

EDUCATOR'S GUIDE

AGES 8-12

CAMERON BATTLE AND THE HIDDEN KINGDOMS



BLOOMSBURY



FOUND POETRY LESSON

OBJECTIVES

- Students will select a particularly descriptive passage in a piece of prose fiction.
- Students will identify significant words, phrases, and sentences in the passage.
- Students will arrange the excerpts into a found poem.

CLASS SESSION

Put students in groups of equal numbers or have them pick their own groups and give each group a section from *Cameron Battle and the Hidden Kingdoms* to focus on.

Ask students to choose a prose passage from the novel from their assigned sections (make sure to tell students how long their chosen passages have to be). Have them focus on identifying a page or two that includes a lot of strong description or dialogue.

Explain that the class is going to use the passages to compose original poems to summarize what they have read, called found poems.

Define found poems for the class as poems that are composed from words and phrases found in another text.

Pass out or display a model of a poem that the teacher has done for students, to show them how it is done and so they have a copy to look at when they make their own. (It's best if the teacher uses a section of *Cameron Battle* to model with so students have a perfect example of how to complete it.) Ensure that students understand how the example on the model fit the found poem poetic format.

Step students through the process of composing original found poems, using the found poem instructions and the teacher example. After, students should start working.

As groups work, circulate among students, providing feedback and support as appropriate.

After fifteen to twenty minutes, have one person from each group share their group found poems at the front of the class, pasting them on the board so that everyone can see.

Finally, have students summarize what they have learned about *Cameron Battle* from creating the found poems.

FOUND POEM INSTRUCTIONS

1. Carefully reread the prose text you have chosen, and look for 50–100 words that stand out in the prose passage. Highlight or underline details, words, and phrases that you find particularly powerful, moving, or interesting.
2. On a separate sheet of paper, make a list of the details, words, and phrases you underlined, keeping them in the order that you found them. Double space between lines so that the lines are easy to work with. Feel free to add others that you notice as you go through the prose piece again.
3. Look back over your list and cut out everything that is dull, or unnecessary, or that just doesn't seem right for a poem that summarizes your assigned section of the book. Try to cut your original list in half.
4. As you look over the shortened list, think about the tone or mood that the details and diction convey. Make sure that you have words that communicate your emotions or those of the person in the prose text.
5. Make any minor changes necessary to create your poem. You can change punctuation and make little changes to the words to make them fit together (such as changing the tenses, possessives, plurals, and capitalizations).
6. When you're close to an edited-down version, if you absolutely need to add a word or two to make the poem flow more smoothly, to make sense, or to make a point, you may add up to two (and only two) words of your own.
7. Read over your edited draft one more time and make any deletions or minor changes. Check the words and choose a title for the project—is there a better title than “Found Poem”?
8. Copy the words and phrases into your journal or type them into your school computer. Space or arrange the words so that they're poem-like. Pay attention to line breaks, layout, and other elements that will emphasize important words or significant ideas in the poem.
9. Read aloud as you arrange the words! Test the possible line breaks by pausing slightly. If it sounds good, it's probably right. Arrange the words so that they make a rhythm you like. You can space words out so that they are all alone or all run together. You can also put key words on lines by themselves. You can shape the entire poem so that it's wide or tall or shaped like an object (maybe the *Book* in *Cameron Battle?*). Emphasize words by playing with boldface and italics, different sizes of letters, and so forth.
10. At the bottom of the poem, tell where the words in the poem came from. For example, “From *Cameron Battle and the Hidden Kingdoms* by Jamar J. Perry.”

GALLERY WALK LESSON: ANALYZING THE NOVEL

OBJECTIVES

- Students will explore multiple elements of *Cameron Battle and the Hidden Kingdoms* that are placed around the room.
- Students will share their work with peers as they analyze multiple elements of the novel under study.

TEACHER MOVES

Generate questions/concepts/quotes from the text: Think of four to five questions, concepts (themes), or quotes from the text to use. This is your choice, but concepts and quotes lead to higher level of analysis. Student teams in a gallery walk typically number three to five. So, for a class of twenty write four to five questions, concepts, or quotes. For larger classes, write more of each.

Write questions, concepts, or quotes: Before class time, choose and write the gallery walk concepts on large sheets of self-adhering chart or Post-it paper. Write one concept for one sheet of paper.

Post the sheets: Post these questions, concepts, or quotes on the classroom walls, giving sufficient separation space between sheets. Alternatively, they can be placed on desks dispersed throughout the class.

Prepare students: The first time gallery walk is used, give students instructions for carrying out the technique. If this activity has formal oral and written evaluation, mention the important components of that evaluation. Give students roles: leader, recorder (although in my experience, giving every student a marker and allowing them to write helps them participate more because of the metacognitive functions of it), reporter, and monitor.

CLASS SESSION

1. Arrange students into teams of three to five and assign a role to each team member. Provide each group with a different-colored marker. Ask that each group member introduce themselves.
2. Begin gallery walk: Direct teams to different charts or stations. Upon arriving at the station, each team writes comments for the concept posed at the station. To avoid chart clutter and rambling comments, encourage the recorder to write in a bulleted format closest to the top of the chart.

GALLERY WALK CONTINUED. . .

- Carefully rotate to a new station and add content: After a short period of time, maybe three to five minutes but the exact time will depend upon the nature of the concept, say “rotate.” The group then rotates, clockwise, to the next station. At the new station, the group adds new comments and responds to comments left by the previous group.
- Instructor monitors progress: As groups rotate, the instructor nurtures student discussion and involves all group members. Be ready to rephrase questions or provide hints if students either don’t understand or misinterpret concepts. To spur discussion, ask questions like “Your group seems to think. . . about this issue. How would you rephrase or summarize what has been discussed so far?” or “What similarities and differences do you see between the responses you are giving at this station and what was summarized at the last station?”
- Return to starting point: Teams continue to review the answers already contributed by previous groups, adding their own comments. This procedure continues until groups have visited all stations and returned to the station at which they started. Instruct students to record their original (starting) concept and to sit down in their teams to begin the “report out” stage.
- Report out: In this stage, the group synthesizes a written response based on what has been written about their discussion concept. Allow about ten minutes for the group to synthesize comments. The “reporter” chosen earlier summarizes the group’s comments with the help of other group members and makes an oral presentation to the class. The oral report should not exceed five minutes in length.
- Gauge for student understanding: During this stage, the instructor reinforces correctly expressed concepts and corrects for misconceptions and errors. What, for example, did students seem to readily understand? What did they find difficult and how can I adjust my teaching to accommodate students?

APPLICATION AND CREATION LESSON

OBJECTIVES

- Students will provide a high-level overview of a particular concept from the novel under study.
- Students will create and/or illustrate an abstract concept in a one-pager assignment.
- Students will frame their one-pager into a book-cover format and present it to class.

CLASS SESSION

Step 1: Put students in groups based on the class size, or have students divide into their own groups. Tell them that they will be illustrating a chosen concept on one large sheet of paper. The sheet should be landscape instead of portrait orientation. Tell them that the point of this lesson is to create their own magical book cover from their understanding of what they have read.

Step 2: Choose a concept from the novel. This concept could be a chapter summary where each group has a different chapter, a sketch of a main character, a theme that students have been exploring in the unit, or a sketch that encompasses the entire novel. The students should view these concepts as a process and fulfill a particular number of requested tasks (i.e. “who, what, where, when, why, how: explain”), show cause-effect, or compare-contrast. Make sure to tell students which elements/requirements must be in their one-pager (included above, and make sure to choose other requirements that you want to add that are topical to the discussions in your class).

Step 3: Have a rubric ready to show students where they will earn points. While you should never grade on their artistic abilities, you should tell them that you will give credit for trying a MINIMUM amount of images. In my experience, it is best to have a rubric that provides points for a minimum amount of visual elements, (i.e. title, visual border, five images, color, minimum white space, and different fonts). It’s up to you how you want to grade this, but making these elements a requirement is what will differentiate between the true illustrated one-pager versus a paper filled with stick figures and penciled bullet points.

APPLICATION AND CREATION LESSON CONTINUED. . .

Step 4: Have your example projected as students walk in the room, so that they can see what it looks like. Go through it step by step, showing them the elements of the rubric that are in your one-pager and how you have constructed your magical book cover based on the novel.

Step 5: Encourage students to take a couple extra sheets of paper to brainstorm ideas and think of a good layout. This is typically easier after they've seen a slew of good examples.

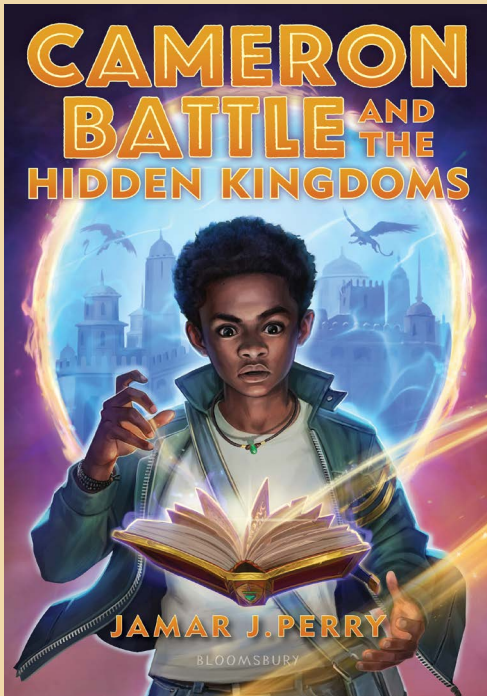
Step 6: Allow at least half the class period to have them research and brainstorm the layout, and then have them get to work, allowing more time if they need it (perhaps extending the activity into two class sessions if needed). Tell them to get their information down on paper. Check in periodically with students and have them bounce their visual ideas with you. Allow students to trace if they are working on paper. Allow them to add pictures from the internet if they are working on their computers.

Step 7: Have students share their one-pager with the class and explain why they chose the elements they chose, including the title, images, colors, and magical elements.

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ABOUT THE BOOK

From an exciting debut author comes an action-packed middle grade fantasy for readers who wish they could journey to Wakanda.



ISBN: 978-1-5476-0694-8
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Cameron Battle grew up reading about Chidani—a fabled West African country that cut itself off from the world to protect the Igbo people from the dangerous slave trade centuries ago. After Cameron’s mother and father disappear, *The Book of Chidani* is the only thing he has left of them.

One night, Cameron’s best friends insist on seeing the *Book*, and they unexpectedly open the barrier between their world and Chidani. The trio is transported to this unknown place, where Cameron learns that as his mother’s heir, he is the Descendant, the only one with the power over the barrier between Chidani and the human world.

But Chidani is in danger, and it’s up to Cameron to save it . . .

Keep an eye out for more adventures featuring Cameron Battle and his friends—coming soon from Bloomsbury Children’s Books.

ABOUT THE AUTHOR

Jamar J. Perry is a debut author with a PhD in literary education, language, culture, and social inquiry from the University of Maryland, College Park. He taught middle school language arts for four years before pursuing his PhD. Like Cameron, he hopes that one day all Black boys can understand how magical and joyful they really are, no matter how different they may feel. @jamarperry

