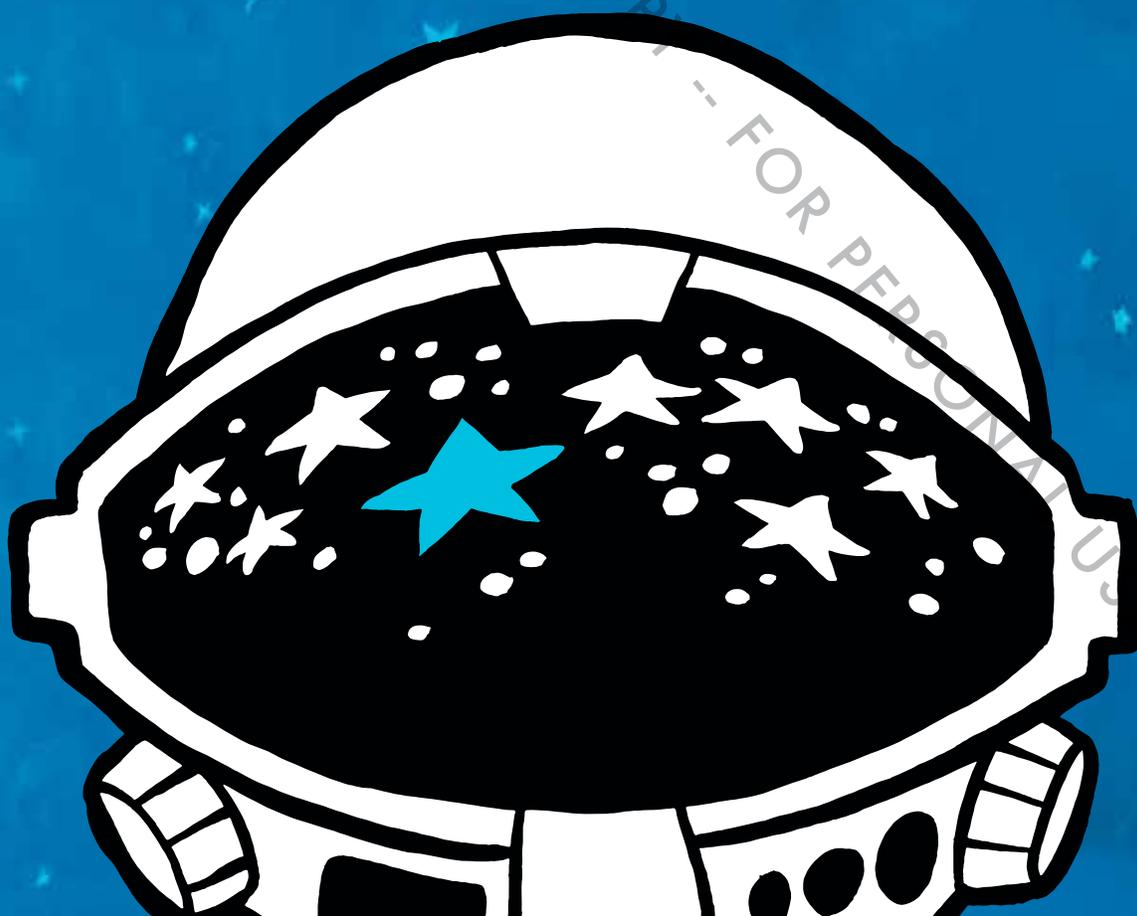


Wonder

奇迹男孩

Educator's Resource

Lucheng Wang & Weike Zhang
Robert L. Selman & Randy-Michael Testa



A Note About This Resource Guide

TALES TOLD TWICE THROUGH CLOSE CROSS-MEDIA COMPARISONS

HOW PRINT AND FILM BOTH OFFER EDUCATIONAL VALUE.

By Robert Selman and Randy-Michael Testa

Watching film versions of texts read in class has long been offered as a reward by teachers for learning how to comprehend texts, but many educators have been hesitant to use film adaptations of books for actual learning. Despite their reticence, there can be great benefits from reading and then watching a text. The key questions relate to how a film based upon text should be engaged and how the two versions should be put in conversation with each other.

As Shakespeare wrote in *The Life and Death of King John*, "Life is tedious as a twice-told tale." For Shakespeare, a twice-told tale did not have much value. Today, however, many printed texts are being told "cross-media" through filmed dramatizations. While there is obviously entertainment and commercial value, how much educational value is there?

The focus of our course, H370: Youth Interpretations of Humanistic Stories: Finding Themes, Promoting Multi-Media Literacy, and its sister research course, S063, is how to use such "twice-told tales" to promote student knowledge and skills. We emphasize how the world can be made meaningful by students and teachers and why educators concerned with accountability and equity should explore our approach.

Drawing an analogical connection to close reading for comprehension, we suggest ways to use cross-media comparisons of stories told in print and film to develop both student knowledge (such as vocabulary) and skills (such as communication). The work of deciding whether, or which, texts should be used in classrooms is represented by developing a valid pedagogical framework for cross-media comparisons.



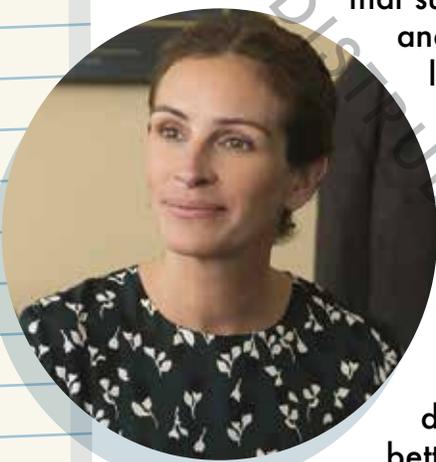
When a story is told twice, phenomena emerge related to student understanding. Take the book (2012) and film (2017) versions of *Wonder*, which depict the challenges a 10-year-old boy named Auggie with cranio-facial abnormality faces in a new school. The film has been viewed by legions of school children who also read the book in class. In a scene that takes place on Halloween, a disguised Auggie overhears new friend Jack Will confiding to other boys that he isn't really friends with Auggie. "If I looked like that, I think I'd kill myself," Will says, unaware that the costumed person in the doorway is Auggie. The scene is short, yet the emotional impact is intense, immediate, and critically important to the story.

Close cross-media comparisons are best initiated by starting with an aesthetic way of knowing the story, understanding implications, and discussing meanings. In both tellings of *Wonder*, these are issues where aesthetic knowing heightens the reader/viewer's awareness of what is embedded within the story: "Why do you think Jack Will said that?" cuts across ethical and academic ways of knowing. "What is peer pressure?" is primarily an academic content-knowledge question. "Can you write a different ending to that scene?" targets academic skills about ethical issues.

Each way of telling the story provides a distinct but related way for students to understand Auggie's experience. Perhaps most powerful for student comparison is the aesthetic differences between print and film. Both are powerful, but here, one could argue, the film brings more to students' understanding than print.

Because Auggie is motionless in the doorway, we conclude that Auggie is stunned, even though we do not see his face or hear his voice. How does the scene work? How do the shifts in point of view and music help communicate Auggie's emotional response in this moment? How does it compare to the text?

This three-way examination capitalizes on distinctions in the story and offers opportunities to teach along pedagogical dimensions that support deep comprehension, making inferences, and drawing conclusions. It also supports media literacy by bringing popular digital media into the classroom and focusing on the writer and filmmaker's explicit aesthetic choices.



Not all literature automatically warrants cross-media comparison. Unlike with *Wonder*, there is not a lot of ethical or academic variation to consider in the *Harry Potter* movie series. The print texts are subtler and more expository; they deal directly with ethical issues and constitute better literature. Even so, cross-media approaches may be warranted for a reluctant reader who might not want to tackle the lengthy books.

Knowing they may differ in their opinions of stories' meaning and worth, this allows us to raise the question of how educators can select stories and prepare cross-media studies, based on their own educational constraints, beliefs, and experiences. Our three ways-of knowing framework (aesthetic, academic, ethical) helps educators to locate why they are engaging in the telling of a story twice. Cross-media comparative analysis embraces what happens when a story moves across platforms, fostering students as both critical readers and viewers, and guiding teachers who wish to embrace media as an ally in the best interest of the students.

Robert Selman is a professor in Education and Psychiatry at Harvard University.

Randy-Michael Testa is an associate director with Programs in Professional Education at the Harvard Graduate School of Education.

TABLE OF CONTENTS

A Note About This Resource Guide	2
How to Use this Educator's Resource	7
Introduction to Wonder	7
Theoretical Framework	8
Lesson Structure	14

UNIT 1:

"I'm not an ordinary child."

16

Essential Questions	17
Pre-class Preparation	17
Vocabulary	17

LESSON 1.1: EXPLORE THE STORY 22

Pre-class Preparation:	22
ACTIVITY 1 [Aesthetic]: Watching the Opening	22
ACTIVITY 2 [Academic]: Drawing Auggie's Identity Chart	24
ACTIVITY 3 [Academic/Aesthetic]: Cross-media Close Comparison	25

LESSON 1.2: BEYOND THE STORY 26

Pre-class Preparation:	26
ACTIVITY 1 [Academic]: Being Ordinary	26
DEBATE (optional): Is it good to be ordinary or not?	27
ACTIVITY 2 [3E]: Auggie's First Day of School	27
AFTER-CLASS ASSIGNMENT [3E]: Knowing Yourself	28

LESSON 1.3 CREATE THE STORY 32

Pre-class Preparation:	32
ACTIVITY 1 [Academic/Ethics]: Introducing Yourself	32
ACTIVITY 2 [3E]: Reimagine the scene - Auggie's First Day of School	32

UNIT 2:

"If I looked like him, I think that I'd kill myself."

33

Essential Questions	34
Pre-class Preparation	34

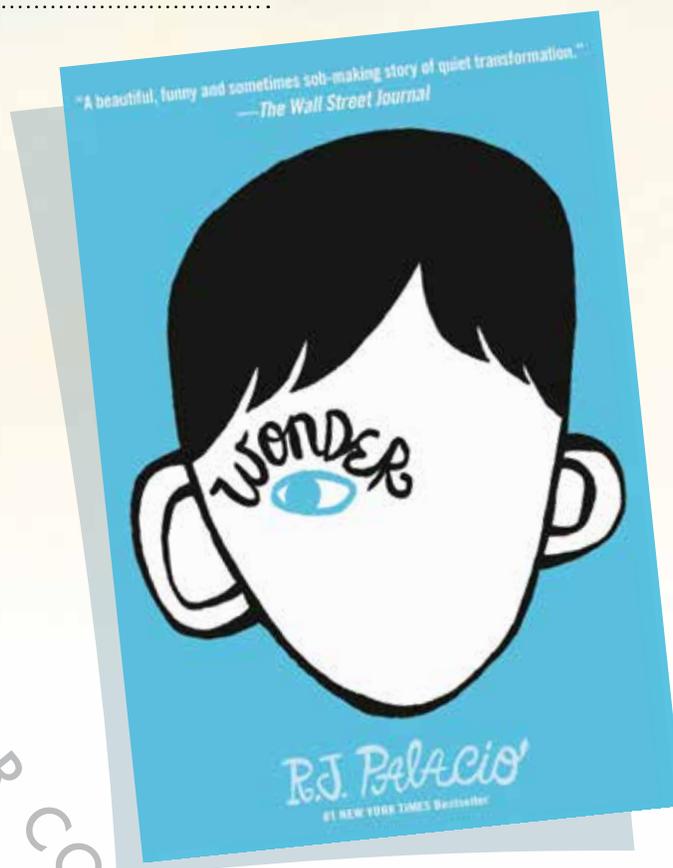
LESSON 2.1: READ THE STORY 35

Pre-class Preparation:	35
ACTIVITY 1 [Aesthetic/Academic]: Imagining the Scene	35
ACTIVITY 2 [Aesthetic]: Watching the Halloween Incident	37

TABLE OF CONTENTS (CONT'D)

LESSON 2.2: BEYOND THE STORY	39
ACTIVITY 1 [Ethics]. Betraying Auggie	39
ACTIVITY 2 [3E]. Punching Julian	41
DEBATE (optional): Should Jack be punished for punching Julian?	42
LESSON 2.3: CREATE THE STORY	43
ACTIVITY 1 [Ethics]: A Letter/email to Auggie	43
ACTIVITY 2 [3E]: Reimagine the scene - the Halloween Incident	43
UNIT 3:	
<i>“You have me looking out for you.”</i>	44
Essential Questions	45
Pre-class Preparation	45
Vocabulary	46
LESSON 3.1: READ THE STORY	49
Pre-class Preparation:	49
ACTIVITY 1 [Aesthetic]: Not Being Seen	49
ACTIVITY 2 [Academic/Ethic]: Seeing Auggie	50
LESSON 3.2 BEYOND THE STORY	52
Pre-class Preparation:	52
ACTIVITY 1 [Aesthetic/Academic]: The Quarrel	52
DEBATE (optional): Is “being understanding” always a good thing?	53
ACTIVITY 2 [3E]: <i>Our Town</i> by Thornton Wilder	53
LESSON 3.3: CREATE YOUR OWN STORY	55
Activity [3E]: Reimagine the Scene - The Quarrel	55
UNIT 4:	
<i>“The universe takes care of all its birds.”</i>	56
LESSON 4.1: REVIEW THE STORY	57
ACTIVITY 1 [3E]: The Graduation Ceremony	57
LESSON 4.2: CULMINATING SESSION	58
APPENDIX	
	59
Cross-media Theoretical Framework	60
Strategies for Facilitating Meaningful Discussions	61
In-depth Discussions of Other Characters	64
Teaching Strategies	68
References and Resources	69
Acknowledgements	71

How to Use this Educator's Resource



INTRODUCTION OF WONDER

"August Pullman is a 10-year-old boy who likes Star Wars and Xbox, ordinary except for his jarring facial anomalies. Homeschooled all his life, August heads to private school for fifth grade and he is not the only one changed by the experience - something we learn about first-hand through the narratives of those who orbit his world. August's internal dialogue and interactions with students and family ring true, and though remarkably courageous he comes across as a sweet, funny boy who wants the same things others want: friendship, understanding, and the freedom to be himself.

"It is only with one's heart that one can see clearly. What is essential is invisible to the eye."

(From Antoine de Saint-Exupéry's *The Little Prince* and R.J. Palacio's remarkable book, *Wonder*.)

- Seira Wilson, Amazon.com editor¹

¹ Seira Wilson (2012). Editor Review of *Wonder* Retrieved from https://www.amazon.com/Wonder-R-J-Palacio/dp/0375869026/ref=sr_1_1?ie=UTF8&qid=1545202273&sr=8-1&keywords=wonder+book

THEORETICAL FRAMEWORK: AN APPROACH THAT INTEGRATES TRANS-MEDIA LITERACY, HUMANISTIC STORY-TELLING, AND THE PROMOTION OF SOCIAL AWARENESS

THE BIG PICTURE OVERVIEW:

As individuals, as professionals, and as members of civil society, we engage with humanistic stories by reading them, by watching them as movies, and/or by acting in them on stage. Given the continual advances in communications technology, educators are afforded an ever-expanding menu of powerful humanistic stories - both fictional and factual - as well as greater access to a variety of ways these stories can be depicted and communicated across media. It is important that our own experiences and analyses of any given story adequately prepare us to develop our professional abilities should we use such a story with our students within a deep trans-media context.

And for exploring transmedia, we draw from the definitions set forth by Henry Jenkins (Jenkins, et al., 2017):

- We might imagine three different models of how stories might operate within a digital environment. **The first would be what we might call MULTIMEDIA STORIES.** Here, we bring together within the same platform a bundle of related content that might tap into the capacities of text, video, audio, interactive media, or still images to produce an integrated experience of some kind.
- **The second is what I would call TRANSMEDIA.** Here, storytellers use digital platforms alongside a range of other delivery channels so that each piece of media adds something significant to the overall experience of the story world and so that the reader has to actively track down and reassemble that dispersed content.
- **The third is what I would call CROSS-MEDIA CONTENT:** These are stories produced for other media that can be accessed or downloaded from a digital platform. Of these three models, the first and second—but not, in most cases, the third—would constitute what I am describing as digital storytelling.

THE COMPARATIVE APPROACH:

This Educator's Resource provides a model for how to (re)introduce students to high quality/high impact story content drawn from a creative canon within the arts and humanities. We select stories such as the popular book *Wonder* to reflect variations across cultures, phases of human development, genres, and historical periods. To help understand the meaning of these stories both for individuals and cultures as they are increasingly told across media, we demonstrate how research methods can animate three epistemic lenses, or ways of knowing a story - the aesthetic, ethical, and academic - which comprise overlapping interpretations of each story as applicable to a comprehensive social worldview in an educational context.

X-Media, (our short-hand for cross-media) which is defined for the purposes of this Resource as a story moving from one content platform (e.g., a book) to another (e.g., a film) is under the **SOCIAL AWARENESS AND STORYTELLING INITIATIVE** at the Harvard Graduate School of Education. **X-MEDIA** is dedicated to leveraging the power of media (usually the same story told in different media forms like books, popular movies, online learning platforms, etc.) to facilitate holistic development of children and youth.

(More detailed information can be found at:
[https://xmedia.gse.harvard.edu/.](https://xmedia.gse.harvard.edu/))

Wonder, a book written by R.J. Palacio, became popular both in the U.S. and around the world and was adapted to an award-winning movie with rich academic, ethic, and aesthetic implications. We developed this Educator's Resource for use in schools. There are also possibilities to creatively use this Resource in other social-cultural contexts.





Figure 1. Three Pillars: Academics, Aesthetics, and Ethics

WHAT DOES EACH OF THE THREE PILLARS REPRESENT?

ACADEMICS

Academics focus on a range of core school-based disciplinary content and skills (e.g., academic vocabulary, deep comprehension, and complex reasoning). Instructional methods rely heavily but not exclusively on discussion and debate activities. With respect to vocabulary, we select words with rich particular meanings. “Deep comprehension” refers to the need to go beyond the literal information to identify key ideas and details, craft and structure; to integrate knowledge and ideas in diverse formats, and to understand complex texts². Complex reasoning requires the abilities to analyze and synthesize information in diverse formats, and to distinguish different scenarios when evaluating a proposition. Cross-media comparison broadens students’ knowledge and develops academic skills through reading, viewing, writing, discussing, and debating. It engages students in activities designed to promote students’ deep comprehension and complex reasoning skills.

² 2018 Common Core State Standards Initiative (2018). English Language Arts Standards Retrieved from <http://www.corestandards.org/ELA-Literacy/>

AESTHETICS

Aesthetics explore how different formats (e.g., print, film, and graphic novels), and narrative structures engage readers/viewers and cultivate empathy with the characters in a story. In this curriculum, through guided movie appreciation, selective use of film clips, and close comparisons to the print version of a story, students will understand that filmmakers tell stories in a unique visual way and that viewers may interpret the same film differently. Students will also exercise their creative skills by screenplay writing and performing.

STEP 2: Compare/contrast how the movie script handles the incident vs. how the book describes it. Please keep your response to 100 words or less. Briefly, to recap “the incident” . . . Auggie has begun to adjust to his new school, and even feels as if he has made a friend in Jack Will. But everything changes when Auggie comes to school on his favorite holiday, Halloween, and overhears a conversation.

TIME LIMIT: 15 minutes

For your reference, here’s a side-by-side view of the movie script and book text for “the incident” scene:

Movie Text	Book Text
<p><i>AUGGIE walks into homeroom to find . . . JULIAN is in a Darth Sidious outfit, he’s talking to two Mummies.</i></p> <p>MUMMY 1 . . . It really does look like him.</p> <p>JULIAN This part, right?</p> <p><i>Julian points to the cheeks and eyes of his Sidious mask.</i></p>	<p>I was going to go in and sit at my usual desk, but for some reason, I don't know why I found myself walking over to a desk near them, and I could hear them talking . . .</p> <p>“I thought about this a lot,” said the second mummy . . . “I think that I would kill myself.”</p> <p>“Then why do you hang out with him so much?” asked Darth Sidious.</p>

Figure 2. A close-comparison example: Students are asked to compare-and-contrast the Halloween Incident described in a passage from the film script and a passage from the book.



ETHICS

The discussion and debate format of this Resource allows educators to engage students in an understanding of the characters' moral dilemmas and promotes readers' self-reflection and social-awareness. One social awareness skill we emphasize heavily is social perspective-taking. Social perspective-taking in an educational context (i.e., with specific reference to some story text) points to a student's propensity for articulating others' perspectives and, more crucially, for expressing their grasp of the social basis of those perspectives (e.g., how the social role of a person whose perspective is taken and expressed fundamentally shapes that perspective³). The ethical part of this Resource focuses on common moral and social themes such as bullying, self-identity, friendship, and family relationships, to name a few. Through self-reflection and examining the points of view taken by different characters in the story, students will exercise social perspective-taking skills and develop a deeper, more nuanced and contextualized social awareness of these themes.

3E

"3E" is our term for the combination of these three pillars. It will be used in this Resource as a shorthand for three Epistemic ways to understand and unpack a story, regardless of the media in which it is presented: Academically, Aesthetically, and Ethically. We propose that Educators, broadly defined, need to analyze and experience stories they select through each of these three lenses to best promote the understanding of those whom they serve, e.g., their students, and themselves.

³ Kim et al. (2018). Social perspective-taking performance: Construct, measurement, and relations with academic performance and engagement. *Journal of Applied Developmental Psychology*, 57(2018), pp. 24-41.

THE POWER OF STORYTELLING

STORYTELLING

We strongly believe in the power of storytelling - a good story can not only entertain people but it can also inspire and enlighten people to think deeply about social, ethical, historical, and aesthetic issues.

Robert Selman

Novelist John LeCarre is reported to have said: "Having your book turned into a movie is like seeing your oxen turned into bouillon cubes." I think all too often LeCarre is probably right. If you think about all the people involved in making a play, let's say: producers, playwright, director, actors, lighting and sound people, props—well multiply that by a thousand, and you have a movie. Then ramp up the money involved and the fact that the primary role of a Hollywood studio is to get the most return for its investment at the box office—ticket sales— and you have an interesting, complicated set of conversations, temper tantrums, hopes and visions bouncing back and forth throughout the process. It's hard and a joy, both. Because in cross-media, we're moving back and forth between written and visual texts, there's a translation process. The excitement and tension in this work comes from looking at two words concerning adaptations: **faithful** and **literal**. The two are not the same. I lean on writer Lois Lowry's (The Giver) definition of a faithful adaptation of a children's book for the screen. She said a faithful adaptation is one that's "true to the spirit of the book." For me the words, "true" and "spirit" offer plenty of room —and plenty of obligation.

Randy-Michael Testa

LESSON STRUCTURE



Each lesson is structured in three parts:

READ THE STORY

The first part, **READ THE STORY**, focuses on *what* the story is about and *how* the story is told in each medium. The cross-media comparison approach is utilized in this part for students to understand the narrative structure.

BEYOND THE STORY

The second part, **BEYOND THE STORY**, extends beyond the plot and focuses on deep comprehension of the story content and synthetic Academics, Aesthetics, and Ethics activities.

CREATE THE STORY.

The last part, **CREATE THE STORY**, asks students to rewrite key scenes in the story. In imagining (and reimagining) a scene, students leverage deeper comprehension of each character, utilize their creativity, and take action with good intentions.

LESSON STRUCTURE (CONT'D)

At the beginning of each unit, **ESSENTIAL QUESTIONS** probe for important themes identified in the story and the lesson. Class activities are designed based on these vital driving questions.

PRE-CLASS PREPARATIONS include assigned readings, film clips and soundtracks, all of which allow and encourage teachers and students to be prepared for class.

VOCABULARY consists of words appearing in the book, which includes three categories:

- 1) **ACADEMIC WORDS** about which teachers give explicit instruction and intentionally repeat them in class instruction;
- 2) **COLLOQUIAL WORDS WITH HIGH REPETITION** about which teachers illustrate meaning to facilitate student understanding of content; and
- 3) **HOMONYMS** about which teachers present numerous meanings for the same spelling of a word.

NOTE: All vocabulary definitions have been taken from <https://www.merriam-webster.com>.

In addition, some points marked as **"TO THE TEACHER"** are either designated to explain the objective of the activity or provide some tips on teaching strategies. Considering the varying contexts where this Resource might be used, there are also activities marked as "optional" and Appendices are provided for reference.

Even though some answers may be better than others, (more adequate, more detailed and so on) in this Resource there is no such thing as a "correct answer." Even if some of the questions are answered by the author of the book, those answers are not necessarily the "final word." It is important for students to be aware that they are entitled to interpret the story as readers and viewers while being curious about the author's intention. The answers suggested in the lesson plans are only for reference purposes. A discussion-oriented atmosphere featuring openness and diversity is highly recommended for using our materials. As for how to set up a healthful, open discussion atmosphere, please see **APPENDIX: STRATEGIES FOR FACILITATING MEANINGFUL DISCUSSION**.

Wonder

UNIT 1

“I'm
not an
ordinary
child.”



PLEASE DO NOT DISTRIBUTE OR COPY FOR PERSONAL USE ONLY

UNIT 1

ESSENTIAL QUESTIONS

- Q1:** In what ways do the book and the movie introduce Auggie and his first day of school? What are the most significant differences? What is the effect of these differences on the way Auggie's character is revealed?
- Q2:** What does it mean to be "ordinary"? What would it mean for Auggie to be ordinary?
- Q3:** Why are some kids cruel (mean) to Auggie?

PRE-CLASS PREPARATIONS:

Movie:	Opening (0:1:06 - 0:4:45) (0:12:25 - 0:15:18) (0:19:45 - 0:21:10)
Book:	Part 1: August. Ordinary - Part 1: August. Driving Part 1: August. Home - Part 1: August. First Day Jitters.
Soundtrack:	"Ordinary"

VOCABULARY

wonder

(noun) a cause of astonishment or admiration: MARVEL MIRACLE

*"I'm actually considered something of a medical **wonder**."* (p. 130)

*"You really are a **wonder**, Auggie. You are a **wonder**."* (p. 309)

(verb) to feel curiosity or doubt

"Mom is beautiful, by the way. And Dad is handsome. Via is pretty.

*In case you were **wondering**."* (p. 7)

continued on next page . . .

VOCABULARY (cont'd)

wonder (cont'd)

(verb) "Jack, Julian, and Charlotte were standing by the door, not sure where to go or if they were still needed. I **wondered** what else they'd been told about me before they'd met me." (p. 31)

mean

(verb) to have in the mind as a purpose: intend

"Mom looked surprised, like she hadn't **meant** for me to hear that." (p. 8)

"She said soft words that I know were **meant** to help me, but words can't change my face." (p. 60)

(verb) to introduce a phrase restating or explaining the point of a preceding phrase

"Can you believe that name, Auggie? I **mean**, who on earth would ever agree to have a name like Mr. Tushman?" (p. 13)

(verb) signify

"Mom would point to one of my bandages, and I would hold up my fingers to show her how much it was hurting. One **meant** a little bit. Ten **meant** so, so, so much." (p. 54)

"This precept **means** that we should be remembered for the things we do." (p. 65)

(adjective) characterized by petty selfishness or malice

"I know the kid wasn't trying to be **mean**, but he got in big trouble later, and his mom called my mom that night to apologize." (p. 50)

"And if the Wookiee caught me saying that, he'd know I wasn't trying to be **mean**. I was just pointing out the fact that he's a Wookiee." (p. 62)



VOCABULARY (cont'd)

petrified

(adjective) overwhelmingly fearful: frozen

*"Next week I start fifth grade. Since I've never been to a real school before, I am pretty much totally and completely **petrified**." (p. 4)*

obnoxious

(adjective) odiously or disgustingly objectionable: highly offensive

*"'Only dorks take leadership,' Julian interrupted."
"'Julian, you're being so **obnoxious**!' said Charlotte, which made Julian laugh." (p. 28)*

contagious

(adjective) transmissible by direct or indirect contact with an infected person

*"They would take the longest way around me to avoid bumping into me in any way, like I had some germ they could catch, like my face was **contagious**." (p. 61)*

hindsight

(noun) : perception of the nature of an event after it has happened

*"But you're right, Auggie, we should've told you when we found out last month that you got in," said Dad.
"In **hindsight**," sighed Mom, "yes, I guess." (p. 11)*

mortality

(noun): the state of being subject to death

*"The things we do outlast our **mortality**. The things we do are like monuments that people build to honor heroes after they've died." (p. 65)*

VOCABULARY (cont'd)

suppose

(verb): to lay down tentatively as a hypothesis/to hold as an opinion:
believe

*"Wait, Jack, we're **supposed** to be answering questions," said Charlotte. (p. 26)*

explain

(verb): to make plain or understandable/to give the reason for or cause of

*"What's so nice is we never have to **explain** things to one another. When I decided I wanted them to call me Olivia instead of Via, they got it without my having to **explain**." (p. 92)*

apologize

(verb) : to express regret for something done or said

*"I know the kid wasn't trying to be mean, but he got in big trouble later, and his mom called my mom that night to **apologize**." (p. 50)*

exaggerate

(verb): to enlarge beyond bounds or the truth

*"I'm not **exaggerating** when I say this, but my heart literally started beating like I'd just run the longest race in the world." (p. 20)*

scream

(verb): to voice a sudden sharp loud cry

*"But I know ordinary kids don't make other ordinary kids run away **screaming** in playgrounds." (p. 3)*

VOCABULARY (cont'd)

jitters

(plural noun): a sense of panic or extreme nervousness

First-Day Jitters (chapter title) (p. 35)

whisper

(verb): to speak softly with little or no vibration of the vocal cords especially to avoid being overheard

"Julian's a jerk," he whispered before Julian and Charlotte reached us. (p. 30)

plague

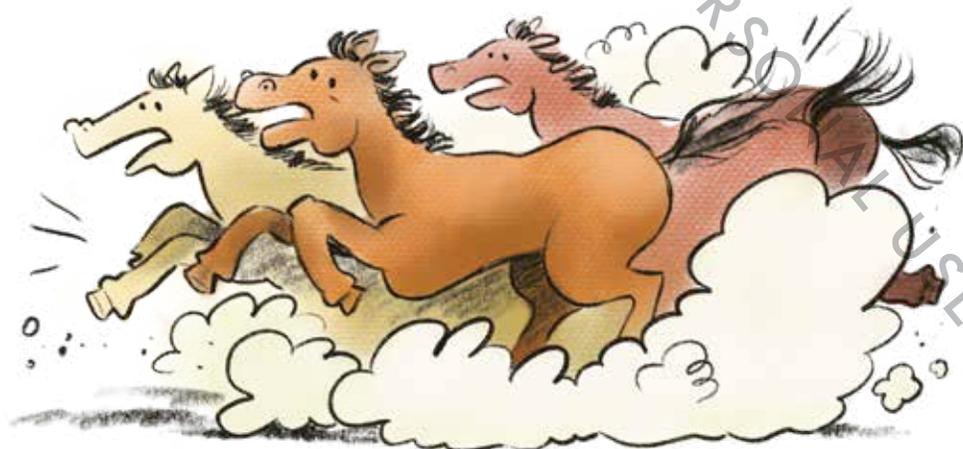
(noun): an epidemic disease causing a high mortality rate

"Anyone who accidentally touches August has only thirty seconds to wash their hands or find hand sanitizer before they catch the Plague." (p. 120)

stampede

(noun) : a wild headlong rush or flight of frightened animals/a mass movement of people at a common impulse

"So I moved to an empty table and just waited for everyone to finish stampeding and the lunchroom teacher to tell us what to do next." (p. 49)



Lesson 1.1:

READ THE STORY

PRE-CLASS PREPARATION:

Movie:	Opening (0:1:06 - 0:4:45)
Book:	Part 1 August. Ordinary - Part 1 August. Driving
Soundtrack:	"Ordinary"

ACTIVITY 1 [AESTHETIC]:

WATCHING THE OPENING ⁴

[TO THE TEACHER: This activity is designed to help students understand what the movie opening is about and engage students in movie appreciation. Through extracting information from images and sounds, students will have a basic idea that filmmakers tell a story through images and sounds. This activity also aims to help students understand how Auggie is introduced to the audience.]

FILM SCREENING:

Watch the film clip of the opening of *Wonder* (0:1:06 - 0:4:45). Ask students to list as many images and sounds as they notice in the sequence of shots during the opening. They may record their observations during and after viewing the segment.



⁴ This activity is adapted from *The Film Foundation* (2005). *To Kill a Mockingbird Teacher's Guide*, Chapter 1.
Retrieved from: https://www.storyofmovies.org/pdf/som/tkam/tkam_tg_chapter1.pdf

DISCUSSION QUESTIONS:

Q1: What do you notice from the images and sound in the opening of the movie?

IMAGES	SOUNDS
<p>Astronaut</p> <p>Auggie jumping on the bed</p> <p>Auggie playing video games</p> <p>riding bike</p> <p>Auggie fighting with father</p> <p>sister and dog</p> <p>Auggie riding bike to the playground</p> <p>Via and Auggie playing together (flashback: day of birth)</p> <p>a board with wristbands</p> <p>father and mother are arguing with each other</p> <p>take off the helmet</p> <p>go to the bed</p>	<p>Auggie's narration</p> <p>conversation of parents</p> <p>background music</p>

Q2: What can you conclude about Auggie from the images and sounds?

Sample response: A 10-year-old kid, does "ordinary" things but doesn't look "ordinary." He has a father, mother, sister and a dog in his family. He has had 27 surgeries after birth and has been homeschooled by mother. He will start 5th grade next week.

Q3: What might you wonder about Auggie after watching the opening of the movie?

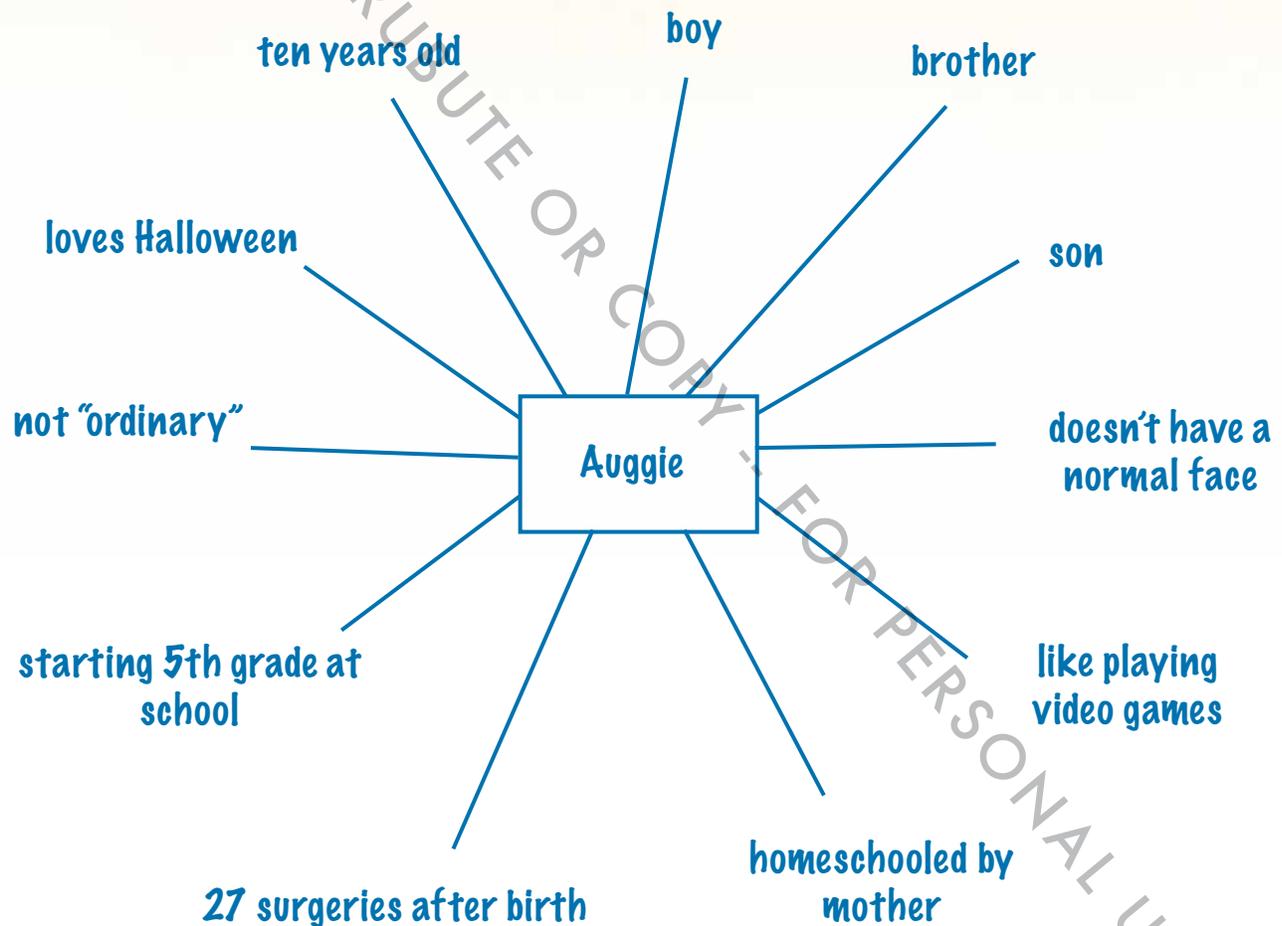
LESSON 1.1 - READ THE STORY

ACTIVITY 2 [ACADEMICS]

DRAWING AN IDENTITY CHART⁵ OF AUGGIE

Ask students to draw an Identity Chart of Auggie (see **APPENDIX: TEACHING STRATEGY- IDENTITY CHART**). Students are also encouraged to add on what they learn about Auggie in the book. This Identity Chart can be revisited and altered as students move on.

EXAMPLE:



⁵ The Strategy of Identity Chart is adapted from ©Facing History and Ourselves.
Please see: <https://www.facinghistory.org/resource-library/teaching-strategies/identity-charts>

LESSON 1.1 - READ THE STORY

ACTIVITY 3 [ACADEMIC/AESTHETIC]:
CROSS-MEDIA CLOSE COMPARISON

[**TO THE TEACHER:** This activity may touch on the symbolism in the film as students compare the book and the movie closely.]

DISCUSSION QUESTIONS:

- Q1:** Review the book Part 1: August. Ordinary - Part 1: August. Driving (pp. 1-14). Compare and contrast the book and the movie (0:1:06 - 0:4:45) regarding the opening scene. How do the movie and the book differ in introducing Auggie? Which one do you prefer, why?

	Movie	Book
Auggie's face	<p>Auggie took off the helmet showing his face at the end of the opening scene</p> <p>Q: Why didn't the director show Auggie's face at the beginning?</p>	<p>Auggie talked about his face after the first paragraph</p>
<p>The symbol of the astronaut</p> <p>Q: What does the symbol of the astronaut suggest to the audience?</p> <p>(Hint: think about its connection with Auggie's experience, his desire to "be normal" and to get along with peers, etc.)</p>	<p>"Astronaut" becomes a symbol in the movie with rich meanings: the astronaut shows up at the very beginning and in Auggie's bedroom; it also shows up on Auggie's first day of school.</p>	<p>Astronaut has been mentioned but is not a symbol.</p>

LESSON 1.2:

BEYOND THE STORY

PRE-CLASS PREPARATION:

Movie:	Auggie's first day of school (0:12:25 - 0:15:18) Auggie being bullied (0:19:45 - 0:21:10)
Book:	Part 1: August - Home - Part 1: August - First Day Jitters
Soundtrack:	"Ordinary"

ACTIVITY 1 [ACADEMICS]:

BEING ORDINARY

THE WORD "ORDINARY"

"I know I'm not an **ordinary** ten-year-old kid. I mean, sure, I do **ordinary** things. I eat ice cream. I ride my bike. I play ball. I have an Xbox. Stuff like that makes me **ordinary**. I guess. And I feel **ordinary**. Inside. But I know **ordinary** kids don't make other **ordinary** kids run away screaming in playgrounds. I know **ordinary** kids don't get stared at wherever they go."
(p. 3)

"If I found a magic lamp and I could have one wish, I would wish that I had a **normal** face that no one ever noticed at all...."
(p. 3)

"And Mom and Dad don't see me as **ordinary**, either. They see me as **extraordinary**. I think the only person in the world who realizes how **ordinary** is me."
(p. 3)

- Part 1: August - Ordinary



DISCUSSION QUESTIONS:

Q1: What does it mean if something is "ordinary"? Do you think Auggie is ordinary? Explain your reasons.

[TO THE TEACHER: The word "ordinary" appears repeatedly at the beginning of the book. However, there are subtle differences in the meaning of the word "ordinary" and the way that it is used to communicate meaning. Invite students to discuss different meanings the word can have. Invite students to discuss when it might be good to be ordinary.]

DEBATE (OPTIONAL):



Is it good to be ordinary?

In the movie, Via told Auggie, "Don't try to blend in if you are meant to stand out" What you think of Via's advice?



ACTIVITY 2 [3E]:

AUGGIE'S FIRST DAY OF SCHOOL

[TO THE TEACHER: This activity focuses on understanding Auggie's first day of school. The activity is built on Academics, Aesthetics, and Ethics.]

Q1: FOCUSES ON PERSUASIVE SKILLS AND DEEP COMPREHENSION [ACADEMICS]

Q2: FOCUSES ON HOW SYMBOLISM IS USED AND WHAT IT COMMUNICATES [AESTHETICS]

Q3: FOCUSES ON BULLYING [ETHICS]

Watch the film clip of Auggie's first day of school (0:11:40 - 0:15:18) and compare it with the book Part 1: August - Home - Part 1: August - First-Day Jitters.

DISCUSSION QUESTIONS:

Q1: Having said goodbye to his family, Auggie walked into the school alone. Compare the way the book and the movie present this scene.

Q2: Is it natural to react to someone who has an abnormal face? How might you get over your first reactions? What can classrooms and schools do to help?

Q3: Do you think the reactions of Auggie's schoolmates can be regarded as bullying? Why do you think so?



AFTER-CLASS ASSIGNMENT:

KNOWING YOURSELF

Imagine you are in Auggie's classroom at his first day of school. How would you introduce yourself to your classmates? What are two things you would say? Why these two things?

"MR. BROWNE'S SEPTEMBER PRECEPT: WHEN GIVEN THE CHOICE BETWEEN BEING RIGHT OR BEING KIND, CHOOSE KIND."

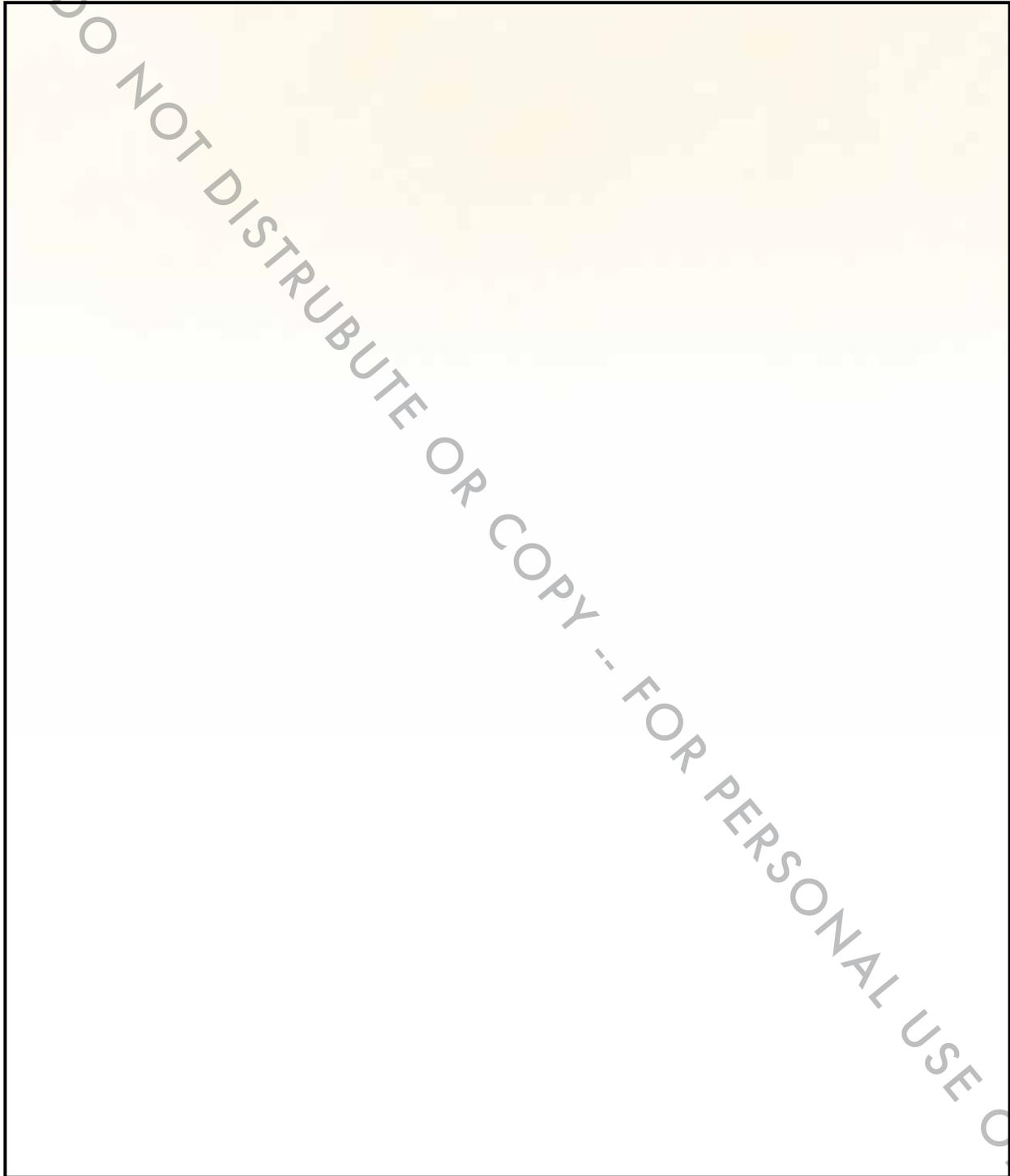
[pages 47-48]

"'Who we are,' he said, underlining each word as he said it. 'Who we are! Us! Right? What kind of people are we? What kind of person are you? Isn't that the most important thing of all? Isn't that the kind of question we should be asking ourselves all the time? What kind of person am I?'"

[page 47]

OPTION 1:
IDENTITY CHART

Using to Auggie's Identity Chart, create one of your own.



PLEASE DO NOT DISTRIBUTE OR COPY -- FOR PERSONAL USE ONLY

OPTION 2:

SELF-PORTRAIT AS...

Auggie's school has assigned students to draw a self-portrait -but as an animal. If you portrayed yourself this way, what would it look like?

ME -AS AN ANIMAL :

I drew myself like this because...

Lesson 1.3:

CREATE THE STORY

PRE-CLASS PREPARATION:

Students complete the assignment **KNOWING YOURSELF**.

ACTIVITY 1 [ACADEMICS/ETHICS]:

INTRODUCING YOURSELF

After finishing the assignment, students bring their creations to the class and share with peers. Teachers can set up a "Gallery Walk" where students can discuss their creations, watch and comment on each other's work, and reflect after the activity.



ACTIVITY 2 [3E]:

REIMAGINE THE SCENE - AUGGIE'S FIRST DAY OF SCHOOL

Suppose you turn Auggie's first day of school into a good experience. What could various characters (e.g., Auggie, students, teachers) do?

Q1: Discuss with your group members and brainstorm ideas.

Q2: Rewrite the script and share with the class. Make sure everyone has a role. The script will be saved for rehearsal and final performance in the culminating activity.

Wonder

UNIT 2

“If I
looked like
him, I think
that I'd kill
myself.”



PLEASE DO NOT DISTRIBUTE OR COPY FOR PERSONAL USE ONLY

UNIT 2

WHAT IS A PERSONAL TURNING POINT⁶?

For a character in a story, a turning point is a moment within the story where and when the character changes their thoughts, feelings, or attitudes. This change is typically inspired by an external conflict, or events, an internal realization, dilemma, or both. Other times, a turning point is ignited during moments when the character has encountered a crisis or learned something important enough to change his outlook and, if the character has a major role in it, the story's direction.

CHARACTER'S TURNING POINT:

Halloween is Auggie's favorite holiday. On his first Halloween at school, however, an incident disrupts his friendship with Jack Will.

ESSENTIAL QUESTIONS

Q1: How do the book and the film differ in showing the Halloween Incident? Is one more powerful than the other? If so, why?

Q2: If someone fights for a good reason, should they get punished?

PRE-CLASS PREPARATION:

Movie:	The Halloween Incident (0:44:40 - 0:46:18) Four things about Auggie (0:51:28 - 0:54:25) Punching Julian (1:09:13 - 1:10:37)
Book:	Part 1: August - Costumes - Part 1: August - Names Part 4: Jack Will

⁶ Elizabeth, T., Selman, R.L. (August 15th, 2014). *The Giver Educator's Resource Guide*. Retrieved from: https://www.walden.com/wp-content/uploads/2014/03/Giver_EdGuide_V4b.pdf

Lesson 2.1:

READ THE STORY

PRE-CLASS PREPARATION:

Movie:	Halloween Incident (0:44:40 - 0:46:18)
Book:	Part 1: August - Costumes - Part 1: August - Names
Soundtrack:	"Monster Mash"



ACTIVITY 1 [ACADEMICS/AESTHETICS]:

IMAGINING THE SCENE

[TO THE TEACHER: This activity is designed to help students understand and appreciate the Halloween incident in the book and movie. It will also help them begin to understand the adaptation of a scene for the movie based on the text.

HERE'S THE BOOK SCENE:

I was going to go and sit at my usual desk, but for some reason, I don't know why, I found myself walking over to a desk near them talking.

One of the mummies was saying: "It really does look like him."

"Like this part especially...," answered Julian's voice. He put his fingers on the cheeks and eyes of his Darth Sidious mask.

"Actually," said the mummy, "what he really looks like is one of those shrunken heads. Have you ever seen those? He looks exactly like that."

"I think he looks like an orc."

"Oh yeah!"

"If I looked like that," said the Julian voice, kind of laughing, "I swear to God, I'd put a hood over my face every day."

"I've thought about this a lot," said the second mummy, sounding serious, "and I really think...if I looked like him, seriously, I think that I'd kill myself."

"You would not," answered Darth Sidious.

"Yeah, for real," insisted the same mummy. "I can't imagine looking in the mirror every day and seeing myself like that. It would be too awful. And getting stared all the time."

"Then why do you hang out with him so much?" asked Darth Sidious.

"I don't know," answered the mummy. "Tushman asked me to hang out with him at the beginning of the year, and he must have told all the teachers to put us next to each other in all our classes, or something." The mummy shrugged. I knew the shrug, of course. I knew the voice. I knew I wanted to run out of the class right then and there. But I stood where I was listened to Jack Will finish what he was saying. "I mean, the thing is: he always follows me around. What am I supposed to do?"

"Just ditch him," said Julian.

- Part 1: August - Bloody Scream (pp. 76-77)

HALLOWEEN INCIDENT AS PRESENTED IN THE FILM:**ACTIVITY 2 [AESTHETICS]:****WATCHING THE HALLOWEEN INCIDENT**

Watch the film clip the Halloween Incident (0:44:40 - 0:46:18)

Here are some elements in the film *Wonder* to listen and watch for:

(1) THE MUSIC THE AUDIENCE HEARS AT THE BEGINNING OF THE SCENE IS IMPORTANT:

"The Monster Mash" by Bobby Pickett is a famous Halloween song with humorous lyrics released in 1962. This American pop tune plays at the beginning of the Halloween Incident in *Wonder*. The narrator in the song has a voice that sounds a lot like the Hollywood film actor Boris Karloff. Boris Karloff played in many early monster movies, and he is most famous for playing Frankenstein the monster in the 1931 film of the same name. *Frankenstein* is considered a "classic" and Boris Karloff's voice was very famous; that's why, in "The Monster Mash," the song's narrator is imitating him because the song is about a big gathering of monsters.

VERSE:

I was working in the lab late one night
When my eyes beheld an eerie sight
For my monster from his slab
began to rise
And suddenly to my surprise

CHORUS:

He did the mash
He did the monster mash
The monster mash
It was a graveyard smash
He did the mash
It caught on in a flash
He did the mash
He did the monster mash

VERSE:

From my laboratory in the castle east
To the master bedroom where the vampires feast
The ghouls all came from their humble abodes
To get a jolt from my electrodes

CHORUS**VERSE:**

The zombies were having fun
The party had just begun
The guests included Wolf Man
Dracula and his son

CHORUS

WATCHING THE HALLOWEEN INCIDENT (CONT'D)

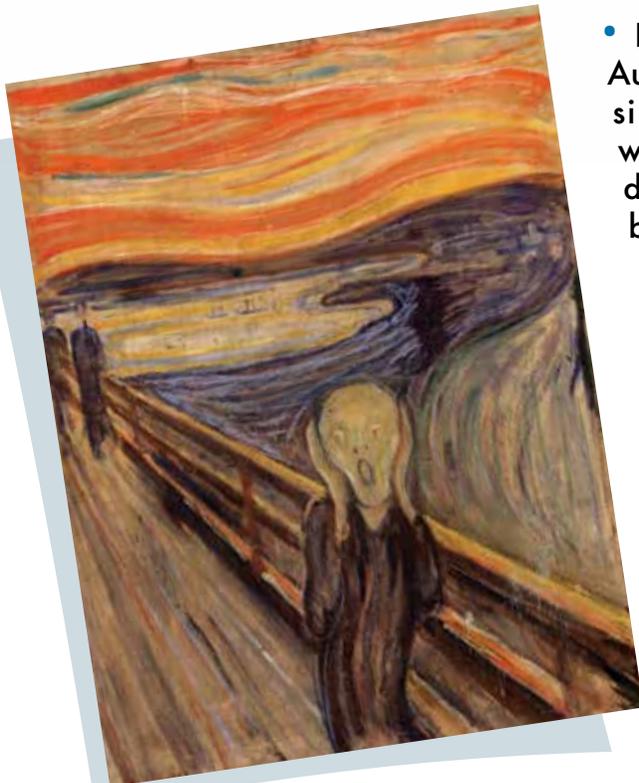
(2) WONDER (BOOK AND MOVIE) MAKES REFERENCES TO THE 1996 MOVIE SCREAM.

Scream is a 1996 American horror movie that follows a high school student who becomes the target of a killer who wears a Halloween costume and is known as "Ghostface". (See photo at right of Ghostface from *Scream*). For Halloween, Auggie is wearing a Ghostface mask and costume.



(3) THE TITLE OF THE 1996 MOVIE SCREAM IS TAKEN FROM A PAINTING CREATED IN 1893 BY EDVARD MUNCH.

- In what ways are these elements important in the film *Wonder*?
- What do they communicate?
- What images does the movie use to show what Halloween in a school is like?



- How does the movie communicate Auggie's excitement about Halloween since he is wearing a mask and we can't see his face? How is his disappointment at overhearing the boys communicated?
- How does the music help communicate emotions for this scene? What kind of music is playing when Auggie overhears the boys talking about him? Why?

Lesson 2.2:

BEYOND THE STORY

PRE-CLASS PREPARATION:

Movie:	Four things about Auggie (0:51:28 - 0:54:25) Punching Julian (0:51:28 - 0:54:25)
Book:	Part 4: Jack - Letters, Emails, Facebook, Texts



ACTIVITY 1 [ETHICS]:

BETRAYING AUGGIE

[TO THE TEACHER: This activity is designed so students will understand Jack's perspective and the fluidity of roles in a bullying situation. Is it only Auggie who wants to be "ordinary"? What about other kids, including Jack Will? Sometimes, the desire to belong in a group can change one's behavior. In a bullying scenario, this desire can turn a kid who defends the victim into a kid who assists bullying.]

Watch the film clip Four Things About Auggie (0:51:28 - 0:54:25)

DISCUSSION QUESTIONS:

Q1: Think about Jack's attitudes towards Auggie before and after the Halloween incident. Why do you think Jack Will bad-mouthed Auggie?

Later in the story, Jack Will thinks to himself (by way of an interior monologue):

"I'd been talking to Julian about August. Oh man. Now I understood! I was so mean. I don't even know why. I'm not even sure what I said, but it was bad. It was only a minute or two. It's just that I knew Julian and everybody thought I was so weird for hanging out with August all the time, and I felt stupid. And I don't know why I said that stuff. I just was going along. I was stupid. I am stupid. Oh God. He was supposed to come as Boba Fett! I would never have said that stuff in front of Boba Fett. But that was him, that Bleeding Scream sitting at the desk looking over at us. The long white mask with the fake squirting blood. The mouth open wide. Like the ghoul was crying. That was him. I felt like I was going to puke."

- Part 4: Jack - In Science (p.152)

Q2: What does Jack Will learn about what it means to be a true friend?



ACTIVITY 2 [3E]:**PUNCHING JULIAN**

[TO THE TEACHER: This activity is a synthesis of Academics, Aesthetics and Ethics.]

Watch the film clip *Punching Julian* (1:09:13 - 1:10:37) and read the book Part 4: Jack - Letters, Emails, Facebook, Texts.

DISCUSSION QUESTIONS:

Q1: After science class in the hallway, Jack Will punches Julian. Compare and contrast the scene in the movie and in the book.

Note: Here are some ways the movie shows the scene –and why:

- Slow-motion is used for the fight to help audiences understand the details and emphasize its importance.
- The voice-over narration is used where Jack and Mr. Tushman narrate their letters to each other.
- The sound is asynchronous (i.e., not happening at the same time) with the image.
- The information is not presented in a linear way as in the book.
- A slow piano piece accompanies the narration and images to create a specific mood and atmosphere.

Q2: Are you obligated to take a friend's side when he or she has a dispute with someone else?



DEBATE:



Should Jack be punished for punching Julian?



AFTER-CLASS ASSIGNMENT:

A LETTER/EMAIL TO AUGGIE

Notice the different writing formats in the book chapter, especially the letter and the email. What are some essential elements that distinguish the two? Notice the difference in language when Jack wrote to Mr. Tushman and when Jack wrote to Auggie. What did you find?

Q3: Suppose you were Auggie's friends and had heard about the Halloween Incident and Jack's true thoughts. What would you say to Auggie? How would you explain Jack's behavior to him? Write Auggie an email or a letter.

To: _____

Subject: _____

FOR PERSONAL USE ONLY

Lesson 2.3:

CREATE THE STORY

ACTIVITY 1 [ACADEMICS/ETHICS]:

A LETTER/EMAIL TO AUGGIE

[TO THE TEACHER: The first half of the class could be used to review the after-class assignment, offering feedback on writing format and content of student work.]

ACTIVITY 2 [3E]:

REIMAGINE THE SCENE - THE HALLOWEEN INCIDENT

Suppose you are to turn the Halloween Incident into a different ending. What could various characters (e.g., Auggie, Jack, Julian, and other people around) have done differently?

- Discuss with your group members and brainstorm ideas.
- Rewrite the script and share with the class. Make sure everyone has a role. The script will be saved for rehearsal and final performance in the culminating activity.



Wonder

UNIT 3

“You
have me
looking out
for you.”



PLEASE DO NOT DISTRIBUTE OR COPY -- FOR PERSONAL USE ONLY

UNIT 3

PERSONAL TURNING POINT:

Via, "the most understanding daughter" had a huge fight with her mother for not telling the family about the school play and her role as understudy. When Auggie asked Via and their mother whether the whole family would go to see the play, the conversation among the three bursts into a quarrel.

ESSENTIAL QUESTIONS

- Q1:** In what ways are the book and the film different in depicting the quarrel about school play and the conversation between Via and her mother?
- Q2:** Have you ever, like Via, felt that you are not getting enough love and attention from someone you care about? If yes, how would you communicate your feelings? To whom?

PRE-CLASS PREPARATIONS:

<i>Movie:</i>	Via and Grandmother (0:40:25 - 0:43:15) The quarrel (1:10:35 - 1:12:46) Our Town (1:20:53 - 1:24:15) Optional: Via's narration (00:26:48 - 00:28:08) Via watches mom drawing (00:31:30- 00:32:45)
<i>Book:</i>	Part 2: Via Part 6: August - Via's Secret, My Cave, Goodbye
<i>Soundtrack:</i>	"Via" "Coney Island"

VOCABULARY

accommodate

(verb): to make room for/to provide with something desired, needed, or suited; to yield

*"They bulge outward because his eye cavities are too shallow to **accommodate** them." (p. 88)*

accustom

(verb): to make familiar with something through use or experience

*"It was a larger group than I'd been **accustomed** to hanging out with, and a more diverse crowd." (p. 107)*

alignment

(noun): a forming in line

*"The galaxy is changing. Planets are falling out of **alignment**." (p. 83)*

catastrophe

(noun): utter failure

*"Does August see himself as he might have looked without that single gene that caused the **catastrophe** of his face?" (p. 89)*

obsession

(noun): a persistent disturbing preoccupation with an often unreasonable idea or feeling

*"I had always found his **obsession** with everything Star Wars kind of geeky, and that braid in the back of his hair, with its little beads, was just awful." (p. 97)*

VOCABULARY (cont'd)

dominant

(adjective): commanding, controlling, or prevailing over all others

*"Sometimes they're inherited from one parent carrying the **dominant** gene. Sometimes they're caused by the interaction of many genes, possibly in combination with environmental factors."*
(p. 104)

dynamic

(noun): the way people behave in a given situation

*"At lunch the three of us sat together like we always used to, but the **dynamics** had shifted."*
(p. 94)



mischievous

(adjective): able or tending to cause annoyance, trouble, or minor injury

*"You knew that when his eyes squinted, he was happy. When his mouth went straight, he was being **mischievous**."*
(p. 89)

exasperated

(adjective): having or showing strong feelings of irritation or annoyance

*"Of course she has a MetroCard!" answered Dad, fully **exasperated**."*
(p. 102)

VOCABULARY (cont'd)

meticulously

(adverb): marked by extreme or excessive care in the consideration or treatment of details

*"I've seen Auggie brushing his hair in the bathroom mirror. He **meticulously** tries to get every hair in place."*

(p. 97)

sternly

(adverb) : expressive of severe displeasure/having a definite hardness or severity of nature or manner

*"It means you don't have to pick her up in the car like she's a little girl," he said **sternly**."*

(p. 102)

spitefully

(adverb): filled with or showing spite

*"You would know if you had come back to check on me," I said **spitefully**, "like you said you would."*

(p. 101)

genuinely

(adverb) : in a real or genuine way

*"I admit I felt a little bad for Mom, who was **genuinely** concerned that he had a stomach bug." (p. 114)*

disproportionately

(adverb) : being out of proportion

*"His nose is **disproportionately** big for his face, and kind of fleshy." (p. 88)*

Lesson 3.1:

READ THE STORY

PRE-CLASS PREPARATION:

Movie:	Via and Grandmother (0:40:25 - 0:43:15)
Optional:	Via's narration (00:26:48 - 00:28:08) Via watches mom drawing (00:31:30 - 00:32:45)
Book:	Part 2: Via

ACTIVITY 1 [AESTHETICS]:

NOT BEING SEEN

Watch the film clip Via's Grandmother (0:40:25 - 0:43:15) .

DISCUSSION QUESTIONS:

- Q1:** How much do you know about Via from this clip? What more would you want to know about Via?
- Q2:** What other evidence can you find in the book/film that suggests Via is not "being seen" by her parents?

[TO THE TEACHER: The activity is designed to help the class understand Via's relationship with her parents, especially with her mother. There are many other scenes in the movie and book that illustrate Via's struggle to be seen and heard in her family, such as:

- Via watching her mother drawing
- Via walking alone on the way to Auggie's school on Auggie's first school day
- Via left alone when mom was called to Auggie's school during the Halloween Incident

Choose one to screen as a supplement of this activity. Students are encouraged to find evidence, both in the book and the movie, to more deeply and fully understand Via's character.]

DISCUSSION QUESTIONS (cont'd):

Insights into Via's inner experiences:

- When Dad asked Via how her first school day was, Via said, "It was good" even though it was far from good
- When Via found mom standing outside Auggie's room, she thinks, "I wonder how many nights she's stood outside his door. And I wonder if she's ever stood outside my door like that?"

(Part 2: Via - An Apparition at the Door); On Halloween, Via thinks to herself, "and no, I won't mention the fact that Mom has never made any of my costumes, because it really has no bearing on anything at all."

ACTIVITY 2 [ACADEMICS/ETHICS]:

SEEING AUGGIE

[TO THE TEACHER: In the book, Via's feelings towards Auggie are much more complicated than in the movie. This activity is designed to help students understand Via's subtle and complicated feelings towards Auggie.]

"And there's a part of me that doesn't want to keep trying: why can't he just say what he's feeling like everyone else?" "But he needs to grow up now. We need to let him, help him, make him grow up. Here's what I think: we've all spent so much time trying to make August think he's normal that he actually thinks he is normal. And the problem is, he's not."

- Part 2: Via - August Through the Peephole (p. 90)

DISCUSSION QUESTIONS:

- Q1:** Do you agree with Via? Do you think it is better to protect Auggie from the unfriendliness of the outside world and make him think he is normal or help him face and accept reality?

DISCUSSION QUESTIONS (cont'd):

- Q2:** Read the chapter Part 2: Via - Seeing August. What are the differences between Auggie in Via's eyes and from the perspectives of the others in the story? What made Via see him the way other people see him? Why was Via ashamed of a feeling that she had never felt before? What was that feeling?

"I never used to see August the way other people saw him. I knew he didn't look exactly normal, but I really didn't understand why strangers seemed so shocked when they saw him. Horrified. Sickened. Scared. There are so many words I can use to describe the looks on people's faces. And for a long time, I didn't get it. I'd just get mad. Mad when they stared. Mad when they looked away. "What the heck are you looking at?" I'd say to people—even grown-ups."

- Part 2: Via - Seeing August (p.85)

"For this tiny fraction of a moment I saw him not the way I've always seen him, but the way other people see him. It was only a flash, an instant while he was hugging me, so happy that I was home, but it surprised me because I'd never seen him like that before. And I'd never felt what I was feeling before, either: a feeling I hated myself for having the moment I had it. But as he was kissing me with all his heart, all I could see was the drool coming down his chin. And suddenly there I was, like all those people who would stare or look away.

Horrified. Sickened. Scared."

- Part 2: Via - Seeing August (pp. 85-86)

- Q3:** In the book, Via explained to Justin about why she didn't want Auggie to see her act in the high-school performance of the play. What is Via's struggle here?

"yes i am! she sobs. it's just been so nice being in a new school where nobody knows about him, you know? nobody's whispering about it behind my back. it's just been so nice, justin. but if he comes to the play, then everyone will talk about it, everyone will know. . . . i don't know why i'm feeling like this. . . . i swear i've never been embarrassed by him before."

- Part 5: Justin – Bird (p. 203)

Lesson 3.2:

BEYOND THE STORY

PRE-CLASS PREPARATION:

Movie:	The quarrel (1:10:35 - 1:12:46) Our Town: (1:20:53 - 1:24:15)
Book:	Part 6: August - My Cave Part 6: August - Via's Secret, Goodbye;

ACTIVITY 1 [ACADEMICS/ETHICS]:

THE QUARREL

[TO THE TEACHER: This activity is designed to help students understand Via's character (Academics) and to practice social perspective-taking (Ethics). By inquiring the reason why Via didn't tell the family about the school play, students are expected to understand Via's being "overlooked" in the family, her yearning for love and her subtle feelings towards Auggie (this is more salient in the book).]

Watch the film clip The Quarrel (1:10:35 - 1:12:46)

DISCUSSION QUESTIONS:

- Q1:** According to Via's mom, why was she (the mom) so mad at not being told by Via about the school play?
- Q2:** According to Auggie, what might be the reason that Via didn't tell the family about the play?
- Q3:** According to Via, what might be the reason that Via didn't tell her family about the play?
- Q4:** Read the chapter in Part 6: August - My Cave. How do the movie and the book differ in presenting the conflict in this section?
- Q5:** How do you understand the impact of Daisy's death on the family members? Why did Auggie stop being angry with Via after that?

DEBATE (OPTIONAL):



Is "being understanding"
always a good thing?



ACTIVITY 2 [3E]:

OUR TOWN BY THORNTON WILDER

Watch the film clip *Our Town* (1:20:53 -1:24:15) and compare it with the book (Part 6: August - The Ending).

In the film, on stage, Via-as-Emily says:

"I can't. I can't go on. It goes so fast. We don't even have time to look at one another. I didn't realize...so all that was going on and we never noticed. Take me back up the hill to my grave. But first: Wait! One more look. Good-by, Good-by, world. Good-by, Grover's Corners . . . Mama and Papa. Good-by to clocks ticking . . . and Mama's sunflowers. And food and coffee. And new-ironed dresses and hot baths . . . and sleeping and waking up. Oh, earth, you're too wonderful for anybody to realize you . . ."

- *Our Town* by Thornton Wilder



OUR TOWN

BY THORNTON WILDER

Our Town is a three-act play by the American playwright Thornton Wilder. It tells the story of the fictional American town of Grover's Corners, New Hampshire, between 1901 and 1913, and the everyday lives of its citizens⁷.

In the movie, the audience sees the part that Via played in the final act, where Emily, who has died, chose to relive her twelfth birthday, only to find it is too painful to relive the past⁸.

Our Town is a play renowned for its depiction of humanity and for the simple way that it is staged.

DISCUSSION QUESTIONS:

Q1: Compare the book and the movie. What does Via look like on the stage? What does she wear? What is her facial expression? What does all of this communicate?

- Why does this scene show Via's parents' reactions?
- In the book, Miranda briefly narrates watching Via play the role of Emily, the role she was supposed to play. Why do you think the book and the movie are so different?

Q2: What is the difference between Mom in the book and Mom in the movie when she meets Via after her performance?

⁷ *Our Town*. (n.d.). In Wikipedia. Retrieved Dec.19, 2018 from https://en.wikipedia.org/wiki/Our_Town
⁸ Fredericksen, Erik. "Our Town Plot Summary." LitCharts. LitCharts LLC, 25 Nov 2013. Web. 18 Dec 2018.

Lesson 3.3:

CREATE YOUR OWN STORY



ACTIVITY [3E]:

REIMAGINE THE SCENE - THE QUARREL

Suppose you are to turn the quarrel into a calm conversation. What would different characters have done differently (Mom, Auggie, Via, or other characters you can think of)?

- Discuss with your group members and brainstorm ideas.
- Rewrite the script and share with the class. Make sure everyone has a role. The script will be saved for rehearsal and final performance in the culminating activity.

Wonder

UNIT 4

“The universe takes care of all its birds.”



PLEASE DO NOT DISTRIBUTE OR COPY FOR PERSONAL USE ONLY

UNIT 4

Lesson 4.1:

REVIEW THE STORY

ACTIVITY 1 [3E]:

THE GRADUATION CEREMONY

Watch the film clip of Mr. Tushman's Speech (1:42:05 - 1:43:45)

DISCUSSION QUESTIONS:

- Q1:** How do you understand this precept: "Greatness lies not in being strong, but in the right using of strength?"
- Q2:** When Mr. Tushman is delivering the speech, what images accompany his words?
- Q3:** Miranda reflects that "the universe is not kind to Auggie," while Justin says "the universe takes care of all its birds." How do you understand these two statements?
- Q4:** At the start of the book, Auggie introduces himself as "I am not an ordinary ten-year-old kid" (page 3). At the end of the book, he says, "I'm just me. An ordinary kid" (page 306) What does "ordinary" mean here? What has changed regarding Auggie's view of himself? What is the difference between "ordinary" at the beginning and the end of the story?

"I wasn't even sure why I was getting this medal, really. No, that's not true. I knew why. It's like people you see sometimes, and you can't imagine what it would be like to be that person, whether it's somebody in a wheelchair or somebody who can't talk. Only, I know that I'm that person to other people, maybe to every single person in that whole auditorium. To me, though, I'm just me. An ordinary kid.

- Part 8: August - Floating (p. 306)

Lesson 4.2:

CULMINATING SESSION

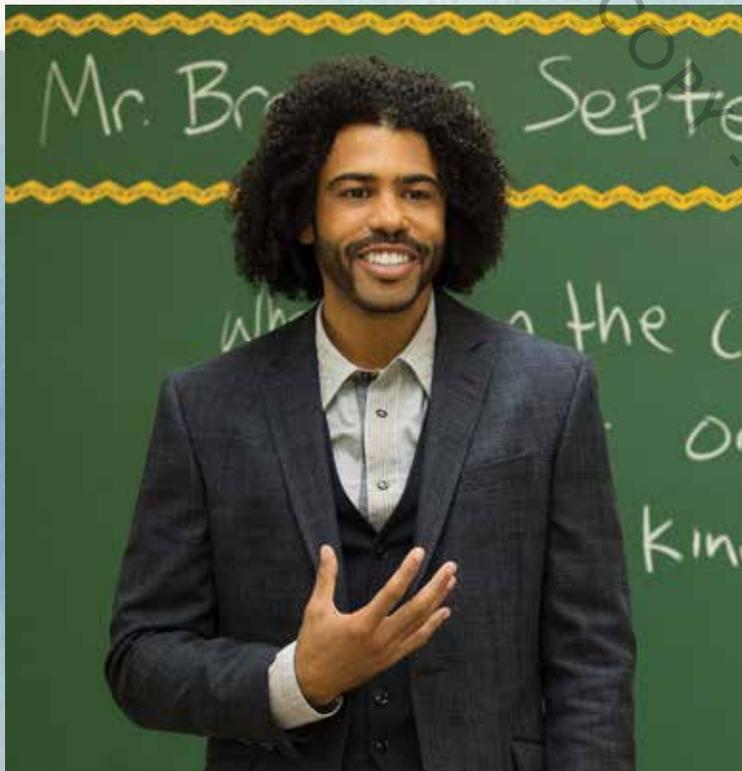
In the last lesson of each unit, students have been assigned to rewrite the script of the three scenes/turning points (the first day of school, the Halloween day, and the quarrel between Via, Mom, and Auggie about Via's play at school). In the culminating session, students divide into three groups to perform their adapted versions of the story based on their preference among the three turning points.

1. **REVIEW.** Students who choose the same turning point will sit together, share their own adapted stories and make a collective decision on the final version of the story they are going to perform.
2. **PREPARE.** Each group prepares for the performance in class, including finalizing the scripts, allocating roles, memorizing lines, rehearsing, etc.
3. **PERFORM.** In the final session of this course, all the three groups perform their scenes.
4. **DEBRIEF.** Each group shares their thinking behind the adaption. What character perspectives are they taking? What changes have they made to the original story plots? Why did they make such changes? What other things did they take into consideration when they prepared the performance?
5. **REFLECT.** As both an in-class discussion and culminating portfolio post, students will share their reflection about the whole learning journey of this story. The suggested components for reflection might include but are not limited to:
 - (1) reflection on the course activities (in-class discussion and debate, after-class assignment, portfolio, performance, etc.). Think about how you are engaged in and what you have learned from these activities. You might also give an example of a highlight moment of this course when you feel you have learned or accomplished something.
 - (2) reflection on the main themes included in this story (self-awareness, social awareness, bullying, perspective-taking, etc.). Think about how these themes are linked to your prior experience, how your ideas on these themes have changed and how these changes will impact your future social experiences after the course.

Wonder

APPENDIX

Cross-media
Theoretical
Framework



PLEASE DO NOT DISTRIBUTE OR COPY FOR PERSONAL USE ONLY

THE THREE PILLARS OF CROSS-MEDIA⁹

It all begins with a story . . .

1
(A)ESTHETICS

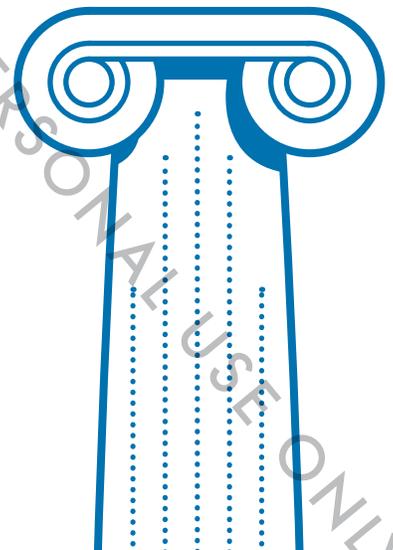
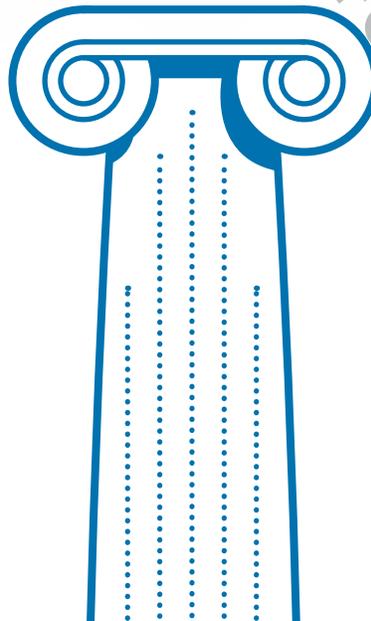
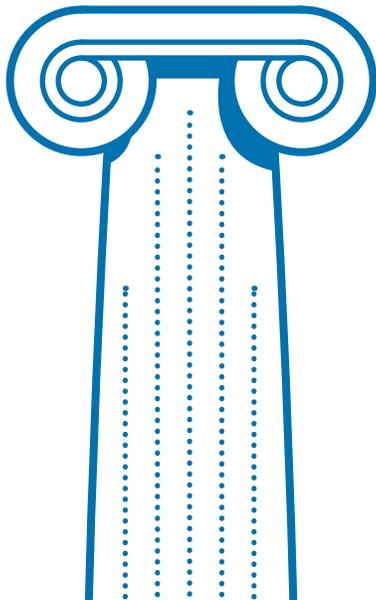
- Creates effects on story and beholders
- Contributes to impact of story in various forms
- Aligns events between story forms e.g. film, book, play, graphic novel
- Conveys identity; cultivates empathy with characters in the story
- Invites exploration of how story structure engages readers/viewers
- Illuminates conventions of a particular form of art

2
ACADEMICS

- Engages educators/ students in rich critical thinking
- Deepens comprehension of content matter
- Extends reasoning skills beyond factual inferences/across content forms
- Broadens knowledge through writing, research, and discussion
- Expands understanding through meaningful professional development

3
ETHICS

- Invites analysis of how story promotes dialogue/ ethical reflections
- Centers student/educator dialog and reflections on characters' perspective and ethical dilemmas
- Spans topics/issues included in story and inspired by story
- Focuses on the promotion of societal-, social- and self-awareness
- Elicits thoughts/ feelings/ motivations of the characters in the story, as well as one's own



⁹ The content of this chapter is developed by ©Xmedia Lab at Harvard University

STRATEGIES FOR FACILITATING MEANINGFUL DISCUSSION¹⁰

ESTABLISH GROUND RULES

It is important for educators to set and enforce effective ground rules for classroom discussions very early on. Students will feel more dedicated to a set of rules if they have had a hand in creating them. Following are a few suggested prompts to get students thinking:

- *What makes a good conversation partner?*
- *What are the differences between a fight and a discussion?*
- *How do you feel when others interrupt you when you are talking?*
- *How does it make you feel with others laugh at your ideas?*
- *How do you know when what is said in a discussion is a fact versus an opinion?*

Listed below are recommended ground rules. Having just a few rules is more effective than having a long list.

1. Actively listen to your peers' ideas.
2. Wait for an appropriate moment in the discussion to speak.
3. Use evidence or reason to support your ideas.
4. Ask for clarification when you are confused.
5. Don't speak too much—give others a chance!
6. Use kind words, not insults.

TALK MOVES FOR PRODUCTIVE CLASSROOM DISCUSSION

Talk moves, whether used by educators or students, help to improve the quality of conversations by helping to clarify, link, invite, and extend contributions. These moves promote both academic and social understanding at the same time because they repair and extend the discussion in an inclusive and respectful manner. Therefore, students who are engaged in a discussion about an academic topic will be practicing prosocial behavioral tendencies while also deepening their comprehension of subject matter.

¹⁰ From: Ronfard, S., Elizabeth, T. & Bempechat, J. (2014). *Managing classroom discussions*. In Scarle: H, W. G. (Ed.) *Classroom Management, an A-Z Guide*. Thousand Oaks, CA: Sage Publications.

EDUCATOR MOVES

These educator moves can be used during any discussion format:

- 1.** Ensure that students can hear one another:
(e.g., "Say that louder." or "Can you say that again so that everyone can hear?")
- 2.** Prompt students to support contributions with evidence from the text:
(e.g., "What evidence in the story supports that position?")
- 3.** Prompt students to provide general reasons for their contributions:
(e.g., "Why do you think that?" or "Can you explain your reasoning?")
- 4.** Encourage students to clarify their contribution:
(e.g., "Can you say more about that?" or "What do you mean when you say...?")
- 5.** Prompt students to respond to other students' reasoning:
(e.g., "Who disagrees with John?" or "Who can add on to Ann's comment?")
- 6.** Ensure that students pay attention to one another:
(e.g., "Who can put that into their own words?" or "Please listen to Alice.")
- 7.** Guide students back on topic:
(e.g., "How does that relate to X?" or "Let's remember that our topic is X.")
- 8.** Remind students of the classroom rules for discussion:
(e.g., "Please rephrase that using kind words." or "Don't interrupt your classmate.")



PLEASE DO NOT REPRODUCE OR COPY FOR PERSONAL USE ONLY

STUDENT MOVES

Desirable student moves involve extended talk in which students provide evidence or reasoning for their ideas.

Students' use of these moves should be highlighted and encouraged:

- 1.** Provide general reasons to support a contribution:
(e.g., *"I think Auggie is ordinary because..."*)
- 2.** Refer to specific evidence from the text to support a contribution:
(e.g., *"On page 12, it says..."*)
- 3.** State that they agree or disagree with another student:
(e.g., *"I disagree with Eglantine. I do not think Via doesn't like Auggie."*)
- 4.** Acknowledge multiple perspectives in the discussion:
(e.g., *"Robbie thinks that the kids in school were kind, but Jeremy thinks they were oppressive."*)
- 5.** Ask another student a question about his/her contribution or the topic:
(e.g., *"Eglantine, what makes you think that a telling a lie is not a big deal?"* _
- 6.** State that he/she had changed his/her mind:
(e.g., *"I used to think that we shouldn't use two languages at school, but now I think it's okay."*)

IN-DEPTH DISCUSSIONS OF OTHER CHARACTERS

CHARACTER 1:

MIRANDA



DISCUSSION QUESTIONS:

Q1: Miranda told lies about having a “deformed” brother, which “did wonders for her popularity”; while Via lied about being the only child to Justin at first. How do you view the difference here? Why do you think Miranda desired so strongly to be seen as bearing the kinds of struggle Via was bearing “in reality?”

Q2: At the last minute, Miranda gave her role in the school play to Via. When Via asked her why she was doing this, Miranda did not answer the question. What do you think about Miranda’s choices?

DEBATE:

Is it more satisfying to be accepted by others or to be accepted by oneself?

“Never in my life have I ever been considered one of the “popular” girls in anything, but that summer in camp, for whatever reason, I was the girl everybody wanted to hang out with. Even the girls in bungalow 32 were totally into me. These were the girls at the top of the food chain. They said they liked my hair (though they changed it). They said they liked the way I did my makeup (though they changed that, too). They showed me how to turn my T-shirts into halter tops. We smoked. We snuck out late at night and took the path through the woods to the boys’ camp. We hung out with boys.”

- Part 7: Miranda – Camp Lies (page 237)

IN-DEPTH DISCUSSIONS OF OTHER CHARACTERS

CHARACTER 2:

JUSTIN



DISCUSSION QUESTIONS:

Q1: Read the Justin chapter in the book again and see whether you could find something that visually stands out.

Justin's part is written without uppercase letters and without proper punctuation.

[TO THE TEACHER: This is an example of a specific aesthetic device used in the book - a form of visual representation that can be expressed in print. Apart from this, the teacher can also discuss with students Justin's character in *Wonder*.]

Here is R. J. Palacio, the author's response for reference:

*"I played trombone for seven years through middle school and high school. And I remember thinking back then, especially when I would get into the really low notes, that notes on a musical staff looked a little like lowercase letters of the alphabet. I don't play anything now but I can still read music, and I still think that way. Ascenders and descenders remind me of half note and quarter notes, depending on where they fall on the staff. The baseline of a letter is a bit like a ledger line. Certain serif faces even have strokes that call to mind that graceful little flag on top of the stem of a note. Maybe it's because I've been a graphic designer for so many years, but I'm trained to see typefaces and fonts not just as communication devices, but as visual cues for other things. So when it came to writing from Justin's point of view, because he's a musician, someone who thinks in musical terms, it just seemed natural for me to use lowercase letters to represent his thoughts in a very visual way. He's the kind of person who doesn't talk a lot, because he's naturally shy, but has a lot going on inside. The running monologue inside his head has no time for capital letters or punctuation: it's like his thoughts are streaming inside his mind."*¹²

¹²R.J. Palacio (Nov 25th, 2012) *Wonder* FAQ retrieved from <http://rjpalacio.tumblr.com/post/36554274751/wonder-faqs>

IN-DEPTH DISCUSSIONS OF OTHER CHARACTERS

CHARACTER 3:

JULIAN



DISCUSS

Why is Julian so unkind to Auggie?

[TO THE TEACHER: In the movie, Julian is suspended for “ghosting” Auggie in the class picture. In the book, there is a different view of Julian through the emails his mother exchanges with the Principal. What are the effects of these differences?]

WRITING

Write a brief speech by Julian, where Julian explains why he dislikes Auggie so much.

PLEASE DO NOT DISTRIBUTE OR COPY -- FOR PERSONAL USE ONLY

IN-DEPTH DISCUSSIONS OF OTHER CHARACTERS

CHARACTER 4:

SUMMER**ACTIVITY:****WRITE YOUR OWN SCRIPT****DISCUSS:**

Compare the book and the film versions regarding the depiction of Summer, one of the first students to voluntarily befriend Auggie. What are the differences? Why do you think the film director changed her part from the way it is written in the book?

WRITE:

Write a script for Summer of a scene that is not in the book and movie.

PERFORM:

Role play the new scripts that you have created.

TEACHING STRATEGIES¹¹

IDENTITY CHART:

A graphic tool that can help students consider the many factors that shape who we are as individuals and as communities. Use Identity Charts to deepen students' understanding of themselves, groups, nations, and historical and literary figures.

STORYBOARD:

Storyboarding can be used to help students keep track of a narrative's main ideas and supporting details by having them illustrate the story's important scenes. Checking the thoroughness and accuracy of students' storyboards is an effective way for you to evaluate reading comprehension before moving on to more analytic tasks.

CLOSE VIEWING PROTOCOL:

Close viewing of film media is carefully and purposefully viewing and reviewing a film clip in order to focus on what the filmmaker is trying to convey, the choices the filmmaker has made, the role of images, narration, editing, and sound, and what the film's purpose might be. Skillful close viewing is also an important foundation for helping students develop the ability to justify their claims in class discussions and writing assignments with specific evidence.

READER'S THEATER:

Groups of students are assigned a text excerpt to present to their peers and asked to create a performance that reveals a message, theme, or conflict represented by the text. This strategy helps students become more proficient at using the words of the text to depict concepts and ideas and process dilemmas experienced by characters in a text.

BIG PAPER STRATEGY:

Students write out their responses to a stimulus or a question. This process uses writing and silence as tools to help students explore a topic in depth, slows down students' thinking and gives them an opportunity to focus on the views of others. This strategy is particularly useful when you want to engage students who are not as likely to participate in a verbal discussion and to help make sure that students who are eager to talk and listen carefully to the ideas of their classmates.

¹¹ The content of this section has been developed by ©Facing History and Ourselves

Wonder

APPENDIX

References
and
Resources



PLEASE DO NOT DISTRIBUTE OR COPY

FOR PERSONAL USE ONLY

REFERENCES AND RESOURCES

- Jenkins, H., Creech, B., Lashley, M., Voices for a New Vernacular: A Forum on Digital Storytelling – Interview with Henry Jenkins, *International Journal of Communication* 11(2017), Forum 1061–1068 1932–8036/2017FRM0002 Copyright © 2017 Available at <http://ijoc.org>.
- Facing History and Ourselves, Teaching Wonder, the guide
<https://www.facinghistory.org/teaching-wonder>
- Kim et al. (2018). Social perspective-taking performance: Construct, measurement, and relations with academic performance and engagement. *Journal of Applied Developmental Psychology*, 57(2018), pp. 24-41.
- Palacio, R. J., Wonder, (2012) New York, Alfred A Knopf, Random House Inc.
- Ronfard, S., Elizabeth, T. & Bempechat, J. (2014). Managing classroom discussions. In Scarlatt, W. G. (Ed.) *Classroom Management, an A-Z Guide*. Thousand Oaks, CA: Sage Publications.
- Selman, R.L. (2007). *The Promotion of Social Awareness*. New York City. Russell Sage Foundation
- Selman, R.L & Testa, R.M. (2019) *Tales Told Twice Through Close Cross-Media Comparisons: How Print and Film Both Offer Educational Value*. Harvard Ed. Magazine. Fall 2019 Issue. p.17.
- Wonder, directed by Stephen Chbosky, Lions Gate Entertainment Inc. (2017). Film

WORD GENERATION PROJECT

<https://wordgen.serpmedia.org>

SOCIAL AWARENESS STORYTELLING

<https://www.sastorytelling.org>

FACING HISTORY AND OURSELVES

<https://www.facinghistory.org/resource-library/teaching-strategies>

THE STORY OF MOVIES

<https://www.storyofmovies.org/>

STOPBULLYING

<https://www.stopbullying.gov/what-is-bullying/index.html>

A GUIDE TO THE FILM BULLY

<https://www.facinghistory.org/books-borrowing/guide-film-bully-fostering-empathy-and-action-schools>

WONDER-SHMOOP

<https://www.shmoop.com/wonder/flashcards.html>

WONDER STUDY GUIDE-LITCHARTS

<https://www.litcharts.com/lit/wonder>

ARTFUL THINKING-PROJECT ZERO

<http://www.pz.harvard.edu/projects/artful-thinking>

ACKNOWLEDGEMENTS

We'd like to express our appreciation to:

LIONS GATE ENTERTAINMENT INC.
for their assistance.

The **WORD GENERATION** team
for their inspiration.

FACING HISTORY AND OURSELVES
for the use of selected materials.

DEAN'S VENTURE FUND,
HARVARD GRADUATE SCHOOL OF EDUCATION
and the **GOLDIAN COMPANY** for their support.

US-CHINA YES FOUNDATION for their support.

BIG TIME ATTIC for the graphic design and layout
of the Wonder Educator Resource Guide.

The students of **H-370 AT THE**
HARVARD GRADUATE SCHOOL OF EDUCATION
for their insights and wisdom.



**©2019 X-MEDIA LAB,
HARVARD GRADUATE SCHOOL OF EDUCATION**

[HTTPS://XMEDIA.GSE.HARVARD.EDU](https://xmedia.gse.harvard.edu)