demeanor of the teacher in the success of a Jigsaw classroom is critical. This research assistant handled a potentially flammable situation with cool, calm truth. No judgment, no undue interference. Just the facts!

One of my research assistants heard some members of Carlos' group make comments such as, "You're stupid. You don't know what you're doing. You can't even speak English." Instead of admonishing them to "be nice" or "try to cooperate," she made one simple but powerful statement. It went something like this: "Talking like that to Carlos might be fun for you to do, but it's not going to help you learn anything about what Eleanor Roosevelt accomplished at the United Nations—and the exam will be given in about 15 minutes." In other words, she reminded the students that the situation had changed. The same behavior that might have been useful to them in the past, when they were competing against each other, was now going to cost them something very important: a chance to do well on the exam.

Within a few days of working with Jigsaw, Carlos' group-mates gradually realized that they needed to change their tactics. It was no longer in their own best interest to rattle Carlos; they needed him to perform well in order to do well themselves. In effect, they had to put themselves in Carlos' shoes in order to find a way to ask questions that didn't undermine his performance.

After a week or two, most of Carlos' group-mates developed into skillful interviewers, asking him relevant questions and helping him articulate clear answers. And as Carlos succeeded, his group-mates began to see him in a more positive light. Moreover, Carlos saw himself in a new light, as a competent member of the class who could work with others from different ethnic groups. His self-esteem grew, and as it grew, his performance improved even more. In addition, Carlos began to see his group-mates as friendly and supportive. School became a more humane, exciting place, and absenteeism declined.

Within a few weeks, the success of the Jigsaw was obvious. Teachers told us how pleased they were at the change in atmosphere. After only eight weeks there were clear differences between Carlos' class and classes not using Jigsaw, even though students spent only a small portion of their time in Jigsaw Groups. When tested objectively, Jigsaw students expressed less prejudice and negative stereotyping, were more self-confident, and reported liking school better than children in traditional classrooms. Moreover, children in Jigsaw classes were absent less often than were other students, and they showed greater academic improvement; poorer students in the Jigsaw classroom scored significantly higher on objective exams than comparable students in traditional classes, while the good students continued to do as well as the good students in traditional classes.

Dr. Elliot Aronson may be contacted by email through his website, www.jigsaw.org.

THE SOCRATIC SEMINAR MODEL

Applying the Socratic Method to *Choosing Up Sides* by John H. Ritter

Background

The **Socratic Seminar** method of teaching is based on Socrates' theory that it is more important to enable students to think for themselves than to merely fill their heads with "right" answers. Therefore, he regularly engaged his pupils in dialogues by responding to their questions with questions, instead of answers. This process encourages students to examine their beliefs or lack thereof. In this way, they tend to engage in divergent thinking rather than convergent.

Choosing Up Sides is the common text from which open-ended questions are posed. Open-ended questions allow students to think critically, analyze multiple meanings in text, and express ideas with clarity and confidence. A certain degree of emotional safety is felt by participants when they understand that this format is based on dialogue (a respectful exchange of ideas) and not discussion or debate. The teacher **and** the students must be clear in the distinction.

Participants in a **Socratic Seminar** respond to one another with respect by carefully listening instead of interrupting. Students are encouraged to "paraphrase" essential elements of another's ideas before responding, either in support of or in disagreement. Students address each other by name and make direct eye contact as they carry on their dialogue. These simple acts of socialization reinforce appropriate behaviors and promote team building.

Purpose: The five Cs

- To explore ideas and issues **central** to a specific topic in order to enhance understanding
- To build a **community** of learners who are self-directed, and self-engaged
- To give students **control** by placing teachers off stage
- To meet basic human needs of feeling an important **connection** to the community
- To facilitate accountable talk through verbal **communication**



"The unexamined life is not worth living." Socrates

THE SOCRATIC SEMINAR MODEL

Classroom Management

The size of a participating group is extremely important to the overall success of a **Socratic Seminar**. Groups smaller than 8–10 may suffer from too few “points of view,” whereas groups larger than 15 may become unmanageable and non-productive. Therefore, an “ideal” seminar size ranges from 8–15 participants. Because classrooms don’t come in this “ideal” size, the following suggestions will help you work toward success in conducting seminars with groups as large as 35. Experiment with several techniques, adapt the format to your individual needs, and please “hang in there.”

Utilize Another Warm Body

Divide your group into manageable parts. Ask an aide, volunteer, student teacher, or “other warm body” to work with students on a particular assignment while you conduct a seminar with a small group. Perhaps half of your class might visit the library while the other half is engaged in a seminar. After a designated period of time, you and the “other warm body” switch groups.

Concentric Circles

Divide your group in half and arrange them in an inner and outer circle. All participants have access to the “text.” However, only those in the inner circle are active participants (verbally). Those in the outer circle are “silent” participants. They respond to the dialogue of the inner circle by taking notes and writing down thoughts and comments. (Refer to SOCRATIC SEMINAR OBSERVATIONS on page 4:55.) Mid-way through the seminar, those in the inner and outer circles change places.

Tokens (A Fun Way to Control Those Who Tend to Dominate)

Distribute an equal number of tokens (plastic poker chips, pennies, dry cereal pieces, etc.) to each participant. Five tokens per person works well. Inform participants that they are to place one token aside for each comment they make. Essentially, members are paying for the privilege of contributing verbally to the dialogue. Once they have “spent their tokens,” participants must remain as active listeners until the facilitator invites everyone to start again with five tokens.

Students tend to become more reflective once they realize their comments are worth a price. And, facilitators can visually see and make note of reticent participants. However, **Socratic Seminars** are not designed to force members to verbally contribute. Students will contribute when they are ready. Meanwhile, they are learning while engaged as active listeners. Therefore, please reassure participants that they do not have to “spend” all, or any, of their tokens.

THE SOCRATIC SEMINAR MODEL

Pre and Post Activities

Pre-seminar activities

- Read the text (selected portion of *Choosing Up Sides*) aloud
- Discuss vocabulary
- Have participants re-read the text independently
- Brainstorm themes relevant to the selected text
- Brainstorm character traits of the key figures involved
- Ask participants to create their own open-ended questions

Pre-seminar voting activity:

Before engaging in a **Socratic Seminar**, you might generate an open-ended question that allows participants to cast a vote. This opportunity to “take a stand” serves the purpose of quickly “reeling in” students by asking them to focus on a question that is ironically more convergent than divergent. For example, participants could respond to the following:

- Which character would you most enjoy as a friend?
- Which character would you support as president of your student body?
- Vote for the most honest character.
- Elect a character to honor for showing the most growth throughout the story.

Following the **Socratic Seminar**, allow participants to cast a second vote. Have them compare their pre and post votes. Allow for “accountable talk” (talk that is issue/text focused). Frequently, students discover a shift in their own thinking as a result of engaging in the process of listening to multiple perspectives.

Post Activities:

- Ask participants to share what they learned or observed.
- Allow participants to discuss their feelings regarding the process.
- Brainstorm themes relevant to the text. Compare them to the pre-activity.
- Allow students to participate in an art activity.
- Assign a writing activity:
 - Letter to the Editor
 - Friendly Letter to a character in the text
 - Compare and Contrast Essay
 - Poetry
 - Reflection

THE SOCRATIC SEMINAR MODEL

Ritter's novel is worthy of deep reflection. The **Socratic Seminar** format allows students to examine his use of symbols, images, and recurring motifs in order to increase their overall comprehension of plot. The following open-ended questions should provide for rich dialogues in the classroom:

Choosing Up Sides:

- What possible meanings does the title suggest?
- Why did Ritter select Walt Whitman's poem for his story?
- List the characters in the novel. Identify each one as either "good" or "bad." Explain your thinking. (T-charts work well as graphic organizers for this question.)
- Brainstorm themes found in this book. Narrow the focus to three. Explain your thinking as you eliminated themes in order to select only three.
- In an interview, Ritter admits that Ezekiel (Pa) is his favorite character. React to this statement. Who is your favorite character? Why?
- In the novel, Luke says: *"See, there were certain days in life when things just turned, and you knew they'd never be the same again. The day I'd thrown the ball had been a turning day."* (Ch. 3, p. 17)
Connect this statement to "turning days" in other novels.
- Why do you believe Luke's pa allowed him to spend a day with Uncle Micah? (Ch. 9) What motivated Ezekiel?
- What are the different implications when Luke says: *"I could not stand the thought of me ever causing any living creature to be caught between two worlds."* (Ch. 15, p. 102)
- Why did Skinny teach Luke to throw a curve ball after Luke had struck him out in front of his peers?
- What does Luke mean when he says: *"A tree snare went off and whacked me, I told him (shop owner), which was not so much a lie as a parable, I figured."* (Ch. 22, p. 143)
- Luke admits that, *"All I ever wanted in my life was to be normal."* (Ch. 20, p. 135) Yet, he feels that his actions are always backwards, which is therefore, normal for him. What does Luke mean by wanting to be "normal?"
- By the end of the story, Luke tells Annabeth that: *"I'm different."* She says: *"You are...You truly are."* (Ch. 25, p. 165) Explain the significance of this conversation. Do you agree that Luke is different from most boys? Explain your answer.
- If you could choose two characters to spend time with, who would they be? Why?
- Why did John H. Ritter write *Choosing Up Sides*?

KOHLBERG'S STAGES OF MORAL REASONING

Dr. Lawrence Kohlberg and His Stages of Moral Reasoning

Just as the fictional Luke Bledsoe, the 13-year-old protagonist in *Choosing Up Sides*, found himself questioning some of the rules and expectations of his family and society, Lawrence Kohlberg also found himself, as a young man, “caught between two worlds”—the law of his homeland, Great Britain, and his own moral responsibility to treat others as he himself would want to be treated.

The year was 1945, the end of World War II. Young Lawrence, a recent high school graduate, joined the Merchant Marines and chose to support members of a ship engaged in illegal activity. Kohlberg helped smuggle Jews through the British blockade of Palestine.

Kohlberg's Life Work

Kohlberg's experience in choosing to defy the laws of his own government in order to honor the laws of his own moral judgment proved to affect his life's work. Upon his return from the sea, Kohlberg entered the University of Chicago and earned his doctorate in the field of moral judgment. For the next 30 years, Kohlberg continued his research at Harvard University while studying children's reasoning as they reacted to moral dilemmas. His theory of moral development emphasized that humans grow in their moral reasoning in a progressive, sequential pattern.

With encouragement from the Swiss psychologist Jean Piaget, Kohlberg expanded Piaget's levels of cognitive development to include stages of moral reasoning. His subjects were boys, aged 10 to 16 years. As they were presented with moral conflicts, Kohlberg took more interest in their mental processes, or thinking, than in their final conclusions.

By 1981, his *Essays on Moral Development* was published, and his six stages of moral reasoning were defined. Kohlberg's theories that cognitive development and social experiences are *both* significant to moral development continue to attract the attention of psychologists, sociologists, and educators.

Kohlberg's Stages of Moral Development and BEYOND BASEBALL

While not all students are afforded real-life moral dilemmas of the magnitude that young Kohlberg faced, as educators we can promote cognitive and social experiences by offering students quality literature to read and discuss in classrooms that are emotionally and socially supportive.

KOHLBERG'S STAGES OF MORAL REASONING

Choosing Up Sides is one example of a novel written to challenge intellectual *and* moral growth. For BEYOND BASEBALL's *Swing Away!* 38 passages have been extracted that depict moral dilemmas. As students analyze character motives, actions, and probable stages of moral reasoning (as defined by Kohlberg) they gain insight into their own standards for moral decision making.

Author's Note

I've taken the liberty to condense his six stages into five for several reasons. First, authorities disagree as to the exact number (sometimes citing as many as eight). Second, by condensing the stages, my objective was met—to create a hierarchy that was meaningful to students, grades 5–10—without sacrificing content or intent.

Kohlberg's Stages of Moral Reasoning are not without criticism. By excluding females in his study, we are left with certain questions. However, as a female and as an educator, I'm able to consider his choice of gender selection as being more influenced by the times and his post-war experiences than by any personal prejudices. I believe his findings speak to a universal audience. And I believe we *must* be deliberate in the teaching of moral reasoning to all students.

Spring Training

Objectives

- Introduce the simulation
- Group in **Jigsaw Teams**
- Sign TEAM CONTRACT
- Complete Player ID section of Stat Card
- Assign roles
- Pack “duffle bags”
- Choose Tour Package

Materials

Stat cards — *class set*

- STAT CARD — *class set*
- Camera — *one (Optional)*
- Index card (5" x 7") or cardstock — *class set*

Travel Journals — *class set*

- PLAYER POSITIONS AND RESPONSIBILITIES — *class set*
- KOHLBERG’S STAGES OF MORAL REASONING — *class set*
- SOCRATIC SEMINAR GUIDELINES — *class set*
- LET’S PLAY BALL! (Responding to Literature) — *class set*
- PLAYS RUBRIC — *class set*
- SOCRATIC SEMINAR RUBRIC — *class set*
- RESPONDING TO LITERATURE RUBRIC — *class set*
- File folders (manila, tabbed) — *class set*

Optional transparencies used to discuss Travel Journals

- PLAYER POSITIONS AND RESPONSIBILITIES — *transparency*
- TEAM CHECK-IN — *transparency*
- TEAM STATS — *transparency*
- PLAYS RUBRIC — *transparency*
- KOHLBERG’S STAGES OF MORAL REASONING — *transparency*
- SOCRATIC SEMINAR GUIDELINES — *transparency*
- SOCRATIC SEMINAR RUBRIC — *transparency*
- LET’S PLAY BALL! (Responding to Literature) — *transparency*
- RESPONDING TO LITERATURE RUBRIC — *transparency*

Other Materials

- TEAM CONTRACT — *one per Jigsaw Team*
- STAT CARD — *transparency*
- PACK YOUR DUFFLE BAG — *class set*
- Dice — *one die per Jigsaw Team*



See the **Setup** for **Day 1** (page 3:2) for information on making the Stat Cards and Travel Journals.

DAILY DIRECTIONS

DAY 1



Displaying a wall map motivates students as they watch their course of travel. The pilot teachers chose to order their maps from a travel agency or club (free of charge, if you are a member).

If gluing the STAT CARD to the index cards is too time-consuming, duplicate the STAT CARD directly to cardstock, fold on the dotted line, and glue.

Decide ahead of time if you will use a picture of each student for the photo section of the Stat Card. If not, have students draw a picture of themselves.

The forms stapled in the Travel Journals are visual reminders for students; they are not meant to be removed and turned in.



Read Choosing Up Sides before introducing the unit.

Setup

1. Prepare a large version of the map (MAP; page 4:1) for teams to use as they track their progress on their stadium tours of four stadiums. Use an overhead transparency of the map and project it onto butcher paper of bulletin board size. The map highlights cities with professional baseball teams.
2. Copy the Tour Packages (pages 4:21–4:24). Include these on your Beyond Baseball bulletin board display (see **Setup Directions # 10, Classroom Environment** for more information).
3. Duplicate and cut out one STAT CARD (page 4:25) for each student. Glue the **Player ID** to one side of a 5" x 7" index card and the **Batting Average** to the back side of the same index card. Each student must have a STAT CARD.
4. Before beginning BEYOND BASEBALL, prepare a Travel Journal for each student. Make copies of the appropriate pages and staple them to a tabbed manila file folder as indicated below.
 - a. Staple to the left inside of the manila folder (in order from top to bottom)
 - PLAYER POSITIONS AND RESPONSIBILITIES
 - KOHLBERG'S STAGES OF MORAL REASONING
 - SOCRATIC SEMINAR GUIDELINES
 - LET'S PLAY BALL! (Responding to Literature)
 - b. Staple to the right inside of the manila folder (in order from top to bottom)
 - PLAYS RUBRIC
 - SOCRATIC SEMINAR RUBRIC
 - RESPONDING TO LITERATURE RUBRIC

These forms provide templates for students to use as visual reminders throughout the simulation. Additionally, the journals house all other documents related to BEYOND BASEBALL.

Procedure

1. Introduce the simulation to your students. Consider the type of anticipatory set you wish to convey to your students. In determining this, consider your purpose in selecting a unit that focuses on quality literature, character development, and is structured to promote group cooperation. Excite your students about BEYOND BASEBALL. Use the following information as a guide:

DAILY DIRECTIONS

DAY 1

- Baseball Theme
- *Choosing Up Sides* novel
- Introduce the Map
- Work together as a “Major League” team to travel from one stadium to the next (four stadiums in total), ultimate goal being the Baseball Hall of Fame in Cooperstown, NY
- Need average of 80% to move from stadium to stadium, travel days on Days 5, 10, 15, and 19...
(Whole team must have average of 80% or team does not travel, teammates assist players who need help)
- Work as individuals to be inducted into the Academic Hall of Fame, by obtaining an average of 85% or greater on all *Plays*
- Rubrics used to score/assess each assignment (generic and specific rubrics)

2. Announce the members of each **Jigsaw Team** (4–6 players) and ask that they meet in their “dugout.” Specify a location in the room for each team to call their own. (See **Setup Directions # 4, Grouping Students** for more information.)
3. Distribute one copy of TEAM CONTRACT to each **Jigsaw Team**. Review the terms of this contract. Ask students to offer what each term might **look** like or **sound** like. Explain that in order to join the simulation, each member of the group must sign the contract. Collect signed contracts for classroom display.
4. Distribute one Travel Journal to each student. Students write their names on the tab of their Travel Journal folder.
5. Have students open their Travel Journals. Read and discuss PLAYER POSITIONS AND RESPONSIBILITIES. Illuminate TEAM CHECK-IN when discussing the role of the Catcher and TEAM STATS when discussing the role of the Infielder. Review the PLAYS RUBRIC. Read and discuss the remaining pages within the Travel Journal as appropriate.
 - a. Left inside of the manila folder (in order from top to bottom)
 - PLAYER POSITIONS AND RESPONSIBILITIES
 - KOHLBERG’S STAGES OF MORAL REASONING
 - SOCRATIC SEMINAR GUIDELINES
 - LET’S PLAY BALL! (Responding to Literature)
 - b. Right inside of the manila folder (in order from top to bottom)
 - PLAYS RUBRIC
 - SOCRATIC SEMINAR RUBRIC
 - RESPONDING TO LITERATURE RUBRIC



*Allow 25 minutes for
Procedures 1–5.*



*Encourage students to sit as a
team throughout the simulation.*

*Assemble all materials for Travel
Journals in advance.*

*Illuminate transparencies as
appropriate.*

*The recommended order for review
of remaining Travel Journal forms
(based on when they are
introduced): KOHLBERG’S
STAGES OF MORAL
REASONING, SOCRATIC
SEMINAR GUIDELINES,
SOCRATIC SEMINAR RUBRIC,
LET’S PLAY BALL! (Responding
to Literature), and RESPONDING
TO LITERATURE RUBRIC.*

DAILY DIRECTIONS

DAY 1



*Allow 35 minutes for
Procedures 6–10.*

*Create student Stat Cards in
advance.*

*If you plan to take student
photographs for their ID cards,
now would be a good time.*

*As General Manager, model the
packing of your own bag. Explain
the significance of each object.*

Suggested items:

- favorite book (include title and author)*
- writing journal, diary, or laptop computer*
- musical instrument, CD/tape, and/or CD/tape player*
- favorite board game, deck of cards, or computerized game*
- camera, sporting equipment, or other item to support a hobby*

6. Distribute a Stat Card to each student and discuss both the front and back sides. Model the proper completion of the card by illuminating an overhead copy of STAT CARD. Allow time for players to complete the “Player ID” section. Students keep their Stat Cards in their Travel Journals.
7. As General Manager, appoint one **Pitcher** for each team. For this first week of the simulation, choose your strongest leaders. **Pitchers** (or teams) then assign roles of **Catcher**, **Infielder**, and **Outfielder**. (See **Setup Directions #5, Assigning Positions/Roles** for more information.)
8. Now that all students have reviewed the terms of the contract and player roles/responsibilities, arouse interest in BEYOND BASEBALL by asking players to pack their bags! Distribute one copy of PACK YOUR DUFFLE BAG to each student. Remind students that items must be concrete—able to be seen and touched. These items need not include toiletries, food, or money, as all basic necessities are supplied. Rather, the five items should represent objects of most importance for each individual student.
9. Allow students to share their packed bags with members of their **Jigsaw Team**.
10. **Catchers** roll dice to determine the order in which teams select their Tour Package—a prearranged journey of four major league stadiums, representing both the American and National Leagues. The team with the highest roll gets “first pick” of the seven Tour Packages. **Catchers** of remaining teams roll again. The team with the highest roll selects the next Tour Package. Continue until all teams have chosen a Tour Package.

1st Inning

Objectives

- Select team name and create logo/pennant
- Read *Choosing Up Sides* Chapters 1 and 2: pp. 1–13
- Instructional Models: FACTS, QUESTIONS, RESPONSES and QUOTE ANALYSIS

Materials

- Travel Journals — *class set*
- *Choosing Up Sides* — *one, four, or class set*
- FACTS, QUESTIONS, RESPONSES: Instructional Model — *transparency*
- QUOTE ANALYSIS: Instructional Model — *transparency*
- Index card or stiff cardstock (for Team Travel Marker) — *one per Jigsaw Team*
- Markers — *one set per Jigsaw Team*
- Poster board or other paper (for team pennant/logo; dimensions to be determined by teacher) — *one per Jigsaw Team*
- T-pins — *one per Jigsaw Team*
- Tape (transparent) — *several rolls*

Procedure

1. Teams meet in their “dugouts.” Players need desks or tables that allow for group work. Students work together to select a team name and design a team pennant/logo.
2. Distribute markers, poster board or other paper (for larger version of team pennant/logo), and index card or stiff cardstock, T-pins, and tape (for Team Travel Marker). Teams work together to draw a larger version of their team logo/pennant to hang near their dugout and to create a smaller pennant which is attached to a T-pin and functions as their Team Travel Marker.



*Allow 30 minutes for
Procedures 1–2.*



*Students write their team name on
the tab of their Travel Journal
folder, next to their name.*

DAILY DIRECTIONS

DAY 2



*Allow 50 minutes for
Procedures 3–7.*



Using the stem, “This reminds me of...” helps students make connections between the quote and experiences in their own lives, another book, article, movie, song, person, real event, or issue.

By modeling your own thinking, students will realize your expectations of this Play and encounter greater success while working alone.

Students do not complete the QUOTE ANALYSIS until Day 6. This is an opportunity for your class to discuss themes/big ideas within this novel, through examination of a quote from today’s reading. Continue to examine quotes of your choosing on Days 3–4 (Day 5 is a Travel Day) prior to students doing this activity independently.

3. As General Manager, explain to all teams that the first city mentioned on their Tour Package is the origin of their trip. Pitchers from each team insert Team Travel Markers on Classroom Tour Map. Their team will spend several days in that city as they read and respond to the first chapters of *Choosing Up Sides*.
4. As General Manager, build excitement by asking students to carefully observe the front and back covers of *Choosing Up Sides*. Display student-generated comments, questions, and predictions.
5. Read Chapters **1** and **2**, pp. 1–13. Conduct either a Read Aloud using a single copy, or a Shared Read using multiple copies.
6. After reading Chapters **1** and **2**, model the use of the three-column graphic organizer: FACTS, QUESTIONS, RESPONSES: Instructional Model. Support students by “thinking aloud” as you complete your model.
7. Illuminate QUOTE ANALYSIS: Instructional Model.
 - a. Model your thinking as you respond to the quote and questions.
 - b. Discuss the idea of Themes (all quality literature has “big ideas” for readers to ponder).

As students read through *Choosing Up Sides* continue to facilitate rich dialogues regarding this book’s “big ideas.”

2nd Inning

Objectives

- Read *Choosing Up Sides* Chapters 3, 4, and 5: pp. 14–33
- **Plays:** FACTS, QUESTIONS, RESPONSES

Materials

- Travel Journals — *class set*
- *Choosing Up Sides* — *one, four, or class set*
- FACTS, QUESTIONS, RESPONSES — *two class sets*

Procedure

1. Distribute FACTS, QUESTIONS, RESPONSES, one to each student. Direct students' attention to the PLAYS RUBRIC (a generic Rubric) found in their Travel Journals (stapled to the right side on the top). Define your expectations for the FACTS, QUESTIONS, RESPONSES activity (define what "meets standard.")
2. Read Chapters **3**, **4**, and **5** as a Read Aloud or Shared Read. Students take notes by independently completing FACTS, QUESTIONS, RESPONSES—a three-column graphic organizer as you read to them.
3. Volunteers read reflective responses to class. Allow for "accountable talk."
Accountable Talk takes place when student comments are directly related to the text and/or connections to the text. Students listen carefully to their peers and contribute meaningful comments in response. Encourage the use of the following stems:
 - I believe...
 - I'm a little confused and would like more information about _____ from (name of student)...
 - I'm wondering if...
 - I agree with (name of student) and would like to add...
 - I disagree with what (name of student) said about (specific comment) because...
4. Convene in **Expert Groups** (all Pitchers, all Catchers, all Infielders, all Outfielders form four separate Expert Groups; see **Setup Directions #4, Grouping Students, b. Expert Groups** for more information).



Allow 20 minutes for the reading.

Allow 15 minutes for the discussion.



Post these stems on the board for student reference.

DAILY DIRECTIONS

DAY 3



*Allow 25 minutes for
Procedures 5–7.*

*This activity requires at least one
copy of Choosing Up Sides per
Expert Group.*

*If you do not have at least one
copy per Expert Group, carefully
guide students through this Play.
Give them lots of time and
encouragement to take notes as
you read aloud the text. Record
your own thinking aloud on a
transparency which is projected
overhead. This “shared thinking”
experience helps students
understand the task.*

5. Distribute a second copy of **FACTS, QUESTIONS, RESPONSES** to each student. Assign **one** of the following chapters (Chapters **2, 3, 4, or 5**) to each **Expert Group** to analyze while they complete their copy of **FACTS, QUESTIONS, RESPONSES**.
6. If you do not have at least one copy of *Choosing Up Sides* per **Expert Group** consider the following options for completing this *Play*:
 - Rotate one copy from group to group. Groups who are waiting for their turn complete other tasks, either related to this unit or in another discipline.
 - Chart some of the contextual facts onto an overhead for students to copy. Then students construct their own personal responses.
7. Reconvene in **Jigsaw Teams** to share responses/information.
8. **Optional**
Examine a quote from today’s reading to help students prepare for Quote Analysis on Day 6. Focus on rich dialogues regarding themes in the novel.

3rd Inning

Objectives

- Read *Choosing Up Sides* Chapters 6, 7, and 8: pp. 34–49
- **Plays:** *SWING AWAY! CHARACTER BUILDING*

Materials

- Travel Journals — *class set*
- *Choosing Up Sides* — *one, four, or class set*
- *SWING AWAY! CARD SAMPLE* — *one per Jigsaw Team*
- *SWING AWAY! CHARACTER BUILDING* — *one per Jigsaw Team*
- *SWING AWAY! CHARACTER BUILDING: Instructional Model* — *transparency*

Procedure

1. As General Manager, review Kohlberg's Stages of Moral Reasoning (see **Tab 2: Teacher Support/Resources**). Specifically review Stages I–III for this Inning.
2. Read Chapters **6, 7, and 8** as a Read Aloud or Shared Read.
3. Convene in **Jigsaw Teams** and distribute one copy of each to each team: *SWING AWAY! CARD SAMPLE* and *SWING AWAY! CHARACTER BUILDING*. Ask each **Jigsaw Team** to examine Luke's predicament and his possible thinking by responding to the following questions.
 - What does Luke want?
 - What does Luke fear?
 - What does Luke decide to do to solve the problem or avoid the danger?

Infielders record responses (leaving the questions regarding Kohlberg's Stages of Moral Reasoning blank for now).

4. Introduce Kohlberg's Stages of Moral Reasoning. Provide background knowledge of Kohlberg and his premises (refer to **Tab 2: Teacher Support/Resources** for more information). Students need to have a basic understanding of each stage in order to think about what might motivate a character to act. Consider the following suggestions:
 - create a visual representation of the stages of development—draw a rung ladder on the board, place Stage I on the first rung, Stage II on the second rung, etc.



Allow 30 minutes for the reading.

Allow 15 minutes for the discussion.



General Manager (teacher) models Kohlberg's Stages of Moral Reasoning using a Moral Dilemma from Choosing Up Sides

Review the PLAYS RUBRIC (a generic Rubric) if you are using it. Define what "meets the standard" for this Play.

You know your students and how much information will be helpful in their understanding of Kohlberg and his stages of moral reasoning.

DAILY DIRECTIONS

DAY 4



*Allow 15 minutes for the
Jigsaw Teams to work.*

- give examples from each stage and have the class come up with others
 - for more advanced students, allow them to make their own connections, to question his theory, and to discuss/analyze scenarios and possible motivations.
5. Direct students' attention to Kohlberg's Stages of Moral Reasoning (found in their Travel Journals; stapled to the left, second page down). Read together as a class.
 6. After discussing Luke's wants, fears, and decisions, ask each **Jigsaw Team** to discuss Luke's thoughts and his behaviors as measured against Kohlberg's Stages I, II, and III of Moral Reasoning. Encourage students to look for evidence in the passage (found on the card sample) that supports any, or all, of the first three stages. Infielders chart teams' answers (on *SWING AWAY! CHARACTER BUILDING*).
 7. Share Out—as General Manager, illuminate and share the *SWING AWAY! CHARACTER BUILDING: Instructional Model*. “Think aloud” as you connect the responses offered in this model to evidence from the passage. Encourage student participation.
 8. **Optional**
Examine a quote from today's reading to help students prepare for Quote Analysis on Day 6. Focus on rich dialogues regarding themes in the novel.
 9. Before Day 5, assign points to **FACTS, QUESTIONS, RESPONSES**. Students will need this information to determine whether their team can travel to the next stadium on their Tour Package.

Travel Day

Objectives

- Complete TEAM CHECK-IN
- Document TEAM STATS
- Travel to Stadium Two on Tour Package
- Complete additional related activities

Materials

- TEAM CHECK-IN — *one per Jigsaw Team*
- TEAM STATS — *one per Jigsaw Team*
- STADIUM FACTS — *as needed*
- HALL OF FAMER FACTS — *as needed*
- BASEBALL HISTORY FACTS — *as needed*
- PLAY CATCH WITH JOHN H. RITTER — *as needed*
- STUDENT SAMPLE AND AUTHOR'S RESPONSE — *transparency*
- Calculators — *one per Jigsaw Team (Optional)*
- Computers with Internet access — *several*

Procedure

1. Students convene in their “dugouts” as **Jigsaw Teams**. Distribute and discuss TEAM CHECK-IN and TEAM STATS. Infielders are responsible for completing the TEAM STATS. The remaining players work together to complete the TEAM CHECK-IN.
2. Team members give their Stat Cards to the Infielders. Division of labor is as follows:
 - **Pitchers, Catchers, and Outfielders** reflect on their successes and challenges while working as a group during the past week. **Catcher** captures their thoughts by completing the TEAM CHECK-IN.
 - **Infielders** update players' Stat Cards by recording Rubric scores from earlier *Plays* (FACTS, QUESTIONS, RESPONSES). Records of points earned are recorded for individual players and then totaled and entered on TEAM STATS. Individual players check and initial the TEAM STATS before it is turned in for teacher review.

Collect the TEAM CHECK-IN and TEAM STATS for review.

3. Teams whose members **all** have scored an average of 80%, or above, on the week's *Plays* travel to the next stadium listed on their Tour Package. **Pitchers** move the Team Travel Marker on the Map.



Allow 15 minutes for teams to work on their Stat Cards.



Return FACTS, QUESTIONS, RESPONSES to students (already scored).

DAILY DIRECTIONS

DAY 5



Allow 15 minutes for students to begin working on these additional assignments. They complete as homework.



These additional activities are designed to offer students opportunities to go beyond the assigned tasks. These are suggested for students who have already earned an average of 80% for the assigned Plays.

John H. Ritter regularly looks at his website and often responds to the postings on his Bulletin Board.



Students have 15 minutes to begin to complete or redo these Plays. They complete as homework.

As soon as all players achieve an average of 80% on all Plays, their Jigsaw Team moves to the next stadium on their Tour Package. They do not have to wait until the next scheduled Travel Day.

4. These players may earn additional points toward being drafted into BEYOND BASEBALL'S Academic Hall of Fame by completing one of the following *Plays* (an average of 85% or greater is required to be inducted into the Academic Hall of Fame):

- Visit one of the stadiums on their Tour Package, or any stadium of interest, via the Internet and complete STADIUM FACTS
- Research a famous ball player and complete a HALL OF FAMER FACTS
- Visit a baseball website and complete BASEBALL HISTORY FACTS
- PLAY CATCH WITH JOHN H. RITTER by writing a reflective response, concerning Chapters 1–8, to John H. Ritter and posting it on his website's Bulletin Board at: www.johnhritter.com

See STUDENT SAMPLE AND AUTHOR'S RESPONSE on page 4: 47 from Ritter's website. Use this as a transparency when introducing this option to your class.

5. Teams whose players did not all score at least 80% on their *Plays* remain in the dugout of their first stadium.
- a. Players must either complete assignments or redo assignments that don't meet standards.
 - b. Teammates are expected to offer support and encouragement to players who need to redo or complete assignments.
 - c. At the end of the class period, teams who are ready, advance from stadium #1 to stadium #2 of their Tour Package.
 - d. When all team members successfully complete all *Plays* at 80% or above (prior to the next Travel Day on Day 10), they advance from stadium #1 to stadium #2 of their Tour Package.

Top of the 4th Inning

Objectives

- Read *Choosing Up Sides* Chapters 9, 10, and 11: pp. 50–67
- **Play:** QUOTE ANALYSIS

Materials

- Travel Journals — *class set*
- *Choosing Up Sides* — *one, four, or class set*
- QUOTE ANALYSIS — *class set*

Procedure

1. Teams meet in their dugouts. Have players rotate roles for this week (Pitchers to Catchers to Infielders to Outfielders to Pitchers).
2. Read Chapters **9**, **10**, and **11** as a Read Aloud or Shared Read. Ask students to listen for changes in Luke as the story unfolds.
3. Distribute QUOTE ANALYSIS. Have students read the quote from p. 52 of *Choosing Up Sides* (on QUOTE ANALYSIS) and respond to the questions by completing the graphic organizer.



Allow 35 minutes for the reading.

Allow students 30 minutes to complete the graphic organizer.

DAILY DIRECTIONS

DAY 7



Plan on 15 minutes
for the mini-lesson.

Allow 40 minutes for the Expert
Groups to work.

If needed, offer extra instruction in characterization before handing out **BRINGING CHARACTERS TO LIFE**. Use **CHARACTERIZATION: Themes and Facts** and/or **Character Grid**. Assign each Expert Group one of the following characters to analyze: Luke, Ma, Annabeth, or Uncle Micah.

When working on **BRINGING CHARACTERS TO LIFE**, students should use a computer word processing program for their responses (print their responses and paste to the page). If this is not available, consider having students work on 12" x 18" paper.

Review the **PLAYS RUBRIC** as necessary. Define what "meets the standard" for this Play before students begin working.

If you do not have at least one copy of *Choosing Up Sides* per Expert Group, carefully guide students through this Play. Give them lots of time and encouragement to take notes as you read aloud the text. Record your own thinking aloud on a transparency which is projected overhead. This "shared thinking" experience helps students understand the task.

Bottom of the 4th Inning

Objectives

- Review *Choosing Up Sides* Chapters 1–11: pp. 1–67
- **Play: BRINGING CHARACTERS TO LIFE**

Materials

- Travel Journals — *class set*
- *Choosing Up Sides* — *one, four, or class set*
- **BRINGING CHARACTERS TO LIFE: Instructional Model** — *transparency*
- **BRINGING CHARACTERS TO LIFE** — *class set*
—OR—
CHARACTERIZATION: Themes and Facts — *class set*
—OR—
CHARACTERIZATION: Character Grid — *class set*

Procedure

1. **Mini-lesson:** Refer to **BRINGING CHARACTERS TO LIFE: Instructional Model** to show students how Ritter brings Luke to life through the character's feelings, beliefs, actions, and words. This character analysis is based on the theme of *respect*—Luke's respect for self. Encourage student participation.
2. Convene in **Expert Groups** (all Pitchers, all Catchers, all Infielders, all Outfielders). Distribute **BRINGING CHARACTERS TO LIFE**. Assign each **Expert Group** one of the following "big ideas," or themes, to chart Luke's development over time using the first 11 chapters of Ritter's novel: **COURAGE**, **LOYALTY**, **FEAR**, or **LOVE**.
3. If you do *not* have at least one copy of *Choosing Up Sides* per Expert Group consider the following options for this Play:
 - Rotate one copy from group to group. Groups who are waiting for their turn complete other tasks, either related to this unit or in another discipline.
 - Chart some of the contextual facts onto an overhead for students to copy. Then students construct their own personal responses.
4. Reconvene in **Jigsaw Teams**. Each member shares findings with other members.

Top of the 5th Inning

Objectives

- Read *Choosing Up Sides* Chapters 12 and 13: pp. 68–84
- Teacher models PLOT DIAGRAM

Materials

- Travel Journals — *class set*
- *Choosing Up Sides* — *one, four, or class set*
- PLOT DIAGRAM: Instructional Model — *transparency*

Procedure

1. Read Chapters **12** and **13** as a Read Aloud or Shared Read.
2. **Mini-lesson:** Refer to PLOT DIAGRAM: Instructional Model and discuss elements of plot: exposition (rising action), climax (point of highest conflict), and resolution (falling action).
3. As a whole class, examine and discuss the following quote from the novel and the related questions:

“Look,” I said. “Look where he’s standing. He’s standing on the wrong side of home plate.”

Uncle Micah just laughed. “No, Luke. He’s on our side.” (64)

Questions:

What does Uncle Micah mean when he says: “He’s on *our* side”? How might this conversation relate to real-life issues, either personal or societal?

(Possible issues: peer rejection based upon individual differences, or international conflicts due to religious wars.)



Allow 30 minutes for the reading.



DAILY DIRECTIONS

DAY 9



*Allow 40 minutes for the
Expert Groups to work.*

*Allow 20 minutes for the Jigsaw
Teams to work.*



The PLOT DIAGRAM:
*Instructional Model diagramed
Chapter 13.*

*Review the PLAYS RUBRIC as
necessary. Define what “meets
standard” for this Play before
students begin working.*

*This activity requires at least one
copy of Choosing Up Sides per
Expert Group.*

*If you do not have at least one
copy per Expert Group, carefully
guide students through this Play.
Give them lots of time and
encouragement to take notes as
you read aloud the text. Record
your own thinking aloud on a
transparency which is projected
overhead. This “shared thinking”
experience helps students
understand the task*

Bottom of the 5th Inning

Objectives

- Review *Choosing Up Sides* Chapters 1–13: pp. 1–84
- **Play:** PLOT DIAGRAM

Materials

- Travel Journals — *class set*
- *Choosing Up Sides* — *one, four, or class set*
- PLOT DIAGRAM — *class set*

Procedure

1. Distribute PLOT DIAGRAM. If necessary, review elements of plot.
2. Convene in **Expert Groups** (all Pitchers, all Catchers, all Infielders, all Outfielders). Assign each **Expert Group** one chapter of Ritter’s novel (Chapters **1–12**) to diagram. If you do not have at least one copy of *Choosing Up Sides* per Expert Group consider the following options for completing this *Play*:
 - Rotate one copy from group to group. Groups who are waiting for their turn complete other tasks, either related to this unit or in another discipline.
 - Chart some of the contextual facts onto an overhead for students to copy. Then students construct their own personal responses. If you choose this option consider the following:
 - “Think aloud” and complete the plot development for the whole class to analyze.
 - Select a string of events from one chapter and ask students to sequence those events while you plot them on the PLOT DIAGRAM graphic organizer.
3. Reconvene in **Jigsaw Teams**. Each member shares results with teammates.
4. Before Day 10, assign points to the following *Plays*: QUOTE ANALYSIS, BRINGING CHARACTERS TO LIFE (or Characterization activities), and PLOT DIAGRAM. Students will need this information to determine whether their team can travel to the next stadium on their Tour Package.

DAILY DIRECTIONS

DAY 10

Travel Day

Objectives

- Complete TEAM CHECK-IN
- Document TEAM STATS
- **Play:** SWING AWAY! CHARACTER BUILDING
- Travel to Stadium Two or Three on Tour Package
- Complete additional related activities

Materials

- TEAM CHECK-IN — *one per Jigsaw Team*
- TEAM STATS — *one per Jigsaw Team*
- SWING AWAY! CHARACTER BUILDING — *one per Jigsaw Team*
- SWING AWAY! CARDS 1–17 (dilemmas from Chapters 1–13)
- STADIUM FACTS — *as needed*
- HALL OF FAMER FACTS — *as needed*
- BASEBALL HISTORY FACTS — *as needed*
- PLAY CATCH WITH JOHN H. RITTER — *as needed*
- STUDENT SAMPLE AND AUTHOR’S RESPONSE — *transparency*
- Computers with Internet access — *several*
- Dice — *one die per Jigsaw Team*

Setup

The SWING AWAY! CARDS are on pages 4:2–4:20. Copy and cut out each card. First organize the cards by day of use (Day 10: Cards 1–17; Day 15: Cards 18–29; Day 19: Cards 30–38) then by category: Fastball, Curveball, Knuckleball. Pitchers roll die once and select a card (1 or 2: Fastball, 3 or 4: Curveball, 5 or 6: Knuckleball).

Procedure

1. Students convene in their “dugouts” as **Jigsaw Teams**. Distribute and discuss TEAM CHECK-IN and TEAM STATS. Infielders are responsible for completing the TEAM STATS. The remaining players work together to complete the TEAM CHECK-IN.
2. Team members give their Stat Cards to the Infielders. Division of labor is as follows:
 - **Pitchers, Catchers, and Outfielders** reflect on their successes and challenges while working as a group during the past week. **Catcher** captures their thoughts by completing the TEAM CHECK-IN.



Allow 15 minutes for teams to work on their Stat Cards.



If time permits, in class or as homework, students can complete these additional activities: STADIUM FACTS, HALL OF FAMER FACTS, BASEBALL HISTORY FACTS, or PLAY CATCH WITH JOHN H. RITTER.

Laminate the Swing Away! Cards for durability.

Return QUOTE ANALYSIS, BRINGING CHARACTERS TO LIFE (or Characterization activities), and PLOT DIAGRAM to students (already scored).

DAILY DIRECTIONS

DAY 10



Allow 15 minutes for students to begin working on these additional assignments. They complete as homework.



These additional activities are designed to offer students opportunities to go beyond the assigned tasks. These are suggested for students who have already earned an average of 80% for the assigned Plays.

John H. Ritter regularly looks at his website and often responds to the postings on his Bulletin Board.



Students have 15 minutes to begin to complete or redo these Plays. They complete as homework.

- **Infielders** update players' Stat Cards by recording Rubric scores from earlier *Plays* [QUOTE ANALYSIS, BRINGING CHARACTERS TO LIFE (or Characterization activities), and PLOT DIAGRAM]. Records of points earned are recorded for individual players and then totaled and entered on TEAM STATS. Individual players check and initial the TEAM STATS before in is turned it for teacher review.

Collect the TEAM CHECK-IN and TEAM STATS for review.

3. Teams whose members **all** have scored an average of 80% or above on the week's *Plays* travel to the next stadium on their Tour Package. **Pitchers** move the Team Travel Marker on the Map.
4. These players may earn additional points toward being drafted into BEYOND BASEBALL'S Academic Hall of Fame by completing one of the following *Plays* (an average of 85% or greater is required to be inducted into the Academic Hall of Fame):
 - Visit one of the stadiums on their Tour Package, or any stadium of interest, via the Internet and complete STADIUM FACTS
 - Research a famous ball player and complete a HALL OF FAMER FACTS
 - Visit a baseball website and complete BASEBALL HISTORY FACTS
 - PLAY CATCH WITH JOHN H. RITTER by writing a reflective response, concerning Chapters 1–13, to John H. Ritter and posting it on his website's Bulletin Board at: www.johnhritter.com

See STUDENT SAMPLE AND AUTHOR'S RESPONSE on page 4:47 from Ritter's website. Use this as a transparency when introducing this option to your class.

5. Teams whose players did not all score at least 80% on their *Plays* remain in the dugout of their current stadium.
 - a. Players must either complete assignments or redo assignments that don't meet standards.
 - b. Teammates are expected to offer support and encouragement to players who need to redo or complete assignments.
 - c. At the end of the class period, teams who are ready, advance to the next stadium of their Tour Package.
 - d. When all team members successfully complete all *Plays* at 80% or above, they immediately advance to the next stadium of their Tour Package. They do not wait until Day 15.

6. Finish the Inning by playing *Swing Away!* Distribute *SWING AWAY! CHARACTER BUILDING* to each team.

Pitchers from each **Jigsaw Team** take turns rolling die.

According to the roll, **Pitcher** selects a *SWING AWAY! CARD* from one of three types of pitches: *Fastball*, *Curveball*, or *Knuckleball*.

If the roll is...

1 or 2

3 or 4

5 or 6

Then the pitch is...

Fastball

Curveball

Knuckleball

Pitcher reads *SWING AWAY! CARD* to members of his/her **Jigsaw Team**.

Catchers from each **Jigsaw Team** review Kohlberg's Stages of Moral Reasoning with teammates. **Catchers** facilitate a group discussion as members analyze the moral dilemma in terms of the questions found on the *SWING AWAY! CHARACTER BUILDING* graphic organizer.

Infielders from each **Jigsaw Team** chart teammates' thinking (on *SWING AWAY! CHARACTER BUILDING*) by encouraging players to refer to Kohlberg's Stages of Moral Reasoning, located in their Travel Journals.

Outfielders from each **Jigsaw Team** verbally share team's response and rationale to the entire class.

7. As General Manager, conduct a whole-class discussion focused on the following questions:
In what ways do the *SWING AWAY! CARDS* connect to real life?
To other books? To our society?

Chart responses.



*Allow 45 minutes for
SWING AWAY!*

*Allow 15 minutes for the
discussion.*

The SWING AWAY! CARDS are classified by types of pitches and represent different stages of Kohlberg's Stages of Moral Reasoning (Fastball cards represent Stages I–III, Curveball cards represent Stages III–IV, and Knuckleball cards represent Stage V).

If a pitcher rolls the die and there is no corresponding SWING AWAY! CARD available, the Pitcher rolls again.

DAILY DIRECTIONS

DAY 11



Allow 15 minutes for the reading.

Allow 15 minutes to introduce the Socratic Seminar to your students.



*Review the **Pre and Post Activities** found on page 2:11.*

Top of the 6th Inning

Objectives

- Read *Choosing Up Sides* Chapter 14: pp. 85–94
- Participate in a Socratic Seminar
- **Plays:** SOCRATIC SEMINAR OBSERVATIONS

Materials

- Travel Journals — *class set*
- *Choosing Up Sides* — *one, four, or class set*
- SOCRATIC SEMINAR GUIDELINES — *transparency*
- SOCRATIC SEMINAR OBSERVATIONS — *class set*

Procedure

1. As General Manager, review The Socratic Seminar Model (see **Tab 2: Teacher Support/Resources**).
2. Teams meet in their dugouts. Have players rotate roles for this week (Pitchers to Catchers to Infielders to Outfielders to Pitchers).
3. Read Chapter **14** as a Read Aloud or Shared Read.
4. Engage students by allowing them to place chairs in either one large circle, or two smaller, concentric circles (see **Tab 2: Teacher Support/Resources** for more information).
5. Introduce the Socratic Seminar Model and discuss the procedure you have chosen. Point out the following when introducing the Socratic Seminar Model:
 - Background
 - The Purpose: The five Cs
 - This format is based on dialogue (a respectful exchange of ideas)...it is not a discussion or debate
 - Safety within this model...everyone must be respectful of all other participants and their ideas
6. Illuminate SOCRATIC SEMINAR GUIDELINES and review expected student behaviors (this form can also be found in the Travel Journals—on the left side, third from the top).

7. Distribute and review SOCRATIC SEMINAR OBSERVATIONS. Have students examine the SOCRATIC SEMINAR RUBRIC in their Travel Journals (on right side, second from top).
8. Ask students to consider the following open-ended questions and respond with evidence from the text that supports their opinions:
 - Of all the characters introduced so far in *Choosing Up Sides*, which is the **most trustworthy**? Give examples from the book to support your thinking.
 - Which character is the **least trustworthy**? Give examples from the book to support your thinking.
9. Complete the Socratic Seminar. After 30 minutes (or half-way through), have students exchange places (inner and outer circle). All students complete the SOCRATIC SEMINAR OBSERVATIONS. (If students are not observing other students, they complete only the **My Own Questions, Thoughts, Reflections about the Socratic Topic** column.)
10. **Optional**
Post Socratic Seminar Activities:
 - Ask participants to share what they learned or observed.
 - Allow participants to discuss their feelings regarding the process.
 - Brainstorm themes relevant to the text. Compare them to the pre-activity.
 - Allow students to participate in an art activity.
 - Assign a writing activity:
 - Letter to the Editor
 - Friendly Letter to a character in the text
 - Compare and Contrast Essay
 - Poetry
 - Reflection



Allow 60 minutes for the Socratic Seminar.

For the SOCRATIC SEMINAR OBSERVATIONS decide whether you will structure the circles and assign observation partners or whether you will allow students to pair up with those sitting directly in front of them in the inner circle.



Consider the additional open-ended questions listed on page 2:12 for further Socratic Seminar dialogues in the classroom. These relate directly to the text of Choosing Up Sides.

DAILY DIRECTIONS

DAY 12



Allow 25 minutes for the reading.

Allow 20 minutes for students to work independently.

Allow 10 minutes for Jigsaw Teams to share responses.

Bottom of the 6th Inning

Objectives

- Read *Choosing Up Sides* Chapters 15 and 16: pp. 95–110
- **Plays:** LET’S PLAY BALL! (Responding to Literature)

Materials

- Travel Journals — *class set*
- *Choosing Up Sides* — *one, four, or class set*

Procedure

1. Read Chapters **15** and **16** as a Read Aloud or Shared Read.
2. Review LET’S PLAY BALL! (Responding to Literature) prompts and RESPONDING TO LITERATURE RUBRIC (found in the Travel Journal—stapled at the bottom on both the left and right sides).
3. Students work independently while writing their responses (on lined notebook paper) to *Choosing Up Sides*.
4. Convene in **Jigsaw Teams** to share responses.

Top of the 7th Inning

Objectives

- Read *Choosing Up Sides* Chapters 17 and 18: pp. 111–125
- **Plays:** VISUALIZATION

Materials

- Travel Journals — *class set*
- *Choosing Up Sides* — *one, four, or class set*
- VISUALIZATION: Instructional Model — *transparency*
- VISUALIZATION — *class set*

Procedure

1. Read Chapters **17** and **18** as a Read Aloud or Shared Read.
2. **Mini-lesson:** Model the strategy of “visualization” by referring to specific passages that clearly describe a scene or feeling. While reading, students listen for descriptive writing that “paints a picture in the reader’s mind.”

Illuminate VISUALIZATION: Instructional Model and discuss these examples as a class (continue with your own examples if students need more practice). The examples are from Chapter 1 (from an actual student sample, completed by a 5th grader).

3. Convene in **Expert Groups**. Distribute VISUALIZATION to each student. Assign the following chapters to each of the **Expert Groups**:
Pitchers: Chapters 1–5
Catchers: Chapters 6–10
Infielders: Chapters 11–14
Outfielders: Chapters 15–18

Students complete VISUALIZATION. If you do not have at least one copy of *Choosing Up Sides* per Expert Group consider the following options for completing this *Play*:

- Rotate one copy from group to group. Groups who are waiting for their turn complete other tasks, either related to this unit or in another discipline.
- Chart some of the contextual facts onto an overhead for students to copy. Then students construct their own personal responses.

4. Reconvene in **Jigsaw Teams** to share VISUALIZATION graphic organizers.



Allow 35 minutes for the reading.

Allow 30–45 minutes for the Expert Groups to work..

Allow 15 minutes for Jigsaw Teams to share their graphic organizers.



*This activity requires at least one copy of *Choosing Up Sides* per Expert Group.*

If you do not have at least one copy per Expert Group, carefully guide students through this Play. Give them lots of time and encouragement to take notes as you read aloud the text. Record your own thinking aloud on a transparency which is projected overhead. This “shared thinking” experience helps students understand the task.

DAILY DIRECTIONS

DAY 14



Allow 15 minutes for the reading.

Allow 20 minutes for students to work independently.



Chapter 20 is particularly thought provoking (Pa breaks Luke's left arm). Allow students time to question each character's motives and actions. Encourage students to put their feelings and questions into writing as they complete *LET'S PLAY BALL!* (Responding to Literature).

Bottom of the 7th Inning

Objectives

- Read *Choosing Up Sides* Chapters 19 and 20: pp. 126–136
- **Plays:** LET'S PLAY BALL! (Responding to Literature)

Materials

- Travel Journals — *class set*
- *Choosing Up Sides* — *one, four, or class set*

Procedure

1. Read Chapters **19** and **20** as a Read Aloud or Shared Read.
2. Conduct a whole-class discussion of the chapters.
3. Review and discuss LET'S PLAY BALL! (Responding to Literature) prompts and RESPONDING TO LITERATURE RUBRIC (found in the Travel Journal—stapled at the bottom on both the left and right sides).
4. Students work independently while writing their responses (on lined notebook paper) to *Choosing Up Sides*.
5. Convene in **Jigsaw Teams** to share responses.
6. Before Day 15, assign points to the following *Plays*: SOCRATIC SEMINAR OBSERVATIONS, LET'S PLAY BALL! (Responding to Literature; from Day 12), VISUALIZATION, LET'S PLAY BALL! (Responding to Literature; from Day 14). Students will need this information to determine whether their team can travel to the next stadium on their Tour Package.

DAILY DIRECTIONS

DAY 15

Travel Day

Objectives

- Complete TEAM CHECK-IN
- Document TEAM STATS
- **Play:** SWING AWAY! CHARACTER BUILDING
- Travel to Stadium Two, Three, or Four on Tour Package
- Complete additional related activities

Materials

- TEAM CHECK-IN — *one per Jigsaw Team*
- TEAM STATS — *one per Jigsaw Team*
- SWING AWAY! CHARACTER BUILDING — *one per Jigsaw Team*
- SWING AWAY! CARDS 18–29 (dilemmas from Chapters 14–19)
- STADIUM FACTS — *as needed*
- HALL OF FAMER FACTS — *as needed*
- BASEBALL HISTORY FACTS — *as needed*
- PLAY CATCH WITH JOHN H. RITTER — *as needed*
- STUDENT SAMPLE AND AUTHOR’S RESPONSE — *transparency*
- Computers with Internet access — *several*
- Dice — *one die per Jigsaw Team*

Procedure

1. Students convene in their “dugouts” as **Jigsaw Teams**. Distribute and discuss TEAM CHECK-IN and TEAM STATS. The Infielders complete the TEAM STATS. The remaining players work together to complete the TEAM CHECK-IN.
2. Team members give their Stat Cards to the Infielders. Division of labor is as follows:
 - **Pitchers, Catchers, and Outfielders** reflect on their successes and challenges while working as a group during the past week. **Catcher** captures their thoughts by completing the TEAM CHECK-IN.
 - **Infielders** update players’ Stat Cards by recording Rubric scores from these earlier *Plays*:
Day 12: SOCRATIC SEMINAR OBSERVATIONS and LET’S PLAY BALL! (Responding to Literature)
Day 14: VISUALIZATION and LET’S PLAY BALL! (Responding to Literature)
Individual players record points earned, then total and complete the TEAM STATS. Individual players check and initial the TEAM STATS before handing it in to the teacher.

Collect the TEAM CHECK-IN and TEAM STATS for review.



Allow 15 minutes for teams to work on their Stat Cards.



If time permits, in class or as homework, students can complete these additional activities: STADIUM FACTS, HALL OF FAMER FACTS, BASEBALL HISTORY FACTS, or PLAY CATCH WITH JOHN H. RITTER.

Return scored work to students: SOCRATIC SEMINAR OBSERVATIONS and LET’S PLAY BALL! (Responding to Literature) from Day 12, and VISUALIZATION and LET’S PLAY BALL! (Responding to Literature) from Day 14.

DAILY DIRECTIONS

DAY 15



Allow 15 minutes for students to begin these additional assignments. They complete as homework.



These additional activities are designed to offer students opportunities to go beyond the assigned tasks. These are suggested for students who have already earned an average of 80% for the assigned Plays.

John H. Ritter regularly looks at his website and often responds to the postings on his Bulletin Board.



Students have 15 minutes to begin to complete or redo these Plays. They complete as homework.

3. Teams whose members ***all*** have scored an average of 80%, or above, on the week's *Plays* travel to the next stadium listed on their Tour Package. **Pitchers** move the Team Travel Marker on the Map.
4. These players may earn additional points toward being drafted into BEYOND BASEBALL'S Academic Hall of Fame by completing one of the following *Plays* (an average of 85% or greater is required to be inducted into the Academic Hall of Fame):
 - Visit one of the stadiums on their Tour Package, or any stadium of interest, via the Internet and complete STADIUM FACTS
 - Research a famous ball player and complete a HALL OF FAMER FACTS
 - Visit a baseball website and complete BASEBALL HISTORY FACTS
 - PLAY CATCH WITH JOHN H. RITTER by writing a reflective response, concerning Chapters 1–20, to John H. Ritter and posting it on his website's Bulletin Board at: www.johnhritter.com

See STUDENT SAMPLE AND AUTHOR'S RESPONSE on page 4:47 from Ritter's website. Use this as a transparency when introducing this option to your class.
5. Teams whose players did not all score at least 80% on their *Plays* remain in the dugout of their current stadium.
 - a. Players must either complete assignments or redo assignments that don't meet standards.
 - b. Teammates are expected to offer support and encouragement to players who need to redo or complete assignments.
 - c. At the end of the class period, teams who are ready, advance to the next stadium of their Tour Package.
 - d. When all team members successfully complete all *Plays* at 80% or above, they advance to the next stadium of their Tour Package. They do not have to wait until the next scheduled Travel Day (Day 19).

6. Finish the Inning by playing *Swing Away!* Distribute *SWING AWAY! CHARACTER BUILDING* to each team.

Pitchers from each **Jigsaw Team** take turns rolling die.

According to the roll, **Pitcher** selects a *SWING AWAY! CARD* from one of three types of pitches: *Fastball*, *Curveball*, or *Knuckleball*.

If the roll is...

1 or 2

3 or 4

5 or 6

Then the pitch is...

Fastball

Curveball

Knuckleball

Pitcher reads *SWING AWAY! CARD* to members of his/her **Jigsaw Team**.

Catchers from each **Jigsaw Team** review Kohlberg's Stages of Moral Reasoning with teammates. **Catchers** facilitate a group discussion as members analyze the moral dilemma in terms of the questions found on the *SWING AWAY! CHARACTER BUILDING* graphic organizer.

Infielders from each **Jigsaw Team** chart teammates' thinking (on *SWING AWAY! CHARACTER BUILDING*) by encouraging players to refer to Kohlberg's Stages of Moral Reasoning, located in their Travel Journals.

Outfielders from each **Jigsaw Team** verbally share team's response and rationale to the entire class.

7. As General Manager, conduct a whole-class discussion focused on the following questions:
In what ways do the *SWING AWAY! CARDS* connect to real-life?
To other books? To our society?

Chart responses.



The SWING AWAY! CARDS are classified by types of pitches and represent different stages of Kohlberg's Stages of Moral Reasoning (Fastball cards represent Stages I–III, Curveball cards represent Stages III–IV, and Knuckleball cards represent Stage V).

If a pitcher rolls the die and there is no corresponding SWING AWAY! CARD available, the Pitcher rolls again.



Allow 45 minutes for SWING AWAY!

DAILY DIRECTIONS

DAY 16



Allow 50 minutes for the reading and discussion.



Experience has shown that, at this point in the novel, students want to finish the reading. By allocating a lengthy block of time for uninterrupted reading, the natural pacing of Ritter's story is appreciated.

Discussion following the end of the book will come naturally. As a facilitator, you will know if a whole-class or small-group arrangement is appropriate.

Top of the 8th Inning

Objectives

- Read the conclusion of *Choosing Up Sides*, Chapters 21–25: pp. 137–166

Materials

- Travel Journals — *class set*
- *Choosing Up Sides* — *one, four, or class set*

Procedure

1. Teams meet in their dugouts. Have players rotate roles for this week (Pitchers to Catchers to Infielders to Outfielders to Pitchers).
2. Read Chapters **21–25** as a Read Aloud or Shared Read.
3. Facilitate whole-class discussion.

Bottom of the 8th Inning

Objectives

- Review *Choosing Up Sides* Chapters 21, 22, 23, 24, and 25: pp. 137–166
- **Play:** THEMES

Materials

- Travel Journals — *class set*
- *Choosing Up Sides* — *one, four, or class set*
- THEMES: Instructional Model — *transparency*
- THEMES — *class set*

Procedure

1. **Mini-lesson:** Refer to THEMES: Instructional Model as a teaching tool for identifying possible themes in Ritter's richly layered novel. Facilitate the completion of **one** theme with supporting facts, or details, from the novel and opinions, or comments from the reader's point-of-view.
2. Distribute THEMES. Convene in **Expert Groups**. Assign each group **one** theme to chart, gathering evidence from any of the chapters of *Choosing Up Sides*. Possible themes include:
 - Discrimination
 - Loyalty
 - Fear
 - Love
 - Respect
 - Hate
 - Courage
 - Independence
3. Reconvene in **Jigsaw Teams**. Each member shares completed graphic organizer with all other teammates.



*Plan on 15 minutes
for the mini-lesson*

*Allow 30 minutes for Expert
Groups to work.*

*Allow 15 minutes for
Jigsaw Teams to share their
graphic organizers.*

DAILY DIRECTIONS

DAY 18



Allow 15 minutes to introduce the Socratic Seminar to your students.



Review the **Pre and Post Activities** found on page 2:11.



For the **SOCRATIC SEMINAR OBSERVATIONS** decide whether you will structure the circles and assign observation partners or whether you will allow students to pair up with those sitting directly in front of them in the inner circle.

Top of the 9th Inning

Objectives

- Review *Choosing Up Sides* Chapters 1–25: pp. 1–166
- Participate in a Socratic Seminar
- **Plays:** SOCRATIC SEMINAR OBSERVATIONS

Materials

- Travel Journals — *class set*
- *Choosing Up Sides* — *one, four, or class set*
- SOCRATIC SEMINAR GUIDELINES — *transparency*
- SOCRATIC SEMINAR OBSERVATIONS — *class set*

Procedure

1. As General Manager, review The Socratic Seminar Model (see **Tab 2: Teacher Support/Resources**).
2. Engage students by allowing them to place chairs in either one large circle, or two smaller, concentric circles (see **Tab 2: Teacher Support/Resources** for more information).
3. Review the Socratic Seminar Model and discuss the procedure you have chosen. Point out the following when introducing the Socratic Seminar Model:
 - Background
 - The Purpose: The five Cs
 - This format is based on dialogue (a respectful exchange of ideas)...it is not a discussion or debate
 - Safety within this model...everyone must be respectful of all other participants and their ideas
4. Illuminate SOCRATIC SEMINAR GUIDELINES and review expected student behaviors (in the Travel Journal—left side, third from the top).
5. Distribute and review SOCRATIC SEMINAR OBSERVATIONS. Review the SOCRATIC SEMINAR RUBRIC (in the Travel Journal—right side, second from top).

6. Ask students to consider the following open-ended questions and respond with evidence from the text that supports their opinions:
 - By the end of the story, Luke tells Annabeth that: “I’m different.” She says: “You are... You truly are.” (Ch. 25, p. 165) Explain the significance of this conversation. How is Luke different? Explain your answer with support from the text.
 - If you could choose two characters to spend time with, who would they be and why? Support your reasoning with evidence from *Choosing Up Sides*.
7. Complete the Socratic Seminar. After 20–30 minutes (or half-way through), have students exchange places (inner and outer circle). All students complete the SOCRATIC SEMINAR OBSERVATIONS. (If students are not observing other students, they complete only the **My Own Questions, Thoughts, Reflections about the Socratic Topic** column.)
8. **Optional**
Post Socratic Seminar Activities:
 - Ask participants to share what they learned or observed.
 - Allow participants to discuss their feelings regarding the process.
 - Brainstorm themes relevant to the text. Compare them to the pre-activity.
 - Allow students to participate in an art activity.
 - Assign a writing activity:
 - Letter to the Editor
 - Friendly Letter to a character in the text
 - Compare and Contrast Essay
 - Poetry
 - Reflection
9. Before Day 19, assign points to the following *Plays*: THEMES, SOCRATIC SEMINAR OBSERVATIONS. Students will need this information to determine whether their team can travel to the next stadium on their Tour Package and/or to Cooperstown, NY to the Baseball Hall of Fame and Museum (their final destination).



Allow at least 40 minutes for the Socratic Seminar.



Consider the additional open-ended questions listed on page 2:12 for further Socratic Seminar dialogues in the classroom. These related directly to the text of Choosing Up Sides.

DAILY DIRECTIONS

DAY 19



Allow 15 minutes for teams to work on their Stat Cards.



If time permits, in class or as homework, students can complete these additional activities: STADIUM FACTS, HALL OF FAMER FACTS, BASEBALL HISTORY FACTS, or PLAY CATCH WITH JOHN H. RITTER.

Return THEMES and SOCRATIC SEMINAR OBSERVATIONS to students (already scored).

Day 19

Bottom of the 9th Inning

Objectives

- Complete TEAM CHECK-IN
- Document TEAM STATS
- **Play: SWING AWAY! CHARACTER BUILDING**
- Travel to Stadium Two, Three, or Four on Tour Package or to Cooperstown, NY
- Complete additional related activities

Materials

- Travel Journals — *class set*
- *Choosing Up Sides* — *one, four, or class set*
- TEAM CHECK-IN — *one per Jigsaw Team*
- TEAM STATS — *one per Jigsaw Team*
- SWING AWAY! CHARACTER BUILDING — *one per Jigsaw Team*
- SWING AWAY! CARDS 30–38 (dilemmas from Chapters 21–25)
- STADIUM FACTS — *as needed*
- HALL OF FAMER FACTS — *as needed*
- BASEBALL HISTORY FACTS — *as needed*
- PLAY CATCH WITH JOHN H. RITTER — *as needed*
- STUDENT SAMPLE AND AUTHOR'S RESPONSE — *transparency*
- ACADEMIC HALL OF FAME PLAQUE — *as needed*
- Computers with Internet access — *several*
- Dice — *one die per Jigsaw Team*

Procedure

1. Students convene in their “dugouts” as **Jigsaw Teams**. Distribute and discuss TEAM CHECK-IN and TEAM STATS. Infielders are responsible for completing the TEAM STATS. The remaining players work together to complete the TEAM CHECK-IN.
2. Team members give their Stat Cards to the Infielders. Division of labor is as follows:
 - **Pitchers, Catchers, and Outfielders** reflect on their successes and challenges while working as a group during the past week. **Catcher** captures their thoughts by completing the TEAM CHECK-IN.

- **Infielders** update players' Stat Cards by recording Rubric scores from earlier *Plays* (THEMES, SOCRATIC SEMINAR OBSERVATIONS). Records of points earned are recorded for individual players and then totaled and entered on TEAM STATS. Individual players check and initial the TEAM STATS before it is turned in for teacher review.

Collect the TEAM CHECK-IN and TEAM STATS for review.

3. Teams whose members **all** have scored an average of 80%, or above, on the week's *Plays* travel to the next stadium listed on their Tour Package or Cooperstown, NY (home of the Baseball Hall of Fame). **Pitchers** move the Team Travel Marker on the Map.
4. These players may earn additional points toward being drafted into BEYOND BASEBALL'S Academic Hall of Fame by completing one of the following *Plays* (an average of 85% or greater is required to be inducted into the Academic Hall of Fame):
 - Visit one of the stadiums on their Tour Package, or any stadium of interest, via the Internet and complete STADIUM FACTS
 - Research a famous ball player and complete a HALL OF FAMER FACTS
 - Visit a baseball website and complete BASEBALL HISTORY FACTS
 - PLAY CATCH WITH JOHN H. RITTER by writing a reflective response, concerning Chapters 1–25, to John H. Ritter and posting it on his website's Bulletin Board at: www.johnhritter.com

See STUDENT SAMPLE AND AUTHOR'S RESPONSE on page 4:47 from Ritter's website. Use this as a transparency when introducing this option to your class.



Allow 15 minutes for teams to work on these additional assignments. They complete as homework.



These additional activities are designed to offer students opportunities to go beyond the assigned tasks. These are suggested for students who have already earned an average of 80% for the assigned Plays.

John H. Ritter regularly looks at his website and often responds to the postings on his Bulletin Board.

DAILY DIRECTIONS

DAY 19



Students have 15 minutes to begin to complete or redo these Plays. They complete as homework.

*Allow 45 minutes for
SWING AWAY!*



At this point in the book Luke has sorted out his ideas and realizes that he has the courage to take a stand. He takes responsibility for making decisions based on his conviction. Thus during today's Swing Away! there are no Fastball cards.

If a pitcher rolls the die and there is no corresponding SWING AWAY! CARD available, the Pitcher rolls again.

5. Teams whose players did not all score at least 80% on their *Plays* remain in the dugout of their current stadium.
 - a. Players must either complete assignments or redo assignments that don't meet standards.
 - b. Teammates are expected to offer support and encouragement to players who need to redo or complete assignments.
 - c. At the end of the class period, teams who are ready, advance to the next stadium of their Tour Package or to Cooperstown, NY (home of the Baseball Hall of Fame).
 - d. As soon as all players achieve an average of 80% on all Plays, their Jigsaw Team immediately moves to the next stadium on their Tour Package. They do not have to wait for any special move instructions.
6. Finish the Inning by playing *Swing Away!* Distribute *SWING AWAY! CHARACTER BUILDING* to each team.

Pitchers from each **Jigsaw Team** take turns rolling die. According to the roll, **Pitcher** selects a *SWING AWAY! CARD* from one of three types of pitches: *Fastball*, *Curveball*, or *Knuckleball*.

If the roll is...	Then the pitch is...
1 or 2	Fastball
3 or 4	Curveball
5 or 6	Knuckleball

Pitcher reads *SWING AWAY! CARD* to members of his/her **Jigsaw Team**.
7. Identify those students who have obtained an average of 85% or greater over the course of the unit. These students merit induction into BEYOND BASEBALL's Academic Hall of Fame. Prior to class on Day 20 distribute their *ACADEMIC HALL OF FAME PLAQUES* and have them complete the information. Use the following prompts to assist them in this process:
 - Strengths as a person
 - Review the *Plays* and comment on your learning
 - Most valuable team player because ...
 - "Whose favorite book is ..."
 - List your hobbies, who you aspire to be, your future career, and/or characteristics you want to strive to attain

All-Star Finale/Closing Ceremonies

Objectives

- All-Star Presentations
- Closing Ceremonies
- Academic Hall of Fame induction

Materials

- Travel Journals — *class set*
- *Choosing Up Sides* — *one, four, or class set*
- ACADEMIC HALL OF FAME PLAQUE — *as needed*

Procedure

All-Star Finale

1. Convene in **Jigsaw Teams**.
2. Students select *Plays* from their Travel Journals that represent their best work. Encourage students to review their work, finish incomplete work, or earn additional points by completing one of the following:
 - STADIUM FACTS
 - HALL OF FAMER FACTS
 - BASEBALL HISTORY FACTS
 - PLAY CATCH WITH JOHN H. RITTER
3. Students volunteer to share their best *Plays*. Each team shares their work with other teams.
 - Students share information learned from Internet research (on STADIUM FACTS, HALL OF FAMER FACTS, BASEBALL HISTORY FACTS, or from PLAY CATCH WITH JOHN H. RITTER)
 - Students share responses to specific *Plays* within the unit
 - Students read their poems, persuasive letters, or other extension activities



Allow 30–40 minutes for students to select their Plays for All-Star Finale presentations.

Allow 30 minutes for All-Star Finale presentations.



Use this plaque for the students who have earned induction into the Academic Hall of Fame or design your own.

The All-Star Finale can be presented within Jigsaw Teams, to other teams, or to the entire class. If you have whole class presentations, consider combining the All-Star Finale and Closing Ceremonies.

If you continue past the Core Unit (four weeks) and complete the extension activities, consider having the Closing Ceremonies at the conclusion of all student work instead of on Day 20.

DAILY DIRECTIONS

DAY 20



Allow 30–40 minutes for the debriefing discussion.



Debriefing Discussion

Throughout CHOOSING UP SIDES, Luke experiences “turning days.” After picking up and throwing the baseball back to the boys, he says, “*See, there were certain days in life when things just turned, and you knew they’d never be the same again. The day I’d thrown the ball had been a turning day.*” (17)

Ask students to identify a “turning day,” a shift in Luke’s thinking. Possibilities, with prompts, include:

Reference: Luke’s realization that his pa’s judgment is not infallible—that, in fact, “*Pa could be wrong.*” (Refer to SWING AWAY! CARD #24)

Prompt: Think of a time when you realized that the beliefs or actions of someone older than you could be wrong. Write or tell about the experience.

Reference: Luke’s realization and decision to replace his fear with courage. (Refer to SWING AWAY! CARD #33)

Prompt: Think of a time when you stuck to your beliefs even while under threat or pressure. Write or tell about the experience.

Reference: Luke’s realization that he doesn’t have to live according to someone else’s definition of “normal.” At one point in the novel, Luke says, “*Uncle Micah, I just want to be normal.*” (72) By the end of the story, Luke has a deeper understanding of what it is to be “normal.” He’s able to accept himself for who he is, and he’s eager “*...to let the river in me run its own true course.*” (166)

Prompt: Think about your own river. Feel its current, its pull. Listen to its rhythms, the speed of its flow. Where is it calm? Where are the rapids? What is it telling you about your own course in life? About yourself?... Express your thoughts in a poem, a song, a narrative piece, or as a piece of art.

Closing Ceremonies

This is an opportunity for students to discuss the learning that has taken place. Consider the following options when determining the type of ceremony that best meets your needs.

- Teams reflect on the entire experience, with a special emphasis on the implications of working on a team
- Reflect on *Choosing Up Sides* and discuss how Luke's journey has impacted student thinking
- Perform an induction ceremony for those students who have earned their way into the Academic Hall of Fame

Induction into the Academic Hall of Fame

As General Manager, offer your students an appropriate ceremony to reward and honor those students who earned this highest level of recognition. Consider the following:

- Invite parents, school officials, and peers.
- Capture the ceremony on film using disposable or digital cameras.
- Display inductees' work in school corridors, offices, and/or printed in school newspapers.
- Use the ACADEMIC HALL OF FAME PLAQUE provided with the unit or design your own.



Consider offering simple food treats, such as peanuts, popcorn, and beverages.

Some students may offer their work as models for further instructional use.

When players are inducted into the Hall of Fame, speeches are given and players receive plaques that are hung on the walls of the Hall of Fame.

MAP





SWING AWAY! CARDS

Swing Away! Card #1 *Choosing Up Sides by John H. Ritter* Chapter 1

See, Pa frowned on sports. The whole church did. To them, competition fed on vanity and pride, so sports was as sinful as dancing or watching moving picture shows. Pa said those kinds of things were nothing but the Devil's playground, which'd only lead a man to drinking or gambling or woman chasing. "Just like your fool Uncle Micah," he liked to say.

But on that day I figured it wouldn't hurt to watch. At thirteen years old, I wasn't much worried about drinking and such. And besides, baseball held a certain mystery for me. Like the apple that Eve gave to Adam, it was forbidden. But I always figured Adam's mistake was rushing in to take the bite. Whereas a wiser man might've judged the fix he was getting into, then tossed the apple back and gone about his business.

So I snuck on down to the flatlands and stood a ways off, behind a boy who was out there all by himself. (5)

Fastball

Luke

Swing Away! Card #2 *Choosing Up Sides by John H. Ritter* Chapter 2

One by one, I began tossing mayapples.

The first few I threw with my right arm, but no luck. They sailed on past the tree.

*So I figured—being alone up here—why not? How **did** one arm measure up against the other one, anyhow? So I gripped the yellow egg-shaped fruit, turning it in my left hand, and decided to find out.*

I aimed for the mark.

Whack! *Dead center.*

Every single apple I threw with my left arm hit the target and fell inside. I must've stood there half an hour, plucking and tossing.

Finally, I had to leave. It got to where I felt like someone was watching me. From above. (13)

Curveball

Luke

SWING AWAY! CARDS



Swing Away! Card #3 *Choosing Up Sides by John H. Ritter* **Chapter 3**

She glanced towards me. I turned and started off again. But slower now, listening.

“You coming to the game today? Skinny asked her.

“Silly question,” she answered. “Course I will. You know about me and baseball.” Her voice rose up like a singer in the choir. “I love baseball.”

I knew it right then. Not Skinny, not ten other guys, not even the whole dang town itself could’ve tempted me to reconsider my decision the way her three words did right then.

I hustled on home. I had to. I knew if I stuck around any longer, things’d only get worse.”
(21–22)

Fastball

Luke

Swing Away! Card #4 *Choosing Up Sides by John H. Ritter* **Chapter 5**

Ma always said I took after her brother, Micah. I didn’t much look like my Uncle Micah, but she didn’t mean that.

Back when I’s a little tyke, young as Chastity, I slid down a stairwell banister, slipped, and crashed into a flower vase and near broke my neck.

*“I **warned** you about that,” Ma said.*

Well, no, not exactly. She’d warned me at the house before that one. I figured a new rail gave me a new start. (27)

Fastball

Luke



SWING AWAY! CARDS

Swing Away! Card #5 **Choosing Up Sides by John H. Ritter** **Chapter 5**

*Of course, the thing I liked most about Uncle Micah was the fact that he **was** a thinker. And seeing that trait in me, I supposed, was what worried my folks as much as anything.*

So, in light of what all I'd been up to lately, I decided I'd best walk a little straight-and-narrower. Just to be on the safe side. (28)

Fastball

Luke

Swing Away! Card #6 **Choosing Up Sides by John H. Ritter** **Chapter 5**

*Then I heard a great yell rise up from over in the valley. Clapping and cheering. I stood. The baseball game. I guess that **was** when my rebel streak come out.*

*No, it was more than that. It had to do with this whole peck of wondering I'd been up to lately. For instance, what **was** it that all the boys saw in playing baseball, anyhow? And what if, like Skinny said, I **was** wasting a God-given talent for it? Ain't **that** a sin? And so what if I thought about a girl every once in a while? Was that such a sin? Was everything Pa said gospel? But most of all, what was it about baseball that could draw in a girl like Annabeth to come watch?*

Couldn't hurt, I figured, to go have another look-see. I wouldn't pick the ball up this time or anything like that. After all, I ain't stupid.

I'd just go and try to understand the game some.

If Pa could quote Scripture for his purposes, then I could, too. The Good Book says, "Get wisdom, get understanding: forget it not."

How could it hurt?

But when I come down off the mountain that afternoon and headed towards the baseball game, I felt more like Uncle Micah or Grandpa Barnes. More like a thinking man than any of my pa's straight-and-narrow walking Bledsoes.

I sauntered towards the wild crowd gathered on a cluster of green benches. Careful to stay off to one side, I ranged close enough to where I could see it all. (31-32)

Curveball

Luke

SWING AWAY! CARDS



Swing Away! Card #7 Choosing Up Sides by John H. Ritter Chapter 6

*“So you **are** left-handed.” She tried to catch up. “But what, then? Your folks make you go right-handed? Your church believes that, too?”*

I just shrugged.

She stepped abreast. “Well, that’s as silly as a saddle on a cow.”

There was a time, maybe just a few months ago, that I would’ve rebuked her instantly, using Pa’s words. “If being the Right Hand of God is good enough for Jesus,” he’d tell me, “then it’s good enough for you.” But of recent, some of my own thoughts’d been drifting the same way as hers.

“You wouldn’t understand,” was all I could manage. (35–36)

Curveball

Luke

Swing Away! Card #8 Choosing Up Sides by John H. Ritter Chapter 8

That night, suppertime was more quiet than usual, and it’s usually quiet enough. Uncle Micah was out racing around in his new red Duzy, calling on some boys in another town.

I had nothing to say I wanted to say out loud. Pa seemed in his usual mood when Uncle Micah was around, downcast and distracted, shoveling mashed potatoes over his chicken and eating it all at once.

At one point he stopped and looked me in the eye. “Do you have your daily verse ready?”

That’s how he asked when he wanted me to recite the Bible verse I’d memorized for that day.

*And then it hit me. I hadn’t **learned** one that day on account of all the fuss and bustle caused by Uncle Micah.*

I cleared my throat and pretended to swallow food, trying to buy more time. Could I substitute an old verse—something I’d learned last year? The first one that bubbled up was one that always bubbled up at a time like this. “If a man have a stubborn son, which will not obey...all the men of his city shall stone him with stones, that he die.”

I couldn’t do it. I looked up like a trapped skunk. (45–46)

Fastball

Luke



SWING AWAY! CARDS

Swing Away! Card #9 *Choosing Up Sides by John H. Ritter* **Chapter 8**

He sent me a twisted grin, the way a cat might smile at a rat.

“Well, sir. The fact is—”

*“The fact is **what**?” His voice rose in anger. “Are you here to tell your father the facts? Are you here to tell your father something he doesn’t already know? Is that it?”*

“No, sir, I—”

*“You **what**? I have no time nor patience for back talk or alibis. I asked you a direct question. Have you a verse ready? I expect a direct answer.” (46–47)*

Knuckleball

Pa

Swing Away! Card #10 *Choosing Up Sides by John H. Ritter* **Chapter 9**

Pa ladled out a scoop of pan-browned coffee beans and dumped them in the grinder. The deep creases around his mouth and eyes gave him a tortured look, as if he was constantly burning himself on a hot coal.

“Going fishing, are you?” he asked.

I held my breath. He had every right to forbid me to go with Uncle Micah.

“Yes, sir.”

He fell back into that burning silence. At a time when I naturally presumed I’d hear one of his sermons, he stoked the stove and set down the coffeepot and said nothing.

I folded my sandwich into a hunk of brown paper and folded it again.

“Shredded wheat?” he asked.

“Yes, sir. Thank you.” I fully expected him to hand me the box.

Instead he put a biscuit in a bowl. He ladled warm water on it from the tin reservoir next to the stove’s firebox. Then he walked to the sink and pressed the biscuit with the ladle to drain off the water.

He had never softened a shredded wheat biscuit for me before. (50–51)

Knuckleball

Pa

SWING AWAY! CARDS



Swing Away! Card #11 *Choosing Up Sides* by John H. Ritter Chapter 9

I could feel him watching me as I stuffed my lunch in the tackle box, grabbed a jug of Ma's lemonade, then pushed open the kitchen door. It seemed almost as if he wished he could be the one taking me out fishing.

That would, of course, have been the normal thing a father and son might do.

But not my pa. He feared water, not being a swimmer, I supposed. He was a dirt farmer by nature, not a man of the sea. He taught hunting and trapping. Bird calls. Tracking.

I did not hate him his harshness.

It was only his way. (52–53)

Curveball

Luke

Swing Away! Card #12 *Choosing Up Sides* by John H. Ritter Chapter 11

In the next row in front of us and a few seats over, a small boy with a chocolate smudge on his face sat with his father watching every move.

Each time a different ballplayer come close, the boy'd call out, "Is that him, Papa? Is that Babe Ruth?"

And each time the father scolded him. "Set still," he'd say, "and quit your yakking, or I'll have Babe Ruth come up here and give you a whack." (61)

Knuckleball

"the father"



SWING AWAY! CARDS

Swing Away! Card #13 *Choosing Up Sides by John H. Ritter* *Chapter 11*

And I knew then, that's what I wanted to do one day. To cause talk and sensation—and put a smile like that on a dirty-faced kid.

But at the same moment, I felt instant shame over my thinking. Felt just like what Pa had preached in his sermon.

As I listened to the hero worship around me, I began to imagine the very temptation Jesus must've felt when the Devil tantalized him with the promise of riches and power beyond belief. And I realized, too, the effect Annabeth's little talk'd had on me.

Right quick, I could see how tempting baseball could be, the frenzy it could stir and the Devil-like self-importance it could give a man who had a talent for the game. (65–66)

Curveball

Luke

Swing Away! Card #14 *Choosing Up Sides by John H. Ritter* *Chapter 11*

“I rode silent most of the way back. The left hand was the hand of the Devil, wasn't it? Sports was sinful, wasn't it? Then how could you explain a left-handed ballplayer practically rebuilding an orphanage in one day? I had a heap of thinking to do, and it wasn't going to be easy.

There I was, stuck smack between two worlds. Between my church and the baseball field. Between Uncle Micah and Pa. Between the power of my left hand and the clumsy efforts of my right.

And something else I'd seen that day had touched me, too. Deep. Deep as the Reverend “Horseback Harry's” plea to come up and save my soul back when I was eight years old.

It was the smile on that dirty-faced kid. (66–67)

Curveball

Luke

SWING AWAY! CARDS



Swing Away! Card #15 Choosing Up Sides by John H. Ritter Chapter 12

“Your pal, young Mr. Lappman, said something interesting to me yesterday. Said the boy with the best throwing arm he ever saw was some new kid from Kentucky.”

I dug into the can of worms. “He said that?”

“Said this kid had a hell of an arm. Could fire the ball like a Chinese rocket.” He lit a big cigar, took a puff, then tapped out the fire on the side of the boat. “Is that right?”

I untangled a lively candidate from a wormy knot in the bottom of the can. “I reckon.”

“Then why in blue blazes aren’t you out there playing ball after school? The Lappman boy said he tried to get you to.” Uncle Micah chomped off a chunk of cigar and chewed on it.

“Reckon you already know why,” I said, and passed the tin can to him. He reached in with his left hand.

“It’s—you know how Pa is. He don’t allow sports. Holds it a sinful waste of time.” (68–69)

Knuckleball

Uncle Micah

Swing Away! Card #16 Choosing Up Sides by John H. Ritter Chapter 12

“Would you like to play baseball?”

I took a big breath. Somehow I just didn’t feel safe letting him—or anybody—know what I’d been thinking.

“No, sir,” I said. “I wouldn’t. Was a time, I’s thinking about going down that road. But, truly, I just can’t see—”

My words fell off.

Fact was, with all my heart, I wanted to play. (70)

Fastball

Luke



SWING AWAY! CARDS

Swing Away! Card #17 *Choosing Up Sides by John H. Ritter* **Chapter 12**

“But listen, Troop. You know, the Bible never does come out and say the left hand’s the hand of the Devil.”

*“Well, it as good as does. ‘The right hand of God’ this, ‘the right hand of God’ that. And all those left-handed Benjaminites? Sure, they could sling a rock so perfect, it could split a hair. But they defended evil, despicable men. And that left-handed King Ehud—he was a sneaky, lowdown murderer. No, it’s all through the Bible. The left hand is **evil**. And now that I think it through, I want no part of it. I come this far going right-handed, why should I switch back now?”*

*I put on like I **had** thought it through, but what I’d mostly thought about was all the attention I’d drawn just throwing that ball. And all the hero worship I’d seen at the baseball park today. And though I could **imagine** being a baseball hero, to out and out be one would take going against the very way I’s raised.*

Finally, I said, “Uncle Micah, I just want to be normal.” (72)

Fastball

Luke

Swing Away! Card #18 *Choosing Up Sides by John H. Ritter* **Chapter 14**

“And it gave me a glimmer of hope that someday Pa might see what I saw in baseball. The best thing I recollect about those days though, was the turning. The more time we spent together, the less harsh he seemed, and the better we got along.

Like last Saturday at the backwater cove.

In the spring, when the river rises, extra water runs back up the little side streams, filling the coves with backwater and giving the fish safe, calm waters to spawn in.

And when they come spawning, the fishing is extra good.

“That ain’t right,” Pa said, after I explained it to him. “They come here to create new life. We best let ‘em be.”

Since we’d just hauled our tackle a mile and a half to a good-sized cove, I asked him, “What if we only take one or two?”

“No,” he said. “I believe we should go down and get ‘em in the river where it’s fair and square.” (86–87)

Knuckleball

Pa

SWING AWAY! CARDS



Swing Away! Card #19 Choosing Up Sides by John H. Ritter Chapter 14

"Skinny's at the point where he thinks he can hit a home run off any pitcher in the state." I nodded. "He might could." How would I know?

"Well, I told him, maybe so, maybe not." She cast a glance towards me as gentle as Uncle Micah flinging his fishing line. "I said to Skinny, maybe he hasn't met his match just yet, on account of his match had just arrived." Her eyebrows rose like question marks.

She stood silent, staring at me, letting her line sink in.

I backed up. I knew exactly what she was trolling for. She wanted me to be that match. To pitch a baseball at Skinny.

I took a big breath. "You know I can't do that."

"I know you're not supposed to join a team and play sports and all. But how could one time hurt?"

"I'd have to ask my pa, but I know what he'll say."

"Then don't ask."

"I can't just—"

"Luke, didn't our talk the other day mean anything to you?"

I could not let her know how much. "What talk?" (90)

Knuckleball

Annabeth

Swing Away! Card #20 Choosing Up Sides by John H. Ritter Chapter 14

Then she turned serious. "Luke, our season starts in less than two weeks. And the fact is, you could do a lot more good for your folks, and for this whole town, by playing baseball than by doing anything else."

"Annabeth—" I started.

"No! I've seen you run the trails, Luke. I've seen you chuck stones and mayapples. You're strong and graceful as a deer. You're a pure athlete."

"Pure athlete? Oh, come on, Annabeth. Aren't you stretching things?" She had the easiest way of making me feel uncomfortable of anyone I'd ever known. "Lookit, now, I gotta head out."

She touched my arm. The jolt lightened right through me.

"I meant every word, Luke. I'm just doing my best to make you see."

I took a deep breath. "Well, you're doing a good job at it, believe me." Then I turned and started moving on up the trail. "But you gotta see things from my side, too."

"All I see is someone running away from who he really is."

"I ain't running away," I called back.

And that was the biggest lie I'd ever told. (94)

Fastball

Luke



SWING AWAY! CARDS

Swing Away! Card #21 *Choosing Up Sides by John H. Ritter* *Chapter 15*

No wonder I couldn't say that poem. I had so many thoughts to sort out, it was a wonder I could tie my shoes. Annabeth, for one. All of a sudden I couldn't think about her without my stomach sloshing like a butter churn.

And this baseball thing, for another. I never was the kind of kid—say, like Skinny—who could just flat out go off and do whatever he wanted, no matter what he was expected to do. But I'd never had so many cross-expectations, either.

And the more I let it well up inside me, the more I knew for sure. I wanted to play baseball. And not just for the reasons you might suspect. To me, it meant something else. I knew that if I could play baseball, I'd be free.

Free to be the boy I really was. Free to throw that ball as hard and as far as I could. And free of that old leather cinch that still bound me, in some fashion, even today. (97–98)

Curveball

Luke

Swing Away! Card #22 *Choosing Up Sides by John H. Ritter* *Chapter 15*

And I had to admit, in my heart, there was something else besides freedom driving my thinking. Money, the root of all evil. And pride. I was out to live a little higher, to hear the cheers from a score of dirty-faced kids. Surely to hear a cheer from Annabeth. (99)

Fastball

Luke

SWING AWAY! CARDS



Swing Away! Card #23 **Choosing Up Sides by John H. Ritter** **Chapter 15**

And, like I said, on this particular day maybe I was feeling sad or whatnot. At any rate, I held that furry bundle and rocked her, and a feeling hit me. Right in the heart. Big tears come rolling off my nose tip, dripping down to her mottled brown coat.

And then I remembered something. Pa had told me they died instantly, that the snap of the snare broke their necks. Well, this was the longest instant I'd ever seen. And Pa had also told me rabbit meat was good meat. But I'd checked what Uncle Micah'd said, and the Bible held different. And all along Pa had told me that using my left arm was sinister, that it led to doing the Devil's work. But I'd seen with my own eyes how much good a left-handed man could do.

I saw clear as day. I was in the fix I was in all on account of what Pa believed. And Pa, I realized, could be wrong. (100–101)

Curveball

Luke

Swing Away! Card #24 **Choosing Up Sides by John H. Ritter** **Chapter 15**

Like that wild rabbit, I lit off down the trail, waving the stick, whacking bushes and trees.

When I reached the rise above the ball field, I marked the moment. That was the instant in my life when I knew I'd never set another trap again.

I could not stand the thought of me ever causing any living creature to be caught between two worlds. (102)

Curveball

Luke



SWING AWAY! CARDS

Swing Away! Card #25 *Choosing Up Sides by John H. Ritter* **Chapter 16**

Then, of a sudden, the Christian in me started to creep up. Skinny had always been good and friendly towards me, whether out of true admiration or from something Annabeth had said to him.

So I reckoned, why not serve the ball a little softer, where he'd be sure not to miss? Truth told, I'd a loved to have seen him launch one of his treetop fire rockets from where I stood.

Next toss, I eased off a bit. I was not disappointed. He whacked the ball, long and sideways, way off in the distance. It flew over the heads of his boys and over the crowd watching.

Not near the ball field at all, but what a wonderful sight.

"Foul ball!" a fellow shouted.

"Just a long strike," someone else called.

While the two young'uns went chasing after the baseball, the masked boy come up to me again.

"Don't do that no more, you hear?" He put a scolding in his voice. "You don't need no change a pace with that fastball you're rifling in. You just keep a-coming with that. Hit my mitt. You follow?"

I nodded. His tone of voice made me put the mean back in my eyes, and I stomped around bashing my glove until someone fetched me the ball. (107–108)

Fastball

Luke

Swing Away! Card #26 *Choosing Up Sides by John H. Ritter* **Chapter 17**

"No rabbits today, son?" Pa asked, ladling out the lentil bean soup.

"No, sir—I, uh—" I shook my head. "No rabbits."

Pa had a sense for detecting weasel-talking. I'd let too many of my thoughts show in my voice.

He raised an eyebrow. "You have something more to say, do you?"

As a matter of fact, I had a fair speech planned. But not about rabbits. And in my mind I could speak it perfectly. But at the first thought of actually telling Pa that I'd decided to be a left-handed baseball pitcher, my heart thundered, and I stopped breathing.

"No, sir, I was just thinking—what Ma said—and how nice it'd be to raise a flock of chickens—have chicken dinner more regular. That's all."

He nodded agreement. "If that be God's will."

"Yes, sir."

Say what you will about Pa, but I believe all he really cared about was what was best for me. If I could only figure out a way to show him, I thought, that playing baseball could be best for all of us. (112)

Curveball

Luke

SWING AWAY! CARDS



Swing Away! Card #27 *Choosing Up Sides by John H. Ritter* **Chapter 17**

“And that bag of balls,” said Skinny, “is always hanging in the tree, okay? We got a real important game coming up, in about a week and a half. Opening Day against the Appleton Red Legs.”

Then the impact of what I’d gotten myself into hit me.

“We play here or there?” I asked.

“Their field. Coach has a flatbed truck we’ll pile onto.”

I took a slow breath. “Well, reckon I can, if I find the time.”

Skinny held his stare on me. “You better find it.”

His words hung like the echo of thunder.

I nodded.

What I really needed to find was a way to break the news to Pa. (115)

Fastball

Luke

Swing Away! Card #28 *Choosing Up Sides by John H. Ritter* **Chapter 18**

“No, Uncle Micah, no! Please. You can’t write about this. I don’t want—I never should’ve done it.”

He was on the verge of scribbling something, then didn’t. With a slow and deliberate motion, he slipped his pen and paper back into his inside pocket. Then he smiled.

“Trooper, I won’t do anything you don’t want me to. But listen up. I’m only one sportswriter in a country full of nosy people. You want me to sit on the story this time, I will. Mainly because of your pa and for the sake of my foolhearted sister who married him.”

He stood, wandered to a brass spittoon, and spat.

“But I wish you’d let me,” he said. “I tell ya, it’s the kind of down-on-the-farm feature story the Associated Press loves to run. And if they do, it’ll get picked up all across the country. Then people’re going to want to come watch you. And some of those people could help you make a lot of money when the right time comes.” (122)

Knuckleball

Uncle Micah



SWING AWAY! CARDS

Swing Away! Card #29 *Choosing Up Sides by John H. Ritter* *Chapter 19*

That evening, as I near floated around tripping muskrat traps and tossing them in the water, big raindrops began to fall. I hurried my pace, dancing more than walking. But every step I took that night seemed a jump-step to some ragtime calliope tune—and a step away from Pa and how I's raised.

And my mind set to paddle wheeling.

I figured tonight would be the night. Tonight I'd sit down with Pa and lay out the whole situation. After all, I thought, I'm thirteen years old. Near a man. Why should I have to worry about what my pa might say?

And why should I have to go all the way to Ashtabula just to be myself?

In the mood I was in, I figured I could do about anything. Funny how a little shift in thinking could make you see the world so different.

But on the other hand, I knew enough about the Devil to know that a shift in thinking could be just the way he had things planned. (131)

Curveball

Luke

Swing Away! Card #30 *Choosing Up Sides by John H. Ritter* *Chapter 21*

Whether or not I was justified in what I did, still and all, I'd done it like a sneak.

And I felt worthless.

Even so, a low-down anger thrashed inside me. A righteous anger. An anger that would not let sit what Pa had done.

I kept asking myself one thing. If I was the most black-hearted, evil criminal you could ever imagine, lower than Jack the Ripper, lower than spit or dirt, would Jesus have done what Pa'd done to me?

If I could've even one time said, "Yes," if only once I could've imagined Jesus ever using force against another man, then I would've rested easier.

No such picture ever come to me. (137–138)

Curveball

Luke

SWING AWAY!

CARDS



Swing Away! Card #31 *Choosing Up Sides by John H. Ritter* **Chapter 21**

Pa took a long time to start talking. Finally, I looked up and saw why. His eyes were a-brimming. He pulled in a loud breath. "I don't know what come over me. If I live to be a hundred, I don't reckon I'll ever know. All morning long I've searched Scriptures, searched my soul—" I could not believe my ears. The room fell so quiet, all I could hear was the pounding in my arm. "Son, I had no call. God knows, I had no call." He lowered his head and his voice. Something squeezed my heart hard and tight.

"I was pure wrong," he said. "I got fearful, I suppose. Prideful, too. I got too overconcerned at what the new church members might say, how what you'd done would reflect on me. Then you being gone so late last night—I got all wound up about it." He stopped to swallow. "And I was wrong." He took another deep breath that sounded like the sizzle of water poured on fire. "I'm here—" But he could not go on. His cheeks ran streaming.

I couldn't bear seeing him break down in front of me. I felt like I had a chunk of apple stuck in my throat.

I just wished, for both our sakes, he would leave.

His head gave a slight tilt, his lips pressed tight and trembling. Then he turned and stepped to go. But at my doorway he paused long enough to whisper, "I'm sorry, Luke. Terrible sorry." (141)

Knuckleball

Pa

Swing Away! Card #32 *Choosing Up Sides by John H. Ritter* **Chapter 22**

The Scriptures say you should always be honest, that people shouldn't tell lies to each other. And if you had been, then it was time to become "the new man" and quit lying.

Hiding there in those willow shoots, getting set to run off, I saw that I's fixing to do what I'd always done. Run away and hide from who I really was.

And I saw exactly what my life had been.

A lie. Always pretending to be something I wasn't.

And dang it all, I thought. Was I going to keep on lying? Just slip away like some Judas and never face my father again?

Or was I going to "put off the old man and put on the new man" like the Bible told?

The answer come free and easy.

*I stood—**renewed in knowledge**—and walked straight down that riverbank towards Pa, forcing my breath in and out and ignoring the booming in my chest. (147–148)*

Curveball

Luke



SWING AWAY! CARDS

Swing Away! Card #33
Choosing Up Sides by John H. Ritter
Chapter 23

I could see his nose flare wide as he gathered wind to speak. “Then you listen up. No son of mine will shame his family by living the Devil’s way. You hear? If you take this step, I’ll not force you to leave. No, sir. I won’t make it that easy on you.” Then he leveled his eyes at me like double gun barrels. “But as far as I’m concerned, I will no longer have a son.” (151)

Knuckleball

Pa

Swing Away! Card #34
Choosing Up Sides by John H. Ritter
Chapter 23

*He lifted his hand, his fist tight. “You hold still and you listen to me, or—”
“Or you’ll what?” I stood tall. “Break my other arm? Go ahead. Hit a crippled boy. Is that what you figure Jesus would do?”
For an eternal moment, no one moved. The both of us stood there, looking hard, eye to eye.
Finally, Pa lowered his hand. (151–152)*

Knuckleball

Pa or Luke

SWING AWAY! CARDS



Swing Away! Card #35 Choosing Up Sides by John H. Ritter Chapter 23

*“Pa, you spent a whole afternoon one time talking to me about being fair and square. To give everything in nature a fighting chance.” I saw a glint of remembering in his eyes. “Well, that’s all I’m asking here. This is **my** nature. I can’t live your way anymore. It just ain’t fair.”*

With that, I turned and walked away, leaving him to stare into the gun-blast echo of my words. I didn’t presume I’d said enough to convince him, but I purely hoped I’d made him stop and think. (152)

Curveball

Luke

Swing Away! Card #36 Choosing Up Sides by John H. Ritter Chapter 25

Finally, I couldn’t hold back. “Ma, I done everything I could.”

She breathed deep. “You did, son. You did your best.”

“I tried. I really tried.”

“We know, Luke. We know all about it.”

I believed she did, but I had no idea how.

“I never meant to cause him so much trouble, Ma.” The apple in my throat come back hard.

“But I’m...I’m like you said. I got a rebel streak in me. I’m worthless.”

“Now, you hush with that talk,” she said softly. “God has never made a worthless thing, and that certainly includes you. It’s prideful to think otherwise. What happened was something we can’t explain. The Lord works in His own mysterious way.” (159–160)

Knuckleball

Ma



SWING AWAY! CARDS

Swing Away! Card #37 *Choosing Up Sides by John H. Ritter* *Chapter 25*

I took a long look at my arm. "What'd the doctor say?"
"Oh, what's an old sawbones doctor know? Luke, you tell me what your heart says."
I could not look at her and answer. I turned to the window, turning over in my mind everything that'd happened.
"My heart—" I said. "This moment, I don't know how much heart I got left."
She softened her voice. "But I saw you take your stand, Luke. You had the heart to do that."
*I met her eyes. "But that was **before**."*
*She stepped closer. "Yes. And now you want to go backwards. Don't you see, Luke? Here's your chance to move ahead. To press **on**." (162–163)*

Knuckleball

Annabeth

Swing Away! Card #38 *Choosing Up Sides by John H. Ritter* *Chapter 25*

Annabeth laughed, and it felt so good to hear it.
"You are different, Luke Bledsoe." Then she stepped close, bent down, and kissed my cheek.
"And don't you ever change that."
She squeezed my hand and left.
I sunk into my pillow, closing my eyes, memorizing the warmth and feel of her kiss.
*I **was** different. And I was the same.*
Time now, I figured, to let the river in me run its own true course. (166)

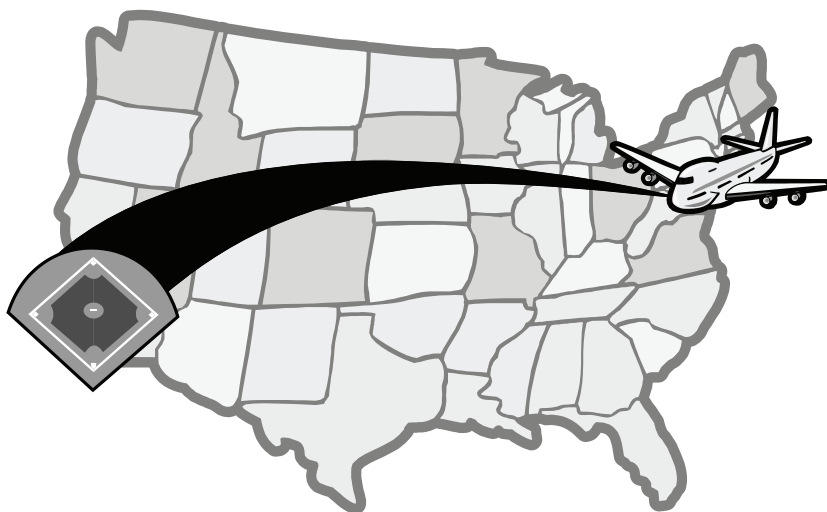
Curveball

Luke

TOUR PACKAGES



PACKAGE #1



Stadium 1

Cincinnati Reds
Great American Ball Park
100 Main Street
Cincinnati, OH 45202
reds.mlb.com

Stadium 2

Seattle Mariners
Safeco Field
1250 First Avenue South
Seattle, WA 98134
mariners.mlb.com

Stadium 3

Atlanta Braves
Turner Field
755 Hank Aaron Drive
Atlanta, GA 30315
braves.mlb.com

Stadium 4

Boston Red Sox
Fenway Park
4 Yawkey Way
Boston, MA 02215
redsox.mlb.com

PACKAGE #2



Stadium 1

San Francisco Giants
AT&T Park
24 Willie Mays Plaza
San Francisco, CA 94107
giants.mlb.com

Stadium 2

Washington Nationals
1500 South Capitol Street, SE
Washington, D.C. 20003
nationals.mlb.com

Stadium 3

Philadelphia Phillies
Citizens Bank Park
1 Citizens Bank Way
Philadelphia PA, 19148
phillies.mlb.com

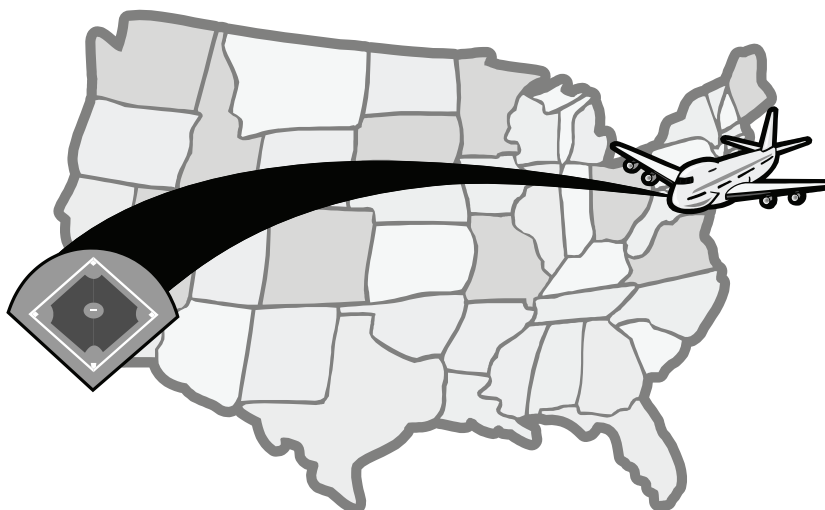
Stadium 4

Texas Rangers
Ranger Ballpark in Arlington
1000 Ballpark Way
Arlington, TX 76011
rangers.mlb.com



TOUR PACKAGES

PACKAGE #3



Stadium 1

Arizona Diamondbacks
Chase Field
401 East Jefferson Street
Phoenix, AZ 85001
diamondbacks.mlb.com

Stadium 2

Minnesota Twins
Target Field
7th Street and 3rd Avenue
Minneapolis, MN 55403
twins.mlb.com

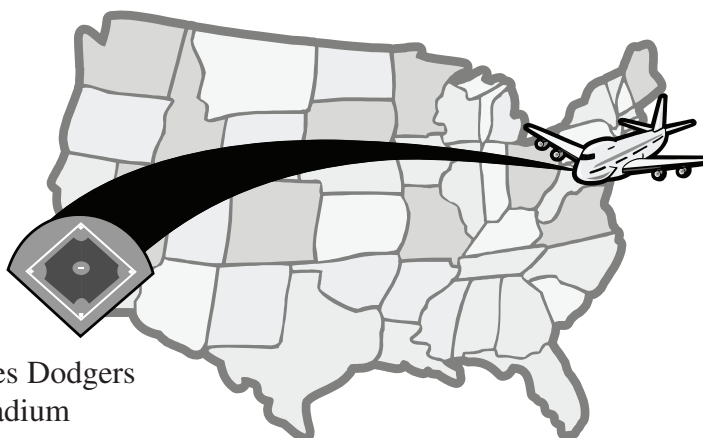
Stadium 3

St. Louis Cardinals
Busch Stadium
700 Clark Street
St. Louis, MO 63102
cardinals.mlb.com

Stadium 4

Tampa Bay Rays
Tropicana Field
One Tropicana Drive
St. Petersburg, FL 33705
devilrays.mlb.com

PACKAGE #4



Stadium 1

Houston Astros
Minute Maid Park
501 Crawford Street
Houston, TX 77002
astros.mlb.com

Stadium 3

Los Angeles Dodgers
Dodger Stadium
1000 Elysian Park Avenue
Los Angeles, CA 90090
dodgers.mlb.com

Stadium 2

Kansas City Royals
Kauffman Stadium
1 Royal Way
Kansas City, MO 64129
royals.mlb.com

Stadium 4

New York Yankees
Yankee Stadium
One East 161st Street
Bronx, NY 10451
yankees.mlb.com

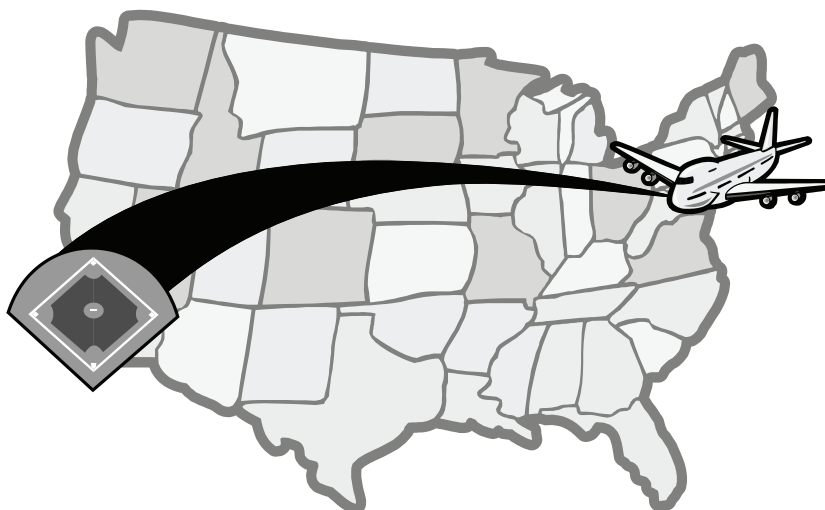
Alternate Stadium 4

New York Mets
Citi Field
126th Street and Roosevelt Avenue
Queens, NY 11354
mets.mlb.com

TOUR PACKAGES



PACKAGE #5



Stadium 1

Colorado Rockies
Coors Field
2001 Blake Street
Denver, CO 80205
rockies.mlb.com

Stadium 2

Cleveland Indians
Progressive Field
2401 Ontario Street
Cleveland, OH 44115
indians.mlb.com

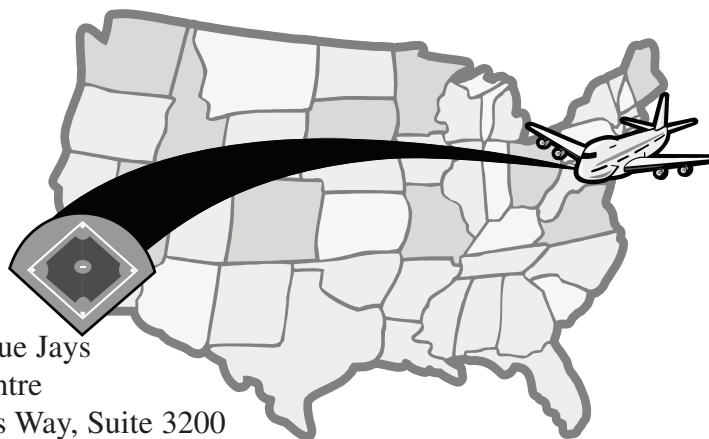
Stadium 3

Pittsburgh Pirates
PNC Park
115 Federal Street
Pittsburgh, PA 15212
pirates.mlb.com

Stadium 4

Oakland Athletics
The Coliseum
7000 Coliseum Way
Oakland, CA 94621
athletics.mlb.com

PACKAGE #6



Stadium 1

Chicago Cubs
Wrigley Field
1060 West Addison Street
Chicago, IL 60613
cubs.mlb.com

Stadium 2

Toronto Blue Jays
Rogers Centre
1 Blue Jays Way, Suite 3200
Toronto, Ontario, Canada
(MV5 1J4)
bluejays.mlb.com

Alternate Stadium 1

Chicago White Sox
U.S. Cellular Field
333 West 35th Street
Chicago, IL 60616
whitesox.mlb.com

Stadium 3

Milwaukee Brewers
Miller Park
One Brewers Way
Milwaukee, WI 53214
brewers.mlb.com

Stadium 4

Los Angeles Angels of Anaheim
Angel Stadium of Anaheim
2000 Gene Autry Way
Anaheim, CA 92806
angels.mlb.com



TOUR PACKAGES

PACKAGE

#7

Stadium 1

San Diego Padres
PETCO Park
100 Park Boulevard
San Diego, CA 92101
padres.mlb.com

Stadium 2

Baltimore Orioles
Oriole Park at Camden Yards
333 West Camden Street
Baltimore, MD 21201
orioles.mlb.com

Stadium 3

Florida Marlins
Dolphin Stadium
2269 Dan Marino Boulevard
Miami, FL 33056
marlins.mlb.com

Stadium 4

Detroit Tigers
Comerica Park
2100 Woodward Avenue
Detroit, MI 48216
tigers.mlb.com



STAT CARD



<div style="border: 2px solid black; width: 100%; height: 100%;"></div>	Player ID	Name	Jigsaw Team Name	General Manager's Name	Season (Date)	Tour Package #	Inducted into BEYOND BASEBALL'S Academic Hall of Fame (Lifetime Batting Average = 85% or greater):	YES	NO
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Chapters	Plays/Assignments	Top Score	Score	Batting Average
3, 4, and 5	Facts, Questions, Responses	100	_____	_____
9, 10, 11	Quote Analysis	100	_____	_____
	Bringing Characters to Life	100	_____	_____
12 and 13	Plot Development	100	_____	_____
14	Socratic Seminar Observations	100	_____	_____
15 and 16	Let's Play Ball!	100	_____	_____
17 and 18	Visualization	100	_____	_____
19 and 20	Let's Play Ball!	100	_____	_____
21–25	Themes	100	_____	_____
	Socratic Seminar Observations	100	_____	_____
	Total	1000	_____	_____

Travel Days Extra Credit (complete if you average 80% or better on your Plays):
 Stadium Facts • Hall of Famer Facts • Baseball History Facts • Play Catch with John H. Ritter

Travel Day	Extra Credit Plays/Assignments	Top Score	Your Score
Travel Day 1	_____	100	_____
Travel Day 2	_____	100	_____
Travel Day 3	_____	100	_____
Total Points earned from Travel Days (Extra Credit)			_____



PLAYER POSITIONS AND RESPONSIBILITIES

Pitcher—Facilitator

A compassionate leader who spends more time listening than speaking. Is able to see multiple points of view. Helps players understand each other and resolve conflicts. Great peacemaker.

Rolls die for Fastball, Curveball, or Knuckleball in *Swing Away!*

Charts teams' verbal responses to *Swing Away! Cards*.

Week 1: Chosen by the General Manager. Pitcher (or team) then assign team members the roles of: Catcher, Infielder, and Outfielder.

Weeks 2-4: This position rotates from one player to the next. At the beginning of each week, roles rotate (Pitcher to Catcher, Catcher to Infielder, Infielder to Outfielder, Outfielder to Pitcher). Each player assumes all four roles by the end of the simulation.

Catcher—Motivator

An enthusiastic leader who sees the big picture—the entire field of action. Is aware of the strengths of each team player and motivates by encouraging all players to do their best academically, socially, and emotionally.

Daily charts strengths/challenges of working as a team. At the end of each week, gives data to General Manager by completing **Team Check-In**.

Week 1: Chosen by the Pitcher.

Weeks 2-4: This position rotates from one player to the next. At the beginning of each week, roles rotate (Catcher to Infielder, Infielder to Outfielder, Outfielder to Pitcher, Pitcher to Catcher). Each player assumes all four roles by the end of the simulation.

Infielder—Statistician

A good mind for numbers and details. Is organized and completes assignments on time.

All work is legible.

Records team scores by tallying teammates' points. At the end of each week, hands **Team Stats** to General Manager.

Week 1: Chosen by the Pitcher.

Weeks 2-4: This position rotates from one player to the next. At the beginning of each week, roles rotate (Infielder to Outfielder, Outfielder to Pitcher, Pitcher to Catcher, Catcher to Infielder). Each player assumes all four roles by the end of the simulation.

Outfielder—Orator

Is the spokesperson for the team. Verbally shares team's responses and rationale to *Swing Away! Cards*. Understands the importance of good eye contact and looks at other team players when speaking. Uses a tone and volume of voice that shows respect for self and others.

Week 1: Chosen by the Pitcher.

Weeks 2-4: This position rotates from one player to the next. At the beginning of each week, roles rotate (Outfielder to Pitcher, Pitcher to Catcher, Catcher to Infielder, Infielder to Outfielder). Each player assumes all four roles by the end of the simulation.

KOHLBERG'S STAGES OF MORAL REASONING



Stage I:

Will I get in trouble?

- Decision and actions based purely on staying out of trouble.

Stage II:

What's in it for me?

- Decision and actions based on getting something (attention, peer respect, monetary gain, release of responsibility).

Stage III:

What will people think of me?

- Decision and actions based on how others might see you.
- Conforming to the expectations of others.
- Adopting social rules without questioning the moral principles involved.

Stage IV:

What is the moral foundation for this law or belief?

- Decisions based on a respect for rules, laws, and traditions as long as they are fair, sensible, and ethical.

Stage V:

Do I respect all living things and treat them with fairness even when I am in jeopardy?

- Decisions based on carefully chosen moral principles, such as:
- “Do no harm to self and others.”
- “Treat all people equally.”
- “I will live by these principles even in the face of persecution or arrest.”



SOCRATIC SEMINAR GUIDELINES

Baseball: An Intellectual Pursuit

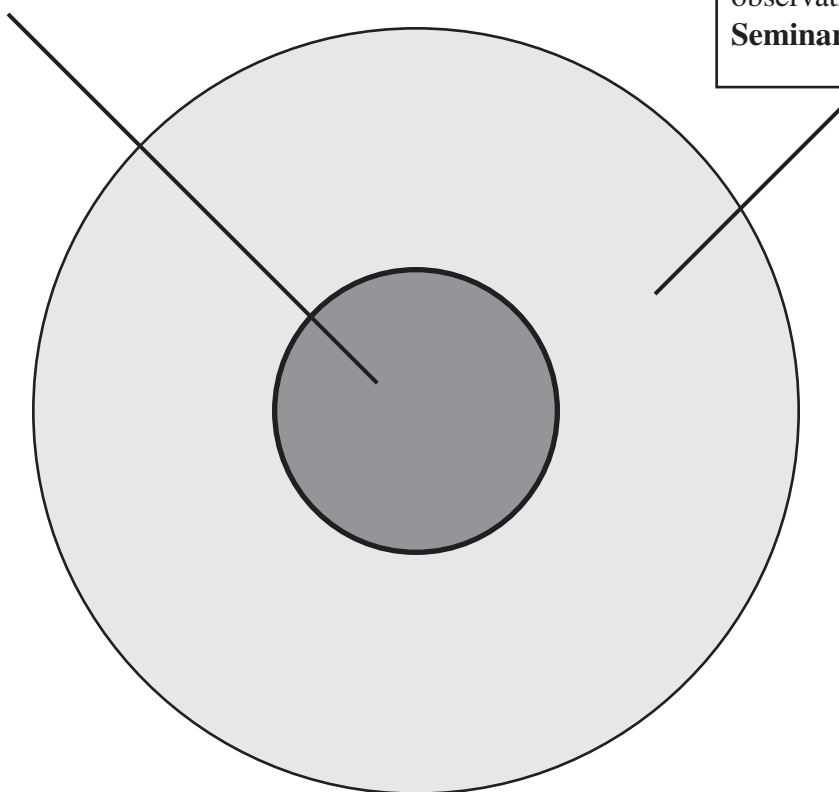
Concentric Circles

Inner Circle—On the Diamond

Students actively engage in verbally contributing to the Socratic dialogue.

Outer Circle—On Deck

Students participate by observing others, listening attentively, and recording observations on **Socratic Seminar Observations**.



Inner Circle—On the Diamond

- Students verbally participate in the dialogue.
- At all times, students show respect for self and others.
- Two reserved seats may be held as “hot seats”—open to students sitting on the “outside.” At any time during the dialogue, the two hot seats can be occupied for the period of time it takes the “outsider” to make his or her point.
- Half way through the seminar, those in the inner circle exchange places with those in the outer circle.

Outer Circle—On Deck

- At all times, students show respect for self and others.
- Students participate by observing one player in the inner circle. Students record that player’s comments by paraphrasing or writing in their own words, the expressed thoughts. Students record questions, observations, and comments of their own as they listen carefully to the dialogue of those On the Diamond.
- Students have the opportunity to move into the inner circle by sitting in a “hot seat” for the length of time it takes to make one specific contribution.

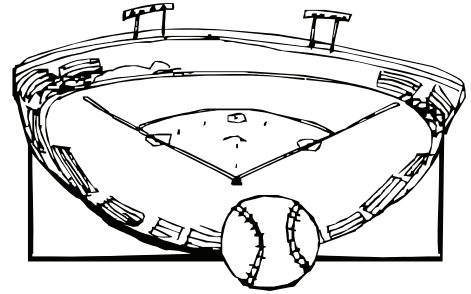
LET'S PLAY BALL!

(Responding to Literature)



Dear Player,

The following questions are designed to help you make meaning of your reading. Use these prompts to help you focus your thinking. Then, respond to your reading by writing several thoughtful paragraphs. Refer to the **Responding to Literature Rubric** before you begin.



- What is really important about this chapter/story?

- What does this chapter/story say about the world?

- What does this chapter/story say about my life?

- What is the point of this chapter/story for me?

- Why was it written?

- What is the chapter/story, all together, trying to tell me?

- What is this chapter/story *really* about?

- What is the story underneath the story?

- What is the moral of the chapter/story?

- How would I change myself if I took this chapter/story seriously?

- Does it matter if people read this story or not? Why should or shouldn't they?

The above open-ended questions are found in The Art of Teaching Reading by Lucy McCormick Calkins (2001) and in Stephanie Harvey's Strategies That Work (2000).



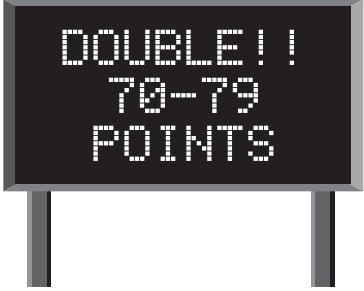



PLAYS RUBRIC

This is a generic Rubric. Use for *Plays* where a specific Rubric is not available. Be sure to understand the expectations of your teacher regarding the *standard* for each *Play*.

The *standard* for each *Play* may include the following:





- Makes connection: (text-to-self), (text-to-text), or (text-to-world)
- Commentary, or personal responses, are based on story details
- Includes supporting details (facts) from *Choosing Up Sides*
- Evidence of critical thinking
- Employs correct grammar, punctuation, and spelling
- Creative or original ideas

	<i>Exceeds the standard</i>
	<i>Meets the standard</i>
	<i>Nearly there</i>
	<i>Incomplete</i> Redo the work, obtaining an 80% or greater to earn a Single

SOCRATIC SEMINAR RUBRIC




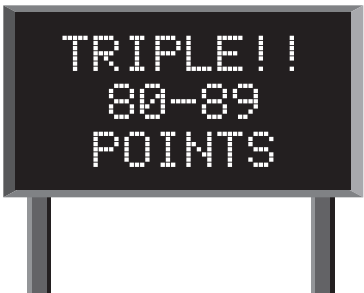
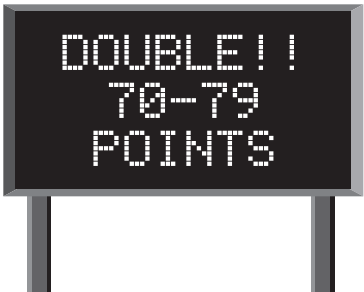
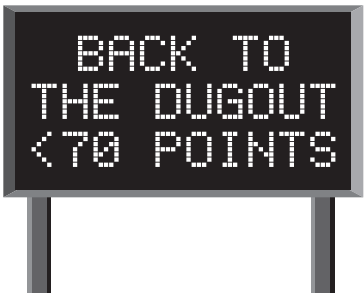
As an active listener and respectful verbal participant, I:

	<ul style="list-style-type: none"> Expressed my opinions based on evidence from <i>Choosing Up Sides</i> Listened attentively and patiently as classmates shared their ideas Maintained an open mind to a diversity of opinions Made several connections with previous readings or prior studies Completed the observation sheet and made insightful entries reflective of excellent thinking
	<ul style="list-style-type: none"> Based most of my opinions on evidence from <i>Choosing Up Sides</i> Listened attentively and patiently most of the time as classmates shared their ideas Tried to maintain an open mind to a diversity of opinions Made at least one connection with previous readings or prior studies Completed the observation sheet; most entries reflect critical thinking
	<ul style="list-style-type: none"> Based a few of my opinions on evidence from <i>Choosing Up Sides</i>; some were unrelated to the text Tried to listen and be patient while classmates shared their ideas, however, I found myself daydreaming and/or interrupting Made connections text-to-self, but was unable to connect <i>Choosing Up Sides</i> to any other text Completed the observation sheet
	<ul style="list-style-type: none"> Did not specifically base my opinions on <i>Choosing Up Sides</i>; they are just strong feelings I have Found myself tuning others out and interrupting; listening to others and showing patience is hard for me Only partially completed the observation sheet



RESPONDING TO LITERATURE RUBRIC

The written work submitted:

	<ul style="list-style-type: none">• Addresses one, or more, of the prompts in at least 150–200 words• Includes several supporting details (facts) from <i>Choosing Up Sides</i>; details support journal topic• Makes several connections, either: personal (text-to-self), or connections to other books (text-to-text), or connections to societal issues (text-to-world)• Bases commentary, or personal responses, on story details and reflects critical analysis
	<ul style="list-style-type: none">• Addresses one, or more, of the prompts in at least 100–150 words• Includes one or two supporting details (facts) from <i>Choosing Up Sides</i>; details support journal topic• Makes at least one connection: (text-to-self), (text-to-text), or (text-to-world)• Bases commentary, or personal responses, on story details
	<ul style="list-style-type: none">• Addresses one of the prompts in at least 100 words• Includes at least one supporting detail (fact) from <i>Choosing Up Sides</i>• Makes a personal connection to text (text-to-self)• Loosely bases commentary, or personal responses, on story details
	<p>Redo work obtaining an 80% or greater and earn a Single</p> <ul style="list-style-type: none">• Fails to address one of the prompts in at least 100 words. Instead, response is similar to a story retell• Does not necessarily connect supporting details to <i>Choosing Up Sides</i>; details may be loosely connected to journal topic• Makes weak, if any, connections to text• Includes weak, if any, commentary

TEAM CONTRACT



As members of a cooperative group, we promise to support our learning and the learning of others by practicing the following behaviors:

- Actively listening so that only one group member talks at a time
- Taking notes to gather information for myself and others
- Asking questions for clarification
- Showing respect to each member by not interrupting
- Staying on task while working as a group
- Encouraging group members

Member #1: _____

Member #2: _____

Member #3: _____

Member #4: _____

Member #5: _____

Member #6: _____

Jigsaw Team Name _____



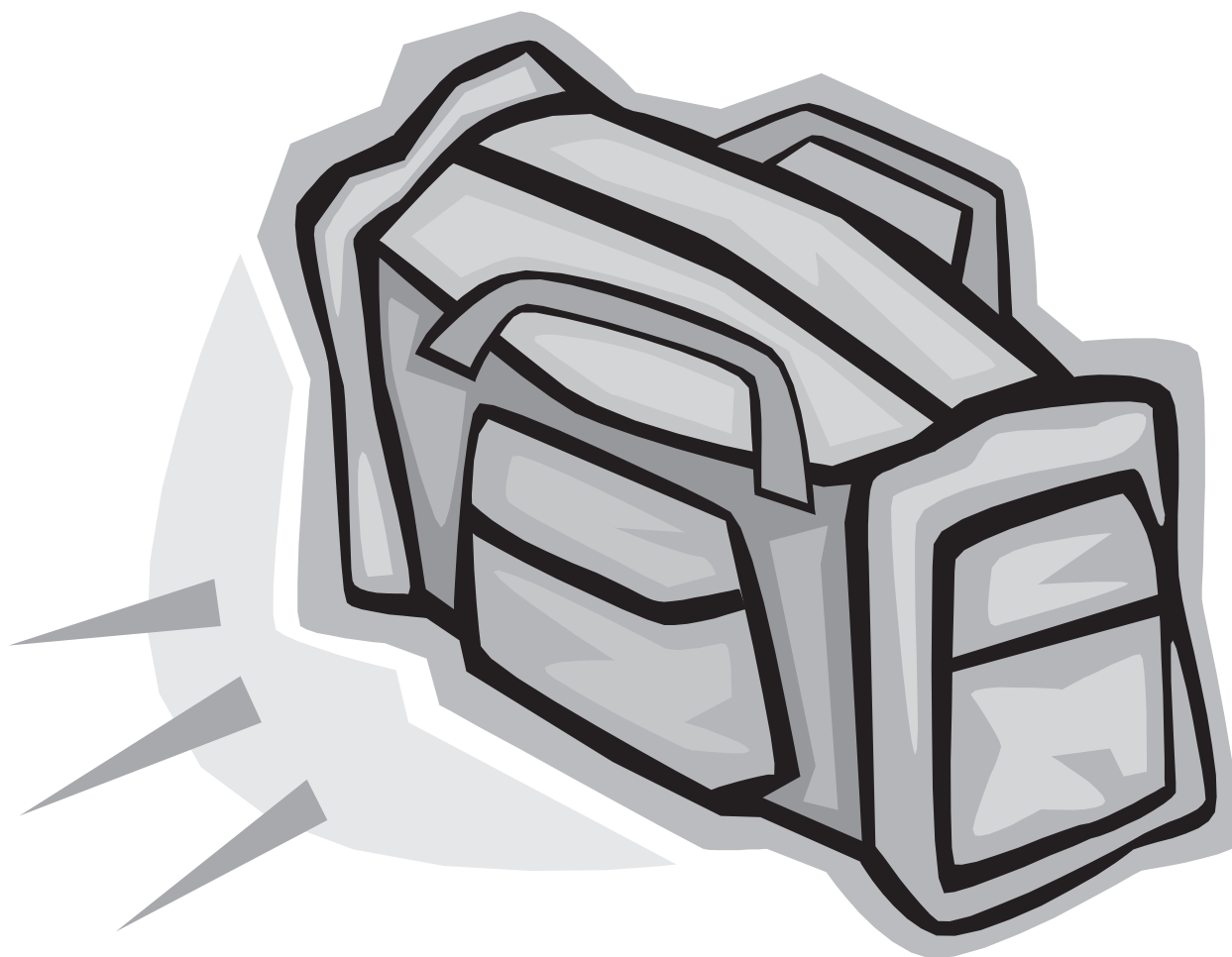
PACK YOUR DUFFLE BAG

Get to Know Your Teammates

Dear Team Player,

Pack your team bag with five things (concrete items) that tell something about you. Think about what items you would pack if you had to leave your house in a hurry with no assurances that you'd return! What means the most to you? These items will be shared with members of your team, and you'll have an opportunity to tell why each item is significant. Clothing, money, and food are provided!

1. _____
2. _____
3. _____
4. _____
5. _____



TEAM CHECK-IN



Jigsaw Team Name: _____ Week of: _____

Prepared by Catcher: _____ (With input from Pitchers and Fielders)

Things We Did Well as a Group	Challenges We Experienced as a Group
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

A Reflective Paragraph About Our Group—*What We Learned About Ourselves and Our Goals*

Team Contract Rubric

We kept our promise as members of a cooperative group to support each other in our learning.

4—Consistently with leadership

3—Usually

2—Sometimes

1—Did not support own learning or the learning of others

Using the scale on the left, rate your team on the following behaviors:

_____ Actively listening so that only one group member talks at a time

_____ Taking notes to gather information for others

_____ Asking questions for clarification

_____ Showing respect to each member by not interrupting

_____ Staying on task while working as a group

_____ Encouraging group members



TEAM STATS

Team Name: _____ Week of: _____ Drafted by: _____, Infielder

Directions: The Infielder tallies the points earned by all team players.

- 1. All players check for accuracy and write their initials in the proper box.
- 2. After players initial their scores, give completed sheet to General Manager.

Players' Names	Runs Earned for Week (based on Rubric scores)	Players' Weekly Average (see Stat Card)	Weekly Average 80% (Y or N)	Players' Initial (each player check accuracy)
1.				
2.				
3.				
4.				
5.				
6.				

TOTAL Possible Points for the Week (Perfect Batting Score): _____ TOTAL Team Score: _____

Did *all* players earn 80% or greater weekly average? _____

If all players earned 80% or greater weekly average, ADVANCE to next stadium.

FACTS, QUESTIONS, RESPONSES

Instructional Model



Name: _____

Date: _____

Jigsaw Team Name: _____

Total Points _____

Chapter 1

<p style="text-align: center;">FACTS</p> <p>Taking Notes: Specific details, events, or quotations from <i>Choosing Up Sides</i></p> <p>(Select 3–5 facts)</p> <p>30 points</p>	<p style="text-align: center;">QUESTIONS</p> <p>Questions: My questions as a reader</p> <p>(3–5 questions that show evidence of critical thinking)</p> <p>30 points</p>	<p style="text-align: center;">RESPONSES</p> <p>Commentary: My opinions, interpretations, reflections</p> <p>(4 entries that show evidence of efforts to understand the text)</p> <p>40 points</p>
<p><i>“I grew up with my left hand tied behind my back. Well, actually it was only tied up till I was six or seven.” (1)</i></p> <p>Setting: Year: 1921 Place: Crown Falls, Ohio Parsonage</p> <p>Characters: Chastity: 5 years old Pa: a preacher Luke: 13 years old Uncle Micah: left-handed; newspaperman near Cleveland</p>	<p><i>Did anyone object to this treatment of a child?</i></p> <p><i>What was “the Great War?”</i></p> <p><i>What do I know about Prohibition?</i></p> <p><i>What is meant by the author’s statement: “Ma took a deep breath behind her hand, but she knew her place. She let Pa talk.” (3)</i></p> <p><i>Why did Pa and the church frown on sports? If Luke can’t play sports, dance, or watch movies, how does he meet and make friends?</i></p>	<p><i>I’ve heard stories of teachers hitting students with rulers as an attempt to discourage the use of their left hand.</i></p> <p><i>Luke and his younger sister, Chastity, have moved from place to place. It must be hard to leave friends and start over again.</i></p> <p><i>This first chapter makes me wonder about Luke and his family. Ma remains quiet and lets Pa do all the talking.</i></p> <p><i>By the end of the chapter, I get the impression that Ma, Luke, and Chastity are somewhat afraid of Pa.</i></p>



QUOTE ANALYSIS

Instructional Model

Name: _____

Date: _____

Jigsaw Team Name: _____

Chapter _____

“At church that first Sunday, I was on my best behavior. Pa stared out over the red mahogany pulpit, narrow-eyed, stone-faced, gathering his thoughts, I reckoned, gathering the way clouds built up tall and dark before a storm.” (7)

Analysis

What thoughts, or feelings, or questions come to mind from this quote?

35 points

How does this quote connect to a theme in *Choosing Up Sides*?

35 points

Connect this quote to your life (text-to-self) and/or to another book (text-to-text).

30 points

FACTS, QUESTIONS, RESPONSES



Name: _____ Date: _____
Jigsaw Team Name: _____ Total Points _____

Chapter

FACTS Taking Notes: Specific details, events, or quotations from <i>Choosing Up Sides</i> (Select 3–5 facts) 30 points	QUESTIONS Questions: My questions as a reader (3–5 questions that show evidence of critical thinking) 30 points	RESPONSES Commentary: My opinions, interpretations, reflections (4 entries that show evidence of efforts to understand the text) 40 points



SWING AWAY! CARD SAMPLE

Swing Away! Card Sample
Choosing Up Sides by John H. Ritter
Chapter 3

“Hey, Luke,” a tall, lanky boy whispered to me. “We got us a ball game right after school. How about you coming on down to play?”

I had to admit it was a far sight better than having them pick on me, which was the normal welcome I’d get at most new schools.

But what they didn’t know was that even if I wanted to, I couldn’t play. My church forbid it. Every day it was, “Hey, Luke,” this and, “Hey, Luke,” that.

“I got chores,” I whispered back.

“Well, after that,” the boy said. “Just drop on by.”

Somehow I had to make Dexter realize I just couldn’t do it. But it felt good to be wanted. And the fact was, I did have a knack.

Yesterday on the mountain taught me that.

*Pa would’ve whipped me good if he’d known what I’d done. But, I figured, what Pa didn’t know wouldn’t hurt him **or** me. Besides, I only did it to find out how far I still had to go to turn right-handed. Plenty far, it seemed. (14–15)*

SWING AWAY! CHARACTER BUILDING



Jigsaw Team Name: _____ Swing Away! Card # _____

Players' Names

_____	_____
_____	_____
_____	_____

Infielder(s) records team's responses. Each player earns points.

What does the character want?

30 points

Character _____	Wants _____ _____ _____ _____
--------------------	---

What does the character fear?

30 points

Character _____	Fears _____ _____ _____ _____
--------------------	---

What does the character decide to do to solve or avoid his/her problem?

30 points

Character _____	Actions _____ _____ _____ _____
--------------------	---

What stages of moral reasoning (I–V) are represented by the character's actions and/or thoughts?

Stage(s) _____	10 points
----------------	------------------

NOTE: In conflict, or under duress, most people tend to drift back and forth between Kohlberg's lower three stages of Moral Reasoning.



SWING AWAY! CHARACTER BUILDING

Instructional Model

Jigsaw Team Name: _____ Swing Away! Card # _____

Player's Names:

_____	_____
_____	_____
_____	_____

Infielder(s) records teams' responses. Each player earns points.

What does the character want?

30 points

Character	Wants
	<i>someone to understand him</i> <i>to avoid Pa's anger</i>
<i>Luke</i>	<i>to be right-handed</i> <i>to play ball</i>
	<i>the admiration that Skinny receives</i>
	<i>to be a left-handed pitcher</i>

What does the character fear?

30 points

Character	Fears
	<i>his pa's reaction</i>
<i>Luke</i>	<i>going against religious beliefs</i>
	<i>that Dexter (Skinny) may not like him</i>

What does the character decide to do to solve or avoid his/her problem?

30 points

Character	Actions
	<i>to go along with Pa</i>
<i>Luke</i>	<i>to stop thinking on his own</i>
	<i>to make up an excuse</i>

What stages of moral reasoning (I–V) are represented by the character's actions and/or thoughts?

Stage(s) <i>I, II, and III</i>	10 points
--------------------------------	------------------

NOTE: In conflict, or under duress, most people tend to drift back and forth between Kohlberg's lower three stages of Moral Reasoning.

STADIUM FACTS



“A Walk in the Park”

Name: _____ Date: _____

Jigsaw Team Name: _____ Total Points _____

Directions: Choose a stadium and visit the following website:

<http://www.baseball-almanac.com/stadium.shtml>

Discover facts about the stadium, its team, and city by strolling through the Internet. Record your findings. Be prepared to share information with your Jigsaw Team.

- Name of Team

- Team Website

- League

- Class

- Name of Stadium

- Stadium address

- Date opened

- Capacity (*# of people stadium holds*)

- Field dimensions

- Surface

- Stadium food/prices

- Family entertainment spots within city

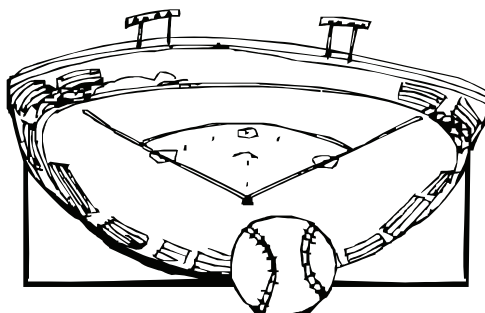
- Sights to see

- Other 1:

- Other 2:

Total Points Possible

100 points





HALL OF FAMER FACTS

“Around the Horn”

Name: _____ Date: _____

Jigsaw Team Name: _____ Total Points _____

Directions: Visit the National Baseball Hall of Fame’s website. Read biographies of the Hall of Famers: <http://web.baseballhalloffame.org/hofers/> Then complete the chart.

Fact Chart

70 points

Name of player:	
Birthdate:	Date of death, if applicable:
Year elected to the Hall of Fame:	Sum of years in the major leagues:
Other honors/awards:	Bats: <input type="checkbox"/> Left <input type="checkbox"/> Right <input type="checkbox"/> Both
	Throws: <input type="checkbox"/> Left <input type="checkbox"/> Right <input type="checkbox"/> Both
Three interesting facts about the player:	

Player Summary

30 points

Answer the following questions. Report your findings and responses to your Jigsaw Team:

What do you admire about this player? Why?
Discuss two or three personality traits that you believe helped this player achieve his goals.

Total Points Possible

100 points



Date: _____

Total Points _____

Your letter to John H. Ritter:

Total Points Possible

100 points



PLAY CATCH WITH JOHN H. RITTER

Name: _____

Date: _____

Jigsaw Team Name: _____

Total Points _____

One Reader's Questions from Chapter One in *Choosing Up Sides*:

Dear Mr. Ritter,

Why does Pa and others call the left hand the "hand of the devil?" and why does the boy's father call the playground the devil but the boy calls it salvation? And, why did the boy grow up with his left hand behind his back?

Mr. Ritter's response:

Dear Reader,

Thanks for your questions. That was what I wanted to know when I started researching *Choosing Up Sides*: Why were people prejudiced against left-handers?

I found out that it's very common, all over the world, for people to hate and fear anyone who is different, as stupid as that sounds. But it still happens today. A lot of people who live a different lifestyle or who come from a different country or who look differently from the majority in their community get treated with prejudice, hate, and violence.

Maybe you and your generation can do something to help change that.

—JHR



QUOTE ANALYSIS

Name: _____

Date: _____

Jigsaw Team Name: _____

Total Points _____

“He looked straight out at that sleek Duzy. In the glow of a headlight, I caught the glimmer of a tear in my father’s eye. And I knew that, deep inside, something burned. Finally, he spoke. ‘I don’t mean to be overharsh, boy. I truly don’t.’

I never hugged my father, nor him me. Our people just didn’t. But if ever there come a moment that we could’ve felt like it, I truly believe that would’ve been it.

I think he wanted to say something else, but stopped short. He could never bring himself to apologize, I knew that. But something hung there between us.” (52)

Analysis

What thoughts, or feelings, or questions come to mind from this quote?

35 points

How does this quote connect to a theme in *Choosing Up Sides*?

35 points

Connect this quote to your life (text-to-self) and/or to another book (text-to-text).

30 points

Total Points Possible

100 points

BRINGING CHARACTERS TO LIFE

Instructional Model



Name: _____ Date: _____

Jigsaw Team Name: _____ Total Points _____

Book: Choosing Up Sides by John H. Ritter

Theme/Big Idea: Respect — for self (Luke's point of view)

Luke's Thoughts and Ideas

Page 16: Concrete Detail/
Fact

25 Points

*"Not that I was outright
contrary, but I had my
moments. And I found by
now, especially with some
questions I's beginning to
have, the more I kept to
myself, the better I got
along with Pa."* (16)

Chapter 3

Luke's thoughts about self

Luke Says

Page 19: Concrete
Detail/Fact

25 Points

*"'Hey,' I practically shouted. 'You can
talk to me or you can swear, but you
can't do both.'" (19) Chapter 3*

Luke to Skinny Lappman—Luke sets
boundaries for what he will tolerate

Luke's Feelings

Page 21: Concrete Detail/Fact

25 Points

*"No, I wasn't stupid, that's for sure.
But I's beginning to think some of
Pa's rules were."* (26) Chapter 4

Luke's feelings about self

Luke's Actions

Page 29: Concrete Detail/Fact

25 Points

*"The hardest part was rigging the jute
loop, since I tended to foul when I worked*

line with my right hand. But with no one here to judge me, I quick did it with my left hand" (29) Chapter 4

Luke's actions show self-respect—Luke made the decision to use his dominant hand.





Date: _____

Total Points _____

Theme/Big Idea: _____

(Courage, Loyalty, Fear, or Love)

Page 29: Concrete Detail/Fact
25 Points

CHARACTERIZATION: THEMES AND FACTS



Name: _____

Date: _____

Jigsaw Team Name: _____

Total Points _____

Directions: Analyze *one* of the following characters from *Choosing Up Sides* in terms of COURAGE, LOYALTY, FEAR, LOVE, and RESPECT—for self or others. In the scroll boxes, write evidence from the text that supports these traits. Write at least *two details* for each trait.

• Luke

• Ma

• Annabeth

• Uncle Micah

Courage
20 points

Loyalty
20 points

Fear
20 points

Respect
20 points

Character

Love
20 points

CHARACTERIZATION: CHARACTER GRID

Name: _____ Date: _____

Jigsaw Team Name: _____ Total Points _____

Directions: Analyze *one* of the following characters by finding evidence (facts from *Choosing Up Sides*) to support each of the headings in the boxes below. Write at least *two details* for each trait.

- Luke
- Ma
- Annabeth
- Uncle Micah

Name of Character

[illegible]

PLOT DIAGRAM INSTRUCTIONAL MODEL



Name: _____ Date: _____

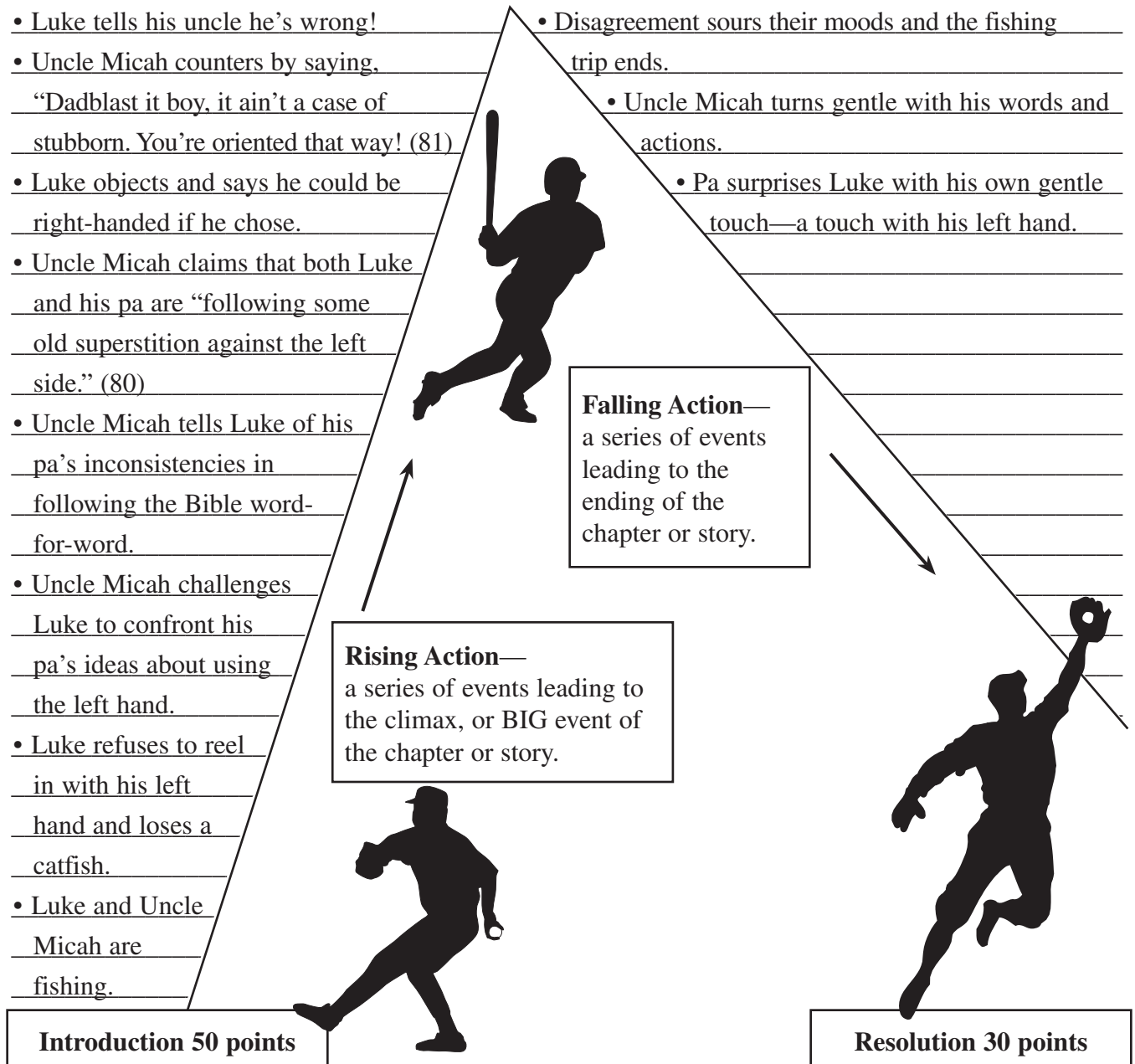
Expert Members' Names

- | | |
|----------|----------|
| 1. _____ | 4. _____ |
| 2. _____ | 5. _____ |
| 3. _____ | 6. _____ |

Choosing Up Sides Chapter 13

CLIMAX—the point in the story/chapter that has the most tension.

Describe that moment on the top line. **20 points**





PLOT DIAGRAM

Name: _____

Date: _____

Expert Members' Names

1. _____

4. _____

2. _____

5. _____

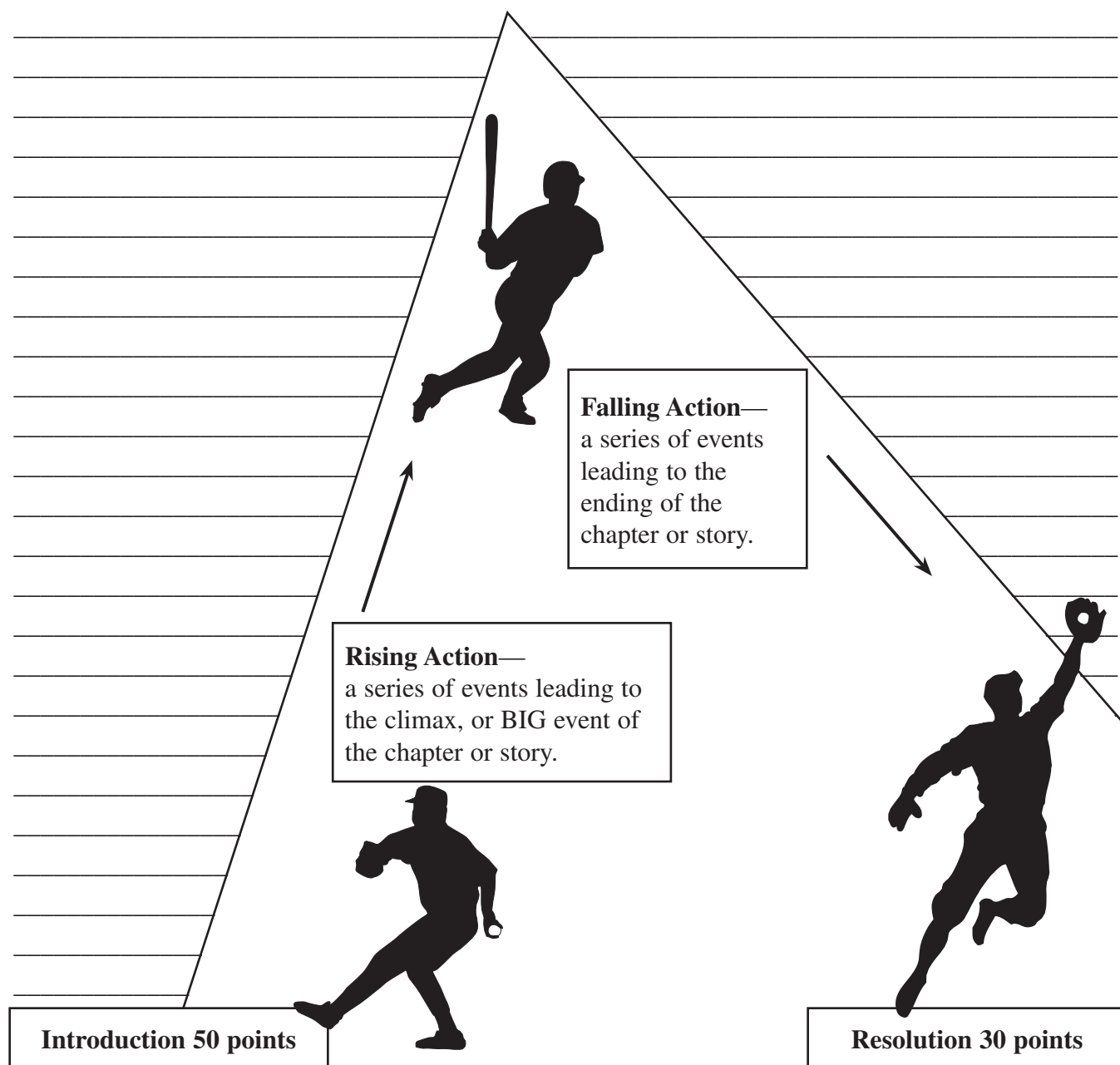
3. _____

6. _____

Choosing Up Sides Chapter ____

CLIMAX—the point in the story/chapter that has the most tension.

Describe that moment on the top line. **20 points**



Your Name: _____ Inner Circle Player _____
(On Deck) (On the Diamond)

[illegible]

Based on my Socratic Seminar Observations, I earned a _____



VISUALIZATION INSTRUCTIONAL MODEL




Name: _____

Date: _____

Jigsaw Team Name: _____

Total Points _____

Chapter 1

Words, Phrases, or Quotes (Select 3) 20 points	Picture in my Mind (Draw 3) 30 points	My Interpretation (3 Comments) 50 points
<p><u>1. Bad enough throwing that</u></p> <p><u>baseball. But I had used</u></p> <p><u>the Devil's arm. (6)</u></p> <p>_____</p> <p>_____</p> <p>_____</p>		<p><u>1. Luke thinks that people</u></p> <p><u>are mad at him but he</u></p> <p><u>misinterpreted.</u></p> <p>_____</p> <p>_____</p> <p>_____</p>
<p><u>2. It made a hush come. It</u></p> <p><u>was like a giant cloud full</u></p> <p><u>of quiet had blown up and</u></p> <p><u>smothered every single</u></p> <p><u>shout. (6)</u></p> <p>_____</p> <p>_____</p> <p>_____</p>		<p><u>2. I like this sentence</u></p> <p><u>because it is descriptive</u></p> <p><u>and is a simile.</u></p> <p>_____</p> <p>_____</p> <p>_____</p>
<p><u>3. Towards sundown I might</u></p> <p><u>hunker in a backwater</u></p> <p><u>cove somewheres and skip</u></p> <p><u>a pile of stones over the</u></p> <p><u>water. (4)</u></p> <p>_____</p> <p>_____</p> <p>_____</p>		<p><u>3. I think that from this</u></p> <p><u>sentence he is going to</u></p> <p><u>like pitching.</u></p> <p>_____</p> <p>_____</p> <p>_____</p>

VISUALIZATION



Name: _____

Date: _____

Jigsaw Team Name: _____

Total Points _____

Chapter ____

Words, Phrases, or Quotes (Select 3) 20 points	Picture in my Mind (Draw 3) 30 points	My Interpretation (3 Comments) 50 points
<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>		<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
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THEMES INSTRUCTIONAL MODEL

Name: _____ Date: _____

Expert Members' Names

- | | |
|----------|----------|
| 1. _____ | 4. _____ |
| 2. _____ | 5. _____ |
| 3. _____ | 6. _____ |

What's Happening in the Story? (Concrete Details) (Select at least two passages with facts from the text.) 40 points	What's the Theme Here? (Big Idea) (Brainstorm ideas and list words.) 20 points	My Personal Response or Commentary (These are my own thoughts, reactions, and/or opinions.) 40 points
<u>"And I saw exactly what my life</u> <u>had been. A lie. Always pretending</u> <u>to be something I wasn't.</u> <u>I stood—renewed in knowledge</u> <u>—and walked straight down that</u> <u>riverbank towards Pa, forcing my</u> <u>breath in and out and ignoring the</u> <u>booming in my chest."</u> (147-148)	<u>Courage</u>	<u>It's not always easy to take a</u> <u>stand when my friends pressure</u> <u>me. However, whenever I act</u> <u>against my own belief system, I</u> <u>feel like a phony. It takes courage</u> <u>to take a stand.</u>
<u>"'But you were a hero,' she said,</u> <u>'a regular hero, for what you did.'</u> <u>...I turned my head. 'Not</u> <u>hardly. Heroes save people.'</u> <u>'Sometimes they do. But mostly,</u> <u>heroes just try and help.'"</u> (161)	<u>Compassion</u>	<u>My true friends see the good</u> <u>in me even when I mess up. They</u> <u>let me know when I'm wrong, but</u> <u>they also encourage me and offer</u> <u>me hope.</u>

THEMES



Name: _____ Date: _____

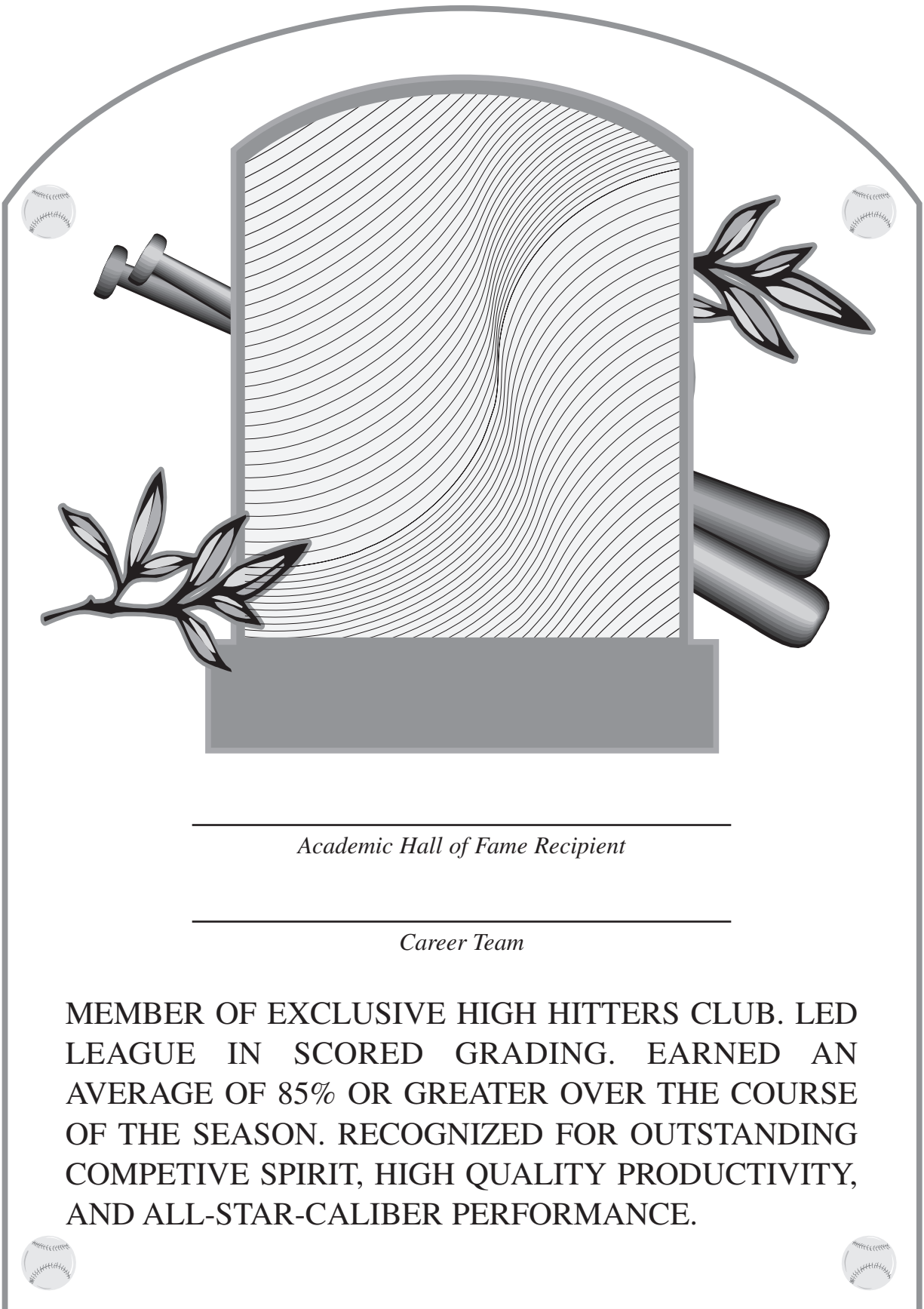
Expert Members' Names

- | | |
|----------|----------|
| 1. _____ | 4. _____ |
| 2. _____ | 5. _____ |
| 3. _____ | 6. _____ |

<p>What's Happening in the Story? (Concrete Details)</p> <p>(Select at least two passages with facts from the text.)</p> <p>40 points</p>	<p>What's the Theme Here? (Big Idea)</p> <p>(Brainstorm ideas and list words.)</p> <p>20 points</p>	<p>My Personal Response or Commentary</p> <p>(These are my own thoughts, reactions, and/or opinions.)</p> <p>40 points</p>
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ACADEMIC HALL OF FAME PLAQUE



Fielder's Choice

Overview

Week 5 offers players an opportunity to respond to *Choosing Up Sides* through one, or a combination, of the following activities:

- Readers' Theatre
- Personal and persuasive letters
- Poetry
- Artistic representation of themes through a graphic organizer

Rubrics are provided for the Readers' Theatre, Whitmanesque poetry, and the graphic organizer. The letter writing activities are intentionally without rubrics in order that they may be designed for the express purpose designated by each individual teacher. All assignments should meet the standard of a B– (80%), or better.

As General Manager, use the ideas offered to best meet the needs of your individual students. Instruction needs to be differentiated for various learners due to age, skill level, interest level, and time available. Individuals or small groups can complete the various activities.

Materials

- *Choosing Up Sides* — one, four, or class set
- Travel Journals (+ completed *Plays* from Core Unit) — class set
- READERS' THEATRE RUBRIC: A Diamond of a Script — one to post + transparency and/or class set
- PARTS OF A PARAGRAPH — transparency
- PERSONAL LETTER MODEL — transparency
- PERSUASIVE WRITING FRAMEWORK — class set
- PERSUASIVE LETTER MODELS (four pages) — transparency
- OH CAPTAIN! MY CAPTAIN! — transparency
- POETRY SCORING GUIDE AND RUBRIC — one to post + class set and/or transparency
- OH RIVER! MY RIVER! — transparency
- GRAPHIC ORGANIZER TEMPLATE — class set
- GRAPHIC ORGANIZER SCORING GUIDE AND RUBRIC — one to post + class set and/or transparency
- Construction paper (white, 12" x 18") — class set
- Markers (variety of colors) — several
- Markers (black, fine-tipped) — class set

TEACHING DIRECTIONS

READERS' THEATER

Writing a Readers' Theatre Script

Objectives

- **Jigsaw Teams** work collaboratively while integrating reading, writing, and drama
- Increase fluency and expressive reading
- Analyze literary characters in order to project those characters' emotional states and personalities to an intended audience
- Increase reading comprehension while having fun

Materials

- *Choosing Up Sides* — one, four, or class set
- Travel Journals (with completed *Plays* from Core Unit) — class set
- READERS' THEATRE RUBRIC: A Diamond of a Script — one to post + transparency and/or class set

Procedure

Jigsaw Teams create scripts using the following guidelines:

- A Readers' Theatre has one or more narrators and characters comprised of the characters found in *Choosing Up Sides*
- Find a section (1–3 pages) from *Choosing Up Sides* that is rich in dialogue and that presents a conflict
- Analyze the section in terms of background information, plot, and setting. (For example, what does the audience need to know about the story in order for the dramatization of a selected scene to make sense?)
- Compose “conversational fillers” that provide narrators opportunities to “set the scene.” Decide the emotional tone that best describes each narrator's part. (For example, is the scene one of joy? sadness? frustration? fear? or love?)
- Find and write the exact words each character says
- Determine the mood of each character and offer suggestions, in parentheses, for how the character speaks. For example: **Pa (tense and angry)**
- Piece together the script. Check for accuracy of meaning by comparing the script to the scene in *Choosing Up Sides*
- Edit work
- Practice before presenting





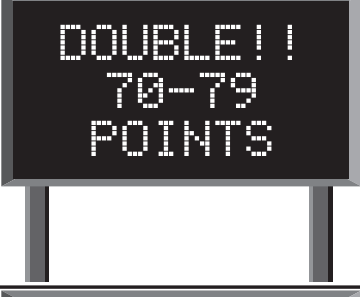
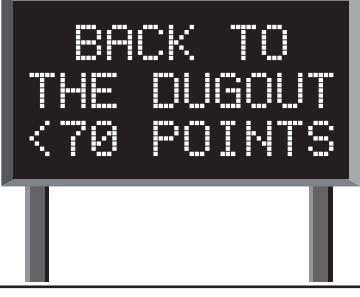
Illuminate or distribute the READERS' THEATRE RUBRIC: A Diamond of a Script. Review with students.

If students need more support, write one script as a class.

READERS' THEATER RUBRIC: A DIAMOND OF A SCRIPT



As a proficient reader and analytical thinker. I/we:

	<ul style="list-style-type: none"> • Selected a scene from <i>Choosing Up Sides</i> that is rich in dialogue and that presents a conflict • Analyzed the scene in terms of plot, setting, and character development in order to provide adequate background information for audience • Composed “conversational fillers” that provide narrators opportunities to “set the scene” • Identified the emotional tone that best describes each narrator’s part • Found and used the exact words written by John H. Ritter and spoken by his characters • Determined the mood of each character and offered suggestions, in parentheses, for how the character speaks • Pieced together the script • Checked for accuracy of meaning by comparing the script to the scene in <i>Choosing Up Sides</i> • Edited our work for spelling and grammatical correctness • Practiced before presenting the script before our peers
	<p>All of the above, however, evidence of “good” work rather than “outstanding.” Suggestions for improvement are as follows:</p> <hr/> <hr/> <hr/>
	<p>All of the above, however, evidence of “adequate” work rather than “good.” Suggestions for improvement are as follows:</p> <hr/> <hr/> <hr/>
	<p>Work demonstrates the following problems:</p> <hr/> <hr/> <hr/> <hr/>

TEACHING DIRECTIONS

PERSONAL AND PERSUASIVE LETTERS

Sounding Off! A Letter Writing Experience

Objective

- Write a personal or persuasive letter to an intended audience

Materials

- *Choosing Up Sides* — one, four, or class set
- Travel Journals (with completed *Plays* from Core Unit) — class set
- PARTS OF PARAGRAPH — transparency
- PERSONAL LETTER MODEL — transparency
- PERSUASIVE WRITING FRAMEWORK — class set
- PERSUASIVE LETTER MODELS (four pages) — transparency

Procedure

1. Review the parts of an effective paragraph. Illuminate PARTS OF A PARAGRAPH and discuss.
2. Select a model paragraph to critique, or use the following one from *Choosing Up Sides*. Identify the *main idea* (starting a fire) and the *supporting sentences*. If you choose to use this example, read the following:

“In the kitchen, I broke kindling. It was always my chore to start a new fire in the woodstove each morning, so I stacked some sweet cedar twigs over oak chips and lit them with a match.” (50)

3. Introduce the Friendly Letter Format by displaying an overhead copy of PERSONAL LETTER MODEL. Pay particular attention to the features of this type of writing, as shown in the text boxes to the left of the actual letter.
4. Introduce the Persuasive Writing Format by distributing and discussing PERSUASIVE WRITING FRAMEWORK. Display an overhead copy of one or all of the model letters in PERSUASIVE LETTER MODELS. Again, pay particular attention to the features of this type of writing, as shown in the text boxes.



The first model in *PERSUASIVE LETTER MODELS* is directly related to the topic proposed on the *PERSUASIVE WRITING FRAMEWORK*.



The Main Idea (the *big idea* in the paragraph)

The Topic Sentence

- States the *main idea* of the paragraph
- Can be found at the beginning, middle, or end of paragraph
- Paragraphs that relate a series of events or that tell a story often don't have a topic sentence, but they are about one main idea

Supporting Sentences

- Give details that *explain* or *prove* the main idea
- *Sensory details*: words that describe one of the five senses—sight, sound, touch, taste, and smell
- *Facts*: give information that can be proved true in a concrete way
- *Examples*: gives typical instances of an idea

Unity

- A paragraph has *unity* when all the sentences support, or tell something about, one main idea

Coherence

- A paragraph has *coherence* when readers can tell how and why ideas are connected
- *Transitional words/phrases* help connect ideas
- The *order* of details helps connect ideas



PERSONAL LETTER MODEL

Introduction: *Date and Greeting*
Body: *Paragraphs (Facts and Opinions) that support the main idea*
Conclusion: *Closing and Signature*

Audience: *Your teacher or a peer*
Purpose: *To express your thoughts, ideas, opinions, and reactions to a piece of literature*

Date	July 16, 2001	INTRODUCTION
Greeting	Dear _____,	
Attention Grabber (a strong statement, quote, or question) Title and Author	Have you ever wondered what it means to be courageous? I used to think courage meant doing brave things in order to impress others. However, after reading <i>Choosing Up Sides</i> , by John H. Ritter, I think true courage is standing up for what you think is right even if others disagree. Luke Bledsoe, the 13-year-old main character in Ritter's novel, helped me to understand the difference.	
Topic	The courage Luke displays as he follows the "river" inside his soul makes me want to be like him. Luke takes a stand against his pa by questioning some of Pa's values and rules. Even after his pa severely punishes Luke, he continues to think for himself. For example, after Pa breaks Luke's arm, Luke remains true to himself by deciding to move away from his pa in order to gain safety and live his own values—he still wants to play baseball.	BODY PARAGRAPHS
Detail Sentences (facts that support the main topic)	I'm going to think about Luke and his courage as I read other novels. I'm interested in seeing how other characters show their courage to readers.	
Personal Connection and Plan	Sincerely,	CONCLUSION
Closing	Signature	
Signature		

PERSUASIVE WRITING FRAMEWORK



BEGINNING Attention Grabber <i>Opinion</i>
SUPPORT Information and Emotional Appeal; and <i>Possibly more support (facts)</i>
ENDING Restatement of opinion or summary of reasons <i>Call to action (possibly)</i>

Topic:

Adopting a school uniform policy would deprive kids of their independence and decrease their feelings of self-esteem. (Opinion)

Directions

1. Brainstorm ideas and reasons that support your topic sentence.
2. Consider how you feel about the issue. Do you feel fear? Concern? Hope? Anger?
3. Draft an “attention grabber”—a personal story that speaks to your feelings about the issue. Remember your audience.
4. Look at the list of ideas and reasons that support your topic. Focus on several. Gather facts that support your position.
5. Draft a body paragraph, or paragraphs, that contain facts and opinions.
6. Restate your opinion. Call upon your audience (readers) to act, to do something, if appropriate.
7. Edit your work. Make certain your paragraphs contain a topic sentence and supporting sentences (fact and opinions).
8. Read your paragraphs to a team member. Check for unity—sentences that support, or tell something about, the main issue.
9. Check for spelling and grammar. Write your final draft.



PERSUASIVE LETTER MODELS (1)

BEGINNING

Attention Grabber

Opinion

SUPPORT

Information and Emotional Appeal; and

Possibly more support (facts)

ENDING

Restatement of opinion or summary of reasons

Call to action (possibly)

MODEL: Letter to the School Board in Support of School Uniforms

“Around me I could hear the shuffle and buzz of twenty-four other seventh and eighth graders. Poor river kids mostly, not the strapping farm boys I knew down south. Clothes patched and thread worn. Some shoeless, some shod.”

Choosing Up Sides (15)

December 2, 2001

Dear School Board Members,

I am a middle school student at a public school in San Diego, California. Like the characters in John H. Ritter's, *Choosing Up Sides*, my family is considered by most of society to be poor. My mom and dad both work and struggle to make enough money to buy food and clothing, and pay for housing. Rents in San Diego are some of the highest in the nation, and in one year, our rent has increased three times. I am serious about my schoolwork, yet I can't dress like most of my classmates. I don't fit in and don't feel cool. School uniforms could solve this problem.

Buying clothes that are “in fashion,” is expensive even for families with money. Fashions change often, sometimes monthly. And, the kids wearing the latest trendy clothes get the most attention from their peers. Something is wrong with this picture. Why are cool clothes respected more than good grades? good citizenship? or great attitudes?

As School Board Members, you could solve this problem for those who want to fit in and who deserve the respect of our peers. You could change the dress codes at all middle schools by introducing low cost school uniforms: shirts, shorts, pants, jumpers, and skirts. Help kids like me feel better about myself. Help us focus on learning instead of looks. Having middle school students wear school uniforms would improve students' behavior and self-esteem, because clothing could not be used as a means of comparison.

Sincerely,

Signature

PERSUASIVE LETTER MODELS (2)



BEGINNING

Attention Grabber

Opinion

SUPPORT

Information and Emotional Appeal; and

Possibly more support (facts)

ENDING

Restatement of opinion or summary of reasons

Call to action (possibly)

MODEL: Letter to School Board in Support of Extended School Year

“Hey, Luke,” a tall, lanky boy whispered to me. “We got us a ball game right after school. How about you coming on down to play?”
Choosing Up Sides (14)

March 18, 2002

Dear School Board Members,

I am a middle school student attending a five-week summer school program from 9 a.m. until 2:30 p.m. My goal in life is to become a famous athlete, and like Luke, the main character in John H. Ritter’s novel, *Choosing Up Sides*, I hit the ball fields every day after school. Some of my friends think it’s stupid that I’m in school during the summer, but the extra time and help from my teachers is allowing me to become a better reader and writer. I still have time to play ball. Without this program, I’m not certain my dreams would come true.

For the first time in my life, I’m reading entire books. My teachers have lots of cool books on shelves all around my classroom. Some of the books are also on tape, and I love listening to the novels while following along. My teacher lets us read while stretched out on the floor, if we want. We’re now reading for at least one hour every day! That’s one hour more than I would have read each day had I stayed at home. We don’t have any cool books in my house, and the TV is almost always on.

Now that I’m spending a summer reading, I feel better about myself. Just like an athlete, my teachers remind me that practice means getting better. During a conference with my teacher, I was told that I’m almost at grade level with reading. It looks like I’ll be able to start the new school year with confidence. Please continue to offer summer school. I know it’s expensive, but what price can we put on failure? We aren’t dumb. We just need more batting practice.

Sincerely,

Signature



PERSUASIVE LETTER MODELS (3)

BEGINNING

Attention Grabber

Opinion

SUPPORT

Information and Emotional Appeal; and

Possibly more support (facts)

ENDING

Restatement of opinion or summary of reasons

Call to action (possibly)

MODEL: Letter to the Editor

Dear Editor,

Last month, while at a baseball card show with my Uncle Micah, I asked a well-known baseball player for his autograph. Imagine my surprise when the agent standing next to this athlete, who is one of the highest paid players in the league, said I would have to pay ten dollars before the player would sign his name!

Athletes shouldn't charge fans for autographs. The fans help many athletes get huge salaries in the first place by attending their games, paying outrageous ticket prices, and remaining loyal even when the team is on a losing streak. The most popular players—the ones fans ask for autographs most often—already earn millions of dollars. They don't need this extra money. Demanding money for an autograph shows lack of respect from the player to his fans. And how can a fan have respect for a player who won't even take a minute to sign his name? Old-timers, like Babe Ruth, Jackie Robinson, and Roberto Clemente, were flattered just to have kids look up to them. They wouldn't have dreamed of asking fans, especially kids, to pay for their autographs.

Refuse to pay for an autograph. Players should realize that an autograph is a way of saying "thank you" to loyal fans, and they shouldn't charge money.

Sincerely,

Luke Bledsoe

Creating Whitmanesque Poetry from
Choosing Up Sides by John H. Ritter

Objective

- Write Whitmanesque poetry from *Choosing Up Sides*

Materials

- *Choosing Up Sides* — one, four, or class set
- Travel Journals (+ completed *Plays* from Core Unit) — class set
- OH CAPTAIN! MY CAPTAIN! — transparency
- POETRY SCORING GUIDE AND RUBRIC — one to post + class set and/or transparency
- OH RIVER! MY RIVER! — transparency

Procedure

1. Illuminate OH CAPTAIN! MY CAPTAIN! Conduct a class discussion and analysis of this poem. Assist students in accessing knowledge of their study of the Civil War. Jot down words and phrases alongside Whitman's stanzas, interpreting the poem in terms of its historical references.
2. Once students' memories are refreshed regarding some of the issues surrounding this country's Civil War and text-to-world connections are made, ask students to consider why John H. Ritter chose to include this particular poem in his novel. After all, Ritter could have selected any poem for Luke to recite.

Responses may include the following:

- Just as the North was fighting for the freedom of the slaves from the South, Luke was fighting for freedom from his tyrannical father, Ezekiel.
- Just as Abraham Lincoln is "the Captain" in Whitman's poem who navigates his worn-torn country through the atrocities of war, "the Captain" in Ritter's *Choosing Up Sides* could be: Annabeth, Uncle Micah, Skinny Lappman, or others.
- Just as Lincoln and the country's "fearful trip" ended with the abolition of slavery, so did Luke's painful journey towards self-discovery end with his own autonomy from authoritative figures.
- Just as Lincoln, as captain, ended up "fallen cold and dead" in Whitman's poem, loss is a significant theme in Ritter's book. Luke and his family are left mourning Ezekiel; Annabeth realizes Luke will leave her life; and Luke loses his childhood innocence—his "old self."



Walt Whitman's epic poem, "Oh Captain! My Captain!" serves as a powerful metaphor for the multiple conflicts depicted in the novel.

TEACHING DIRECTIONS

POETRY



Examples of student
“Whitmanesque” poetry may be
found on John H. Ritter’s website
in the “Just for Teachers” section
on the page:
[www.johnhritter.com/ALAN—
Ladd.htm](http://www.johnhritter.com/ALAN—Ladd.htm)

3. It is important that students understand that Whitman’s poem is a metaphor. By making connections between the poem and its subject, Abraham Lincoln, students can then analyze the conflicts in Ritter’s novel metaphorically.
4. **Optional**
Following the whole-class analysis and discussion, students write Friendly Letters to John H. Ritter addressing their own connections between Whitman’s poem and *Choosing Up Sides*.
5. Have students write their own “Whitman-like” poems focusing on characters and conflicts in Ritter’s novel. Post and illuminate and/or distribute POETRY SCORING GUIDE AND RUBRIC and discuss.
6. Introduce students to Whitman’s poetic style, his AABB rhyming pattern and his refrains. As a class, write one stanza and refrain as a warm-up before assigning independent work. Illuminate OH RIVER! MY RIVER! (a student sample of a Whitmanesque poem) and discuss.



OH CAPTAIN! MY CAPTAIN!

by Walt Whitman

I.

O Captain! my Captain! Our fearful trip is done,
The ship has weather'd every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

II.

O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills,
For you bouquets and ribbon'd wreaths—for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;
Here Captain! dear father!
This arm beneath your head!
It is some dream that on the deck,
You've fallen cold and dead.

III.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor will,
The ship is anchor'd safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won;
Exult O shores, and ring O bells
But I with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.



POETRY SCORING GUIDE AND RUBRIC

Poetry Scoring Guide

Content:

Followed the structural style of Whitman's poem: (30 points) _____

Clearly identifies either one character or conflict from Ritter's novel: (70 points) _____

Total: (100 points) _____

Conventions:

Few, if any, spelling errors: (25 points) _____

Few, if any, grammatical errors: (25 points) _____

Total: (50 points) _____

Poetry Rubric

HOME RUN!!
135-150
POINTS

Exceeds the standard

TRIPLE!!
120-134
POINTS

Meets the standard

DOUBLE!!
105-119
POINTS

Nearly There

BACK TO
THE DUGOUT
<105 POINTS

Incomplete

Redo the work, obtaining an 80% (120 points) or greater to earn a Single.



Oh River! My River!

by Valerie C., age 12

Inspired by “Oh Captain! My Captain!” by Walt Whitman
(a poetic response to *Choosing Up Sides* by John H. Ritter)

Oh River! My River! My father lies in your grasp
You have freed me from my prison, from my lashed and bloody past.
The ‘light’ is near, I see it there, it is a baseball plate.
While in your dreary waters, he tried to fight against my fate.

But O heart! heart! heart!
All the tears that I have shed
Still in your depths my father lies,
Lying cold and dead.

Oh River! My River! My mother cries anew,
I wonder what is best for me, I bet she wonders too.
You helped me through my lonesome life, but now Ma needs you more.
You now run free inside of me, but she is bruised and torn.

Here father! Dear father!
Put your arm beneath her head
It is some dream that in our dread
You are fallen cold and dead.

My father does not teach us, his lips are pale and still,
My father has not moved his arm, he has no pulse or will.
You can not hold it back; what is done has been done,
My path is straight, I had to wait, but now my life is won.

Exult my Ma and flow her stream
But I with mournful tread,
Walk the shores where he has died
Drifting cold and dead.

TEACHING DIRECTIONS

GRAPHIC ORGANIZER

Fielder's Choice—A Graphic Organizer Moving from Literal Interpretations to Critical Analysis

Overview

Reading for understanding is a complex skill that requires learned strategies. John H. Ritter's novel, *Choosing Up Sides* (1998) can be read by anyone having achieved a minimum of an upper-elementary reading status. However, this novel is full of metaphorical connections that require sophisticated analysis in order for readers to fully comprehend the multiple layers within.

The note-taking graphic organizers used in BEYOND BASEBALL are intended as tools for increasing the reading comprehension of students. Most of these organizers ask students to record facts, or concrete details, from the text as well as to analyze those facts by expressing an opinion, comment, inference, or reflection. A reader's interpretation of the facts is referred to as commentary.

As a precursor to drafting a formal response to literature essay, students create a visual representation of their understanding of the text by using concrete details from the text and related interpretations, or comments. The following instructional objectives are addressed as students design their own graphic organizers:

- The identification of themes
- The identification of similes and metaphors
- The drafting of commentary which directly supports concrete details from the text
- The ability to graphically organize and illustrate the above

Adaptations to GRAPHIC ORGANIZER TEMPLATE are easily made to fit the needs of your students. Final products, created on 12" x 18" construction paper, provide stunning visual evidence of comprehension and literary concepts.

Materials

- *Choosing Up Sides* by John H. Ritter
- Travel Journals (with completed *Plays* from Core Unit) — *class set*
- GRAPHIC ORGANIZER TEMPLATE — *class set*
- GRAPHIC ORGANIZER SCORING GUIDE AND RUBRIC — *one to post + transparency and/or class set*
- Construction paper (white, 12" x 18") — *class set*
- Markers (variety of colors) — *several*
- Markers (black, fine-tipped) — *class set*

TEACHING DIRECTIONS

GRAPHIC ORGANIZER

Procedure

1. Distribute and discuss GRAPHIC ORGANIZER TEMPLATE. Post and illuminate and/or distribute GRAPHIC ORGANIZER SCORING GUIDE AND RUBRIC and discuss.
2. Have students select four themes from *Choosing Up Sides* that they would like to represent on their graphic organizer. They may refer to the *Plays* completed during the Core Unit of BEYOND BASEBALL for ideas.
3. Ask students to find two concrete details (CDs) from *Choosing Up Sides* to support *each* theme. Concrete details may be direct quotes or paraphrased sentences describing an actual incident from the text. Previous *Plays* completed during the Core Unit of BEYOND BASEBALL will support student's efforts.
4. Students then write commentary (CM) supporting their selected concrete details. Commentary may include any of the following: opinion, insight, analysis, interpretation, inference, reflection, or an evaluation of author's craft and style.
5. Have students sketch one scene from the novel that supports each of the four themes. Their drawings are contained in the inner circle of the organizer.
6. The borders of the graphic organizer are filled with examples of similes and metaphors found in *Choosing Up Sides*.
7. Once the draft of the organizer is complete, allow students to transfer their drawings and ideas onto a 12" by 18" piece of white construction paper. Encourage them to label all concrete details as *CD* and all commentaries as *CM*.

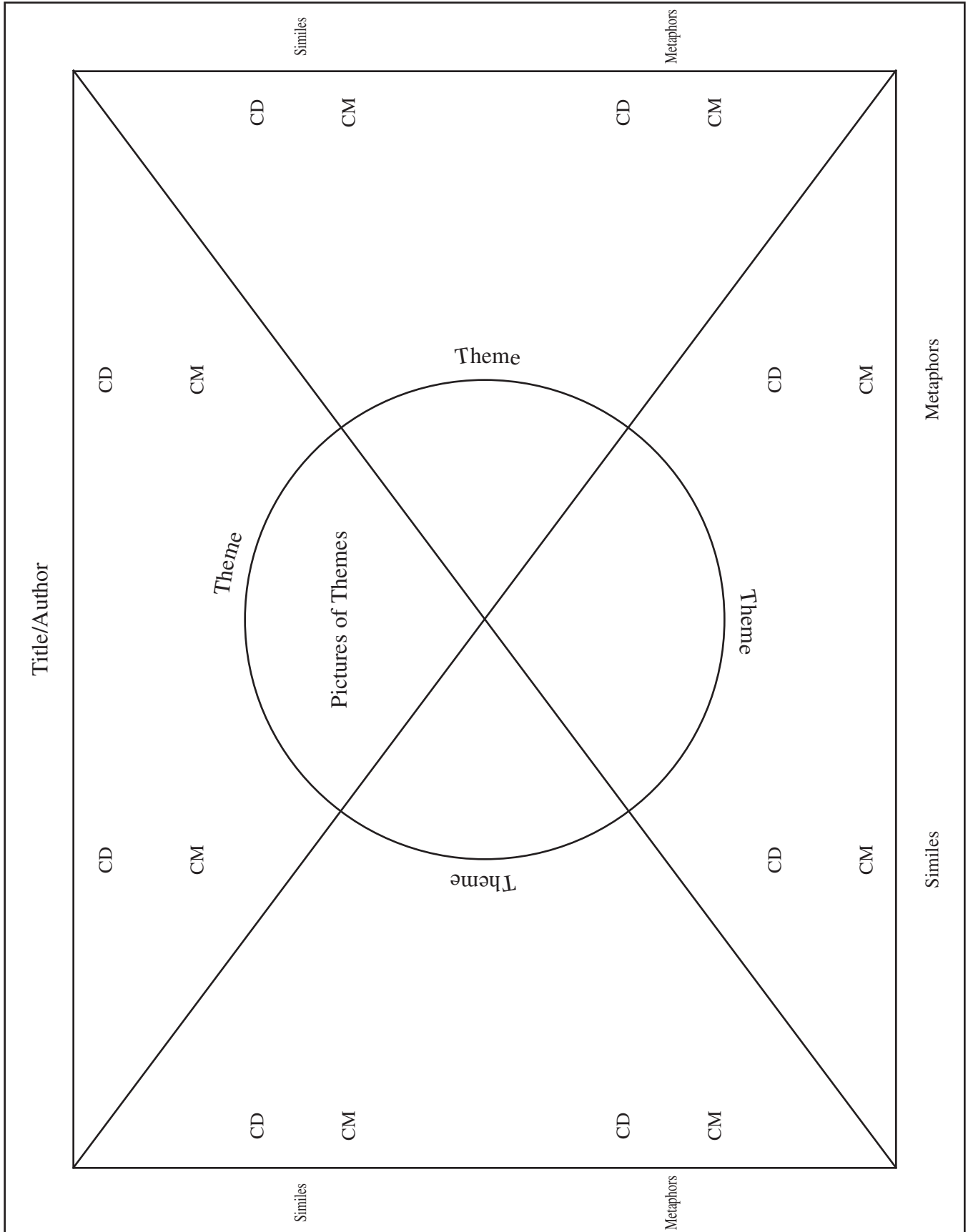


Allow students ample time to reflect as they work on their graphic organizers. Completing a draft, in pencil, is an essential first step.

Remind students to write and draw in a size large enough to trace over with felt-tipped pens.



GRAPHIC ORGANIZER TEMPLATE



GRAPHIC ORGANIZER SCORING GUIDE AND RUBRIC



Graphic Organizer Scoring Guide

Identified and illustrated four themes from the novel	(25 points)_____
Wrote two concrete details and related commentaries for each theme	(50 points)_____
Included examples of similes and metaphors from the text	(25 points)_____
Total possible points:	100 points_____

Graphic Organizer Rubric

	<ul style="list-style-type: none"> Clearly identifies and illustrates four themes from the novel Each theme is supported by at least two concrete details (direct quotes or paraphrased sentences describing an actual incident from the text) Commentary includes opinion, insight, analysis, interpretation, inference, reflection, or an evaluation of author's craft and style Appropriately includes many examples of similes and metaphors from the text Consistently employs correct grammar, punctuation, and spelling
	<ul style="list-style-type: none"> Identifies and illustrates four themes from the novel Each theme is supported by two concrete details (direct quotes or paraphrased sentences describing an actual incident from the text) Commentary includes opinion, insight, analysis, interpretation, inference, reflection, or an evaluation of author's craft and style Appropriately includes examples of similes and metaphors from the text Employs correct grammar, punctuation, and spelling
	<ul style="list-style-type: none"> Identifies and illustrates four themes from the novel Each theme is supported by one or more concrete details (direct quotes or paraphrased sentences describing an actual incident from the text) Commentary includes opinion, insight, analysis, interpretation, inference, reflection, or an evaluation of author's craft and style Includes a few examples of similes and metaphors from the text Some grammatical, punctuation, and/or spelling errors
	<ul style="list-style-type: none"> Missing at least one of the four themes from the novel (in identification and/or illustration) Themes are not supported by two concrete details (direct quotes or paraphrased sentences describing an actual incident from the text) Commentary is inadequate Examples of similes and metaphors from the text are lacking Many grammatical, punctuation, and/or spelling errors

EXTENSIONS

WEEK 6

Double Header

Overview

Week 6 offers players an opportunity to write a Response to Literature Essay. Using Interact's BASIC STEPS Writing program as a model, students are guided through the construction of a traditional five-paragraph essay which includes an introductory paragraph, three main point paragraphs, and a concluding paragraph. A Rubric is included.

As General Manager, use the ideas offered to best meet the needs of your individual students. Instruction needs to be differentiated for various learners due to age, skill level, interest level, and time available. Individuals or small groups can complete the Response to Literature Essay.

Materials

- *Choosing Up Sides* — one, four, or class set
- Travel Journals (+ completed *Plays* from Core Unit) — class set
- STUDENT SAMPLES — transparency
- RESPONSE TO LITERATURE ESSAY RUBRIC — one to post + transparency and/or class set

TEACHING DIRECTIONS RESPONSE TO LITERATURE ESSAY

Procedure

1. Conduct a class brainstorm to produce a list of “big ideas,” or themes, found in *Choosing Up Sides*. The list might include the following:

• Acceptance	• Love
• Respect	• Hate
• Honesty	• Change
• Integrity	• Fear
• Courage	• Loyalty
• Oppression	
2. As a class, select one theme from *Choosing Up Sides* in order to model the drafting of body paragraphs for a traditional five-paragraph essay. For example, you might select the theme of *oppression*.
3. Gather facts, or concrete details, from the novel that support the selected theme. The following completed graphic organizers from the Core Unit are helpful resources: FACTS, QUESTIONS, RESPONSES; BRINGING CHARACTERS TO LIFE; VISUALIZATION; and THEMES.
4. Analyze the facts and think aloud as you and the students determine the significance of the concrete details. Putting your thinking into words serves as a powerful instructional tool for students.

Encourage students to organize their facts (concrete details) and commentary (reflective thoughts) by using a model similar to the following:

Theme (Big Idea)	Facts From Text (Concrete Details)	Commentary (Thoughts/Reflections)
Oppression	Because of his religious beliefs, Luke’s father, Ezekiel, prohibits Luke from: <ul style="list-style-type: none"> • using his left hand • dancing • watching moving pictures • playing sports 	Although Luke questions some of his father’s beliefs, he keeps his thoughts to himself and decides to obey his father in hopes of pleasing him.

5. Draft a body paragraph. Illuminate STUDENT SAMPLES as an instructional model. It contains concrete details from the novel and one student’s reflective comments.



The following steps are best modeled for students in order to show them the process of constructing a body paragraph and the thinking involved as you either create your own paragraph or examine the sample provided.

Main point paragraphs, or body paragraphs, are deliberately addressed before constructing the introductory and concluding paragraphs.

TEACHING DIRECTIONS

RESPONSE TO LITERATURE ESSAY

6. Continue to guide students with drafts of body paragraphs, as needed.
7. Model the essential elements of an introductory paragraph—the title and author of the text and the main topic of the essay. Use the student sample from STUDENT SAMPLES as an instructional model for an introductory paragraph.
8. Guide students as they write their own introductory paragraphs. Working as writing partners allows students to give and receive feedback.
9. Guide students as they write their own concluding paragraphs. Use the student sample from STUDENT SAMPLES as an instructional model for a concluding paragraph.
10. When ready, students construct their own essay addressing a self-selected topic or one assigned by you. Possible prompts include:
 - Select one theme from *Choosing Up Sides*. In three main point paragraphs, give concrete details and commentary that show evidence of the selected theme. Write an introductory and concluding paragraph.
 - Select one theme from *Choosing Up Sides*. In three main point paragraphs, give concrete details and commentary that show evidence of three different characters reflecting the selected theme. Write an introductory and concluding paragraph.
 - Select three themes from *Choosing Up Sides*. In three main point paragraphs, give concrete details and commentary that show evidence of these three themes. Write an introductory and concluding paragraph.
11. Before students begin their writing, discuss the RESPONSE TO LITERATURE ESSAY RUBRIC so students are clear on your expectations.
12. Suggest that students:
 - Write each paragraph on a separate piece of paper
 - Skip lines in order to leave room for revisions
 - Use similes and metaphors to spice up their writing
 - Write in the present tense
 - Vary their sentence patterns



Student Sample of Body Paragraph

Ritter portrays a picture of oppression in his novel *Choosing Up Sides*. For example, Luke, a 13-year-old natural-born left-hander, innocently throws a stray baseball back to a group of boys living in his small farming community. Much to their utter amazement, the ball is thrown with more accuracy and speed than any of the players can accomplish. At this point in the plot, the boys begin to pressure Luke to join their rag-tag team. There is a strong conflict, however; Luke's father, Ezekiel, is a Baptist preacher who rigidly believes in Biblical scriptures. Therefore, Luke is not allowed to use his left hand, dance, watch moving pictures, or play sports. These frivolous rules and demands of his father cause Luke to feel more pressure from his father than he feels from his peers who simply want him to play baseball. Luke's decision to avoid the game reveals oppressed behavior caused by his father's fear of having a child who doesn't fit the role of the perfect preacher's son.

Caroline, grade 7



STUDENT SAMPLES (2)



Introductory paragraph—
(includes title and author of
text and theme for three
body paragraphs)

Student Sample of Introductory Paragraph

The title of John H. Ritter's novel, Choosing Up Sides, is a reference to the fundamental theme of choosing loyalties. Luke is in a stage in his life where he is forced to choose among a number of conflicting loyalties. He struggles to remain loyal to the beliefs of his father, his friends, and his Uncle Micah.

Robin, grade 6



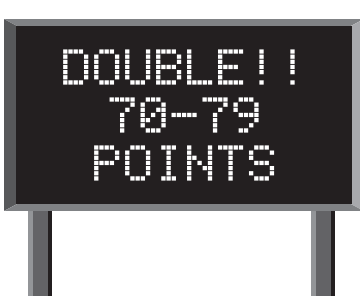
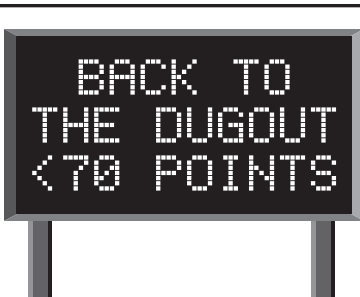
Student Sample of Concluding Paragraph

Choosing Up Sides is an example of how a predictable plot such as "boy meets baseball" can be thrown a fresh curve through the use of strong themes and character conflicts. John H. Ritter's story demonstrates the struggles Luke faces as he examines and questions his loyalty to the beliefs of his father, his friends, and his Uncle Micah. Luke ultimately learns the value of remaining loyal to "the river inside" himself.

Robin, grade 6

RESPONSE TO LITERATURE ESSAY RUBRIC



	<ul style="list-style-type: none"> • Your essay includes five paragraphs: an introduction, three main paragraphs, and a conclusion. • Your introductory paragraph contains the title and author of the book and clearly states the topic. • Your main paragraphs contain a topic sentence and ample concrete details to clearly support statements and/or positions. • Your concluding paragraph restates the introductory paragraph and provides a finished feel for the essay. • You consistently use proper mechanics—paragraph form, sentence structure, grammar, punctuation, spelling, and capitalization.
	<ul style="list-style-type: none"> • Your essay includes five paragraphs: an introduction, three main paragraphs, and a conclusion. • Your introductory paragraph contains the title and author of the book and states the topic. • Your main paragraphs contain a topic sentence and some concrete details to support statements and/or positions. • Your concluding paragraph restates the introductory paragraph and provides a finished feel for the essay. • You use proper mechanics—paragraph form, sentence structure, grammar, punctuation, spelling, and capitalization.
	<ul style="list-style-type: none"> • Your essay is missing at least one of the five paragraphs: an introduction, three main paragraphs, and a conclusion. • Your introductory paragraph is missing the title and/or author of the book and/or does not clearly state the topic. • Your main paragraphs contain a topic sentence and few concrete details to support statements and/or positions. • Your concluding paragraph restates the introductory paragraph. • You sometimes use proper mechanics—paragraph form, sentence structure, grammar, punctuation, spelling, and capitalization.
	<ul style="list-style-type: none"> • Your essay is missing more than one of the five paragraphs: an introduction, three main paragraphs, and a conclusion. • Your introductory paragraph is missing the title and/or author of the book and lacks focus on a topic. • Your main paragraphs contain no details to support statements and/or positions. • Your concluding paragraph partially restates the introductory paragraph. • You do not use proper mechanics—paragraph form, sentence structure, grammar, punctuation, spelling, and capitalization

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