

# TENTH GRADE ELA UNIT 3: CHANGE CAN BE UNEXPECTED

## FALL 2014-2015

### **Unit Overview:**

The goal of this unit of study is to help students analyze the use of irony, mystery, and surprise in both fiction and non-fiction texts. Students will also be looking at different perspectives of the same event, comparing and analyzing those viewpoints. This is a Common Core unit of study that engages students in collaborative activities, close reading, textual analysis and argumentative writing substantiated with textual evidence. The summative assessment is a test which requires students to apply the skills they have learned in this unit.



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Unit Overview

**Big Idea:** Change can be unexpected.

Enduring Understandings: Life can be surprising. It is our reactions to these unexpected events that reveal our true character.

**Essential Questions:**

1. How do people respond to unexpected change?
2. How do authors use irony to build mystery, tension, and suspense?
3. Why do people have different perspectives of the same event?

Lesson 1					
Day 1	Day 2	Day 3	Day 4	Day 5 (and 6)	
<b>Preparing the Learner Lesson (Introduction to Irony)</b> 1. Circle Map of Unexpected Change 2. Quick-write and Think-Write-Pair-Share (1.1) 3. Overview of Unit	<b>Preparing the Learner Cont.</b> 1. Tree Map-Types of irony (Powerpoint slides 13-15) 2. Irony Practice (Resource 1.3. PPT. Slide 16)	<b>“Lamb to the Slaughter”</b> 1. Irony review 2. Extended Anticipatory Guide (1.4) 3. Essential Questions and Allusion 4. Partner read-aloud 5. Text-Dependent Questions	<b>“Lamb to the Slaughter” Cont.</b> 1. Pair –Share Text-dependent questions 2. Vocab.- Placid, tranquil, and luxuriate 3. Partner read-aloud 4. Text Dependent Question #2 (1.6) 5. Prediction	<b>“Lamb to the Slaughter” Cont.</b> 1. Share predictions about Mary 2. Read Par. 47-82 3. Answer Text Dependent Ques. 3 and 4 4. Read Par. 83-131 5. Answer Text Dependent Ques. 5-6 6. Three-Step Interview 7. Gallery Walk 8. Extended Anticipatory Guide 9. Writing Assignment( Mapping Character change or Movie Review)	
Lesson 2			Lesson 3		Lesson 4
Day 7	Day 8-9	Day 10	Day 11	Day 12	Day 13-14
<b>“Into Thin Air”</b> 1. Background and Vocabulary 2. View Video “Into Thin Air” 3. Quickwrite and Three-step Interview	<b>“Into Thin Air” Cont.</b> 1. Unencumbered read of “Into Thin Air” 2. Text-dependent questions	<b>“Into Thin Air” Cont.</b> 1. Quickwrite w/ Three-step Interview 2. Close read w/ Depth and Complexity Frame	<b>Responses to “Into Thin Air”</b> 1. Circle Map 2. Background on texts 3. Read “Anatoli Boukreev... article 4. Do/Say Chart	<b>Responses to “Into Thin Air” Cont.</b> 1. Academic Summary 2. Close Read Lopsang article 3. Do/Say Chart 4. Academic Summary	<b>S A</b> <b>u s</b> <b>m s</b> <b>m e</b> <b>a s</b> <b>t s</b> <b>i m</b> <b>v e</b> <b>e n</b> <b>t t</b>

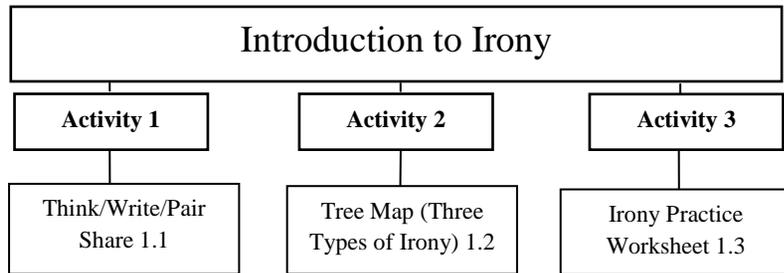


# Santa Ana Unified School District Common Core Unit Planner-Literacy

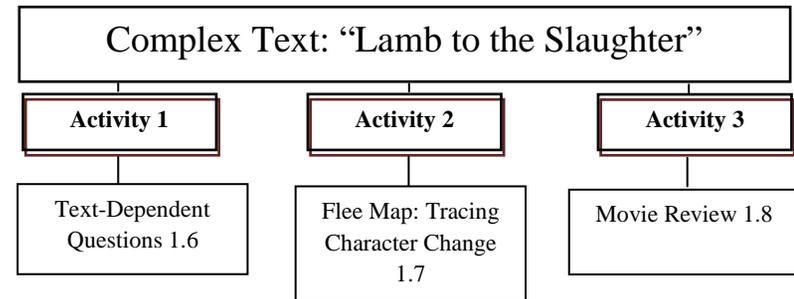
<b>Unit Title:</b>	<b>Irony: Change Can Be Unexpected</b>	
<b>Grade Level/Course:</b>	<b>ELA Grade 10</b>	<b>Time Frame: 3 Weeks (Nov 4-22)</b>
<b>Big Idea (Enduring Understandings):</b>	<b>Big Idea: Change can be unexpected.</b> <i>Enduring Understandings: Life can be surprising. It is our reactions to these unexpected events that reveal our true character.</i>	
<b>Essential Questions:</b>	How do people respond to unexpected change? How do authors use irony to build mystery, tension, and suspense? Why do people have different perspectives of the same event?	

## Instructional Activities: Activities/Tasks

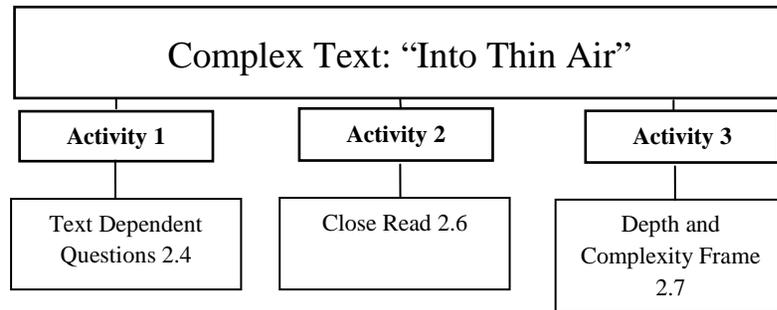
Lesson 1: Preparing the Learner (2 days)



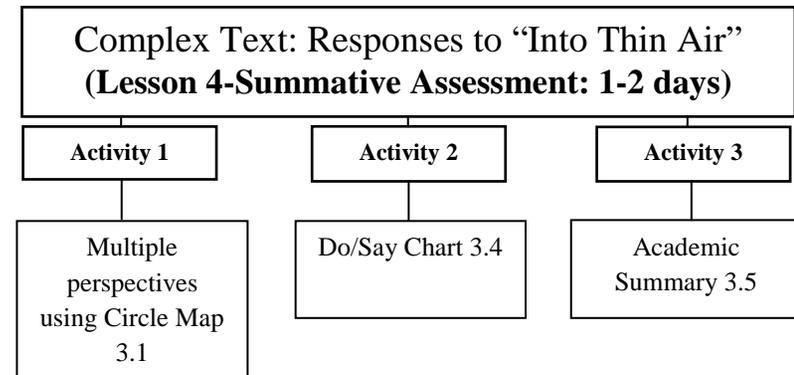
Lesson: 2 (3 days)



Lesson 3: (4 days)



Lesson 4: (2-3 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 type="checkbox"/> Creativity & Innovation  <b>Information, Media and Technology:</b> <input checked="" type="checkbox"/> Information Literacy <input checked="" type="checkbox"/> Media Literacy <input type="checkbox"/> Information, Communications & Technology Literacy	
<b>Essential Academic Language:</b>	<b>Tier II:</b> slaughter, perspective, essential, unexpected, ambiguity, anxiety, placid, tranquil, consoling, hospitality, instinct, luxuriate, premises, exasperated, acclimatize, blissful, parcel, hesitating, spanner, apex, ascend, descend, Sherpa, supplementary, summited, acclimatized, indicated, proximity, compromised, indisputable, argument, reference, expedition, locate, assist	<b>Tier III:</b> dramatic irony, situational irony, verbal irony, figurative, literal
<b>What pre-assessment will be given?</b> Students will write a paragraph about an unexpected event, comparing their own reaction to that event with someone else’s reaction.		<b>How will pre-assessment guide instruction?</b> The pre-assessment will allow teachers to assess students’ ability to write about a specific unexpected event and compare/contrast multiple perspectives on that event. This aligns with the final performance task that students will complete.
<b>End of Unit Performance Task:</b> Students will read one literary narrative and one informational text that both deal with irony. In section1 of the summative assessment, students will identify examples of dramatic irony, situational irony, and finally identify how the author creates mystery, tension, and surprise in “The Open Window.” In section 2 of the summative assessment, students will write an academic summary in which they explain the author’s argument and describe how the irony affects the message of the article.		
<b>Standards</b>		<b>Assessment of Standards</b> (include 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>Bundled Reading Literature Standard(s):</b>  <b>RL.9-10.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences		<b>What does the assessment tell us?</b>  (F) Lesson 1: Tree Map (1.2) with examples of types of irony from “Lamb to the Slaughter” (F) Lesson 1: Text Dependent Questions (1.6) (F) Lesson 1: Flee Map with textual evidence (1.7)  These assessments will show students’ ability to cite textual evidence to support analysis.

drawn from the text.	<b>(S)</b> Summative Assessment	
<p><b>RL.9-10.3</b> Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p><b>RL.9-10.5</b> Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p> <p><b>RL.9-10.10</b> By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.</p>	<p><b>(F)</b> Lesson 1: Text Dependent Questions (1.6)  <b>(F)</b> Lesson 1: Mapping Character Change Flee Map with textual evidence (1.7)</p> <p><b>(F)</b> Lesson 1: Text Dependent Questions (1.6)  <b>(F)</b> Lesson 2: Text Dependent Questions (2.2)  <b>(S)</b> Summative Assessment</p> <p><b>(F)</b> Lesson 1: “Lamb to the Slaughter” text (1.5)  <b>(S)</b> Summative Assessment</p>	<p>These assessments will show students’ ability to analyze the development of characters.</p> <p>These assessments will show students’ ability to analyze how authors create mystery, tension, and surprise.</p> <p>These assessments will show students’ ability to read and comprehend literature at the high end of the text complexity band independently and proficiently.</p>
<p><b>Bundled Reading Informational Text Standard(s):</b></p> <p><b>RI.9-10.1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>RI.9-10.2</b> Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p><b>RI.9-10.3</b> Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p>	<p><b>(F)</b> Lesson 2: Quickwrite 2 (2.3)  <b>(F)</b> Lesson 3: Think-Pair-Share (3.7)  <b>(F)</b> Lesson 3: Academic Summary (3.8)  <b>(S)</b> Summative Assessment</p> <p><b>(F)</b> Lesson 2: Text Dependent Questions (2.2)  <b>(F)</b> Lesson 3: Academic Summary Model (3.6)  <b>(F)</b> Lesson 3: Academic Summary (3.8)  <b>(S)</b> Summative Assessment</p> <p><b>(F)</b> Lesson 2: Text Dependent Questions (2.2)  <b>(F)</b> Lesson 3: Academic Summary Model (3.6)  <b>(F)</b> Lesson 3: Academic Summary (3.8)</p>	<p>These assessments will show students’ ability to cite strong textual evidence to support analysis of the text.</p> <p>These assessments will show students’ ability to determine a central idea of a text, including how it is shaped by specific details; create an objective summary of the text.</p> <p>These assessments will show students’ ability to analyze how the author unfolds an analysis or series of ideas or events, how they are developed,</p>

		and the connections that are drawn between them.
<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>RI.9-10.6.</b> Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</p> <p><b>RI.9-10.5.</b> Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter). a. Analyze the use of text features (e.g., graphics, headers, captions) in functional workplace documents.</p> <p><b>RI.9-10.10</b> By the end of grade 10, read and comprehend literary non-fiction at the high end of the grades 9–10 text complexity band independently and proficiently</p>	<p>(F) Lesson 3: Think-Pair-Share (3.7) (F) Lesson 3: Academic Summary (3.8)</p> <p>(F) Lesson 2: Close Read (2.7)</p> <p>(F) Lesson 2: Text Dependent Questions (2.2) (F) Lesson 3: Academic Summary (3.8) (S) Summative Assessment</p>	<p>These assessments will show students’ ability to determine an author’s point of view in a text and analyze how an author advances that point of view.</p> <p>This assessment will show student’s ability to cite author’s claims and the details that support his/her claims.</p> <p>These assessments will show students’ ability to read and comprehend literature at the high end of the text complexity band independently and proficiently.</p>
<p><b>Bundled Writing Standard(s):</b> <b>W.9-10.4</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	<p>(F) Lesson 1: Writing a Movie Review (1.8) (F) Lesson 2: Quickwrite 2 (2.3) (F) Lesson 3: Academic Summary (3.8) (S) Summative Assessment</p>	<p>These assessments will show students’ ability to produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>

<p><b>Bundled Speaking and Listening Standard(s):</b>  <b>SL.10.1</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	<p>(F) Lesson 1: Quickwrite with Pair Share (1.1)  (F) Lesson 2: Quickwrite 1 with three-step interview (2.1)  (F) Lesson 2: Quickwrite 2 with three-step interview (2.3)  (F) Lesson 3: Think-Pair-Share (3.7)</p>	<p>These assessments will show students’ ability to participate effectively in a range of collaborative discussions with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.</p>
<p><b>Bundled Language Standard(s):</b>  <b>L.9-10.1</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.   <b>L.9-10.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>	<p>(F) Lesson 1: Writing a Movie Review (1.8)  (F) Lesson 2: Quickwrite 2 (2.3)  (F) Lesson 3: Academic Summary (3.8)  (S) Summative Assessment</p>	<p>These assessments will show students’ ability to demonstrate command of the conventions of standard English grammar, capitalization, punctuation, and spelling when writing or speaking.</p>
<p><b>Resources/ Materials:</b></p>	<p><b><u>Complex Texts to be Used</u></b>  <b>Informational Text(s) Titles:</b></p> <ul style="list-style-type: none"> <li>• “Into Thin Air” by John Krakauer (also a primary source) (pp. 65-66)</li> <li>• “Anatoli Boukreev’s Response to Jon Krakauer” (p. 70)</li> <li>• “Lopsang Jangbu Sherpa’s Response to Krakauer” (73-75)</li> </ul> <p><b>Literature Titles:</b></p> <ul style="list-style-type: none"> <li>• Resource 1.5 “Lamb to the Slaughter Text,” by Roald Dhal (pg. 21)</li> </ul> <p><b>Primary Sources:</b> N/A</p> <p><b>Media/Technology:</b></p> <ul style="list-style-type: none"> <li>• Video from Discovery Education (Natural Wonders: Mt. Everest)  <a href="http://www.schooltube.com/video/b4ffb2ed2146057eda1d/">http://www.schooltube.com/video/b4ffb2ed2146057eda1d/</a></li> <li>• Resource 2.3 Mount Everest Map(pg. 47)</li> </ul> <p><b>Other Materials:</b></p> <ul style="list-style-type: none"> <li>• PowerPoint presentations for each lesson <a href="http://www.sausd.us/Page/23631">http://www.sausd.us/Page/23631</a></li> </ul>	

<p><b>Interdisciplinary Connections:</b></p>	<p><b>Cite several interdisciplinary or cross-content connections made in this unit of study (i.e. math, social studies, art, etc.)</b>          Students can make connections to geography and biology in the background information for “Into Thin Air”. The Natural Wonders: Mt. Everest video features information about how the mountain was formed as well as the flora and fauna that live on the mountain.</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>Quickwrite sentence frames have been provided in the appendix. Vocabulary words can be reviewed with students before reading.</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> Teacher can collaborate with Special Ed. case carrier using students’ IEP.</p> <p><b>GATE:</b> Depth &amp; Complexity Frame and separate set of text-dependent questions for Honors students (Lesson 2).</p>

**Teacher:**

<p><b>Unit:</b> 3 Irony <b>Lesson #:</b> 1</p>	<p><b>Grade Level/Course:</b> ELA grade 10</p>	<p><b>Duration:</b> 4-5 days <b>Date:</b></p>
<p><b>Big Idea:</b> Change can be unexpected.</p>		
<p><b>Essential Questions:</b> How do people respond to unexpected change? How do author’s choices build mystery, tension, and surprise?</p>		
<p><b>Common Core and Content Standards</b></p>	<p><b>Content Standards:</b></p> <p>RL.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RL.9-10.3: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p> <p>RL.9-10.5: Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise</p> <p>RL.9-10.10: By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently</p> <p>W.9-10.4: 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>SL.9-10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <ol style="list-style-type: none"> <li>a. 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>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</li> <li>c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</li> <li>d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</li> </ol>	

<p><b>Materials/ Resources/ Lesson Preparation</b></p>	<p>Lesson 1-Teacher PowerPoint <a href="http://www.sausd.us/Page/23631">http://www.sausd.us/Page/23631</a>                  Irony PowerPoint- <a href="http://www.sausd.us/Page/23631">http://www.sausd.us/Page/23631</a>                  Resource 1.1 – Quick-Write/Quick-Write                  Resource 1.2 – Tree Map                  Resource 1.2K- Tree Map w Answers                  Resource 1.3 – Practicing Dramatic, Situational, and Verbal Irony                  Resource 1.3A- Types of Irony Reference Page                  Resource 1.3K- Practicing Dramatic, Situational, and Verbal Irony w/ Answers                  Resource 1.4 – “Lamb to the Slaughter” Extended Anticipatory Guide                  Resource 1.5 – “Lamb to the Slaughter” Text                  Resource 1.6 – Text-Dependent Questions                  Resource 1.7 – Mapping Character Change                  Resource 1.8 – Writing a Movie Review                  Alfred Hitchcock’s version of <i>Lamb to Slaughter</i> on SchoolTube                  link: <a href="http://www.schooltube.com/video/b4ffb2ed2146057eda1d/">http://www.schooltube.com/video/b4ffb2ed2146057eda1d/</a></p>		
<p><b>Objectives</b></p>	<p><b>Content:</b></p> <ul style="list-style-type: none"> <li>• Students will understand dramatic irony, situational irony, and verbal irony by creating a Tree Map.</li> <li>• Students will be able to analyze a fictional text to identify examples of irony and analyze an author’s strategies to show character change by answering text-dependent questions.</li> </ul>	<p><b>Language:</b></p> <p>Students will use academic language (dramatic irony, situational irony, verbal irony, direct characterization, indirect characterization, dynamic, character, static character etc.) to discuss irony and character in a short story, using evidence to support their claims.</p>	
<p><b>Depth of Knowledge Level</b></p>	<p><input checked="" type="checkbox"/> <b>Level 1: Recall</b>   <input checked="" type="checkbox"/> <b>Level 2: Skill/Concept</b>  <input checked="" type="checkbox"/> <b>Level 3: Strategic Thinking</b>   <input checked="" type="checkbox"/> <b>Level 4: Extended Thinking</b></p>		
<p><b>College and Career Ready Skills</b></p>	<p><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 checked="" 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></p>		
<p><b>Common Core Instructional Shifts</b></p>	<p><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></p>		
<p><b>Academic Vocabulary (Tier II &amp; Tier III)</b></p>	<p>TEACHER PROVIDES SIMPLE EXPLANATION</p>	<p><b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b></p> <p>Dramatic irony                  Situational irony                  Verbal irony                  Ambiguity</p>	<p><b>WORDS WORTH KNOWING</b></p> <p>perspective, unexpected, slaughter, anxiety, placid, tranquil, consoling, hospitality</p>
	<p>STUDENTS FIGURE OUT THE MEANING</p>	<p>instinct, luxuriate, premises, exasperated</p>	<p>blissful, parcel, hesitating, spanner</p>

<b>Pre-teaching Considerations</b>	Be sure you have internet access or download the movie before day 5.	
<b>Lesson Delivery Comprehension</b>		
<b>Instructional Methods</b>	<b>Check method(s) used in the lesson:</b> <input checked="" type="checkbox"/> Modeling <input type="checkbox"/> Guided Practice <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Independent Practice <input type="checkbox"/> Guided Inquiry <input type="checkbox"/> Reflection	
<b>Lesson Overview</b>	<u>Preparing the Learner (Days 1-2)</u> 1. Circle Map of Unexpected Change (PowerPoint) 2. Think-Write-Pair-Share ( <b>Resource 1.1</b> ) 3. Overview of Essential Questions 4. Tree Map ( <b>Resource 1.2</b> ) 5. Irony Practice Worksheet ( <b>Resource 1.3</b> ) <u>Interacting with the Text (Days 3-5)</u> 6. Review 3 Types of Irony (PowerPoint) 7. Extended Anticipatory Guide ( <b>Resource 1.4</b> )	<u>Interacting with the Text (Days 3-5)</u> 8. Review 3 Types of Irony (PowerPoint) 9. Extended Anticipatory Guide ( <b>Resource 1.4</b> ) 10. Review Essential Questions 11. Explain title 12. Read text, responding to text-dependent questions ( <b>Resources 1.5 and 1.6</b> ) 13. Three-Step Interview 14. Add evidence from text of irony to Tree Maps <u>Lesson Extension</u> 15. Gallery Walk 16. Closing Activity ( <b>Resource 1.7 or 1.8</b> )
<b>Preparing the Learner</b>	<b>Prior Knowledge, Context, and Motivation:</b> <b>Day 1-2:</b> <b>1. Circle Map of Unexpected Change</b> (Lesson 1 PowerPoint slides 1-2) <ul style="list-style-type: none"> <li>• Draw a <b>Circle Map</b> on the board with “unexpected change” in the middle.</li> <li>• Have students share examples of unexpected change that can happen in life. Write down their ideas on the board. Be sure there are both positive and negative examples.</li> </ul> <b>2. Think-Write-Pair-Share:</b> Unexpected Change and Multiple Perspectives Pre-Assessment (PP slides 3-4) <div style="border: 1px solid black; padding: 10px; margin: 10px 0;"> <p style="text-align: center;"><b>THINK-WRITE-PAIR-SHARE</b></p> <ul style="list-style-type: none"> <li>• <u>Think-Write:</u> Have students write a <b>Quick-write (Resource 1.1)</b> answering the following question:               <ul style="list-style-type: none"> <li>○ Describe an unexpected change that you experienced with another person— what was the change and why was it unexpected?</li> <li>○ Discuss how you responded to the change and how the other person responded.</li> <li>○ How were your perspectives on the change different? The same?                   <ul style="list-style-type: none"> <li>▪ Note to teacher: Encourage students to include specific details in their response. Also, tell them not to write about something too personal as they will be sharing their response with another person. (A frame for the Quickwrite is available for those who need it in <b>Resource 1.1</b>)</li> </ul> </li> </ul> </li> </ul> <p><u>Pair/Share:</u> Have students share their responses with their elbow partner. The elbow partner is responsible for listening quietly and then asking the sharing student at least two questions about his/her story. Have student volunteers share their story with the class.</p> </div> <b>3. Overview of Unit</b> (PP slides 5-12)	

- Walk students through Unit 3 Intro PowerPoint

**4. Tree Map (Resource 1.2, PP slides 13-15)**

- Draw a Tree Map on the board with three columns: **dramatic irony**, **situational irony**, and **verbal irony**. The students will fill out the Tree Map into their booklet as the teacher fills it out.
- Additionally, for students who need more support, there is an Irony Powepoint provided on the district website. <http://www.sausd.us/Page/23631>
- Under each type of irony, write the definition. Then, under the definitions, have the class come up with one example for each. Once the definitions and examples are done, save the Tree Map as it will be revisited after the reading of “Lamb to the Slaughter”.

**5. Students will complete Irony Practice Worksheet (Resource 1.3, PP slide 16).**

**Interacting with the Text**

Note: The text is divided into three sections: the beginning/the crime (paragraphs 1-46), the middle/the alibi (paragraphs 47-82), and the end/the investigation (paragraphs 83-131).

**Day 3/4:**

1. To connect to the previous day’s lesson, verbally review with students the three types of irony. Tell students you’ll be reading a short story and analyzing character change and irony in the story. (PP slides 17-18)
2. To incite interest, highlight the ironies in the text, and provide structured opportunities for discussion, have students complete the **Extended Anticipatory Guide** (Resource 1.4, PP 19-20):
  - a. Students independently place a checkmark under the column that best represents their opinion for each statement.
  - b. In pairs, Student A reads statement #1 and then shares his/her opinion and reason while Student B listens (no discussion yet).
  - c. Then, Student B acknowledges Student A’s response and then shares his/her own opinion using the academic language structures below.

Academic Language for Agreeing	Academic Language for Disagreeing
<ul style="list-style-type: none"> <li>• I agree with the statement that...because...</li> <li>• I agree with my classmates/you that... Because...</li> <li>• I concur with...because...</li> </ul>	<ul style="list-style-type: none"> <li>• I respectfully disagree with my classmates/you. I believe that...because...</li> <li>• I disagree with the statement...because...</li> <li>• Although_____ makes a valid point, I still feel that...because...</li> </ul>

- d. Partners continue, alternating who goes first until they reach the last statement.
- e. After all statements and responses are shared, students may

**Differentiated Instruction:**

**English Learners:**  
When brainstorming about the title, consider doing a shades of meaning chart listing “slaughter” on a spectrum with other similar words (kill, murder, execute, massacre, butcher, slaughter)

**Students Who Need Additional Support:**  
You may consider using the audio version of the story for students who need models of oral language.

Students may have trouble identifying examples of irony. Consider having students explicitly discuss their expectations (about pregnant women, wives, police officers, etc.) then discuss how these expectations are not met.

Students may benefit

	<p>then discuss and comment on each other’s responses.</p> <p>3. To set students’ purpose for reading, tell them you’ll be focusing on the two <b>essential questions</b>: (PP slide 21)</p> <ul style="list-style-type: none"> <li>• How do people respond to unexpected change?</li> <li>• How do author’s choices build mystery, tension, and surprise?</li> </ul> <p>4. Most students will be unfamiliar with the biblical allusion “lamb to the slaughter,” and many may not know the word “slaughter.” To build background knowledge, have students discuss the connotations of what it means to be “like a lamb” and to “slaughter” something. Explain the idiom (PP 22-24).</p> <p>5. Before reading, direct students to focus on what kind of person Mary is as they read. Have them <u>underline</u> any words or passages that describe Mary’s character. A large-font copy of the story is provided as Resource 1.5. (Alternatively, you may choose to have your students read from the textbook, pages 317-324.) Direct students to read aloud paragraphs 1-24 in partners, alternating by paragraph. As they read, they should underline words, actions, and passages that help characterize Mary. (PP 25)</p> <p>6. Have students stop and respond to question 1 on Resource 1.6 <b>Text-Dependent Questions</b>: Based on paragraphs 1-24, describe the character of Mary Maloney.</p> <p>7. Direct students to share responses with a partner using the sentences frames provided on the PowerPoint. In groups, have students then decide on the 2-3 adjectives pulled from their answers on resource 1.6 that best describes Mary. Call on students to share responses with the class. Ask students to support their responses with evidence from the text. (PP 26)</p> <p>8. Address these words with students: (PP 27)</p> <ul style="list-style-type: none"> <li>• <b>Placid</b>: calm, peaceful</li> <li>• <b>Tranquil</b>: calm, composed</li> <li>• <b>Luxuriate</b>: “She loved to luxuriate in the presence of this man, and to feel—almost as a sunbather feels the sun—that warm male glow that came out of him.” Have students decode this word based on context and familiarity with similar words (e.g. luxury).</li> </ul> <p>9. Continue reading paragraphs 25-46 on page 28 aloud with partners. Students should then respond to Resource 1.6 Question #2: Why is Mary’s violent action in paragraphs 25-46 so unexpected? What evidence in the text makes her action surprising? (PP 28-29)</p> <p>10. For advanced students, continue to the next slide in the</p>	<p>from a review of the term “suspense” in Text-Dependent Questions #4. Suspense: the uncertainty or anxiety we feel as readers about what is going to happen next in the story.</p> <p><b>Accelerated Learners:</b></p> <p>For students who need less scaffolding, you might consider having students read the story independently on Day 1, annotating as they read. Have them note relevant icons of depth &amp; complexity and use Resource 2.7 to explain their annotations.</p> <p><b>Special Education:</b></p> <p>If not using the audio cd of “Lamb to the Slaughter”, pair students or use small groups with teacher supervision.</p> <p>For the text-dependent questions, use “I do, we do, you do” strategy: teacher can answer the first few questions, answer the next few questions as a class, and then let students complete the rest on their own.</p>
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PowerPoint introducing and discussing ambiguity. (PP 30)

- 11. Closure: end the class period by having students predict with a partner how and whether Mary will get away with the murder. Ask students to ground their predictions in evidence from the text. (PP 31)

**Day 4/5:**

- 12. **Intro Activity:** Ask students to share their predictions from the previous day about how and whether Mary will get away with the murder.
- 13. Continue reading paragraphs 47-82. Complete Resource 1.6 Text-Dependent Question #3: How does Mary respond to the unexpected changes in her life? What does this reveal about her character? And question #4: How is this section ironic? How does this irony create suspense in the story? Debrief the questions with students to assess their understanding of irony. (PP 32)
- 14. Continue reading paragraphs 83-131. Complete the Text-Dependent Questions #5 & 6: (PP 33)
- 15. Have students share their responses to question 6 in groups using the Round Robin Strategy. (PP 34-35)

**Extending Understanding**

**Round Robin Strategy**

- 1) Each student shares his/her response to a prompt.
- 2) One person speaks at a time
- 3) Nobody should interrupt
- 4) If a student's answer is similar to somebody else's, the student may not pass. Instead the student should indicate agreement ("I have the same opinion as... I also think ...")
- 5) There are no interruptions or discussions until the four members have finished sharing their responses.

- 16. Students should revisit the Tree Map from Day 1 listing the three types of irony (Resource 1.2). Students should work with partners to add to the chart to find at least 5-6 examples of situational and dramatic irony from the text. (Note: this text has multiple examples of situational and dramatic irony, but not verbal irony.) Have each student write out his/her quotes in the appropriate category on the tree map. (PP 36)
- 17. Students can then share in a gallery walk with the other partnerships. (PP 37)

**GALLERY WALK:**

This strategy allows students to explore multiple texts or images placed around the room. Teachers often use this strategy as a way to have students share their work with peers or examine multiple texts. Directions for students:

- a. Display your Tree Map document on your desk.
- b. Take a few minutes to walk around and informally view classmates’ documents.
- c. Only one person can be at a desk at a time. If someone else is already at a desk, you must move on.
- d. I will also let you know when to switch to a second item and then to a third.
- e. Students should add examples to their tree map that they encountered on their gallery walk.

Close by discussing with the class what new examples of irony they encountered.

- 18. Students should revisit the Extended Anticipation Guide (Resource 1.4) and decide whether each statement is supported or not supported in the story and what evidence is provided (if any) (PP 38).
- 19. Additionally, students should be directed to answer the essential questions for this lesson with an elbow partner (How do people respond to unexpected change? How do author’s choices build mystery, tension, and surprise?) This will serve the purpose of bringing the lesson’s “so what?” together and serve as a good “into” for the project to follow.
- 20. Writing Assignment—two options are presented. The teacher may choose to do one or both options of “Mapping Character Change” and/or a “Movie Review.” Mapping character change will help students prepare for the performance assessment in which students compare characters’ reactions to ironic situations, while Option 2 extends student learning to consider how the medium of a story affects its telling (Standard RL.9-10.7).

**Option 1: Mapping Character Change** (Resource 1.7, PP 39-40)

Prompt: At pivotal moments of the story, authors carefully use language to portray the changes and the changing emotions of the characters at these moments. Trace the emotions of Mary and Patrick throughout the text and what language the author uses to convey these emotions. Look at not only actions but dialogue as well.

	<p>Have students create a flow chart/tree map that analyzes the character’s emotions with textual evidence.</p> <p><b>Option 2: Movie Review</b> (Resource 1.8, PP 41)</p> <p>Prompt: Watch the Alfred Hitchcock version of <i>Lamb to Slaughter</i> on SchoolTube at the following link:  <a href="http://www.schooltube.com/video/b4ffb2ed2146057eda1d/">http://www.schooltube.com/video/b4ffb2ed2146057eda1d/</a></p> <p>Write a short essay or movie review focusing on how Hitchcock portrays the characters of Mary and her husband. Was this portrayal similar to the way you perceived the characters as you read the story? How was the portrayal similar or different to your view? Did viewing the visual text change your interpretation of the story? Explain why or why not.</p>	
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**Lesson Reflection**

<p><b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b></p>	
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Lesson 1: Quickwrite Frame

Use the paragraph frame below to answer the quickwrite based on the reading.

An unexpected change that happened to \_\_\_\_\_(person)

and I was when \_\_\_\_\_

\_\_\_\_\_. It was unexpected because \_\_\_\_\_

\_\_\_\_\_.

I reacted to the change by \_\_\_\_\_

\_\_\_\_\_.

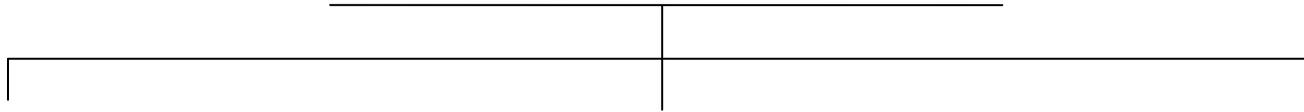
They reacted to the change by \_\_\_\_\_

\_\_\_\_\_.

Our perspectives on the change were **different/the same** because \_\_\_\_\_

(circle one)

\_\_\_\_\_.



Definition:

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Example:

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Example(s) from "Lamb to the Slaughter":

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Definition:

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Example:

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Example(s) from "Lamb to the Slaughter":

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Definition:

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Example:

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Example(s) from "Lamb to the Slaughter":

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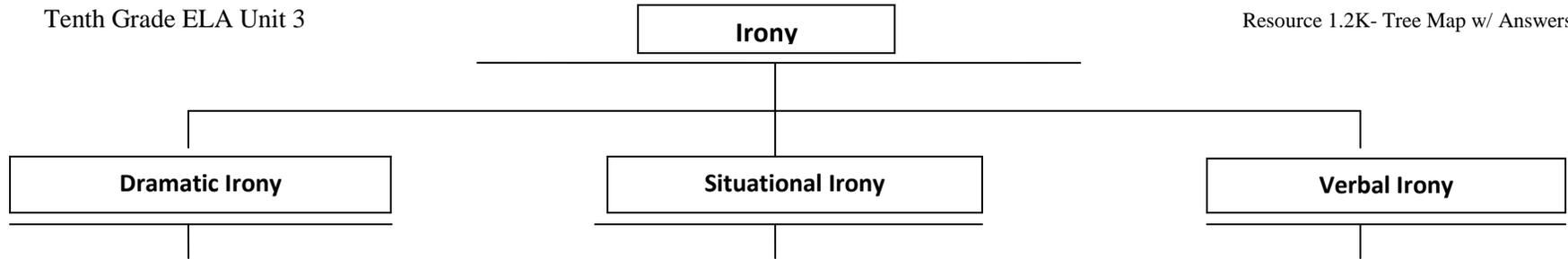
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**Definition:** In a story, when the audience knows something the character does not know

**Example: (sample answer)**  
 In the story of the Titanic, when the ship hits the iceberg, the audience knows it's a serious situation but the passengers don't

**Example from "Lamb to the Slaughter":**

- As the detectives are questioning Mary, we know that she is the murderer but they don't
- As the detectives are eating the leg of lamb, we know that they are eating the weapon but they don't

**Definition:** When what happens is the opposite of what is expected

**Example: (sample answer)**  
 An English teacher doesn't know how to spell.

**Example from "Lamb to the Slaughter":**

- Mary, who seems like a shy, peaceful woman, commits a violent crime
- When Mary comes home from the store, she starts to cry when she sees her husband dead on the floor, even though she's the one who killed him

**Definition:** When a speaker says one thing but means another

**Example: (sample answer)**  
 Dad looks outside at the pouring rain and says, "Nice day for a trip to the beach!"

**(no examples from "Lamb")**

## Practicing Dramatic, Situational, and Verbal Irony

**Directions:** For the following examples of irony, name the type of irony it has and explain why it is that type of irony.

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1. A fire station burns to the ground.

**Type of irony:** \_\_\_\_\_

**Why is it this type of irony?** \_\_\_\_\_

2. You are watching a scary movie and the killer comes in the back door. A teen girl is sitting on the couch watching a movie. You watch in horror as the killer slowly walks up behind her . . . Needless to say, she becomes the next victim.

**Type of irony:** \_\_\_\_\_

**Why is it this type of irony?** \_\_\_\_\_

3. A teen asks his parents: "If you think I'm smart, then why won't you let me make some smart decisions?"

**Type of irony:** \_\_\_\_\_

**Why is it this type of irony?** \_\_\_\_\_

4. A thief runs in and robs a bank. When he comes back outside he finds that his car has been stolen.

**Type of irony:** \_\_\_\_\_

**Why is it this type of irony?** \_\_\_\_\_

5. When Little Red Riding Hood (in the famous story) tells the big bad wolf: "Oh, grandmother, what big ears you have..."

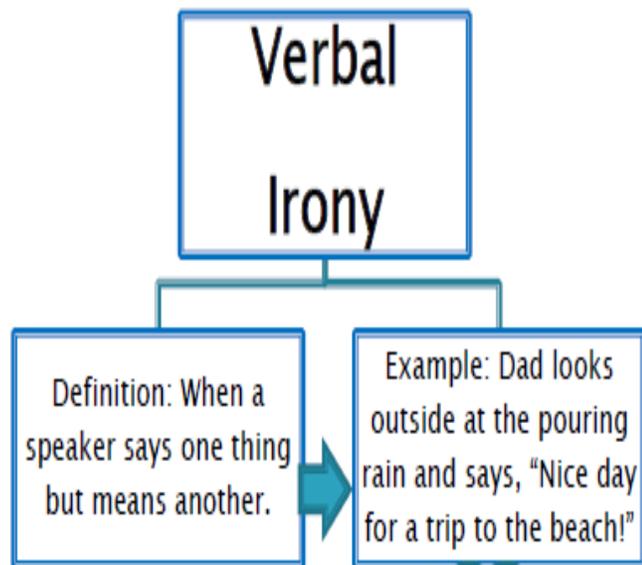
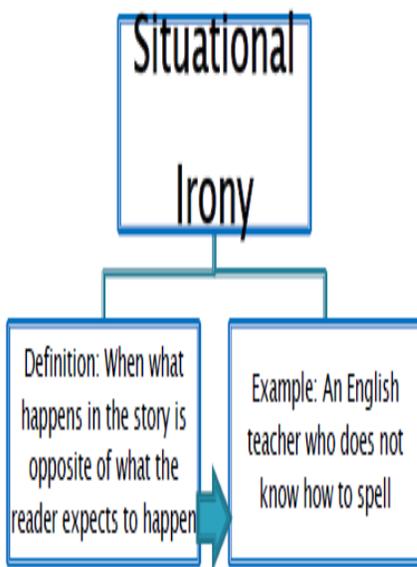
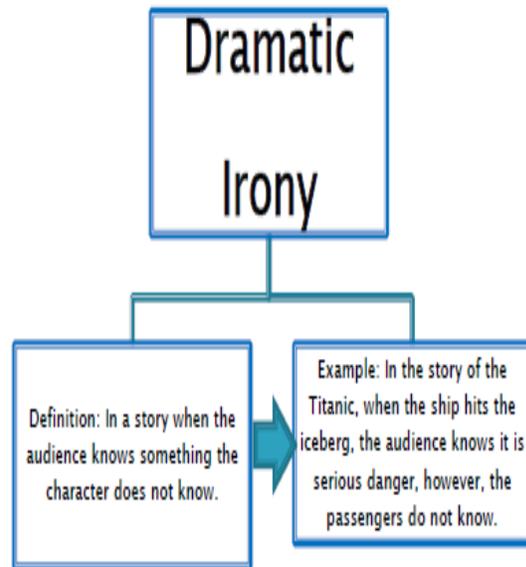
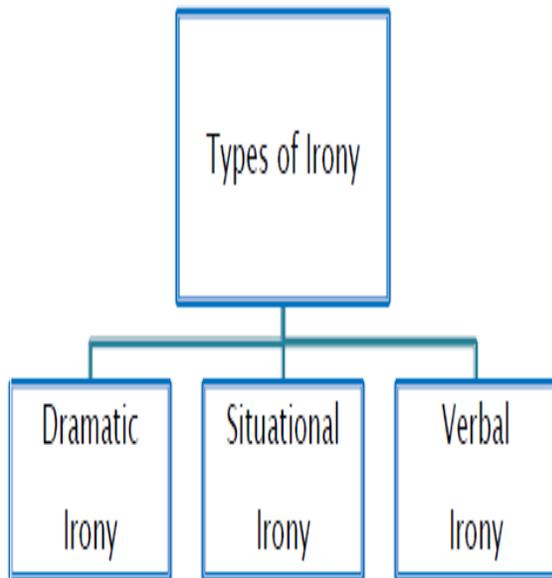
**Type of irony:** \_\_\_\_\_

**Why is it this type of irony?** \_\_\_\_\_

6. "Great job!" said Mario to himself after he accidentally dumped the contents of his backpack all over the floor.

**Type of irony:** \_\_\_\_\_

**Why is it this type of irony?** \_\_\_\_\_



## Practicing Dramatic, Situational, and Verbal Irony

**Directions:** For the following examples of irony, name the type of irony it has and explain why it is that type of irony.

---

1. **A fire station burns to the ground.**

**Type of irony:** Situational Irony

**Why is it this type of irony?** This is situational irony because one would expect that a fire station, which is full of firefighters and fire-fighting equipment, would be protected from burning to the ground.

2. **You are watching a scary movie and the killer comes in the back door. A teen girl is sitting on the couch watching a movie. You watch in horror as the killer slowly walks up behind her . . . Needless to say, she becomes the next victim.**

**Type of irony:** Dramatic Irony

**Why is it this type of irony?** This is dramatic irony because it occurs in a story, and the audience knows that the killer is in the room, but the teen girl does not.

3. **The teacher notices that Tomas is texting under his desk—again. The teacher says, “Tomas, don’t let me interrupt your serious studies on your phone. I’ll wait.”**

**Type of irony:** Verbal Irony

**Why is it this type of irony?** This is verbal irony because the teacher does not really believe that Tomas is doing any serious studying on his phone. The teacher means the opposite, which is that Tomas is goofing off.

4. **A thief runs in and robs a bank. When he comes back outside he finds that his car has been stolen.**

**Type of irony:** Situational Irony

**Why is it this type of irony?** This is situational irony because the thief does not expect to be a victim of the very crime he is committing.

5. **When Little Red Riding Hood (in the famous story) tells the big bad wolf: “Oh, grandmother, what big ears you have...”**

**Type of irony:** Dramatic Irony

**Why is it this type of irony?** This is dramatic irony because it occurs in a story, and the audience knows that the big bad wolf is not really the grandmother, but Little Red Riding Hood does not. (Note: although this may appear to be verbal irony, it is not. This is because Little Red Riding Hood is not saying the opposite of what she means.)

6. **“Great job!” said Mario to himself after he accidentally dumped the contents of his backpack all over the floor.**

**Type of irony:** Verbal Irony

**Why is it this type of irony?** This is verbal irony because Mario does not believe he did a great job in spilling his backpack on the floor, he means the opposite.

“Lamb to the Slaughter” Extended Anticipatory Guide

Statement	Agree	Disagree	Supported	Not Supported	Explanation
1. Women should make dinner for their husbands.					
2. Police officers’ lives are safer than other citizens’ lives.					
3. Pregnant women need special, kind treatment					
4. Women should have interests outside of their families.					
5. Detectives are good at noticing details.					
6. Murderers always get caught eventually.					

Academic Language for Agreeing

- I agree with the statement that ... because ...
- I agree with my classmate/you that ... because ...
- I concur with ... because ...

Academic Language for Disagreeing

- I respectfully disagree with my classmate/you. I believe that ... because...
- I disagree with the statement ... because....
- Although \_\_\_\_\_ makes a valid point, I still feel that ... because ...

## Lamb to the Slaughter

### By Roald Dahl

#### Vocabulary Development

**anxiety: n.:** state of being worried or uneasy

**placid: adj:** calm, tranquil  
administered: v: used as adj.  
given, applied

**premises: n.:** house or building and its surrounding property

**consoling: v.:** used as adj.:  
comforting

**hospitality: n.:** friendly, caring treatment of guests

1. The room was warm and clean, the curtains drawn, the two table lamps alight-hers and the one by the empty chair opposite. On the sideboard behind her, two tall glasses, soda water, whiskey. Fresh ice cubes in the Thermos bucket.

2. Mary Maloney was waiting for her husband to come home from work.

3. Now and again she would glance up at the clock, but without anxiety<sup>1</sup>, merely to please herself with the thought that each minute gone by made it nearer the time when he would come. There was a slow smiling air about her, and about everything she did. The drop of a head as she bent over her sewing was curiously tranquil. Her skin -for this was her sixth month with child-had acquired a wonderful translucent quality, the mouth was soft, and the eyes, with their new placid<sup>2</sup> look, seemed larger darker than before. When the clock said ten minutes to five, she began to listen, and a few moments later, punctually as always, she heard the tires on the gravel outside, and the car door slamming, the footsteps passing the window, the key turning in the lock. She laid aside her sewing, stood up, and went forward to kiss him as he came in.

4. "Hullo darling," she said.

5. "Hullo darling," he answered.

<sup>1</sup> anxiety: n.: state of being worried or uneasy

<sup>2</sup> placid: adj: calm, tranquil

6. She took his coat and hung it in the closet. Then she walked over and made the drinks, a strongish one for him, a weak one for herself; and soon she was back again in her chair with the sewing, and he in the other, opposite, holding the tall glass with both hands, rocking it so the ice cubes tinkled against the side.
7. For her, this was always a blissful time of day. She knew he didn't want to speak much until the first drink was finished, and she, on her side, was content to sit quietly, enjoying his company after the long hours alone in the house. She loved to luxuriate in the presence of this man, and to feel-almost as a sunbather feels the sun-that warm male glow that came out of him to her when they were alone together. She loved him for the way he sat loosely in a chair, for the way he came in a door, or moved slowly across the room with long strides. She loved the intent, far look in his eyes when they rested in her, the funny shape of the mouth, and especially the way he remained silent about his tiredness, sitting still with himself until the whiskey had taken some of it away.
8. "Tired darling?"
9. "Yes," he said. "I'm tired," And as he spoke, he did an unusual thing. He lifted his glass and drained it in one swallow although there was still half of it, at least half of it left... She wasn't really watching him, but she knew what he had done because she heard the ice cubes falling back against the bottom of the empty glass when he lowered his arm. He paused a moment, leaning forward in the chair, then he got up and went slowly over to fetch himself another.
10. "I'll get it!" she cried, jumping up.
11. "Sit down," he said.
12. When he came back, she noticed that the new drink was dark amber with the quantity of whiskey in it.

13. "Darling, shall I get your slippers?"
14. "No."
15. She watched him as he began to sip the dark yellow drink, and she could see little oily swirls in the liquid because it was so strong.
16. "I think it's a shame," she said, "that when a policeman gets to be as senior as you, they keep him walking about on his feet all day long."
17. He didn't answer, so she bent her head again and went on with her sewing; but each time he lifted the drink to his lips, she heard the ice cubes clinking against the side of the glass.
18. "Darling," she said. "Would you like me to get you some cheese? I haven't made any supper because it's Thursday."
19. "No," he said.
20. "If you're too tired to eat out," she went on, "it's still not too late. There's plenty of meat and stuff in the freezer, and you can have it right here and not even move out of the chair."
21. Her eyes waited on him for an answer, a smile, a little nod, but he made no sign.
22. "Anyway," she went on, "I'll get you some cheese and crackers first."
23. "I don't want it," he said.
24. She moved uneasily in her chair, the large eyes still watching his face. "But you must eat! I'll fix it anyway, and then you can have it or not, as you like."
25. She stood up and placed her sewing on the table by the lamp.

26. "Sit down," he said. "Just for a minute, sit down."
27. It wasn't till then that she began to get frightened.
28. "Go on," he said. "Sit down."
29. She lowered herself back slowly into the chair, watching him all the time with those large, bewildered eyes. He had finished the second drink and was staring down into the glass, frowning.
30. "Listen," he said. "I've got something to tell you."
31. "What is it, darling? What's the matter?"
32. He had now become absolutely motionless, and he kept his head down so that the light from the lamp beside him fell across the upper part of his face, leaving the chin and mouth in shadow. She noticed there was a little muscle moving near the corner of his left eye.
33. "This is going to be a bit of a shock to you, I'm afraid," he said. "But I've thought about it a good deal and I've decided the only thing to do is tell you right away. I hope you won't blame me too much."
34. And he told her. It didn't take long, four or five minutes at most, and she stayed very still through it all, watching him with a kind of dazed horror as he went further and further away from her with each word.
35. "So there it is," he added. "And I know it's kind of a bad time to be telling you, but there simply wasn't any other way. Of course I'll give you money and see you're looked after. But there needn't really be any fuss. I hope not anyway. It wouldn't be very good for my job."
36. Her first instinct was not to believe any of it, to reject it all. It occurred to her that perhaps he hadn't even spoken, that she

herself had imagined the whole thing. Maybe, if she went about her business and acted as though she hadn't been listening, then later, when she sort of woke up again, she might find none of it had ever happened.

37. "I'll get the supper," she managed to whisper, and this time he didn't stop her.
38. When she walked across the room she couldn't feel her feet touching the floor. She couldn't feel anything at all- except a slight nausea and a desire to vomit. Everything was automatic now-down the steps to the cellar, the light switch, the deep freeze, the hand inside the cabinet taking hold of the first object it met. She lifted it out, and looked at it. It was wrapped in paper, so she took off the paper and looked at it again.
39. A leg of lamb.
40. All right then, they would have lamb for supper. She carried it upstairs, holding the thin bone-end of it with both her hands, and as she went through the living-room, she saw him standing over by the window with his back to her, and she stopped.
41. "For God's sake," he said, hearing her, but not turning round. "Don't make supper for me. I'm going out."
42. At that point, Mary Maloney simply walked up behind him and without any pause she swung the big frozen leg of lamb high in the air and brought it down as hard as she could on the back of his head.
43. She might just as well have hit him with a steel club.
44. She stepped back a pace, waiting, and the funny thing was that he remained standing there for at least four or five seconds, gently swaying. Then he crashed to the carpet.

45. The violence of the crash, the noise, the small table overturning, helped bring her out of the shock. She came out slowly, feeling cold and surprised, and she stood for a while blinking at the body, still holding the ridiculous piece of meat tight with both hands.
46. All right, she told herself. So I've killed him.
47. It was extraordinary, now, how clear her mind became all of a sudden. She began thinking very fast. As the wife of a detective, she knew quite well what the penalty would be. That was fine. It made no difference to her. In fact, it would be a relief. On the other hand, what about the child? What were the laws about murderers with unborn children? Did they kill then both-mother and child? Or did they wait until the tenth month? What did they do?
48. Mary Maloney didn't know. And she certainly wasn't prepared to take a chance.
49. She carried the meat into the kitchen, placed it in a pan, turned the oven on high, and shoved it inside. Then she washed her hands and ran upstairs to the bedroom. She sat down before the mirror, tidied her hair, touched up her lips and face. She tried a smile. It came out rather peculiar. She tried again.
50. "Hullo Sam," she said brightly, aloud.
51. The voice sounded peculiar too.
52. "I want some potatoes please, Sam. Yes, and I think a can of peas."
53. That was better. Both the smile and the voice were coming out better now. She rehearsed it several times more. Then she ran downstairs, took her coat, went out the back door, down the garden, into the street.

54. It wasn't six o'clock yet and the lights were still on in the grocery shop.
55. "Hullo Sam," she said brightly, smiling at the man behind the counter.
56. "Why, good evening, Mrs. Maloney. How're you?"
57. "I want some potatoes please, Sam. Yes, and I think a can of peas."
58. The man turned and reached up behind him on the shelf for the peas.
59. "Patrick's decided he's tired and doesn't want to eat out tonight," she told him. "We usually go out Thursdays, you know, and now he's caught me without any vegetables in the house."
60. "Then how about meat, Mrs. Maloney?"
61. "No, I've got meat, thanks. I got a nice leg of lamb from the freezer."
62. "Oh."
63. "I don't much like cooking it frozen, Sam, but I'm taking a chance on it this time. You think it'll be all right?"
64. "Personally," the grocer said, "I don't believe it makes any difference. You want these Idaho potatoes?"
65. "Oh yes, that'll be fine. Two of those."
66. "Anything else?" The grocer cocked his head on one side, looking at her pleasantly. "How about afterwards? What you going to give him for afterwards?"
67. "Well-what would you suggest, Sam?"

68. The man glanced around his shop. "How about a nice big slice of cheesecake? I know he likes that."
69. "Perfect," she said. "He loves it."
70. And when it was all wrapped and she had paid, she put on her brightest smile and said, "Thank you, Sam. Goodnight."
71. "Goodnight, Mrs. Maloney. And thank you."
72. And now, she told herself as she hurried back, all she was doing now, she was returning home to her husband and he was waiting for his supper; and she must cook it good, and make it as tasty as possible because the poor man was tired; and if, when she entered the house, she happened to find anything unusual, or tragic, or terrible, then naturally it would be a shock and she'd become frantic with grief and horror. Mind you, she wasn't expecting to find anything. She was just going home with the vegetables. Mrs. Patrick Maloney going home with the vegetables on Thursday evening to cook supper for her husband.
73. That's the way, she told herself. Do everything right and natural. Keep things absolutely natural and there'll be no need for any acting at all.
74. Therefore, when she entered the kitchen by the back door, she was humming a little tune to herself and smiling.
75. "Patrick!" she called. "How are you, darling?"
76. She put the parcel down on the table and went through into the living room; and when she saw him lying there on the floor with his legs doubled up and one arm twisted back underneath his body, it really was rather a shock. All the old love and longing for him welled up inside her, and she ran over to him, knelt down beside him, and began to cry her heart out. It was easy. No acting was necessary.

77. A few minutes later she got up and went to the phone. She knew the number of the police station, and when the man at the other end answered, she cried to him, "Quick! Come quick! Patrick's dead!"
78. "Who's speaking?"
79. "Mrs. Maloney. Mrs. Patrick Maloney."
80. "You mean Patrick Maloney's dead?"
81. "I think so," she sobbed. "He's lying on the floor and I think he's dead."
82. "Be right over," the man said.
83. The car came very quickly, and when she opened the front door, two policemen walked in. She knew them both—she knew nearly all the men at that precinct—and she fell right into a chair, then went over to join the other one, who was called O'Malley, kneeling by the body.
84. "Is he dead?" she cried.
85. "I'm afraid he is. What happened?"
86. Briefly, she told her story about going out to the grocer and coming back to find him on the floor. While she was talking, crying and talking, Noonan discovered a small patch of congealed<sup>3</sup> blood on the dead man's head. He showed it to O'Malley who got up at once and hurried to the phone.
87. Soon, other men began to come into the house. First a doctor, then two detectives, one of whom she knew by name. Later, a police photographer arrived and took pictures, and a man who knew about fingerprints. There was a great deal of whispering and muttering beside the corpse, and the detectives kept asking

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<sup>3</sup> congealed: v: used as adj: thickened, made solid (like cold gravy or clotting blood)

her a lot of questions. But they always treated her kindly. She told her story again, this time right from the beginning, when Patrick had come in, and she was sewing, and he was tired, so tired he hadn't wanted to go out for supper. She told how she'd put the meat in the oven—"it's there now, cooking"—and how she'd slopped out to the grocer for vegetables, and come back to find him lying on the floor.

88. Which grocer?" one of the detectives asked.
89. She told him, and he turned and whispered something to the other detective who immediately went outside into the street.
90. In fifteen minutes he was back with a page of notes, and there was more whispering, and through her sobbing she heard a few of the whispered phrases—"...acted quite normal...very cheerful...wanted to give him a good supper...peas...cheesecake...impossible that she..."
91. After a while, the photographer and the doctor departed and two other men came in and took the corpse away on a stretcher. Then the fingerprint man went away. The two detectives remained, and so did the two policemen. They were exceptionally nice to her, and Jack Noonan asked if she wouldn't rather go somewhere else, to her sister's house perhaps, or to his own wife who would take care of her and put her up for the night.
92. No, she said. She didn't feel she could move even a yard at the moment. Would they mind awfully if she stayed just where she was until she felt better. She didn't feel too good at the moment, she really didn't.
93. Then hadn't she better lie down on the bed? Jack Noonan asked.

94. No, she said. She'd like to stay right where she was, in this chair. A little later, perhaps, when she felt better, she would move.
95. So they left her there while they went about their business, searching the house. Occasionally one of the detectives asked her another question. Sometimes Jack Noonan spoke at her gently as he passed by. Her husband, he told her, had been killed by a blow on the back of the head administered<sup>4</sup> with a heavy blunt instrument, almost certainly a large piece of metal. They were looking for the weapon. The murderer may have taken it with him, but on the other hand he may have thrown it away or hidden it somewhere on the premises.
96. "It's the old story," he said. "Get the weapon, and you've got the man."
97. Later, one of the detectives came up and sat beside her. Did she know, he asked, of anything in the house that could've been used as the weapon? Would she mind having a look around to see if anything was missing—a very big spanner (a type of wrench), for example, or a heavy metal vase.
98. They didn't have any heavy metal vases, she said.
99. "Or a big spanner?"
100. She didn't think they had a big spanner. But there might be some things like that in the garage.
101. The search went on. She knew that there were other policemen in the garden all around the house. She could hear their footsteps on the gravel outside, and sometimes she saw a flash of a torch through a chink in the curtains. It began to get late, nearly nine she noticed by the clock on the mantle. The four

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<sup>4</sup> administered: v. used as adj: given, applied

men searching the rooms seemed to be growing weary, a trifle exasperated.

102. "Jack," she said, the next time Sergeant Noonan went by.

"Would you mind giving me a drink?"

103. "Sure I'll give you a drink. You mean this whiskey?"

104. "Yes please. But just a small one. It might make me feel better."

105. He handed her the glass.

106. "Why don't you have one yourself," she said. "You must be awfully tired. Please do. You've been very good to me."

107. "Well," he answered. "It's not strictly allowed, but I might take just a drop to keep me going."

108. One by one the others came in and were persuaded to take a little nip of whiskey. They stood around rather awkwardly with the drinks in their hands, uncomfortable in her presence, trying to say consoling things to her. Sergeant Noonan wandered into the kitchen, come out quickly and said, "Look, Mrs. Maloney. You know that oven of yours is still on, and the meat still inside."

109. "Oh dear me!" she cried. "So it is!"

110. "I better turn it off for you, hadn't I?"

111. "Will you do that, Jack. Thank you so much."

112. When the sergeant returned the second time, she looked at him with her large, dark tearful eyes. "Jack Noonan," she said.

113. "Yes?"

114. "Would you do me a small favor-you and these others?"

115. "We can try, Mrs. Maloney."

116. "Well," she said. "Here you all are, and good friends of dear Patrick's too, and helping to catch the man who killed him. You must be terrible hungry by now because it's long past your suppertime, and I know Patrick would never forgive me, God bless his soul, if I allowed you to remain in his house without offering you decent hospitality. Why don't you eat up that lamb that's in the oven? It'll be cooked just right by now."
117. "Wouldn't dream of it," Sergeant Noonan said.
118. "Please," she begged. "Please eat it. Personally I couldn't tough a thing, certainly not what's been in the house when he was here. But it's all right for you. It'd be a favor to me if you'd eat it up. Then you can go on with your work again afterwards."
119. There was a good deal of hesitating among the four policemen, but they were clearly hungry, and in the end they were persuaded to go into the kitchen and help themselves. The woman stayed where she was, listening to them speaking among themselves, their voices thick and sloppy because their mouths were full of meat.
120. "Have some more, Charlie?"
121. "No. Better not finish it."
122. "She wants us to finish it. She said so. Be doing her a favor."
123. "Okay then. Give me some more."
124. "That's the hell of a big club the gut must've used to hit poor Patrick," one of them was saying. "The doc says his skull was smashed all to pieces just like from a sledgehammer."
125. "That's why it ought to be easy to find."
126. "Exactly what I say."

127. "Whoever done it, they're not going to be carrying a thing like that around with them longer than they need."

128. One of them belched.

129. "Personally, I think it's right here on the premises."

130. "Probably right under our very noses. What you think, Jack?"

131. And in the other room, Mary Maloney began to giggle.

**Text-Dependent Questions: Lamb to the Slaughter**

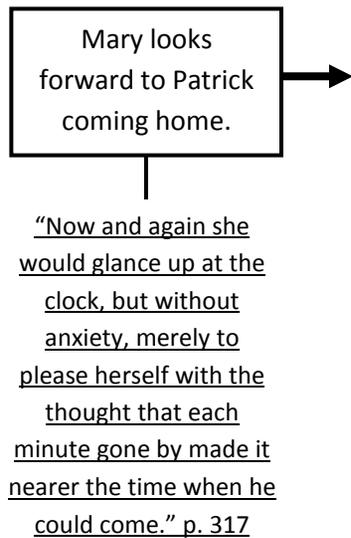
Question	Response	Evidence
<p>1. Based on paragraphs 1-24, describe the character of Mary Maloney.</p> <p>2. Why is Mary’s violent action in paragraphs 25-46 so unexpected? What evidence in the text makes her action surprising?</p> <p>3. In paragraphs 47-82, how does Mary respond to the unexpected changes in her life? What does this reveal about her character?</p>		

<p>4. For paragraphs 47-82, how is this section ironic? How does this irony create suspense in the story?</p> <p>5. In paragraphs 83-131, what happens to the murder weapon? How does Dahl assure his readers understand the irony of this event?</p> <p>6. Think about the biblical allusion of the phrase “going like a lamb to the slaughter.” Why does Dahl title this story “Lamb to the Slaughter?” Who is the “lamb” in the story? Who, or what, is being “slaughtered”?</p>		
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### Mapping Character Change

**Prompt:** At pivotal moments of the story, authors carefully use language to portray the changes and the changing emotions of the characters. Trace the emotions of Mary and Patrick throughout the text and what language the author uses to convey these emotions. Look at not only actions but dialogue as well. With a partner, create a flow chart/tree map (flee map) that analyzes the character’s emotions with textual evidence. (If you need help, refer back to the annotations you made in the text and the text-dependent questions)

Example (complete the flee map with your partner below):





<b>Unit:</b> 3 (Irony) <b>Lesson #:</b> 2	<b>Grade Level/Course:</b> 10	<b>Duration:</b> 4 days <b>Date:</b>
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**Big Idea:** Change can be unexpected  
**Essential Questions:** How do people respond to unexpected change? How does the author use irony to create a feeling of mystery, suspense, or surprise?

<b>Common Core and Content Standards</b>	<p>RL.9-10.5: Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p> <p>RI.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RI.9-10.2: Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>RI.9-10.3: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p> <p>RI.9-10.10: By the end of grade 10, read and comprehend literary non-fiction, at the high end of the grades 9–10 text complexity band independently and proficiently</p> <p>W.9-10.4: 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>SL.10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> <li>a. 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>c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</li> <li>d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</li> </ul> <p>L.9-10.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <ul style="list-style-type: none"> <li>b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> </ul>
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		L.9-10.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. b. Use a colon to introduce a list or quotation.	
<b>Materials/ Resources/ Lesson Preparation</b>		1. Holt textbook 2. Lesson 2 Teacher PowerPoint <a href="http://www.sausd.us/Page/23631">http://www.sausd.us/Page/23631</a> 3. Video: Mt. Everest <a href="http://www.sausd.us/cms/lib5/CA01000471/Centricity/Domain/106/Mount_Everest.mp4">http://www.sausd.us/cms/lib5/CA01000471/Centricity/Domain/106/Mount_Everest.mp4</a> 4. Resource 2.1/2.1A - Quick-write prompt 1 5. Resource 2.2- Expedition Members Chart 6. Resource 2.3- Mt. Everest Map 7. Resources 2.4/2.5- Literary Response questions 8. Resource 2.6/2.6A- Quick-write prompt 2: 9. Resource 2.7- Close Read 10. Resource 2.8- Depth & Complexity Frame	
<b>Objectives</b>		<b>Content:</b> Students will analyze the situational and dramatic irony in “Into Thin Air” by completing literary response questions.	<b>Language:</b> Students will write a response to a question, interview each other, and share answers with their group.
<b>Depth of Knowledge Level</b>		<input checked="" type="checkbox"/> Level 1: Recall <input checked="" type="checkbox"/> Level 2: Skill/Concept <input checked="" type="checkbox"/> Level 3: Strategic Thinking <input type="checkbox"/> Level 4: Extended Thinking	
<b>College and Career Ready Skills</b>		<input checked="" type="checkbox"/> Demonstrating independence <input type="checkbox"/> Building strong content knowledge <input type="checkbox"/> Responding to varying demands of audience, task, purpose, and discipline <input checked="" type="checkbox"/> Valuing evidence <input checked="" type="checkbox"/> Comprehending as well as critiquing <input type="checkbox"/> Using technology and digital media strategically and capably <input checked="" type="checkbox"/> Coming to understand other perspectives and cultures	
<b>Common Core Instructional Shifts</b>		<input checked="" type="checkbox"/> Building knowledge through content-rich nonfiction texts <input checked="" type="checkbox"/> Reading and writing grounded from text <input checked="" type="checkbox"/> Regular practice with complex text and its academic vocabulary	
<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>	ascend, descend, apex, acclimatize, Sherpa	elevation
<b>Pre-teaching Considerations</b>		summit, expedition, altitude	
<b>Lesson Delivery Comprehension</b>			
<b>Instructional Methods</b>	Check method(s) used in the lesson: <input type="checkbox"/> Modeling <input checked="" type="checkbox"/> Guided Practice <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Independent Practice <input checked="" type="checkbox"/> Guided Inquiry <input type="checkbox"/> Reflection		

<p><b><u>Lesson Overview</u></b></p>	<p><b>Preparing the Learner:</b></p> <ol style="list-style-type: none"> <li>1. Background information, vocabulary review, video, title discussion, Quickwrite with Three-Step Interview</li> </ol> <p><b>Interacting with the text:</b></p> <ol style="list-style-type: none"> <li>2. Unencumbered Read: “Into Thin Air” with literary response questions</li> <li>3. Quickwrite with Three-Step Interview</li> </ol> <p><b>Extending Understanding:</b></p> <ol style="list-style-type: none"> <li>4. Close Read: excerpt from <u>Into Thin Air</u> (the novel) with Depth &amp; Complexity frame</li> </ol>	
<p><b>Preparing the Learner</b></p>	<p><b>Prior Knowledge, Context, and Motivation:</b></p> <p><b><u>Day One</u></b> – Steps 1-6 should take one day. (PP slides 1-3)</p> <ol style="list-style-type: none"> <li>1. Tell students they will be reading a non-fiction excerpt from <i>Outside Magazine</i> called “Into Thin Air” that was later expanded into a book. This is an example of participatory journalism because the author, Jon Krakauer, participated in the climb up Mt. Everest (first-person point of view).</li> <li>2. Read the Background section on p. 350 of the textbook. Make sure to point out the picture (<b>Resource 2.3</b>) of Mt. Everest’s various camps and the people who participated in the expedition on p. 351. (PP 4-8)</li> <li>3. Review key words essential to understanding: ascend, descend, apex, acclimatize, elevation, Sherpa. (PP 9)</li> <li>4. Play video: Video: Mt. Everest 4:48) (PP10) <a href="http://www.sausd.us/cms/lib5/CA01000471/Centricity/Domain/106/Mount_Everest.mp4">http://www.sausd.us/cms/lib5/CA01000471/Centricity/Domain/106/Mount_Everest.mp4</a></li> <li>5. Discuss the title “Into Thin Air.” Ask students what possible literal and figurative meanings the title may have (i.e. “thin air” literally means the altitude causes the air to thin out/ “into thin air” may also refer to disappearing or vanishing “into thin air”). (PP 11)</li> <li>6. <b>Quickwrite with Three-Step Interview: (Resource 2.1, PP 12-15).</b> Note: A frame (<b>Resource 2.2</b>) and a map (<b>Resource 2.3</b>) are also included to assist with this task. <ul style="list-style-type: none"> <li>• Have students complete a <b>Quickwrite</b>: Have you ever risked your life for an adventure or thrill? If so, what did you do and why? If not, why do you think people are willing to risk their lives for adventure?</li> </ul> </li> </ol> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>• <b>Three-Step Interview:</b></p> <ul style="list-style-type: none"> <li>• <b>Step 1</b> – Using the quickwrite prompt, Student A interviews Student B and Student C interviews student D. Student A and Student C will listen carefully to the responses because they will have to repeat their partner’s response to the table group.</li> <li>• <b>Step 2</b> – Student B now interviews Student A, and Student D now interviews Student C. Student B and Student D will listen carefully to the responses because they will have to repeat their partner’s response to the table group.</li> <li>• <b>Step 3</b> – Each person shares, round robin to the table group, his/her <u>partner’s response</u> to the quickwrite question.</li> </ul> </div>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners:</b></p> <ul style="list-style-type: none"> <li>• K-W-L chart for Mt. Everest video.</li> <li>• Use paragraph frame for quickwrite (see appendix of teacher manual)</li> <li>• There is a vocabulary PowerPoint available to assist students with understanding of content. <a href="http://www.sausd.us/Page/23631">http://www.sausd.us/Page/23631</a></li> </ul>

	<ul style="list-style-type: none"> <li>Teacher preselects or asks for volunteers to share what <b>THEIR PARTNER</b> said with the class.</li> </ul>	
<p><b>Interacting with the Text</b></p>	<p><b>Day Two and Three</b> – Steps 1-2 should take two days.</p> <ol style="list-style-type: none"> <li><b>Review</b> introductory information from previous day (as necessary).</li> <li><b>Unencumbered Read of “Into Thin Air”</b> <ul style="list-style-type: none"> <li>Teacher can use the audio version of the selection or read aloud to class. (PP 16)</li> </ul> </li> </ol> <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p>The following is a suggested chunking of the text for the unencumbered read.</p> <ol style="list-style-type: none"> <li>True unencumbered read of paragraphs 1-5 (no Stopping)</li> <li>Close read of paragraph 5 to establish the purpose of the author. Focus on rhetorical devices and grammatical structures.</li> <li>Have students reflect on the pivotal piece of the text that begins “Day later after six bodies...” (This establishes the author’s purpose for using irony).</li> </ol> </div> <ul style="list-style-type: none"> <li>Teacher should use discretion to pause occasionally during the reading to ask clarifying questions and prompt students to answer text-dependent questions (Resource 2.4 or 2.5 for honors classes).</li> <li>Students will answer text-dependent questions in their workbooks as they read (Resource 2.4/2.5).</li> </ul>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners:</b></p> <ul style="list-style-type: none"> <li>Pair students for collaboration on text-dependent questions and/or discuss these questions as a class before students write answers in book.</li> <li>Use paragraph frame for Day Four quickwrite (see appendix of teacher manual).</li> </ul> <p><b>Students Who Need Additional Support:</b></p> <ul style="list-style-type: none"> <li>Students can clarify events in the story by creating a thinking map (ie. flow map) and adding to it as they read.</li> </ul>
<p><b>Extending Understanding</b></p>	<p><b>Day Four</b> – Steps 1-2 should take one day.</p> <ol style="list-style-type: none"> <li><b>Quickwrite with Three-Step Interview: (Resource 2.6; A frame is also include in this resource; PP slides 17-20.)</b> <ul style="list-style-type: none"> <li>Have students complete a <b>Quickwrite</b>: What unexpected events happened to the climbers on Everest? Pick one person and discuss their reaction(s) to the unexpected events and how this experience changed their life.</li> </ul> </li> </ol> <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p>• <b>Three-Step Interview:</b></p> <ul style="list-style-type: none"> <li><b>Step 1</b> – Using the quickwrite prompt, Student A interviews Student B and Student C interviews student D. Student A and Student C will listen carefully to the responses because they will have to repeat their partner’s response to the table group. <ul style="list-style-type: none"> <li><b>Step 2</b> – Student B now interviews Student A, and Student D interviews Student C. Student B and Student D will listen carefully to the responses because they will have to repeat their response to the table group.</li> <li><b>Step 3</b> – Each person shares, round robin to the table group, his/her <u>partner’s response</u> to the quickwrite question.</li> </ul> </li> </ul> </div> <ul style="list-style-type: none"> <li>Teacher preselects or asks for volunteers to share what <b>THEIR PARTNER</b> said with the class.</li> </ul>	<p><b>Accelerated Learners:</b></p> <ul style="list-style-type: none"> <li>Add an academic summary of the close read. (See lesson 4 for examples/ instructions)</li> </ul>

## 2. Close Read with Depth and Complexity Frame:

Students will turn to the “Into Thin Air” close read in their workbooks (Resource 2.7) and complete an individual close read of the selected text, annotating as per directions. Difficult vocabulary has been footnoted at the bottom of the page. (PP 21)

**Note:** This close read comes from Jon Krakauer’s book, *Into Thin Air: A Personal Account of the Mt. Everest Disaster*, NY: Anchor-Doubleday, 1997 (p. 233).]

- Students will complete a Depth and Complexity Frame (Resource 2.8) in their workbook. Depending on student familiarity with the D & C Frame, teachers can frontload what the symbols mean. (PP 22-23)
- Teachers unfamiliar with the GATE Depth & Complexity icons, see instructions below:

While there are many Depth & Complexity icons, only four will be used for this frame:



**Details:** Students will find details in the text and write them in this section of the frame (focus on the details that enables individuals to make the climb)



**Ethics:** What moral principles are involved with this subject? What controversies exist? What arguments could emerge from a study of this topic?

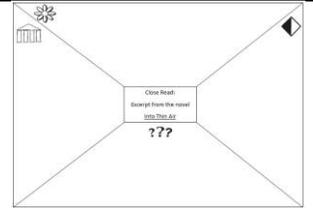


**Big Idea:** What is the main idea?



**Unanswered Questions:** What questions are you left with after reading this passage?

3. Finally, in order to practice language and understand how writers create complex sentences and add variety to their writing, review with your students the rules for relative pronouns and antecedents (referrers) on page 94-95 in the Holt Handbook (fourth Course).
4. After reviewing pages 94-95, have students revisit the Close Read of “Into Thin Air” (Resource 2.7). Have students underline the adjective clause once and underline the relative pronoun or relative adverb twice. Then have students circle the word or words to which the relative pronoun or relative adverb relates.
5. When students have completed this task, with an elbow partner, students should discuss and then write an explanation as to how the use of relative pronouns and adjective clauses helps to add variety and interest to a person’s writing.



Think Aloud: ELA.CC.12.1

Close Read - Excerpt from *Into Thin Air*

"The mountain's winds to draw men and women not easily daunted" from their guide. By this last stage in the expedition we had all been subjected to levels of misery and pain that would have sent mere hardened individuals packing for home long ago. To get this far you had to have an uncommonly advanced "persistence." Unfortunately, the man of individual who is programmed to ignore personal distress and keep pushing for the top is frequently programmed to disregard signs of grave and imminent danger as well. This drove the rest of a dilemma that every Everest climber eventually comes up against: in order to succeed you must be exceedingly driven, but if you're too driven you're likely to die. About 24,000 feet, moreover, the line between aggression and mad and reckless summit drive becomes gradually thin. Thus the stages of Everest are littered with corpses."

Footnotes: 1. "The mountain's winds to draw men and women not easily daunted" from their guide. 2. "The mountain's winds to draw men and women not easily daunted" from their guide. 3. "The mountain's winds to draw men and women not easily daunted" from their guide. 4. "The mountain's winds to draw men and women not easily daunted" from their guide. 5. "The mountain's winds to draw men and women not easily daunted" from their guide. 6. "The mountain's winds to draw men and women not easily daunted" from their guide. 7. "The mountain's winds to draw men and women not easily daunted" from their guide. 8. "The mountain's winds to draw men and women not easily daunted" from their guide. 9. "The mountain's winds to draw men and women not easily daunted" from their guide. 10. "The mountain's winds to draw men and women not easily daunted" from their guide.

**Lesson Reflection**

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



Lesson 2: Quickwrite 1 Frame

Choose one of the two paragraph frames below based on your personal experience.

**Yes, I have** risked my life for a thrill. One example of this was when I \_\_\_\_\_

---

---

I did this because \_\_\_\_\_

---

**No, I have not** risked my life for a thrill. I think people who do this are \_\_\_\_\_

\_\_\_\_\_. I think the reason people risk their lives for fun is \_\_\_\_\_

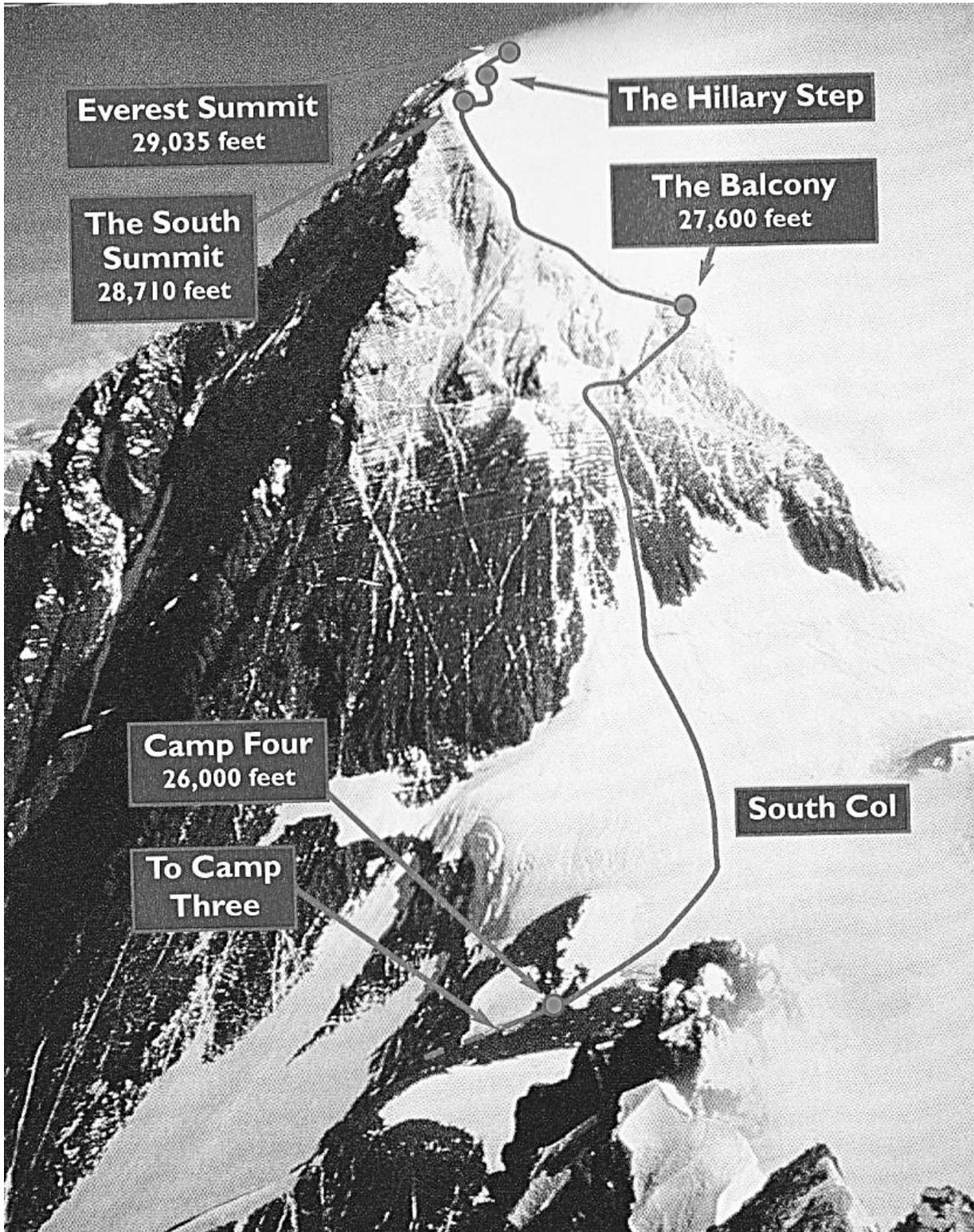
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I would/would not risk my life for a thrill in the future because \_\_\_\_\_

---

## Three Expeditions Climbing That Day

<b>Adventure Consultants</b>	<b>Mountain Madness</b>	<b>Taiwanese Expedition</b>
<p><b><u>Guides:</u></b> Rob Hall, Mike Groom, Andy Harris</p> <p><b><u>Clients:</u></b>            Frank Fischbeck (53)            Doug Hansen (46)            Stuart Hutchison (34)            Lou Kasischke (53)            Jon Krakauer (41)            Yasuko Namba (47)            John Taske (56)            Beck Weathers (49)</p> <p><b><u>Sherpas:</u></b>            Ang Dorje and 6 others</p>	<p><b><u>Guides:</u></b> Scott Fischer, Neal Beidleman, Anatoli Boukreev</p> <p><b><u>Clients:</u></b>            Martin Adams (47)            Charlotte Fox (38)            Lene Gammelgaard (35)            Dale Kruse (45)            Tim Madsen (33)            Sandy Hill Pittman (41)            Klev Schoening (38)            Pete Schoening (68)</p> <p><b><u>Sherpas:</u></b>            Lopsang Jangbu and 7 others</p>	<p><b><u>Guide:</u></b> “Makalu” Gau Ming-Ho</p> <p><b><u>Clients:</u></b>            (13-member team)</p> <p><b><u>Sherpas:</u></b>            (3 sherpas)</p>



Literary Response Questions: “Into Thin Air”

Directions: Answer the questions below while reading “Into Thin Air”.

Page/¶ #	Question	Student Response
353/1	1. How does Krakauer feel after achieving something he has been dreaming about for months?  2. Why is this <b>ironic</b> ?	1.  2.
353/3	3. What is <b>ironic</b> about the amount of time Krakauer spends at the summit?	3.
354/3	4. Why is it <b>ironic</b> that the clouds appeared “innocuous” (harmless) to Krakauer?	4.
355/2	5. What example of <b>situational irony</b> occurs in this paragraph?	5.
355/6	6. What is <b>surprising</b> about Fischer’s physical state when he encounters Krakauer?	6.
355/8	7. How does Krakauer build <b>suspense</b> and create <b>dramatic irony</b> in this paragraph?	7.

357/3	8. How does Krakauer create a feeling of <b>suspense</b> in this paragraph?	8.
358/6	9. What is the <b>ironic</b> consequence of Harris breaking into Hall's radio call?	9.
359/4	10. What is <b>ironic</b> about the fact that Hall risks his life to save his client, Hansen?	10.
360/1	11. Consider the technology that Hall is using. Why is it <b>ironic</b> that his is able to talk to his wife?	11.
361/5	12. What is <b>ironic</b> about Beck Weathers showing up at Camp Four?	12.
Reflection	Are there any real-life heroes in this story? If so, who are they and why do you think they are heroes?	

Literary Response Questions: “Into Thin Air”

Directions: Answer the questions below while reading “Into Thin Air”.

Page/¶ #	Question	Student Response
353/1	<p>1. How does Krakauer feel after achieving something he has been dreaming about for months?</p> <p>2. Why is this <b>ironic</b>?</p>	<p>1. He feels emotionless, exhausted, numb.</p> <p>2. He would probably have expected that reaching the “top of the world” would bring a sense of euphoria or at least accomplishment. Unexpectedly, he feels nothing at all.</p>
353/3	3. What is <b>ironic</b> about the amount of time Krakauer spends at the summit?	3. After spending weeks getting to the top, he only spends five minutes at the summit.
354/3	4. Why is it <b>ironic</b> that the clouds appeared “innocuous” (harmless) to Krakauer?	4. He didn’t know there was a huge storm rapidly approaching that would kill several people.
355/2	5. What example of <b>situational irony</b> occurs in this paragraph?	5. Krakauer asks Harris to turn his oxygen supply off; instead he turns it all the way up, draining his oxygen within a few minutes.
355/6	6. What is <b>surprising</b> about Fischer’s physical state when he encounters Krakauer?	6. Despite Fischer’s role as guide and reputation as having “legendary” strength and drive, he is doing very poorly and seems exhausted.
355/8	7. How does Krakauer build <b>suspense</b> and create <b>dramatic irony</b> in this paragraph?	7. He uses the image of a ticking clock; he repeats the phrase “none of them”; he refers to ominous events to come.

357/3	8. How does Krakauer create a feeling of <b>suspense</b> in this paragraph?	8. He describes in detail the hazards he must face before reaching camp, including the snow cover, deteriorating weather, steep bulge of ice to navigate with no rope, and low visibility.
358/6	9. What is the <b>ironic</b> consequence of Harris breaking into Hall's radio call?	9. Harris is trying to help Hall, but he actually harms him by feeding him false information about the availability of oxygen at the South Summit.
359/4	10. What is <b>ironic</b> about the fact that Hall risks his life to save his client, Hansen?	10. Hansen dies despite Hall's efforts to bring him down safely.
360/1	11. Consider the technology that Hall is using. Why is it <b>ironic</b> that he is able to talk to his wife?	11. He is on the top of the tallest mountain in the world and can talk to his wife thousands of miles away, but there is no technology that can rescue him.
361/5	12. What is <b>ironic</b> about Beck Weathers showing up at Camp Four?	12. He had been left for dead by several rescuers who thought there was no hope for him.
Reflection	Are there any real-life heroes in this story? If so, who are they and why do you think they are heroes?	(responses will vary)

Literary Response Questions: “Into Thin Air” (Honors Level)

Directions: Answer the questions below while reading “Into Thin Air”.

Page/¶ #	Question	Student Response
353/1	1. How does Krakauer feel after achieving something he has been dreaming about for months?  2. Why is this <b>ironic</b> ?	1.       2.
354/3	3. Why is it <b>ironic</b> that the clouds appeared “innocuous” (harmless) to Krakauer?	3.
354/3	4. How were Krakauer’s <b>perceptions</b> affected by his physical state?	4.
355/2	5. What example of <b>situational irony</b> occurs in this paragraph?	5.
355/8	6. How does Krakauer build suspense and create <b>dramatic irony</b> in this paragraph?	6.
357/3	7. How does Krakauer create a feeling of <b>suspense</b> in this paragraph?	7.

358/6	8. What is the <b>ironic</b> consequence of Harris breaking into Hall's radio call?	8.
358/7	9. What is Hall's <b>internal conflict</b> at this point? What are his options and what does he decide to do?	9.
359/4	10. What is <b>ironic</b> about the fact that Hall risks his life to save his client, Hansen?	10.
360/1	11. Consider the technology that Hall is using. Why is it <b>ironic</b> that his is able to talk to his wife?	11.
361/5	12. What is <b>ironic</b> about Beck Weathers showing up at Camp Four?	12.
Reflection	<b>Situational irony</b> is a favorite device of short story writers. What impact does it have on this nonfiction narrative?	

Literary Response Questions: “Into Thin Air” (Honors Level)

Directions: Answer the questions below while reading “Into Thin Air”.

Page/¶ #	Question	Student Response
353/1	<p>1. How does Krakauer feel after achieving something he has been dreaming about for months?</p> <p>2. Why is this <b>ironic</b>?</p>	<p>1. 1. He feels emotionless, exhausted, numb.</p> <p>2. He would probably have expected that reaching the “top of the world” would bring a sense of euphoria or at least accomplishment. Unexpectedly, he feels nothing at all.</p>
354/3	3. Why is it <b>ironic</b> that the clouds appeared “innocuous” (harmless) to Krakauer?	3. He didn’t know there was a huge storm rapidly approaching that would kill several people.
354/3	4. How were Krakauer’s <b>perceptions</b> affected by his physical state?	4. Because he was oxygen-deprived, he didn’t see the clouds gathering as a threat. They seemed harmless to him.
355/2	5. What example of <b>situational irony</b> occurs in this paragraph?	5. Krakauer asks Harris to turn his oxygen supply off; instead he turns it all the way up, draining his oxygen within a few minutes.
355/8	6. How does Krakauer build suspense and create <b>dramatic irony</b> in this paragraph?	6. He uses the image of a ticking clock; he repeats the phrase “none of them”; he refers to ominous events to come.
357/3	7. How does Krakauer create a feeling of <b>suspense</b> in this paragraph?	7. He describes in detail the hazards he must face before reaching camp, including the snow cover, deteriorating weather, steep bulge of ice to navigate with no rope, and low visibility.

358/6	8. What is the <b>ironic</b> consequence of Harris breaking into Hall's radio call?	8. Harris is trying to help Hall, but he actually harms him by feeding him false information about the availability of oxygen at the South Summit.
358/7	9. What is Hall's <b>internal conflict</b> at this point? What are his options and what does he decide to do?	9. His internal conflict is whether to abandon his client to save himself or stay with him and risk his own life. He decides to stay with Hansen.
359/4	10. What is <b>ironic</b> about the fact that Hall risks his life to save his client, Hansen?	10. Hansen dies despite Hall's efforts to bring him down safely.
360/1	11. Consider the technology that Hall is using. Why is it <b>ironic</b> that he is able to talk to his wife?	11. He is on the top of the tallest mountain in the world and can talk to his wife thousands of miles away, but there is no technology that can rescue him.
361/5	12. What is <b>ironic</b> about Beck Weathers showing up at Camp Four?	12. He had been left for dead by several rescuers who thought there was no hope for him.
Reflection	<b>Situational irony</b> is a favorite device of short story writers. What impact does it have on this nonfiction narrative?	(responses will vary)



### Lesson 2: Quickwrite 2 Frame

Use the paragraph frame below to answer the quickwrite based on the reading.

An unexpected event that happened to \_\_\_\_\_(person)

was when \_\_\_\_\_.

They reacted to the event by \_\_\_\_\_

\_\_\_\_\_.

This event changed the person because \_\_\_\_\_

\_\_\_\_\_.

**Directions:** Annotate (mark) the text by...

1. Underlining any **details** you find.
2. Circling the **main idea**.
3. ☆ Star anything that raises a question in your mind.

### **Close Read – Excerpt from Into Thin Air**

“Mountaineering tends to draw men and women not easily **deflected**<sup>1</sup> from their goals. By this late stage in the expedition we had all been **subjected**<sup>2</sup> to levels of misery and peril that would have sent more balanced individuals packing for home long ago. To get this far one had to have an uncommonly **obdurate**<sup>3</sup> personality. Unfortunately, the sort of individual who is programmed to ignore personal distress and keep pushing for the top is frequently programmed to disregard signs of **grave**<sup>4</sup> and **imminent**<sup>5</sup> danger as well. This forms the nub of a **dilemma**<sup>6</sup> that every Everest climber eventually comes up against: in order to succeed you must be exceedingly driven, but if you're too driven you're likely to die. Above 26, 000 feet, moreover, the line between appropriate **zeal**<sup>7</sup> and reckless summit fever becomes **grievously**<sup>8</sup> thin. Thus the slopes of Everest are littered with corpses.”

---

<sup>1</sup> **deflected** - turned aside, especially from a straight course or fixed direction

<sup>2</sup> **subjected** - to cause or force to undergo or endure (something unpleasant, inconvenient, or trying)

<sup>3</sup> **obdurate** - stubbornly persistent in wrongdoing

<sup>4</sup> **grave** - likely to produce great harm or danger; serious

<sup>5</sup> **imminent** - ready to take place; *especially* : hanging threateningly over one's head

<sup>6</sup> **dilemma** - a problem involving a difficult choice

<sup>7</sup> **zeal** - eagerness and enthusiastic interest in pursuit of something

<sup>8</sup> **grievously** - seriously, dangerously

Close Read:  
Excerpt from the novel  
Into Thin Air  
???

<p><b>Unit: 3 Irony</b> <b>Lesson #: 3</b></p>	<p><b>Grade Level/Course:</b> English 10</p>	<p><b>Duration: 2-3 days</b> <b>Date:</b></p>
<p><b>Big Idea:</b> Change can be unexpected <b>Essential Question:</b> Why do people have different perspectives on the same event?</p>		
<p><b>Common Core and Content Standards</b></p>	<p>RI.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RI.9-10.2: Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>RI.9-10.3: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p> <p>RI.9-10.6: Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</p> <p>RI.9-10.10: By the end of grade 10, read and comprehend literary non-fiction at the high end of the grades 9–10 text complexity band independently and proficiently.</p> <p>W.9-10.4: 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>SL.9-10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <ol style="list-style-type: none"> <li>a. 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>b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</li> <li>c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</li> <li>d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</li> </ol>	
<p><b>Materials/ Resources/ Lesson Preparation</b></p>	<ul style="list-style-type: none"> <li>• Teacher PowerPoint <a href="http://www.sausd.us/Page/23631">http://www.sausd.us/Page/23631</a></li> <li>• Resource 3.1- Circle Map</li> <li>• Resource 3.2- Jon Krakauer’s Original Article Excerpts</li> <li>• Resource 3.3- Anatoli Boukreev’s Response to Jon Krakauer</li> <li>• Resource 3.4- Do/Say Chart for Boukreev article</li> </ul>	

		<ul style="list-style-type: none"> <li>• Resource 3.4K- Answer Key</li> <li>• Resource 3.5-Academic Summary Model</li> <li>• Resource 3.6- Lopsang Jangbu Sherpa’s Response to Krakauer</li> <li>• Resource 3.7- Do/Say Chart for Lopsang article</li> <li>• Resource 3.8- Academic Summary Template</li> </ul>	
<b>Objectives</b>		<b>Content:</b> Day 1- Students will identify the elements of argument and perspective through an academic summary of an article. Day 2- Students will learn multiple perspectives by close reading and creating an academic summary of an article.	<b>Language:</b> Students will read, discuss, and write about multiple perspectives based on the text presented.
<b>Depth of Knowledge Level</b>		<input type="checkbox"/> Level 1: Recall <input type="checkbox"/> Level 2: Skill/Concept <input checked="" type="checkbox"/> Level 3: Strategic Thinking <input checked="" type="checkbox"/> Level 4: Extended Thinking	
<b>College and Career Ready Skills</b>		<input type="checkbox"/> Demonstrating independence <input checked="" type="checkbox"/> Building strong content knowledge <input type="checkbox"/> Responding to varying demands of audience, task, purpose, and discipline <input checked="" type="checkbox"/> Valuing evidence <input type="checkbox"/> Using technology and digital media strategically and capably <input checked="" type="checkbox"/> Comprehending as well as critiquing <input checked="" type="checkbox"/> Coming to understand other perspectives and cultures	
<b>Common Core Instructional Shifts</b>		<input checked="" type="checkbox"/> Building knowledge through content-rich nonfiction texts <input type="checkbox"/> Reading and writing grounded from text <input checked="" type="checkbox"/> Regular practice with complex text and its academic vocabulary	
<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>
		Supplementary (AWL*), summited, acclimatized, indicated (AWL)	proximity, compromised, indisputable, perspective
	<b>STUDENTS FIGURE OUT THE MEANING</b>	Argument, reference, expedition	Locate(AWL), assist(AWL)  *Academic Word List
<b>Pre-teaching Considerations</b>		Essential Question: Why do people have different perspectives of the same event?	
<b>Lesson Delivery Comprehension</b>			
<b>Instructional Methods</b>	Check method(s) used in the lesson: <input type="checkbox"/> Modeling <input checked="" type="checkbox"/> Guided Practice <input type="checkbox"/> Collaboration <input type="checkbox"/> Independent Practice <input checked="" type="checkbox"/> Guided Inquiry <input checked="" type="checkbox"/> Reflection		

<p><b><u>Lesson Overview</u></b></p>	<ol style="list-style-type: none"> <li>Multiple Perspectives with Circle Map (<b>Resource 3.1</b>)</li> <li>Background Information (<b>PowerPoint slides 4-5</b>)</li> <li>Read Jon Krakauer’s Original Article Excerpts (<b>Resource 3.2</b>)</li> <li>Close read: “Anatoli Boukreev” Responds to Jon Krakauer (<b>Resource 3.3</b>)</li> <li>Do/Say Chart for Boukreev Article (<b>Resource 3.4</b>)</li> <li>Academic Summary Model (<b>Resource 3.5</b>)</li> <li>Close Read: Lopsang Jangbu Sherpa (<b>Resource 3.6</b>)</li> <li>Do/Say Chart for Lopsang article (<b>Resource 3.7</b>)</li> <li>Academic Summary Template (<b>Resource 3.8</b>)</li> </ol>	
<p><b>Preparing the Learner</b></p>	<p><b>Prior Knowledge, Context, and Motivation:</b></p> <p><b><u>Day 1</u></b></p> <ol style="list-style-type: none"> <li>Teacher will show multiple perspectives using a national event to show different perspectives with a circle map. Teacher will put the circle map (See Resource 3.1, PowerPoint slide 3) on the overhead and use a national event to brainstorm multiple perspectives such as: <i>Sept. 11, Boston Marathon Bombings or Thanksgiving.</i></li> <li>Present background information on the texts (PP slides 4-5)</li> </ol>	
<p><b>Interacting with the Text</b></p> <p><b>Extending Understanding</b></p>	<p><b><u>Day 1 cont.</u></b></p> <ol style="list-style-type: none"> <li>Class will read Jon Krakauer’s original article excerpts (<b>Resource 3.2</b>) to prepare students for the next two articles they will read in response to Krakauer’s original article. (PP 6)</li> <li>Teacher will then read the “Anatoli Boukreev Responds to Jon Krakauer” article aloud. Students will annotate the text looking for claims and evidence in each paragraph. (<b>Resource 3.3</b>) (PP 7)</li> <li>Teacher will model completing the Do/Say Chart (<b>Resource 3.4</b>). (PP 8-9) Note: Answer Key provided (<b>Resource 3.4K</b>)</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners:</b> Review key vocabulary on the board for students to review. (See Key Words Essential to Understanding &amp; Words Worth Knowing boxes on previous page)</p>
<p><b>Interacting with the Text</b></p> <p><b>Extending Understanding</b></p>	<ol style="list-style-type: none"> <li>Teacher will lead the class in modeling writing an Academic Summary of the article (<b>Resource 3.5</b>). See PowerPoint slide 10 for a step-by-step guide for the students.</li> <li><b>Closing Activity:</b> Teacher leads class discussion with the following questions: <i>How did Boukreev’s experience differ from Krakauer’s? Does a different viewpoint on the same event change your opinion about “Into Thin Air?”</i>(PP 11)</li> </ol> <p><b><u>Day 2</u></b></p> <ol style="list-style-type: none"> <li><b>Close Read:</b> In pairs, students will read and annotate the Lopsang Jangbu article without teacher help (<b>Resource 3.6, PP 12</b>).</li> <li><b>Do/Say Chart:</b> In pairs, students will complete a Do/Say Chart for the Lopsang article. (<b>Resource 3.7, PP 13</b>)</li> <li><b>Closing Activity:</b> Academic Summary Template of the Lopsang article (<b>Resource 3.8, PP 14-15</b>). Students will write a summary of the main points of the article they read including the author’s arguments using the frame of the academic summary.</li> </ol>	<p><b>Students Who Need Additional Support:</b> Have students highlight key ideas and annotate concepts.</p> <p><b>Accelerated Learners:</b> Have students pull out examples of irony from text and turn them into a double-entry journal.</p>

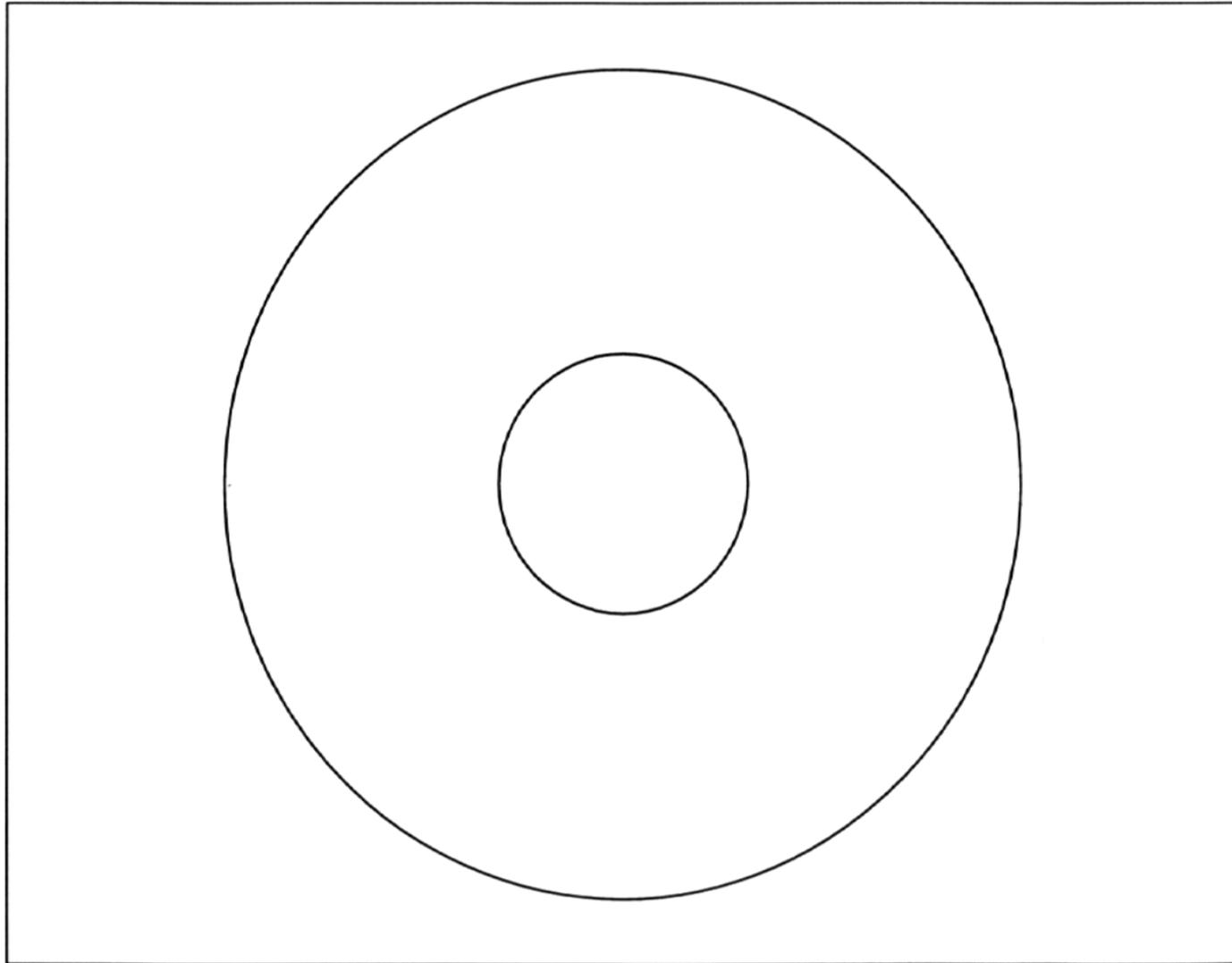
	<p>11. Alternately, students can fill out a compare and contrast matrix to show the difference between Lopsang Jangu, Anatoli Boukreev, and Jon Krakauer's articles.</p> <p>12. Additionally, students can be asked to take a position and decide whose version of the story is the most plausible and write a argumentative essay that validates the claim with reasons cited from the texts.</p>	
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**Lesson Reflection**

<p><b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b></p>	
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# Circle Map and Frame

Name \_\_\_\_\_



Circle Map for Defining in Context • Frame for Frame of Reference

2-9

## Different Point of Views: Krakauer's Original "Into Thin Air" Article

Some people who were on the Mount Everest climb with Jon Krakauer felt they were portrayed unfairly in his article "Into Thin Air" which was originally published in *Outside Magazine*. Two of these people were Anatoli Boukreev, a guide from Kazakhstan, and Lopsang Jangbu, a head Sherpa. Each wrote a response to Krakauer's article defending their actions on that fateful day. We will be reading their responses, but first we are going to focus on what exactly Krakauer wrote about each of them that made them upset.

### **About Lobsang Jangbu, Krakauer writes:**

*One of the first people I passed when I started moving again was Fischer's sirdar (head Sherpa), Lobsang Jangbu, kneeling in the snow over a pile of vomit. Both Lobsang and Boukreev had asked and been granted permission by Fischer to climb without supplemental oxygen, a highly questionable decision that significantly affected the performance of both men, but especially Lobsang. His feeble state, moreover, had been compounded by his insistence on "short-roping" Pittman on summit day.*

*Lobsang, twenty-five, was a gifted high-altitude climber who'd summited Everest twice before without oxygen. Sporting a long black ponytail and a gold tooth, he was flashy, self-assured, and very appealing to the clients, not to mention crucial to their summit hopes. As Fischer's head Sherpa, he was expected to be at the front of the group this morning, putting in the route. But just before daybreak, I'd looked down to see Lobsang hitched to Pittman by her three foot safety tether; the Sherpa, huffing and puffing loudly, was hauling the assertive New Yorker up the steep slope like a horse pulling a plow . . .*

*Fischer knew that Lobsang was short-roping Pittman, yet did nothing to stop it; so people have thus concluded that Fischer ordered Lobsang to do it . . . Fischer worried that if Pittman failed to reach the summit, he would be denied a marketing bonanza. But two other clients on Fischer's team speculate that Lobsang was short-roping her because she'd promised him a hefty cash bonus if she reached the top. Pittman has denied this and insists that she was hauled up against her wishes. Which begs a question: Why didn't she unfasten the tether, which would have required nothing more than reaching up and unclipping a single carabiner?*

*"I have no idea why Lobsang was short-roping Sandy," confesses Beidleman. "He lost sight of what he was supposed to be doing up there, what the priorities were."*

Later, Krakauer mentions that one of the other Sherpas, Ang Dorje, was angry with Lobsang for falling behind, and also considered him a "showboat and a goldbrick". When Ang reached The Balcony and was supposed to fix the ropes along the mountain before the climbers could continue, he sat down and refused to do the ropes alone. He would wait for Lobsang.

**About Anatoli Boukreev, Krakauer writes:**

When Ang Dorje wouldn't budge to get up and set the ropes, Krakauer and Boukreev and two others sat and waited with him for over an hour. It was getting late, so finally Boukreev and Beidleman decided to rope the mountain themselves. Later that day, after the first group was returning from the summit, Krakauer writes:

*Boukreev had returned to Camp Four at 4:30 p.m. before the brunt of the storm, having rushed down from the summit without waiting for clients—extremely questionable behavior for a guide. A number of Everest veterans have speculated that if Boukreev had been present to help Beidleman and Groom bring their clients down, the group might not have gotten lost on the Col in the first place. One of the clients from that group has nothing but contempt for Boukreev, insisting that when it mattered most, the guide “cut and ran”.*

*Boukreev argues that he hurried down ahead of everybody else because “it is much better for me to be at South Col, ready to carry up oxygen if clients run out.” This is a difficult rationale to understand. In fact, Boukreev’s impatience on the descent more plausibly resulted from the fact that he wasn’t using bottled oxygen and was relatively lightly dressed and therefore had to get down quickly; without gas, he was much more susceptible to the dreadful cold.*

**Directions:** As you read this article, pay close attention to Boukreev's defense of his actions and decisions on Mt. Everest. What are his main points? How does he defend himself?

1. **Circle** each of Boukreev's opinions (claims).
2. **Underline** his evidence supporting each opinion.

## Anatoli Boukreev (Responds to Krakauer)

Source: <http://classic.mountainzone.com/climbing/fischer/letters.html>



- 1 I am writing because I think John Krakauer's "Into Thin Air," which appeared in [the September, 1996 issue of *Outside Magazine*], was unjustly<sup>1</sup> critical<sup>2</sup> of my decisions and actions on Mount Everest on May 10, 1996. While I have respect for Mr. Krakauer, share some of his opinions about high altitude guiding and believe he did everything within his power to assist fellow climbers on that tragic day on Everest, I believe his lack<sup>3</sup> of proximity<sup>4</sup> to certain events and his limited experience at high altitude may have gotten in the way of his ability to objectively<sup>5</sup> evaluate the events of summit day.
- 2 My decisions and actions were based upon more than twenty years of high altitude climbing experience. In my career I have summited<sup>6</sup> Everest three times. I have twelve times summited mountains over 8,000 meters. I have summited seven of the world's fourteen mountains over 8,000 meters in elevation, all of those without the use of supplementary<sup>7</sup> oxygen. This experience, I can appreciate, is not response enough to the questions raised by Mr. Krakauer, so I offer the following details.
- 3 After fixing the ropes and breaking the trail<sup>8</sup> to the summit, I stayed at the top of Everest from 1:07 PM until approximately 2:30 PM, waiting for other climbers to summit. During that time only two client climbers made the top. They were Klev Schoening, seen in the summit photograph taken by me, and Martin Adams, both of them from Scott Fischer's expedition. Concerned that others were not coming onto the summit and because I had no radio link to those below me, I began to wonder if there were difficulties down the mountain. I made the decision to descend.

<sup>1</sup> **unjustly:** unfairly

<sup>2</sup> **critical:** judgmental, disapproving

<sup>3</sup> **lack:** to have need of something; to suffer the absence or deficiency of something

<sup>4</sup> **proximity:** closeness

<sup>5</sup> **objectively:** without bias or prejudice

<sup>6</sup> **summited:** climbed to the top

<sup>7</sup> **supplementary:** extra, in addition

<sup>8</sup> **breaking the trail:** blazing a new path through fresh snow

- 4 Just below the summit I encountered Rob Hall, the expedition leader from New Zealand, who appeared to be in good shape. Then I passed four of Scott Fischer's client climbers and four of his expedition's Sherpas, all of whom were ascending. They all appeared to be alright. Above the Hillary Step I saw and talked with Scott Fischer, who was tired and laboring<sup>9</sup>, but he said he was just a little sick. There was no apparent sign of difficulty, although I had begun to suspect that his oxygen supply was, then, already depleted<sup>10</sup>. I said to Scott that the ascent seemed to be going slowly and that I was concerned descending climbers could possibly run out of oxygen before their return to camp IV. I explained I wanted to descend as quickly as possible to camp IV in order to warm myself and gather a supply of hot drink and oxygen in the event I might need to go back up the mountain to assist descending climbers. Scott, as had Rob Hall immediately before him, said "OK" to this plan.
- 5 I felt comfortable with the decision, knowing that four Sherpas, Neal Beidleman (like me, a guide), Rob Hall and Scott Fischer would be bringing up the rear to sweep the clients to camp IV. Understand, at this time there were no clear indications<sup>11</sup> that the weather was going to change and deteriorate<sup>12</sup> as rapidly as it did.
- 6 Given my decision: (1) I was able to return to camp IV by shortly after 5:00 PM (Slowed by the advancing storm), gather supplies and oxygen and, by 6:00 PM, begin my solo effort in the onset<sup>13</sup> of a blizzard to locate straggling climbers; and (2) I was able, finally, to locate lost and huddled climbers, re-supply them with oxygen, offer them warming tea and provide them the physical support and strength necessary to get them to the safety of camp IV.
- 7 Also, Mr. Krakauer raised a question about my climbing without oxygen and suggested that perhaps my effectiveness was compromised<sup>14</sup> by that decision. In the history of my career, as I have detailed it above, it has been my practice to climb without supplementary oxygen. In my experience it is safer for me, once acclimatized<sup>15</sup>, to climb without oxygen in order to avoid the sudden loss of acclimatization that occurs when supplementary oxygen supplies are depleted.
- 8 My particular physiology<sup>16</sup>, my years of high altitude climbing, my discipline, the commitment I make to proper acclimatization and the knowledge I have of my own capacities<sup>17</sup> have always

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<sup>9</sup> **laboring**: using effort to accomplish something

<sup>10</sup> **depleted**: used up, run out of

<sup>11</sup> **indications**: signs, pointers

<sup>12</sup> **deteriorate**: to worsen or lessen in quality

<sup>13</sup> **onset**: beginning; attack, assault

<sup>14</sup> **compromised**: a change that makes something worse

<sup>15</sup> **acclimatize**: to adjust or adapt to a new climate, place, or situation (in this case, to adjust to a new elevation)

<sup>16</sup> **physiology**: the way that living things function

<sup>17</sup> **capacities**: abilities to do something : mental, emotional, or physical abilities

made me comfortable with this choice. And, Scott Fischer was comfortable with this choice as well. He authorized<sup>18</sup> me to climb without supplementary oxygen.

- 9 To this I would add: As a precautionary<sup>19</sup> measure, in the event that some extraordinary demand was placed upon me on summit day, I was carrying one (1) bottle of supplementary oxygen, a mask and a reductor. As I was ascending, I was for a while climbing with Neal Beidleman. At 8,500 meters, after monitoring my condition and feeling that it was good, I chose to give my bottle of oxygen to Neal, about whose personal supply I was concerned. Given the power that Neal was able to sustain<sup>20</sup> in his later efforts to bring clients down the mountain, I feel it was the right decision to have made.
- 10 Lastly, Mr. Krakauer raised a question about how I was dressed on summit day, suggesting I was not adequately<sup>21</sup> protected from the elements<sup>22</sup>. A review of summit day photographs will show that I was clothed in the latest, highest quality, high altitude gear, comparable, if not better, than that worn by the other members of our expedition.
- 11 In closing, I would like to say that since May 10, 1996, Mr. Krakauer and I have had many opportunities to reflect upon our respective<sup>23</sup> experiences and memories. I have considered what might have happened had I not made a rapid descent. My opinion: Given the weather conditions and the lack of visibility that developed, I think it likely I would have died with the client climbers that in the early hours of May 11, I was able to find and bring to camp IV, or I would have had to have left them on the mountain to go for help in camp IV where, as was in the reality of events that unfolded, there was nobody able or willing to conduct rescue efforts.
- 12 I know Mr. Krakauer, like me, grieves and feels profoundly the loss of our fellow climbers. We both wish that events would have unfolded in a very different way. What we can do now is contribute to a clearer understanding of what happened that day on Everest in the hope that the lessons to be learned will reduce the risk for others who, like us, take on the challenge of the mountains. I extend my hand to him and encourage that effort.

My personal regards,  
*Anatoli Boukreev* Almaty, Kazakhstan

\*Editor's note: Anatoli Boukreev was killed in an avalanche December of 1997 on a winter ascent of Annapurna.

<sup>18</sup> **authorized:** given permission, approval

<sup>19</sup> **precautionary:** done to prevent possible harm or trouble from happening in the future

<sup>20</sup> **sustain:** to provide what is needed for something or someone to continue or exist

<sup>21</sup> **adequately:** good enough

<sup>22</sup> **elements:** the weather, especially stormy or cold weather

<sup>23</sup> **respective:** belonging or relating to each one of the people or things that have been mentioned

## Do/Say Chart: Boukreev's Response to Jon Krakauer

Para- graph(s)	<b>DO</b> What is the author <u>doing</u> ? (Introducing, describing, arguing, defending, explaining, establishing credibility, etc...)	<b>SAY</b> What is the author <u>saying</u> ? (The specific details of the text, an easy to understand version of what the author is trying to communicate)
1	Explaining the purpose for writing	Boukreev explains that he disagrees with some of the points in Krakauer's "Into Thin Air" article, specifically points that were made criticizing his decisions and actions on Everest.
2	Establishing his credibility	
3-6		
7-9	Defending his choice to climb without oxygen	
10		Boukreev defends his choice of clothing, as proven by photographs taken that day. He explains that his clothing was just as good as everyone else's.
11		
12		

## Do/Say Chart: Boukreev's Response to Jon Krakauer (Answer Key)

Para-graph(s)	<b>DO</b> <b>What is the author <u>doing</u>?</b> (Introducing, describing, arguing, defending, explaining, establishing credibility, etc...)	<b>SAY</b> <b>What is the author <u>saying</u>?</b> (The specific details of the text, an easy to understand version of what the author is trying to communicate)
1	Explaining the purpose for writing	Boukreev explains that he disagrees with some of the points in Krakauer's "Into Thin Air" article, specifically points that were made criticizing his decisions and actions on Everest.
2	Establishing his credibility	<b>Boukreev explains his experience as a mountain climber, listing his accomplishments.</b>
3-6	<b>Defending his decision to leave the summit early</b>	<b>Boukreev defends himself by describing the events of that day. He waited for climbers on the summit, passed several guides who seemed in good health on his way down, and was able to retrieve oxygen and help with rescue efforts later on.</b>
7-9	Defending his decision to climb without oxygen	<b>Boukreev defends himself by explaining that he has trained to climb without oxygen and that Scott Fischer agreed with his decision. He also explains that he gave the extra bottle he was carrying to a fellow guide who needed it.</b>
10	<b>Defending his choice of clothing</b>	Boukreev defends his choice of clothing, as proven by photographs taken that day. He explains that his clothing was just as good as everyone else's.
11	<b>Gives his opinion about what would have happened had he not descended early</b>	<b>Boukreev believes that he would have died had he not descended early, or he would have had to abandon his clients to go for help that wasn't actually available at Camp IV.</b>
12	<b>Reflecting</b>	<b>Boukreev acknowledges the loss and pain that both he and Krakauer feel over the Mt. Everest disaster and hopes they can learn from the experience so it doesn't happen again.</b>

**ACADEMIC SUMMARY TEMPLATE**

In the \_\_\_\_\_, \_\_\_\_\_,  
 (“A” Text Type) (title of text)  
 \_\_\_\_\_ the topic of  
 (Full name of author) (“B” Academic Verb)  
 \_\_\_\_\_ . S/he \_\_\_\_\_  
 (topic/issue of text) (“C” Academic Verb + “that”)  
 \_\_\_\_\_  
 (Author’s main argument/belief on the topic/issue)

Continue the summary by including the author’s main points or the main events/ideas that support the issue written above.

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Ultimately, what \_\_\_\_\_ is trying to convey (through) his/her \_\_\_\_\_  
 (author) (text type)  
 is \_\_\_\_\_  
 (main point)

- A**  
**Types of Texts**  
 essay  
 editorial  
 article  
 research paper  
 narrative  
 report  
 letter  
 speech  
 short story  
 vignette  
 memoir  
 poem  
 novel  
 movie  
 drama/play

- B**  
**Precise Verbs**  
 addresses      debates  
 discusses      disputes  
 examines      opposes  
 explores      contests  
 considers  
 questions  
 analyzes  
 scrutinizes  
 criticizes  
 comments on  
 elaborates on  
 focuses on  
 reflects on  
 argues for  
 argues against

- C**  
**Precise**  
**“Verbs + that”**  
 asserts  
 argues  
 posits  
 maintains  
 claims  
 notes  
 proposes  
 declares  
 concedes  
 states  
 believes  
 suggests  
 implies  
 infers  
 intimates

- Connectors**  
 in addition  
 furthermore  
 moreover  
 another  
 besides...also  
 further  
 additionally  
 beyond....also  
 ....as well  
  
 @Sonia Munevar  
 Gagnon

**Directions:** As you read this article, pay close attention to Lopsang's defense of his actions and decisions on Mt. Everest. What are his main points? How does he defend himself?

1. **Circle** each of Lopsang's opinions (claims).
2. **Underline** his evidence supporting each opinion.

## Lopsang Jangbu Sherpa (Response to Krakauer)

Source: <http://classic.mountainzone.com/climbing/fischer/letters.html>



- 1 I am writing to you in response to the "Into Thin Air" piece written by Jon Krakauer, published in [the September, 1996 issue of *Outside Magazine*]. I came to Seattle, to attend Scott Fischer's memorial service. I was in Seattle 60 days before I ever talked with Jon Krakauer. During that time he wrote and submitted his "Thin Air" piece without once consulting<sup>1</sup> me on what happened. Unfortunately, there were many false allegations<sup>2</sup> made against me and my group that was led by Scott Fischer. Krakauer stated that a number of seemingly minor things omitted<sup>3</sup> by us contributed to the disaster that occurred on the American and New Zealand Everest expeditions on May 10, 1996. There are many problems with this statement and I wish to address some of these. Also, negative references were made to my character and my abilities as Sirdar of the American Expedition. As you can understand, I would also like to clear up these errors made by John Krakauer.
- 2 My choice to summit Everest without oxygen was questioned by him. I have summited Everest three times without oxygen, (not two as mentioned by JK), before this expedition and will continue to do so. I was requested to join a Japanese Expedition this fall and most likely will join a winter and spring expedition. On all of these, I will climb without oxygen. It was not mentioned that on Rob Hall's 1995 Everest expedition I broke trail and fixed rope without oxygen all the way to the summit. There I waited for one hour for other team members. No one came. Most regretfully, Rob Hall is not here to explain this.
- 3 Scott Fischer did not order me, nor did Sandy Pittman offer a "hefty" cash bonus to short-rope her to make it to the top. I made the decision to short-rope any team member who was having trouble. This was to ensure that all group members would have a good chance of making the summit. This was my goal, our team's goal. I worked very hard on this expedition. All members of my group would agree with this. I do not understand how Krakauer, involved in a different expedition could write statements that judge my work habits.

<sup>1</sup> **consulting:** asking, interviewing

<sup>2</sup> **allegations:** accusations; statements that someone has done something wrong or illegal

<sup>3</sup> **omitted:** left out, not included

- 4 As far as being referred to as a "showboat"<sup>4</sup>, I have this reply. Just below the summit of Everest, I left my ice axe and a 15 meter rope fixed at a dangerous spot so that all remaining team members could get down safely. Then I waited for Scott to arrive. It was very cold. He finally arrived very late and we started down. Just as we reached my ice axe, Rob Hall and Doug Hansen were coming up my rope. So, after they got up to me, I sent Scott down and I waited next to my ice axe for them to summit and return so that they too could use my ice axe and fixed line to get safely down. Once they were safely down my rope, I then left and quickly caught Scott. From the South Summit I physically dragged him down until he could go no further.
- 5 There I waited with Scott, determined to save him or die. Finally, he threatened me to save myself, saying that if I did not go down, he would jump to his death. I was the last person to leave Scott and Makalu Gau. (Jon states that three Sherpas were the last--also incorrect.)
- 6 In regards to the "Goldbrick" comment, you may wish to know that I netted two thousand dollars for this expedition, not to mention the fact that to save Sandy Pittman, I gave her my personal oxygen bottle on the way up, at 8,820 meters. I also carried an 80 pound load from camp 3 to camp 4 the day prior to the summit bid, which included 30 pounds of other member's personal gear. I am not interested in money. I am my father's only child and I have many uncles and family. We help each other and live very well in Kathmandu. Money is not important for me. To be described or referred to as a "Goldbrick" is completely false.
- 7 In reference to the complaint about fixing the lines let it be understood that on all expeditions, whoever goes first from camp IV is supposed to fix the ropes. Rob Hall's group left 45 minutes ahead of us. In my group there were two guides who were paid considerably more money than me, Anatoli and Neal. That these strong, professional guides sat on the South Summit waiting for me to come up and fix lines for them seems ridiculous.
- 8 Krakauer makes references to my vomiting, making it sound like I was weak and unable to do my job. This too was greatly misunderstood. I have been over 8,000 meters many times, each time I vomit. It is just something I do. It means nothing. I have done it on all successful expeditions, when leading or following. I did it at camp I, II, etc. For me, it has nothing to do with altitude sickness. Neal Beidleman, who saw me vomit, also understood this, and took the ropes, which I was carrying, from me. He and Anatoli then took off in the lead. My job then became that of seeing to the rest of the group, making sure they got to the summit.
- 9 This was my job. I in no way "lost sight of what I was supposed to be doing up there..." If Neal took the rope, then I assumed he would fix the lines. We were both guides. I would

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<sup>4</sup> **showboat**: show-off

gladly have taken the lead and fixed the ropes if he wanted to stay back and help the others. Again, I was doing my job. I presumed<sup>5</sup> that Neal and Anatoli were doing theirs. When I arrived at the South Summit, Neal and Anatoli were gone to the summit. If they had waited for me, I would have gone ahead and fixed the rope. This of course, made no sense due to the lateness. I mention this because Krakauer makes references that I was not willing to work hard on this trip; also completely unfounded<sup>6</sup>. Also, if I was sick and weak, why would I wait so long on the summit for Scott, Rob Hall, and Doug Hansen? If I was sick and weak, how could I have spent 7 hours dragging Scott back down from the south summit?

- 10 My name was misspelled and my age misrepresented throughout the article. So you know, my name is Lopsang Jangbu Sherpa and I am 23 years old. Finally, I express my profound condolences<sup>7</sup> to the families and friends of the victims.

Respectfully,  
Lopsang Jangbu Sherpa  
Kathmandu, Nepal

\*Editor's note: Lopsang Jangbu Sherpa was killed in an avalanche in September '96 guiding another climb on Everest.

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<sup>5</sup> **presumed**: to think that something is true without knowing that it is true

<sup>6</sup> **unfounded**: not based on facts or proof

<sup>7</sup> **condolences**: feelings of sympathy and sadness, especially when someone is suffering because of the death of a friend or family member

## Do/Say Chart: Lopsang's Response to Jon Krakauer

Para- graph(s)	<b>DO</b> <b>What is the author <u>doing</u>?</b> (Introducing, describing, arguing, defending, explaining, etc...)	<b>SAY</b> <b>What is the author <u>saying</u>?</b> (The specific details of the text, an easy to understand version of what the author is trying to communicate)
1	Explaining the purpose for writing	
2	Defending his choice to climb without oxygen	
3		
4-5		
6		
7		
8		
9		
10		

**ACADEMIC SUMMARY TEMPLATE**

In the \_\_\_\_\_, \_\_\_\_\_,  
(“A” Text Type) (title of text)  
 \_\_\_\_\_ the topic of  
(Full name of author) (“B” Academic Verb)  
 \_\_\_\_\_. S/he \_\_\_\_\_  
(topic/issue of text) (“C” Academic Verb + “that”)  
 \_\_\_\_\_.  
(Author’s main argument/belief on the topic/issue)

Continue the summary by including the author’s main points or the main events/ideas that support the issue written above.

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Ultimately, what \_\_\_\_\_ is trying to convey (through) his/her \_\_\_\_\_  
(author) (text type)  
 is \_\_\_\_\_.  
(main point)

- A**  
**Types of Texts**  
 essay  
 editorial  
 article  
 research paper  
 narrative  
 report  
 letter  
 speech  
 short story  
 vignette  
 memoir  
 poem  
 novel  
 movie  
 drama/play

- B**  
**Precise Verbs**  
 addresses      debates  
 discusses      disputes  
 examines      opposes  
 explores      contests  
 considers  
 questions  
 analyzes  
 scrutinizes  
 criticizes  
 comments on  
 elaborates on  
 focuses on  
 reflects on  
 argues for  
 argues against

- C**  
**Precise**  
**“Verbs + that”**  
 asserts  
 argues  
 posits  
 maintains  
 claims  
 notes  
 proposes  
 declares  
 concedes  
 states  
 believes  
 suggests  
 implies  
 infers  
 intimates

- Connectors**  
 in addition  
 furthermore  
 moreover  
 another  
 besides...also  
 further  
 additionally  
 beyond....also  
 ....as well
- @Sonia Munevar  
 Gagnon

**Comparison/Contrast Matrix**

	Jon Krakauer	Anatoli Boukreev	Lopsang Jangu
Subject			
Purpose			
Occasion			
Verbal irony			
Situational irony			
Tragic irony			
Dramatic Irony			

<p><b>Unit:</b> 3 (Irony) <b>Lesson #:</b> 4</p>	<p><b>Grade Level/Course:</b> 10</p>	<p><b>Duration:</b> 2 days <b>Date:</b></p>
<p><b>Big Idea:</b> Change can be unexpected <b>Essential Questions:</b> How do people respond to unexpected change? How does the author use irony to create a feeling of mystery, suspense, or surprise? Why do people have different perspectives on the same event?</p>		
<p><b>Common Core and Content Standards</b></p>	<p>RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RL.9-10.3: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p> <p>RL.9-10.5: Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p> <p>RL.9-10.10: By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.</p> <p>RI.9-10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RI.9-10.2: Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>RI.9-10.6: Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</p> <p>RI.9-10.10: By the end of grade 10, read and comprehend literary non-fiction, at the high end of the grades 9–10 text complexity band independently and proficiently.</p> <p>W.9-10.4: 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><b>Materials/ Resources/ Lesson Preparation</b></p>	<p>1. Summative Assessment 2. Summative Assessment Answer Document 3. Summative Assessment Answer Key 4. Academic Summary Rubric</p>	
<p><b>Objectives</b></p>	<p><b>Content:</b> Students will analyze the use of irony in a short story, summarize an opinion article, and analyze an author’s argument by completing the summative assessment.</p>	<p><b>Language:</b> Students will write an academic summary and a short answer question.</p>
<p><b>Depth of Knowledge Level</b></p>	<p><input type="checkbox"/> Level 1: Recall   <input checked="" type="checkbox"/> Level 2: Skill/Concept <input checked="" type="checkbox"/> Level 3: Strategic Thinking   <input checked="" type="checkbox"/> Level 4: Extended Thinking</p>	

<b>College and Career Ready Skills</b>		<input checked="" type="checkbox"/> Demonstrating independence <input type="checkbox"/> Building strong content knowledge <input checked="" type="checkbox"/> Responding to varying demands of audience, task, purpose, and discipline <input checked="" type="checkbox"/> Valuing evidence <input checked="" type="checkbox"/> Comprehending as well as critiquing <input type="checkbox"/> Using technology and digital media strategically and capably <input checked="" type="checkbox"/> Coming to understand other perspectives and cultures	
<b>Common Core Instructional Shifts</b>		<input checked="" type="checkbox"/> Building knowledge through content-rich nonfiction texts <input checked="" type="checkbox"/> Reading and writing grounded from text <input checked="" type="checkbox"/> Regular practice with complex text and its academic vocabulary	
<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>	NA	NA
<b>Pre-teaching Considerations</b>		Students will be using the knowledge and skills learned thus far in this unit to complete the summative assessment.	
<b>Lesson Delivery Comprehension</b>			
<b>Instructional Methods</b>	<b>Check method(s) used in the lesson:</b> <input type="checkbox"/> Modeling <input type="checkbox"/> Guided Practice <input type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Independent Practice <input type="checkbox"/> Guided Inquiry <input type="checkbox"/> Reflection		
<b>Lesson Overview</b>	1. Summative Assessment 1- Test with Multiple Choice Questions and an Academic Summary (Irony) 2. Summative Assessment 2- Compare/Contrast Essay (Irony)		
<b>Interacting with the Text</b>	<b>Prior Knowledge, Context, and Motivation:</b> <u><b>Day 1-2</b></u> <b>Option 1</b> <ol style="list-style-type: none"> <li>Distribute copies of the summative assessment along with the student answer document. Tell students they can write on the test, but must answer on the answer document. Give them two days for this assessment as it involves reading and writing. Advise students to read the selections more than once if necessary.</li> <li>An answer key and rubric for the academic summary are provided for teacher use.</li> </ol> <b>Option 2</b> <ol style="list-style-type: none"> <li>Distribute copies of the compare/contrast summative assessment (Resource 4.6).</li> <li>Have students respond to the following prompt: Select one of the readings from this unit, identify one ironic event from the text, and compare and contrast how that event affects two of the characters.</li> </ol>		

**Lesson Reflection**

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

### Unit 3 Summative Assessment

(Mark ALL Answers on Answer Document)

#### **Section 1: Irony**

**Directions:** Read the following short story and answer the questions that follow on the answer document. (Advice: Take your time and read the story more than once if necessary)

#### **“The Open Window” by Saki (H. H. Munro)**

"My aunt will come down very soon, Mr. Nuttel," said a very calm young lady of fifteen years of age, "meanwhile you must try to bear my company."

5 Framton Nuttel tried to say something which would please the niece now present, without annoying the aunt that was about to come. He was supposed to be going through a cure for his nerves; but he doubted whether these polite visits to a number of total strangers would help much.

10 "I know how it will be," his sister had said when he was preparing to go away into the country; "you will lose yourself down there and not speak to a living soul, and your nerves will be worse than ever through loneliness. I shall just give you letters of introduction to all the people I know there. Some of them, as far as I can remember, were quite nice."

15 Framton wondered whether Mrs. Sappleton, the lady to whom he was bringing one of the letters of introduction, was one of the nice ones.

"Do you know many of the people round here?" asked the niece, when she thought that they had sat long enough in silence.

20 "Hardly one," said Framton. "My sister was staying here, you know, about four years ago, and she gave me letters of introduction to some of the people here." He made the last statement in a sad voice.

25 "Then you know almost nothing about my aunt?" continued the calm young lady.

"Only her name and address," Framton admitted. He was wondering whether Mrs. Sappleton was married; perhaps she had been married and her husband was dead. But there was something of a man in the room.

30 "Her great sorrow came just three years ago," said the child. "That would be after your sister's time."

"Her sorrow?" asked Framton. Somehow, in this restful country place, sorrows seemed far away.

35 "You may wonder why we keep that window wide open on an October afternoon," said the niece, pointing to a long window that opened like a door on to the grass outside.

"It is quite warm for the time of the year," said Framton, "but has that window got anything to do with your aunt's sorrow?"

40

"Out through that window, exactly three years ago, her husband and her two young brothers went off for their day's shooting. They never came back. In crossing the country to the shooting-ground, they were all three swallowed in a bog<sup>1</sup>. It had been that terrible wet summer, you know, and places that were safe in other years became suddenly dangerous. Their bodies were never found. That was the worst part of it." Here the child's voice lost its calm sound and became almost human. "Poor aunt always thinks that they will come back some day, they and the little brown dog that was lost with them, and walk in at that window just as they used to do. That is why the window is kept open every evening till it is quite dark. Poor dear aunt, she has often told me how they went out, her husband with his white coat over his arm, and Ronnie, her youngest brother, singing a song, as he always did to annoy her, because she said it affected her nerves. Do you know, sometimes on quiet evenings like this, I almost get a strange feeling that they will all walk in through the window-----"

45

50

55

She stopped and trembled. It was a relief to Framton when the aunt came busily into the room and apologized for being late.

"I hope Vera has been amusing you?" she said.

60

"She has been very interesting," said Framton.

"I hope you don't mind the open window," said Mrs. Sappleton brightly. "My husband and brothers will be home soon from shooting, and they always come in this way. They've been shooting birds today near the bog, so they'll make my poor carpets dirty. All you men do that sort of thing, don't you?"

65

She talked on cheerfully about the shooting and the scarcity of birds, and the hopes of shooting in the winter. To Framton it was all quite terrible. He made a great effort, which was only partly successful, to turn the talk on to a more cheerful subject. He was conscious that his hostess was giving him only a part of her attention, and her eyes were frequently looking past him to the open window and the grass beyond. It was certainly unfortunate that he should have paid his visit on this sorrowful day.

70

"The doctors agree in ordering me complete rest, no excitement and no bodily exercise," said Framton, who had the common idea that total strangers want to know the least detail of one's illnesses, their cause and cure. "On the matter of food, they are not so much in agreement," he continued.

75

"No?" said Mrs. Sappleton in a tired voice. Then she suddenly brightened into attention - but not to what Framton was saying.

80

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<sup>1</sup> **bog**: soft, waterlogged ground; a marsh

"Here they are at last!" she cried. "Just in time for tea, and don't they look as if they were muddy up to the eyes!"

85 Framton trembled slightly and turned towards the niece with a look intended to show sympathetic understanding.



"Three figures were walking across the grass towards the window"

The child was looking out through the open window with fear in her eyes. With a shock Framton turned round in his seat and looked in the same direction.

90 In the increasing darkness three figures were walking across the grass towards the window; they all carried guns under their arms, and one of them had also a white coat hung over his shoulders. A tired brown dog kept close at their heels. Noiselessly they drew  
95 near to the house, and then a young voice started to sing in the darkness.

100 Framton wildly seized his hat and stick; he ran out through the front door and through the gate. He nearly ran into a man on a bicycle.

"Here we are, my dear," said the bearer of the white coat, coming in through the window; "fairly muddy, but most of it's dry. Who was that who ran out as we came up?"

105 "A most extraordinary man, a Mr. Nuttel," said Mrs. Sappleton. "He could only talk about his illnesses, and ran off without a word of good-bye or apology when you arrived. One would think he had seen a ghost."

110 "I expect it was the dog," said the niece calmly. "He told me he had a terrible fear of dogs. He was once hunted into a graveyard somewhere in India by a lot of wild dogs, and had to spend the night in a newly-dug grave with the creatures just above him. Enough to make anyone lose their nerve."

115 She was very clever at making up stories quickly.

**\*\* MARK ALL ANSWERS ON ANSWER DOCUMENT.**

**Section 1: Irony**

1. Which of the following is an example of **dramatic irony** in the story “The Open Window”?
  - a. Framton went to the country to calm his nerves, but ends up having the fright of his life
  - b. The reader knows, but Framton doesn’t know, that the niece was lying
  - c. Saki, the author, keeps the reader unaware of what is really happening until the end
  - d. When the aunt says, “One would think he had seen a ghost.”
  
2. Which of the following is an example of **situational irony** in the story “The Open Window”?
  - a. Framton went to the country to calm his nerves, but ends up having the fright of his life
  - b. The reader knows, but Framton doesn’t know, that the niece was lying
  - c. Saki, the author, keeps the reader unaware of what is really happening until the end
  - d. When the aunt says, “One would think he had seen a ghost.”
  
3. What is **ironic** about Saki’s repeated description of the niece, Vera, as “calm”?
  - a. She is not calm. She is angry.
  - b. She breaks into hysterical laughter at the end of the story.
  - c. Although she seems innocent on the outside, we know she is an uncontrollable liar.
  - d. Although she seems calm on the outside, she’s biting her fingernails throughout the story.
  
4. The open window in the story symbolizes honesty. What is **ironic** about this symbol?
  - a. Framton lies to everyone about his bad health.
  - b. Vera, the niece, lies to both Framton and her relatives throughout the story.
  - c. The author, Saki, misleads the reader for most of the story.
  - d. Both B and C
  
5. Which line of the story creates the **dramatic irony**?

a. 81	c. 98
b. 91	d. 115
  
6. How does Saki create **mystery, tension, and surprise** in “The Open Window”?
  - a. By misleading the reader for most of the story
  - b. Through the use of detailed description
  - c. Through the use of verbal irony
  - d. Through his word choice

**Section 2: Summarizing an Informative/Explanatory Text**

**Directions:** Read the following article and write an academic summary on the answer document.

**Tragic Irony: Teen Dies While Texting the Dangers of Texting and Driving**

Parents Make Pleas to Outlaw Texting and Driving in Idaho

Posted: Mar 05, 2012 By: [AOL Autos Staff](#)

<http://autos.aol.com/article/teen-dies-while-texting-the-dangers-of-texting/>

Taylor Sauer, a college student driving home on a lonely road, was texting with a friend via Facebook when her car crashed into a tanker truck at 80 miles per hour, killing her instantly. The tragic irony of the situation was revealed in her phone records shortly after: At the time of the accident, she had been texting about the dangers of texting and driving.

Her last message, sent moments before the crash on Jan. 14, said, "I can't discuss this now. Driving and facebooking is not safe! Haha."

According to the phone records, Sauer, 18, was posting on Facebook about every 90 seconds.

"I think she was probably (texting) to stay awake, she was probably tired," Taylor's father, Clay Sauer, told Ann Curry on The TODAY Show. "But that's not a reason to do it, and the kids think they're invincible. To them, (texting) is not distracting, they're so proficient at texting, that they don't feel it's distracted driving."

Taylor's parents have since become activists in their home state of Idaho, trying to get the government to pass laws against texting while driving.

Because of texting-while-driving deaths like this one, the federal government is moving to limit in-vehicle communications technology that turns cars and trucks into virtual rolling smart-phones.

Last month, U.S. Department of Transportation secretary Ray LaHood announced a new set of proposed distracted driving guidelines for automakers that would limit the use of in-car tech solutions that are "not directly relevant to safely operating the vehicle, or cause undue distraction by engaging the driver's eyes or hands for more than a very limited duration while driving."

Specifically, DOT is recommending automakers withhold technology packages that require both hands to operate or that could take a driver's eyes from the road for more than two seconds. Further, DOT wants technologies that require detailed input from the driver to be disabled while the car is out of park. That would include text messaging and internet browsing along with such tasks as address entry into navigation systems and manual phone dialing.

Future guidelines may include recommendations to manufacturers of aftermarket devices like smart-phones, portable GPS units and tablet computers. It's important to note that these guidelines are recommendations, not mandates.

The controversy that will play out in the coming months and years is obvious: Drivers are so attached to mobile devices that if automakers don't keep innovating ways to stay connected hands-free, people will inevitably be drawn to using their mobile devices in ways that, it can be argued, are more dangerous.



	Advanced (4)	Proficient (3)	Basic (2)	Below Basic (1)
<b>Content</b>		Topic sentence identifies title of text, author, and main idea.	* Includes 2 of the content proficient criteria	* Includes fewer than 2 of the content proficient criteria
		Paraphrases 3-5 key details from the text that support the main idea.		
		Concluding sentence restates main idea or author's purpose.		
<b>Language</b>	* Includes all of the proficient criteria plus: <ul style="list-style-type: none"> <li>• 5 or more examples of precise language</li> <li>• 4 or more complex sentences</li> </ul>	Uses third person point of view.	* Includes 2- 3 of the language proficient criteria	* Includes fewer than 2 of the language proficient criteria
		Includes 2-4 signal words/phrases for sequencing, adding information, or concluding.		
		Uses complete sentences and appropriate grammar, spelling, and English usage.		

Scores:

Section 1: ____/____
Section 2: ____/____
<b>Total:</b> ____/____



	Advanced (4)	Proficient (3)	Basic (2)	Below Basic (1)
<b>Content</b>		<p>Topic sentence identifies title of text, author, and main idea.</p> <p>Paraphrases 3-5 key details from the text that support the main idea.</p> <p>Concluding sentence restates main idea or author's purpose.</p>	* Includes two of the "content" proficient criteria	* Includes fewer than two of the "content" proficient criteria
<b>Language</b>	<p>* Includes all of the proficient criteria plus:</p> <ul style="list-style-type: none"> <li>• Five or more examples of precise language</li> <li>• Four or more complex sentences</li> </ul>	<p>Uses third person point of view.</p> <p>Includes 2-4 signal words/phrases for sequencing, adding information, or concluding.</p> <p>Uses complete sentences and appropriate grammar, spelling, and English usage.</p>	* Includes two-three of the "language" proficient criteria	* Includes fewer than two of the "language" proficient criteria

\*Adapted from QTEL





# Appendix of Strategies

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**\*Please Note:** The Strategies listed below in **bold** are strategies used in this unit. The additional strategies have been included as a reference for your use in planning future lessons.

**Academic Discussion Frames 2**

**Academic Summary Writing: Teacher Rationale and Protocol 3**

**Anticipatory Guide and Extended Anticipatory Guide: Teacher Rationale and Protocol 4**

Clarifying Bookmark: Teacher Rationale and Protocol 5

Collaborative Poster with Rubric: Teacher Rationale and Protocol 6

**Compare/Contrast Matrix: Teacher Rationale and Protocol 7**

Copy Change: Teacher Rationale and Protocol 8

**Do/Say Chart: Teacher Rationale and Protocol 9**

Era Envelope: Teacher Rationale and Protocol 11

Focused Annotation: Teacher Rationale and Protocol 12

Four Corners: Teacher Rationale and Procedures 13

Framer Model: Teacher Rationale and Protocol 14

**Gallery Walk: Teacher Rationale and Protocol 15**

Jigsaw Expert Group Strategy: Teacher Rationale and Protocol 16

Inside-Outside Circles: Teacher Rationale and Protocol 17

Plutchik's Wheel of Emotion: Teacher Rationale and Protocol 18

**Quick-Write: Teacher Rationale and Procedure 19**

Reading in Four Voices: Teacher Rationale and Procedure 20

**Round-Robin: Teacher Rationale and Procedure 21**

Save the Last Word for Me Protocol 22

Say-Mean-Matter: Teacher Rationale and Procedure 23

S.O.A.P.S. Tone Analysis – Guided Inquiry Questions for teachers 24

**Think-Pair-Share: Teacher Rationale and Protocol 26**

**Viewing with a Focus: Teacher Rationale and Protocol 27**

**Vocabulary Notebook: Teacher Rationale and Protocol 28**

Vocabulary Review Jigsaw 29

Wordle: Teacher Rationale and Protocol 31

# Academic Discussion Frames

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## **Share Your Thinking/ Discussion Starters:**

- I think that... because
- In my opinion...
- Based on ...
- I noticed that...
- A good example would be...
- According to ....

## **Building on Ideas/Continuing the Discussion:**

- I see what \_\_\_ is saying. Would that also mean ...?
- What \_\_\_\_ said reminds me of...?
- \_\_\_\_\_ made a good point when he/she said...
- Another example is...
- I see what \_\_\_\_\_ is saying, and I think that...

## **Clarifying Ideas/Understanding the Discussion:**

- I think \_\_\_ means ...
- \_\_\_\_, could you please clarify what you mean by...
- \_\_\_\_, can you be more specific...
- \_\_\_\_, can you give an example of ...
- \_\_\_\_, are you saying that...

# Academic Summary Writing: Teacher Rationale and Protocol

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**Purpose:** The goal of summary writing is for students to extend and synthesize their comprehension of a particular text by bringing together the most relevant and valid details that support their understanding of the central idea/theme. It is also a method for teachers to assess their students' level of understanding of a text and use this information to inform their instruction.

**Procedure:** Steps to writing an academic summary follow.

*NOTE: The manner in which scaffolds below are added or removed are contingent upon the needs of students. Meaning, this work can be done individually or in collaboration with others.*

- 1) Read the text using strategies to identify the central idea/theme. Come to consensus with your partner about the central idea/theme.
- 2) Return to the completed Do/Say Chart and *independently* star the top 3-4 details throughout the text that help to develop the central idea/theme.
- 3) Come to consensus with your partner about the top 3-4 supporting details from the Do/Say Chart that will go into your summary.
- 4) Paraphrase the details with your partner.
- 5) Summary must be paraphrased in complete sentences and written in 3<sup>rd</sup> person. Remember to include signal words within your summary.

## Structure of Academic Summary

**Topic Sentence** – Identify the text, author, and publisher (if provided) + strong predicate + central idea/theme.

**Paraphrase Details** – In your own words, write the details from the DO/SAY chart. Decide on no more than 3-5 details, depending on the text length.

**Concluding statement** – Conclude summary with a strong finish that sums up the central idea/theme.

## Benefits for ELs:

- ✓ Helps student to read critically to gain a better understanding of the text and the language used.
- ✓ Enables students to work with manageable and meaningful chunks of information.
- ✓ Students are able to work collaboratively to co-construct meaning.
- ✓ Works in conjunction with Focused Annotation, Passage-Based Analysis, and Do/Say note taking tasks so preparation for this writing is highly scaffolded.
- ✓ Summaries can be used as the foundation for writing different types of analytical essays.

## Some Helpful Reminders:

- Be sure to model this task and guide students in this process.
- This task can be used for fiction or non-fiction text and across disciplines.
- Summaries are always written in 3<sup>rd</sup> person and always paraphrased in students' own words.
- The main difference between a summary and analytical writing is that there is virtually no analysis of evidence.
- This task is typically used as a preparation for larger pieces of writing, but can be used as a stand-alone as well, depending on the goal/outcome.
- Summaries are generally developed from reading and note taking strategies, such as Focused Annotation, Passage-Based Analysis, Do/Say Charts, etc....

# 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

---

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

## Collaborative Poster with Rubric: Teacher Rationale and Protocol

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**Purpose:** The Collaborative Poster with Rubric provides opportunities for students to consolidate and extend their understanding of key ideas in a text or unit by representing them in a novel way, and is most effective when used in the Extending Understand of Texts moment of the lesson. The task requires that students synthesize their own understanding of key ideas they read, share that understanding with members of their group, and negotiate and come to consensus about how to represent these main ideas and themes in visual and written form. A rubric is provided to enhance students' agency and autonomy by making explicit what needs to be paid attention to during the development of the end product. In doing so, students revisit the text to select a quote and image that best represents key ideas and to craft an original phrase that synthesizes their understanding. The task provides support for students to cite relevant evidence that supports their reasoning about a text.

**Required for use:** Students need to be given time to think individually about how to represent on a collaborative poster the spirit of a text read by the team. In the ensuing discussions in their small groups — at which point the group must reach consensus on one (or more) image, quote, and original phrase — all should be primed with ideas to share and from which to build their consensus. As groups plan and create their poster, a rubric is essential to ensure that they discuss the text, stay on task, and use images to highlight main ideas rather than merely to decorate the poster.

**Structure of the activity:** The first time students create a Collaborative Poster; they should have 25 minutes to complete it, but no more (do not compromise). After 20 minutes, post the posters as they are and have students use the rubric to assess selected posters. Teams may revise their posters on their own time. Decrease the time for work on subsequent poster assignments until students work within a 20-minute timeframe. Provide each student in the team a single marker, of a different color from any other team member's for his or her work on the poster, as well as for signing the poster when the group agrees that it is complete.

### Process outline:

- 1) Students have already read the team text, supported by scaffolding as needed.
- 2) Students have selected one quote and one image to share.
- 3) Students engage in two Round Robin sharing: the first to share the quote and the second to share the image.
- 4) After students have finished sharing their images and quotes they begin to negotiate about which quote best represents the spirit or theme of the story.
- 5) After that, students agree on an integrated image that best represents the text.
- 6) Once these have been agreed upon, students develop an original phrase that connects to and synthesizes the ideas they have represented in the poster.
- 7) Each student contributes to the completion of the poster, signs his or her name, using the assigned marker.
- 8) Finally, students use the rubric to evaluate their own work. They give themselves an overall evaluation and indicate two reasons why the product deserves that assessment.
- 9) Posters are posted in the room for all to see.
- 10) Other groups assess one poster, using the rubric. They indicate three reasons why the poster gets the specific rating and perhaps suggest what team could do to improve. They sign and place their assessment on the poster.

# Compare/Contrast Matrix: Teacher Rationale and Protocol

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**Purpose:** The Compare-and-Contrast Matrix is a graphic organizer that helps students analyze key features of two or more ideas, characters, objects, stories, etc., and can be used in all three moments of a lesson. These comparison charts highlight the central notions in a text, whether it is written or oral. The task can be used immediately before students experience an oral text, such as a mini-lecture to foreshadow important ideas that the teacher will present. Students can also use these matrixes to organize their understanding of a text they are reading or to revisit a text they have recently finished reading. As with any graphic organizer, these notes can be very helpful to students in constructing essays.

**Required for use:** For this task to be effective, the questions or prompts that guide students' comparisons must focus on salient and key elements that pertain to two or more thing being compared. For example, asking how two or more characters respond to challenges they face focuses students' attention on conflict and theme, while asking how characters are described focuses on categories that are not generative.

**Structure of the activity:** The teacher develops, based on goals for the lesson(s), three or four questions or prompts that guide students' analysis. The foci for comparison are placed in the left-hand column of a table, and the ideas, characters, objects, stories, etc. being compared are labeled at the top of columns in the table. For example, a compare/contrast matrix comparing two texts using three questions would be arrayed as follows:

	Text A	Text B
Question 1		
Question 2		
Question 3		

## Process outline:

- 1) Students work with a partner or small group
- 2) They may complete the chart independently and then share findings or may complete it collaboratively.
- 3) The teacher should circulate to clear up any misunderstandings.

*Adapted from Understanding Language ell.stanford.edu*

# Copy Change: Teacher Rationale and Protocol

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**Purpose:** Using Copy Change provides a framework for writing. Students use another author's pattern as a framework for their own writing. For example, young children might use Bill Martin Jr.'s "Brown bear, brown bear..." to create their own version: "Fierce eagle, fierce eagle, what do you see?" or "Mr. Jones, Mr. Jones, what do you see?"

**Required for use:** This task is best when used with predictable text or with text that has been analyzed for structure. This can often be poetry or trade books, as well as speeches.

**Structure of the activity:** Research has shown that understanding and using text structures can improve writing skills and enhance reading comprehension. This is a method that is used by both novice writers and those writers who are trying to hone their style. "Like any other craftspeople, professional writers know that to learn their craft, they must stand on the shoulders of writers who have gone before them. Copy change is a way young writers can stand on the shoulders of professional writers. (Ray, 1999)

## Process outline:

- 1) Students read and listen to the original text.
- 2) Students have a discussion about the text characteristics (student led or teacher led). Some questions to consider include:
- 3) What did you notice about the format of this text?
- 4) What did the author do first, second, etc.?
- 5) If you were going to use the author's framework to write something of your own, what framework would you use?
- 6) Students then use the author's framework for their own writing.

*Adapted from literacy.kent.edu/eureka/strategies/copy\_change.pdf and Timothy Rasinski*

# Do/Say Chart: Teacher Rationale and Protocol

**Purpose:** A powerful technique for examining how a text is constructed by noting what the writer is DOING (his/her function or strategy) in each paragraph/section and what the writer is SAYING (the content) in each paragraph/section. The DO/SAY technique is a very effective reading and writing tool.

## Procedure:

1. If needed, teacher numbers the text into meaningful chunks (sections).
2. For each paragraph/section, students (collaboratively or independently) are responsible for writing brief statements about the function (DO) of each paragraph/section and the content (SAY) of each paragraph/section.
3. DO statements include a verb and tell the strategy the author is using. SAY statements tell briefly what the content is in each paragraph/section.

## Examples:

*From an “accounting” essay*

DO	SAY
Introduces the claim/thesis statement	Accounting is crucial because the financial life of a company depends on it.
Presents the first reason to support his claim/thesis	Managerial accounting is the type of accounting dealing with the day-to-day operation of a business which is essential.
Presents the second reason to support his claim/thesis	Financial accounting is the type of accounting that provides necessary information to people outside the business.
Restates the claim/thesis and expand on it	Every company relies on accounting for success. There are other kinds of accounting as well, suited to special kinds of organization.

*From a literary work*

DO	SAY
Provides the setting of the story and introduces the conflict.	A boy tries to steal a large woman’s purse, but she grabs him before he can run away.
Provides a dialogue between the boy and the lady about the crime he committed.	The woman scolds the boy and drags him up the street. The boy pleads for her to let him go.
Describes what they boy and woman are doing and continues to advance the plot.	The woman drags Roger into her apartment and tells him to wash his face and eat supper with her. Roger is frightened, but he obeys the woman does not escape even when he gets a chance to.
Provides background information on the woman’s life and describes the actions of Roger. Continues to advance the plot.	Woman tells Roger that she also did things in her past that were wrong and that everybody has something in common. She makes him dinner, while Roger cleans himself up. Roger now wants the woman to trust him so he makes sure to move far away from the purse and behaves.
Illustrates how this woman is influencing Roger’s behavior and also provides more details about the woman’s life.	Roger now wants to help the woman and even offers to go to the store for her. Woman tells him about her job and does not say or ask anything to embarrass Roger.
Provides a resolution to the story.	Woman gives Roger \$10 so he can buy the shoes he wanted, tells him to behave, and shuts the door. Roger wants to say something

	to her, but he cannot find the words to do so.
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**Benefits for English Learners:**

- ✓ Helps deconstruct the text genre and demystifying the author's writing moves.
- ✓ Enables student work with manageable and meaningful chunks of information.
- ✓ Students are able to work collaboratively to co-construct meaning.
- ✓ By noting the function and content of different sections of the text, students gain a clear and deeper understanding of the author's central idea/theme.
- ✓ Helps to scaffold the writing of summary and analytical texts.

**Helpful Reminders:**

- Deconstruct the genre by making students aware of the typical structural elements before delving into the specific functions of each paragraph/section.
- Do/Say is a scaffold to help students deconstruct texts to gain a deeper level of understanding, NOT simply an exercise of listing do/say statements.
- Depending on the level of your students, you may want to begin by providing the function of each paragraph/section (DO), BUT as students' learning in this area increases, students will then be identifying these statements on their own (gradual release of responsibility).
- If chunking the text for students is done ahead of time, be sure to chunk the text into meaningful parts (preferably by common functions).
- One paragraph may contain multiple functions; similarly, multiple paragraphs may contain the same function.

*Adapted from Sonja Munevar Gagnon, QTEL training*

# Era Envelope: Teacher Rationale and Protocol

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**Purpose:** This task is used to build and provide relevant background knowledge to students as part of preparing learners to read a text that is situated in a specific time period. Learning about the societal norms, politics, culture, and so on of a particular era helps students understand the historical context of an event, and thus better access the message, undertones, and nuances of texts that may be misunderstood or misinterpreted otherwise such as speeches, poems, and historical fiction.

**Required for use:** To create the Era Envelope—an envelope with four to six pieces of background information—the teacher chooses relevant texts or photographs –with captions- that illustrate a particular aspect of a time period. Each item in the envelope must fit on one page. In addition to the pieces of background information, the teacher creates a graphic organizer to be used by students as they read each piece. The graphic organizer serves to focus the students’ reading of the texts, highlighting salient information to consider, and the space to write responses.

**Structure of the task:** The Era Envelope consists of a large manila envelope or a folder, which contains four to six pieces of background information, along with focus questions to guide reading. Students work together in groups, based on the number of background information texts. The task begins with each student reading a different background text and answering the corresponding focus questions on the task handout. After about five minutes, students rotate papers, and each student repeats the process with a new text. Eventually all students will have read the documents.

## Process outline:

- 1) Students sit in heterogeneous groups of three or four based on the number of texts (no more than four).
- 2) One student opens and distributes the texts in the envelope, one to each student in the group.
- 3) A second student distributes the accompanying handout for the task.
- 4) Each student reads his or her text—or examines the visual—and takes notes writes answers on the corresponding box of the handout.
- 5) At the teacher’s signal, students pass their papers in the direction specified.
- 6) Students repeat this process until all texts are read.
- 7) After everyone in the group has read and responded to the focus questions, students share responses text by text, adding to or revising responses as needed.

**Options for scaffolding:** For classes with students who are at varying levels of English proficiency, teachers have the option of placing students in heterogeneous base groups and homogeneous expert groups, based on students’ English proficiency and reading level. Though different expert groups may read material of varying levels of textual difficulty, all groups are responsible for the same academic and cognitive tasks, and each member of the expert group contributes equally to the knowledge of his or her base group.

*Adapted from Understanding Language ell.stanford.edu*

# Focused Annotation: Teacher Rationale and Protocol

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**Purpose:** Focused Annotation is a task that helps students interact with the text and record their thinking processes.

## Procedure:

- 1) Teacher distributes the *Sample Annotation Marks* to students.
- 2) Teacher models how to annotate a text using the *Sample Annotation Marks* and the think-aloud process:  
*Note: It may be helpful to chunk the text ahead of time and focus on one chunk at a time.*
- 3) In pairs or individually, teacher instructs students to read and annotate the text by focusing on key language functions (such as: asking questions, agreeing/disagreeing, identifying main ideas, making connection).
- 4) Students share their annotation marks with a peer(s) and add/delete information on their chart or in their notebook based on their peer's feedback.  
*Note: You may want students to use the Collaborative Annotation Chart to record their thoughts and share with peers. The Collaborative Annotation Chart also contains language support for this task.*
- 5) Based on their annotations and discussions, students develop an initial understanding of the central idea/theme.

## Some Benefits for ELs:

- ✓ Helps build students' understanding of the text and their metacognitive skills.
- ✓ Provides students with a focus for reading.
- ✓ Requires students to stop and think about what they are reading, and record these thoughts.
- ✓ Students are able to work collaboratively to co-construct meaning.

## Some Helpful Reminders:

- Be sure to model HOW to annotate a text and orally express your thinking DURING this process.
- Begin by selecting 2-3 annotation marks for students to focus on so the task will be manageable for students.
- When students are sharing their annotation marks, be sure that they are reading aloud their thoughts, not simply exchanging papers.

*Adapted from Sonja Munévar Gagnon*

# Four Corners: Teacher Rationale and Procedures

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**Purpose:** Four Corners is a forced-choice task that can be used in a variety of subjects. For this task, the teacher writes a controversial statement in a definitive manner (there should not be a clear “right” or “wrong” choice to the statement.)

**Process:**

- 1) Before class, record the statements on an interactive white board or overhead so students will be able to view the statements one at a time. Clear the four corners of the room of tripping hazards and label each corner of the room with a sign stating “Strongly Agree,” “Agree,” “Disagree,” and “Strongly Disagree.”
- 2) The teacher distributes 3 x 5 cards to all students and asks them to record on the unlined side of the card the letter representing their choice of the four alternatives after she or he reads each aloud and posts them for reading. On the lined side of the card, students write three reasons for their choice, citing evidence.
- 3) The teacher then reads each statement and asks students to assemble in the corner of the room that corresponds to their choice.
- 4) In each corner, students form groups, ideally of three or four each, and exchange the reasons for their choice.
- 5) After two or three minutes of exchange, representative students share reasons for their choices. Based on the evidence provided, students may change “corners” if their belief changes.
- 6) Repeat the process for the next statement.
- 7) When all four statements have been shared, students return to their seats.

# Frayer Model: Teacher Rational and Protocol

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## **Purpose:**

The Frayer Model is a graphic organizer used for word analysis and vocabulary building. This four-square model prompts students to think about and describe the meaning of a word or concept by . . .

- defining the term,
- describing its essential characteristics,
- providing examples of the idea, and
- offering non-examples of the idea.

This strategy stresses understanding words within the larger context of a reading selection by requiring students, first, to analyze the items (definition and characteristics) and, second, to synthesize/apply this information by thinking of examples and non-examples. Students should analyze and synthesize vocabulary in context and not in isolation.

## **Required for use**

Using the Frayer model, students will activate their prior knowledge of a topic, organize knowledge into categories, and apply their new knowledge to the compartmentalized structure. Students will need a reading or task to activate prior knowledge on the subject as well as blank copies of the Frayer Model handout.

## **Structure of the activity**

Either give students a list of words or have them brainstorm a list of ideas related to the key topic. After reading a selection, students will group the words into one of four categories: essential characteristics, non-essential characteristics, examples, and non-examples.

## **Process Outline**

- 1) Explain the Frayer model graphical organizer to the class. Use a common word to demonstrate the various components of the form. Model the type and quality of desired answers when giving this example.
- 2) Select a list of key concepts from a reading selection. Write this list on the chalkboard and review it with the class before students read the selection.
- 3) Divide the class into student pairs. Assign each pair one of the key concepts and have them read the selection carefully to define this concept. Have these groups complete the four-square organizer for this concept.
- 4) Ask the student pairs to share their conclusions with the entire class. Use these presentations to review the entire list of key concepts.

# Gallery Walk: Teacher Rationale and Protocol

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**Purpose:** This task enables students to self-assess a product and then assume a more distant and critical stance toward a collaborative product developed in groups, an important aspect of reflection and meta-awareness developed in tasks comprising the Extending Understanding moment. The Gallery Walk also promotes students' metacognitive development, since they have to understand the level of implementation of key criteria in peers' products. To do this, they are provided with a rubric or specific focus for assessing how other groups accomplished the same task. The Gallery Walk helps students learn about effective, or ineffective, ways to organize and represent ideas, take note of patterns and trends within the classroom, and envision how they might accomplish tasks in the future.

**Required for use:** A clear focus for assessing other groups' work is necessary for this task to be effective. The focus for the gallery walk should be specific and generative and related directly to the criteria for development of the product. A second, and equally necessary, requirement is the setting of norms for assessing the work of other students. Students need clear guidelines and language before they begin their gallery walks, and they need to write a written assessment and sign their notes. This helps to model academic uses of language and habits of mind, and to avert problems.

**Structure of the activity:** Students need to know what they should do as individuals and as a group as they assess the work of others and when they return to their small groups. Based on the number of groups and the needs of students, students may participate in the gallery walk as individuals, dyads, or small groups. If students are unfamiliar with assessing the work of others, the teacher may need to model the process with the help of two or three students and a poster from another class. Students need to know if they are to take notes on a form or post comments on a poster. They also need to know how they will be held accountable individually and as a group.

## **Process outline:**

- 1) Students move in groups, pairs, or individually in a pre-arranged direction and signal.
- 2) Students discuss the product using a rubric or focus questions provided.
- 3) Students write down their assessment with each student keeping notes and signing it.

**Options for scaffolding:** If needed, students should have formulaic expressions that they can use to begin their discussion of the product. Some possible expressions include:

Based on the rubric, I think the poster should be rated \_\_\_\_ because...

I think the poster should be rated as \_\_\_\_\_ because...

I agree/disagree with your assessment because....

## Jigsaw Expert Group Strategy: Teacher Rationale and Protocol

**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.
- 3) 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.

# Inside-Outside Circles: Teacher Rationale and Protocol

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**Purpose:** The purpose of Inside-Outside Circle is to promote practice with key content concepts and develop oral language. This can also be done as a Conga Line, with two lines of students facing each other. This strategy provides for practice in oral communication

**Required for use:** To use an Inside-Outside circle, there needs to be some information for students to share orally. This could be written information, pictures, illustrations, white boards, etc.

**Structure of the activity:** This activity works well as a way to change partners to provide multiple perspectives on an assignment. For instance, as students rotate through the Inside-Outside Circle, the inside circle students could share a piece of writing and have the outside circle act as editors. With each rotation, the editors should have an assigned task, perhaps to check punctuation. The outside circle continues to rotate while helping to revise the stories that are being read by the inside circle. The roles then change and the inside circle members become the editors while the outside circle members share their writing.

## Process outline:

- 1) The class is divided into two groups; half the class forms a circle looking out (the inside circle), and the other half stands in front of someone in the inner circle (the outside circle).
- 2) The students are asked a question or directed to perform a task.
- 3) The students in the inner circle answer first while the outer circle listens; then the outer circle responds while the inner circle listens.
- 4) When each has finished, students can give a signal (e.g. thumbs up) to indicate they are finished.
- 5) Once both have shared, the teacher gives a signal (e.g., ringing a bell) and the inner circle stays in place while the outer circle rotates one person clockwise.

## Plutchik's Wheel of Emotion: Teacher Rationale and Protocol

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**Purpose:** The task helps student describe with precision their emotional responses to visual, written or hybrid texts. Students move beyond past responses by using *Plutchik's Wheel of Emotion* to identify subtle emotions and a more complex vocabulary for describing their responses. *Plutchik's Wheel of Emotion* supports students' awareness of a range of emotions, development of a language for describing emotion, and increased ease in talking about emotional response. It can be used as part of a series of Interacting with Texts tasks, as it helps students distinguish between tone and mood.

**Required for use:** When first using *Plutchik's Wheel of Emotion* it is important that students be reading a potent visual or written text that triggers emotional responses they have to describe. For example, students respond strongly when reading about the sacrificial killing in Shirley Jackson's short story "The Lottery," as the characters go about their business with no visible affect. In the story, it is their matter-of-factness about a disturbing reality that provokes strong responses in students.

**Structure of the activity:** *Plutchik's Wheel of Emotion* has eight basic emotions at the center of the wheel. Contrasting emotions are opposite in color and placement on the wheel. The outer circles on the wheel represent blends that are more nuanced than basic emotions. The emotions outside of the wheel are combinations arising from adjacent blends. The teacher asks students to jot down emotions felt when reading or viewing a text. Students determine where these emotions would fit on the wheel and whether their intensity reflects students' feelings. If they don't, then the wheel provides them with alternative choices. This activity can be repeated at different points in a text, visual, written, or hybrid. Alternately, students can use the wheel to identify how they felt at different points. The teacher can list emotional responses to different parts of a text and then match those responses to stylistic choices made by the author.

### Process outline:

- 1) Students work in small groups.
- 2) Students write down three emotions in response to a text.
- 3) They then locate the emotions on Plutchik's Wheel.
- 4) The group discusses their responses and uses the wheel to arrive at three emotions they share and the rationale for these emotions.
- 5) At a second point in time the activity is repeated and changes in emotional response are identified and mapped back to the text.

# 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*

## Reading in Four Voices: Teacher Rationale and Procedure

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**Purpose:** This task is used to scaffold the reading of difficult texts. The selected text is chunked into meaningful parts, which promotes students' focus on units of meaning, rather than focusing their reading strictly on punctuation or line breaks.

**Required for use:** This task requires careful preparation by the teacher. For this task to be successful, the text should be oral in nature (e.g., poems, speeches, monologues or songs) and rich enough in content that it warrants multiple readings. To prepare a text, the teacher reads the text aloud, chunking meaning parts, based on where natural pauses occur. This scaffolds students' reading by emphasizing the meaningful chunks that form the architecture of a text. Each chunk is written in one of four fonts (plain, bold, underlined, and italic); thus, the creation of this task requires teachers to retype the text. This task is not intended for use with textbooks.

**Structure of the activity:** Students read the formatted text collaboratively, with each student reading aloud only his or her assigned font. In this way, the reading aloud helps students focus on units of meaning. Each group of four students will read their text collaboratively twice, with students keeping the same parts. Often, after an initial, tentative reading, students will realize that even if they do not understand everything in the text, they will still be able to make some sense of it (this is especially true for poetry). This collaborative reading ensures that students at all reading levels are able to contribute to the group task while developing their language skills.

### Process outline:

- 1) Students sit in groups of four.
- 2) Each student chooses one of four fonts.
- 3) The different font styles will alert students when it is their turn to read.
- 4) Students will read the text collaboratively, with each person reading his or her font style to read aloud.
- 5) Students will read the text twice, aloud in their small groups.

*Adapted from Understanding Language ell.stanford.edu*

# Round-Robin: Teacher Rationale and Procedure

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**Purpose:** This task structures small group interaction and participation to ensure that all students have a voice and those students who might otherwise monopolize small group work do not limit anyone else’s opportunities to participate. By requiring that every student states his or her response to teacher-initiated questions without interruption, each member of the group connects his/her own ideas to that of their peers and has opportunities to build conceptual and linguistic understanding.

**Required for use:** Students need time to develop a response to a question prior to engaging in the Round Robin task. The question(s) need to be substantive and open-ended so that students are engaged and learning from each other. If the question(s) are closed, responses will be repetitive and learning constrained.

**Structure of the activity:** Round Robin requires members of a group to listen to and learn from peers without interruption. Students may feel that agreeing and adding information when someone is sharing information shows engagement. To promote active listening, without speaking, some teachers use a prop when first introducing this task. The student holding the prop “holds the floor,” and when done speaking, he or she passes the prop to the next person. Eventually students will internalize the structure and will not need a material reminder.

## Process outline:

- 1) Each student shares his/her response to a prompt.
- 2) One person speaks at a time
- 3) Nobody should interrupt
- 4) If a student’s answer is similar to somebody else’s, the student may not pass. Instead the student should indicate agreement (“I have the same opinion as... I also think ...”)
- 5) There are no interruptions or discussions until the four members have finished sharing their responses.

*Adapted from Understanding Language ell.stanford.edu*

# Save the Last Word for Me Protocol

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**Purpose:** This protocol is used after reading to improve comprehension. It will support students' interaction with the text while promoting reading comprehension. It also allows students to clarify and deepen thinking about the content.

**Required for use:** Students will read an article independently and find sentences or phrases that stand out for them for any reason. They will write at least 3 sentences on an index card and then be ready to discuss their reasons for selecting the quote to their group. Timing is important; each round should last approximately 7 minutes.

**Structure of the activity:** The process is designed to build on each other's thinking, and not to enter into a dialogue. Participants may decide to have an open dialogue about the text at the end of the 30 minutes. After reading an article, students pull quotes from the article which they have a response. They share these quotes with group members using a strict protocol which requires listening as well as speaking. When the activity is complete, you may want to debrief the activity, have each person select a quote to write about in a response journal, or ask each group to report out the most important quote with justification about why it was seen as significant.

## Process outline:

- 1) Silently read the article.
- 2) When time is called after 9-10 minutes, go back through the article and look for 3 sentences or phrases that stand out to you in some way....you found it interesting, surprising, confusing, enlightening etc.
- 3) Write your 3 sentence on the paper provided.
- 4) You will work in groups of 3 or 4 people.
  - a. The group member whose birthday is closest to Christmas picks up the globe and begins by reading one of their sentences aloud. They will not comment on why they chose that sentence. They will only read the sentence or phrase aloud. They will pass the globe to the person seated on their right, group member 2.
  - b. Group member 2 will comment on the sentence the first speaker read. Person 2 will pass the globe to the person on their right, group member 3.
  - c. Group member 3 will comment on the sentence the first speaker read. Person 3 will pass the globe to the person on their right, group member 4.
  - d. Group member 4 will comment on the sentence the first speaker read. Person 4 will pass the globe to the person on their right, group member 1.
- 5) When all group members have had the chance to comment on the sentence chosen by the first speaker, the first speaker will then, "have the last word", and explain why they chose that sentence.
- 6) Now group member 2 will read one of their sentences. In the order described above, the other group members will comment on the sentence, until group member 2 will "have the last word."

## Say-Mean-Matter: Teacher Rationale and Procedure

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**Purpose:** Students who struggle with reading often don't understand the level of mental processing that needs to go on for comprehension to occur. They tend to mechanically read the words rather than interacting with the text. When used consistently in the classroom, this strategy gives students a way of attacking complex text. Students stay engaged and comprehension increases.

**Strategy:** Say-Mean-Matter turns a simple foldable into an effective tool to prompt students to higher-level reading. Using this strategy, students build from summary to inference to conclusion. This strategy is effective with any challenging text including magazine articles, poems, short stories, political cartoons, and more.

**Procedure:** As always, the teacher should model this strategy before assigning it to students. Demonstrate for the whole class using increasingly complex text, both print and non-print. Allow students to practice in small-group settings. Then lead discussions about what happens to their understanding as they practice this strategy. You might even let students make posters of the strategy to post in the classroom as a reminder to apply this strategy when they are reading a piece of text. The process:

- 1) The teacher assigns a short chunk of the text for students to read silently.
- 2) In the say column, the students will summarize the assigned portion of the text. This shows that the student has a literal comprehension of the text.
- 3) In the mean column, students record what they think the passage means. This pushes them to the inferential level of comprehension. They must infer the implications, motivations, and intentions of the text.
- 4) In the matter column, students must answer the question "So what?" Explain to students that the other two columns have provided them with the facts and implications, but thinking about the final column will help them to figure out why it matters. They then will understand the significance of the text and how it impacts the topic, novel, time period, or even mankind itself. Referring to the Essential Questions for the lesson or unit is helpful in this stage of interpretation.
- 5) Repeat for subsequent portions of the text.

*A variation of this strategy is Quote-Note-Response. This is useful when you want students to identify specific textual evidence to analyze rather than summarize larger sections. Teachers should provide a focus for identifying significant text (i.e. "Identify conflicts faced by the narrator.") Once students identify a significant quote, the inferencing process is essentially the same.*

## S.O.A.P.S.Tone Analysis – Guided Inquiry Questions for teachers

The acronym “SOAPSTone” provides students with prompts that give them a strategy for dissecting and interpreting documents or visuals. Whenever readers encounter a document, whether primary or secondary sources, one of the most important skills needed is the ability to determine the purpose and points-of-view (POV’s) that are present in the document. To get to the point of writing an effective POV statement for historical documents, begin by applying SOAPSTone to each document.

Letter	Ideas to Think About
<b>S</b> ubject ( <i>What historic importance is revealed?</i> )	<ul style="list-style-type: none"> <li>• What is the document’s content and subject (i.e. what is it saying)?</li> <li>• How do you know this?</li> <li>• How has the subject been selected and presented by the author?</li> <li>• What ideas or values does the document presuppose in the audience?</li> </ul>
<b>O</b> ccasion ( <i>What is the time, place, situation of the document?</i> )	<ul style="list-style-type: none"> <li>• When and where was the source produced?</li> <li>• What local, regional, and/or global events prompted the author to create this piece?</li> <li>• What events led to its publication or development?</li> <li>• What conditions needed to exist in order for this document to be created, disseminated and/or preserved?</li> </ul>
<b>A</b> udience ( <i>To whom is this document is directed?</i> )	<ul style="list-style-type: none"> <li>• Does the speaker identify an audience?</li> <li>• If not, who was the likely audience for this piece? For whom was the document created? Was there an unintended audience?</li> <li>• What assumptions can you make about the audience in terms of social class, political affiliations, gender, race/ethnicity, occupation, or relationships to foci of power?</li> <li>• If it is text, does the speaker use language that is specific for a unique audience (SLANG)?</li> <li>• Why is the speaker using this type of language? What is the mode of delivery?</li> <li>• Are there any words or phrases that seem unusual or different (JARGON)?</li> <li>• What background does the speaker assume? Does the speaker evoke God? Nation? Liberty? History? Hell? Science? Human Nature?</li> <li>• Does the speaker allude to traditional, provincial/urbanized, classical, pre-modern or modern themes? Above all, what is the author trying to achieve or gain with this document?</li> </ul>
<b>P</b> urpose ( <i>What is the reason behind the text?</i> )	<ul style="list-style-type: none"> <li>• What is the significance of the document?</li> <li>• What can be inferred about the possible intentions of the document?</li> <li>• In what ways does he/she convey this message?</li> <li>• How was this document communicated to the audience?</li> <li>• How is the speaker trying to spark a reaction in the audience?</li> <li>• What is the speaker and/or author’s purpose?</li> </ul>
<b>S</b> peaker ( <i>Who created the document and what was his/her role in history?</i> )	<ul style="list-style-type: none"> <li>• Is there someone identified as the speaker?</li> <li>• Is the speaker the same as the author?</li> <li>• What facts are known and what inferences can you make about this person? e.g. What class does he/she come from? What political party? What gender? What ethnicity? What religion? What about his/her families?</li> </ul>
<b>T</b> one ( <i>How does document make you feel?</i> )	<ul style="list-style-type: none"> <li>• What is the author’s tone?</li> <li>• What is the author’s mood and how is it conveyed? For what purpose?</li> <li>• What is the emotional state of the speaker and how can you tell?</li> <li>• How is the document supposed to make the reader/viewer feel?</li> </ul>

<b>Additional Questions</b>	<p>Once you've analyzed the document with all the lenses of SOAPStone, you're ready to ask your own questions and make assertions of your own. What are they?</p> <ul style="list-style-type: none"><li>• What else would you like to know about the author/speaker, or about the society/historical era in which he/she lived?</li><li>• Based on all of the above, what are potential biases that the document contains? Your answer to this question will shape your understanding of Point of View.</li><li>• What other types of documents would you need in order to better understand THIS document's point of view?</li></ul>
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# 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 to 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.

## Viewing with a Focus: Teacher Rationale and Protocol

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**Purpose:** This task helps students focus on main ideas and key information as they “read” visual text such as a movie or video clip, a picture, an advertisement, etc. In the same way that reading focus questions help students navigate through extraneous or non-salient information in a written text, questions for viewing help students focus on what the teacher thinks is important or noteworthy in a predominately visual text.

**Required for use:** The questions that guide students’ viewing of text need to focus on central ideas in the discipline or subject area. If students are asked low-level questions, they will concentrate on details instead of key ideas or discipline specific ways of analyzing text.

**Structure of the activity:** Students are asked to read or view with a specific purpose in mind. For example, they may be given three questions to consider as they view a text or members of a group may have different questions to focus on. Students may need several different possible models of how they might begin their responses to a focus question. Models should be generative, meaning that students are learning ways of using language that will be useful in other academic settings. If visual texts are lengthy, complex, or viewed in different ways (with sound, without sound), students may need questions for different sections or viewings.

**Process outline:**

- 1) Students use the focus question(s) as a guide for viewing and jotting down notes in response to the question(s).
- 2) Students initially work alone, but may share responses with a partner or small group.

*Adapted from Understanding Language by WestEd’s Teacher Professional Development Program*

# Vocabulary Notebook: Teacher Rationale and Protocol

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**Purpose:** Focuses on developing essential vocabulary and providing vocabulary instruction in context. This notebook also serves as a tool students can use across disciplines and can be adapted for some high-stakes exams (glossary).

## Vocabulary Notebook includes

- ✓ Word and Translation (primary language)
- ✓ Picture or Image
- ✓ Definition
- ✓ Source Sentence
- ✓ Original Sentence

## Process

Include Key Words Essential to Understanding, those words that cannot be deciphered using content clues.

- 1) In table groups, students share any knowledge they already have on these words (definition, where they have seen/hears it, etc.).
- 2) Teacher walks around the room and notes students' knowledge and/or misconceptions.
- 3) Teacher leads a discussion on these words and provides sample explanations.
- 4) Students record the information in their Vocabulary Notebooks (word/translation, visual or image, definition, source sentence, and original sentence).

NOTE: Teachers may also want to create worksheets or transfer images to a PowerPoint if desired.

You may also want to include other essential words (from AWL and content-specific lists). These may be words that students can decipher meaning using context clues.

- 1) Using “Wordsift,” [www.wordsift.com](http://www.wordsift.com), teacher notes key vocabulary from Academic Word List (AWL) and content-specific vocabulary to alert students to notice while reading the text.
- 2) Student record words in *Vocabulary Notebook* and during/after reading include: translation (EL students), picture or image, definition, example source sentence, original sentence.

Students should include personal new words as well to increase their vocabulary. Teacher should provide students with numerous opportunities for them to say and write using these words.

**IMPORTANT NOTE:** The first column of the Vocabulary Notebook (Word/Translation) is a personal glossary for English learners. Students can use this on some high-stakes exams, such as the CAHSEE. Students would simply need to cut along the line of the first column to have their personal glossary.

*Adapted from Sonja Munevar Gagnon, QTEL training*

# Vocabulary Review Jigsaw

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**Purpose:** This task engages students in a fun, collaborative way in the review of content vocabulary and terms. Students work in groups of four to combine the clues held by each member and try to guess the 12 target words. It is important to recognize that this task is not used to teach vocabulary, but to review vocabulary.

**Required for use:** To use the Vocabulary Review Jigsaw, the teacher selects key vocabulary items or terms that the students have been introduced to within a unit of study or a text. The teacher prepares five cards—four to be used in the jigsaw and the Answer Key. There are two ways to prepare the jigsaw cards (Version 1 and Version 2). This allows for differentiation based on the level of most students in the class.

In Version 1 (basic or below students), the clues for each word fall into four categories. Three of the categories are very simple: (A) the first letter, (B) the number of syllables, and (C) the last letter. The fourth category, (D), is a working definition of the term. The definition is not one from the dictionary; rather, the teacher’s definition uses knowledge stressed in class and can be written in the teacher’s own words. In Version II (proficient or above students), all the clues are meaningful. Clue A should be the broadest, opening up many possibilities. Clue B, while narrowing the selection of an answer, should still leave it quite open. Clue C should narrow the possibilities. And Clue D should limit the possibilities to the target word.

**Structure of the activity:** Initially, the teacher models the Vocabulary Review Jigsaw. For this process, students need to be in small groups of four. The teacher explains to students that they will participate in a fun way to review vocabulary. It should be stressed to students that the activity is collaborative and that all four clues (A, B, C, and D) must be heard before the group can guess the vocabulary word. The teacher should prepare a short sample jigsaw as an example for the students. Model the process with a key term students have learned in previous units and texts. For example, a term such as “hyperbole.” Prepare four index cards with the clues:

A: the first letter is “h”

B: There are four syllables.

C: The last letter is “e.”

D: The word means exaggerated statements or phrases not to be taken literally.

Four students will work together to model for the class, with each student reading only their assigned clue.

## Process outline:

- 1) Students sit in small groups of four.
- 2) Students number a piece of paper for the number of words to be used, down the left hand side (or give them a prepared sheet of paper prepared with numbers).
- 3) The student with Card A selects the number he or she would like to read and all group members then circle the number on their answer sheet.
- 4) Each student reads their clue for that number, in order, A, B, C, and D.
- 5) After all four clues have been read, the students try to guess the word or term.
- 6) Students write their answer in the appropriate line on their answer sheet.
- 7) After two terms, students rotate the cards to the right, so that all four students have a chance to read all your clue cards.
- 8) When a group has completed the jigsaw, one member asks for the answer sheet, and the group checks their answers, taking notes of any terms that require additional study.



# Wordle: Teacher Rationale and Protocol

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**Purpose:** This task is used to help students focus on how authors use repetition to emphasize and develop ideas and create cohesion and coherence in texts. By creating a “word cloud,” words that appear more frequently in a text are highlighted, as these words appear larger and thicker in the visual diagram of lexical choices in a text. Students are able to reflect on their impression, interpretation, or understanding of these significant words.

**Required for use:** For this task to be effective, the selected text should use repetition of words to emphasize ideas and create connections across the text. The teacher takes a selected text and places it in to a word cloud program, such as Wordle (<http://www.wordle.net/create>). There are many “word cloud” programs available through the internet; some additional programs include Wordsift (<http://www.wordsift.com>) and Tag Crowd (<http://tagcrowd.com>). When using any word cloud program, teachers need to note if any words have been omitted in the final visual. Some programs allow for certain words to be filtered or omitted by choice, and others will filter certain words (such as pronouns or conjunctions) automatically.

**Structure of the activity:** The Wordle activity has two parts, one occurring in the Preparing the Learner moment and the other in the Interacting with Texts moment. In the first part of the activity, **preparing the learner**, students are invited to examine the Wordle, noting which words jump out at them before reading the text. After choosing one or two words, students reflect in pairs on what images or ideas come to mind when they think of that particular word. Students then share their thoughts with others, noting similarities and differences in their choices and responses. Teachers may choose to provide students with the language they want them to use in their discussion in the form of formulaic chunks. In the second part of the activity, **interacting with text**, the teacher focuses students’ attention on one or two words key to an author’s argument, asking students to examine different ways the author uses the word(s) to develop central ideas.

## Process outline:

- 1) Students work in dyads examining the Wordle.
- 2) Students are provided with focus questions, such as “Which words jump out as you (pick two or three)” and “When you think of those words, what images and ideas come to mind?” to guide their discussion.
- 3) Student A begins by responding to the first prompt, followed by Student B.
- 4) When discussing ideas and images, Student B begins, followed by Student A. Once dyads have shared their ideas, students will share their ideas with the other dyads in their small group. Once all students have shared, the teacher may invite several students to share their group’s ideas with the class, noting similarities and differences.
- 5) In the second part of the task, students examine the author’s use of selected words to develop central idea(s).

*Adapted from Understanding Language [ell.stanford.edu](http://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)*