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## **Day 12**

### **Final Project**

Students will complete one final project demonstrating comprehension of the text. Suggested activities include:

- Write a persuasive letter to the Governor of Maine discussing the mistreatment of Malaga Island residents and action steps to improve their situation.
- Write an Epilogue to *Lizzie Bright* from Turner's point of view.
- Write an essay about imagery (or another literary element) in *Lizzie Bright*.
- Write an essay comparing and contrasting two characters.

Students will share their final projects with the class by reading them aloud. The written projects can be posted on the bulletin board.

## **Chapter 11**

The next to last chapter of *Lizzie Bright* is emotional. While Lizzie was not a real person, students may have an emotional connection with her. Further, in doing research for this book Gary Schmidt found that one Malaga resident was a young girl with no recorded name. She was sent to Pownal and died there. Schmidt indicates that this young girl was his inspiration for Lizzie's character. As a tribute to Lizzie, share

"To a Dark Girl" by Gwendolyn B. Bennett (1902-1981)

One source for the poem is from *I, Too, Sing America: Three Centuries of African American Poetry*, p. 71.

As an extension of the lesson, students could write original poetry or epitaphs for characters in the novel.

## **Chapter 12**

- a) Why do Turner and his mother help the Hurds? What would you have done?
- b) Why do Turner and Willis become friends?
- c) Comment on the end of the book. Do you feel the ending was satisfactory? Why or why not? Would you have changed the last chapter? **Day 11**

## **Nonfiction Reading Assignment**

Distribute copies of the Dubrule article to students. Students should use the article to fill out an adaptation of Hoffner's "What Really Happened" chart in which they compare:

Title of Book:	Title of Article:
Author:	Author:
Publisher and Date of Publication:	Source and Date of Publication:
List three events in the book that the article confirms actually happened:	
List two people in the book that the article confirms were real people:	
List place names in the book that the article confirms really exist:	
What would you have done to change what happened?	

Show students photographs of Malaga residents as found on the New England Historic Genealogical Society web site (see references). Discuss what happened versus what Schmidt includes in the novel.

out" and Reverend Buckminster is injured. Ask students to relate the events in chapter 10 to events in the news today.

## **Chapters 5-6:**

Discuss symbolism with students. Explain that authors may use an event or character to represent something else. Define irony. Explain that sometimes a word or phrase is used that means exactly the opposite of its usual meaning.

- a) Do the whales symbolize anything in this chapter? What is the significance Turner looking into the eye of the whale?
- b) Lizzie uses irony in her dialog with Turner. Give specific examples. Why does she say what she does?
- c) Give examples of how the author uses imagery in nature to convey a mood or portend and event.
- d) Turner notices that his father seems "smaller," that "there simply wasn't as much of him as he remembered" (p. 87). What does Turner mean?

## **Chapters 7-8:**

Reverend Buckminster gives Turner works by Charles Darwin to read. Students may need some background information about Darwin in order to fully understand the significance in this chapter.

- a) What does Reverend Buckminster mean when he says "books can be fire?" Have you read anything that seems like fire to you?
- b) Describe what Mrs. Cobb and Lizzie might be thinking about each other during their first meeting. How do you feel when you meet someone of a culture or race different than your own?
- c) Mrs. Hurd's shutters are painted various colors. What does this symbolize?
- d) What conflict causes the Tripp's leave Malaga Island?
- e) Why doesn't Turner hit a homerun? What would you have done?

## **Chapter 9-10:**

- a) Why does Reverend Buckminster change Mrs. Cobb's last words? What would you have done?
- b) Describe the conflict in chapter 10 between Reverend Buckminster and Mr. Stonecrop. What is the larger conflict that their argument reflects?
- c) How does Reverend Buckminster change throughout the novel?
- d) Using a Venn diagram, compare and contrast Turner and Reverend Buckminster.

In chapter 10, the conflicts in this novel finally reach a climax. Lead a general discussion about the events in this chapter in which the residents of Malaga are "burned



## **MINI LESSON**

After students read chapter 4, read aloud the picture book *The Other Side* to the entire class. In this story two girls, one white and one black, are not allowed to cross the fence dividing their properties. The girls form an unusual friendship while sitting on the fence. After reading the book aloud to the class, discuss:

- a) What do students notice about pictures in the book?
- b) Why does the mother say going to “the other side” isn’t safe?
- c) What is the conflict in this story, and how do the girls resolve it?
- d) Can you think of times when “fences” prohibited you from doing something?
- e) What happens when we build fences instead of bridges?
- f) Can you relate *The Other Side* to *Lizzie Bright*?

Students will also reflect on issues of “fairness” in their journals and discussions. Start with an in-class assignment in which students discuss that it means to be “fair” in their own lives. Students can also comment on “fairness” in context of *Lizzie Bright*. Record their ideas on the board. Concepts should include:

- Playing by the rules
- Not changing the rules for your own purposes
- Giving everyone a chance
- Not treating others differently because of how they look

Students can continue the lesson by writing in their response journals using the following sentence stems:

- a) One example of how people are not treated fairly in *Lizzie Bright* is...
- b) One example of how people in general are not treated fairly is...
- c) In *Lizzie Bright* older people like Mrs. Cobb are treated...
- d) I am treated fairly when...
- e) When I am an adult I will make things more fair for others by...

(Adapted from “Developing Character-Building Values, by John Gust (Good Apple, Carthage, IL), 1995 as published in *Good Ideas to Help Young People Develop Good Character, 2002-2003*, p. 394).

## **Chapter 4:**

Lead a general, whole class discussion about chapter 4 in which Turner spends the day on Malaga Island, only to have his parents and the church elders chastise him for spending time with Lizzie. Ask students what they would do if they were Turner?

- Students will retain their “Literary Elements” charts, but will turn in their response journals after the daily discussion so the teacher can assess the student’s understanding of what has been read.
- Record on the word wall any new vocabulary terms that the students note. A few minutes of each class can be devoted to the discussion of new vocabulary; demonstrate how using contextual clues can help define the vocabulary words.

## **Response Journal and Discussion Questions: Chapters 2-12**

### **Chapter 2:**

The author sometimes uses personification in which he gives an object or idea human qualities. Explain concepts such as metaphor and simile. Read the example on p. 21 in which Turner observes “the only thing that saved him from absolute suffocation was the sea breeze somersaulting and fooling, first ahead, then behind, running and panting like a dog ready to play.” Extend the lesson in which students create examples of personification, metaphor and simile.

Discussion questions:

- a) How do you think Sheriff Elwell’s and Deacon Hurd’s comments on page 19 might make Lizzie feel? Write about a time when someone used words to hurt you.
- b) What does Turner observe about Mrs. Cobb on page 25?
- c) Can you find any instances of foreshadowing in this chapter?
- d) Summarize the conflict between the people of Phippsburg and Malaga Island. Can you think of similar conflicts today?

### **Chapter 3:**

- a) Turner says “I am not my own,...but belong body and soul to every parishioner in Phippsburg who might have a word to say about me to my father” (p. 42). What does Turner mean? Have you ever felt like Turner does?
- b) Using a Venn diagram, compare how Lizzie and Turner are alike and different.
- c) Turner wonders if his father believes what he says. What does Turner mean? Do you think Turner’s father believes what he says?

**Read Aloud:**

Read pages 1-7 aloud. Students can follow along with their own copies of the book.

**Questions for group discussion:**

Who are the characters introduced so far? What words can you use to describe them? Where is the story set? Can you define any themes? Record responses on the bulletin board according to category. Students can begin filling in the "Literary Elements" chart.

**Continue reading:**

On pages 7-15 Schmidt uses imagery to paint a visual picture for readers. Ask students to close their eyes and picture what you are reading. Student's comments can be recorded on the bulletin board. Define new vocabulary words, such as "roiling."

Finish reading the chapter. Define foreshadowing and explain that on page 18, the author uses foreshadowing when the town elders are surveying Malaga Island.

**Assignment:**

Students will complete the "Literary Elements" chart for Chapter I, and will also begin writing in their response journals. Write the following questions on the board for students to address as homework:

- a) Use adjectives to describe Turner and Lizzie.
- b) Turner wants to "light out for the Territories." What do you think he means?
- c) The author uses humor and exaggeration to make a point. Give examples.
- d) How does Turner try to fit in? Can you think of times when you didn't fit in? Explain.

**Daily Activities**

- At the start of each class session, break students into small groups. Each group will discuss the chapters read and the questions they have responded to in their journals. Students will take turns recording information. After 20 minutes of discussion, regroup the students as a class, calling on each group's recorder to summarize their group's discussion.
- Students should continue to fill in their "Literary Elements" chart for each chapter, and be prepared to share the results with the class during whole-class discussion time. Record responses on the bulletin board under appropriate headings (themes, etc).



## **Day 2-10**

**Purpose:** Introduce *Lizzie Bright* as well as literary elements.

**Objectives:** At the end of this session, students will begin to:

- a) Use root words and context clues to understand vocabulary (1.1.8.C)
- b) Identify basic facts and ideas in text using specific strategies (1.1.8.D)
- c) Read and understand works of literature (1.3.8.A)
- d) Identify and analyze the use of literary elements (1.3.8.B)
- e) Analyze the effect of various literary devices (1.3.8.C)

**Materials:** One copy of *Lizzie Bright and the Buckminster Boy* for each student  
"Literary Elements" table for each student  
Journal binder for each student

**Vocabulary:** Plot, setting, theme, character, point of view, foreshadowing, imagery, personification, metaphor, simile, irony, symbolism.

### **Activate student's prior knowledge about literary elements:**

Ask students to define literary elements. Confirm definitions of terms.

### **Introduce *Lizzie Bright***

Ask students to look at the cover of the book. What do they think the book is about? Who is pictured on the cover? What can they infer from looking at the cover?

### **Book Talk**

Imagine you have just moved to a place where everyone knows everyone else, and everyone is somehow related. You desperately want to fit in, but your clothes are different and you talk funny. You are the minister's son and everyone has high expectations, but you just can't do anything right. Can you imagine how you would feel? (Write down responses on the board).

Well, that's how Turner Ernest Buckminster III feels. The year is 1912. He has just moved from Boston, Massachusetts to Phippsburg, Maine where his father is the newly appointed Congregationalist minister. No matter what he does Turner seems to offend a church deacon or a prominent citizen. He can't even play baseball the right way- the Maine way. Turner's only solace is the wild Maine coastline where he meets the gregarious Lizzie Bright Griffin who lives on nearby Malaga Island. Lizzie is African American and Turner is white, but they forge an unusual friendship.

## **Day 1**

**Purpose:** Introduce students to the concept historical fiction.

**Objectives:** At the end of this session, students should be able to:  
a) Define historical fiction  
b) Give examples of historical fiction

**Materials:** Flip chart and paper, markers  
Winter, J. (1992). *Follow the Drinking Gourd*. NY: Dragonfly/Knopf.

**Vocabulary:** Historical fiction

### **Activate student's prior knowledge about historical fiction:**

Ask students to define historical fiction and to provide examples of works they have read. Write their definitions and examples on the flip chart. Explain that a work of historical fiction is a realistic story set in the past. In historical fiction the author tries to make the setting and time period historically accurate, but the main character and the plot are invented. Historical fiction may include real people and events, but they are secondary to the story that develops around a fictional character. Reinforce understanding by reading *Follow the Drinking Gourd*, a picture book about slavery. Children should be familiar with this text as it is used in primary classrooms throughout the Council Rock School District.

### **Record:**

Divide a new sheet of flip chart paper into columns labeled "Fact" and "Fiction." Ask students what parts they think are facts in the story, and what parts they think are fiction.

### **Assess:**

Read the "author's note" about the story. Have students check their chart against what Winter notes is fact.

### **Discuss:**

Why would an author choose to write historical fiction instead of a factual book?

**Handouts:**

Students will complete various assignments as they read *Lizzie Bright*. Makes copies of the following for each student:

- a) Literary Elements Chart: Students will fill in the "Literary Elements" table for each chapter as they read the book:

Example:

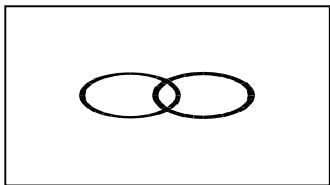
As you read *Lizzie Bright*, write down examples of literary elements in the chart below. Include the page numbers for your examples of imagery and vocabulary words that you are not familiar with.

**Chapter I**

Setting	Themes	Main Characters	Point of View	Conflicts	Examples of Imagery	New Vocabulary Words
Phippsburg, Maine	Not fitting in	Turner Ernest Buckminster III  Reverend Buckminster	Omniscient	Turner vs. town residents	About a wave: "the surge moved like a wallowing mountain range, roiling to a whiteness in its peaks" p. 10	Roiling, p. 10

- b) Dubrule article about Malaga Island.

- c) Handouts of Venn Diagrams. For example:



Students can use diagrams to record traits that characters share and traits that are unique.

- d) Hoffner's "What Really Happened" chart (see Nonfiction Reading Assignment).

**Vocabulary:**

Students should be able to define literary terms and concepts such as historical fiction, plot, character, imagery. In addition, *Lizzie Bright* contains vocabulary which students may not be familiar with. Students will record these words in their journals and on the Word Wall poster. Vocabulary may include: roiling, vestibule, patina, conflagration, tutelage, cupola, bereaved, philanthropic, luminous, thwarted, rhythmically, multiform, lackadaisical.

As an art extension, students could illustrate the journal covers with scenes from the novel.

**Before introducing the novel to students, see the following resources:**

Anderson, M.D. (2006). Opening the book that is Gary Schmidt. *The Calvin Spark* [online edition]. Retrieved August 1, 2006, from <http://www.calvin.edu/publications/spark/2006/spring/schmidt.htm>

Dubrulle, D. (2005). Malaga, revisited: on a Casco Bay island, a shameful incident in Maine's history comes to light. *The Working Waterfront* [online edition]. Retrieved July 28, 2006, from <http://www.workingwaterfront.com/article.asp?storyID=20050803>

Grieco, J. (n.d.) Shudder Island. *Portland Magazine* [online edition]. Retrieved July 28, 2006, from <http://www.maine.rr.com/o4/portmag/malaga/default.asp>

Schmidt, G.D. (2004). "Author's note." *Lizzie Bright and the Buckminster Boy* (p. 218-219). NY: Clarion Books

**Preparation:**

**Obtain Permission:**

Students will be reading the Dubrulle article in an exercise comparing fiction and non-fiction sources. Obtain permission from the copyright holder to copy the article for each student in class.

Obtain permission to use photographs from the "African American Family History Resources" held at the New England Historical Genealogical Society in a PowerPoint presentation about residents of Malaga Island (Bower, 2002).

**Bulletin Board:**

Create a concept map to be used to diagram *Lizzie Bright*. In the center of the board, post a photograph of the author and the book jacket. In each corner of the board, post sheets of paper labeled "themes," "conflicts," "setting," "characters." Connect each sheet to the center using yarn. Students will add words and phrases to the bulletin board as the novel is read.

**Word Wall:**

Create a poster on which new vocabulary words will be posted.

**Response Journals:**

Each student will respond to questions by writing in a journal. Journals will be kept in a loose-leaf binder format so students can add handouts as well as their original writing.

## **Assessment**

Students will be assessed throughout this literature study by the following:

- Small group discussion participation
- Whole class discussion participation
- Writing in response journals
- Completion of "Literary Elements" charts
- Completion of nonfiction reading assignment
- Vocabulary test in which students use new words in sentences
- Completion of one final project demonstrating comprehension of the text.

## **Background for teachers: Synopsis of *Lizzie Bright***

Turner Ernest Buckminster III feels trapped. He has just moved from Boston, Massachusetts to Phippsburg, Maine where his father is the newly appointed Congregational minister. Turner doesn't fit in with his starched white shirt. No matter what he does Turner seems to offend a church deacon or a prominent citizen. He can't even play baseball the right way- the Maine way. Turner's only solace is the wild Maine coastline where he meets the gregarious Lizzie Bright Griffin. Lizzie lives in the impoverished community of African American and mixed-race heritage residents on Malaga Island. Malaga is a place much coveted by the townspeople of Phippsburg who want to turn the area into a tourist attraction. While the islanders generally keep to themselves, they are shunned and discriminated against by the townspeople of Phippsburg. Lizzie and Turner forge an unusual and forbidden friendship, and are caught up in the battle to evict Malaga's long-time residents.

Gary D. Schmidt won the 2005 Newbery Honor award and the Michael Printz Honor Award for Excellence in Young Adult Literature for *Lizzie Bright*. In this novel, based on the sad but true events of 1912, Schmidt shows how racism and greed can turn neighbor against neighbor. Sadly, the residents of Malaga Island were actually evicted. Eight residents were sent to The Home for the Feeble Minded at Pownal, where most died. All human remains were exhumed from the cemetery on Malaga Island and reburied at Pownal. While all the structures on Malaga were destroyed, nothing was ever built on the island and Phippsburg never became the tourist attraction its residents envisioned. The Maine Coast Heritage Trust purchased the island in 2001.

Young Adult Literature in the Classroom – Summer 2006  
A Teaching Guide for Gary D. Schmidt's ***Lizzie Bright and the Buckminster Boy***  
By Katherine K. Ruppel

This unit is based on a historical fiction novel which will be used to teach literary elements as well as to stimulate thinking about prejudice and personal responsibility.

**Grade:** 8

**Time Frame:** 12 days

**Reading Skills and Strategies:**

- Define historical fiction
- Identify literary conflict
- Identify literary elements such as imagery and foreshadowing
- Use contextual clues to predict outcomes

**Themes:**

- Friendship
- Prejudice
- Personal responsibility

**Academic Standards:**

All activities meet relevant standards set forth by the Pennsylvania Department of Education's *Academic Standards for Reading, Writing, Speaking and Listening*:

1.1 Learning to read independently

1.1.8.C: Use root words and context clues to understand vocabulary

1.1.8.D: Identify basic facts and ideas in text using specific strategies

1.3 Reading, Analyzing, and Interpreting Literature

1.3.8.A: Read and understand works of literature

1.3.8.B: Analyze the use of literary elements

1.3.8.C: Analyze the effect of various literary devices

1.4 Types of Writing

1.4.8.B Write multi-paragraph informational pieces

1.6 Speaking and listening

1.6.8 A. Listen to others

1.6.8.D. Contribute to discussions