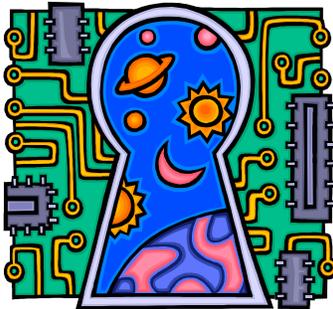


# Getting to the Core

English Language Arts  
Grade 11 Unit of Study

**“Do I Dare?”**



Final Revision: April 4, 2014

**TEACHER EDITION**

## UNIT OVERVIEW

### ELA Grade 11 *Do I Dare?*

The subject of this unit, exploring the relationship between personal beliefs and actions, prepares 11<sup>th</sup> grade students to move beyond high school and enter their adult lives in the context of college, career, community, and family. By analyzing these relationships, students learn to recognize the role personal belief/philosophy plays in their own lives. The text selections, which include poetry, an online essay, and a news article, progress in complexity; and the related activities, culminating in an original reflective essay and optional podcast that illustrate students’ own personal philosophy, require students to support their thinking with a variety of textual evidence.

**Big Idea:** Your personal philosophy guides your life choices.

**Essential Questions:**

1. What influences beliefs?
2. How do beliefs affect thoughts and actions?
3. How do belief systems shape individuals?
4. What is my personal philosophy?

#### Unit Timeline (Times will vary)

Day 1	Day 2	Day 3	Day 4	Day 5
Lesson 1: “Desiderata” PPT and reflection; Bubble Map	Lesson 1: Anticipatory Guide and Dyad Share; Tree Map; belief statement share out	Lesson 2: 3-Step Interview; “Always Go to the Funeral” podcast; What is Voice? worksheet; “Daughter aims high” article; begin Double Entry Journal	Lesson 2: Complete Double Entry Journal; Thinking Maps; Ticket out the Door response	Lesson: 3 TP-CASTT Poetry Analysis: PPT and practice
Day 6	Day 7	Day 8	Day 9	Day 10
Lesson: 3 Group practice with “Choices” using TP-CASTT worksheet; theme statements; Ticket out the Door paragraph	Lesson: 4 Quick-Write; “Prufrock” unencumbered read; chunked reading with Clarifying Bookmark	Lesson: 4 Continue chunked reading; Allusions and Vocabulary Sort Activity	Lesson: 4 Wrecking the Text; class discussion; adjectives to describe the narrator	Lesson: 4 Jigsaw activity: group work and presentation; class discussion
Day 11	Day 12	Day 13	Day 14	Day 15+
Lesson: 5 Class discussion to connect concepts; Belief and Action Chart	Lesson: 5 What Do You Think? worksheet; prewriting and drafting of “This I Believe” essay	Lesson: 5 Peer editing; essay revision; conferencing with teacher	Lesson: 5 Audio recording (podcast) – optional	Lesson: 5 Presentation and assessment; Quick-Write

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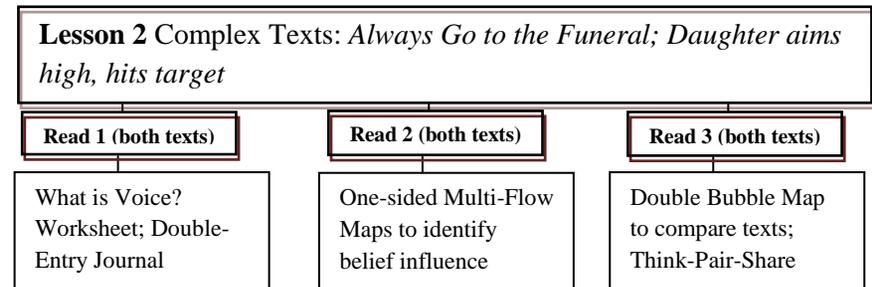
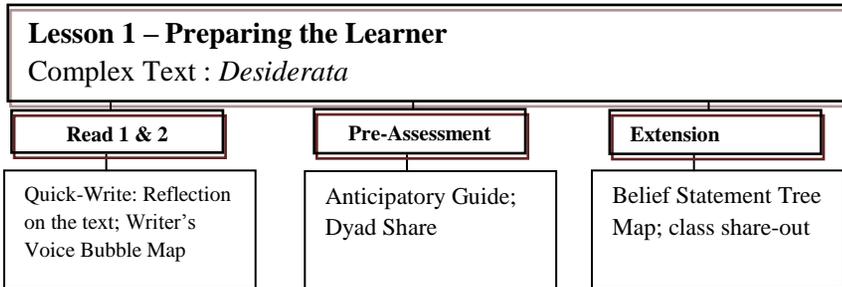
# Santa Ana Unified School District Common Core Unit Planner-Literacy

<b>Unit Title:</b>	<b>Do I Dare?</b>	
<b>Grade Level/Course:</b>	ELA Grade 11 Benchmark	<b>Time Frame:</b> 3+ weeks
<b>Big Idea (Enduring Understandings):</b>	<b>Big Idea:</b> Your personal philosophy guides your life choices.	
<b>Essential Questions:</b>	<b>Essential Questions:</b> What influences beliefs? How do beliefs affect thoughts and actions? How do belief systems shape individuals? What is my personal philosophy?	

## Instructional Activities: Activities/Tasks

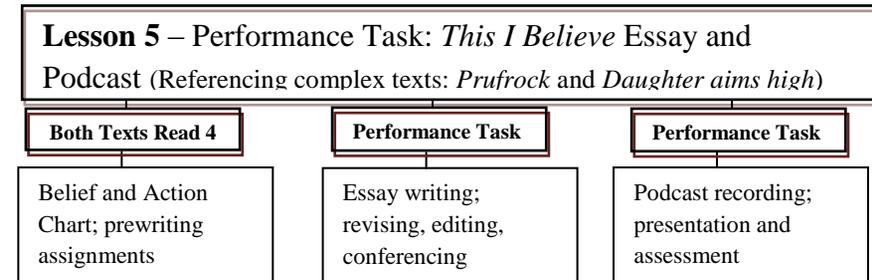
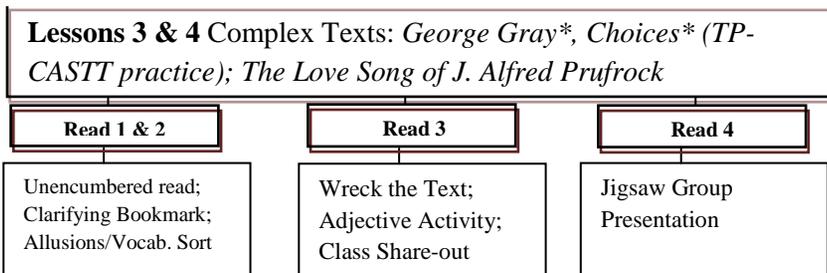
Duration: 1-2 days

Duration: 2 days



Duration: 5-7 days (Note: Lesson 3 is an optional Preparing the Learner\* lesson.)

Duration: 4 days



<b>21<sup>st</sup> Century Skills:</b>	<b>Learning and Innovation:</b> <input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Communication & Collaboration <input checked="" type="checkbox"/> Creativity & Innovation  <b>Information, Media and Technology:</b> <input type="checkbox"/> Information Literacy <input type="checkbox"/> Media Literacy <input checked="" type="checkbox"/> Information, Communications & Technology Literacy	
<b>Essential Academic Language:</b>	<b>Tier II:</b> infer, influence, belief(s), philosophy, voice, tone, narrator, context, apply/applying, extension, classify, compare/comparing, contrast/contrasting, analyze, affect	<b>Tier III:</b> dramatic monologue, allusion, stanza, line, speaker, image/imagery, idiom, podcast
<b>What pre-assessment will be given?</b> Quick-Write – Reflection on the text; Anticipatory Guide		<b>How will pre-assessment guide instruction?</b> The Quick-Write will indicate writing proficiency and determine areas of needed student improvement; the Anticipatory Guide will identify students’ understanding of belief systems and self-awareness.
<b>End of Unit Performance Task:</b> Students will develop an original reflective essay that illustrates their own personal philosophy using the structure of effective essays and oral presentation. If the technology is available, students will record a podcast of their essay.		
<b>Content Standards</b>		<b>Assessment of Standards</b> (formative and summative)
<b>Common Core Learning Standards Taught and Assessed</b> <i>(include one or more standards for one or more of the areas below. Please write out the complete text for the standard(s) you include.)</i>	<b>What assessment(s) will be utilized for this unit?</b> <i>(include the types of both formative assessments (F) that will be used throughout the unit to inform your instruction and the summative assessments (S) that will demonstrate student mastery of the standards.)</i>	<b>What does the assessment tell us?</b>

<p><b>Bundled Reading Literature Standard(s):</b></p> <p>RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p>	<p><b>F- Allusions and Vocabulary Sort Activity</b></p> <p><b>F- Optional TP-CASTT Poetry Analysis</b></p> <p><b>F- Clarifying Bookmark</b></p> <p><b>F- Wrecking the Text</b></p> <p><b>F/S- Jigsaw Presentation Planning Chart and Presentation</b></p>	<p>This assessment demonstrates how well students are able to understand and apply meanings of allusions, words, and phrases to their overall comprehension of the poem.</p> <p>By observing students using this strategy, the teacher can determine their ability to make inferences and draw conclusions about word connotations, tone, and themes in poetry; results will inform instruction.</p> <p>By observing students using this strategy, the teacher can determine whether or not they are able to cite textual evidence to support their understanding of the text.</p> <p>By observing students using this strategy, the teacher can determine whether or not they are able to analyze the impact of specific word choices.</p> <p>This activity demonstrates how well students are able to pull evidence from the text to support their analysis of a specific theme.</p>
<p><b>Bundled Reading Informational Text Standard(s):</b></p> <p>RI.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p> <p>RI.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).</p> <p>RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p> <p>RI.11-12.6 Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or</p>	<p><b>F- Teacher reviews student reflections as formative assessment.</b></p> <p><b>F- Double Entry Journal for <i>Daughter aims high, hits target</i></b></p> <p><b>F- Vocabulary and “What is an idiom?” activity</b></p>	<p>This assessment informs teachers how well students are able to infer the influences of the narrator's belief system and make connections with their own.</p> <p>This core piece identifies students’ ability to cite strong and thorough textual evidence to support analysis of what the text says explicitly and implicitly.</p> <p>This auxiliary piece assesses student’s ability to determine an author’s point of</p>

<p>beauty.  RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p>	<p><b>F/S-</b> How Are Beliefs Influenced?</p> <p><b>S-</b> Belief and Action Chart</p>	<p>view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, and beauty of the text.</p> <p>This piece assesses students’ ability to integrate and evaluate multiple sources of information presented in different media or formats in order to address the questions, “What influences beliefs?” and “How do belief systems shape individuals?”</p> <p>This activity ties back to the Anticipatory Guide in Lesson1. Student responses will not only demonstrate students’ understanding of the belief systems based on textual evidence, but also reveal connections that students make to their own lives.</p>
<p><b>Bundled Writing Standard(s):</b></p> <p>W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>W.11-12.3b Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>W.11-12.3c Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p> <p>W.11-12.3d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>W.11-12.3e Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p>W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 here.)</p> <p>W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p>	<p><b>F-</b> Teacher reviews the Tree Map from Lesson 1 as formative assessment for when students begin writing their own belief statements in the latter part of the unit.</p> <p><b>S-</b> (optional) AP-Style Writing Prompt</p> <p><b>F-</b> Lesson 5 prewriting and revision activities</p> <p><b>S-</b> <i>This I Believe</i> final essay</p>	<p>This assessment will inform teachers how prepared students are to proceed with creating their own belief statements as a concluding project.</p> <p>This assessment will show students’ ability to demonstrate analysis of the content using evidence from the text in a clear and organized manner.</p> <p>Students’ performance on these activities indicates whether or not additional scaffolds or re-teaching is required.</p> <p>This assessment demonstrates students’ ability to produce clear, developed, organized writing that richly expresses their own personal philosophy.</p>

<p><b>Bundled Speaking and Listening Standard (s):</b></p> <p>SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <ol style="list-style-type: none"> <li>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</li> <li>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</li> <li>Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</li> <li>Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</li> </ol> <p>SL.11-12.3 Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p> <p>SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p> <p>SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.</p>	<p><b>F-</b> Teacher walks around monitoring responses to the Dyad Share as formative assesment.</p> <p><b>F-</b> Clarifying Bookmark</p> <p><b>F-</b> Double Entry Journal for <i>Daughter aims high, hits target</i></p> <p><b>F/S-</b> Jigsaw Presentation Planning Chart and Presentation</p> <p><b>F-</b> Peer editing (essay and podcast) in Lesson 5</p> <p><b>S-</b> Podcast</p>	<p>As an initial assessment, this shows the teacher whether or not students know how to collaborate effectively.</p> <p>Students’ ability to work together respectfully and productively will inform the teacher if more practice is needed.</p> <p>The teacher will be able to tell whether or not students know how to pose and respond to questions using textual evidence.</p> <p>This activity demonstrates how well students are able to collaborate to plan and present evidence from the text to support their analysis of a specific theme.</p> <p>By observing the peer editing process, the teacher will determine whether students are working together respectfully and constructively.</p> <p>This assessment will illustrate students’ ability to present their essays orally demonstrating a command of formal English while engaging their audience.</p>
<p><b>Bundled Language Standard(s):</b></p> <p>L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p> <p>L.11-12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.</p> <ol style="list-style-type: none"> <li>Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</li> <li>Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).</li> <li>Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</li> </ol>	<p><b>F-</b> Vocabulary and “What is an idiom?” activity</p> <p><b>F-</b> Clarifying Bookmark</p> <p><b>F-</b> Describing J. Alfred Prufrock</p>	<p>These auxiliary pieces identify how well English Language Learners and struggling students are able to determine the meaning of words and phrases as they are used in the text.</p> <p>Students will show whether they have acquired and can accurately use general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level.</p> <p>This activity demonstrates to the</p>

<p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p> <p>L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p> <p>b. Analyze nuances in the meaning of words with similar denotations.</p> <p>L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	<p>F/S- <i>This I Believe</i> final essay and podcast</p>	<p>teacher how well students are able to recognize and apply adjectives to describe a character.</p> <p>These final assessments demonstrate students' ability to accurately use general academic and domain-specific words and phrases, sufficient for writing and speaking at the college and career readiness level.</p>
<p><b>Resources/ Materials:</b></p>	<p><b><u>Complex Texts to be used</u></b></p> <p><b>Informational Text(s) Titles:</b>          Sacchetti, Maria. <i>Daughter aims high, hits target</i>          Sullivan, Deirdre. <i>Always Go to the Funeral</i>. <a href="http://thisibelieve.org/essay/8/">http://thisibelieve.org/essay/8/</a></p> <p><b>Literature Titles:</b>          Ehrmann, Max. <i>Desiderata</i>          Eliot, T.S. <i>The Lovesong of J. Alfred Prufrock</i> (In addition to <b>Resource 4.1</b>, the poem can be found in Holt Literature and Language Arts, Fifth Course, pp. 584-587.)          (Optional) Giovanni, Nikki. <i>Choices</i>          (Optional) Masters, Edgar Lee. <i>George Gray</i></p> <p><b>Media/Technology:</b>          Eliot, T.S. <i>The Lovesong of J. Alfred Prufrock</i>. <a href="http://en.wikisource.org/wiki/The_Love_Song_of_J._Alfred_Prufrock">http://en.wikisource.org/wiki/The_Love_Song_of_J._Alfred_Prufrock</a>          Sullivan, Deirdre. <i>Always Go to the Funeral</i>. <a href="http://thisibelieve.org/essay/8/">http://thisibelieve.org/essay/8/</a>          Lesson 1 Audio PowerPoint: <i>Desiderata</i>          Lesson 3 PowerPoint: TP-CASTT Poetry Analysis</p> <p><b>Other Materials:</b></p> <ul style="list-style-type: none"> <li>• Paper and writing instruments (student-provided)</li> <li>• Computer with Internet access and audio capability, projector, and speakers</li> <li>• Whiteboard and markers as needed</li> <li>• Dictionaries for student reference (if needed)</li> <li>• Student resources provided with lessons; additional teacher resources included with each lesson plan.</li> </ul>	
<p><b>Interdisciplinary Connections:</b></p>	<p><b>Cite several interdisciplinary or cross-content connections made in this unit of study:</b></p> <p>This unit connects English language arts with social studies and psychology by exploring the origins and influences of belief systems. In addition, by learning how to record a podcast, students increase their technological capability.</p>	

<p><b>Differentiated Instruction:</b></p>	<p><b>Based on desired student outcomes, what instructional variation will be used to address the needs of English Learners by language proficiency level?</b></p> <p>Since this unit was designed for benchmark-level students, the differentiation provided targets intermediate EL's. Supports include Thinking Maps, sentence starters/linguistic frames, academic vocabulary practice, strategic grouping, and structured speaking opportunities.</p>	<p><b>Based on desired student outcomes, what instructional variation will be used to address the needs of students with special needs, including gifted and talented?</b></p> <p><b>Special Needs:</b> Always start with the students' IEP goals. Then, if possible, collaborate with the case manager to identify appropriate scaffolds, accommodations, and modifications. Unit activities to support special needs students include using Thinking Maps and other cognitive aids, making provisions for extra time and teacher assistance, and grouping by needs. An additional lesson (Lesson 3) is included to provide poetry analysis scaffolding.</p> <p><b>GATE:</b> Suggestions for accelerated learners include activities that develop depth and complexity such as mini research projects, style imitation practice, an AP-style essay prompt, and a Socratic Seminar.</p>
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<p><b>Unit: Do I Dare?</b> <b>Lesson #1 – Preparing the Learner</b></p>	<p><b>Grade Level/Course:</b> ELA Grade 11 Benchmark</p>	<p><b>Duration:</b> 1-2 days <b>Date:</b></p>
<p><b>Big Idea:</b> Your personal philosophy guides your life choices. <b>Essential Questions:</b> What influences beliefs? How do beliefs affect thoughts and actions? How do belief systems shape individuals? What is my personal philosophy?</p>		
<p><b>Common Core and Content Standards</b></p>	<p><b>Common Core Standards:</b></p> <p><b>Reading Informational Text</b> RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><b>Writing</b> W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p><b>Speaking and Listening</b> SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	
<p><b>Materials/ Resources/ Lesson Preparation</b></p>	<ul style="list-style-type: none"> <li>• <b>Resource 1.1</b> “Desiderata” by Max Ehrmann</li> <li>• “Desiderata” Audio PowerPoint (accessed by clicking on this hyperlink: <a href="http://www.sausd.us/Page/22743">http://www.sausd.us/Page/22743</a> and scrolling down to the link below the unit title)</li> <li>• <b>Resource 1.2</b> Reflection Prompt</li> <li>• <b>Resource 1.3</b> Example of Bubble Map Used with “Desiderata” by Max Ehrmann</li> <li>• <b>Resource 1.4</b> Anticipatory Guide</li> <li>• <b>Resource 1.5</b> Dyad Share</li> <li>• <b>Resource 1.6</b> Tree Map Example</li> <li>• Paper and writing instruments (student-provided)</li> <li>• Computer with Internet access and audio capability, projector, and speakers</li> <li>• Whiteboard and markers as needed</li> <li>• Dictionaries for student reference (if needed)</li> </ul>	
<p><b>Objectives</b></p>	<p><b>Content:</b> Students will read and analyze the poem “Desiderata” by Max Ehrmann to identify the narrator’s beliefs, infer possible influences on his beliefs, and write a short description of the narrator’s personal philosophy based on their inferences.</p>	<p><b>Language:</b> Students will articulate their inferences using written and oral academic language; they will construct a set of personal beliefs and write belief statements.</p>

<b>Depth of Knowledge Level</b>		<input checked="" type="checkbox"/> <b>Level 1: Recall</b> <input checked="" type="checkbox"/> <b>Level 2: Skill/Concept</b> <input type="checkbox"/> <b>Level 3: Strategic Thinking</b> <input checked="" type="checkbox"/> <b>Level 4: Extended Thinking</b>	
<b>College and Career Ready Skills</b>		<input checked="" type="checkbox"/> <b>Demonstrating independence</b> <input type="checkbox"/> <b>Building strong content knowledge</b> <input type="checkbox"/> <b>Responding to varying demands of audience, task, purpose, and discipline</b> <input checked="" type="checkbox"/> <b>Valuing evidence</b> <input checked="" type="checkbox"/> <b>Comprehending as well as critiquing</b> <input type="checkbox"/> <b>Using technology and digital media strategically and capably</b> <input checked="" type="checkbox"/> <b>Coming to understand other perspectives and cultures</b>	
<b>Common Core Instructional Shifts</b>		<input type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b> <input checked="" type="checkbox"/> <b>Reading and writing grounded from text</b> <input checked="" type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b>	
<b>Academic Vocabulary (Tier II &amp; Tier III)</b>	<b>TEACHER PROVIDES SIMPLE EXPLANATION</b>	<b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b>	<b>WORDS WORTH KNOWING</b>
	<b>STUDENTS FIGURE OUT THE MEANING</b>	belief, philosophy, infer, influence, voice	
		placidly, vexations, feign, aridity, perennial, sham	
<b>Pre-teaching Considerations</b>		<ul style="list-style-type: none"> <li>• Make sure to download the PowerPoint and check the audio before class begins.</li> <li>• Students may need some instruction and practice with the Dyad Share.</li> <li>• Students will need to know how to complete a Bubble Map and Tree Map.</li> </ul>	
<b>Lesson Delivery</b>			
<b>Instructional Methods</b>		<b>Check method(s) used in the lesson:</b> <input checked="" type="checkbox"/> <b>Modeling</b> <input checked="" type="checkbox"/> <b>Guided Practice</b> <input checked="" type="checkbox"/> <b>Collaboration</b> <input checked="" type="checkbox"/> <b>Independent Practice</b> <input checked="" type="checkbox"/> <b>Guided Inquiry</b> <input checked="" type="checkbox"/> <b>Reflection</b>	
		<b>Prior Knowledge, Context, and Motivation:</b> <ol style="list-style-type: none"> <li>1. Ask students if they know what a belief is and discuss answers. Then introduce the idea of a personal philosophy. After asking students to share what they know about what that means, the teacher might say that a personal philosophy sums up what we as individuals value most in our lives. Let students know that throughout this unit, they will be looking at what influences beliefs, how beliefs affect thoughts and actions, how belief systems shape individuals, and ultimately, how they will construct their own personal philosophy.</li> <li>2. Have students turn to <b>Resource 1.1</b>: “Desiderata” by Max Ehrmann. They will follow along while the teacher shows the pre-recorded PowerPoint (accessed by clicking on this hyperlink: <a href="http://www.sausd.us/Page/22743">http://www.sausd.us/Page/22743</a> and scrolling down to</li> </ol>	

	<p>the link below the unit title).</p> <ol style="list-style-type: none"> <li>Have students complete a reflection (see <b>Resource 1.2</b>). The teacher may wish to preface this by letting students know that their goal is not to evaluate the beliefs of the narrator, but to make inferences about the possible sources of his beliefs based on the evidence. Have students turn to a partner and take turns sharing out their answers, emphasizing respect for each others’ perspectives. Call on volunteers to share with the class.</li> <li>Introduce the idea of writer’s voice* by explaining that voice is the characteristic of writing that allows a writer to express his or her individuality; voice expresses the person behind the words. On the back of <b>Resource 1.2</b>, have students create a Bubble Map that describes the type of person they believe the narrator of “Desiderata” to be, using evidence of his voice from the text (see <b>Resource 1.3</b> for an example). Have students turn to their partners and share their responses. Together, partners will craft a short description of what they believe the narrator’s personal philosophy might be based on their interpretation of his words, and they will both write it below their own Bubble Maps. Collect student papers to review as formative assessment; you will pass them back later in the unit for students to revisit.</li> </ol> <p>*The purpose for introducing voice is to prepare students for a <i>What is Voice?</i> activity in Lesson 2, which in turn prepares students for writing about their own personal philosophy in the Performance Task in Lesson 5.</p>
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<b>Lesson Continuum</b>	<p><b>Body of the Lesson:</b> Activities/ Questioning / Tasks/ Strategies/ Technology/ Engagement</p> <ol style="list-style-type: none"> <li>Students will turn to <b>Resource 1.4</b>, the Anticipatory Guide. Have students go through the six statements which survey them about their personal beliefs/philosophies, check if they agree or disagree, and write the reasons for their opinion.</li> <li>Have students turn to their partners. Using the Dyad Share handout (see <b>Resource 1.5</b>), students will share their responses from the Anticipatory Guide. The teacher should walk around and monitor responses to the Dyad Share as formative assessment.</li> <li>When students are finished, explain that they will now complete a Tree Map exploring their own beliefs. Have students divide their Map into 6-10 categories identifying a different area of importance in their lives as each heading. Underneath each heading students will write at least one belief statement relating to the category. Show examples as needed (see <b>Resource 1.6</b>). Optional: The teacher might have students add the Big Idea (Your personal philosophy guides your life choices) inside their Tree Map’s frame of reference; however, the teacher may also wish to guide students to the Big Idea gradually throughout the unit.</li> <li>Concluding activity: Go around the room and have each student share one belief statement from his/her Tree Map. Collect Tree Map (and other assignments at your choosing) for later use. The teacher should review the Tree Map as</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners:</b> Before showing the PowerPoint, it may be helpful to preview the text for difficult vocabulary.</p> <p>To assist students in crafting the description of the poem’s narrator’s personal philosophy, you might wish to write the following sentence starters on the board:</p> <p>The narrator expresses his personal beliefs by _____.</p> <p>His choice of words shows _____.</p>
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	<p>formative assessment for when students begin writing their own belief statements in the latter part of the unit.</p>	<p><b>Students Who Need Additional Support:</b> It may be helpful to give students several categories when completing the Tree Map. Students may also need a few examples to get started.</p> <p><b>Accelerated Learners:</b> As an in-depth activity, students may find it helpful to divide beliefs into implicit and explicit beliefs. An implicit belief may be defined as a belief that is not stated but is revealed through a person's actions. An explicit belief may be defined as the actual statement made by a person. For example, a person may explicitly state that it is important to read; however, implicitly, they may live a life that shows that they really value video games far more than reading.</p>
<b>Lesson Reflection</b>		
<p><b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b></p>		

## Desiderata

By Max Ehrmann

- 1 Go placidly<sup>1</sup> amid the noise and haste, and remember what peace there may be in silence.
- 2 As far as possible without surrender be on good terms with all persons.
- 3 Speak your truth quietly and clearly; and listen to others, even the dull and ignorant; they too
- 4 have their story.
- 5 Avoid loud and aggressive persons, they are vexations<sup>2</sup> to the spirit.
- 6 If you compare yourself with others, you may become vain and bitter;
- 7 for always there will be greater and lesser persons than yourself.
  
- 8 Enjoy your achievements as well as your plans.
- 9 Keep interested in your career, however humble; it is a real possession in the changing fortunes
- 10 of time.
- 11 Exercise caution in your business affairs; for the world is full of trickery.
- 12 But let this not blind you to what virtue there is; many persons strive for high ideals;
- 13 and everywhere life is full of heroism.
  
- 14 Be yourself.
- 15 Especially, do not feign<sup>3</sup> affection.
- 16 Neither be critical about love; for in the face of all aridity<sup>4</sup> and disenchantment it is as perennial<sup>5</sup>
- 17 as the grass.
  
- 18 Take kindly the counsel of the years, gracefully surrendering the things of youth.
- 19 Nurture strength of spirit to shield you in sudden misfortune. But do not distress yourself with
- 20 imaginings.
- 21 Many fears are born of fatigue and loneliness. Beyond a wholesome discipline, be gentle with
- 22 yourself.

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<sup>1</sup> Calmly, peacefully

<sup>2</sup> Things that cause annoyance

<sup>3</sup> Put on an appearance of

<sup>4</sup> Lack of interest or imaginativeness

<sup>5</sup> Lasting for an indefinitely long time

23 You are a child of the universe, no less than the trees and the stars;  
 24 you have a right to be here.  
 25 And whether or not it is clear to you, no doubt the universe is unfolding as it should.

26 Therefore be at peace with God, whatever you conceive Him to be,  
 27 and whatever your labors and aspirations, in the noisy confusion of life keep peace with your  
 28 soul.  
 29 With all its sham<sup>6</sup>, drudgery and broken dreams, it is still a beautiful world. Be careful. Strive to  
 30 be happy.

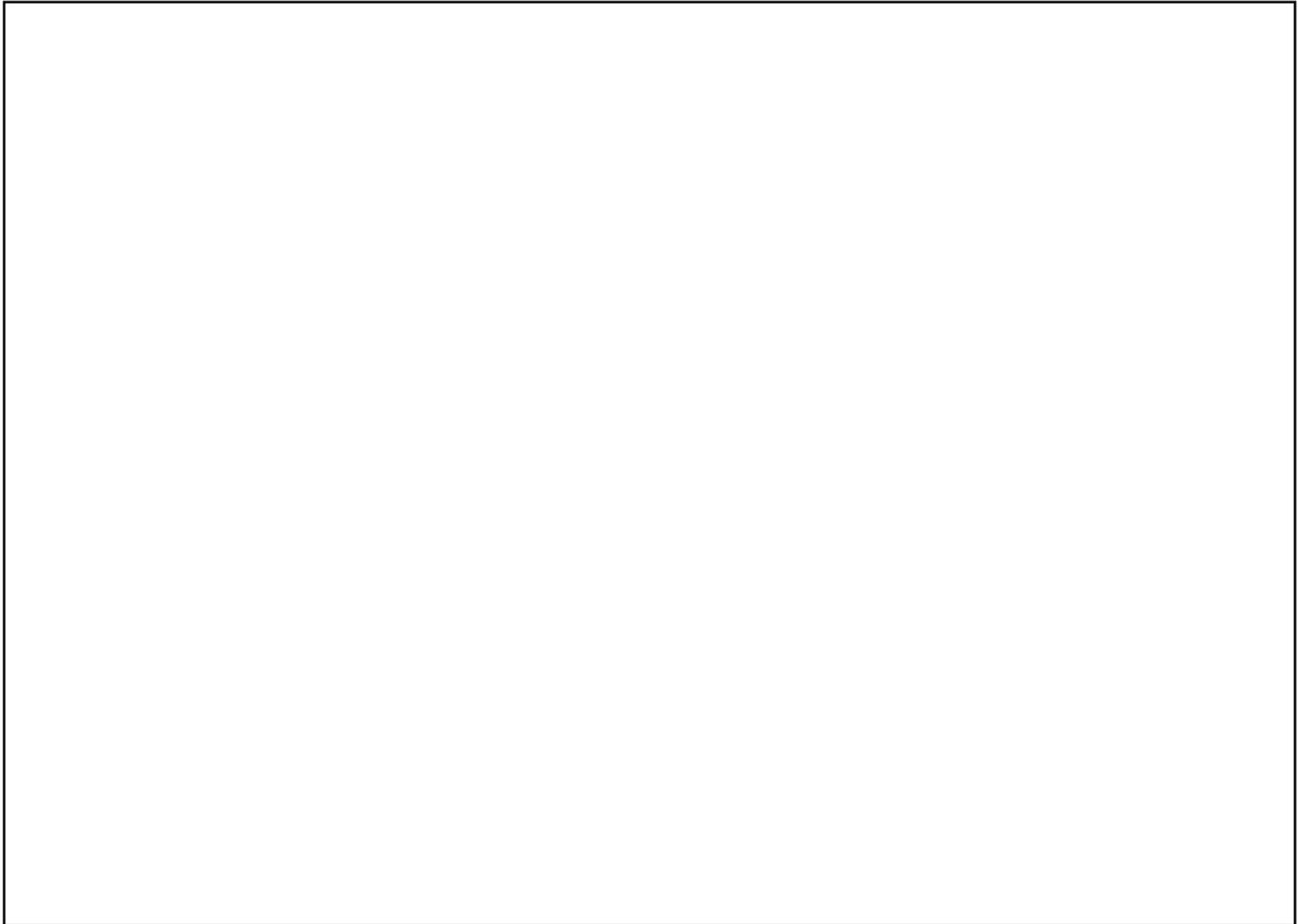
© Max Ehrmann 1927 (now in the public domain)

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<sup>6</sup> Imitation, fraud or hoax



**Bubble Map: Evidence of Writer’s Voice in “Desiderata” by Max Ehrmann**



**My understanding of the narrator’s personal philosophy based on the poem is as follows:**

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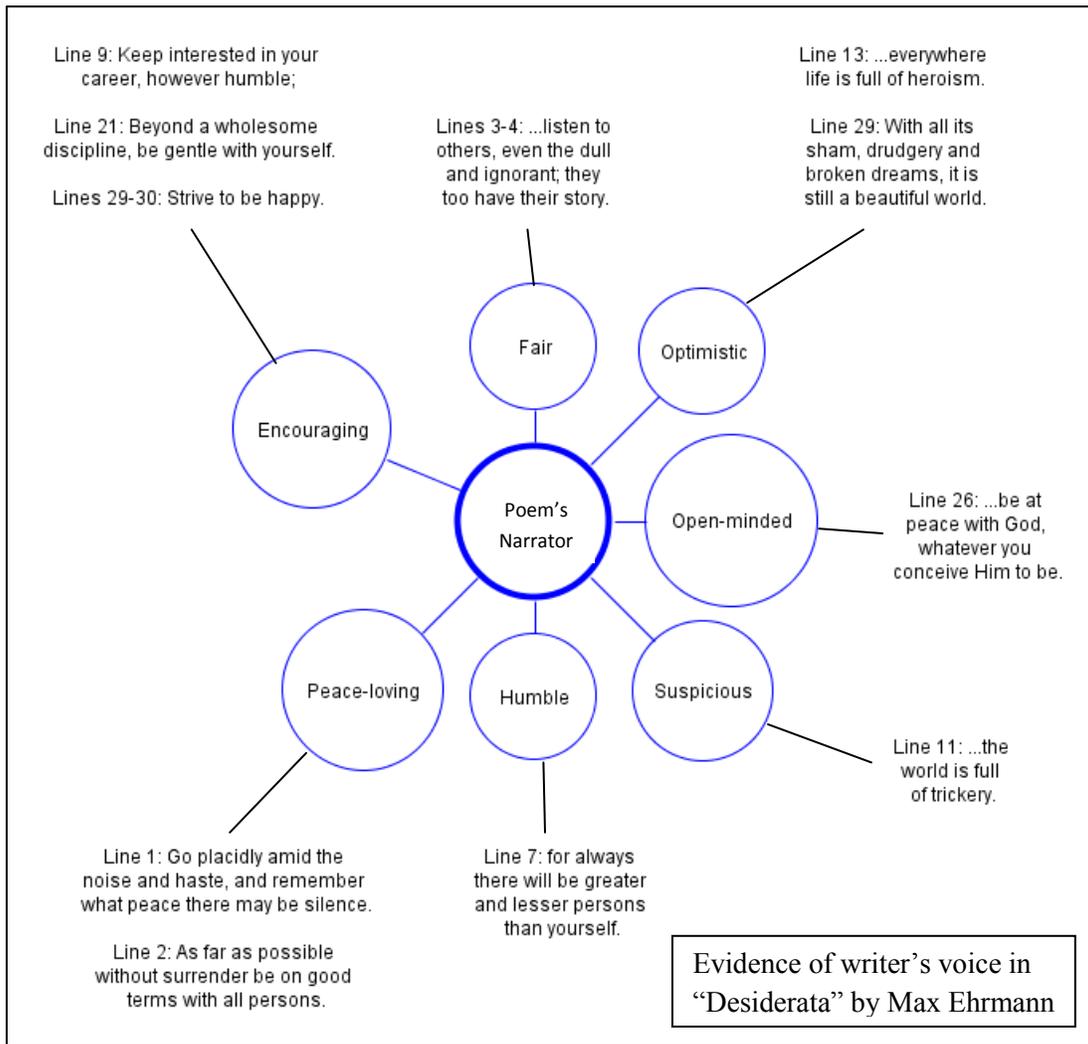
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## Example of Bubble Map Used with “Desiderata” by Max Ehrmann



### Example of possible student interpretation of the narrator's personal philosophy:

After examining the poem “Desiderata” by Max Ehrmann, I believe the narrator’s personal philosophy would include being fair, open-minded, and peace-loving. He expresses these values by encouraging his reader to “listen to others, even the dull and ignorant; they too have their story.” This demonstrates fairness by showing that Ehrmann doesn’t prejudge and is open to other points of view. He also conveys this open-mindedness when he refers to “God, whatever you conceive Him to be.” This fairness and open-mindedness illustrates a love for peace, which is supported in the following lines: “Go placidly amid the noise and haste, and remember what peace there may be in silence,” and “As far as possible, without surrender be on good terms with all persons.”

## Anticipatory Guide

Decide whether you agree or disagree with the statements below, and write down the reasons for your opinion. Then work with a partner to discuss what you wrote. Use the language on **Resource 1.5: Dyad Share** to guide your discussion.

Statement	I Agree	I Disagree	My Reasons
1. I have at least one core belief that guides my life.			
2. My beliefs are grounded in everyday life.			
3. My beliefs are influenced by my family.			
4. My beliefs are influenced by my life situations.			
5. My beliefs will influence my future.			
6. I will be lost in life if I don't have beliefs.			

## Dyad Share

Work with your partner using the following language to discuss and determine whether you agree or disagree with the statements in the Anticipatory Guide (**Resource 1.4**):

STUDENT #1: I will begin by reading statement #1. (*Read statement.*) Based on my own experiences, I would say this statement is true/not true, so I will agree/disagree. One reason for my opinion is that...

STUDENT #2: I respect your opinion. I also agree/I do not agree with this statement because...

Now I will read statement #2. (*Read statement.*) Based on what I know I would say this statement is true/not true, so I will agree/disagree. One reason for my opinion is that...

STUDENT #1: Thank you for sharing your opinion. I agree/disagree with this statement because...

Now I will continue by reading statement #3. (*Read statement.*) Thinking about my own life, I would have to say that I agree/do not agree with this statement. One reason for my opinion is that...

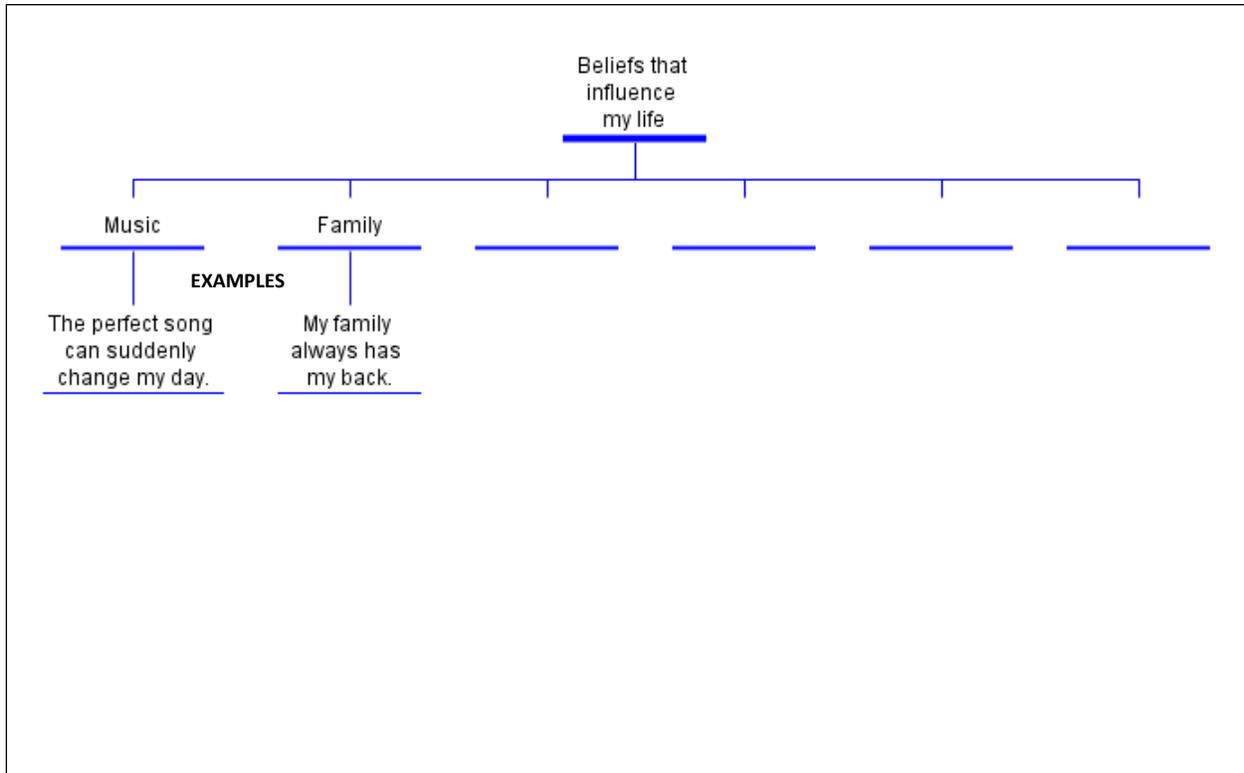
STUDENT #2: I appreciate your point of view. Based on my own experiences, I would say this statement is true/not true, so I will agree/disagree. I feel this way because...

*(Continue through all the statements.)*

## Tree Map

Create a Tree Map with 6-10 categories of what's important to you in life. Sample categories may include: family, friends, education, love, health, death, conflict, music, etc.

For each category, write a key belief that somehow influences your life.



<b>Unit: Do I Dare?</b> <b>Lesson #2 – How Beliefs Are Formed</b>	<b>Grade Level/Course:</b> ELA Grade 11 Benchmark	<b>Duration:</b> 2 days <b>Date:</b>
<b>Big Idea:</b> Your personal philosophy guides your life choices. <b>Essential Questions:</b> What influences beliefs? How do beliefs affect thoughts and actions? How do belief systems shape individuals?		
<b>Common Core and Content Standards</b>	<b>Common Core Standards:</b>  <b>Reading Informational Text</b> RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text. RI.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10). RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging. RI.11-12.6 Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.  <b>Writing</b> W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.  <b>Speaking and Listening</b> SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.	
<b>Materials/ Resources/ Lesson Preparation</b>	<ul style="list-style-type: none"> <li>• “Always Go to the Funeral” by Deirdre Sullivan (accessed by clicking on this hyperlink: <a href="http://www.sausd.us/Page/22743">http://www.sausd.us/Page/22743</a> and scrolling down to the link below the unit title)</li> <li>• <b>Resource 2.1</b> What is Voice?</li> <li>• <b>Resource 2.2</b> Instructions for Listening and Responding to a Podcast (teacher only)</li> <li>• <b>Resource 2.3</b> Optional Reflection Quick-Write</li> <li>• <b>Resource 2.4</b> <i>Daughter aims high, hits target</i> Article</li> <li>• <b>Resource 2.5</b> Optional Vocabulary Practice Worksheet: Idioms</li> <li>• <b>Resource 2.6</b> <i>Daughter aims high, hits target</i> Double-Entry Journal</li> </ul>	



<p><b>Pre-teaching Considerations</b></p>	<ul style="list-style-type: none"> <li>• Make sure the audio plays correctly before class begins. Print out copies of the text for all students. (The text is not provided in these materials because permission has not been granted to publish it. However, the link is public, and teachers may access it for classroom use.)</li> <li>• Students may need to practice the following collaborative strategies: Three Step Interview, Think-Pair-Share.</li> <li>• Students need to know how to use one-sided Multi-Flow and Double Bubble Maps.</li> </ul>	
<p><b>Lesson Delivery</b></p>		
<p><b>Instructional Methods</b></p>	<p><b>Check method(s) used in the lesson:</b></p> <p><input checked="" type="checkbox"/> <b>Modeling Practice</b>      <input checked="" type="checkbox"/> <b>Guided Practice</b>      <input checked="" type="checkbox"/> <b>Collaboration</b>      <input checked="" type="checkbox"/> <b>Independent Practice</b></p> <p><input checked="" type="checkbox"/> <b>Guided Inquiry</b>      <input checked="" type="checkbox"/> <b>Reflection</b></p>	
<p><i>Preparing the Learner</i></p>	<p><b>Prior Knowledge, Context, and Motivation:</b></p> <p><b>Day 1: First Read</b></p> <hr/> <ol style="list-style-type: none"> <li>1. Identify this lesson’s essential questions: What influences beliefs? How do beliefs influence thoughts and actions? How do belief systems shape individuals?</li> <li>2. To activate students’ prior knowledge, students work in two sets of partners (student A, B/ C, D) to conduct a Three Step Interview. Once in their groups, students will interview each other about a belief that their parents have handed down to them. (As an example, the teacher may wish to share a belief about education that his/her parents handed down, or perhaps one that s/he is trying to hand down to his/her child/ren.) Follow this model: <ul style="list-style-type: none"> <li style="text-align: center;"><b>Step One:</b>    A interviews B                           C interviews D</li> <li style="text-align: center;"><b>Step Two:</b>    B interviews A                           D interviews C</li> <li style="text-align: center;"><b>Step Three:</b> A reports to C and D about B                           B reports to C and D about A                           C reports to A and B about D                           D reports to A and B about C</li> </ul> </li> <li>3. Conduct a short class discussion on how students’ belief systems have been influenced by their parents. In order to enrich the academic conversation, ask students to support their ideas by elaborating on their responses, providing specific examples, and building on others’ contributions.</li> </ol>	
<p><b>Body of the Lesson:</b> Activities/ Questioning /Tasks/ Strategies/ Technology/ Engagement</p>	<ol style="list-style-type: none"> <li>4. Next, explain to students that they will be listening to a podcast in preparation for their own podcast recording (or reflective essay, if the technology is not available), which they will be creating at the end of the unit. To help them personalize their own beliefs, they will be exploring the idea of writer’s voice.</li> <li>5. Have students turn to the “What is Voice?” worksheet (<b>Resource 2.1</b>). Review the instructions, and encourage</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners &amp; Students Who Need Additional Support:</b></p> <p>Day 1: Before and during the podcast, use</p>

students to listen closely as they will be responsible for recording some of the author’s words or phrases on their worksheets.

6. Have students listen to and read along to *Always Go to the Funeral* (accessed by clicking on this hyperlink: <http://www.sausd.us/Page/22743> and scrolling down to the link below the unit title). NOTE: The text is not provided in these materials because permission has not been granted to publish it. However, the link is public, and teachers may access it for classroom use.

*Note: The teacher might need to clarify some vocabulary from the podcast (see vocabulary quadrant above) before continuing. Also, the teacher might want to explain that although the author asserts that you should “always” go to the funeral, this may just be a generalization rather than an absolute, as there are circumstances when other events take precedence.*

7. Students will record their responses individually on the worksheet, then share them with a partner.
8. At this point, students may need additional time to reflect on the subject of funerals and how they relate to their own lives. An optional Reflection Quick-Write (**Resource 2.3**) is provided to give students the opportunity to express their thoughts.
9. Have students turn to the article, *Daughter aims high, hits target* (**Resource 2.4**) and the Double-Entry Journal (**Resource 2.6**). Before students begin reading the article, model how to record observations and evidence using the Double-Entry Journal with the text. Let students know that the purpose for reading this article is to identify what influences beliefs and how belief systems shape individuals and their actions.

*Note: As a possible extension, work with students to identify the purpose and audience of the article. See the writing prompt in the differentiation column under “Accelerated Learners” for an alternative activity.*

10. Students gather in groups of 4 to read the article and begin work on the Double-Entry Journal with notes about the beliefs the children and parents have and textual evidence to support their observations. If students don’t finish during class time, have them complete it on their own as homework.

#### Day 2: **Second and Third Read**

1. In their groups of 4, have students share their Double-Entry

the “Instructions for Listening and Responding to a Podcast” (**Resource 2.2**) to provide scaffolds for English learners and students who need additional support.

In connection with the article, *Daughter aims high, hits target*, use the Vocabulary Practice Worksheet: Idioms (**Resource 2.5**) to support language.

#### **Accelerated Learners:**

Students may be offered an optional AP-style writing prompt (can take the place of other activities):

*Read the article carefully, paying close attention to the audience and purpose. Then write an essay in which you analyze the rhetorical strategies Maria Sacchetti uses to reveal her bias about what choice Gloria and her family should make. Support your analysis with specific references to the text.*

For an AP Essay Rubric, see **Resource 2.9**, which was taken from *What’s the Big Idea* by Jim Burke. If you don’t wish to use this rubric, you can rely on your own AP rubric or just refer to

<p style="text-align: center;"><i>Extending Understanding</i></p>	<p>Journal notes and reach agreement about their ideas and evidence. In order to help them develop their academic conversation skills, it may be helpful for students to refer to the Academic Conversation Placemat (<b>Resource 2.7</b>) for prompt and response starters.</p> <ol style="list-style-type: none"> <li>2. Each group selects a spokesperson to share out their ideas and evidence with the class.</li> <li>3. Lead a class discussion on the following: What does Gloria’s family stand for, and how does it influence her beliefs and aspirations? Assist students in elaborating on their responses, providing specific examples, and building on others’ contributions.</li> <li>4. Students will create Thinking Maps in partners to demonstrate their understanding of how beliefs are influenced using the two texts, <i>Always Go to the Funeral</i> and <i>Daughter aims high, hits target</i> (see <b>Resource 2.8</b>, “How Are Beliefs Influenced?”). If your students are proficient with Thinking Maps, you do not need to provide them with the black line masters of the one-sided Multi-Flow Maps and Double Bubble Map on <b>Resource 2.8</b>. Instead, have them produce their own maps in response to the instructions given on the worksheet. The Multi-Flow Map could be extended to add boxes for “actions” based on beliefs.</li> <li>5. Have partners Think-Pair-Share with the questions on the last page of the worksheet. If students don’t finish during class time, have them complete it on their own as homework.</li> <li>6. As a concluding activity, have students respond to the following question and turn it in as their ticket out the door: How are your actions influenced by your beliefs?</li> </ol>	<p>the SAUSD District Writing Assessment essay rubric (see <b>Resource 2.10</b>).</p>
<b>Lesson Reflection</b>		
<p><b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b></p>		

## What is Voice?

Discovering an author's voice in a "This I Believe" podcast

Voice is the characteristic of your writing that allows you to express your individuality; voice expresses the person behind the words. It is as unique as your fingerprint. Planning for voice involves carefully choosing words that will help show the listener how you feel about your ideas. Voice is how you make your writing passionate or enthusiastic; it's how you make your writing memorable.

As you listen to the "This I Believe" podcast, record words and phrases that demonstrate to you how the podcast's author feels about the subject. Record your words/phrases in this box; then complete the sentence below. Be prepared to share, explaining your choices.

Words or phrases that show the author's voice:

The words the author chose to tell her story revealed how she felt about the subject by...

After listening to the podcast, record how you feel about the author's subject and how you can relate her story to your own life. Use words that reflect your *own* voice, not the voice of the author. Then share what you wrote with a partner.

Listening to the podcast made me feel \_\_\_\_\_ because...

When I think about the subject of the podcast, I am reminded of my own life when...

Adapted from:

## Instructions for Listening and Responding to a Podcast

For English Language Learners, it may be helpful to pause the recording at intervals and ask questions and complete portions of the “What is Voice?” handout. Before listening to the recording, read and discuss the first two paragraphs on the handout. Below are suggested questions:

### Pause at 1.05

Possible questions:

- What did Dee’s father teach her?
- Describe Dee’s first un-chaperoned funeral.
- Why does Miss Emerson’s mother still remember Dee’s name?

It might be beneficial for students to capture a few words or phrases that show the author’s tone and feeling.

### Pause at 1.40

Possible questions:

- How many funerals did Dee attend by the time she was 16? What does this tell you?
- What important saying did Dee’s dad say on the ride home? Why is this important to him?

Again, it might be beneficial for students to capture a few words or phrases that show the author’s tone and feeling.

### Pause at 2.33

Possible questions:

- How has Dee’s life been inconvenienced by going to funerals?
- Why do you think she still goes?

Again, it might be beneficial for students to capture a few words or phrases that show the author’s tone and feeling.

### After the recording

Possible questions:

- What happened to Dee three years ago?
- What did Dee see when she turned back during the funeral?
- How do you think this made Dee feel?

After listening to the entire recording, guide students through the process of reflecting on how this podcast made them feel about this topic. Have students record their thoughts on the “What is Voice?” handout.



## Daughter aims high, hits target

The Aldays overcome fear, confusion to send their youngest to one of the nation's best schools.

By **MARIA SACCHETTI**

The Orange County Register

SANTA ANA – Salvador Alday's daughter is carrying on about a school he has never heard of in a city he has never seen.

"Dad," Gloria says, leaning against the fence in the family's tiny yard, where her father usually lingers after work at the flower nursery. "I want to go to college. I want to go to San Francisco."

Eyes narrowed, his creased face looks toward the street, but he is listening closely.

He and his wife, Petra, have always wanted their children to finish their education, including college. He worked, and she ran the house. They **monitored**<sup>1</sup> homework, went to parent conferences, and bought a set of World Book encyclopedias so the children could study.

But only Gloria had ever asked to leave, and it **caught her father off guard**.<sup>2</sup> She is about his height now, but he sees danger in things he thinks his daughter does not: the busy streets, the crime at night. She is young and full of adventure. He is old and full of fear.

He tells her it is better for her to study nearby, like her brother, who went to Cal State Fullerton.

"Why?" his daughter keeps asking him. "¿Por qué?"

"No," he answers each time.

Two years later, he would find himself slightly **dazed**<sup>3</sup> at John Wayne Airport, sending her much farther away than San Francisco.

**Pause for understanding. What are Gloria and her father in disagreement about? Underline the evidence that shows how each feels and circle the evidence that shows why.**

### The fear

In his native Abasolo, a ranching town in the Mexican state of Durango, Salvador was known for his sense of adventure - a "man's man," Petra, 56, said with a laugh. But that was more than 30 years ago, before he became a father and his view of the world was rearranged. In Mexico, he worried about police shakedowns. In California, he lived in terror of crime. One young immigrant was killed right in his neighborhood.

He hides the fear behind a **stern facade**<sup>4</sup>, but over the years his hair has turned white and his shoulders have stooped. He cries easily at graduations, weddings and when Gloria went to her senior prom.

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1 monitor (verb): to watch, keep track of, or check usually for a special purpose

2 caught off guard (idiom): to be surprised by someone by doing or saying something they were not expecting

3 dazed (adjective): stupefied, stunned

"When I got married, I started to be afraid. When I had a child, I was afraid even more," Salvador, 58, said in Spanish, sitting on the upholstered couch in his living room. "I started to have fear and fear and fear."

He and Petra have always encouraged their children to study and go to college, but he still saw Gloria as his little girl. He didn't see the **array**<sup>5</sup> of choices before her, from state universities to **prestigious**<sup>6</sup> private colleges around the country.

"It wasn't that my dad didn't want her to go to college," Benjamin, 35, the Aldays' oldest son, said. "He didn't want her to go away."

The Aldays have sacrificed all their lives so that their children could get an education. Petra stayed home to care for the seven children, though her income would have helped. She attended every parent meeting at the schools, dragging all her children along if necessary.

She never learned English, but when a paperwork **glitch**<sup>7</sup> almost caused Gloria to miss a science fair, Petra marched to the school to demand an explanation. Gloria went to the fair and won first prize.

"For my children, I would go anywhere," Petra said with a smile.

When Gloria turned 15, they bought her a computer instead of throwing her a quinceañera, a popular coming-out party for girls.

Thirteen years ago they bought a house, and Petra turned it into a **shrine**<sup>8</sup> to education. Diplomas, plaques and trophies blanket the walls. A childhood essay by Cruz Alday, 29, now an Orange County deputy sheriff, is taped to the wall above the kitchen stove.

The children weren't allowed to work until they finished high school. Only Benjamin, the oldest, dropped out of high school to work despite his parents' protests.

"What would be better than a university?" Petra said, and her husband nodded in agreement.

But Petra and Salvador had little formal education in Mexico. To succeed, the children would depend on their own **initiative**<sup>9</sup> as well as extra attention from counselors, teachers and even community members. Some had help, and some didn't.

Six of the seven Alday children finished high school. Most attempted college, but so far only three have stuck it out.

Gloria, the youngest at 18, had the highest grades and was involved in everything from the debate team to field hockey. She was second in her graduating class at Santa Ana High School this year.

She also had the most help. Her counselor quickly processed her college applications. Her field-hockey coach found her a place to stay when she toured universities in the Northeast. A school-district employee urged her to apply to Harvard, something Gloria had never considered.

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4 stern (adjective): having a definite hardness or severity of nature or manner  
Facade (noun): a false, superficial, or artificial appearance or effect

5 array (noun): a large number

6 prestigious (adjective): having prestige; honored

7 glitch (noun): a minor problem that causes a temporary setback

8 shrine (noun): a place that filled with items connected with someone or something that is important to them

9 initiative (noun): the energy and desire that is needed to do something.

Still, without her family's support, college would have been impossible. Her mother supplied details for the college applications, such as the family income and Social Security numbers. And Petra asked her sons, mainly Benjamin and Cruz, to help her persuade Salvador to let Gloria go away to school.

"Remember that we've lived our lives. Now it's up to them," Petra told her husband late at night, when everyone had gone to bed. "What can we leave them? Just their studies."

***Pause for understanding. What do the Aldays think about education? Why do they feel that way? Underline or highlight the evidence that supports your assertion.***

## Decisions

In the beginning, Gloria had her heart set on the University of California, Santa Cruz. But as the school district employee had suggested, she also applied to some of the nation's best private universities, such as Harvard.

Yale University, which costs \$37,000 a year for tuition, room and board, was also in her stack of applications. **On a lark<sup>10</sup>**, she applied there too.

A few months later, the letters arrived. Every school said yes - except for Harvard. Gloria began to forget about Yale.

Then, the day of her senior prom, a packet arrived from Connecticut.

Yale wanted her. And they were willing to pay most of the bill.

Gloria froze. She couldn't tell her father. It had been two years since their argument in the yard, but she still didn't want to hear him say "no."

Instead she gave the letter to her older brother Cruz, who told their father. After Gloria went to the prom, Cruz settled on the concrete stoop with Salvador, and translated the letter aloud into Spanish.

"Yale is one of the best universities in the country," Cruz told him. "They don't let just anyone in."

Later, Benjamin dropped by. "We have no choice but to let her go. That's the way it is," he told his father. "Gloria needs what that school has."

***Pause for understanding. What do you think Salvador is going to say about Gloria possibly going away to Yale? Why would he say that? Underline or highlight the evidence that supports that prediction.***

## Departures

Nobody can remember when Salvador said yes to Gloria. But everyone knows that he stopped saying no.

Now his daughter is going to Yale, in New Haven, Conn.

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<sup>10</sup> on a lark (idiom): as something done for fun

"Near New York," Gloria told him, so he could picture it.

He only knows it is far away from California.

"Are you sure?" he kept asking her, before she left. Gloria always said yes.

Finally, during a visit to a doctor, a man he respects, he brought up his daughter's plans to leave.

"Something could happen to her," Salvador said.

But the doctor said the same thing as everyone else.

"If she wants to go," the doctor said, "let her go."

On the day Gloria left in August, Petra and Salvador, their children and cousins **scrambled**<sup>11</sup> into a **caravan**<sup>12</sup> of cars and trucks to **escort**<sup>13</sup> her to the airport. It took nearly an hour to say goodbye in the lobby: Two dozen hugs and cheeks to kiss, and blessings to receive from her parents.

By the end, Gloria was in tears. Salvador needed to sit down.

"OK," Benjamin said finally, clapping his hands. "Let's go."

As Gloria left, her family stood near the entrance, waiting patiently. They watched as Gloria **wound**<sup>14</sup> her way through airport security, Salvador with his sons and Petra up front, waving high in the air so Gloria could see her before she left.

The next day, as promised, Gloria called her parents.

She was fine, she told them. She was fine.

***Pause for understanding. How does Gloria's family feel about her leaving? How does Gloria feel? Underline or highlight the evidence.***

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11 scramble (verb): to move or climb over something quickly

12 caravan (noun): a group of people or animals traveling together on a long journey

13 escort (verb): to go with (someone or something) to give protection or guidance

14 wound (verb): past tense of wind; to follow a series of curves and turns

**Vocabulary Practice Worksheet: Idioms**

What is an idiom? An idiom is a form of expression natural to a language, person, or group of people. It is figurative, not literal.

Examples:                      Kick the bucket: to die  
                                          Throw in the towel: to give up

In our reading, we encounter two idioms:

                                         Caught off guard : to be surprised by someone by doing or saying  
                                          something they were not expecting  
                                          On a lark: as something done for fun

**CONNECT TO THE TEXT**

1. What **context clues** in the text help you to understand the meanings of these idioms?

A. Caught off guard: \_\_\_\_\_  
 \_\_\_\_\_

B. On a lark: \_\_\_\_\_  
 \_\_\_\_\_

**PRACTICE APPLYING MEANING**

Use the two idioms we encountered in our reading in your own sentence:

A. Caught off guard: \_\_\_\_\_  
 \_\_\_\_\_

B. On a lark: \_\_\_\_\_  
 \_\_\_\_\_

**EXTENSION**

What are some idioms that you have heard? How do you use idioms in your everyday life?

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



### Academic Conversation Placemat

**ELABORATE**

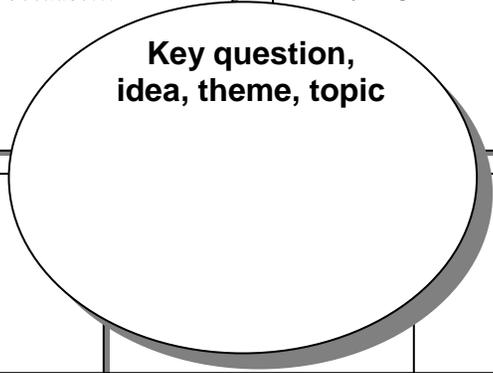
*Prompt starters:*  
 Can you elaborate on...?  
 What does that mean?  
 What do you mean by...?  
 Can you clarify the part about...?  
 Tell me more about...  
 How is that important? How does it support your point that...  
 I understand the part about..., but I want to know...  
 Can you be more specific?

*Response starters:*  
 I think it means...  
 In other words,  
 More specifically, it is ... because...  
 Let's see, an analogy might be...  
 It is important because...

*Prompt starters:*  
 Can you give an example from the text?  
 Where does it say that?  
 What are examples from other texts?  
 What is a real world example? Are there any cases of that in real life?  
 Can you give an example from your life?

**Support Ideas with Examples**

*Response starters:*  
 For example,  
 In the text it said that...  
 Remember in the other story we read that...  
 An example from my life is  
 One case that illustrates this is...



*Prompt starters:*  
 Is that clear?  
 Can I hear what you heard?  
 Does that make sense?  
 Do you know what I mean?  
 What do you think?  
 I'm not sure of all that I said.

**PARAPHRASE**

*Response starters:*  
 Let me see if I heard you right...  
 To paraphrase what you just said, you...  
 In other words, you are saying that...  
 What I understood was...  
 It sounds like you think that...

*Prompt starters:*  
 How can we summarize what we discussed?  
 How can we bring these ideas together?  
 What is our conclusion?

**SYNTHESIZE**

*Response starters:*  
 We can say that...  
 It boils down to...  
 We can agree that...  
 Even though some might think that..., we conclude that...

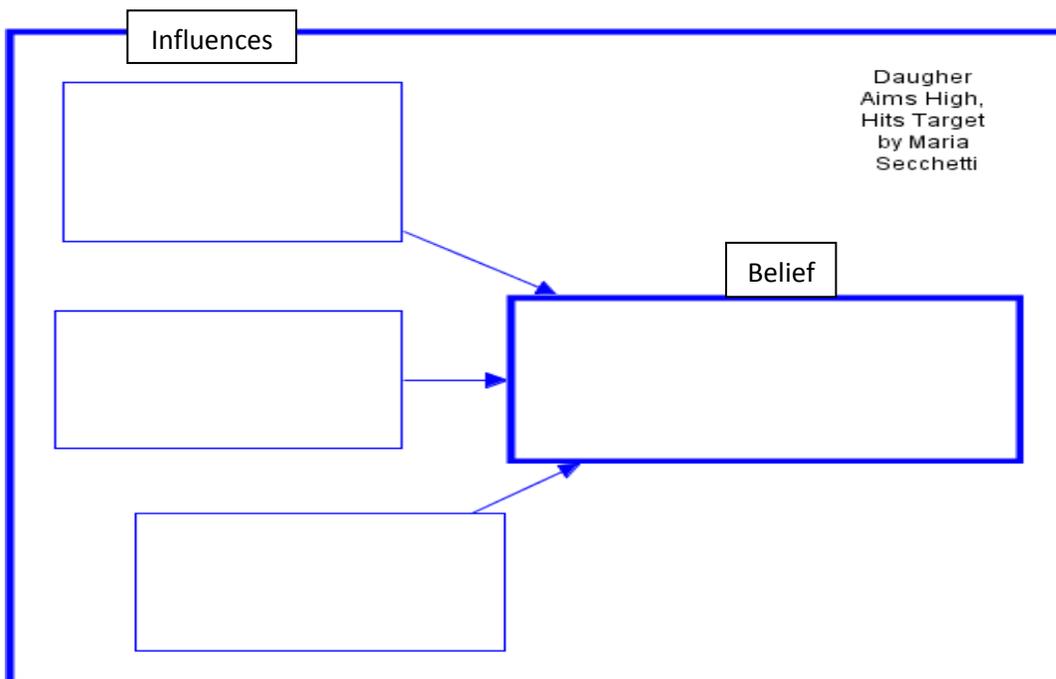
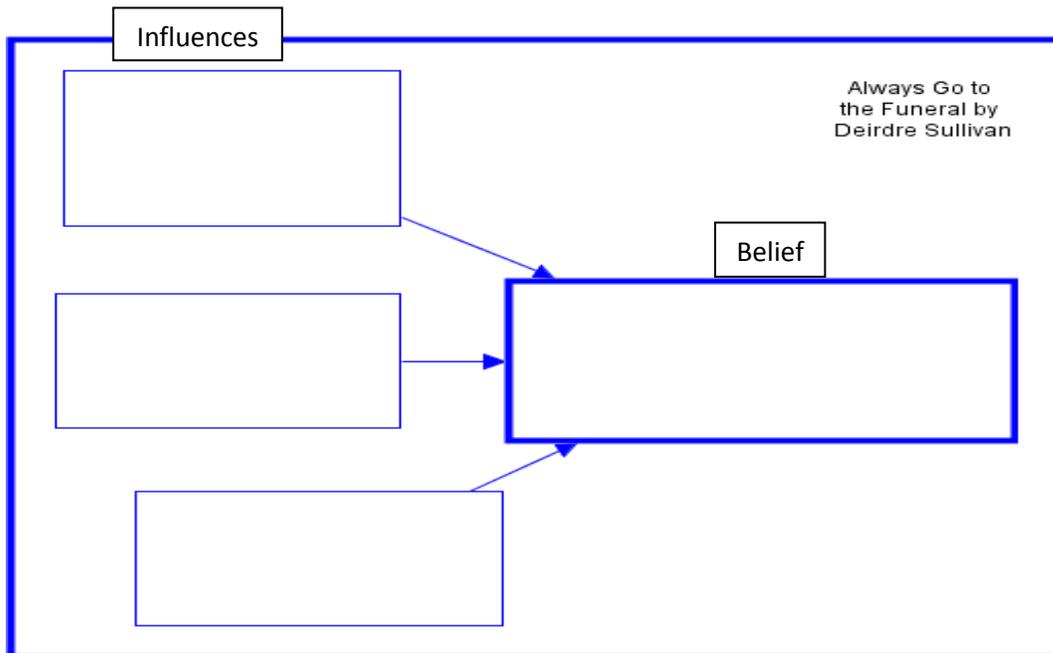
*Prompt starters:*  
 How can we add to this idea of...  
 What other ideas or examples relate to this idea?  
 What else could support this idea?  
 Do you agree?  
 What contradicts this?  
 What are other points of view?

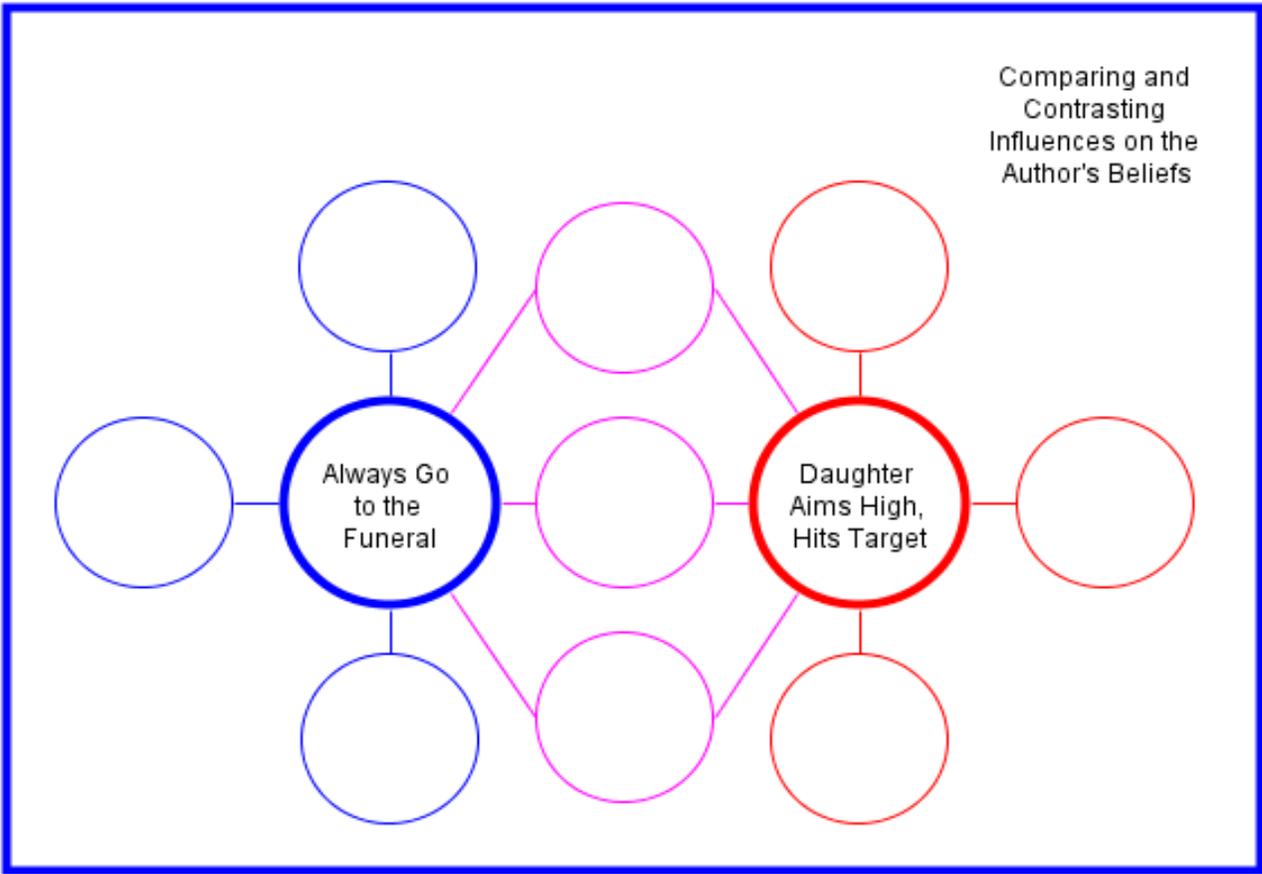
**Build on/Challenge Another's Idea**

*Response starters:*  
 I would add that...  
 Building on your idea that..., I think...  
 That idea connects to...  
 I see it a different way. On the other hand...  
 Let's stay focused on the idea of... Let's get back to the idea of...  
 That makes me think of...

## How Are Beliefs Influenced?

In the one-sided Multi-Flow Maps below, record how the beliefs of the main subjects of each of our nonfiction pieces were influenced. Then, compare the similarities and differences between the two Multi-Flow Maps in a Double Bubble Map on the next page.





Analyze the results of your one-sided Multi-Flow and Double Bubble Maps. What do these results show you about how beliefs are developed and influenced by the people around us?

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How have your beliefs been influenced by the people around you?

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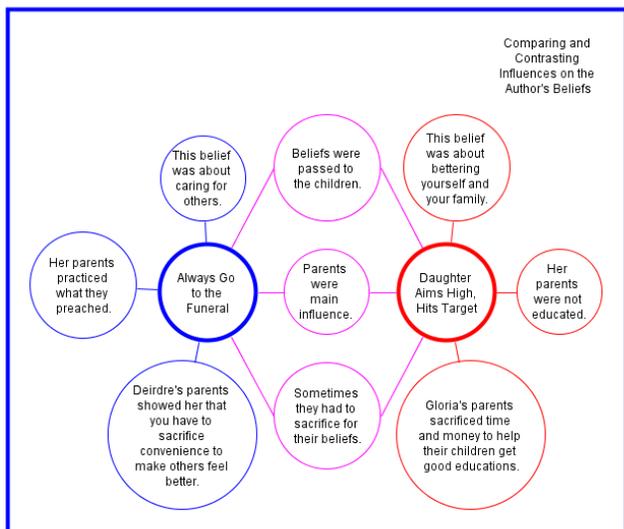
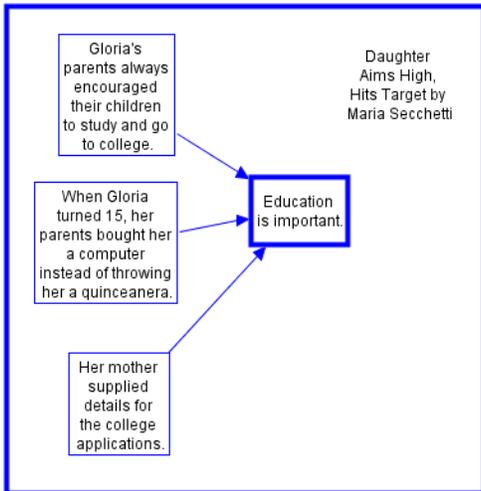
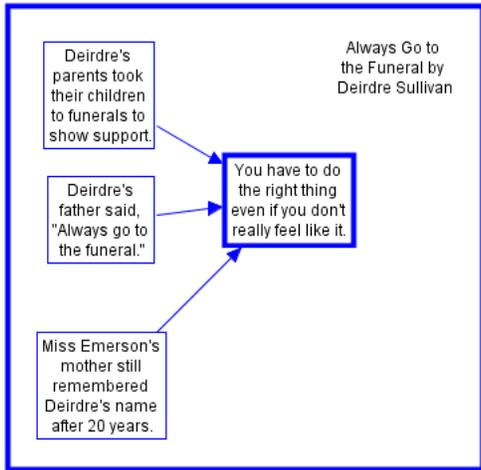


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Examples of possible Thinking Map answers (for teacher use only):



## AP Essay Scoring Rubric

Student: \_\_\_\_\_ Paper: \_\_\_\_\_  
 Score: \_\_\_\_\_

Score	Description
9–8 A+/A	<ul style="list-style-type: none"> <li><input type="checkbox"/> responds to the prompt clearly, directly, and fully</li> <li><input type="checkbox"/> approaches the text analytically</li> <li><input type="checkbox"/> supports a coherent thesis with evidence from the text</li> <li><input type="checkbox"/> explains how the evidence illustrates and reinforces its thesis</li> <li><input type="checkbox"/> employs subtlety in its use of the text and the writer’s style is fluent and flexible</li> <li><input type="checkbox"/> has no mechanical and grammatical errors</li> </ul>
7–6 A–/B+	<ul style="list-style-type: none"> <li><input type="checkbox"/> responds to the assignment clearly and directly but with less development than an 8–9 paper</li> <li><input type="checkbox"/> demonstrates a good understanding of the text</li> <li><input type="checkbox"/> supports its thesis with appropriate textual evidence</li> <li><input type="checkbox"/> analyzes key ideas but lacks the precision of an 8–9 essay</li> <li><input type="checkbox"/> uses the text to illustrate and support in ways that are competent but not subtle</li> <li><input type="checkbox"/> written in a way that is forceful and clear with few grammatical and mechanical errors</li> </ul>
5 B	<ul style="list-style-type: none"> <li><input type="checkbox"/> addresses the assigned topic intelligently but does not answer it fully and specifically</li> <li><input type="checkbox"/> shows a good but general grasp of the text</li> <li><input type="checkbox"/> uses the text to frame an apt response to the prompt</li> <li><input type="checkbox"/> employs textual evidence sparingly or offers evidence without attaching it to the thesis</li> <li><input type="checkbox"/> written in a way that is clear and organized but may be somewhat mechanical</li> <li><input type="checkbox"/> marred by conspicuous grammatical and mechanical errors</li> </ul>
4–3 B–/C	<ul style="list-style-type: none"> <li><input type="checkbox"/> fails in some important way to fulfill the demands of the prompt</li> <li><input type="checkbox"/> does not address part of the assignment</li> <li><input type="checkbox"/> provides no real textual support for its thesis</li> <li><input type="checkbox"/> bases its analysis on a misreading of some part of the text</li> <li><input type="checkbox"/> presents one or more incisive insights among others of less value</li> <li><input type="checkbox"/> written in a way that is uneven in development with lapses in organization and clarity</li> <li><input type="checkbox"/> undermined by serious and prevalent errors in grammar and mechanics</li> </ul>
2–1 D/F	<ul style="list-style-type: none"> <li><input type="checkbox"/> combines two or more serious failures:</li> <li><input type="checkbox"/> does not address the actual assignment</li> <li><input type="checkbox"/> indicates a serious misreading of the text (or suggest the student did <i>not</i> read it)</li> <li><input type="checkbox"/> does not offer textual evidence</li> <li><input type="checkbox"/> uses textual evidence in a way that suggests a failure to understand the text</li> <li><input type="checkbox"/> is unclear, badly written, or unacceptably brief</li> <li><input type="checkbox"/> is marked by egregious errors</li> <li><input type="checkbox"/> is written with great style but devoid of content (rare but possible)</li> </ul>

Comments:

**SANTA ANA UNIFIED SCHOOL DISTRICT HIGH SCHOOL WRITING ASSESSMENT SCORING GUIDE**

	<b>6</b> This essay demonstrates <b>advanced writing ability.</b>	<b>5</b> This essay demonstrates <b>highly proficient ability.</b>	<b>4</b> This essay demonstrates <b>proficient writing ability.</b>	<b>3</b> This essay demonstrates <b>basic writing ability.</b>	<b>2</b> This essay demonstrates <b>below basic writing ability.</b>	<b>1</b> This essay demonstrates <b>far below basic writing ability.</b>
<b>Writing Task</b>	<b>Insightfully</b> addresses all parts of the writing task.	<b>Thoroughly</b> addresses all parts of the writing task.	<b>Adequately</b> addresses the elements of the writing task.	Addresses <b>only parts</b> of the writing task.	Addresses <b>only one part</b> of the writing task.	Does <b>not address</b> the writing task.
<b>Thesis and Support</b>	Contains a <b>meaningful thesis</b> or controlling idea which is <b>thoroughly supported</b> with <b>specific and relevant examples</b> and textual evidence (if applicable).	Contains a <b>thesis or controlling idea</b> which is <b>well supported</b> with details and examples.	Contains a <b>central idea</b> or <b>thesis</b> which is <b>adequately</b> supported with details.	Contains a <b>central idea</b> which is supported with <b>limited</b> details.	<b>May lack a central idea</b> and uses <b>limited</b> details.	<b>May lack a central idea</b> or does <b>not include</b> supporting details.
<b>Organization and Focus</b>	Maintains a <b>logical and seamless organizational structure</b> , includes <b>coherent paragraphs</b> , and <b>effective transitions</b> between ideas.	Maintains a <b>logical organizational structure</b> , includes <b>paragraphs</b> , and <b>transitions</b> between ideas.	Maintains a <b>mostly logical structure</b> , <b>includes paragraphs</b> and <b>some transitions</b> between ideas.	Offers an <b>inconsistent organizational structure</b> and <b>may not include paragraphs</b> or transitions (or transitions are awkward).	<b>Lacks an apparent organizational structure</b> and <b>transitions</b> , but reader may still follow overall argument.	<b>Lacks an organizational structure</b> which greatly <b>hinders understanding.</b>
<b>Audience</b>	<b>Consistently</b> demonstrates a <b>clear</b> sense of audience.	Demonstrates a <b>clear</b> sense of audience.	Demonstrates a <b>general</b> sense of audience.	Demonstrates <b>some</b> sense of audience.	Demonstrates <b>little</b> sense of audience.	May demonstrate <b>no understanding</b> of audience.
<b>Sentence Structure and Language</b>	<b>Consistently</b> provides a variety of <b>complex</b> sentence types and uses <b>sophisticated</b> and <b>descriptive</b> language	<b>Consistently</b> provides a variety of sentence types and uses <b>precise</b> and <b>descriptive</b> language.	Provides a <b>variety of sentence types</b> and uses some descriptive language.	Includes <b>little variety of sentence types</b> but demonstrates <b>some</b> understanding of sentence structure. Uses <b>basic</b> or <b>predictable</b> language.	Demonstrates <b>little understanding of sentence structure</b> but meaning is evident Often uses <b>limited</b> or <b>confusing</b> vocabulary.	<b>Demonstrates no understanding of basic sentence structure</b> and uses vocabulary which <b>lacks ability to convey meaning.</b>
<b>Written Conventions</b>	Contains <b>very few or no errors</b> in conventions and demonstrates an <b>excellent command</b> of the language.	Contains <b>few</b> errors in conventions and demonstrates a <b>good command</b> of the language	Contains <b>some</b> errors but these do <b>not interfere</b> with overall understanding.	Contains <b>many</b> errors in conventions but <b>overall meaning is evident.</b>	Contains <b>many</b> errors in language which often <b>interfere with understanding.</b>	Contains <b>many serious errors</b> in conventions which <b>consistently interfere with understanding.</b>

<b>Unit: Do I Dare?</b> <b>Lesson #3 – Preparing the Learner: Poetry Analysis</b>	<b>Grade Level/Course:</b> ELA Grade 11 Benchmark	<b>Duration:</b> 1-2 days <b>Date:</b>
<b>Big Idea:</b> Your personal philosophy guides your life choices. <b>Essential Question:</b> How do beliefs affect thoughts and actions?		
<b>Common Core and Content Standards</b>	<b>Common Core Standards:</b>	
	<p><b>Reading Literature</b></p> <p>RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>L.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p><b>Speaking and Listening</b></p> <p>SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p> <p>SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.</p> <p><b>Language</b></p> <p>L.11-12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.</p> <ol style="list-style-type: none"> <li>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</li> </ol> <p>L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ol style="list-style-type: none"> <li>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</li> <li>b. Analyze nuances in the meaning of words with similar denotations.</li> </ol> <p>L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	



<p><b>Pre-teaching Considerations</b></p>	<ul style="list-style-type: none"> <li>• Students need to be familiar with some basics of the elements of literature, such as figurative language, imagery, sound elements (poetry), author’s tone, and theme.</li> <li>• Be sure that you have downloaded the PowerPoint on TP-CASTT Poetry Analysis before class begins (accessed by clicking on this hyperlink: <a href="http://www.sausd.us/Page/22743">http://www.sausd.us/Page/22743</a> and scrolling down to the link below the unit title).</li> <li>• Teacher may wish to review the background information provided for poets Edgar Lee Masters and Nikki Giovanni prior to teaching the lesson (<b>Resource 3.3</b>).</li> </ul>	
<p><b>Lesson Delivery</b></p>		
<p><b>Instructional Methods</b></p>	<p><b>Check method(s) used in the lesson:</b></p> <p><input checked="" type="checkbox"/> <b>Modeling Practice</b>      <input checked="" type="checkbox"/> <b>Guided Practice</b>      <input checked="" type="checkbox"/> <b>Collaboration</b>      <input type="checkbox"/> <b>Independent</b></p> <p><input type="checkbox"/> <b>Guided Inquiry</b>      <input checked="" type="checkbox"/> <b>Reflection</b></p>	
	<p><b>Prior Knowledge, Context, and Motivation:</b>  <i>The purpose of this lesson is threefold: 1) to give students a tool to analyze poetry; 2) to prepare students to analyze T. S. Eliot’s longer, more complex poem, “The Lovesong of J. Alfred Prufrock,” in Lesson 4; and 3) to give students practice analyzing poems with similar themes dealing with the authors’ thoughts, beliefs, and actions before tackling a <u>character’s</u> thoughts and beliefs that lead to <u>non-action</u> (Prufrock). Since this lesson focuses on preparing the learner, it is not essential to the unit and may be taught at the teacher’s discretion.</i></p> <p><b>TP-CASTT Poetry Analysis</b></p> <ol style="list-style-type: none"> <li>1. Identify this lesson’s essential question: How do beliefs affect thoughts and actions? Ask volunteers to share their answers to the previous lesson’s ticket out the door prompt: How are your actions influenced by your beliefs?</li> <li>2. Let students know that they will be analyzing two poems that reflect their narrators’ beliefs and actions in this lesson. In order to focus analysis, students have the opportunity to learn and use a method of analysis called TP-CASTT (pronounced <i>typecast</i>), which stands for Title, Paraphrase, Connotation, Attitude/Tone, Shifts, Title, and Theme.</li> </ol> <p><i>Note: TP-CASTT is only one method for teaching poetry analysis; the teacher may choose another tool. However, materials are provided in this lesson to model the TP-CASTT method.</i></p>	
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Lesson Continuum</b></p> <p><b>Body of the Lesson:</b>  Activities/  Questioning  /Tasks/  Strategies/  Technology/  Engagement</p>	<ol style="list-style-type: none"> <li>3. Have students turn to <b>Resource 3.1</b>, TP-CASTT Poetry Analysis, and briefly review each section.</li> <li>4. A PowerPoint is provided to model the TP-CASTT method, and can be accessed by clicking on this hyperlink: <a href="http://www.sausd.us/Page/22743">http://www.sausd.us/Page/22743</a> and scrolling down to the link below the unit title. If the teacher chooses to show it, students will use <b>Resource 3.4</b> to write responses when prompted.</li> </ol> <p><i>Note: When showing the PowerPoint, but sure to stop and give students time to write and discuss their responses before continuing to the next slide. Possible answers have been provided on the teacher copy.</i></p> <p style="text-align: center;">SAUSD Common Core Unit</p>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students Who Need Additional Support:</b>  Teacher may choose to group ELs and/or students who need additional support in homogeneous groups and work closely with them using the “I do, we do, you do” model of instruction.<sup>43</sup></p>

	<ol style="list-style-type: none"> <li>5. Arrange students for the TP-CASTT activity in heterogeneous groups of four.</li> <li>6. Have students turn to the poem “Choices” by Nikki Giovanni (<b>Resource 3.5</b>). Give some background on the author (see <b>Resource 3.3</b> for information) and read the poem aloud or call on a student to do so. After discussion, explain that students will work in their groups to apply the TP-CASTT method of analysis to this poem. Each student will write his/her own responses on the TP-CASTT Poetry Analysis Worksheet (<b>Resource 3.1</b>).</li> <li>7. Walk around and monitor group progress. Assist as needed, but allow students to work collaboratively to draw their own conclusions. When they get close to finishing, let groups know that they will be choosing a representative to read their final theme statements.</li> <li>8. Group representatives will share out their theme statements and rationale for choosing them with the class in Round Robin format. After all groups have shared, lead a discussion in which students come to general consensus on the poem’s theme and write it on the board.</li> <li>9. Review information about each of the poem’s authors with students (see <b>Resource 3.3</b>), and have students think and talk about how the authors’ backgrounds and belief systems may have influenced their narrator’s words or actions. After the discussion, have students choose one of the poems, and write a brief paragraph as a ticket out the door about how the narrator’s actions (or non-actions) may have been influenced by the author’s beliefs (<b>Resource 3.6</b>).</li> </ol>	
<p><b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b></p>		

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## TP-CASTT Poetry Analysis

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**TITLE:** Consider the title and make a prediction about what the poem is about.

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**PARAPHRASE:** Translate the poem line by line into your own words on a literal level. Look for complete thoughts (sentences may be inverted) and look up unfamiliar words.

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**CONNOTATION:** Examine the poem for meaning beyond the literal. Look for figurative language, imagery, and sound elements.

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**ATTITUDE/TONE:** Notice the speaker's tone and attitude. Humor? Sarcasm? Awe?

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**SHIFTS:** Note any shifts or changes in speaker or attitude. Look for key words, time change, punctuation.

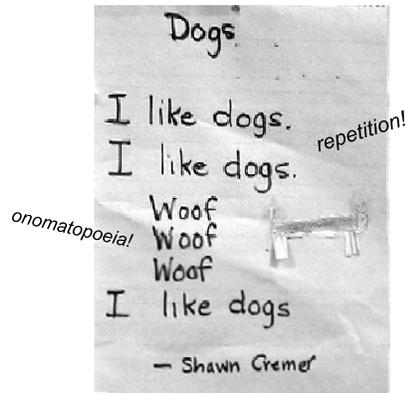
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**TITLE:** Examine the title again, this time on an interpretive level.

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**THEME:** Briefly state in your own words what the poem is about (subject), then what the poet is saying about the subject (theme).

# TP-CASTT Poetry Analysis



Adapted from: [www.smusd.org/cms/lib3/CA01000805/Centricity/ModuleInstance/4550/TP-CASTT\\_Poetry\\_Analysis\\_PPT.ppt](http://www.smusd.org/cms/lib3/CA01000805/Centricity/ModuleInstance/4550/TP-CASTT_Poetry_Analysis_PPT.ppt)  
 1/09 Poetry Unit: TP-CASTT – Blume (San Marcos High School)

1

## TP-CASTT is an ACRONYM for...

- T  
Title
- P  
Paraphrase
- C  
Connotation
- A  
Attitude
- S  
Shift
- T  
Title
- T  
Theme

*It is a method used to help us understand, appreciate, and communicate about poetry and the power of words.*

2

First, let's review some vocabulary:

- **literal** = means "exact" or "not exaggerated."  
Literal language is language that means exactly what is said. Most of the time, we use literal language.
- **figurative** = the opposite of literal language.  
Figurative language is language that means more than what it says on the surface. Often used by poets and other writers.

3

Review vocabulary, continued:

- **denotation** = the dictionary definition of a word or phrase
- **connotation** = a meaning suggested by a word or phrase, in addition to its exact (denotative) meaning; can be the emotional feelings associated with the word

*Think of the denotative and connotative meanings of words such as home, mother, love, peace, friend, etc.*

4

Use **Resource 3.4** to record your answers to the following questions.

5

**Title: George Gray**  
by Edgar Lee Masters

What *predictions* can you make about the poem from the title?

It's probably about someone or something named *George Gray*.

*Now read the poem.*

6

**George Gray** by Edgar Lee Masters

I have studied many times  
The marble which was chiseled for me—  
A boat with a furled sail at rest in a harbor.  
In truth it pictures not my destination  
But my life.  
For love was offered me and I shrank from its disillusionment;  
Sorrow knocked at my door, but I was afraid;  
Ambition called to me, but I dreaded the chances.  
Yet all the while I hungered for meaning in my life.  
And now I know that we must lift the sail  
And catch the winds of destiny  
Wherever they drive the boat.  
To put meaning in one's life may end in madness,  
But life without meaning is the torture  
Of restlessness and vague desire—  
It is a boat longing for the sea and yet afraid.

7

<p><b>Title:</b> What are your initial (first) thoughts about the poem? What might be the <i>theme</i> of the poem?</p>	<p>It seems like the author is worried that his life is going nowhere because he has been too afraid to take chances.</p> <p>The theme might be that you have to risk failure in order for your life to feel meaningful.</p>
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8

<p><b>Paraphrase:</b> Describe what happens in the poem, <i>in your own words</i>.</p>	<p>The author thinks of his life as a boat in the harbor just waiting for something to happen. He is not going anywhere because he is too afraid to accept love, deal with sadness, or take chances in his career. Life seems meaningless to him, so he believes that he needs to take advantage of new opportunities as they come, just as a boat must catch the wind in its sail, even if this leads to an unhappy ending. The alternative is to never achieve a sense of fulfillment.</p>
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9

<p><b>Connotation:</b> What might the poem <i>mean beyond the literal level</i>? Find examples of imagery, metaphors, similes, personification, symbolism, idioms, hyperbole, alliteration, rhyme scheme, rhythm, etc. and think about their possible connotative meanings. Consider the emotional feelings that the words may give the reader.</p>	<p>By comparing his life with "a boat with a furled sail at rest in a harbor," the author is using a metaphor to represent his lack of direction. This metaphor is extended when he states that "we must lift the sail / And catch the winds of destiny / Wherever they drive the boat." The metaphor comes full circle when the author describes an unfulfilled life as "a boat longing for the sea and yet afraid."</p> <p>This metaphor gives the reader a feeling of being anchored (stuck), adrift (directionless), or left to the mercy of the winds (out of control). It could also give the reader a sense of freedom to set sail for unknown horizons.</p>
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10

<p><b>Attitude:</b> Describe the <i>tone</i> of the poem. What is the poet’s attitude toward the subject of the poem? The speaker’s attitude? Find and list examples that illustrate the <i>tone and mood</i> of the poem (these show attitude).</p>	<p>The tone of the poem is reflective and serious. The author is talking about the choices he has made in his life and the insights he has gained.</p> <p>An example of this reflective tone can be seen in line 9 after the author lists a number of missed life opportunities: “Yet all the while I hungered for meaning in my life.”</p>
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<p><b>Shift:</b> Is there a <i>shift (a change)</i> in the tone or speaker of the poem? Where does the shift happen in the poem? What does it shift <i>from</i> and <i>to</i>?</p>	<p>At first, the tone seems somewhat regretful, as shown in the following lines:</p> <p>“For love was offered me and I shrank from its disillusionment; / Sorrow knocked at my door, but I was afraid; / Ambition called to me, but I dreaded the chances.”</p> <p>Toward the end of the poem, the author’s attitude seems more purposeful, as shown in the following lines:</p> <p>“And now I know that we must lift the sail / And catch the winds of destiny / Wherever they drive the boat.”</p>
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<p><b>Title:</b> Look at the title again. Have your original ideas about the poem changed? How? What do you think the title means now?</p>	<p>In this case, the title is still a mystery. Maybe the author is thinking of someone in his life, or maybe he is giving a name to the "speaker" in the poem, who represents someone other than himself.</p> <p>(The teacher could point out at this time that in Edgar Lee Masters's <i>Spoon River Anthology</i> (1915), the author wrote 245 free-verse epitaphs "spoken" from the grave by the former inhabitants of a fictitious small town.)</p>
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13

<p><b>Theme:</b> What is the <i>overall theme</i> of the poem? What insight, understanding, lesson, or truth are we supposed to have after reading this poem?</p>	<p>This poem shows that even if you do nothing, you are making a choice that will affect your life. It may be better to <i>seize opportunities as they arise</i> because, although they may not turn out the way you hope, at least you won't regret not having tried something that could add meaning and fulfillment to your life.</p> <p>Perhaps the overall theme can be summed up in the old adage, "Nothing ventured, nothing gained."</p>
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14

Doing a TP-CASTT poem analysis will help you turn your observations into meaningful discussions or writing.

You have noticed the details - now you can put them together in order to understand and talk about the poem much better.



15

## Teacher Resource: Poet Background Information

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### Edgar Lee Masters

Poet and novelist Edgar Lee Masters (born August 23, 1868) grew up on his grandfather's farm, then became a lawyer in Chicago. His poetry and plays went largely unnoticed until the 1915 publication of *Spoon River Anthology*, a collection of 245 free-verse epitaphs "spoken" from the grave by the former inhabitants of a fictitious small town.

"Edgar Lee Masters." 2014. *The Biography Channel website*. Mar 21 2014, 11:53 <http://www.biography.com/people/edgar-lee-masters-9402191>.

According to Poetry.org, Masters's "youth was marred by his father's financial struggles with a faltering law practice and reluctance to support his son's literary interests. Masters attended Knox College for a year but was then forced by the family's finances to withdraw and continue his studies privately."

See more at: <http://www.poets.org/poet.php/prmPID/638#sthash.RFnQ4IUP.dpuf>

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### Nikki Giovanni

Nikki Giovanni was born on June 7, 1943, Nikki Giovanni established Cincinnati's first Black Arts Festival in 1967. She published her first book of poems, *Black Feeling, Black Talk* in 1968.

By the mid-1970s, Giovanni had established herself as one of the leading poetic voices. She won a number of awards including Woman of the Year from *Ladies Home Journal* in 1973. Giovanni also made several television appearances, including the African-American arts and culture show, *Soul!*. During the 1980s, she continued to publish and spent much of her time touring to attend speaking engagements. Giovanni also found time to teach at College Mount St. Joseph and Virginia Tech University where she still works as a professor.

In recent years, Giovanni has produced several new works. For children, she wrote *Jimmy Grasshopper Versus the Ants* (2007) and *Rosa* (2005), a picture book about legendary civil rights figure Rosa Parks. Her latest poetry collection is *Acolytes* (2007). Also an accomplished writer of nonfiction, Giovanni wrote *On My Journey Now: Looking at African-American History through the Spirituals* (2007).

"Nikki Giovanni." 2014. *The Biography Channel website*. Mar 21 2014, 11:55 <http://www.biography.com/people/nikki-giovanni-9312272>.

It is interesting to note that Giovanni wrote "Choices" shortly after her father's death.

### TP-CASTT Poetry Analysis PowerPoint Notes

**TP-CASTT is an ACRONYM for...**

**Title**

**Paraphrase**

**Connotation**

**Attitude**

**Shift**

**Title**

**Theme**



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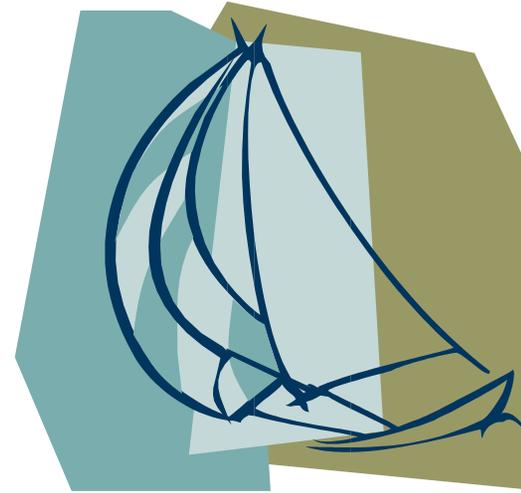
**Title: George Gray**

by Edgar Lee Masters

What *predictions* can you make about the poem from the title?

**George Gray** By Edgar Lee Masters

I have studied many times  
 The marble which was chiseled for me—  
 A boat with a furlled sail at rest in a harbor.  
 In truth it pictures not my destination  
 But my life.  
 For love was offered me and I shrank from its disillusionment;  
 Sorrow knocked at my door, but I was afraid;  
 Ambition called to me, but I dreaded the chances.  
 Yet all the while I hungered for meaning in my life.  
 And now I know that we must lift the sail  
 And catch the winds of destiny  
 Wherever they drive the boat.  
 To put meaning in one's life may end in madness,  
 But life without meaning is the torture  
 Of restlessness and vague desire—  
 It is a boat longing for the sea and yet afraid.



**Title:** What are your initial (first) thoughts about the poem? What might be the theme of the poem?

**Paraphrase:** Describe what happens in the poem, *in your own words*.

**Connotation:** What might the poem mean beyond the literal level? Find examples of imagery, metaphors, similes, personification, symbolism, idioms, hyperbole, alliteration, rhyme scheme, rhythm, etc. and think about their possible connotative meanings. Consider the emotional feelings that the words may give the reader.

**Attitude:** Describe the *tone* of the poem. What is the poet's attitude toward the subject of the poem? The speaker's attitude? Find and list examples that illustrate the *tone and mood* of the poem (these show attitude).

**Shift:** Is there a shift (a change) in the tone or speaker of the poem? Where does the shift happen in the poem? What does it shift from and to?

**Title:** Look at the title again. Have your original ideas about the poem changed? How? What do you think the title means now?

**Theme:** What is the overall theme of the poem? What insight, understanding, lesson, or truth are we supposed to have after reading this poem?

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**CHOICES** by Nikki Giovanni

1 If i can't do  
 2 what i want to do  
 3 then my job is to not  
 4 do what i don't want  
 5 to do  
  
 6 It's not the same thing  
 7 but it's the best i can  
 8 do  
  
 9 If i can't have  
 10 what i want . . . then  
 11 my job is to want  
 12 what i've got  
 13 and be satisfied  
 14 that at least there  
 15 is something more to want  
  
 16 Since i can't go  
 17 where i need  
 18 to go . . . then i must . . . go  
 19 where the signs point  
 20 through always understanding  
 21 parallel movement  
 22 isn't lateral  
  
 23 When i can't express  
 24 what i really feel  
 25 i practice feeling  
 26 what i can express  
 27 and none of it is equal  
  
 28 I know  
 29 but that's why mankind  
 30 alone among the animals  
 31 learns to cry



<p><b>Unit: Do I Dare?</b> <b>Lesson #4 – Beliefs and Actions in Profrock</b></p>	<p><b>Grade Level/Course:</b> ELA Grade 11 Benchmark</p>	<p><b>Duration:</b> 4 days <b>Date:</b></p>
<p><b>Big Idea:</b> Your personal philosophy guides your life choices. <b>Essential Question:</b> How do beliefs affect thoughts and actions?</p>		
<p><b>Common Core Standards</b></p>	<p><b>Common Core Standards:</b></p> <p><b>Reading Literature</b>                      RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.                      RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.                      L.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p><b>Speaking and Listening</b>                      SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <ol style="list-style-type: none"> <li>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</li> <li>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</li> <li>Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</li> <li>Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</li> </ol> <p>SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.                      SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.</p>	



College and Career Ready Skills		<input checked="" type="checkbox"/> <b>Demonstrating independence</b> <input checked="" type="checkbox"/> <b>Building strong content knowledge</b> <input checked="" type="checkbox"/> <b>Responding to varying demands of audience, task, purpose, and discipline</b> <input checked="" type="checkbox"/> <b>Valuing evidence</b> <input checked="" type="checkbox"/> <b>Comprehending as well as critiquing</b> <input type="checkbox"/> <b>Using technology and digital media strategically and capably</b> <input checked="" type="checkbox"/> <b>Coming to understand other perspectives and cultures</b>	
Common Core Instructional Shifts		<input type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b> <input checked="" type="checkbox"/> <b>Reading and writing grounded from text</b> <input checked="" type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b>	
Academic Vocabulary (Tier II & Tier III)	TEACHER PROVIDES SIMPLE EXPLANATION	KEY WORDS ESSENTIAL TO UNDERSTANDING	WORDS WORTH KNOWING
	STUDENT'S FIGURE OUT THE MEANING	dare dramatic monologue allusion	sawdust restaurants, tedious, muzzle, snicker, overwhelming, deferential, meticulous, obtuse, lingered, muttering, half-deserted, morning coat, etherized, Hamlet, Michelangelo, John the Baptist, Lazarus, Hamlet
		disturb indecision presume	cakes and ices, eternal footman, magic lantern, terrace, marmalade, porcelain, withal, tedious, insidious, panes, revisions, descend, mounting, asserted, formulated, sprawling, wriggling, digress, shawl, dusk, ragged, scuttling, malingers, crises, flicker, attendant, progress, politic, trousers, wreathed
Pre-teaching Considerations		<ul style="list-style-type: none"> <li>• Make sure the audio plays correctly before class begins (if using it).</li> <li>• Students need to be familiar with some basics of poetry analysis, including the following concepts: stanza, line, speaker, image/imagery.</li> <li>• Students may need to practice the following strategies: Shades of Meaning, Clarifying Bookmark, Wrecking the Text, Jigsaw.</li> <li>• Optional activities: Students need to know how to use a Bubble Map and a one-sided Multi-Flow Map; accelerated learners may need to practice style imitation.</li> </ul>	
<b>Lesson Delivery</b>			
Instructional Methods		<b>Check method(s) used in the lesson:</b> <input checked="" type="checkbox"/> <b>Modeling</b> <input checked="" type="checkbox"/> <b>Guided Practice</b> <input checked="" type="checkbox"/> <b>Collaboration</b> <input type="checkbox"/> <b>Independent Practice</b> <input type="checkbox"/> <b>Guided Inquiry</b> <input type="checkbox"/> <b>Reflection</b>	
		<b>Prior Knowledge, Context, and Motivation:</b>  <b>Day 1-2: First and Second Read</b> <hr/> 1. Identify this lesson's essential question: How do beliefs affect thoughts and actions?  2. To connect this lesson to the prior unit segments, tell students that you will be reading a poem whose speaker wonders whether he will "dare" to take action and act on his beliefs.  3. Ask students to respond to the Quick-Write prompt: Do you dare to live out what you	

	<p>believe?</p> <p>Note: English learners may need an introduction to the concept of “daring” to do something. If needed, create a Shades of Meaning spectrum on the board with “do – try – attempt – risk – dare.” Point out to students that words in the spectrum deal with doing something, but increase in how much challenge and risk of failure or consequences there is in taking action. Ask students to volunteer to add other words to the spectrum.</p>	
<p><b>Body of the Lesson:</b> Activities/ Questioning/ Tasks/ Strategies/ Technology/ Engagement</p>	<ol style="list-style-type: none"> <li>4. After students have completed their Quick-Write, have them turn to <b>Resource 4.1</b> “The Love Song of J. Alfred Prufrock.” Let students know that we will now explore how a character’s beliefs/personal philosophy affect his choice of actions.</li> <li>5. Direct students to the text. Based on the title, ask students to speak with their partner to predict what the poem might be about. Call on a sampling of students to share their predictions.</li> <li>6. Explain to students before you begin reading that T. S. Eliot was an American-born poet who left the U.S. in his 20’s in 1915 to live in the United Kingdom. He relies heavily on allusions in this poem. If needed, explain that allusions are references to other texts or knowledge.</li> <li>7. Ask students to read along with the text as you read the poem aloud. This first reading is an <i>unencumbered read</i>, meaning that you will not stop to clarify or explain it. This allows students to hear the text in its entirety and draw their own initial conclusions. Reading to students aloud is important, especially for English learners, to hear how the words are pronounced, even if explanations are not initially given.</li> <li>8. Refer students to <b>Resource 4.2</b>, Clarifying Bookmark. The purpose of this activity is to ensure that students deliberately think about what they need to do when they encounter difficulties with a text. The bookmark provides language routines they may use to accomplish their actions. Model its use with the Italian introduction to the poem. Read the translation of the Italian. Your modeling might be something like: “For this section I’m going to summarize my understanding. What I understand about the reading so far is _____.”</li> <li>9. Read the first three stanzas of the poem (lines 1-14). During reading, you might choose to have student volunteers read, or play the audio version of the poem (do not use the audio version for the first read, however; students need to be engaged with you as you read aloud). To access the audio,</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners:</b> Provide sentence starters for predictions. “I think this poem will be about...” “Based on the title, I think...”</p> <p>During Day 4, students may need additional time to prepare presentations. Assign the poem sections to groups during Day 3 and have students begin their analysis of their sections on <b>Resource 4.4</b> as homework. When students reconvene, they can meet with expert groups to analyze their assigned sections.</p> <p><b>Students Who Need Additional Support:</b> If students are unfamiliar with approaching poetry, as a class, or with individuals, review the terms <i>stanza</i>, <i>lines</i>, and <i>speaker</i>. Ask students to number the stanzas on the first page of the poem to check for understanding. Ask students to circle</p>

follow this link:  
[http://en.wikisource.org/wiki/The\\_Love\\_Song\\_of\\_J.\\_Alfred\\_Prufrock](http://en.wikisource.org/wiki/The_Love_Song_of_J._Alfred_Prufrock).

10. After reading, students should write on the right side of their copy of the poem (**Resource 4.1**) any questions or points of confusion they have. Students should also note what kind of place is being described.
11. After writing, direct students to select one category on **Resource 4.2** Clarifying Bookmark to discuss the poem with a partner and try to come to an understanding of what type of place this is.
12. Ask students to share their questions, points of confusion, and understandings with the class. During discussion ask students to respond to other students' questions and points of confusion. (Sentence starters are provided on the Clarifying Bookmark for this activity.)
13. If needed, define difficult vocabulary:
  - muttering: grumbling or complaining in a quiet voice
  - half-deserted: partly empty or abandoned
  - overwhelming: extremely large, overpowering
14. This may be an appropriate place to stop for the day; however, the pace will be set by students' needs.

**Day 2: Second Read (continued)**

1. After reviewing the poem through line 14, have students read the next 10 lines (through line 25) aloud with their partner.
2. After reading, have students circle the actions of the fog. Based on those verbs, ask students to note on their copy of the poem (**Resource 4.1**) what the fog is being compared to. Students should share their responses with the class.
3. Read with the class through line 48.
4. Ask students to use the Clarifying Bookmark (**Resource 4.2**) to discuss this section with a partner. Students should choose which strategy to use and use the sentence frames to discuss the section. **NOTE:** *If students used the TP-CASTT method of analyzing poetry (see Lesson 3), they may want to refer back to **Resource 3.1** to help guide their understanding.*

punctuation marks in the first three stanzas that show the end of complete thoughts (periods, question marks, semicolons). Guide students to look for meaning in the poem by chunking ideas in sentences, even though the poem is written in lines.

For Day 2's Allusions and Vocabulary Sort Activity, you might group struggling learners together and give them cards for the words/phrases through line 48 since they have already read those lines once.

For Day 3, review what an adjective is. Provide a bank of adjectives to choose from in describing J. Alfred Prufrock. (See **Resource 4.5**.)

To differentiate the group work on Day 4, you can create an expert group of struggling learners working with lines 37-48 that were previously discussed in class.

**Accelerated Learners** (can take the place of other activities):

Consider using the following AP-style prompt to further students' analysis of the poem:

5. To connect to the essential questions of the unit, ask students to describe what J. Alfred Prufrock believes about himself, using evidence from this section to support their interpretations.
6. Read or play the rest of the poem aloud with the class. After reading, have students use the Clarifying Bookmark to discuss the poem.

Allusions and Vocabulary Sort Activity

7. There are many allusions, words, and phrases that may be unfamiliar to students. To address this, conduct an Allusions and Vocabulary Sort Activity as described below. Before class, remove the ten words/phrases and their definitions from the Teacher Resources booklet (**Resource 4.3**), and cut them out. Separate the word/phrase cards from the definitions cards.
8. Divide the class into groups of four. Give each group one word or phrase (from the left column on **Resource 4.3**). Have the group brainstorm what the meaning might be for each phrase or word based on context clues. (They can use cognates to help.)
9. Next, pass the definitions out so each group has one definition (that doesn't match their word/phrase). The group should read the definition and decide if it matches the term they were originally given or not.
10. Definitions should be handed from group to group until they have all been matched.
11. When the group thinks they have the correct definition, have them explain what clues helped them match the word/phrase in order to demonstrate their thinking process.
12. Assist students as needed in reaching the correct answers through a series of leading questions and/or a Think-Aloud.
13. As a concluding activity, you could pass the words and definitions to each group so they can read them, or have groups share out their matches on the overhead or document camera.
14. Post the matches to be used for the rest of the lesson.

*How does Eliot use imagery and allusion to convey his theme of paralysis, that is to say, being unable to dare having a meaningful life?*

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Other options: You might have students conduct independent research on the Modernist period. Ask students to identify elements of the poem that do or do not exemplify the trends in this period.

You might have students write a style imitation of lines 15-25 in which they describe some type of weather as if it were an animal. As with Eliot's poem, the comparison should be implicit.

### Day 3: **Third Read**

1. Begin the day by telling students that you'll be focusing on one segment of the poem, lines 26-48, in order to think about what kind of person J. Alfred Prufrock is, and how the author's word choice affects the reader's understanding of this character.
2. Introduce the term "dramatic monologue." Explain that a dramatic monologue is a poem in which a character speaks to one or more listeners whose responses are not known (Holt). That character might be completely honest or dishonest, objective or biased, etc. As readers, we only get to see the world through that character's point of view.
3. Tell students that you will be looking at the effects of specific word choice by "wrecking the text" or rewording it in the simplest words possible that still capture the meaning of the poem. The intent with the Wrecking the Text strategy is for students to identify the differences between their rewordings and the poet's selected words to identify which words are most powerful.
4. Model this activity for lines 26-27. "Wrecked," these lines might read: "There will be time to get ready for meeting people."
5. On the same page as their Quick-Write (or a new page, if you prefer), students should work with a partner to "wreck the text" for lines 28-48. They should have written one sentence for each original sentence in the poem. They can discuss with their partner how to rephrase the lines, but each partner should write his/her own rephrasing of the lines.
6. Students may have questions about meaning during this section. Circulate through the class responding to student queries and direct students to consult with other partnerships as needed to clarify portions of the text. Post-its and a "parking lot"—poster where students may post their questions—might be useful here as the teacher may not reach every student.
7. After students have "wrecked the text," have students share their translations; then lead a discussion on what the differences are between students' simplified versions and the original.
8. Ask students to focus on their translation of "Do I dare / Disturb the universe?" (lines 45-46) and consider what it means to "disturb the universe."

9. As a closing activity, ask each student to come up with five adjectives that describe the narrator, J. Alfred Prufrock, at this point in the poem. Refer back to Lesson 1 when students created a Bubble Map describing the narrator after reading “Desiderata.” Students may create a Bubble Map for this activity or simply list the adjectives; in either case, have students write their chosen adjectives along with evidence from the text that proves their interpretation. Have students share their adjectives and evidence with a partner or group, and then have the partnership or group decide on the three best adjectives to describe the narrator. Close by connecting this to the unit’s essential question by sharing out responses with the class and asking how Prufrock’s beliefs and traits affect his actions (keeping in mind that inaction is a form of action).

#### Day 4: **Fourth Read and Group Presentation**

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1. Divide the class into heterogeneous base groups containing 7 students each (you can have 8 if you choose to create an expert group for struggling learners – see differentiation instructions in sidebar). Assign each student in the base group to a different expert group. Have students meet in their expert groups and assign each group a section of the poem to read closely. Suggested divisions of the poem are shown below:

Expert group 1 – Lines 49-61

Expert group 2 – Lines 62-74

Expert group 3 – Lines 75-86

Expert group 4 – Lines 87-98

Expert group 5 – Lines 99-110

Expert group 6 – Lines 111-121

Expert group 7 – Lines 122-130

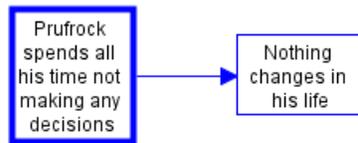
2. For their assigned section of the poem, students should complete **Resource 4.4** Jigsaw Presentation Planning Chart. Explain that students should first meet with their expert groups to come to an understanding of the meaning of the section and then use the T-chart to analyze where in the assigned section the narrator, J. Alfred Prufrock, dares to take action, and where it seems like he is hesitant or not daring.
3. After about 25 minutes, students should break out into their base groups.
4. To demonstrate their ability to read, understand and analyze the poem, each group member should 1) read the segment of the poem assigned to their expert group, 2) explain what

it means, and 3) explain where in this section Prufrock dares and where he does not.

5. Closing activity: Ask the class what beliefs Prufrock stands for; how do these beliefs impact his actions? You might wish to elaborate on your class discussion by creating a one-sided Multi-Flow Map on the board showing how Prufrock's beliefs impacted his actions (see below).

There will be a  
time...and time  
yet for a hundred  
indecisions

*Textual evidence from  
lines 26 and 32*



### Lesson Reflection

**Teacher Reflection Evidenced by Student Learning/ Outcomes**

## The Love Song of J. Alfred Prufrock

By T.S. Eliot

*S'io credesse che mia risposta fosse  
A persona che mai tornasse al mondo,  
Questa fiamma staria senza piu scosse.  
Ma perciocche giammai di questo fondo  
Non torno vivo alcun, s'i'odo il vero,  
Senza tema d'infamia ti rispondo °.*

*°These words are spoken by Count Guido da Montefeltro, a damned soul in the Eighth Circle of Hell in Dante's Divine Comedy. He says "If I thought my answer were to one who could return to the world, I would not reply, but as none ever did return alive from this depth, without fear of infamy I answer you."*

Let us go then, you and I,  
When the evening is spread out against the sky  
Like a patient etherized upon a table;  
Let us go, through certain half-deserted streets,  
5 The muttering retreats  
Of restless nights in one-night cheap hotels  
And sawdust restaurants<sup>1</sup> with oyster-shells:  
Streets that follow like a tedious<sup>2</sup> argument  
Of insidious intent  
10 To lead you to an overwhelming question....  
Oh, do not ask, "What is it?"  
Let us go and make our visit.

In the room the women come and go  
Talking of Michelangelo.

15 The yellow fog that rubs its back upon the window-panes,  
The yellow smoke that rubs its muzzle<sup>3</sup> on the window-panes  
Licked its tongue into the corners of the evening,  
Lingered upon the pools that stand in drains,  
Let fall upon its back the soot that falls from chimneys,  
20 Slipped by the terrace, made a sudden leap,  
And seeing that it was a soft October night,

<sup>1</sup> sawdust restaurants: cheap restaurants with sawdust on the floor.

<sup>2</sup> tedious: boring, long and repetitive

<sup>3</sup> muzzle: the projecting part of an animal's face made of the nose and jaws

Curled once about the house, and fell asleep.

And indeed there will be time

For the yellow smoke that slides along the street,

25 Rubbing its back upon the window panes;

There will be time, there will be time

To prepare a face to meet the faces that you meet;

There will be time to murder and create,

And time for all the works and days of hands

30 That lift and drop a question on your plate;

Time for you and time for me,

And time yet for a hundred indecisions,

And for a hundred visions and revisions,

Before the taking of a toast and tea.

35 In the room the women come and go

Talking of Michelangelo.

And indeed there will be time

To wonder, "Do I dare?" and, "Do I dare?"

Time to turn back and descend the stair,

40 With a bald spot in the middle of my hair—

(They will say: "How his hair is growing thin!")

My morning coat, my collar mounting firmly to the chin,

My necktie rich and modest, but asserted by a simple pin—

(They will say: "But how his arms and legs are thin!")

45 Do I dare

Disturb the universe?

In a minute there is time

For decisions and revisions which a minute will reverse.

For I have known them all already, known them all:

50 Have known the evenings, mornings, afternoons,

I have measured out my life with coffee spoons;

I know the voices dying with a dying fall

Beneath the music from a farther room.

So how should I presume<sup>4</sup>?

55 And I have known the eyes already, known them all—  
The eyes that fix you in a formulated phrase,  
And when I am formulated, sprawling on a pin,  
When I am pinned and wriggling on the wall,  
Then how should I begin

60 To spit out all the butt-ends of my days and ways?  
And how should I presume?

And I have known the arms already, known them all—  
Arms that are braceleted and white and bare  
(But in the lamplight, downed with light brown hair!)

65 Is it perfume from a dress  
That makes me so digress?  
Arms that lie along a table, or wrap about a shawl.  
And should I then presume?  
And how should I begin?

. . . . .

70 Shall I say, I have gone at dusk through narrow streets  
And watched the smoke that rises from the pipes  
Of lonely men in shirt-sleeves, leaning out of windows?...

I should have been a pair of ragged claws  
Scuttling across the floors of silent seas.

. . . . .

75 And the afternoon, the evening, sleeps so peacefully!  
Smoothed by long fingers,  
Asleep ... tired ... or it malingers,  
Stretched on the floor, here beside you and me.

Should I, after tea and cakes and ices,  
80 Have the strength to force the moment to its crisis?  
But though I have wept and fasted, wept and prayed,

---

<sup>4</sup> presume: believe something to be true, behave overconfidently, or take advantage of someone

Though I have seen my head (grown slightly bald) brought in  
upon a platter,  
I am no prophet—and here’s no great matter;  
I have seen the moment of my greatness flicker,  
85 And I have seen the eternal Footman hold my coat, and snicker<sup>5</sup>,  
  
And in short, I was afraid.

And would it have been worth it, after all,  
After the cups, the marmalade, the tea,  
Among the porcelain, among some talk of you and me,  
90 Would it have been worth while,  
To have bitten off the matter with a smile,  
To have squeezed the universe into a ball  
To roll it toward some overwhelming<sup>6</sup> question,  
To say: “I am Lazarus, come from the dead,  
95 Come back to tell you all, I shall tell you all” —  
If one, settling a pillow by her head,  
Should say: “That is not what I meant at all;  
That is not it, at all.”

And would it have been worth it, after all,  
100 Would it have been worth while,  
After the sunsets and the dooryards and the sprinkled streets,  
After the novels, after the teacups, after the skirts that trail along  
the floor—  
And this, and so much more?—  
It is impossible to say just what I mean!  
105 But as if a magic lantern threw the nerves in patterns on a screen:  
Would it have been worth while  
If one, settling a pillow or throwing off a shawl,  
And turning toward the window, should say:  
“That is not it at all,  
110 That is not what I meant, at all.”  
  
. . . . .

---

<sup>5</sup> snicker: laugh disrespectfully

<sup>6</sup> overwhelming: extremely large, overpowering

No! I am not Prince Hamlet, nor was meant to be;  
Am an attendant lord, one that will do  
To swell a progress, start a scene or two,  
Advise the prince; no doubt, an easy tool,  
115 Deferential<sup>7</sup>, glad to be of use,  
Politic, cautious, and meticulous<sup>8</sup>;  
Full of high sentence, but a bit obtuse<sup>9</sup>;  
At times, indeed, almost ridiculous—  
Almost, at times, the Fool.

120 I grow old ... I grow old ...  
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?  
I shall wear white flannel trousers, and walk upon the beach.  
I have heard the mermaids singing, each to each.

125 I do not think that they will sing to me.

I have seen them riding seaward on the waves  
Combing the white hair of the waves blown back  
When the wind blows the water white and black.

We have lingered<sup>10</sup> in the chambers of the sea  
130 By sea-girls wreathed with seaweed red and brown  
Till human voices wake us, and we drown.

---

<sup>7</sup> deferential: polite, showing respect.

<sup>8</sup> meticulous: extremely careful and precise

<sup>9</sup> obtuse: slow to understand

<sup>10</sup> lingered: waited around; delayed leaving.

### Clarifying Bookmark

Directions: When directed, stop to discuss the poem. First choose how you are going to respond to the text from the left-hand column, and then select a sentence starter from the right column to begin your response.

What I can do	What I can say
I am going to think about what the selected text may mean.	I'm not sure what this is about, but I think it may mean...
	This part is tricky, but I think it means...
	After rereading this part, I think it may mean...
I am going to summarize my understanding so far.	What I understand about this reading so far is...
	I can summarize this part by saying...
	The main points of this section are...

**Classroom Discussion:** You may use these sentence starters to help you respond to other students' questions.

What I can do	What I can say
I am going to respond to another student's question.	In response to _____'s question, I believe that...
	I was confused about that too, but I think it means...
	After discussing _____, my partner and I decided that...

**Allusions and Vocabulary in “The Love Song of J. Alfred Prufrock”**

Directions: Before class, cut into two sets of cards: words/phrases and meanings.

<p style="text-align: center;"><b>Etherized</b></p> <p style="text-align: center;">“Like a patient etherized upon a table”</p> <p style="text-align: center;">--Line 3</p>	<p>Means to be anesthetized or made numb using ether. It also has a double meaning which could mean "ethereal", made less real.</p> 
<p style="text-align: center;"><b>yellow fog</b></p> <p style="text-align: center;">--Lines 15-25</p>	<p>The haze is like a quiet, timid cat padding to and fro, rubbing its head on objects, licking its tongue, and curling up to sleep after allowing soot to fall upon it. The speaker resembles the cat as he looks into windows or into "the room," trying to decide whether to enter and become part of the activity. Eventually, he curls up in the safety and security of his own soft arms.</p> 
<p style="text-align: center;"><b>head brought in upon a platter</b></p> <p style="text-align: center;">--Lines 81-82</p>	<p>This is an allusion (reference) to a biblical story about John the Baptist, a Jewish prophet of the First Century AD, who was beheaded by Herod Antipas for condemning Herod’s marriage. John was cousin to Jesus.</p>

## Sawdust restaurants

--Line 7

Refers to cheap bars and restaurants which would put sawdust on the floor in order to soak up spilled liquids such as beer.



“In the room the women  
come and go / Talking of  
Michelangelo.”

--Lines 13-14 and 35-36

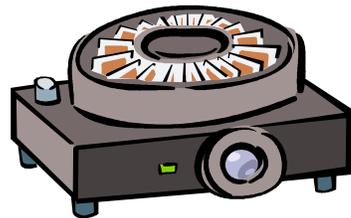
At a social gathering in a room, women discuss the great Renaissance artist Michelangelo. The Italian artist painted the Sistine Chapel and created works such as La Pieta and David (below).



## magic lantern

--Line 105

The name for an early type of picture projector, not a genie's lamp.



## Prince Hamlet

--Line 111

This character is from William Shakespeare play of the same name. When he learned that his uncle had killed his father, this tragic hero had great difficulty deciding how to react.



“I do not think that they will  
sing to me.”

--Line 125

This phrase probably sums up J. Alfred Prufrock’s romantic frustration as a middle-aged man. He has wanted to show his interest in his woman earlier in this poem (note when he describes her perfume and dress) but believes that women have no interest in him; that is, the mermaids will not sing to him.



## Lazarus

--Line 94

This refers to a biblical character who was raised from the dead.

“I should have been a pair  
of ragged claws /  
Scuttling across the floors  
of silent seas.”

--Lines 73-74

Here Prufrock imagines being a crab at the bottom  
of the ocean.



## Jigsaw Presentation Planning Chart

*Directions: Your group will be responsible for becoming experts in one section of the poem. You will then teach that section to a group of your peers.*

*Your section is line numbers: \_\_\_\_\_*

*Your presentation should include 1) a reading of your section of the poem, 2) your explanation of what the section means, and 3) your analysis of where in the poem the speaker dares to take action and where he does not.*

1. What does this section mean?

Where in this section does J. Alfred Prufrock dare to take action?	Where in this section does J. Alfred Prufrock NOT dare?

## Describing J. Alfred Prufrock

**Adjectives:** Adjectives are words that describe nouns or pronouns.

**Directions:** Come up with five adjectives to describe the character traits of J. Alfred Prufrock. You can use the list below to help you select words that describe the character, or come up with your own. For each adjective, provide evidence from the poem that proves that J. Alfred Prufrock embodies the trait you selected.

able	conceited	desperate	grim	imaginative	loyal	pretty	self-conscious	successful
adventurous	considerate	disagreeable	handsome	indecisive	messy	prim	selfish	tall
ambitious	cooperative	energetic	happy	independent	mischievous	proper	serious	thoughtful
bold	courageous	excited	hard-headed	intelligent	neat	proud	short	thrilling
bossy	creative	fancy	hard-working	inventive	patriotic	quiet	shy	timid
brave	curious	fearful	helpful	joyful	pitiful	reserved	simple	tireless
bright	dainty	friendly	honest	keen	plain	respectful	simple-minded	uncertain
busy	daring	fun-loving	hopeful	lazy	pleasing	responsible	smart	unselfish
cheerful	dark	funny	humble	light-hearted	poor	rich	strong	wild
compassionate	demanding	gentle	humorous	lovable	popular	sad	studious	worried

<b>Unit: Do I Dare?</b> <b>Lesson #5 – Performance Task</b>	<b>Grade Level/Course:</b> ELA Grade 11 Benchmark	<b>Duration:</b> 4-5+ days <b>Date:</b>
<b>Big Idea:</b> Your personal philosophy guides your life choices. <b>Essential Questions:</b> How do beliefs affect thoughts and actions? What is my personal philosophy?		
<b>Common Core and Content Standards</b>	<p><b>Common Core Standards:</b></p> <p><b>Reading Literature</b>          RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><b>Reading Informational Text</b>          RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><b>Writing</b>          W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</li> <li>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</li> <li>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</li> <li>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</li> </ul> <p>W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 here.)</p> <p>W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p><b>Speaking &amp; Listening</b>          SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.          SL.11-12.3 Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and</p>	



<b>Common Core Instructional Shifts</b>		<input type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b> <input checked="" type="checkbox"/> <b>Reading and writing grounded from text</b> <input type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b>	
<b>Academic Vocabulary (Tier II &amp; Tier III)</b>	<b>TEACHER PROVIDES SIMPLE EXPLANATION</b>	<b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b>	<b>WORDS WORTH KNOWING</b>
	<b>STUDENTS FIGURE OUT THE MEANING</b>	belief philosophy voice tone affect	
<b>Pre-teaching Considerations</b>		<ul style="list-style-type: none"> <li>Your students may need additional writing support to complete the essay assignment. For resources on the SAUSD website, follow this link: <a href="http://www.sausd.us/Page/13677">http://www.sausd.us/Page/13677</a> to access Writing Lessons for Grades 9-10 and Intensive Intervention (Grades 9-12), Section 1 – Foundations for Writing, and Section 2 – Narrative Writing</li> <li>Students may need to practice/refine peer collaboration activities.</li> <li>If you have the technological resources to have students record the podcast, make arrangements to reserve the computer lab/cart in advance, and make sure your classes and assignments are set up on Edmodo (follow this link to sign up for Edmodo: <a href="http://www.sausd.us/site/Default.aspx?PageID=21357">http://www.sausd.us/site/Default.aspx?PageID=21357</a>) or Google Drive. To become familiar with the podcasting process, review <b>Resources 5.11, 5.12, and 5.14.</b></li> </ul>	
<b>Lesson Delivery</b>			
<b>Instructional Methods</b>	<b>Check method(s) used in the lesson:</b> <input checked="" type="checkbox"/> <b>Modeling</b> <input checked="" type="checkbox"/> <b>Guided Practice</b> <input checked="" type="checkbox"/> <b>Collaboration</b> <input checked="" type="checkbox"/> <b>Independent Practice</b> <input type="checkbox"/> <b>Guided Inquiry</b> <input checked="" type="checkbox"/> <b>Reflection</b>		
	<b>Prior Knowledge, Context, and Motivation:</b>  <b>Day 1: Connecting the Concepts</b>  Students will begin connecting the concept of <b>belief and action</b> to their close reading of the poems and the article, <i>Daughter aims high, hits target</i> . Through analysis of the relationship between personal beliefs and action, students will recognize the role personal belief/philosophy plays in their own lives. This is an important focus for 11 <sup>th</sup> grade students as they prepare to become seniors in high school and enter their adult lives in the context of college, career, community, and family.  1. To connect the task in Lesson 5 to the prior lessons, ask the students: How do beliefs affect thoughts and actions? Lead a class discussion. If students still need the Academic Conversation Placemat to guide their discourse, have them refer to <b>Resource 2.7</b> from Lesson 2.		

**Body of the Lesson:**  
Activities/  
Questioning  
/Tasks/  
Strategies/  
Technology/  
Engagement

2. After class discussion, students will turn to the Belief and Action Chart (**Resource 5.1**; for answers, see **Resource 5.2**).
3. Students will take out their copies of “The Lovesong of J. Alfred Prufrock” and the article, *Daughter aims high, hits target*. NOTE: If your students did not use Eliot’s poem, they may choose one of the other poems as a source for this activity.
4. Review briefly with students their analysis and understanding of each reading\*.
5. In partners, have students work to identify and recognize the role of beliefs and action in each of the prior readings, citing textual evidence.
6. Have each team share out one of the squares.
7. Individually have each student fill in the last column to conclude the activity.

\* *Make sure to reiterate how the inaction of Prufrock demonstrates the opposite of living a life full of purpose and meaning.*

#### Day 2: Writing and Peer Brainstorming

1. Identify this lesson’s essential question: What will I stand for?
2. Divide students into groups no larger than 4.
3. Have students turn to the worksheet, “What do you think?” (**Resource 5.3**), which lists statements such as “life is fair,” and “what goes around, comes around.”
4. Students individually mark the belief statements true or false.
5. Groups identify one shared belief. If they do not share a belief, groups can write one that they all share. If necessary, students may use the Academic Conversation Placemat (**Resource 2.7**) to assist in the discussion.
6. Each student in the group tells a personal story that demonstrates why they believe that statement is applicable. Students record the information on the “Team Record Worksheet” (**Resource 5.4**).
7. Groups decide which story best illustrates the belief and share with the whole class.

#### Differentiated Instruction:

##### English Learners:

For the peer evaluations on Days 3 and 4, you may wish to provide sentence frames on the board to help students communicate their feedback. For example:

- I’m not sure I understood this part. It might be clearer if you \_\_\_\_\_.
- I like your overall ideas; have you thought about adding more details about \_\_\_\_\_?
- You wrote this sentence very well, but you could improve it by \_\_\_\_\_.

##### Students Who Need Additional Support:

Day 2: During the prewriting phase, you may wish to have students create a Circle Map to help brainstorm ideas; for Prewriting Assignment 3, Tree Maps may be used to help students develop paragraphs (see Supplemental Prewriting Activities, **Resource 5.6**).

	<p><b>Prewriting Assignments</b></p> <ol style="list-style-type: none"> <li>8. Introduce students to the “This I Believe” essay assignment (see <b>Resource 5.5</b>).</li> <li>9. Have students individually respond to Prewriting Assignment 1, 2 and 3 (<b>Resource 5.5</b>).</li> <li>10. For Prewriting Assignment #1, have students refer to their Tree Map from Lesson 1 (<b>Resource 1.6</b>). Have students use the belief statements they brainstormed during Lesson 1 to narrow the list to <b>three beliefs</b> and write a paragraph for their top three belief statements discussing the specific ideas.</li> <li>11. Students may use prewriting assignments #2 and #3 to help develop and expand their essay concept.</li> <li>12. Have students turn to the “<i>This I Believe</i> Essay Rubric” (<b>Resource 5.7</b>). Review the style and organizational structure of the essay.</li> <li>13. Review effective essay starters: quote, questions, startling fact, etc.</li> <li>14. Remind students of the importance of: <ul style="list-style-type: none"> <li>• <i>Clear statement of belief</i></li> <li>• <i>Specific examples that make the point by telling a story</i></li> <li>• <i>Appropriate, personal tone (voice)</i></li> </ul> </li> <li>15. Students draft essay. For students who need assistance, see “Differentiated Instruction for Students Who Need Additional Support” (side column). Students should complete their first draft in class or as homework.</li> </ol> <p><b>Day 3: Revising, Editing, Conferencing</b></p> <ol style="list-style-type: none"> <li>1. Distribute the “Self-Edit Checklist for <i>This I Believe</i> Essay” (<b>Resource 5.8</b>), and give students time to review their first drafts.</li> <li>2. Students will participate in peer editing circles. In groups of four, have students arrange tables to face their group members and bring completed drafts of their <i>This I Believe</i> essay. Advise students that there are three important steps to remember when they are peer editing another student’s writing: provide <b>corrections</b>, offer <b>suggestions</b>, and stay <b>positive</b>. Hand out the “<i>This I Believe</i> Essay Peer Edit” worksheet (<b>Resource 5.9</b>) and have students exchange essays. Give students five minutes to read and edit the first essay. Do this again until students have read a couple of</li> </ol>	<p>During Day 3, it may be helpful to put together a group of students who need extra assistance with writing and work with them on revision activities.</p> <p><b>Accelerated Learners:</b> Creative and critical thinking can be developed by holding a Socratic Seminar in which students explore the reasons why people hold particular beliefs (to stimulate discussion you might choose from/build on the four questions provided in “Prewriting Assignment 3 in <b>Resource 5.5</b>). For instructions on how to facilitate a Socratic Seminar, see <b>Resource 5.15</b> (be sure to give students ample instruction and practice ahead of time in order for the activity to be effective). After completing the activity, students should reflect in writing on what they learned.</p>
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essays. When they have reviewed a few, have them fill out the “*This I Believe* Essay Peer Edit” worksheet for their final review.

3. Have students revise their essays using the “Self-Edit Checklist” and “Peer Edit” worksheets. This can be done by hand or on the computers and may take some students multiple sessions. Check in with students as they work, assisting them as necessary, and helping them determine when the essay is finished.
4. Let students know that they should be prepared for a writing conference with the teacher. Students should have their rough draft and edit worksheets completed when they come to the conference.

### **Opportunities to accelerate learning through technology:**

If you have the technology available for students to create a podcast from their essays, please continue on to Day 4. If you do not have the technology and there is enough time, you can have students deliver their essays orally in front of the class. The Podcast/Presentation Rubric (**Resource 5.10**) can be used for either format.

### **Day 4: Audio Recording**

1. As students complete their essays, they should prepare to record them. Have students turn to the “*This I Believe* Podcast/Presentation Rubric” (**Resource 5.10**), and review the scoring categories.
2. Have students work in pairs to practice reading the essays aloud. The listener should offer feedback both about the content of the essay and the quality of the reading. Note: Students often will find that they have holes in their writing or areas that do not flow well. They will therefore move back and forth between the revising stage and the practice stage. It is not uncommon for students who think that they are finished to go back to their essay and fine tune it. Encourage students to make revisions to their writing as they practice reading it.
3. Each student should practice reading the essay aloud to someone else at least three times and should also spend additional time reading the essay aloud to him- or herself.
4. Once students have practiced and feel confident, they are ready to record. See “Podcasting Instructions” (**Resource 5.11**) for an explanation of how to conduct this step.
5. Students will record their essays.

6. Students will upload their audio recording (refer to **Resources 5.12** and **5.13** for Google Drive instructions and **Resource 5.14** for Edmodo instructions).

#### Day 5+: **Extension – Presentation and Assessment**

*Note: Due to time constraints, you may not have the opportunity for students present their podcasts to the class. However, if students have access to their peers' podcasts through Google or Edmodo, they may have time to review the podcasts online in smaller groups.*

By the start of this class session, all podcasts should be uploaded to a central location (i.e. Google or Edmodo).

1. Refer students to the **Peer Review Comments** section of the “*This I Believe* Podcast/Presentation Rubric” (**Resource 5.10**), and let students know that they will be listening to their classmates’ podcasts and providing constructive feedback. Go through the grading scale for **Peer Review Comments**.
2. As a class, listen to *Always Go to the Funeral* (accessed by clicking on this hyperlink: <http://www.sausd.us/Page/22743> and scrolling down to the link below the unit title) from Lesson 2. Model how to provide feedback by crafting a comment that would score a 4 and one that would score a 1 on the rubric. For example, a comment for a score of 4 might look like this:
  - *This podcast was clear and easy to understand. It was well organized, and the speaker provided many personal examples to support her purpose. She was calm, professional, and believable.*A comment for a score of 1 might look like this:
  - *This podcast was hard to follow because it didn't seem to have a clear purpose or organization. There were no meaningful examples given, and the speaker was difficult to understand.*
3. Students will present their podcasts to the class. Have students give feedback to each podcast. Let them know that the feedback must include at least one positive comment along with suggested areas for improvement. Students can write comments on their “*This I Believe* Essay Peer Edit” worksheet (**Resource 5.9**), which they will later share with the podcast author or with the entire class.
4. As a concluding activity, ask students if they agree or disagree with the statement, “Your personal philosophy guides your life choices” in a Quick-Write. After they have had time to respond, have students turn to a partner and share their conclusions.

	<p><i><b>Note:</b> If you are the only one who has access to the “drop location” (i.e. Google docs or Edmodo), you can use an LCD projector to listen to the podcasts. Ask students to volunteer feedback for each one. Talk with students about the content of the feedback, if they feel it was helpful or not, if it was accurate or beneficial. You may also choose to have the author of the essay respond to comments.</i></p>	
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<b>Lesson Reflection</b>		
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<p><b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b></p>	
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Name \_\_\_\_\_

**Belief and Action Chart**

*How do beliefs affect thoughts and actions?*

*In each box use textual evidence from previous readings to identify the belief, traits and actions of Prufrock (The Love Song of J. Alfred Prufrock) and Gloria Alday (Daughter aims high, hits target). In the last column identify your own belief, traits and actions.*

	J. Alfred Prufrock	Gloria Alday (from OC Register)	Me
Belief			
Traits			
Actions			

### Belief and Action Chart

*How do beliefs affect thoughts and actions?*

*In box use textual evidence from previous readings to identify the belief, traits and actions of Prufrock (The Love Song of J. Alfred Prufrock) and Gloria Alday (Daughter aims high, hits target). In the last column identify your own belief, traits and actions.*

	J. Alfred Prufrock	Gloria Alday (from OC Register)	Me
Belief	<p>I'm old, girls won't like me. "I have heard the mermaids singing, each to each./ I do not think that they will sing to me."(123-124)</p> <p>I'm not important. "No! I am not Prince Hamlet, nor was meant to be;/ Am an attendant lord"(110-111)</p>	<p>Gloria believes the best education is worth sacrificing everything for.</p>	
Traits	<p>Hesitant "Do I dare/ Disturb the universe?"(45-46)</p> <p>Shy "I should have been a pair of ragged claws/ Scuttling across the floors of silent seas."(73-74)</p>	<p>Optimistic</p> <p>Brave</p> <p>Persistent</p>	
Actions	<p>Self-doubting "And would it have been worth it, after all,/ Would it have been worth while" (99-100)</p> <p>Futility (inability) to dare "When I am formulated, sprawling on a pin,/ When I am pinned and wriggling on the wall,/ Then how should I begin"(57-59)</p>	<p>Applies for colleges outside of OC</p> <p>Hopes</p> <p>Doesn't give up</p>	

**What Do You Think?**

*In the space in front of each belief statement, write an “A” if you agree or a “D” if you disagree.*

\_\_\_\_\_ Life is fair.

\_\_\_\_\_ Words can hurt.

\_\_\_\_\_ Police are your friends.

\_\_\_\_\_ What goes around comes around.

\_\_\_\_\_ How you act in a crisis shows who you really are.

\_\_\_\_\_ Love conquers all.

\_\_\_\_\_ People learn from their mistakes.

\_\_\_\_\_ You can’t depend on anyone else; you can only depend on yourself.

\_\_\_\_\_ If you smile long enough, you become happy.

\_\_\_\_\_ Miracles do happen.

\_\_\_\_\_ There is one special person for everyone.

\_\_\_\_\_ Money can’t buy happiness.

\_\_\_\_\_ Killing is wrong.

\_\_\_\_\_ Doing what’s right means obeying the law.

## Team Record Sheet- Belief Statement

---

Choose a belief that is common to all group members. Record your common belief in the space below. Then each member of the group should tell a story that either shows the belief in action or explains why the storyteller believes what s(he) does. Make notes as each group member shares his/her story.

Belief Statement: \_\_\_\_\_

Story by: \_\_\_\_\_  
Group member name

## This I Believe Introduction

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For this essay, you will write a personal or familiar essay in which you explain something you believe in (your personal philosophy). In the essay you will tell a story of recognizing that belief and discuss the role the belief plays in your life. The following outlines some of the introductory ideas you should keep in mind.

**Style:** A personal or familiar essay should be written in your voice and from your perspective. While you are watching your grammar more carefully than you might in everyday writing, you are still writing as you.

- Do not use words that are not natural to you.
- Do not use the personal pronoun you. Instead, use I/me/my when referring to your own experience, or we/us/our when extending that to society as a whole. When appropriate use the specific nouns: i.e. women, men, student, teachers, teens, dragons, etc.
- Purpose: The purpose of this essay is simply to explain your belief.
- Do not try to convince or preach to your readers. Simply explain what it is you believe and why you believe it's important.

**Audience:** The audience for this essay is a general audience. Think of this as simply talking to your friends, family, or peers.

**Topic Guidelines:** When choosing your topic, be sure to select something that is truly meaningful to you. Avoid writing about trivial or illegal activities.

Finally, remember we begin with the prewriting assignments, so take it one step at a time.

## This I Believe Prewriting Assignments

---

### Prewriting Assignment 1

Begin finding your topic by making a list of things you believe are important and writing a brief discussion of each. Narrow your ideas down and be specific. For example, do not just say, “I believe in serving the community.” What is it about that that you believe? Helping other people? Being a part of something bigger than yourself? Using your talents to give back to the society that raised you? Discuss the specific ideas.

You should have at least **three beliefs** and each should have a paragraph explaining what it is.

### Prewriting Assignment 2

Now, it’s time to decide which of the beliefs you explored in Prewriting Assignment 1 you will write about. Once you **have chosen one**, think of a time when you realized how important this belief is. Write the story of that moment. Work to thoroughly create a feeling for and picture of that moment. Use dialogue and description to do this. You should develop at least 2-3 well-developed paragraphs for this assignment.

### Prewriting Assignment 3

Finally, it’s time to fully explain why this belief is so important. You may use some of what you wrote in Prewriting Assignment 1 to get you started. Here are some things you may talk about. You do not have to write about all of them. You should develop 2-3 paragraphs for this assignment.

Why does this belief make your life or anyone’s life better?

Why is your life or anyone else’s life less without this?

How does this make our world, society, or community better, fuller, or richer?

How does this solve a problem we face in our daily journey through life?

## This I Believe Essay Assignment

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Begin work on putting this essay together by reviewing rubric. Once you've done that, look over your prewritings, especially prewriting 2 and 3, and consider them in the context of the samples we've read and the discussions we've had about this essay and this type of writing. Use your prewritings as a start to your essay. Remember, your goal is to explain what you believe. You are not supposed to try to convince others to believe it too, just explain what it is you believe and why you believe it using your story or stories (narrative/s) to support your points. You may need to add to or omit things from your prewriting, and you may decide to take a very different path. It's all okay.

This essay is a personal or familiar essay. As such, you need to be writing in your **voice** and you need to use the personal pronouns *I/me/my*. Avoid the use of the pronoun *you*. If you want to extend your points outside of yourself, use the collective *we*, or the specific group: young people, students, Americans, women, men, etc.

### General Requirements

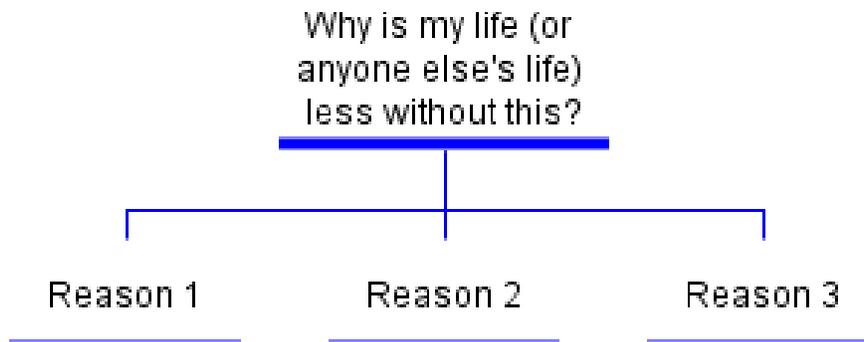
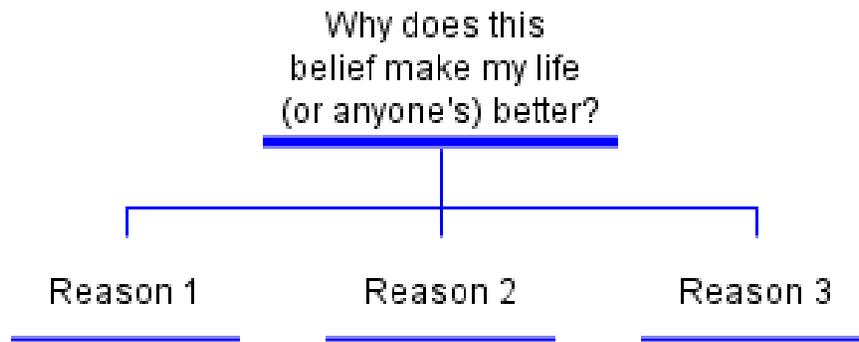
Remember to write about something that is truly meaningful to you; avoid writing about trivial or illegal activities. Be creative!

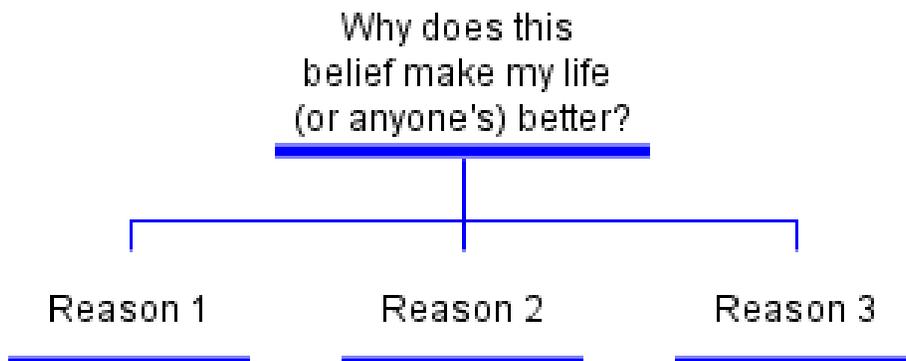
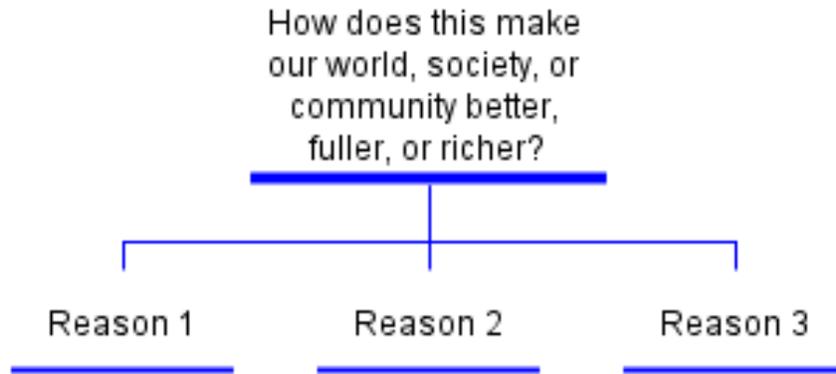
### Supplemental Exercises for Prewriting Assignment 3

In order to help you develop your ideas, you may wish to complete one or more Tree Maps exploring the reasons why your chosen belief is so important.

Write your belief here: \_\_\_\_\_  
 \_\_\_\_\_.

Now choose one or more of the following Tree Maps and add your own reasons. Copy the Tree Map(s) on your own paper to give yourself more room to write.





After making your Tree Map(s), organize your reasons into a paragraph. Remember to start with a topic sentence, provide your reasons, and finish with a concluding sentence. For each Tree Map that you make, you should write one complete paragraph.

**“This I Believe” Essay Rubric**

	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Thesis/Focus</b>	One core <b>belief</b> is explicit and developed throughout essay.	Core <b>belief</b> is clearly stated with evidence of development.	Multiple <b>beliefs</b> are listed with little development.	<b>Belief</b> statement is not evident.
<b>Purpose</b>	Tells a story that is grounded in the events of everyday life; links to the essence of daily life <b>philosophy</b> and to the shaping of personal <b>beliefs</b> .	Tells a story that is connected to the <b>belief</b> .	Tells a story that is somewhat connected to the <b>belief</b> , but is difficult to follow.	Tells a story that is not connected to the <b>belief</b> or does not tell a story.
<b>Organization/ Transition</b>	Demonstrates unique or effective organization; maintains focus throughout; uses a variety of transitional devices uniquely/effectively.	Demonstrates organization; maintains focus throughout; uses a variety of transitional devices.	Demonstrates ineffective organization; attempts to refer to a single topic; transitional devices are limited.	Demonstrates limited or no organization; does not stay on topic; limited or no transitional devices.
<b>Details/ Elaboration</b>	Unique, rich, insightful, and effective use of <b>details</b> to support belief; details effectively show rather than tell.	Effective use of relevant details support the belief; <b>details</b> mostly show rather than tell	Limited use of <b>details</b> ; details tell rather than show.	Lacks <b>details</b> for the belief or details do not enhance the belief.
<b>Point of View</b>	Consistent use of first-person point of view.	Mostly consistent use of first-person point of view.	Inconsistent use of first-person point of view.	Uses second person (you) point of view.
<b>Writer’s Craft</b> <ul style="list-style-type: none"> <li>• <b>Vocabulary</b></li> <li>• <b>Voice</b></li> <li>• <b>Tone</b></li> <li>• <b>Style</b></li> </ul>	<ul style="list-style-type: none"> <li>• Rich vocabulary, vivid language; sophisticated word choice.</li> <li>• Powerful sense of voice throughout piece, appropriate for purpose.</li> <li>• Tone is consistently personal and positive.</li> <li>• Effective use of sentence variety to enhance <b>voice</b> and meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Consistently varied and effective use of vocabulary; clear and appropriate word choice.</li> <li>• Strong sense of <b>voice</b>.</li> <li>• Tone is mostly personal and positive.</li> <li>• Effective use of sentence variety.</li> </ul>	<ul style="list-style-type: none"> <li>• Basic or limited vocabulary; some incorrect word choice.</li> <li>• Emerging sense of <b>voice</b>.</li> <li>• Tone preaches or judges.</li> <li>• Ineffective use of sentence variety.</li> </ul>	<ul style="list-style-type: none"> <li>• Weak vocabulary; word choice interferes with meaning.</li> <li>• Lacks writer's <b>voice</b>.</li> <li>• Tone is unclear or negative.</li> <li>• Limited or no use of sentence variety.</li> </ul>
<b>Mechanics</b>	Few errors that do not interfere with meaning.	Some errors that do not seriously interfere with meaning.	Many errors that sometimes interfere with meaning.	Errors seriously interfere with meaning.

Overall Score: \_\_\_\_\_

Name: \_\_\_\_\_

**Self-Edit Checklist for *This I Believe* Essay**

**Ideas:**

- Do you clearly state what it is you believe?
- Do you share interesting experience(s) that support what it is you believe?
- Do your details make the story come alive?
- Does your essay facilitate the readers'/listeners' interest?

**Organization:**

- Is the content of your essay organized logically with fluid transitions that capture and holds the reader/listener's attention throughout?
- Do you 'hook' the listener in?
- Do you have an inviting introduction?
- Do you have important details that support your belief and add to the interest and depth of your essay?
- Do you have relevant examples or stories that interest the reader/listener and help to develop your main idea?
- Does your conclusion 'loop' back to your introduction, unite the important points of your essay and leave the reader satisfied?
- Are your transitions used well and help to solidify the message of your essay?

**Voice:**

- Does your voice in this essay help to perfectly capture your belief and why it is one that you hold dear?
- Does your voice hold the reader's/listener's interest and convince them of the value of your belief?
- Is your voice strengthened with your personal thoughts and feelings?

**Word Choice:**

- Do the words you choose perfectly capture this belief and why you value it?
- Do you use specific nouns, verbs, modifiers, and or literary devices such as metaphors to create clear pictures in the minds of your readers/listeners?
- Do your word choices evoke an emotional reaction in your readers/listeners?
- Do your word choices reflect your attempt to be concise and precise?
- Does your essay contain 500 words or less?

**Sentence Fluency:**

- Do your sentences show variety in their length?
- Do your sentences vary in how they begin?
- Do your sentences create a rhythm that supports and enhances the message of your essay?
- Do your sentences capture the essence of your belief?

<b>This I Believe Essay Peer Edit</b>
---------------------------------------

***Directions:***

- Answer each of the following questions with a minimum of **FOUR** sentences. The more details you give your partner, the better his/her essay will turn out. Your editing task is worth **50** points, so do it well!

Author: \_\_\_\_\_ Editor: \_\_\_\_\_

1. Is there an original title beyond “This I Believe Essay”? Does the title capture the essence of the paper?
  
2. Does the essay communicate a belief? **Yes No** What does the author believe in?
  
3. Does the author tell a story? Is s/he showing why s/he believes in the topic they chose? Does s/he support it well?
  
4. Does the essay have good organization and flow?
  
5. Is it personal? Do you get a sense of the person behind the words? Does the author possess a voice? Does s/he assert his/her belief statement?
  
6. Does the author **SHOW** more than s/he **TELLS**? Does s/he render imagery and details that allow you to be placed into the narrative?
  
7. Are there a variety of strategies used to tell the story, such as dialogue, figurative language, quotes, metaphors, etc.?
  
8. Is there strong fluency (no fragments, run-ons, comma splices), appropriate, varied and precise diction (word choice), polished grammar, punctuation, capitalization, apostrophes, usage, etc.? Hence, is it clear, focused, and concise?
  
9. Do you as the reader connect, understand/or empathize with the person’s belief? Do you feel like you have shared an experience with him/her? Does s/he make you see the belief through his/her lens?
  
10. What word(s), phrase(s) or sentence(s) are the best part of this essay? Highlight at least one especially well-written line.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## “This I Believe” Podcast/Presentation Rubric

CATEGORY	4	3	2	1
Organization	Podcast/presentation has an introduction and a clearly structured body of content followed by a brief summary. Extremely well planned to flow smoothly.	Podcast/presentation has an introduction, a body of content and a summary. Lacks flow from beginning to end.	Podcast/presentation is missing an element, making understanding difficult.	Podcast/presentation is not organized and is hard to follow.
Content	Podcast/presentation has a clearly stated purpose and presents personal examples to support purpose.	Podcast/presentation may have a stated purpose, but does not provide enough examples to make thinking clear.	Podcast/presentation does not clearly state its purpose and/or provide necessary examples.	Podcast/presentation is unfocused; does not have a clear purpose and/or no meaningful examples given.
Voice	The speaker reads in a calm voice, enunciation is clear, and the flow of narration is uninterrupted. The presentation is professional sounding.	The speaker reads in a calm voice, enunciation is mostly clear, and the narration may have pauses or slight interruption.	The speaker reads in a rushed or broken-up style. Some words are difficult to understand; the narration has distracting elements.	The speaker does not clearly enunciate; words are rushed or interrupted with coughing or laughter.
Peer Review Comments	Comments reflect understanding of main idea of the Podcast/presentation. They further the class conversation.	Comments reflect understanding of the main idea of the Podcast/presentation, but do not further the class conversation.	Comments mimic the Podcast/presentation content without reflecting on it. They do not further the conversation.	Comments are off track and do not connect with the Podcast/presentation.

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# Podcasting



To create your podcast you will need a microphone and Audacity must be installed on your computer. Audacity will work on any Mac or Windows computer and may be downloaded for free here: <http://audacity.sourceforge.net/download/>

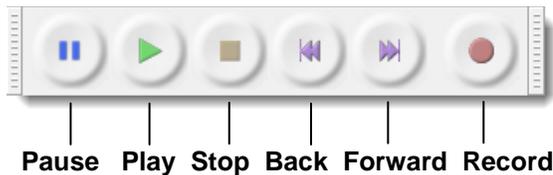
**Important Note:** If students plan to create a podcast on one type of computer, such as an Apple Mac, the finished podcast can only be replayed later on that same type of computer. **Mac podcasts must be played on a Mac, and Windows (Dell and HP) podcasts must be played on Windows computers.** If you would like to create a podcast on one type of computer and still play it on another brand of computer later, you can do so by downloading an MP3 converter to use with Audacity. The MP3 podcast can be played on any computer and directions for creating this file type with Audacity may be found here: <http://www.sausd.us/Page/16059>

## Using Audacity to Create Your Podcast

**Step 1:** Launch Audacity and verify it recognizes your microphone by looking at the settings next to the microphone icon. Once plugged-in, the name of your microphone will usually appear. If it does not, open the drop-down menu and search for your brand name. Audacity should choose this for you, so you would normally use the default setting and not have to make any changes to your input.

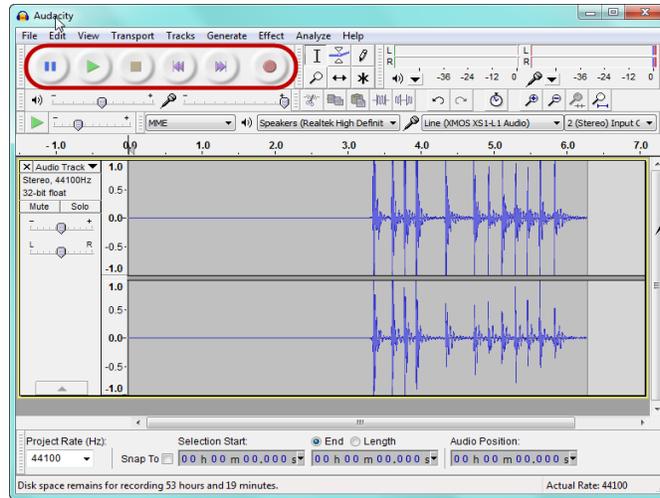


**Step 2:** Use the Transport Toolbar to create your recording.



To record, adjust your volume settings for the microphone and click the red **Record** button. Begin speaking. Use the **Pause** or **Stop** buttons while recording or playing back.

Note: Each time you hit the **Record** button, a new sound file will be created. Scroll down the page to view each recording. If you are not happy with a recording and would like to delete it, click **Edit, Undo Record** on the top tool bar.



**Step 3:** Publish your recording. Click **File, Export**. A window will appear so you to provide a name for the podcast file. Be sure to choose a location on your computer where the file will be saved and easily retrievable, such as your **Documents** folder. Click **OK** on the final window.

## Submitting Podcasts to Google Drive: Teacher Instructions for Using Personal Google Drive Accounts

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To enable students to upload podcasts, you can set up a form for students to submit their files through Google Drive (also called Google Documents).

### Steps to Creating a Form

1. Log in to your Google Drive account (not gmail). [www.google.com](http://www.google.com). If you do not have a Google Drive account:
  - a. Click the “Sign in” button.
  - b. Click on the “create an account for free” link.
  - c. Fill in the required information on the right.
  - d. Write down your username and password.
  - e. When ready, click the “Next step” button.
  - f. On the “Create your profile” page click the “Next step” button.
  - g. Click the “Get started” button.
2. Once you’ve logged in, click on the red “Create” button.
3. Choose “Form.”
4. Give the form a title and select a theme, then click “OK”.
5. Type in your first question in “Question Title,” type in directions in “Help Text” and select the question type (multiple choice, text, etc.).
6. Check the box for “Required Question” only if students must complete the question.
7. Click “Done”
8. Click “Add Item” to add additional questions.
9. At a minimum, suggested questions to include are:
  - a. First Name: text field, required question
  - b. Last Name: text field, required question
  - c. Period: Multiple choice, required question (if you have more than one section of this course)
  - d. Submit a link to your podcast: text field, required question.
10. When you are done adding questions, scroll down and click “Send Form.”
11. Copy the link and paste it into the handout with student upload directions. You may also choose to make the link available on your website or blog.
12. When the “Choose response destination” dialogue appears, select “New Spreadsheet” and click “Create.”
13. To view student responses once they are submitted, go to your Google Drive “My Drive” area (The link is below the “Create” button.) Click on the spreadsheet with “(Responses)” in the title.
14. Click on the links in the spreadsheet to access students’ podcasts. You can click on column headings to sort by any of the questions: last name, period, etc.

### Google Drive Accounts

- These directions are for use with a non-SAUSD Google Drive Account. If you have a SAUSD Google Drive account already set up, the directions are the same; however, at the top of the form, you will have the additional option of automatically collecting respondents' SAUSD Google Apps usernames.

# Submitting Podcasts to Google Drive

## Student Instructions for Using Personal Google Drive Accounts

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To ensure that your podcast will be accessible and playable on any computer, you must upload it to Google Drive (also called Google Documents).

### File Limitations:

- Uploaded files can be up to 1GB.

### Supported File Types:

- Google drive stores any file format you choose, but sharing MP3 files will allow them to be played on any computer or media player.

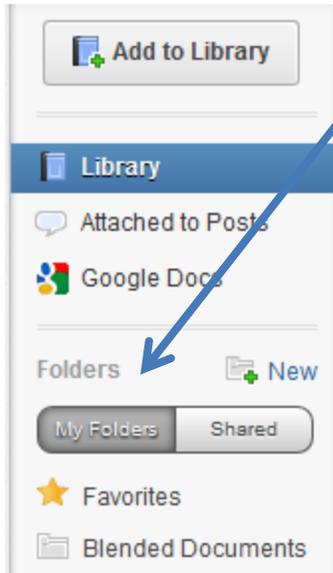
### Steps to Publishing Your Podcast:

1. Record your podcast using Audacity or a similar program.
2. Edit your podcast, making sure that everything is perfect.
3. Save your file as a supported file type.
  - a. See “File Limitations” and “Supported File Types” above.
  - b. **DO NOT SKIP THIS STEP. YOUR PODCAST MUST END WITH ONE OF THE FOLLOWING EXTENSIONS TO BE PLAYABLE: MP3** file types will play on any computer; **WAV** files will play on Windows; **AIFF** files will play on Mac.
4. Upload your video to Google Documents (or Google Drive).\*
  - a. Log in to your Google Drive account (not gmail). [www.google.com](http://www.google.com). If you do not have a Google Drive account:
    - i. Click the “Sign in” button.
    - ii. Click on the “create an account for free” link.
    - iii. Fill in the required information on the right.
    - iv. Write down your username and password.
    - v. When ready, click the “Next step” button.
    - vi. On the “Create your profile” page click the “Next step” button.
    - vii. Click the “Get started” button.
  - b. Once you’ve signed in, click the “Drive” link at the top of the page.
  - c. Click the upload button (it is red with a picture of a white hard drive and an arrow pointing up.)
  - d. Click “Files...”.
  - e. Navigate to your podcast file and select it.
  - f. Uncheck the “Convert documents . . .” option.
  - g. Click the “Start upload” button.
  - h. Wait while Google processes your file. (This can take 5 to 10 minutes.)
  - i. Refresh the page.
  - j. Find your file and click on it to test it out. If it doesn’t play, please reread the instructions.

5. Share the link to your file.
  - a. In Google drive, click on your podcast file.
  - b. Click on the “Share” button in the middle bottom of the screen.
  - c. Under “Who has access”, click “change” and select “Anyone with the link”. Then click “save”.
  - d. Copy the link at the top of the box (it should be highlighted). Click “Done.”
  - e. Submit your video by completing the form at the following Web address:  
**[NOTE TO TEACHER: YOU WILL NEED TO INSERT A LINK TO YOUR GOOGLE FORM HERE]**
  - f. To answer the last question, you will need to paste the link to your video that you just copied.

## How to Upload Documents or a Link to Edmodo

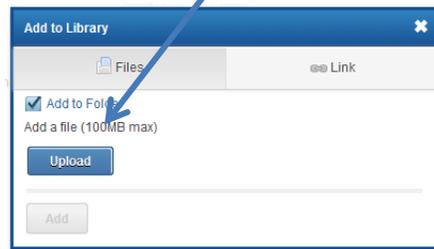
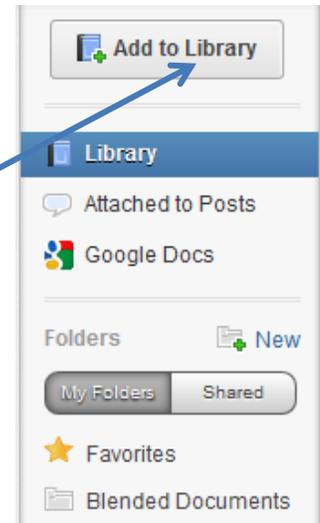
Once you are logged into your Edmodo account, click on the Library icon at the top of the page.



In the left column, choose the folder you wish to add the document.

If you do not have a current folder you can easily make one by clicking on *New* and selecting which group you wish to create one in.

Next click on *Add to Library*. Add a file or link by clicking on *Upload*.



Choose the file you wish, click *Open* then *Add*...

Edmodo does not have a built-in video player. If you upload a video file, students will have to download the file to watch it on their computers. They recommend embedding a video from a site such as youtube.com or schooltube.com. Both sites have the embed link available. Copy and paste it into the “link” facebox in your post.

**Important!** Your library has limited storage. Each file can be no greater than 100MB. Edmodo does not currently support .GIFs but supports all other file types for photos.

Edmodo offers a full-featured application for the iPhone, iPod Touch and iPad available for free from the iTunes App Store. With the app you can upload screenshots, photos, or videos from your camera role. You can now open files from other supported apps within Edmodo and vice versa.

Weblink: <http://help.edmodo.com/teachers/mobile/edmodo-for-iphoneipod-touch/>

## Teaching Background

### Seminar Structure

The Seminar can be divided into three time periods:

#### Before the Seminar

- Introduce the seminar and its purpose (to facilitate a deeper understanding of the ideas and values in the text through shared discussion).
- Have students read the text. They may use one of several formats to process the information. The Open-Ended Questions and/or the Critical Reasoning Analysis Sheet can be used to help students understand the content. These can be used as the ‘ticket’ to participate in the seminar. Share any expectations related to assessment.
- Review the Discussion Norms
- In addition to the classroom discussion norms you may have already set, it is important to include the following norms, or ones that are similar:
  - Don’t raise hands
  - Listen carefully
  - Address one another respectfully
  - Base any opinions on the text

Additional norms might include

- Address comments to the group (no side conversations)
- Use sensitivity to take turns and not interrupt others
- Monitor ‘air time’
- Be courageous in presenting your own thoughts and reasoning, but be flexible and willing to change your mind in the face of new and compelling evidence

#### During the Seminar

- Be seated at the level of the students and remind them to address each other and not you!
- Pose the key question.
- Ask participants to relate their statements to particular passages, to clarify, and to elaborate.
- If the conversation gets off track, refocus students on the opening question by restating it.
- Use additional questions to move the discussion along.
- Invite those who have not spoken into the conversation. Some teachers use talking chips (each student is allotted a number of chips that they use when they make a contribution) or a talking chain (asking each person to comment or pass in a circle). The chips may be especially useful when working with very young children but should be used only until students ‘get the idea’.
- You may wish to record for your own purposes the main ideas discussed and the contributions people make (using a shorthand or diagram) to refer to as you facilitate.
- It can be helpful to summarize the main points made in the discussion, either at a quiet point or towards the end of the discussion.

#### After the Seminar

- Ask debriefing questions of the students.
- Share your own experience with the seminar as a facilitator.

## Teaching Background

### Using Interpretive, Literal, and Evaluative Questions

#### Interpretive Questions

The core of the Socratic Seminar is devoted to considering interpretive questions. These are questions that ask students to interpret the text. They should be genuine questions - ones that you are also interested in. No single right answer exists, but arguments can be made to support different positions. Students need to make their points using passages from the text to answer these questions. Sample interpretive questions might ask for the values evidenced by the author within the text, or might ask students to choose the most important word/sentence/paragraph and describe why it is the most important.

#### Literal Questions

Literal questions are used by some teachers at the very beginning of a seminar, to ensure comprehension of the text. These are questions that can be answered directly from the text. The answers are contained within the text and are stated clearly. Sample literal questions might ask for an important text detail, fact, or quote.

#### Evaluative Questions

Evaluative questions are sometimes used at the very end of a seminar, to allow students to share their own positions and opinions. Answers to evaluative questions rely on student's own experiences, not on the text itself. Students will not need to cite particular passages to answer these questions. Sample evaluative questions might ask for student opinions about the author's position, or how the ideas in the text relate to their own lives.

*A Socratic discussion is a text-based discussion in which an individual sets their own interpretations of the text alongside those of other participants. The aim is a mutual search for a clearer, wider and deeper ('enlarged') understanding of the ideas, issues, and values in the text at hand. It is shared inquiry, not debate; there is no opponent save the perplexity all persons face when they try to understand something that is both difficult and important.*

— Walter Parker, PhD,  
University of Washington

#### Variation: Fishbowl

If you have a large class, it may be helpful to divide the students into two groups and use a fishbowl format.

One half of the class is in the 'center' facing each other and discussing the text, while the remainder is on the 'outside' observing and listening. Members of the outer circle can take notes or use an evaluation form to track the overall conversation or to focus on specific participants. The Rubric for Evaluating Classroom Discussions, as well as the Socratic Seminar Fishbowl Discussion Partner Evaluation could be used for this purpose.

During the seminar, some teachers reserve an empty 'hotseat' for those in the outer circle who really want to jump in to make a contribution and then leave.

At the end of the conversation, the outer circle can share their observations. The groups then switch to allow the outside group a chance to discuss.

#### Assessment

A rubric for evaluating a Socratic Seminar discussion is provided in the assessment section. This rubric may also prove useful to students who are evaluating other students or reflecting on their own participation.

*Based on materials shared by Walter Parker, PhD, University of Washington, Paula Fraser, Bellevue PRISM program, Bellevue, WA, Jodie Mathison and Dana Massey, Kent Meridian High School, Kent, WA. We also gratefully acknowledge the influence of the Coalition of Essential Schools and the National Paideia Center.*

# Socratic Seminar Question Stems

As you prepare your questions for the Socratic Seminar, consider using these question stems to help you develop critical thinking questions instead of just comprehension questions.

## Clarification

- I'm not sure I understand (character, action, event, description, purpose).
- Tell me more about (character, action, event).

## Cause and Effect

- Why do you think (event, reaction) happened?
- How could (event, reaction) have been prevented?
- Do you think (event, reaction) would happen that way again? Why?
- What are some reasons (character) (action)?
- Based on the information in the story, predict what will most likely happen if (character) (action).
- What will (character) do now that (event)?

## Compare / Contrast

- How are (character) and (character) alike? Different?
- What is (event) similar to in our own time?
- How does this (incident) remind you of (current event)?

## Benefits / Burdens

- What are some of the reasons (character's decision, reaction) wouldn't (would) be a good idea?
- Based on the information in the story, what inference/ assumption can you make about (event/theme/character)?

## Point of View / Perspective

- How might (character) have felt during (event)?
- What do you think (character) was thinking during (event)?
- How does (character) feel about (character/event, etc)?

- How did (character's experience) influence (character's development, event)?

## Structure / Function

- What was the goal when (character) (action)?
- What were (character)'s choices of how to (respond to a situation)?
- What do you think of (character)'s approach to (problem, situation)?
- What better choices could (character) have made concerning (problem, situation)?
- How does (character's action or trait) contribute to the conflict in the story?
- What is the author's purpose for including (character, event, detail)?

## Different Situation

- Can you describe a situation in which (character's action) would be acceptable/unacceptable?
- Suppose (event) had happened differently. How would that change the outcome of (event)?

## Evaluate

- The author of the story states " \_\_\_\_\_ ." Do you agree with his/her statement?
- What is wrong with (character's) reasoning concerning (character, situation, event)?
- Does (character's) treatment of (other character/s) seem fair?
- What conclusion can the reader draw about (character/event, etc)?

## Support Questions/Responses

- Can you give us an example of . . . ?
- Where in the story . . . ?
- What would be a good reason for . . . ?
- What is some evidence for . . . ?
- I saw it a slightly different way . . .
- That's a good point. What about . . . ?
- I disagree a little. To me, . . .







# Cognitive Strategies Sentence Starters

## *Planning and Goal Setting*

- My purpose is...
- My top priority is ...
- I will accomplish my goal by ...

## *Tapping Prior Knowledge*

- I already know that...
- This reminds me of...
- This relates to...

## *Asking Questions*

- I wonder why...
- What if...
- How come...

## *Making Predictions*

- I'll bet that...
- I think...
- If \_\_\_\_\_, then...

## *Visualizing*

- I can picture...
- In my mind I see...
- If this were a movie...

## *Making Connections*

- This reminds me of...
- I experienced this once when...
- I can relate to this because...

## *Summarizing*

- The basic gist is...
- The key information is...
- In a nutshell, this says that...

## *Adopting an Alignment*

- The character I most identify with is...
- I really got into the story when...
- I can relate to this author because...

## *Forming Interpretations*

- What this means to me is...
- I think this represents...
- The idea I'm getting is...

## *Monitoring*

- I got lost here because...
- I need to reread the part where...
- I know I'm on the right track because ...

## *Clarifying*

- To understand better, I need to know more about...
- Something that is still not clear is...
- I'm guessing that this means \_\_\_\_\_, but I need to...

## *Revising Meaning*

- At first I thought \_\_\_\_\_, but now I.....
- My latest thought about this is...
- I'm getting a different picture here because...

## *Analyzing the Author's Craft*

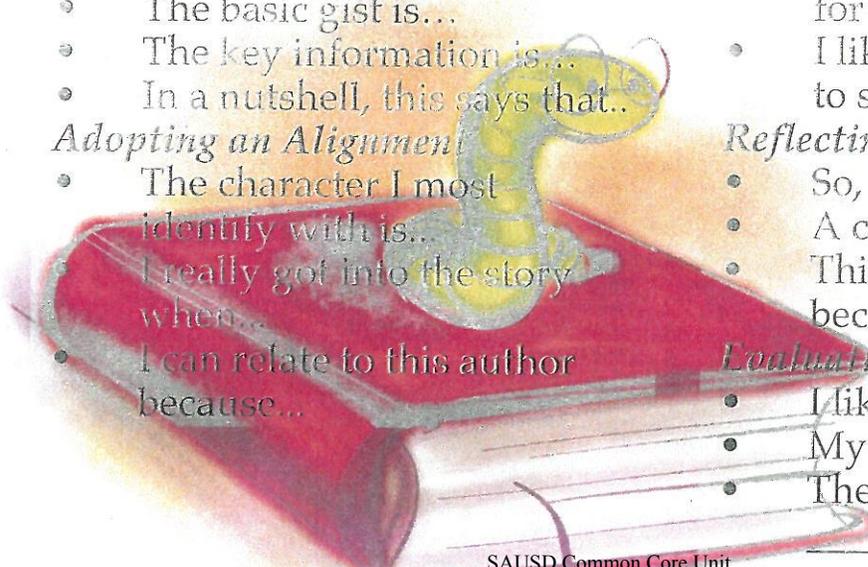
- A golden line for me is...
- This word / phrase stands out for me because...
- I like how the author uses to show...

## *Reflecting and Relating*

- So, the big idea is...
- A conclusion I'm drawing is...
- This is relevant to my life because...

## *Evaluating*

- I like / don't like \_\_\_\_\_ because...
- My opinion is \_\_\_\_\_ because...
- The most important message is \_\_\_\_\_ because...



## Appendix of Strategies Used in the Unit

(This appendix is not comprehensive. Strategies may have been adapted for use in this particular unit.)

<b>Strategy</b>	<b>Description</b>
Anticipatory Guide  <i>See page 120 for additional information.</i>	A set of questions designed to elicit students' opinions about content they are about to read and to generate personal reasons for reading (Walqui & van Lier 123).
Clarifying Bookmark  <i>See page 121 for additional information.</i>	The Clarifying Bookmark task asks students to deliberately think about what they need to do when they encounter difficulties with a text. The bookmark provides language routines they may use to accomplish their actions (Walqui & van Lier 173).
Double-Entry Journal	Also known as a dialectical journal, this is a two-column chart in which students are asked to do something in the left-hand space and to support their work with evidence in the right-hand space (Walqui & van Lier 169).
Dyad Share	Partner activity in which students use linguistic frames to hold a collaborative conversation.
Jigsaw  <i>See page 122 for additional information.</i>	In a typical jigsaw activity, students are given a topic on which to become an expert, either individually or as part of a group. The student or group of students then teaches the material to the rest of the class. This is usually done by having the students redistribute into new groups with one expert from each topic present in each of the new groups. The new group then takes turns teaching each other the materials for which each individual is an expert. Alternatively, the expert group might be responsible for active participation while the instructor leads a discussion of the material for which they are experts ( <a href="http://www.ion.uillinois.edu">www.ion.uillinois.edu</a> ).
Quick-Write  <i>See page 123 for additional information.</i>	This strategy asks learners to provide a written response within a short period of time to a teacher-supplied prompt before, during, or after reading.

<p>Shades of Meaning</p>	<p>Students are provided with four or five words that have a similar meaning and are asked to place them on a continuum (using a line or paint chips) to order words from the weakest to the strongest connotative meaning.</p>
<p>Socratic Seminar</p>	<p>The Socratic seminar is a formal discussion, based on a text, in which the leader asks open-ended questions. Within the context of the discussion, students listen closely to the comments of others, thinking critically for themselves, and articulate their own thoughts and their responses to the thoughts of others (Israel 89).</p>
<p>Think Aloud</p>	<p>The teacher explains his/her thought process aloud to students while performing a task or operation.</p>
<p>Thinking Maps <i>See page 124 for additional information.</i></p>	<p>Thinking Maps, which include the Circle Map, Tree Map, Bubble Map, Double Bubble Map, and one-sided Multi-Flow Map used in this unit, are specific visual patterns that allow students to create a concrete image of abstract thoughts and ideas.</p>
<p>Think-Pair-Share <i>See page 125 for additional information.</i></p>	<p>Students first think about their response to a problem or question; then they turn to a partner and both share their responses.</p>
<p>Three Step Interview <i>See page 126 for additional information.</i></p>	<p>Students work in pairs. One is the interviewer, the other is the interviewee. The interviewer listens actively to the comments and thoughts of the interviewee, paraphrasing key points and significant details. Student pairs reverse roles, repeating the interview process. Each pair then joins another pair to form groups of four. Students introduce their pair partner and share what the partner had to say about the topic at hand (Guilford County Schools).</p>
<p>Ticket out the Door</p>	<p>This is a closing strategy that asks students to respond to a prompt designed to demonstrate student learning from the day's lesson. Students are expected to turn in their responses as they leave the classroom.</p>

<p>TP-CASTT (pronounced <i>typecast</i>)</p>	<p>TP-CASTT is a method of poetry analysis that breaks down a poem into small segments enabling the reader is able to clearly understand the poem’s central idea or message (theme).</p>
<p>Wrecking the Text</p>	<p>This strategy asks students to break a text down to its simplest meaning, then compare it with the original text, highlighting the choices the author makes to convey complex meaning.</p>

**Resources:**

Israel, Elfie. “Examining Multiple Perspectives in Literature.” In *Inquiry and the Literary Text: Constructing Discussions n the English Classroom*. James Holden and John S. Schmit, eds. Urbana, IL: NCTE, 2002.

“Three Step Interview.” *Instructional Strategies for Engaging Learners*. Guilford County Schools TF, 2002. Web. 13 Mar. 2013. <[http://its.guilford.k12.nc.us/act/strategies/three\\_step\\_interview.htm](http://its.guilford.k12.nc.us/act/strategies/three_step_interview.htm)>.

“Title of the Lesson: Jigsaw Activity.” *Online Activity Teaching Index*. University of Illinois, n.d. Web. 13 Mar. 2013. <<http://www.ion.uillinois.edu/resources/otai/Jigsaw.asp>>.

Walqui, Aida and Leo van Lier. *Scaffolding the Academic Success of Adolescent English Language Learners: A Pedagogy of Promise*. San Francisco: WestEd, 2010. Print.

# Anticipatory Guide and Extended Anticipatory Guide: Teacher Rationale and Protocol

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**Purpose:** An Anticipatory Guide is intended to activate students' background knowledge that is relevant to the content of a text they are expected to read and comprehend, as well as introduce key concepts and language. As a preparatory task, the anticipatory guide provides a context for the text and makes connections between content and students' own experiences. The Anticipatory Guide also enables teachers to introduce key vocabulary within the context of a theme. Furthermore, it is a vehicle for teaching students the importance of being aware as readers of their own knowledge in relation to the content of a text. The Anticipatory Guide is a useful diagnostic tool for the teacher, as it allows her to learn ahead of time what students believe about a certain theme or topic, and what background information they are bringing to the text which may support or impede their understanding.

**Required for use:** To use the Anticipatory Guide effectively, the teacher writes five statements that require students to reflect on and think about themes and concepts they will encounter in the text. The sentences should capture students' interest and provide a mixture of statements that trigger agreement and disagreement. Teachers need to take care when creating the statements so that they are neither too narrow nor too broad. Statements should be one level above the text. For example, a statement might be, "All small children love dogs," rather than, "Peter loved the dog his grandfather gave him."

**Structure of the activity:** The first time students encounter an Anticipatory Guide, the teacher should model how to read and respond to the statements. When the students engage in the activity, they should be alerted that they have two minutes to read each statement and respond, "agree" or "disagree" by checking the appropriate column. In the column to the right, students will discuss why they agree or disagree, providing personal evidence to support their response. It is important for students to know that there is not a right or wrong answer.

## Process outline:

- 1) Students silently read each statement and individually place a checkmark under the column that best represents their opinions.
- 2) Students think of reasons to justify their responses.
- 3) Students begin to share responses in their small groups. One student begins by reading the statement and then stating agree or disagree, and providing a reason for the opinion.
- 4) The other students in the small group each state whether or not they agree or disagree, providing reasons for opinions.
- 5) Once all students have shared, the next student repeats the process with the second statement.

## Clarifying Bookmark: Teacher Rationale and Protocol

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**Purpose:** This task is used to assist students in their development of good reading habits. It requires that students read texts beyond their comprehension, and that they slowdown in their reading and consciously apply strategies to make sense of the text and of their reading: what they understand, how they understand it, what they don't understand and what they may do about it. Over time, students appropriate this conscious and effortful focus on strategies and their relevant application. Then they automatically use these skills in reading, until they encounter a text that is complex beyond their ability to understand, and once again the conscious process of focusing on making sense of text can be applied.

**Required for use:** To use the Clarifying Bookmark effectively the teacher selects four or five especially complex and rich paragraphs from a text the class is reading. If five paragraphs are selected, the teacher can model the activity with one, and then invite students to work in dyads through the other four. The choice of paragraphs must be deliberate and modeling is important until the students understand the process very well. This activity should not continue for more than four paragraphs at a time, thus the sections to be read need to be carefully chosen because of their richness for exploration.

**Structure of the activity:** The Clarifying Bookmark has two columns. In the left hand column, strategies that can be used are introduced. In the right hand side, three *routine expressions* or *formulaic chunks* are offered students so that they choose how to initiate their participation. Initially the teacher uses only Section I, which offers students a choice of two strategies. After this section has been practiced several times over a period of three or four weeks, and students are totally comfortable with their application to the point where they have internalized them, two more strategies are added. Once again, students practice several times choosing among four strategies to apply to their exploration of the reading of a section of the text. When they are comfortable and have appropriated the additional strategies, the two final strategies are added and the same process ensues.

### Process outline:

- 1) Students work in dyads reading the text.
- 2) Student A reads first selected paragraph in a soft voice to her/his partner.
- 3) Student A then announces which strategy s/he is going to choose: 'I am going to summarize my understanding so far.' And then chooses one of the formulaic chunks offered to them in the right hand side of the chart: 'The main points of this section are...'
- 4) Then Student B may add his ideas –if they are different than the ones stated by A- or not. After that, she reads the next paragraph in a soft voice to his/her partner and engages in the process of selecting a strategy and then applying it by using one of the three routine expressions offered in the right hand side of the chart.

After Student B is finished exploring the paragraph, Student A may add something different or just continue with the next paragraph.

## Jigsaw Expert Group Strategy: Teacher Rationale and Protocol

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**Purpose:** Jigsaw learning allows students to be introduced to material and yet maintain a high level of personal responsibility. The purpose of Jigsaw is to develop teamwork and cooperative learning skills within all students. In addition, it helps develop a depth of knowledge not possible if the students were to try and learn all of the material on their own. Finally, because students are required to present their findings to the home group, Jigsaw learning will often disclose a student’s own understanding of a concept as well as reveal any misunderstandings.

**Required for Use:** To create a jigsaw activity, the materials should be divided into manageable sections. The materials can all be of the same complexity, or you may decide to have various levels if you will assign students to each level. For instance, the readings in this section vary in length (461 words to 1,000+ words) but also vary in Lexile complexity. In the case of these readings, the texts that are longer have a lower Lexile (easier to read) than the texts that are shorter. In addition to the pieces of information to be learned, students should have a graphic organizer of some sort to use as they read each piece. The graphic organizer serves to focus the students reading of the text, highlighting salient information to consider, and the space to write the responses.

**Structure of the activity:** Jigsaw is a cooperative learning strategy that enables each student of a “home” group to specialize in one aspect of a learning unit. Students meet with members from other groups who are assigned the same aspect, and after mastering the material, return to the “home” group and teach the material to their group members. Just as in a jigsaw puzzle, each piece--each student's part--is essential for the completion and full understanding of the final product. If each student's part is essential, then each student is essential. That is what makes the Jigsaw instructional strategy so effective.

### Process Outline:

Each student receives a portion of the materials to be introduced. Since this assignment requires students to interact with a complex text, students should be asked to read the text on their own first, noting confusions or possible ideas to share with their “expert group”.

After individually reading the text...

- 1) Students leave their "home" groups and meet in "expert" groups;
- 2) Expert groups discuss the material and brainstorm ways in which to present their understandings to the other members of their “home” group by completing the graphic organizer.

The experts return to their “home” groups to teach their portion of the materials and to learn from the other members of their “home” group.

## Quick-Write: Teacher Rationale and Procedure

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**Purpose:** The Quick Write invites students to make a connection between background knowledge and themes expressed in a text or unit. It provides students with an opportunity to give a quick gut-level reaction to ideas, situations, or events. Since the goal of the activity is to capture students' first impressions, memories, or feelings, linguistic accuracy and complexity are not stressed.

**Required for use:** An open-ended and engaging prompt that connects to topics, themes or issues about which students have some background knowledge is an important part of what makes this task effective. If the prompt is too general or too removed from students' experiences in or out of school, students may feel unsure about how to approach the topic. A commitment to fluency on the part of the teacher and students is also required. Students need to know that correctness is not the focus of the activity. If need be, encourage students to write in their native language and require them to use English to talk about what they wrote.

**Structure of the activity:** One way this activity may be explained to students is to tell them that the writing goes “from your heart to your hand to the paper.” Introduce the prompt and, if need be, provide some context by connecting the topic to students' knowledge and experience and the topic or theme that the prompt explores. Give students no more than five minutes to write. If a student says that he or she cannot think of anything to write about have the student write, “I don't know what to write about” for the allotted time.

### **Process outline:**

- 1) Students respond in writing to a prompt without focusing on spelling and grammar correctness.
- 2) Students have no more than 3-5 minutes to write their response.

*Adapted from Understanding Language ell.stanford.edu*

# Thinking Maps: Teacher Rationale and Protocol

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**Purpose:** Thinking Maps are eight specific visual patterns. Visualizing our thinking allows us to have a concrete image of our abstract thoughts. Visual representations enhance the brain's natural ability to detect and construct meaningful patterns. Thinking Maps reduce anxiety by providing familiar visual patterns for thinking and working with complex ideas and situations.

**Required for use:** Thinking Maps professional development is designed to increase teacher and leadership effectiveness. A 3-5 year plan of action should be designed to address the specific yearly goals within a school or district improvement plan.

**Structure of the activity:** Each visual is linked to a specific thought process. By connecting a concrete visual design with a specific abstract thought process, students create mental visual patterns for thinking. Thinking Maps are most effective when used to teach readiness standards or objectives. Disciplinary literacy requires students to think critically, creatively and analytically in all content areas. As students learn different concepts with increasing complexity, they can apply the same patterns for cognition in all areas. Students use visual patterns to work collaboratively for deeper comprehension at all content areas and grade levels. They are empowered with the tools to analyze complex texts and think mathematically for conceptual understanding and problem solving. In addition, students use Thinking Maps for the production and distribution of a range of writing types and purposes

## Process outline:

Each Thinking Map is designed to answer guiding questions that are related to a specific thought process.

- 1) Circle Map – defining in context. Understand and use general (Tier 2) and domain-specific (Tier 3) academic vocabulary.
- 2) Tree Map – classifying and grouping. Identify the main idea(s), key supporting ideas and details in complex texts.
- 3) Bubble Map – describing with adjectives. Use relevant descriptive details and sensory language in reading and writing.
- 4) Double Bubble Map –comparing and contrasting. Compare and contrast important points in two texts or points of view; draw comparative inferences about two populations.
- 5) Flow Map – sequencing and ordering. Understand the steps and patterns in complex processes in order to answer questions and solve problems.
- 6) Multi-Flow Map – analyzing causes and effects. Evaluate the argument and specific claims in a text; determine the impact the author’s purpose and point of view have on a text.
- 7) Brace Map – identifying part/whole relationships. Use common affixes to determine and clarify the meaning of unfamiliar vocabulary terms.
- 8) Bridge Map – seeing analogies. ”Choose two historical leaders and show their relationship to important movements or conflicts. Remember to state your relating factor.”

*Adapted from [thinkingmaps.com/thinking\\_maps\\_common\\_core.php](http://thinkingmaps.com/thinking_maps_common_core.php)*

# Think-Pair-Share: Teacher Rationale and Protocol

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**Purpose:** Providing “think time” increased quality of student response so that students become actively involved in thinking about the concepts presented in the lesson. When students talk over new ideas, they are forced to make sense of those new ideas in terms of their prior knowledge. Their misunderstandings about the topic are often revealed and resolved during the discussion state. Students are more willing to participate since they don’t feel the peer pressure involved in responding in front of the whole class. Think-Pair-Share provides opportunities to bridge concepts as well as schema build for English Learners.

## Structure of the activity:

- ✓ Assign Partners—Be sure to assign discussion partners rather than just saying “Turn to a partner and talk it over.” When you don’t assign partners, students frequently turn to the most popular student and leave the other person out.
- ✓ Change Partners—Switch the discussion partners frequently. With students seated in teams, they can pair with the person beside them for one discussion and the person across from them for the next discussion.
- ✓ Monitor Discussion—Walk around and monitor the discussion stage. You will frequently hear misunderstandings that you can address during the whole-group discussion that follows.
- ✓ Randomly Select students—During the sharing stage at the end, call on students randomly. You can do this by having a jar of popsicle sticks that have student names or numbers on them. Draw out a popsicle stick and ask that person to tell what their PARTNER said. The first time you may find they didn’t listen well to their partner, but if you keep using this strategy, they will learn to listen to their partner.

## Process outline:

### Think:

- 1) The teacher asks one or two questions for students to consider.
- 2) In order to see what they are thinking, and to provide further scaffolding to them if needed, the teacher asks students to jot down key elements of their answer using words or phrases, but not complete sentences.
- 3) Depending on the complexity of the questions, the teacher may assign between three and five minutes for students to jot down their ideas.
- 4) In the meantime, the teacher circulates around the classroom monitoring and checking what students have written. An empty piece of paper may be an indication that the students need support from the teacher.

### Pair:

- 5) Students are asked for form dyads. There are many ways of doing this, depending on time available, the nature of the questions, or even what time of the day it is (classes immediately after lunch may require opportunities for movement).

### Share:

- 6) Dyads orally share their responses with each other.
- 7) All students should be read –if called upon—to present to the class their partner’s responses first, and then their own.

## Three Step Interview: Teacher Rationale and Protocol

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**Purpose:** To engage students in conversation for the purpose of analyzing and synthesizing new information.

**Structure of the activity:** The Three Step Interview is a cooperative structure that helps students personalize their learning and listen to and appreciate the ideas and thinking of others. Active listening and paraphrasing by the interviewer develops understanding and empathy for the thinking of the interviewee.

**Process outline:**

- 1) Students work in pairs. One is the interviewer, the other is the interviewee. The interviewer listens actively to the comments and thoughts of the interviewee, paraphrasing key points and significant details.
- 2) Student pairs reverse roles, repeating the interview process.
- 3) Each pair then joins another pair to form groups of four. Students introduce their pair partner and share what the partner had to say about the topic at hand.

*Adapted from Lipton, L., & Wellman, B. (1998). Patterns and practices in the learning-focused classroom. Guilford, Vermont: Pathways Publishing.*