



Getting to the Core

English Language Arts

Grade 11

Early American Poets

Focused on Walt Whitman and Emily Dickinson



Final Revision 9-9-14

TEACHER EDITION

Unit Overview

ELA 11 Common Core Unit of Study: Early American Poets

This unit will further the study of recognized works of American Literature by analyzing the works of Emily Dickinson and Walt Whitman in order understand the way a poet uses language to evoke emotion and represents a view or makes a comment on life. Students will demonstrate what they have learned about poetry in order to write in a variety of expository and narrative forms as they create a multi-genre research project.

Big Idea: Life events and society can change a person’s perspective.

Essential Questions: How do works of art capture the essence of a society?

How do the circumstances of an artist’s life influence his/her work?

How does an author’s style and word choice affect the purpose, meaning, and tone of writing?

Key Standards: RL.11-12.3, RL.11-12.5, RL.11-12.9, W.11-12.2, W.11-12.3, W.11-12.6, W.11-12.7, L.11-12.4

Builds on Prior Knowledge: This unit continues to trace the development of American Literature, considering the impact of a changing society on author’s craft and style and the influence of writers who came before them.

Central Texts: “I Hear America Singing,” “Whispers of Heavenly Death,” “A sight in camp in the daybreak gray and dim,” “Conscientious Objector,” “In the Event of My Demise,” “(Don’t Fear) The Reaper,” “Success is counted sweetest,” “Because I could not stop for Death”

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June, 2013
Revised Spring/Fall, 2014

English 11: Early American Poets

Big Idea

Life events and society can change a person's perspective.

Essential Questions:

How do works of art capture the essence of a society?

How do the circumstances of an artist's life influence his/her work?

How does an author's style and word choice affect the purpose, meaning, and tone of writing?

Day 1	Day 2	Day 3	Day 4	Day 5
<p>Pre-Assessment Circle Map</p> <p>Lesson 1 <u>Task #1:</u> Vocabulary Notebook</p> <p><u>Task #2:</u> Quick Write</p> <p><u>Task #3:</u> “I heard a Fly Buzz—“</p>	<p>Lesson 1 <u>Task #4:</u> Collaborative Annotation of biographies</p> <p><u>Task #5:</u> Final reading of poem and synthesis</p>	<p>Lesson 2 <u>Task #1:</u> Revisit Tree Map</p> <p><u>Task #2:</u> Collaborative Annotation of Whitman biography</p>	<p>Lesson 2 <u>Task #3:</u> Quick Write</p> <p><u>Task #4:</u> Close Reading “I Hear America Singing”</p> <p><u>Task #5:</u> Writing Assignment</p>	<p>Lesson 3 <u>Task #1:</u> Quick Write w/ Three Step Interview</p> <p><u>Task #2:</u> Photo Inquiry</p> <p><u>Task #3:</u> Close Reading of two poems (1st reading tasks only)</p>
Day 6	Day 7	Day 8	Day 9	Day 10
<p>Lesson 3 <u>Task #4:</u> Continue Close Reading tasks</p> <p><u>Task #5:</u> Compare and contrast quick write</p>	<p>Lesson 4 <u>Task #1:</u> Quick Write with Three Step Interview</p> <p><u>Task #2:</u> Close Reading of “Whispers of Heavenly Death” w/ Do/Say Chart</p>	<p>Lesson 4 <u>Task #3:</u> Close Reading of “Because I could not stop for death” with text dependent questions</p> <p><u>Task #4:</u> Partner Read/ Collaborative Summary</p>	<p>Lesson 5 (Summative Assessment) <u>Task #1:</u> Revisit Tree Map, Big Idea, Essential Questions</p> <p><u>Task #2:</u> Compare/Contrast Matrix (modeling)</p> <p><u>Task #3:</u> Jigsaw Activity/ add to matrix</p>	<p>Lesson 5 (Summative Assessment) <u>Task #4:</u> Summative Assessment- Compare/Contrast Essay</p>
Day 11	Day 12	Day 13	Day 14	
<p>Lesson 5 cont. Finish summative assessment (if needed)</p>	<p>Lesson 6: Multi-Genre Memoir Research Project</p>	<p>Lesson 6: Multi-Genre Memoir Research Project</p>	<p>Lesson 6: Multi-Genre Memoir Research Project</p>	

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Santa Ana Unified School District Common Core Unit Planner-Literacy

Unit Title:	Early Poets of America: Emily Dickinson and Walt Whitman	
Grade Level/Course:	11 th grade ELA	Time Frame: 14 days
Big Idea (Enduring Understandings):	Big Idea: Life events and society can change a person’s perspectives.	
Essential Questions:	How do works of art capture the essence of a society? How do the circumstances of an artist’s life influence his/her work? How does an author’s style and word choice affect the purpose, meaning, and tone of writing?	
Instructional Activities: Activities/Tasks		
Pre-Assessment/Lesson 1: Development of an Author’s Perspectives-Dickinson		Lesson 2: Development of an Author’s Perspectives-Whitman
Complex Text: Emily Dickinson biography, “I Heard a Fly Buzz—“		Complex Text: Whitman biography, “I Hear America Singing”
Preparing the Learner	Interacting with the Text	Extending Understanding
Tasks <ul style="list-style-type: none"> • Pre-Assessment: Circle Map/ Tree Map • Vocabulary Notebook • Quick Write 	Tasks <ul style="list-style-type: none"> • “I heard a Fly Buzz—“ Close Reading & Say, Mean, Matter • Collaborative Annotation of biographies • Final reading of poem 	Task <ul style="list-style-type: none"> • Complete the “Matter” portion of the chart • Final synthesis
Preparing the Learner	Interacting with the Text	Extending Understanding
Tasks (Day 1) <ul style="list-style-type: none"> • Revisit and add to Tree Map from Pre-Assessment Tasks (Day 2) • Quick Write 	Tasks (Day 1) <ul style="list-style-type: none"> • Close Reading and Collaborative Annotation of biography Tasks (Day 2) <ul style="list-style-type: none"> • Close Reading of “I Hear America Singing” • Reading with a Focus guide 	Tasks: <ul style="list-style-type: none"> • Copy Change or descriptive short essay

Lesson 3: Perspectives on War

Complex Text: Civil War Photos (primary source), “Success is counted sweetest,” “A sight in camp in the daybreak gray and dim”

Preparing the Learner

- Tasks (Day 1)
- Quick Write with Three-Step interview
 - Photo Inquiry-Civil War Photos w/ Round Robin share out
- Task (Day 2)
- Save the Last Word with Pulled Quote

Interacting with the Text

- Task (Day 1)
- Close Reading of “Success is counted sweetest” and “A sight in camp...” (1st read)
- Task (Day 2)
- Wreck the Text & Focus questions

Extending Understanding

- Task
- Compare and Contrast Quick Write

Lesson 4: Perspectives on Death

Complex Text: “Whispers of Heavenly Death,” “Because I could not stop for Death”

Preparing the Learner

- Task
- Quick Write with Three-Step Interview

Interacting with the Text

- Tasks (Day 1)
- Close Read “Whispers of Heavenly Death” with Do/Say chart
- Tasks (Day 2)
- Close Read “Because I could not stop for Death” with Text Dependent Questions

Extending Understanding

- Tasks
- Partner Read and Collaborative Summary
 - Exit Slip (Quick Write)

Lesson 5: Performance Assessment

Task: Compare and Contrast essay comparing two of the authors/artists from lessons 4 and 5. Students will use a Compare/Contrast Matrix to take notes and organize their information.

Lesson 6: Optional Extending Understanding Project

Task: Mini multi-genre project including research, writing in several genres, and reflective letter.

<p>21st Century Skills:</p>	<p>Learning and Innovation:</p> <p><input checked="" type="checkbox"/> Critical Thinking & Problem Solving <input checked="" type="checkbox"/> Communication & Collaboration <input checked="" type="checkbox"/> Creativity & Innovation</p> <p>Information, Media and Technology:</p> <p><input checked="" type="checkbox"/> Information Literacy <input type="checkbox"/> Media Literacy <input type="checkbox"/> Information, Communications & Technology Literacy</p>	
<p>Essential Academic Language:</p>	<p>Tier II: apparently, egotism, nectar</p>	<p>Tier III: Alliteration, allusion, assonance, cadence, catalog, connotation, denotation, exact rhyme, free verse, haiku, imagery, metaphor, meter, onomatopoeia, parallel structure, personification, rhyme, simile, slant rhyme</p>

<p>What pre-assessment will be given? Task #1: Create a Circle Map for “Poetry” Task #2: Organize the information brainstormed in the Circle Map into a Tree Map</p>	<p>How will pre-assessment guide instruction? Teachers will be able to determine: what students already know about how poetry is structured, poetic terms, and different styles of poetry.</p>	
<p>Performance Assessment Students will write a compare and contrast essay contrasting two author’s/artist’s interpretation of death in their works. Students will be analyzing the works for style, tone, structure, and their overall interpretation of the same theme (death).</p>		
<p style="text-align: center;">Standards</p>	<p style="text-align: center;">Assessment of Standards (include formative and summative)</p>	
<p>Common Core Learning Standards Taught and Assessed <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></p>	<p>What assessment(s) will be utilized for this unit? <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></p>	<p>What does the assessment tell us?</p>
<p>Bundled Reading Literature Standard(s): RL.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters/archetypes are introduced and developed). CA RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful RL.11-12.5. Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact. RL.11-12.9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics. RL.11-12.10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>	<p>Say-Mean-Matter Chart (Lessons 1)—(F) Do/Say Chart (Lesson 4) – (F)</p> <p>Compare/Contrast Matrix (Lessons 4 & 5) – (F and S)</p> <p>Visual Analysis (Lesson 3) – (F) Compare/Contrast Matrix (Lesson 2 & 4) – (F)</p> <p>Vocabulary Notebook (Lesson 1-5) – (F and S) Wrecking the Text (Lesson 3) – (F)</p> <p>Close Reading (Lessons 1-5) – (F) Comparison/Contrast Quick Write (Lesson 3) – (S) Compare/Contrast Essay – (S)</p> <p>Close Reading (Lessons 1-5) – (F)</p> <p>Close Reading (Lessons 1-5) – (S)</p>	<p>Student ability to find and use evidence as support.</p> <p>Student ability to see relationships among multiple texts.</p> <p>Student ability to analyze author style.</p> <p>Student ability to analyze impact of specific word choices.</p> <p>Student ability to analyze author style choices.</p> <p>Understanding how context affects subject</p>
<p>Bundled Reading Informational Text Standard(s): RI.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. RI.11-12.2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on</p>	<p>Close Reading (Lessons 1 & 4) –(F)</p> <p>Compare and Contrast Essay – (S)</p>	<p>Student ability to find and cite sufficient evidence to support assertions.</p> <p>Student ability to synthesize information</p>

<p>one another to provide a complex analysis; provide an objective summary of the text.</p> <p>RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p>	<p>Comparison/Contrast Matrix (Lessons 4&5) – (F)</p>	<p>from multiple sources and produce original work</p>
<p>Common Core Learning Standards Taught and Assessed (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.)</p>	<p>What assessment(s) will be utilized for this unit? (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.)</p>	<p>What does the assessment tell us?</p>
<p>Bundled Writing Standard(s):</p> <p>W.11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> a. Introduce a topic or thesis statement; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. CA b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). <p>W.11-12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. 	<p>Comparison/Contrast Quick Write (Lesson3) – (S) Compare and Contrast final essay – (S)</p> <p>Copy Change or Descriptive paragraph (Lesson 2) – (F)</p> <p>Comparison/Contrast Quick Write (Lesson 3) – (F)</p>	<p>Student ability to write cohesive essays for a number of purposes and audiences.</p>

<p>W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience</p> <p>W.11-12.6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p>W.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p> <p>W.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation including footnotes and endnotes.</p> <p>W.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p style="padding-left: 20px;">a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p> <p>W.11-12.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p>	<p>Multi-Genre Memoir Research Project – (S)</p> <p>Compare and Contrast Essay – (S)</p> <p>Compare and Contrast Essay – (S)</p> <p>Compare and Contrast Essay – (S)</p> <p>Compare and Contrast Essay – (S)</p> <p>Compare/Contrast Quick Write (Lesson 3) – (F)</p> <p>Compare and Contrast Essay – (S)</p> <p>Comparison/Contrast Quick Write (Lesson 3) – (F)</p>	
<p>Bundled Speaking and Listening Standard(s):</p> <p>SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p style="padding-left: 20px;">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.</p> <p style="padding-left: 20px;">b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p style="padding-left: 20px;">c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p style="padding-left: 20px;">d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions</p>	<p>Three-Step Interview (Lessons 3) – (F)</p> <p>Save the Last Word for Me (Lesson 3)—(F)</p> <p>Collaborative Annotation and Summary (Lessons 2 & 4) – (S)</p>	<p>Student ability to participate in a wide variety of Collaborative Academic Conversations</p>

<p>when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p> <p>SL.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p> <p>SL.11-12.4. Present information, findings, and supporting evidence (e.g., reflective, historical investigation, response to literature presentations), conveying a clear and distinct perspective and a logical argument, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks. Use appropriate eye contact, adequate volume, and clear pronunciation. CA</p> <p>a. Plan and deliver a reflective narrative that: explores the significance of a personal experience, event, or concern; uses sensory language to convey a vivid picture; includes appropriate narrative techniques (e.g., dialogue, pacing, description); and draws comparisons between the specific incident and broader themes. (11th or 12th grade.) CA</p> <p>SL.11-12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>	<p>Gallery Walk for Multi-Genre Memoir Optional Research Project – (S)</p> <p>Gallery Walk for Multi-Genre Memoir Optional Research Project – (S)</p> <p>Gallery Walk for Multi-Genre Memoir Optional Research Project – (S)</p>	<p>Student ability to self- and peer- assess a variety of genres.</p>
<p>Bundled Language Standard(s):</p> <p>L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.</p> <p>b. Resolve issues of complex or contested usage, consulting references (e.g., Merriam-Webster’s Dictionary of English Usage, Garner’s Modern American Usage) as needed.</p> <p>L.11-12.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>a. Observe hyphenation conventions.</p> <p>b. Spell correctly.</p> <p>L.11-12.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p> <p>a. Vary syntax for effect, consulting references (e.g., Tufte’s Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p> <p>L.11-12.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>	<p>Collaborative Conversations (Lessons 1-5)—(F)</p> <p>Collaborative Conversations (Lessons 1-5)—(F)</p> <p>Collaborative Conversations (Lessons 1-5)—(F)</p> <p>Vocabulary Notebook (Lessons 1-5) – (F and S)</p>	<p>Student use of appropriate language depending on the situation.</p> <p>Student use academic language appropriate to the task.</p>

<p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable). Apply knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to draw inferences concerning the meaning of scientific and mathematical terminology. CA</p> <p>c. Consult general and specialized reference materials (e.g., college-level dictionaries, rhyming dictionaries, bilingual dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage. CA</p> <p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p> <p>L.11-12.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p> <p>b. Analyze nuances in the meaning of words with similar denotations.</p> <p>L.11-12.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	<p>Vocabulary Notebook (Lessons 1-5)—(F and S)</p> <p>Vocabulary Notebook (Lessons 1-5)—(F and S)</p>	
<p>Resources/ Materials:</p>	<p>Complex Texts to be used Informational Text(s) Titles: Emily Dickinson biography, Walt Whitman biography Literature Titles: Poems by Walt Whitman: “I Hear America Singing” “A sight in camp in the daybreak gray and dim,” “Whispers of Heavenly Death,” Poems by Emily Dickinson: “Success is counted Sweetest,” “Because I could not stop for Death,” Primary Sources: Civil War photos Media/Technology: Online biographies of Emily Dickinson and Walt Whitman Other Materials: additional websites for information, biographies and poems/lyrics by other artists for comparison</p>	
<p>Interdisciplinary Connections:</p>	<p>Cite several interdisciplinary or cross-content connections made in this unit of study (i.e. math, social studies, art, etc.) This unit connects with the study of the Civil War in US History by understanding the influence of that historical event on the art of the time.</p>	
<p>Differentiated Instruction:</p>	<p>Based on desired student outcomes, what instructional variation will be used to address the needs of English Learners by language proficiency level? Scaffolding will be used throughout the unit, such as graphic organizers and collaborative group work. See specific lessons for examples.</p>	<p>Based on desired student outcomes, what instructional variation will be used to address the needs of students with special needs, including gifted and talented? Special Needs: Variations based on student need will be included throughout the unit. This includes, but is not limited by, such activities as graphic organizers and collaborative group work. Teachers should modify the curriculum based upon each student’s IEP goals as</p>

		<p>necessary.</p> <p>GATE: Differentiation is provided throughout the unit to provide acceleration or novelty, depending on the task. Students needs should be addressed when determining which tasks to modify or delete throughout the unit.</p>
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SAUSD Common Core Lesson Planner

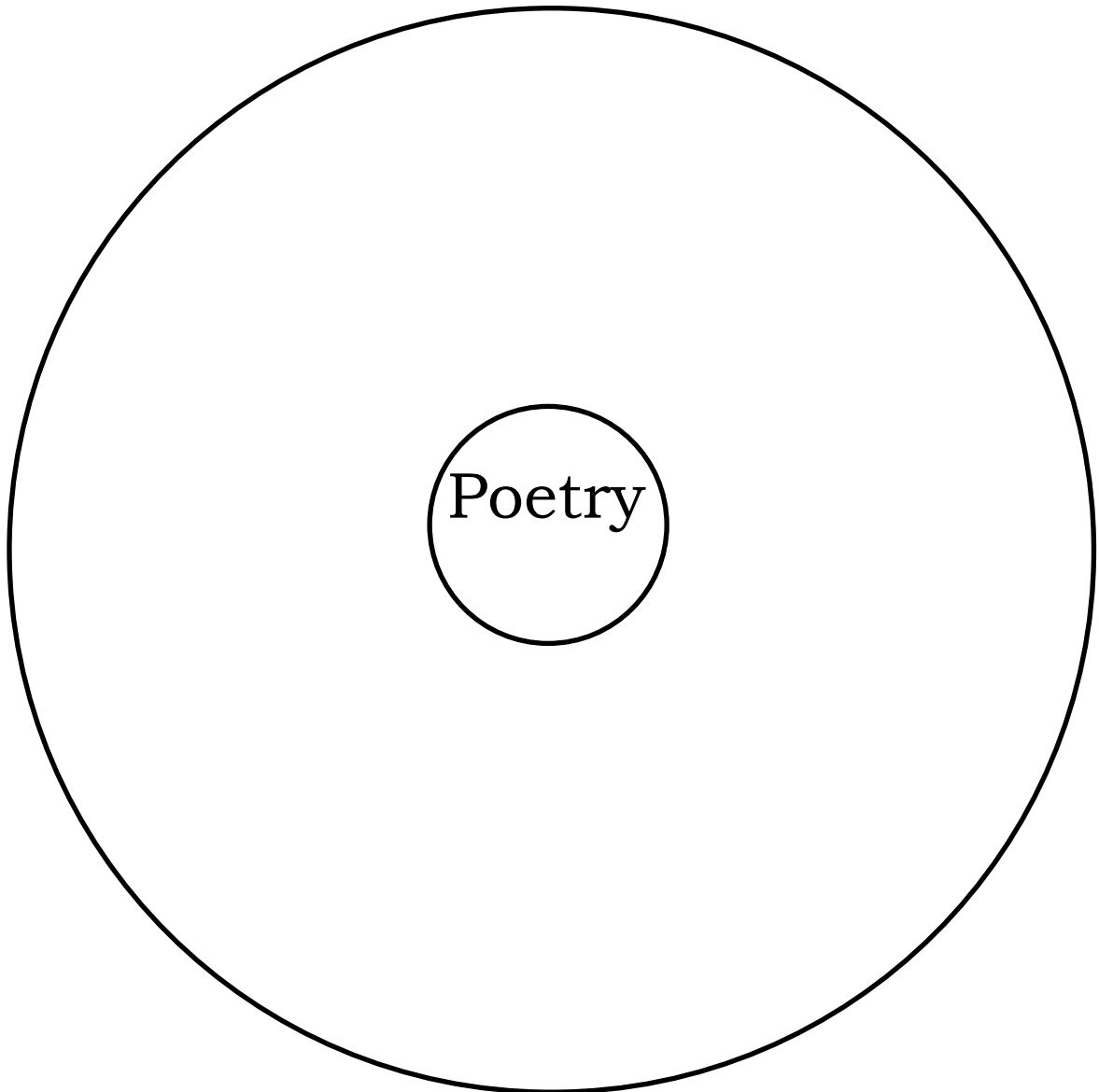
Teacher:

<p>Unit: Early Poets of America: Pre-Assessment</p>	<p>Grade Level/Course: 11th Grade ELA</p>	<p>Duration: ½ day Date:</p>
<p>Big Idea: Life events and society can change a person’s perspective.</p> <p>Essential Question: How do works of art capture the essence of a society? How do the circumstances of an artist’s life influence his/her work? How does an author’s style and word choice affect the purpose, meaning, and tone of writing?</p>		
<p>Common Core and Content Standards</p>	<p>Content Standards:</p> <p>RL.11-12.9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.</p> <p>RL.11-12.10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>	
<p>Materials/ Resources/ Lesson Preparation</p>	<p>Student Resource packet including: Pre-Assessment Circle Map Pre-Assessment Tree Map page</p>	
<p>Objectives</p>	<p>Content: Students will demonstrate their prior knowledge about poetry.</p>	<p>Language: Students will create a Circle Map to brainstorm what they already know about poetry and then categorize that information on to a Tree Map.</p>
<p>Depth of Knowledge Level</p>	<p><input checked="" type="checkbox"/> Level 1: Recall <input checked="" type="checkbox"/> Level 2: Skill/Concept</p> <p><input type="checkbox"/> Level 3: Strategic Thinking <input type="checkbox"/> Level 4: Extended Thinking</p>	
<p>College and Career Ready Skills</p>	<p><input checked="" type="checkbox"/> Demonstrating independence <input checked="" type="checkbox"/> Building strong content knowledge</p> <p><input type="checkbox"/> Responding to varying demands of audience, task, purpose, and discipline <input type="checkbox"/> Valuing evidence</p> <p><input type="checkbox"/> Comprehending as well as critiquing</p> <p><input type="checkbox"/> Using technology and digital media strategically and capably</p> <p><input checked="" type="checkbox"/> Coming to understand other perspectives and cultures</p>	

Common Core Instructional Shifts		<input type="checkbox"/> Building knowledge through content-rich nonfiction texts <input type="checkbox"/> Reading and writing grounded from text <input type="checkbox"/> Regular practice with complex text and its academic vocabulary	
Academic Vocabulary (Tier II & Tier III)	TEACHER PROVIDES SIMPLE EXPLANATION	KEY WORDS ESSENTIAL TO UNDERSTANDING	WORDS WORTH KNOWING
	STUDENTS FIGURE OUT THE MEANING	Circle Map, Tree Map	
Pre-teaching Considerations		This pre-assessment should only take about 15-20 minutes and could be done prior to starting the unit, or on the first day along with Lesson 1.	
Lesson Delivery			
Instructional Methods		Check method(s) used in the lesson: <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 checked="" type="checkbox"/> Reflection	
Lesson Overview		Day 1 Task #1: Create a Circle Map on “Poetry” Task #2: Organize the information brainstormed in the Circle Map into a Tree Map	
Prior Knowledge, Context, and Motivation		This task will allow a teacher to learn what content knowledge students bring about poetry in general, and will allow a teacher to know what misconceptions students may have about poetry in general.	
Lesson Sequence		As this is a pre-assessment, the teacher should allow students to work independently to complete the first part of the task. <u>Task #1:</u> Create a Circle Map on “Poetry” <ul style="list-style-type: none"> • Students should brainstorm what they already know or remember about poetry and put that information into a Circle Map. • If students seem to struggle, remind them that there are no “right or wrong” answers at this point, you just want to know what they know. • You may need to prompt some students with either names of poems they have studied in the past (such as “Oh Captain, My Captain” from 8th grade or “The Odyssey” from 9th grade) or even some poems they may have encountered on their own (such as “The Night Before Christmas” or song/lyrics that they sing). 	Differentiated Instruction: English Learners: If students seem hesitant to start, you may prompt them to think about poems they have read—what makes it a poem versus a story?

	<p>Task #2: Organize the information brainstormed in the Circle Map on to a Tree Map</p> <ul style="list-style-type: none"> • Have students take what they have just brainstormed, and organize the information into whatever categories they choose on a Tree Map. • They should be allowed to add more information to this Tree Map if they remember something else as they do the task. • Some categories might include things such as “Types,” “Poets,” “Elements,” etc. • After students have worked independently for a few minutes, have them pair up with another student and share their categories. Students may change/add to their Tree Map based on the conversation with their partner. 	<p>Students Who Need Additional Support: Students may need to be prompted by naming titles of poems they may have studied in the past.</p> <p>Accelerated Learners: Remind Accelerated Learners to include any Language of the Disciple they may know from prior studies. Also remind them to include any Rules they think poetry must follow.</p>
<p>Teacher Reflection Evidenced by Student Learning/ Outcomes</p>		

1. Using this Circle Map, describe what you know or remember about poetry. (3 min)



3. Using all of the information from your Circle Map, create a Tree Map to classify the information you have gathered.

SAUSD Common Core Lesson Planner

Teacher:

<p>Unit: Early Poets of America Lesson #1: <i>Development of an Author’s Perspectives</i></p>	<p>Grade Level/Course: 11th Grade ELA</p>	<p>Duration: 2 days Date:</p>
<p>Big Idea: Life events and society can change a person’s perspective.</p> <p>Essential Question: How do the circumstances of an artist’s life influence his/her work?</p>		
<p>Common Core and Content Standards</p>	<p>Content Standards:</p> <p>RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p>RL.11-12.5. Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>RL11-12 .9 Demonstrate knowledge of eighteenth-, nineteenth-, and early-twentieth-century foundational works of American literature, include how two or more texts from the same period treat similar topics.</p> <p>W 11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>LS 11-121 Initiate and participate effectively in a range of collaborative discussion with diverse partners on grades 11-12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	
<p>Materials/ Resources/ Lesson Preparation</p>	<p>Student Resource packet including Resource 1.1: Vocabulary Notebook Resource 1.2: Quick Write Resource 1.3 First Read: I heard a Fly Buzz—when I died Resource 1.4: Say, Mean, Matter: I heard a Fly Buzz Resource 1.5: Emily Dickinson Biography readings</p>	
<p>Objectives</p>	<p>Content: Students will read and analyze biographies of Emily Dickinson and the poem “I heard a Fly buzz--” for content and meaning to understand the connection between the circumstance of an artist’s life and her work.</p>	<p>Language: Students will be able to articulate in writing and oral language the possible relationship between Dickinson’s life and her work and make predictions regarding the themes in her writing.</p>
<p>Depth of Knowledge Level</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 type="checkbox"/> Level 4: Extended Thinking</p>	

College and Career Ready Skills		<input checked="" type="checkbox"/> Demonstrating independence <input checked="" 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 type="checkbox"/> Using technology and digital media strategically and capably <input checked="" type="checkbox"/> Coming to understand other perspectives and cultures	
Common Core Instructional Shifts		<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	
Academic Vocabulary (Tier II & Tier III)	TEACHER PROVIDES SIMPLE EXPLANATION	KEY WORDS ESSENTIAL TO UNDERSTANDING	WORDS WORTH KNOWING
	STUDENTS FIGURE OUT THE MEANING	Alliteration, allusion, assonance, cadence, catalog, connotation, denotation, exact rhyme, free verse, imagery, metaphor, meter, onomatopoeia, parallel structure, personification, rhyme, simile, slant rhyme <i>(note: examples of these words will be provided throughout the unit, not just in this lesson)</i>	Onset
Pre-teaching Considerations		<p>Students will need to form partnerships quickly to maintain the pacing of the lesson. Teachers may want to practice forming partnerships and engaging in Academic Conversations before beginning this lesson.</p> <p>Information from this lesson will be used in subsequent lessons, so mastery is not necessary with the first experience. Students should refer back to these materials as they answer questions in other tasks.</p>	
Lesson Delivery Comprehension			
Instructional Methods		Check method(s) used in the lesson: <input checked="" 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 checked="" type="checkbox"/> Reflection	

<p>Lesson Overview</p>	<p>Day 1 Task #1: Vocabulary Notebook of Poetic Devices Task #2: Quick Write Task #3 First and Second Reading of “I heard a Fly Buzz—“</p> <p>Day 2 Task #4: Focused/Collaborative Annotation of the biographical materials for Dickinson Task #5: Final reading of poem and synthesis of information</p>	
<p>Prior Knowledge, Context, and Motivation</p>	<p>Students should have previously studied the early Romantics and the philosophy of the Transcendentalists, such as Ralph Waldo Emerson. They should also have some general knowledge of the Civil War and the political climate of the late 1800s. This lesson is designed to give students the biographical background for one of the two poets focused upon in this unit—Emily Dickinson.</p>	
<p>Lesson Sequence</p>	<p><i>Preparing the Learner (for the unit)</i></p> <p>Day 1</p> <p><u>Task #1: Vocabulary Notebook of Poetic Devices</u></p> <ol style="list-style-type: none"> 1. Have students go through the Vocabulary Notebook (Resource 1.1) to find words that they know. 2. Give students a few minutes to create examples for the words they know in the notebook. Teachers may want students to share out some of the words they know. 3. Students will be adding to this notebook during each lesson. By the end of the unit, students should have examples for all terms. If not, the terms, with definition and example, are found in the glossary of the Holt textbook. However, having students create their own definition and example helps students “own” the academic vocabulary. 4. Teachers may want to make a word chart or other visual for the classroom to keep these terms in mind during the course of the unit. <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p>A Vocabulary Notebook focuses on developing essential vocabulary and providing vocabulary instruction in context. This notebook also serves as a tool students can use across units and can be adapted for some high-stakes exams as a glossary. For this notebook, students are given some key vocabulary and the definitions of those words. They will work throughout the unit to add text examples and personal examples. Teacher can also encourage students to add additional vocabulary to their notebook.</p> </div> <p><i>Interacting with the Text</i></p> <p><u>Task #2 Quick Write (Resource 1.2):</u></p> <p>To explore the essential question and build on prior knowledge, ask students to think about how modern music reflects the lives of the artists and today’s society. Students should then complete the following Quick Write (Resource 1.2). Note: Since some modern songs have mature subject matter, tell students to make sure they consider their audience and keep their writing and discussion appropriate for the classroom:</p>	<p>Differentiated Instruction:</p> <p>English Learners: Teacher may need to provide translation or additional examples of the terms in the vocabulary notebook if students have not encountered these terms before. Or, if time permits, teacher may do a “Word Expert” task: Each pair of students takes one word to create a poster that includes (a) a picture, (b) a definition or explanation, (c) an original sentence or example. These posters can be humorous, but must be accurate. Once every pair has</p>

	<div data-bbox="402 254 1230 430" style="border: 1px solid black; padding: 5px;"> <p>Think about the music you listen to. Select a song that you think reflects the lives of the artist who created the song or society today. In your Quick Write, briefly discuss the topic of the song and how it reflects the life and/or times of the artist.</p> </div> <p>Give students time to share their answers in pairs/small groups and ask for selected students or volunteers to share with the entire class. Language Frames are provided at the bottom of the Quick Write for those students who may need scaffolding for oral language.</p> <p><u>Day 2</u></p> <p><u>Task #3: Read “I heard a Fly Buzz”</u></p> <ol style="list-style-type: none"> First Read: Direct students to the Dickinson poem, “I heard a Fly buzz when I died-” (Resource 1.3 or Holt page 349). Have students read the poem first by themselves and write their general impressions: What is happening in the poem? What tone is conveyed in the poem? Why do you think this is the tone? Cite evidence for your opinion. Have students share their responses with a partner and then ask for selected students or volunteers to share with the class. Second Read: Next, read the poem orally to the students, pausing at the end of each stanza to have partners paraphrase the stanza. Students will write their paraphrase in the “Say” column in the “Say, Mean, Matter Chart” (Resource 1.4). If students are unfamiliar with the chart, you will need to model the first stanza for them. To increase accountability, after the students have discussed what the stanza means, call on students at random to share their paraphrase. When students have paraphrased the poem in and completed the first column of the “Say, Mean, Matter Chart,” have them go back and discuss their interpretations of each stanza. They will write their interpretations in column 2 of the chart. Have students keep their charts handy to use later in the lesson. For more information on the poem, see the following resource: http://academic.brooklyn.cuny.edu/english/melani/cs6/fly.html <div data-bbox="435 1560 1247 1894" style="border: 1px solid black; padding: 5px;"> <p>Say/Mean/Matter charts helps students question the text, search for deeper meanings, and make connections between text and their lives while asking them to cite evidence and then make inferences based on that evidence. The strategy uses a three-column chart: The first column is “say” where you ask students to quote or paraphrase a portion of the text that has meaning for them. For each item on the SAY list, ask students to explain what they believe the statement “means,” thinking about what the author means as well as their own interpretation. Finally, in the final column, students begin to analyze the purpose and significance of the original text.</p> </div>	<p>completed their posters, students present while other students add to the word to their notebook (in essence, teaching each other the vocabulary).</p> <p>In order for students to focus on the imagery and tone of the poem, you might show the video at the following link as the first read: http://vimeo.com/35286673</p>
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	<p><i>Note for teachers: While this is often the most challenging portion of the task, especially with students who have not been asked to think about significance before, this is the level of critical thinking we hope for all students.</i></p> <p><u>Task #4: Focused/Collaborative Annotation of the biographical materials for Dickinson (Resource 1.4).</u> <i>The first selection should be read, annotated, and analyzed collaboratively. This text has a Lexile of 1380, which places it at the higher end of the 11-12 band, meaning that most students will need scaffolds to assist in understanding.</i></p> <ol style="list-style-type: none"> Now that students have read the Dickinson poem, they will read a short biography to see how her poetry may have been influenced by her life and/or society. Students will read the biographical information focusing on what factors in her life may have influenced her writing. Direct students to the chart of sample annotation marks and sample language support as they discuss the text. The teacher may want to model the first section for the students, using a <i>Think Aloud</i>, and then have them work with a partner to collaboratively annotate the remainder of the text. <p>Focused/Collaborative Annotation provides students with an initial reading focus that helps build their understanding of the text and their metacognitive skills. This Close Reading strategy asks students to take turns reading and annotating a text. Annotating is not simply highlighting or placing symbols on a text, but requires the reader to write brief comments expressing WHY s/he is highlighting or noting this specific section in the text. These annotation marks and comments illustrate that the reader has “joined the conversation” of the text and is not simply reading words on a page.</p> <p>Focused/Collaborative Annotation procedure:</p> <ol style="list-style-type: none"> Students should use at least one annotation mark from each section of the text and then write down their comments on the Collaborative Annotation Chart in complete sentences. Students engage in conversation with a partner about the text using the sample language supports from the Collaborative Annotation Chart. Partner “A” shares his/her comments and thoughts and then Partner “B” responds to his/her comments and thoughts. Partner “A” then adds his/her partner’s response as complete sentences to their own Collaborative Annotation Chart. <ol style="list-style-type: none"> After students finish reading the selection and sharing their responses, students should answer the summary question (either with their partner or individually): <i>From this reading, what significant moments or events from Dickinson’s life may have influenced her writing. Why might these experiences have had an impact on her work?</i> The second selection (Lexile 1130) should be annotated by the student individually (see sidebar for differentiation). Encourage students to continue to use the annotation marks from the first text. 	<p>Students may need additional modeling and examples of think aloud to move into the texts. Teachers may want to model the annotation with several paragraphs before having students work in with a partner. If need be, students can also do the second text (which is in the 9-10 grade band) with a partner, particularly in those classrooms with students reading significantly below grade level.</p> <p>There are video biographies available on Discovery Streaming or other online sources if students need additional background after reading the texts.</p> <p>Students Who Need Additional Support: The vocabulary</p>
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	<p>When students finish reading the selection, you may want them to share their responses with a partner (if they need to clarify the meaning). Students should reflect on what they have learned about Dickinson so far and respond to the following question: <i>What new information did you gather from reading this second biographical excerpt? What other significant life events or beliefs may have influenced her work? Given the information in these two excerpts and the poem “I heard a Fly buzz--,” make a prediction regarding some possible themes in her poetry.</i></p> <p>Have students share possible predictions and facilitate a brief class discussion about how the events in Dickinson’s life may have influenced her work. Make sure students are referring back to the text to support any opinions. If the topic of the Civil War does not come up in class discussion, prompt students by directing them to this part of the text. Lesson 3 will focus on both Dickinson’s and Whitman’s poetic response to the war.</p> <p><u>Task #5: Third Read: I heard a Fly buzz— and Synthesis</u></p> <p>Remind students of the big idea and that one’s perspective may change when one receives new information or experiences new events. Tell students that they will now be returning to the poem and revisiting it with new information (Dickinson’s biographical information) and looking at it from this perspective. Students should now reread the poem and complete the third “Matter” column of the “Say, Mean, Matter Chart.” In this column they will discuss the significance of the stanza or what it may reflect about the event of dying, Dickinson, or life itself.</p> <p><u>Synthesis</u></p> <p>At the bottom of the “Say, Mean, Matter Chart” students should synthesize the information from the biography and poem by answering the following question: <i>What does the poem reveal about death, Dickinson, or life in general? Use textual evidence from the poem and biographies to support your ideas.</i></p> <p>This response may be a Ticket out the Door or completed for homework if necessary.</p>	<p>notebook allows for the visual learner to depict content vocabulary.</p> <p>Students could be paired with students who are more proficient in order to extend their understanding.</p> <p>Also see some of the suggestions for EL students as scaffolds for students who need additional support.</p> <p>Accelerated Learners: Remind students that the terms in the Vocabulary Notebook are the “Language of the Discipline” and that they are the terms that a “Literary Critic” will use to talk about poetry as a disciplinarian.</p>
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Lesson Reflection		
Teacher Reflection Evidenced by Student Learning/ Outcomes		

Vocabulary Notebook: Poetic Devices

Word & Translation	Application or example in texts	Definition	Purpose in text (Why was this used in this text? How does it contribute to the meaning and tone of the text?)
Alliteration		The repetition of the same or similar consonant sounds in words that are close together	
Allusion		A reference to someone or something that is known from history, literature, or some other branch of culture.	
Assonance		The repetition of similar vowel sounds followed by different consonant sounds, especially in words close together.	
Cadence		The natural, rhythmic rise and fall of a language as it is normally spoken.	

Catalog		A list of things, people, or events.	
Connotation		The associations and emotional overtones that have become attached to a word or phrase, in addition to its strict dictionary definitions.	
Denotation		The dictionary meaning of a word, without any emotional response attached to it.	
Exact rhyme		Rhyme that occurs when the accented syllables and all following syllables of two or more words share identical sounds.	
Free Verse		Poetry that does not conform to regular meter or rhyme scheme.	
Imagery		The use of language to evoke a picture or a concrete sensation of a person, a thing, a place, or an experience.	

Metaphor		A figure of speech that makes a comparison between two unlike things without the use of specific comparison words.	
Meter		A pattern of stressed and unstressed syllables in poetry.	
Onomatopoeia		The use of a word whose sound imitates or suggests the meaning.	
Parallel structure		The repetition of words or phrases that have similar grammatical structures.	
Personification		A figure of speech in which an object or animal is given human feelings, thoughts, or attitudes.	
Rhyme		The repetition of vowel sounds in accented syllables and all succeeding syllables.	

<p>Simile</p>		<p>A figure of speech that makes an explicit comparison between two unlike things, using a word such as <i>like</i>, <i>as</i>, <i>than</i>, <i>resembles</i>.</p>	
<p>Slant rhyme</p>		<p>A rhyming sound that is not exact.</p>	

Quick Write

Think and write down a response for the prompt below. Be ready to share in your groups using academic language. Examples of frames for sharing are given at the bottom of the page.

Think about the music you listen to. Select a song that you think reflects the life of the artist who created the song or society today. In your Quick Write, briefly discuss the topic of the song and how it reflects the life and/or times of the artist.

Possible Academic Language starters:
My partner described a time when...She stated that she felt/reacted...because...
My partner shared a very interesting story/experience. (Tell the story/experience). The reason this person felt/reacted...was because...

Read the Emily Dickinson poem and write your first impressions below. Use the space on the side to annotate if you wish.

I heard a Fly buzz (465)

Emily Dickinson, 1830 - 1886

I heard a Fly buzz – when I died –
The Stillness in the Room
Was like the Stillness in the Air –
Between the Heaves of Storm –

The Eyes around – had wrung them dry –
And Breaths were gathering firm
For that last Onset – when the King
Be witnessed – in the Room –

I willed my Keepsakes – Signed away
What portions of me be
Assignable – and then it was
There interposed a Fly –

With Blue – uncertain stumbling Buzz –
Between the light – and me –
And then the Windows failed – and then
I could not see to see –

What is happening in the poem? How do you know? What **tone** is conveyed in the poem? Why do you think this is the **tone**? Cite evidence for your opinion

SAY-MEAN-MATTER: “I heard a Fly buzz—when I died”

Text	SAY Paraphrase the stanza. What is happening?	MEAN What does the stanza mean? What is your interpretation?	MATTER Why is this significant? What does it reveal about Dickinson, the events in the poem, or life in general?
<p>I heard a Fly buzz – when I died – The Stillness in the Room Was like the Stillness in the Air – Between the Heaves of Storm –</p>			
<p>The Eyes around – had wrung them dry – And Breaths were gathering firm For that last Onset – when the King Be witnessed – in the Room –</p>			
<p>I willed my Keepsakes – Signed away What portions of me be Assignable – and then it was There interposed a Fly –</p>			

<p>Text</p>	<p>SAY Paraphrase the stanza. What is happening?</p>	<p>MEAN What does the stanza mean? What is your interpretation?</p>	<p>MATTER Why is this significant? What does it reveal about Dickinson, the events in the poem, or life in general?</p>
<p>With Blue – uncertain stumbling Buzz – Between the light – and me – And then the Windows failed – and then I could not see to see –</p>			
<p>Synthesis: What does the poem reveal about death, Dickinson, or life in general? Use textual evidence to support your ideas.</p>			

Collaborative Annotation— Read and do a collaborative annotation of the biography from the Holt text online with your partner.

Symbol	Comment/Question/Response	Sample Language Support
?	<ul style="list-style-type: none"> ○ Questions I have ○ Wonderings I have ○ Confusing parts for me 	<ul style="list-style-type: none"> ● The statement, “...” is confusing because... ● I am unclear about the following sentence(s) ● I don’t understand what s/he means when s/he states...
+	<ul style="list-style-type: none"> ○ Ideas/statements I agree with 	<ul style="list-style-type: none"> ● I agree with the author’s idea that...because... ● Similar to the author, I also believe that...because... ● I agree somewhat with the author when s/he argues that...because...
-	<ul style="list-style-type: none"> ○ Ideas/statements I disagree with 	<ul style="list-style-type: none"> ● I disagree with the author’s idea that...because... ● Unlike the author, I do not believe that...because... ● The author claims that... However, I disagree because...
*	<ul style="list-style-type: none"> ○ Author’s main points ○ Key ideas expressed ○ Significant ideas 	<ul style="list-style-type: none"> ● One significant idea in this text is... ● The author is trying to convey... ● One argument the author makes is that...
!	<ul style="list-style-type: none"> ○ Shocking statements or parts ○ Emotions response ○ Surprising details/claims 	<ul style="list-style-type: none"> ● I was shocked to read that...(further explanation) ● How can anyone claim that...? ● The part about ___ made me feel...
O	<ul style="list-style-type: none"> ○ Ideas/sections you connect with ○ What this remind you of 	<ul style="list-style-type: none"> ● This section reminded me of... ● I can connect with what the author said because... ● This experience connects with my own experience in that...

Source: *Holt Online Textbook*:

1. One portrait of Emily Dickinson that has persisted is that of an eccentric recluse, shy and withdrawn, who went about dressed in white and wrote poems in an upstairs bedroom in her father’s house. More recently, scholars and poets have come to see Dickinson in a new light, as a disciplined poet who chose isolation and created a private life to fulfill her artistic goals.
2. Dickinson lived with her family in Amherst, Massachusetts.



Growing up, she took pleasure in her busy household and in the seasonal games, parties, and outings of a village snowy cold in winter and brilliantly green in summer. As she grew older, she did not like being away from home, even for a short time. She attended boarding school and spent one year at Mount Holyoke Female Seminary. She was an excellent student. Early on, she developed a habit of questioning and challenging traditional ideas and authorities.

After her return from Mount Holyoke, Dickinson rarely left her home. There were few important outward events in her life. Biographers have speculated that disappointment in love may explain Dickinson's decision to withdraw from all social life except that involving her immediate family.

The Recluse of Amherst

3. Emily Dickinson quietly and abruptly withdrew into a private life. Her only activities were household tasks and writing poems that she either kept to herself or sent as valentines, birthday greetings, or notes to accompany gifts of a cherry pie or a batch of cookies.

In 1862, Dickinson sent a few poems to Thomas Wentworth Higginson. An editor of *The Atlantic Monthly*, Higginson encouraged the work of younger poets. Higginson served as a kindly, distant teacher and mentor. Eventually, Dickinson gave up hope of ever finding a wider audience than her few friends and relatives.

4. During her lifetime, Emily Dickinson published no more than a handful of her typically brief poems. She seemed to lack all concern for an audience, even going so far as to instruct her family to destroy any poems she might leave behind after her death. Still, she saw to it that bundles of handwritten poems were carefully wrapped and put away in places where, after her death, friendly, appreciative, and finally astonished eyes would find them. The poems were assembled and edited by different family members and friends; they were then published in installments so frequent that readers began to wonder when they would ever end.

Then, in 1955, a scholar named Thomas H. Johnson published a collection called *The Poems of Emily Dickinson*. Johnson, unlike Dickinson's earlier editors, attempted to remain faithful to Dickinson's original manuscripts.

A Legacy of Genius

5. When Emily Dickinson died at fifty-five, hardly anyone knew that the unusual, shy woman in their midst was a poet whose sharp, delicate voice would echo for generations to come. The self-imposed restrictions of Dickinson's life were more than matched by her ability to perceive the universal in the particular and the particular in the universal. These perceptions helped her create metaphors that embraced experiences far beyond the limited compass of Amherst village life. Some seventy years after her death, when the quarrels among her relatives who had inherited her manuscripts had died down and all her poems were finally published, she was recognized as one of the greatest poets America, and perhaps the world, had produced

As you read, complete the chart below with your partner:

Section / Symbol	Comment/Questions/Response	Partner's Comment/Question/Response
1		
2		
3		
4		
5		

After completing the chart with your partner, answer the following summary question in complete sentences. Be sure to cite evidence from your reading to support your answer.

1. From this reading, what significant moments or events from Dickinson’s life may have influenced her writing. Why might these experiences have had an impact on her work?

The following is an excerpt from another biographical source on Dickinson. Now that you have annotated with a partner, do the same thing, this time on your own. Refer to the first page in this activity for the annotation symbols if you need them. Try to make at least 2 annotations per paragraph.

Emily Dickinson's Seclusion

1. Because of her discomfort and shyness in social situations, Emily gradually reduced her social contacts, going out less and less into society. By her late twenties, this has led to an almost complete seclusion; spending most of her time in the family house, rarely meeting others from outside a close family circle. Her sister explains this wasn’t a sudden decision, but a gradual process that happened over a period of time. However, despite the physical seclusion, Emily still maintained written contact with a variety of thought provoking people. It is also clear from her poetry that her decision to live life as a recluse did not close her mind, but in many ways allowed the flow of new avenues of thought and inner experiences.

2. Despite her family’s strong political tradition, Emily appeared unconcerned with politics. At the start of the American civil war she commented little on the event, and chose not to help the war effort, through making bandages. Emily and her family were particularly affected when friends of the family were killed in battle. Death of close friends was a significant feature of Emily’s life; many close to her were taken away. This inevitably heightened her interest, fascination and perhaps fear of death, which informed so much of her poetry. The Civil War years were also the most productive for Emily; in terms of quantity of poems, it appears Emily Dickinson was influenced imperceptibly by the atmosphere of War, even if it appeared somewhat distant to her.

Adapted from: [Pettinger, Tejvan. "Biography of Emily Dickinson", Oxford, www.biographyonline.net 26 June. 2006](#)

Symbol/ Section	Comment/Questions/Response
<i>1</i>	
<i>1</i>	
<i>2</i>	
<i>2</i>	

What new information did you gather from reading this second biographical excerpt? What other significant life events or beliefs may have influenced her work? Given the information in these two excerpts and the poem “I heard a Fly buzz--,” make a prediction regarding some possible themes in her poetry.

SAUSD Common Core Lesson Planner

Teacher:

<p>Unit: Early Poets of America Lesson #2: Development of an Author's Perspectives: <i>Walt Whitman</i></p>	<p>Grade Level/Course: 11th Grade ELA</p>	<p>Duration: 2 days Date:</p>
<p>Big Idea: Life events and society can change a person's perspective.</p> <p>Essential Question: How do the circumstances of an artist's life influence his/her work?</p>		
<p>Common Core and Content Standards</p>	<p>Content Standards:</p> <p>Reading Literature RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p>RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact</p> <p>Writing W.11-12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>Speaking and Listening SL. 11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p>	
<p>Materials/ Resources/ Lesson Preparation</p>	<p>Student Resource packet including Resource 2.1: Walt Whitman Biography & Annotation Symbols Resource 2.1A: Annotation Chart and Response Resource 2.2: Quick Write Resource 2.3: "I Hear America Singing" Resource 2.4: Reading with a Focus Resource 2.5: Writing Assignment (Extending Understanding)</p>	
<p>Objectives</p>	<p>Content: Students will read, annotate, and analyze a biography of Walt Whitman and the poem "I Hear America Singing" in order to understand the connection between the circumstances of an artist's life and his work.</p>	<p>Language: Students will be able to create an original poem or descriptive paragraph that makes connections to the world around them, using strong imagery and poetic devices.</p>
<p>Depth of Knowledge Level</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>	

College and Career Ready Skills		<input checked="" type="checkbox"/> Demonstrating independence <input checked="" 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 type="checkbox"/> Comprehending as well as critiquing <input checked="" type="checkbox"/> Using technology and digital media strategically and capably <input checked="" type="checkbox"/> Coming to understand other perspectives and cultures	
Common Core Instructional Shifts		<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	
Academic Vocabulary (Tier II & Tier III)	TEACHER PROVIDES SIMPLE EXPLANATION	KEY WORDS ESSENTIAL TO UNDERSTANDING epic	WORDS WORTH KNOWING lyricism mason ploughboy
	STUDENTS FIGURE OUT THE MEANING	catalog parallel structure connotation imagery carols melodious	
Pre-teaching Considerations			
Lesson Delivery Comprehension			
Instructional Methods	Check method(s) used in the lesson: <input checked="" 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 checked="" type="checkbox"/> Reflection		
Lesson Overview	Day 1 Task #1: Revisit Tree Map (from Lesson 1) Task #2: Focused/Collaborative Annotation of the biographical materials for Whitman (Resource 2.1 & 2.1A) Day 2 Task #3: Quick Write (Resource 2.2) Task #4: Close reading of “I Hear America Singing” (Resource 2.3) & Reading with a Focus guide (Resource 2.4) Task #5: Writing assignment (copy change or descriptive paragraph) (Resource 2.5)		
Prior Knowledge, Context, and Motivation	Students should have previously studied the early Romantics and the philosophy of the Transcendentalists, such as Ralph Waldo Emerson. They should also have some general knowledge of the Civil War and the political climate of the late 1800s. This lesson is designed to give students the biographical background for Walt Whitman.		

Lesson Sequence	Day 1: <i>Preparing the Learner</i>	Differentiated Instruction:
	<p><u>Task #1: Revisiting the Tree Map</u></p> <ol style="list-style-type: none"> 1. Have students think about the song they wrote about in the previous lesson’s Quick Write and the poem by Emily Dickinson. Students should go back to their Tree Map and add any new information they have about poetry. 2. Have a brief class discussion about any new information students have added to their Tree Map. <p><i>Interacting with the Text</i> <i>Students will do a Focused and Collaborative Annotation as a Close Reading strategy for the biographical materials of Whitman (Resource 2.1). This text has a Lexile of 1330, which puts it on the higher end of the 11-12 grade bands</i></p> <p><u>Task #2: Focused/Collaborative Annotation of the biographical materials for Whitman (Resource 2.1).</u></p> <ol style="list-style-type: none"> 1. Set the purpose for reading the biography by looking at the essential question: How do the circumstances of an artist’s life influence his/her work? Remind students that, just like they did for E. Dickinson, they will be analyzing what influenced Whitman’s poetry. 2. Direct students to the chart of sample annotation marks and sample language support as they discuss the text. The teacher may want to model the first paragraph for the students, using a <i>Think Aloud</i>, and then have them work with a partner to collaboratively annotate the remainder of the text. <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p>Focused/Collaborative Annotation provides students with an initial reading focus that helps build their understanding of the text and their metacognitive skills. This Close Reading strategy asks students to take turns reading and annotating a text. Annotating is not simply highlighting or placing symbols on a text, but requires the reader to write brief comments expressing WHY s/he is highlighting or noting this specific section in the text. These annotation marks and comments illustrate that the reader has “joined the conversation” of the text and is not simply reading words on a page.</p> <p>Focused/Collaborative Annotation procedure:</p> <ol style="list-style-type: none"> a. Students should use at least one annotation mark from each section of the text and then write down their comments on the Collaborative Annotation Chart in complete sentences. b. Students engage in conversation with a partner about the text using the sample language supports from the Collaborative Annotation Chart. c. Partner “A” shares his/her comments and thoughts and then Partner “B” responds to his/her comments and thoughts. d. Partner “A” then adds his/her partner’s response as complete sentences to their own Collaborative Annotation Chart. </div> <ol style="list-style-type: none"> 3. When students finish annotating and sharing their responses, they should answer the summary question (Resource 2.1A): <i>Based on what you know about Walt Whitman so far, what events from his life may have served as inspirations for his writing? Support your opinions.</i> (Again, another informal chance for students to synthesize the information they are 	<p>English Learners: Teacher may need to provide translation or additional examples of the terms in the vocabulary notebook if students have not encountered these terms before. Or, if time permits, teacher may do a “Word Expert” task: Each pair of students takes one word to create a poster that includes (a) a picture, (b) a definition or explanation, (c) an original sentence or example. These posters can be humorous, but must be accurate. Once every pair has completed their posters, students present while other students add to the word to their notebook (in essence, teaching each other the vocabulary).</p> <p>There are video biographies</p>

	<p>learning).</p> <p>Day 2:</p> <p><i>Preparing the Learner (before interacting with a poem)</i></p> <p><u>Task #3: Quick Write (Resource 2.2)</u></p> <p>1. Quick Write: Have students complete the following Quick Write (Resource 2.2):</p> <p style="padding-left: 40px;"><i>Why do you think a poet who celebrates America (Walt Whitman) would focus on work songs? Keep in mind the experiences that influenced his life.</i></p> <p><i>Interacting with the Text</i></p> <p><u>Task #4: Close reading of “I Hear America Singing” (Resource 2.3).</u></p> <p>1. Have the students read the poem, “I Hear America Singing” by Walt Whitman in (Resource 2.3). They should annotate the poem as they read by either marking any interesting ideas they find (***) or any questions they may have (???) or by using the same symbols used in the collaborative annotation activities above.</p> <p>2. After they read the poem, have them complete the Reading with a Focus guide (Resource 2.4).</p> <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p>Reading with a Focus guide provides questions that guide students’ reading of complex text. The questions are constructed to help students focus on main ideas and key information.</p> </div> <p>3. After completing the questions, students should share their responses in a dyad (partner) share. They may want to add ideas to their responses as they discuss with their partner.</p> <p>4. As students are discussing the poem, remind them to add examples from the text to the Vocabulary Notebook (Resource 1.1). This poem provides examples of “catalog” and “parallel structure” among other terms.</p> <p><i>Extending Understanding</i></p> <p><u>Task #5: Writing assignment (copy change or descriptive paragraph) (Resource 2.5)</u></p> <p>1. After responding to the questions and sharing with a partner, students will work on creating their own catalog poem or descriptive paragraph. See the differentiation for additional ideas for scaffolding this task.</p> <p style="padding-left: 40px;">a. Students will brainstorm with a partner some possible jobs that they would expect to be celebrated in an American epic (story or long poem) written today, centered in the city of Santa Ana.</p> <p style="padding-left: 40px;">b. Using a Thinking Map or other organizer, write some of the details that would be included in a description of each of those jobs.</p> <p style="padding-left: 40px;">c. Be sure to include a “carol” or song with the job, just as Whitman did.</p> <p style="padding-left: 40px;">d. Think about sounds you hear every day and try to make them</p>	<p>available on Discovery Streaming or other online sources if students need additional background after reading the texts.</p> <p>Students Who Need Additional Support: The vocabulary notebook allows for the visual learner to depict content vocabulary.</p> <p>Students could be paired with students who are more proficient in order to extend their understanding.</p> <p>Also see some of the suggestions for EL students as scaffolds for students who need additional support.</p> <p>Accelerated Learners: Remind students that the terms in the Vocabulary Notebook are the “Language of the Discipline” and that they</p>
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	<p>special.”</p> <p>2. After they have brainstormed with a partner, students will work individually to choose between a formal descriptive paragraph or a poem in the style of Walt Whitman.</p> <p>a. Requirements for both are listed on the resource and reflect the same criteria for both writing genres</p> <p style="text-align: center;">Descriptive Essay requirements</p> <ul style="list-style-type: none"> ✓ Follow formal essay form (with a clear beginning, middle and end), although it does need to be multiple paragraphs ✓ Include at least 8 descriptions ✓ Vary sentence types (compound, complex, etc.) ✓ Provide the reader with clear significance of the topic of the writing <p style="text-align: center;">Catalog poem requirements</p> <ul style="list-style-type: none"> ✓ Follow Whitman’s form closely—8-12 lines with multiple phrases in each line ✓ Use at least 8 examples ✓ Include vivid descriptions that provide sensory details ✓ Provide the reader with clear significance of the items being catalogued <p>3. Grading of this task is at the discretion of the teacher. It can be a simple complete/non-complete, an established teacher or site rubric, or the 4 criteria of the rubric can be used to develop a more complex grading scale.</p> <p style="text-align: center;"><i>Note: This assignment can be completed in class, or assigned as homework. You might want to use student’s brainstorms or the assignment completed as an exit slip for the day.</i></p>	<p>are the terms that a “Literary Critic” will use to talk about poetry as a disciplinarian.</p>
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Lesson Reflection

<p>Teacher Reflection Evidenced by Student Learning/ Outcomes</p>	
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Collaborative Annotation— Read and do a collaborative annotation of the biography from the Holt text online with your partner.

Symbol	Comment/Question/Response	Sample Language Support
?	<ul style="list-style-type: none"> ○ Questions I have ○ Wonderings I have ○ Confusing parts for me 	<ul style="list-style-type: none"> ● The statement, “...” is confusing because... ● I am unclear about the following sentence(s) ● I don’t understand what s/he means when s/he states...
+	<ul style="list-style-type: none"> ○ Ideas/statements I agree with 	<ul style="list-style-type: none"> ● I agree with the author’s idea that...because... ● Similar to the author, I also believe that...because... ● I agree somewhat with the author when s/he argues that...because...
-	<ul style="list-style-type: none"> ○ Ideas/statements I disagree with 	<ul style="list-style-type: none"> ● I disagree with the author’s idea that...because... ● Unlike the author, I do not believe that...because... ● The author claims that... However, I disagree because...
*	<ul style="list-style-type: none"> ○ Author’s main points ○ Key ideas expressed ○ Significant ideas 	<ul style="list-style-type: none"> ● One significant idea in this text is... ● The author is trying to convey... ● One argument the author makes is that...
!	<ul style="list-style-type: none"> ○ Shocking statements or parts ○ Emotions response ○ Surprising details/claims 	<ul style="list-style-type: none"> ● I was shocked to read that...(further explanation) ● How can anyone claim that... ● The part about made me feel...
O	<ul style="list-style-type: none"> ○ Ideas/sections you connect with ○ What this remind you of 	<ul style="list-style-type: none"> ● This section reminded me of... ● I can connect with what the author said because... ● This experience connects with my own experience in that...

Source *Holt Online Textbook*

1. Walt Whitman was a fresh, radical voice embodying all the promise and contradictions of an emerging democratic nation.

Student of the World

2. Whitman was born on May 31, 1819, to parents of Dutch and English descent. They kept a farm in West Hills, Long Island, in what is today



the town of Huntington. Whitman and his seven brothers and sisters grew up in circumstances that allowed them both the communal experience of country life and the urban experience of a new city, Brooklyn.

3. By the time Whitman was twenty, his feeling for the written word and his fascination with the boomtown atmosphere of Brooklyn led him to journalism. After ten years, he took a kind of working vacation—a difficult trip by train, horse-drawn coach, and riverboat to New Orleans. There he put his journalistic talent to work for the *Crescent* and his own talent for observation to work for himself. After a few months he returned to

New York by way of the Great Lakes and a side trip to Niagara Falls. This journey had added to Whitman's limited sense of America and the fundamental [central] experience of a wilderness surrendering its vastness to civilization.

4. Back in Brooklyn, Whitman accepted an offer to serve as editor of the *Brooklyn Freeman*. For the next six or seven years he supplemented his income by working as a part-time carpenter and building contractor. All the while he was keeping notebooks and quietly putting together the sprawling collection of poems that would transform his life and change the course of American literature.

The Making of a Masterpiece

5. In 1855, Whitman published his collection at his own expense under the title *Leaves of Grass*. Too new and strange to win the attention of reviewers or readers with fixed ideas about poetry, the volume went all but unnoticed. To stir up interest, he sent samples to people whose endorsement he thought might be useful, including Ralph Waldo Emerson, who wrote to Whitman the most important letter of his life. Emerson praised Whitman's inventiveness and expressed his admiration for the unknown poet's writing. In the letter, he addressed Whitman with the famous line, "I greet you at the beginning of a great career."
6. *Leaves of Grass* is a masterpiece that Whitman was to expand and revise through many editions. Its process of growth did not end until the ninth, "deathbed," edition was published in 1891, thirty-six years after its first appearance. It is a spiritual autobiography that tells the story of an enchanted observer who says who he is at every opportunity and claims what he loves by naming it. "Camerado," he wrote, "this is no book / Who touches this touches a man."
7. Whitman's singular vision resulted in poetry that celebrated everything under the sun. Its sweep was easy, and its range was broad. He had invented a way of writing that perfectly accommodated his way of seeing. His form is loose enough to allow for long lists and catalogs abundant in detail; it is also flexible enough to include delicate moments of lyricism and stretches of blustery oratory. When Whitman died, in 1892, he had expanded American poetry to include the lyricism of simple speech and the grand design of the epic. By the end of his journey, which even takes him down into a kind of hell, the poet has also been transformed. The "I" has identified with every element in the universe and has been reborn as something divine. The poet has become the saving force that Whitman believed was the true role of the American poet.

As you read, complete the chart below with your partner

Symbol/ Section	Comment/Questions/Response	Partner's Comment/Question/Response
<i>1</i>		
<i>2</i>		
<i>3</i>		
<i>4</i>		
<i>5</i>		
<i>6</i>		
<i>7</i>		

After completing the chart with your partner, answer the following summary question.

Quick Response: Based on what you know about Walt Whitman so far, what do you think influenced his poetry the most? Support your opinion with examples from the text.

Walt Whitman: “I Hear America Singing”

Read the poem below. Annotate the poem as you read by marking any interesting ideas you find (with an asterisk: ***) or any questions you may have (with a question mark: ?) or you may use the same annotation marks you used with previous texts.

“I Hear America Singing” by Walt Whitman

- 1 I hear America singing, the varied carols I hear,
- 2 Those of mechanics, each one singing his as it should be blithe and strong,
- 3 The carpenter singing his as he measured his plank or beam,
- 4 The mason singing his as he makes ready for work, or leaves off work,
- 5 The boatman singing what belongs to him in his boat, the deckhand singing on the steamboat deck,
- 6 The shoemaker singing as he sits on his bench, the hatter singing as he stands,
- 7 The wood-cutter’s song, the ploughboy’s on his way in the morning, or at noon intermission or at sundown,
- 8 The delicious singing of the mother, or of the young wife at work, or of the girl sewing or washing,
- 9 Each singing what belongs to him or her and to none else,
- 10 The day what belongs to the day—at night the party of young fellows, robust, friendly,
- 11 Singing with open mouths their strong melodious songs.

Reading with a Focus

Directions: Work with a partner to discuss and respond to the following questions. Make sure you support your responses with examples from the poem.

<p>1. What are some of the images in the poem and the message Whitman is trying to convey with those images? (Name at least 5 images)</p>	
<p>2. Is Whitman romanticizing and idealizing the workers or are the songs expressing a positive and realistic aspect of American life? Consider what you know about the context (the working conditions of the late 1800s: long hours, low pay, etc.)</p>	
<p>3. This poem uses parallel structure to create a kind of rhythm, which is used as a catalog (a form of a list). What parallel structure can you find repeated in the poem? <i>You may want to read the lines aloud again to hear the rhythm they create to help you determine the significance to the entire poem.</i></p>	
<p>4. What is the speaker saying about the American people—what would you say is the real theme of this poem? <i>Remember that Whitman is not writing about the actual work songs associated with various trades and kinds of physical labor, but something more subtle, which the songs symbolize.</i></p>	

After you have read and analyzed Whitman’s poem, write your own catalog poem or descriptive paragraph

1. Based on your experiences living in Santa Ana, brainstorm with your partner some possible jobs that you would expect to be celebrated in an American epic (story or long poem) written today, centered in the city of Santa Ana. Using a Thinking Map or other organizer, write some of the details that would be included in a description of each of these jobs. Be sure to include a “carol” or song with the job, just as Whitman did. Think about sounds you hear every day and try to make them special.

2. After you have brainstormed with a partner, work on your own. You have a choice between a formal descriptive paragraph or a poem in the style of Walt Whitman. Follow the requirements for the type of writing you choose. Use the space below to brainstorm and plan your response before you write it on the next page.

Descriptive Essay Requirements	Catalog Poem Requirements
Follow formal essay form (with a clear beginning, middle and end), although it does need to be multiple paragraphs	Follow Whitman’s form closely—8 -12 lines with multiple phrases in each line
Include at least 8 descriptions	Use at least 8 examples
Vary sentence types (compound, complex, etc.)	Include vivid descriptions that provide sensory details
Provide the reader with clear significance of the topic of the writing	Provide the reader with clear significance of the items being catalogued

Plan your writing here:

SAUSD Common Core Lesson Planner

Teacher:

<p>Unit: Early Poets of America Lesson #3: Perspectives on War</p>	<p>Grade Level/Course: 11th Grade ELA</p>	<p>Duration: 2 days Date:</p>
<p>Big Idea: Life events and society can change a person’s perspective.</p> <p>Essential Questions: How do works of art capture the essence of a society? How do the circumstances of an artist’s life influence his/her work? How does an author’s style and word choice affect the purpose, meaning, and tone of writing?</p>		
<p>Common Core and Content Standards</p>	<p>Reading Literature</p> <p>RL.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters/archetypes are introduced and developed).</p> <p>RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p>RL.11-12.5. Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>RL.11-12.9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.</p> <p>RL.11-12.10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>Writing</p> <p>W.11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>W.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>W.11-12.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p>	

		Speaking and Listening SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.	
Materials/ Resources/ Lesson Preparation		Student Resource packet including Resource 3.1: Quick Write Resource 3.2: Photo Analysis/Photographs Resource 3.3: Plutchik’s Wheel of Emotions Resource 3.4: Poems and Analysis about the Civil War Resource 3.5: Compare and Contrast Quick Write Resource 3.6: Additional Poems for Comparison Possible technology access if student selects texts to compare	
Objectives		Content: Students will be able to determine and analyze multiple themes in text, and understand the author’s choices regarding how to develop those themes.	Language: Students will be able to collaborate and build upon each other’s ideas while analyzing complex texts. They will be able to compare and contrast various texts in both oral and written form.
Depth of Knowledge Level		<input checked="" 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	
College and Career Ready Skills		<input checked="" type="checkbox"/> Demonstrating independence <input checked="" type="checkbox"/> Building strong content knowledge <input checked="" type="checkbox"/> Responding to varying demands of audience, task, purpose, and discipline <input checked="" type="checkbox"/> Comprehending as well as critiquing <input checked="" type="checkbox"/> Valuing evidence <input checked="" type="checkbox"/> Using technology and digital media strategically and capably <input checked="" type="checkbox"/> Coming to understand other perspectives and cultures	
Common Core Instructional Shifts		<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	
Academic Vocabulary (Tier II & Tier III)	TEACHER PROVIDES SIMPLE EXPLANATION	KEY WORDS ESSENTIAL TO UNDERSTANDING nectar host	WORDS WORTH KNOWING
	STUDENTS FIGURE OUT THE MEANING		(from vocabulary notebook) alliteration, allusion, cadence, connotation, free verse, imagery, simile, slant rhyme, gaunt
Pre-teaching Considerations		Teacher should read and analyze the two poems ahead of time to better guide students when they are “wrecking the text.” The following websites have additional information about the poems: http://www.cummingstudyguides.net/Guides3/Success.html http://internal.vusd.solanocoe.k12.ca.us/gateway/eld/ELD_high_pacing_guides/ELD_High_quarter_2/Grade%209%20Second%20Quarter/eld%202nd%20Quarter%20gr%209%20Success%20inferences.pdf http://www.writerscafe.org/writing/NeverEnding12911/1054341/	

Lesson Delivery	
Instructional Methods	<p>Check method(s) used in the lesson:</p> <p><input type="checkbox"/> Modeling <input checked="" type="checkbox"/> Guided Practice <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Independent Practice</p> <p><input checked="" type="checkbox"/> Guided Inquiry <input checked="" type="checkbox"/> Reflection</p>
Lesson Overview	<p>Day 1</p> <p>Task #1: Quick Write with Three-Step Interview Task #2: Photo Inquiry– Civil War Photos Task #3: Close Reading of “Success is counted sweetest” and “A sight in camp in the daybreak of gray and dim” (First Reading tasks only)</p> <p>Day 2</p> <p>Task #4: Close Reading of “Success is counted sweetest” and “A sight in camp in the daybreak of gray and dim” (Second Reading tasks- <i>Wreck the Text</i> & Focus Questions) Task #5: Compare and Contrast Quick Write</p>
Prior Knowledge, Context, and Motivation	<p>Students need to know the biographical information on Emily Dickinson and Walt Whitman that was learned during Lessons 1 & 2 in order to apply it to the poetry read in this lesson.</p> <p>The Quick Write will provide background information you may want to use throughout the lesson.</p>
Lesson Sequence	<p>Day 1:</p> <p><i>Preparing the Learner</i></p> <p><u>Task #1: Quick-Write with Three-Step Interview</u></p> <p>1. Provide students with some independent thinking time first to reflect and write on the following prompt (Resource 3.1): <i>Quick Write:</i> <i>Describe a time when you or someone you know saw something, either in person or in the media (television, internet, movies, etc.), that made you change the way you think about the world. Briefly explain the situation and tell how you felt or reacted and how that was influenced by what you saw.</i></p> <p>NOTE: The teacher may want to model an example from their own life when seeing something changed their viewpoint about it (a visit to a place, a news story on a topic, etc.)</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>Quick Write with Three Step Interview: This task helps to bridge the students’ personal experiences to the concept under consideration</p> <p>Step One—Using the quick-write 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.</p> <p>Step Two—Student B now interviews Student A, and Student D now interviews Student C. Student B and Student D listens carefully to the responses because they will have to repeat their partner’s response to the table group.</p> <p>Step Three—Each person shares, round robin to the table group, his/her partner’s response to the quick write question.</p> </div>
	<p>Differentiated Instruction:</p> <p>English Learners: Students may use Language Supports for sharing responses (see handout).</p> <p>When starting the comparison/contrast Quick Write, students may need to construct a Double-Bubble Thinking Map in order to visualize and organize their ideas</p> <p>Students who need additional support: Students may need help in connecting context to the poems they are reading. Refer students back to the</p>

	<p>2. After students have had a chance to reflect and write on the prompt, explain the interview process and have students conduct the interviews. (The Quick Write and interview should take no more than 15 minutes).</p> <p>3. If time permits, teacher can preselect or ask volunteers to share what THEIR PARTNER said. You may want to provide language frames for students to share their peers' responses:</p> <ul style="list-style-type: none"> • <i>My partner described a time when...S/He stated that s/he reacted...because...</i> • <i>My partner shared a very interesting story/experience (tell the story/experience). The reason this person acted _____ was because...</i> <p>Task #2: Photo Inquiry—Civil War Photos</p> <p><i>In order for students to become more familiar with the context of the Civil War and begin to analyze how images evoke certain feelings, students will be looking closely at a number of Civil War photos.</i></p> <p>1. Have students analyze at least 2-3 of the 6 photos given from the American Civil War to determine context and emotional appeal (Resource 3.2). Viewing with a focus questions:</p> <ul style="list-style-type: none"> • What do these photos tell us about the context? Who, where, when, and what can you determine from the photo. Give evidence. • Describe how you would feel if you were to witness these scenes. Tell students that they can use Plutchik's Wheel of Emotions (Resource 3.3) to identify the various emotions that the pictures evoke. Provide details from the photos as evidence. • What questions do you still have about the context after viewing these photos? <p>2. In table groups, students now share their written responses to the questions using the Round Robin format.</p> <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p>Round Robin Share is an opportunity for simple share out of ideas, with each group member listening and sharing in turn.</p> <p>1. Student "A" shares his/her written response (using cause/effect language). All other members listen attentively and do not interrupt.</p> <p>2. Student "B" then shares his/her written response, while the other members listen. Once all members have shared their responses, a discussion may take place.</p> </div> <p>3. Groups come to consensus on the top 2 emotions to describe 2-3 of the pictures and collaboratively write complete sentences (using cause/effect language) explaining why they feel this way. You may have them describe more if you want.</p> <p>4. If time permits, the teacher can randomly select a group to begin the academic discussion, focusing on "Supporting ideas with evidence" and "Build on and/or challenge partner's ideas." Ensure</p>	<p>photo analysis in the preparing the learner section to help the visual the images in the poems.</p> <p>When starting the comparison/contrast Quick Write, students may need to construct a Double-Bubble Thinking Map in order to visualize and organize their ideas</p> <p>Accelerated Learners:</p> <p>Compare and contrast several poems dealing with the theme of War over time. Use additional Dickinson, Whitman poems with other poems describing war and its affects (resource 3.8)</p> <p>For the final writing assignment, students could also choose to compare and contrast two pieces from different genres (a poem and a photo, for instance). The criteria for evaluation would still be the same.</p>
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	<p>students are providing evidence in the picture to support their emotional response.</p> <p><i>Interacting with the text</i></p> <p><u>Task #3: Close Reading of “Success is counted sweetest” & “A sight in camp in daybreak gray and dim”</u></p> <p>Students will be reading the following poems by Whitman and Dickinson in juxtaposition to the photos they have analyzed. As they read, they should be thinking about the following: How do the poems and the photographs illuminate each other? How do these poems reflect the emotions evoked by the images? How may images, such as the ones you analyzed, have influenced the poets’ work?</p> <p>1. First Reading is independent with initial reaction. Have students read Dickinson’s poem and write down the emotions the poem evokes (#1 on Resource 3.4). Then have students read the Whitman poem and repeat the same task (see student handout).</p> <p><i>Closing Activity:</i> Have a whole class discussion to discuss initial reactions. Teacher may wish to use the Collaborative Conversation mats to have students build on each other’s comments as they have their conversation.</p> <p>Day 2:</p> <p><i>Preparing the Learner</i></p> <ol style="list-style-type: none"> 1. Have students revisit their responses to #1 on Resource 3.4 and re-read the two poems. As they read the poems again, have them select one quote from either poem that evoked a strong initial reaction in them. 2. Students will then share the quote using the “Save the Last Word for Me” strategy. <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p>Save the Last Word for Me This collaborative discussion strategy encourages readers to construct their own interpretations of complex text and compare them with other readers. The process is designed to build on each other’s thinking and not to enter into a dialogue. Participants may decide to enter into a dialogue after all students have shared. Procedure: After silently reading a text, students go back into the text and look for a quote that stands out in some way. Students then share the quote they found to be significant <i>without</i> elaboration/explanation to the group. Group members then respond to the quote/infer its significance. Finally, the initial student gets the “Last Word” and explains why he/she selected the quote. The process then repeats with each group member.</p> </div> <p><i>Interacting with the Text</i></p> <p>1. Second Reading (task continued from Day 1 of lesson) will ask students to <i>Wreck the Text</i> (students read line by line and re-write using their own words). This will help students to better understand the meaning of the poem.</p>	
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	<ul style="list-style-type: none"> • For more information on this poem, go to: <ul style="list-style-type: none"> ○ http://www.cummingsstudyguides.net/Guides3/Success.html ○ http://internal.vusd.solanocoe.k12.ca.us/gateway/eld/ELD_high_pacing_guides/ELD_High_quarter_2/Grade%209%20Second%20Quarter/eld%202nd%20Quarter%20gr%209%20Success%20inferences.pdf • If students need more scaffolding with the Dickinson poem, you can use the questions found in the resource above to guide them as they “Wreck the Text.” <p>2. After students have “Wrecked the Text,” they will answer a set of 3 focus questions to explore the Essential Question: How does an author’s style and word choice affect the purpose, meaning, and tone of writing?</p> <p><i>Extending Understanding</i></p> <p><u>Task #4: Compare and Contrast Quick Write</u></p> <ol style="list-style-type: none"> 1. Have students work individually or with a partner to discuss the poems by Whitman and Dickinson in juxtaposition to the photos of the Civil War they analyzed. 2. As they have a collaborative conversation with a partner, they should be focusing on the following questions: How do the poems and the photographs illuminate each other? How do these poems reflect the emotions evoked by the images? How may images, such as the ones you analyzed, have influenced the poets’ work? This information can be written on a Thinking Map or any other organizer where they can gather their thoughts. 3. When students are finished, they should share their ideas using a structure such as Inside-Outside Circle or another structure that will allow students to share with others outside of their dyads. <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>Inside-Outside Circles are a strategy to provide students a way to interact with others while engaging in the task at hand.</p> <p>Students are arranged into two equal circles or lines, one facing the other.</p> <p>When told to start, students share with each other one point of comparison. They may use a linguistic frame such as: I believe there is a similarity/difference between _____ and _____ because_____.</p> <p>Students from one of the circles/lines rotate to either the left or right. The teacher determines how many steps and in which direction.</p> <p>Another point of comparison is shared. Once the sharing has happened, students rotate again.</p> <p>This continues until teacher determines, or until at least 4-5 items are shared.</p> </div>	
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	<p><u>Task #5: Write Compare/Contrast Quick Write</u></p> <ol style="list-style-type: none"> 1. Students should then be asked to individually write a brief Compare/ Contrast Quick Write (the writing prompt is included in the resources-Resource 3.5) 2. Grading of this task is at the discretion of the teacher. It can be a simple complete/non-complete or an established teacher or site rubric. 3. This writing may be done in class (which may carry on to the next day) or could be assigned as homework for completion. 	
Lesson Reflection		
<p>Teacher Reflection Evidenced by Student Learning/ Outcomes</p>		

Quick Write

Think and write down a response for the prompt below. Be ready to share in your groups using academic language. Examples of sharing frames are given at the bottom of the page.

Describe a time when you or someone you know saw something, either in person or in the media (television, internet, movies, etc.), that made you change the way you think about the world. Briefly explain the situation and tell how you felt or reacted and how that was influenced by what you saw.

Now, share with your partners, using the Three-step Interview process. Have each person in your group choose to be Student A, Student B, Student C, or Student D.

Step One—Using the quick-write 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.

Step Two—Student B now interviews Student A, and Student D now interviews Student C. Student B and Student D listens carefully to the responses because they will have to repeat their partner’s response to the table group.

Step Three—Each person shares, round robin to the table group, his/her partner’s response to the quick write question.

Possible Academic Language starters:
 My partner described a time when...She stated that she felt/reacted...because...
 My partner shared a very interesting story/experience. (Tell the story/experience). The reason this person felt/reacted...was because...

Photo Analysis

Analyze 2-3 of the following photographs and answer the questions about each. Relate what you see to what you have learned about the Civil War period from your history classes.

Photo 1

Title of photo: _____

<p>Describe the scene in the picture. What does the photo tell us about the context? (Who, where, when...) Provide support for your response.</p>	
<p>If you were to witness this, how would you feel? Explain and provide details from the photo.</p>	
<p>What questions do you still have about the context after viewing this photo?</p>	

Photo 2

Title of photo: _____

<p>Describe the scene in the picture. What does the photo tell us about the context? (Who, where, when...) Provide support for your response.</p>	
<p>If you were to witness this, how would you feel? Explain and provide details from the photo.</p>	
<p>What questions do you still have about the context after viewing this photo?</p>	

Photo 3

Title of photo: _____

<p>Describe the scene in the picture. What does the photo tell us about the context? (Who, where, when...) Provide support for your response.</p>	
<p>If you were to witness this, how would you feel? Explain and provide details from the photo.</p>	
<p>What questions do you still have about the context after viewing this photo?</p>	

Photo #1: Zouave ambulance crew demonstrating removal of wounded soldiers from the field
(Library of Congress)



http://memory.loc.gov/cgi-bin/query/D?cwar:1:/temp/~ammem_n114:

Photo #2: Ward in the Carver General Hospital, Washington D. C. Taken by Matthew Brady.



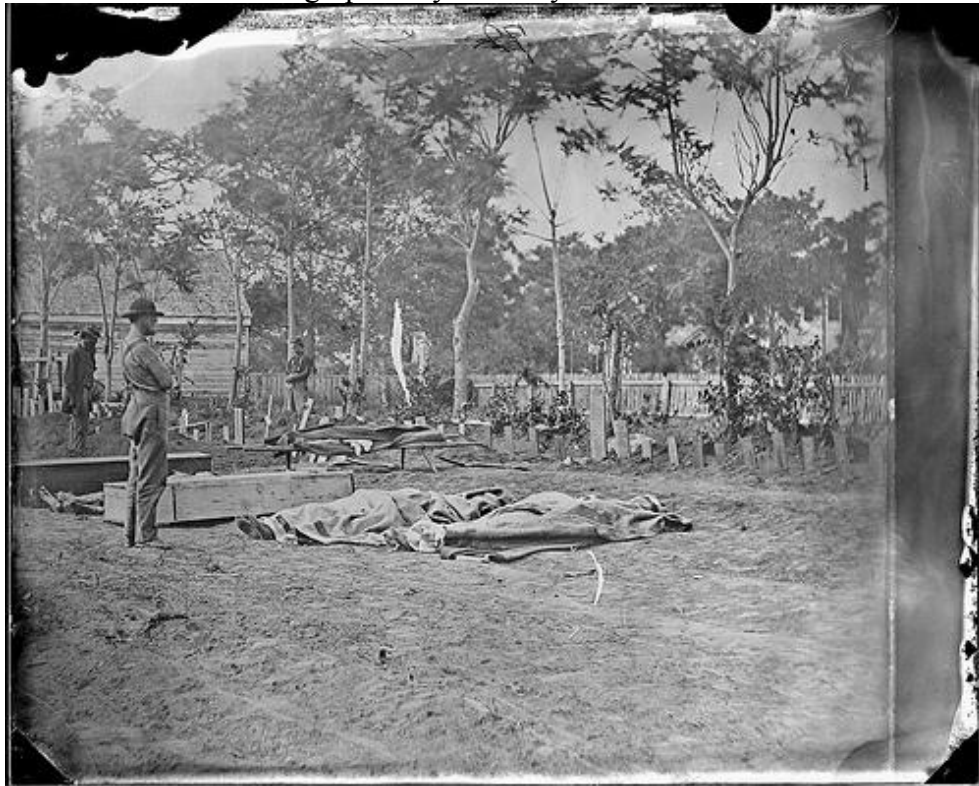
<http://www.archives.gov/research/military/civil-war/photos/images/civil-war-038.jpg>

Photo #3: Wounded Soldiers in Hospital. Taken by Matthew Brady



<http://www.archives.gov/education/lessons/brady-photos/images/wounded-in-hospital.gif>

Photo #4: Burning the dead at Fredericksburg, VA, after the Wilderness Campaign, May 1864. Photographed by Timothy H. O'Sullivan.



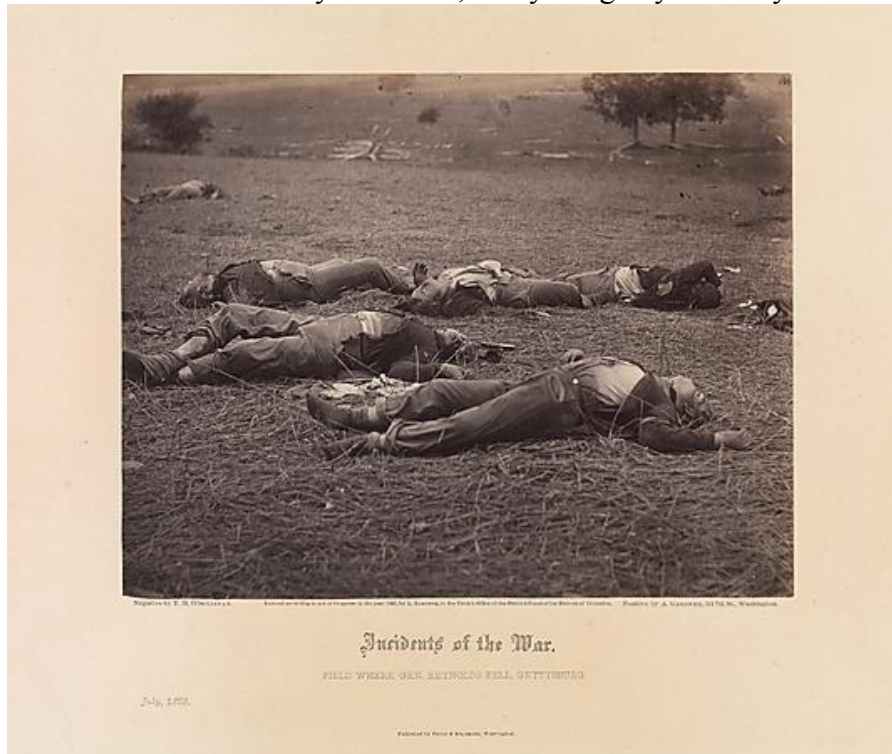
<http://www.flickr.com/photos/usnationalarchives/3995301815/in/set-72157624253257736>

Photo #5: Confederate Dead behind stone wall



<http://www.flickr.com/photos/usnationalarchives/4153084391/in/set-72157624253257736>

Photo #6: “Field Where General Reynolds Fell, Gettysburg” by Timothy H. O’Sullivan, 1863



http://www.metmuseum.org/toah/images/h2/h2_2005.100.502.1.jpg

Come to Group Consensus

After you have all shared your emotional responses with your group, come to a consensus (agreement) on the top 2 emotions to describe 2-3 of the pictures.

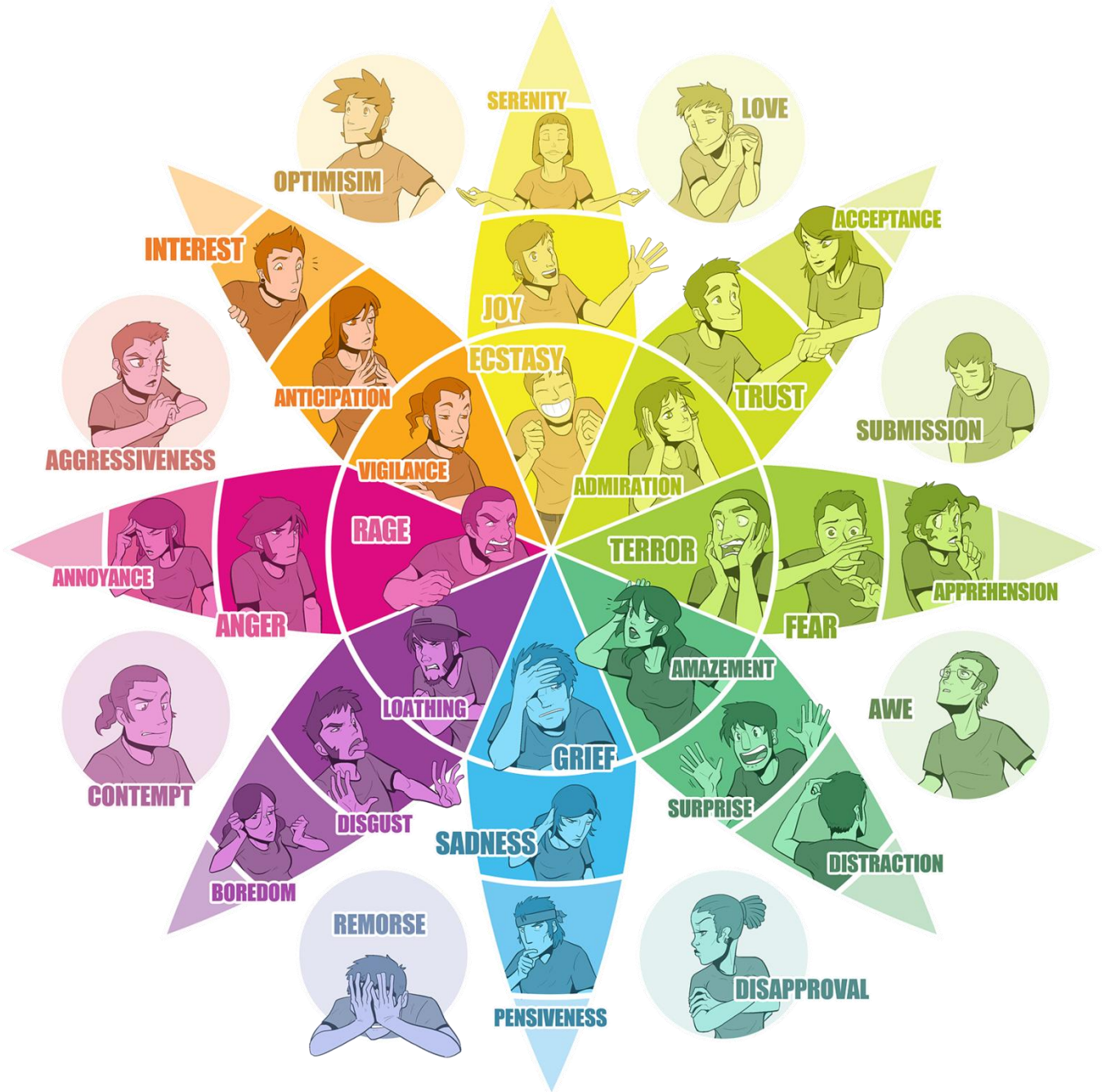
Collaboratively write a complete sentence, using cause and effect language and citing evidence from the photograph explaining why you feel each emotion.

Photo # _____: _____

Photo # _____: _____

Photo # _____: _____

Plutchik's Wheel of Emotions



Add words to describe additional emotions to the proper area of the wheel as necessary.

Walt Whitman and Emily Dickinson both saw the photographs or engravings from the battlefields of the Civil War and wrote poetry that also captured the sobering aftereffects of butchery that took place. It is worth considering whether their war poetry was influenced by the photographs they may have seen in newspapers of their time.

Read the following poems by Whitman and Dickinson in juxtaposition to the photos you have analyzed. **How do the poems and the photographs illuminate each other? How do these poems reflect the emotions evoked by the images? How may images, such as the ones you analyzed, have influenced the poets' work?**

Emily Dickinson: "Success is counted sweetest"

First Reading: Read the poem on your own and write down your first reactions to the poem. You may want to annotate the poem as you read it.

Success is counted sweetest
By those who ne'er succeed.
To comprehend a nectar
Requires sorest need.

Not one of all the purple Host
Who took the Flag today
Can tell the definition
So clear of Victory

As he defeated--dying—
On whose forbidden ear
The distant strains of triumph
Burst agonized and clear!

1. What emotions does this poem evoke (make you feel)? Explain why, citing details that make you feel this way.

2. Second Reading: *Wreck the Text*- Go back and read the poem again. This time, re-write the poem in your own words. You can do this right next to each line or on a separate sheet of paper.

3. Focus Questions:

What do you think is the central idea (s) of the poem and what details support that belief?

What are some examples of imagery found in the poem? How does the author’s use of this imagery affect the purpose and meaning of the poem?

What is the overall tone of the poem? Use examples to support your opinion.

Walt Whitman: “A sight in camp in the daybreak gray and dim”

First Reading: Read the poem on your own and write down your first reactions to the poem. You may want to annotate the poem as you read it.

A sight in camp in the daybreak gray and dim,
As from my tent I emerge so early sleepless,
As slow I walk in the cool fresh air the path near by the hospital tent,
Three forms I see on stretchers lying, brought out there untended lying,
Over each the blanket spread, ample brownish woolen blanket,
Gray and heavy blanket, folding, covering all.
Curious I halt and silent stand,
Then with light fingers I from the face of the nearest the first just lift the blanket;
Who are you elderly man so gaunt and grim, with well-gray'd hair, and flesh all sunken
about the eyes?
Who are you my dear comrade?
Then to the second I step—and who are you my child and darling?
Who are you sweet boy with cheeks yet blooming?
Then to the third—a face nor child nor old, very calm, as of beautiful yellow-white ivory;
Young man I think I know you—I think this face is the face of the Christ himself,
Dead and divine and brother of all, and here again he lies.

1. What emotions does this poem evoke (make you feel)? Explain why, citing details that make you feel this way.

2. Second Reading: *Wreck the Text*- Go back and read the poem again. This time, re-write the poem in your own words. You can do this right next to each line or on a separate sheet of paper.

3. Focus Questions:

What do you think is the central idea (s) of the poem and what details support that belief?

What are some examples of imagery found in the poem? How does the author’s use of this imagery affect the purpose and meaning of the poem?

What is the overall tone of the poem? Use examples to support your opinion.

Additional Poems for Comparison

Dickinson Poems

It feels a shame to be Alive --
 When Men so brave -- are dead --
 One envies the Distinguished Dust --
 Permitted -- such a Head --

The Stone -- that tells defending Whom
 This Spartan put away
 What little of Him we -- possessed
 In Pawn for Liberty --

The price is great -- Sublimely paid --
 Do we deserve -- a Thing --
 That lives -- like Dollars -- must be piled
 Before we may obtain?

Are we that wait -- sufficient worth --
 That such Enormous Pearl
 As life -- dissolved be -- for Us --
 In Battle's -- horrid Bowl?

It may be -- a Renown to live --
 I think the Man who die --
 Those unsustained -- Saviors --
 Present Divinity --

To know just how He suffered -- would be dear --
 To know if any Human eyes were near
 To whom He could entrust His wavering gaze --
 Until it settle broad -- on Paradise --

To know if He was patient -- part content --
 Was Dying as He thought -- or different --
 Was it a pleasant Day to die --
 And did the Sunshine face his way --

What was His furthest mind -- Of Home -- or God --
 Or what the Distant say --
 At news that He ceased Human Nature
 Such a Day --

And Wishes -- Had He Any --
 Just His Sigh -- Accented --
 Had been legible -- to Me --
 And was He Confident until
 Ill fluttered out -- in Everlasting Well --

And if He spoke -- What name was Best --
 What last
 What One broke off with
 At the Drowsiest --

Was He afraid -- or tranquil --
 Might He know
 How Conscious Consciousness -- could grow --
 Till Love that was -- and Love too best to be --
 Meet -- and the Junction be Eternity

Whitman Poems

An Army Corps On the March

With its cloud of skirmishers in advance,
 With now the sound of a single shot, snapping like a whip, and
 now an irregular volley,
 The swarming ranks press on and on, the dense brigades press on;
 Glittering dimly, toiling under the sun—the dust cover'd men,
 In columns rise and fall to the undulations of the ground,
 With artillery interspers'd—the wheels rumble, the horses sweat,
 As the army corps advances.

Dirge for Two Veterans

1

The last sunbeam
 Lightly falls from the finish'd Sabbath,
 On the pavement here—and there beyond, it is looking,
 Down a new-made double grave.

2

Lo! the moon ascending!
 Up from the east, the silvery round moon;
 Beautiful over the house tops, ghastly phantom moon;
 Immense and silent moon.

3

I see a sad procession,
 And I hear the sound of coming full-key'd bugles;
 All the channels of the city streets they're flooding,
 As with voices and with tears.

4

I hear the great drums pounding,
 And the small drums steady whirring;
 And every blow of the great convulsive drums,
 Strikes me through and through.

5

For the son is brought with the father;
 In the foremost ranks of the fierce assault they fell;
 Two veterans, son and father, dropt together,
 And the double grave awaits them.

6

Now nearer blow the bugles,
 And the drums strike more convulsive;
 And the day-light o'er the pavement quite has faded,
 And the strong dead-march enwraps me.

7

In the eastern sky up-buoying,
 The sorrowful vast phantom moves illumin'd;
 ('Tis some mother's large, transparent face,
 In heaven brighter growing.)

8

O strong dead-march, you please me!
 O moon immense, with your silvery face you soothe me!
 O my soldiers twain! O my veterans, passing to burial!
 What I have I also give you.

9

The moon gives you light,
 And the bugles and the drums give you music;
 And my heart, O my soldiers, my veterans,
 My heart gives you love.

SAUSD Common Core Lesson Planner

Teacher:

<p>Unit: Early Poets of America Lesson #4: Perspectives on Death</p>	<p>Grade Level/Course: 11th Grade ELA</p>	<p>Duration: 2 days Date:</p>
<p>Big Idea: Life events and society can change a person’s perspective.</p>		
<p>Essential Questions: How do works of art capture the essence of a society? How do the circumstances of an artist’s life influence his/her work? How does an author’s style and word choice affect the purpose, meaning, and tone of writing?</p>		
<p>Common Core and Content Standards</p>	<p>Reading Literature</p> <p>RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>RL11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p>RL11-12.5. Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>RL11-12.9. Demonstrate knowledge of eighteenth-, nineteenth- and early- twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.</p> <p>Writing</p> <p>W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>W.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>Speaking and Listening</p> <p>SL. 11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	
<p>Materials/ Resources/ Lesson Preparation</p>	<p>Resource 4.1: Quick Write with Three-Step Interview Resource 4.2: Close Reading “Whispers of Heavenly Death” Resource 4.3: Close Reading “Because I could not stop for Death”</p> <p>Projector/Document Camera Technology as available for further research</p>	

Objectives	Content: Students will compare and contrast the theme of death over several texts and determine how an artist’s life contributes to their view on the theme. Students will discuss how an artist’s style and word choice affect the purpose, meaning, and tone of their work.	Language: Students will use quick writes, 3 Step Interviews, multiple readings, text-dependent questions and compare/contrast matrix in order to discuss and come to consensus on author’s style and influences.	
Depth of Knowledge Level	<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		
College and Career Ready Skills	<input checked="" type="checkbox"/> Demonstrating independence <input checked="" 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 checked="" type="checkbox"/> Using technology and digital media strategically and capably <input checked="" type="checkbox"/> Coming to understand other perspectives and cultures		
Common Core Instructional Shifts	<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		
Academic Vocabulary (Tier II & Tier III)	TEACHER PROVIDES SIMPLE EXPLANATION	KEY WORDS ESSENTIAL TO UNDERSTANDING	WORDS WORTH KNOWING
	STUDENTS FIGURE OUT THE MEANING		labial, parturition, sibilant, gossamer, cornice <i>(from vocabulary notebook)</i> alliteration, free verse, imagery, meter, rhyme
Pre-teaching Considerations	<p>Students will be reading lyrics from current song writers. Students may want to provide additional examples and teachers may decide to use them if they feel they are appropriate.</p> <p>As this lesson is on the theme of death and how various artists deal with death in a variety of contexts, the teacher should be sensitive to student’s backgrounds and experiences. Some students may react to this topic if the theme closely affects them. Teachers must be sensitive to those experiences.</p>		
Lesson Delivery Comprehension			
Instructional Methods	Check method(s) used in the lesson: <input checked="" 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 checked="" type="checkbox"/> Reflection		

<p>Lesson Overview</p>	<p>Day 1: Task #1: Quick Write with 3-Step Interview Task #2: Close Reading of “Whispers of Heavenly Death” with Do/Say chart</p> <p>Day 2: Task #3: Close reading of “Because I could not stop for death” with Text Dependent Questions Task #4: Partner Read/ Collaborative Summary</p>	
<p>Prior Knowledge, Context, and Motivation:</p>	<p>Students have already had discussions around common themes of poetry and have had a chance to write a short compare/contrast Quick Write.</p>	
	<p><u>DAY 1</u> <i>Preparing the Learner</i></p> <p><u>Task #1: Quick Write with Three-Step Interview</u></p> <ol style="list-style-type: none"> Start students off with a Quick Write (Resource 4.1) to make a connection with the subject of death and their perspective of it. Here are suggested prompts to choose from or construct your own and have students write the selected prompt at the top of Resource 4.1: <ol style="list-style-type: none"> Why do we have a fascination with death? What are some representations of death in popular culture? How is death handled in your culture/family (What are some traditions that occur when someone dies)? Once students are done writing their Quick Write, have them participate in a 3 Step Interview. You may want to project possible language supports for Sharing Peer’s Responses on the board. These are also included in the student resource. <div data-bbox="456 1188 1224 1591" style="border: 1px solid black; padding: 5px;"> <p>Quick Write with Three Step Interview: This task helps to bridge the students’ personal experiences to the concept under consideration</p> <p>Step One—Using the quick-write 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.</p> <p>Step Two—Student B now interviews Student A, and Student D now interviews Student C. Student B and Student D listens carefully to the responses because they will have to repeat their partner’s response to the table group.</p> <p>Step Three—Each person shares, round robin to the table group, his/her partner’s response to the quick write question.</p> </div> <ol style="list-style-type: none"> <u>Possible Language Supports for sharing peer’s responses:</u> <ul style="list-style-type: none"> My partner thinks we have a fascination with death because... My partner explained that he/she thinks we have a fascination with death because... My partner said that _____ were some representations of death in pop culture because.... My partner said that in his/her culture/family death is handled.... 	<p>Differentiated Instruction:</p> <p>English Learners: Students are provided language supports for discussion. Teacher may need to model this with students as they practice.</p> <p>Students Who Need Additional Support: The language supports are provided for students on the resource page, as well as modeled by teacher or other students.</p> <p>Accelerated Learners: Have the students do a Copy Change for Dickinson’s</p>

	<ul style="list-style-type: none"> • My partner described that her/his family does _____ when someone dies because.... <p>3. You may have each group share out one response with the whole class.</p> <p><i>Interacting with Text</i></p> <p><u>Task #2: Close Reading of “Whispers of Heavenly Death” with Do/Say chart</u></p> <ol style="list-style-type: none"> 1. Have students do an initial independent reading of Walt Whitman’s “Whispers of Heavenly Death” (Resource 4.2). Allow students a brief moment to write down what they think the poem is about. 2. In order to deconstruct the text, students will annotate the poem after some brief teacher modeling. Students may work individually or collaboratively depending on student/teacher need <ol style="list-style-type: none"> a. Using the projector and/or document camera, the teacher will identify (circle, highlight, etc.) the words <i>LABIAL</i> and <i>PARTURITION</i> and define them in the margins for the students. <ul style="list-style-type: none"> • <u>Labial</u> (from dictionary.com) <ol style="list-style-type: none"> 1. of or pertaining to the lips. 2. (in music) having the tones produced by the impact of a stream of air on a sharp liplike edge, as in a flute or the flue pipes of an organ. <p><i>Note: You will probably want to discuss/point out that Whitman probably chose this word purposefully for its multiple meanings.</i></p> • <u>Parturition</u> (from dictionary.com) <ol style="list-style-type: none"> 1. the process of bringing forth young. 3. As students are discussing the poem, remind them to add examples from the text to the Vocabulary Notebook (Resource 1.1). This poem provides examples of “alliteration,” “free verse,” “imagery” among others. 4. After annotating the poem, have students complete the Do/Say Chart (similar to resource 2.4): 	<p>Poem, “I could not stop for death”, where they follow her format but replace the archaic language and nouns with things that are more contemporary (see exit slip).</p>
	<p>A Do/Say chart provides students with a strategy/tool to examine how an author constructs a text by noting what the author is doing (function) and saying (content).</p> <p>Teacher explains that authors not only carefully decide what they are going to say, but how they will express those ideas and structure their writing.</p> <p>Tell students that the task will help them examine how an author constructs a text by noting not only what the author is saying (the content of each section), but also what the author is doing (the purpose of each section).</p> <p>You may want to model how to identify function (DO) supported with content (SAY) with a simple sentence first (e.g. “Can I sharpen my pencil?” DO=request; SAY=ask a question before getting out of seat)</p>	

5. Explain to the students that poets not only carefully decide what they are going to say, but how they will express those ideas in their poems. Tell students that the following task will continue to help them examine how a poet constructs a poem by noting not only what the poet is **saying** (the content of each stanza), but also what the author is **doing** (the purpose of each stanza) through an adapted Do/Say chart. *Note: It is suggested that students work in pairs or groups due to the density of the text.*
6. After the students have completed the Do/Say portion of the Resource 4.2, have them answer the following question in a short paragraph: *In the space below, explain how Whitman expresses his thoughts on death through this poem and what part of his life may have influenced his perception of death.*
7. **Exit Slip:** If short on time, part 6 above can be used as an exit slip. If there is time left over, on a Post It or index card, have students create a visual representation of all or any stanza of the poem.

DAY 2

To remind students about yesterday’s activity, briefly have them share their response to the question in step 6 above with their groups. If there is time, you may want to have a few students share with the whole class.

Task #3: Close reading of “Because I could not stop for death” with Text Dependent Questions

1. **First Read:** Have students read the poem (Resource 4.3) all the way through without stopping. Briefly, give them time to write down what they think the poem is about.
2. **Second Read:** Have the students annotate as they did the day before with Whitman and then place those annotations on the chart. They should also be adding to their Vocabulary Notebook (from lesson 1) with examples from this text. This poem provides examples of “imagery,” “meter,” and “rhyme” among others.
3. **Third Read:** Have students complete Text-Dependent Questions: Students will answer the following questions (*adapted from Shmoop.com*) found in Resource 4.3:
 - a. What words in the poem are related to death?
 - b. What part(s) of the poem may lead us to believe that the speaker does not fear death?
 - c. How long do you think the carriage ride takes? What clues does the poem give you?
 - d. Do you think the speaker misses her life on Earth, or do you think she’s happier where she is? What portions of the text lead you to your answer?

Extending Understanding

Task #4: Partner Read and Collaborative Summary

1. Have students select a partner to work with.

	<p>a. Students will take turns reading the stanzas of “Because I could not stop for Death” aloud to each other</p> <p>b. After they have done their read aloud, students will then independently write 1-2 sentence summaries for each stanza they read.</p> <p>c. They will then share their summaries with a partner and add to or change their summaries as they have a collaborative discussion about the meaning of each stanza.</p> <p>2. Students will use these summaries to create a collaborative, overall summary about Dickinson’s purpose for the poem.</p> <p>a. There is an Academic Summary Template (Resource 4.3) that scaffolds writing an academic summary. (<i>Note: the template includes a rubric, if the teacher wants to use it</i>)</p> <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p>The Academic Summary Template provides students with a strategy/tool to extend and synthesize their comprehension of a text in an objective summary paragraph. Teacher should model and guide students in noting the language features they should include in the summary.</p> <p>Steps to build an academic summary.</p> <ol style="list-style-type: none"> 1. Read the text using strategies to identify the central idea/theme. Come to consensus with your team about the central idea/theme of the entire poem. 2. Return to the text and star the top details throughout that best support the central idea/theme. 3. Come to consensus with your team about the top supporting details from the text that will go into your summary. 4. Paraphrase the details with your team. 5. Write your summary paragraph and self/peer edit using the Scoring Guide. </div> <p>3. Exit Slip (Resource 4.4) (<i>adapted from shmoop.com</i>): If Dickinson were writing this poem today, do you think she could still illustrate the journey to death as a carriage ride, or would that be silly? What would be a good present-day equivalent?</p> <p><i>Note: If time is short, students can do the Text-Dependent Questions and/or the Exit Slip for homework.</i></p>	
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Lesson Reflection	
Teacher Reflection Evidenced by Student Learning/ Outcomes	

Quick Write

Copy the prompt your teacher gives you: _____

QUICK WRITE RESPONSE:

You will be asked to share your response using a 3-step Interview:

3 Step Interview

STEP ONE: Using the quick write prompt, Student A interviews Student B and Student C interviews Student D (and Student E interviews Student F). Students A and C (and F) will listen carefully to the responses because they will have to repeat their partner’s response to the table group.

STEP TWO: Student B now interviews Student A, and Student D now interviews Student C (Student F now interviews Student E). Students B and D (and E) listen carefully to the responses because they will have to repeat their partner’s response to the table group.

STEP THREE: Each person shares, round robin to the table group, his/her **partner’s response** to the quick write question.

Walt Whitman “Whispers of Heavenly Death”

Reading 1: Read the poem below all the way through. What do you think this poem is about?

Reading 2: Now, read the poem again, this time annotating the poem. Identify difficult words, figurative language, a structural pattern, rhythm/meter, rhyme, or the lack of any of these things. Also, write down any questions the text may spark in you. Add your annotations to the chart on the next page and infer Whitman’s purpose in using those techniques. After you complete this chart, you may add some examples to your Vocabulary Notebook.

“Whispers of Heavenly Death” by Walt Whitman

WHISPERS of heavenly death, murmur’d I hear;
 Labial gossip of night—sibilant chorals;
 Footsteps gently ascending—mystical breezes, wafted soft and low;
 5 Ripples of unseen rivers—tides of a current, flowing, forever flowing;
 (Or is it the plashing of tears? the measureless waters of human tears?)

I see, just see, skyward, great cloud-masses;
 Mournfully, slowly they roll, silently swelling and mixing;
 10 With, at times, a half-dimm’d, sadden’d, far-off star.
 Appearing and disappearing.

(Some parturition, rather—some solemn, immortal birth:
 On the frontiers, to eyes impenetrable,
 15 Some Soul is passing over.)

<i>Poetic Device</i>	<i>Identify any of these devices or the lack of these</i>	<i>Why do you think Whitman used (or did not use) this technique?</i>
Obscure Language (or difficult words)		
Figurative language		
Structural pattern		
Rhythm/meter		
Questions the text sparks in you		

Reading 3: For each of the stanza of the poem, explain/identify what the poet is doing (on the left) and what the poet is saying (on the right).

DO		SAY
What is the poet doing ?	“Whispers of Heavenly Death” by Walt Whitman	What is the poet saying ?
	<p>WHISPERS of heavenly death, murmur’d I hear; Labial gossip of night—sibilant chorals; Footsteps gently ascending—mystical breezes, wafted soft and low; Ripples of unseen rivers—tides of a current, flowing, forever flowing; (Or is it the plashing of tears? the measureless waters of human tears?)</p> <p>I see, just see, skyward, great cloud-masses; Mournfully, slowly they roll, silently swelling and mixing; With, at times, a half-dimm’d, sadden’d, far-off star, Appearing and disappearing.</p> <p>(Some parturition, rather—some solemn, immortal birth: On the frontiers, to eyes impenetrable, Some Soul is passing over.)</p>	

Emily Dickinson “Because I could not stop for Death...”

Reading 1: Read the poem all the way through without stopping. What is your first reaction to the poem? _____

Reading 2: Annotate the poem, identifying difficult words, figurative language, a structural pattern, rhythm/meter, rhyme or the lack of any of these things. Remember to add these to your Vocabulary Notebook as well. Also, write down any questions the text may spark in you.

“Because I could not stop for Death...” by Emily Dickinson

- 1 Because I could not stop for Death,
- 2 He kindly stopped for me;
- 3 The carriage held but just ourselves
- 4 And Immortality.

- 5 We slowly drove, he knew no haste,
- 6 And I had put away
- 7 My labor, and my leisure too,
- 8 For his civility.

- 9 We passed the school, where children strove
- 10 At recess, in the ring;
- 11 We passed the fields of gazing grain,
- 12 We passed the setting sun.

- 13 Or rather, he passed us;
- 14 The dews grew quivering and chill,
- 15 For only gossamer my gown,
- 16 My tippet only tulle.

- 17 We paused before a house that seemed
- 18 A swelling of the ground;
- 19 The roof was scarcely visible,
- 20 The cornice but a mound.

- 21 Since then 'tis centuries, and yet each
- 22 Feels shorter than the day
- 23 I first surmised the horses' heads
- 24 Were toward eternity.

Poetic Device	Identify any of these devices or the lack of these
Obscure Language (or difficult words)	
Figurative language	
Structural pattern	
Rhythm/meter	
Questions the text sparks in you	

Reading 3: Read the poem again and answer these text dependent questions. Then include a description of what Dickinson is doing and what she saying for each stanza.

Question	Your answer to the questions	Evidence (from the poem) to support your answer
What words in the poem are related to death?		
What part(s) of the poem may lead us to believe that the speaker does not fear death?		
How long do you think the carriage ride takes? What clues does the poem give you?		
Do you think the speaker misses her life on Earth, or do you think she's happier where she is? What portions of the text lead you to your answer?		

Reading 4: Select a partner and take turns reading a stanza each.

“Because I could not stop for Death...” by Emily Dickinson

STANZA #1: *SPEAKER 1*

Because I could not stop for Death,
He kindly stopped for me;
The carriage held but just ourselves
And Immortality.

STANZA #2: *SPEAKER 2*

We slowly drove, he knew no haste,
And I had put away
My labor, and my leisure too,
For his civility.

STANZA #3: *SPEAKER 1*

We passed the school, where children strove
At recess, in the ring;
We passed the fields of gazing grain,
We passed the setting sun.

STANZA #4: *SPEAKER 2*

Or rather, he passed us;
The dews grew quivering and chill,
For only gossamer my gown,
My tippet only tulle.

STANZA #5: *SPEAKER 1*

We paused before a house that seemed
A swelling of the ground;
The roof was scarcely visible,
The cornice but a mound.

STANZA #6: *SPEAKER 2*

Since then 'tis centuries, and yet each
Feels shorter than the day
I first surmised the horses' heads
Were toward eternity.

After you have finished reading aloud with your partner, write a one to two sentence summary of the stanza(s) **you read**.

Share your summaries and combine them to create a summary paragraph about the purpose of Dickinson's poem. Use the Academic Summary Template on the next page to guide your writing.

ACADEMIC SUMMARY TEMPLATE

In the _____, _____, _____
 (“A” Text Type) (Title of Text) (Full name of author) (“B” Precise Verb)
 the topic of _____, S/he _____.
 (Topic/Issue of the text) (“C” Precise Verb + “that”) (Author’s main idea or point on the topic)

Continue the summary by paraphrasing the key details in the text that supports the main idea.

(Ultimately/In summary), what _____ (conveys/argues/explains/examines is _____).
 (Author) (Restate author’s main idea or state his purpose for writing this text)

“A” – Types of Text		“B” – Precise Verbs		“C” – Precise Verbs + “that”		Additional Connectors
essay	short story	addresses	disputes	asserts	concedes	in addition
editorial	vignette	discusses	scrutinizes	argues	states	furthermore
article	memoir	examines	contests	posits	believes	moreover
speech	poem	explores	criticizes	maintains	suggests	another
narrative	novel	considers	comments on	claims	implies	besides...also
lab report	movie	questions	elaborates on	notes	infers	further
letter	drama/play	analyzes	focuses on	proposes	intimates	additionally
research paper		opposes	reflects on	declares		beyond...also
		debates	argues for			...as well

Academic Summary Scoring Rubric

	Advanced	Proficient	Basic	Below Basic
<u>Content Criteria</u>	<ul style="list-style-type: none"> <input type="checkbox"/> Includes all of the Proficient criteria plus: <input type="checkbox"/> 5 or more example of precise language (verbs, nouns, and/or adjectives) 	<ul style="list-style-type: none"> <input type="checkbox"/> Topic sentence identifies title of text, author, and main idea <input type="checkbox"/> Paraphrase 3-5 key details from the text that support main idea <input type="checkbox"/> Concluding sentences restates main idea or author’s purpose. 	<ul style="list-style-type: none"> <input type="checkbox"/> Includes 2 of the 3 Content Criteria at the Proficient level. 	<ul style="list-style-type: none"> <input type="checkbox"/> Includes fewer than 2 of the Content Criteria at the Proficient level.
<u>Language Criteria</u>	<ul style="list-style-type: none"> <input type="checkbox"/> Includes all of the Proficient criteria plus: <input type="checkbox"/> 4 or more complex sentences. 	<ul style="list-style-type: none"> <input type="checkbox"/> Uses third person point of view <input type="checkbox"/> Includes 2-4 signal words/phrases for sequencing, adding information, or concluding <input type="checkbox"/> Uses 3-4 attributive tags (i.e., Lucas Martinez reports that...) <input type="checkbox"/> Uses complete sentences. 	<ul style="list-style-type: none"> <input type="checkbox"/> Includes 2-3 of the 4 Language Criteria at the Proficient level. 	<ul style="list-style-type: none"> <input type="checkbox"/> Includes fewer than 2 of the Language Criteria at the Proficient level.

Adapted from Sonja Munévar Gagnon, QTEL

SAUSD Common Core Lesson Planner

Teacher:

<p>Unit: Early Poets of America Lesson #5: <i>Summative Assessment</i></p>	<p>Grade Level/Course: 11th Grade ELA</p>	<p>Duration: 2-3 days Date:</p>
<p>Big Idea: Life events and society can change a person’s perspective.</p> <p>Essential Questions: How do works of art capture the essence of a society? How do the circumstances of an artist’s life influence his/her work? How does an author’s style and word choice affect the purpose, meaning, and tone of writing?</p>		
<p>Common Core and Content Standards</p>	<p>Reading Literature</p> <p>RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>RL11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p>RL11-12.5. Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>RL11-12.9. Demonstrate knowledge of eighteenth-, nineteenth- and early- twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.</p> <p>Writing</p> <p>W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>W.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>Speaking and Listening</p> <p>SL. 11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	
<p>Materials/ Resources/ Lesson Preparation</p>	<p>Student Resource Booklet including</p> <ul style="list-style-type: none"> Resource 5.1: Compare/Contrast Matrix Resource 5.2: Poetry and Biography: Edna St. Vincent Millay Resource 5.3: Poetry and Biography: Tupac Shakur Resource 5.4: “Don’t Fear the Reaper” by Blue Oyster Cult (song) Resource 5.4A: Blue Oyster Cult background Resource 5.5: Compare/Contrast Writing Prompt Resource 5.6: Compare/Contrast Rubric Resource 4.2: “Whispers of Heavenly Death” (from Lesson 4) Resource 4.3: “Because I could not stop for Death” (from Lesson 4) 	

Objectives		Content: Students will determine how an artist’s life contributes to his/her view on the theme of death and compare and contrast two authors’ use of word choice and style to convey deeper meaning.	Language: Students will write a compare and contrast essay on two artists’ interpretations of death, focusing on what influenced their perspectives and their artistic choices in presenting the theme. Students will correctly use vocabulary terms learned throughout the unit and write effective paragraphs following the guidelines of the rubric.
Depth of Knowledge Level		<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	
College and Career Ready Skills		<input checked="" type="checkbox"/> Demonstrating independence <input checked="" 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 checked="" type="checkbox"/> Using technology and digital media strategically and capably <input checked="" type="checkbox"/> Coming to understand other perspectives and cultures	
Common Core Instructional Shifts		<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	
Academic Vocabulary (Tier II & Tier III)	TEACHER PROVIDES SIMPLE EXPLANATION	KEY WORDS ESSENTIAL TO UNDERSTANDING	WORDS WORTH KNOWING
	STUDENTS FIGURE OUT THE MEANING		<i>(from vocabulary notebook)</i> alliteration, free verse, imagery, meter, rhyme
Pre-teaching Considerations		<p>Students will be reading lyrics from current song writers. Students may want to provide additional examples and teachers may decide to use them if they feel they are appropriate.</p> <p>As this lesson is on the theme of death and how various artists deal with death in a variety of contexts, teacher should be sensitive to student’s backgrounds and experiences. Some students may react to this topic if the theme closely affects them. Teachers must be sensitive to those experiences.</p> <p>The following link provides a simple compare/contrast essay on Whitman and Dickinson that may be used as a model for students who need additional support: http://www.sadlier-oxford.com/grammar/writerworkshops/GFW7_WM_comapre.pdf</p>	

Lesson Delivery Comprehension	
Instructional Methods	<p>Check method(s) used in the lesson:</p> <p><input checked="" type="checkbox"/> Modeling <input checked="" type="checkbox"/> Guided Practice <input checked="" type="checkbox"/> Collaboration <input checked="" type="checkbox"/> Independent Practice</p> <p><input checked="" type="checkbox"/> Guided Inquiry <input checked="" type="checkbox"/> Reflection</p>
Lesson Overview	<p>Day 1:</p> <p>Task #1: Revisit Tree Map, Big Idea, Essential Questions Task #2: Compare/Contrast Matrix Task #3: Jigsaw Activity (adding on to Compare/Contrast Matrix)</p> <p>Day 2-3:</p> <p>Task #4: Summative Assessment-Compare/Contrast Essay</p>
Prior Knowledge, Context, and Motivation:	<p>Students should revisit their Tree Maps on poetry to review what they have learned about poetry in this unit. Throughout the unit, students have had an opportunity to look at similar themes through different authors’ perspectives that should have prepared them for this final task.</p>
	<p>Day 1</p> <p><i>Preparing the Learner</i></p> <p><u>Task #1: Revisit Tree Map and Review Big Idea/Essential Questions</u></p> <ol style="list-style-type: none"> Students should go back to their Tree Maps from Lesson 1 and add any new information they have gained about poetry. After sharing the new information, review the Big Idea and Essential Questions with students. <p><i>Interacting with Text</i></p> <p><u>Task #2: Compare and Contrast Matrix Modeling (Dickinson & Whitman)</u></p> <ol style="list-style-type: none"> Students will complete Resource 5.1, which is a Compare/Contrast Matrix on 4 poems and 1 song that deal with death. Throughout this activity, remind students to add examples from the text to the Vocabulary Notebook (Resource 1.1). There are various examples in each poem that can be used if student have not previously found examples. <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p>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. 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.</p> </div> <ol style="list-style-type: none"> Begin by modeling with Whitman’s “Whispers of Heavenly Death” and Dickinson’s “I could not stop for death” (teacher can model to whatever degree they feel is necessary). Students will complete the first two columns of the matrix. This can be done as a whole class, with a partner, or a combination of these depending on the level of the students.
	<p>Differentiated Instruction:</p> <p>English Learners: Students can use compare/contrast language frames to help guide their writing. Teachers may also use resources from the district’s writing notebook to scaffold the writing process.</p> <p>Students Who Need Additional Support: Students can use compare/contrast language frames to help guide their writing. Students can go through the sample compare/contrast essay (link provided in Pre-Teaching considerations).</p> <p>Accelerated Learners:</p>

	<p><u>Task #3: Jigsaw Expert Group Strategy</u></p> <p>3. After working through the first two poems together, students will engage in a Jigsaw Expert Group activity.</p> <p>The Jigsaw Expert Group Strategy allows students to be introduced to material while maintaining a high level of personal responsibility. The purpose of a Jigsaw is to develop teamwork and cooperative learning skills within all students.</p> <p>Process: Students are assigned a text to read independently.</p> <ol style="list-style-type: none"> 1. After reading their text, they leave their “home” groups and meet in “expert” groups. 2. In these “expert” groups, students will discuss the material and brainstorm ways in which to present their understandings to members of their “home” group by completing the graphic organizer. 3. The experts then return to their “home” groups to share their information with other members of the group. 4. Everyone else in the home group should add the information to their graphic organizers. <p>4. Exit Slip: Students can use the question (How does this information help us answer the Essential Question: How are the circumstances of an artist’s life in his/her work?) at the bottom of the Compare/Contrast Matrix as an exit slip</p> <p><u>Day 2</u></p> <p><i>Extending Understanding</i></p> <p><u>Task #4: Summative Assessment-Compare & Contrast Essay</u></p> <ol style="list-style-type: none"> 1. Pass out the prompt (Resource 5.5) and have students break it down (students may use a “Do/What Chart” to deconstruct the text) <ol style="list-style-type: none"> a. Prompt: Compare and contrast two authors’ interpretations of death. Use the questions in the matrix to guide your essay. (Questions are listed on the student resource page.) Begin your essay by addressing the Big Idea: Life events and society can change a person’s perspective. 2. Have students revisit their Compare and Contrast Matrix from the day before. Students need to select two poems/songs to compare and contrast. 3. Once students have chosen two pieces to compare, review the Compare/Contrast rubric with them (Resource 5.6). 4. The remainder of the class time should be used to complete the final essay. (Students may take the essays home to complete or the teacher may have them continue the next day.) 	<p>Invite students to do a deeper analysis of how the theme of death has been presented in poetry and music during different time periods in history. Another option is for students to find another common theme in poetry and music (love, friendship, betrayal...) and compare different artists’ interpretations of these.</p>
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Lesson Reflection	
Teacher Reflection Evidenced by Student Learning/ Outcomes	

Compare/Contrast Matrix Whitman, Dickinson, and Other Poets

	WHITMAN	DICKINSON	OTHER POETS		
	“Whispers of Heavenly Death”	“I could not stop for death”	“Conscientious Objector”	“In the Event of My Demise”	“(Don’t Fear) The Reaper”
What/Who is death? What text supports your opinion?					
What does the speaker think about death? What text supports your opinion?					

	WHITMAN	DICKINSON	OTHER POETS		
	“Whispers of Heavenly Death”	“I could not stop for death”	“Conscientious Objector”	“In the Event of My Demise”	“(Don’t Fear) The Reaper”
<p>What part of the author’s life do you think contributed to their view on death according to this poem/song?</p> <p>What text supports your opinion?</p>					
<p>Does the structure of the poem/song affect it’s meaning and tone? How?</p> <p>What portion(s) text supports your opinion?</p>					
<p>What specific words affect the tone or purpose of the poem/song?</p>					

How does this information help us answer the Essential Question: How do the circumstances of an artist’s life influence his/her work?

Other Poet's View of Death

“Conscientious Objector” by Edna St. Vincent Millay

1 I shall die, but
2 that is all that I shall do for Death.
3 I hear him leading his horse out of the stall;
4 I hear the clatter on the barn-floor.
5 He is in haste; he has business in Cuba,
6 business in the Balkans, many calls to make this morning.
7 But I will not hold the bridle
8 while he clinches the girth.
9 And he may mount by himself:
10 I will not give him a leg up.

11 Though he flick my shoulders with his whip,
12 I will not tell him which way the fox ran.
13 With his hoof on my breast, I will not tell him where
14 the black boy hides in the swamp.
15 I shall die, but that is all that I shall do for Death;
16 I am not on his pay-roll.

17 I will not tell him the whereabouts of my friends
18 nor of my enemies either.
19 Though he promise me much,
20 I will not map him the route to any man's door.
21 Am I a spy in the land of the living,
22 that I should deliver men to Death?
23 Brother, the password and the plans of our city
24 are safe with me; never through me shall you be overcome.

Edna St. Vincent Millay



Photo: Carl Van Vechten
Archive at the Smithsonian

Poet and playwright Edna St. Vincent Millay was born in Rockland, Maine, on February 22, 1892. Her mother, Cora, raised her three daughters on her own after asking her husband to leave the family home in 1899. Cora encouraged her girls to be ambitious and self-sufficient, teaching them an appreciation of music and literature from an early age. In 1912, at her mother's urging, Millay entered her poem "Renascent" into a contest: she won fourth place and publication in *The Lyric Year*, bringing her immediate acclaim and a scholarship to Vassar. There, she continued to write poetry and became involved in the theater. She also developed intimate relationships with several women while in school, including the English actress Wynne Matthison. In 1917, the year of her graduation, Millay published her first book, *Renascent and Other Poems*. At the request of Vassar's drama department, she also wrote her first verse play, *The Lamp and the Bell* (1921), a work about love between women.

Millay, whose friends called her "Vincent," then moved to New York's Greenwich Village, where she led a notoriously Bohemian life. She lived in a nine-foot-wide attic and wrote anything she could find an editor willing to accept. She and the other writers of Greenwich Village were, according to Millay herself, "very, very poor and very, very merry." She joined the Provincetown Players in their early days, and befriended writers such as Witter Bynner, Edmund Wilson, Susan Glaspell, and Floyd Dell, who asked for Millay's hand in marriage. Millay, who was openly bisexual, refused, despite Dell's attempts to persuade her otherwise. That same year Millay published *A Few Figs from Thistles* (1920), a volume of poetry which drew much attention for its controversial descriptions of female sexuality and feminism. In 1923 her fourth volume of poems, *The Harp Weaver*, was awarded the Pulitzer Prize. In addition to publishing three plays in verse, Millay also wrote the libretto of one of the few American grand operas, *The King's Henchman* (1927).

Millay married Eugen Boissevain, a self-proclaimed feminist and widower of Inez Millholland, in 1923. Boissevain gave up his own pursuits to manage Millay's literary career, setting up the readings and public appearances for which Millay grew quite famous. According to Millay's own accounts, the couple acted liked two bachelors, remaining "sexually open" throughout their twenty-six-year marriage, which ended with Boissevain's death in 1949. Edna St. Vincent Millay died in 1950.

“In The Event Of My Demise” by Tupac Shakur

- 1 In the event of my Demise
- 2 when my heart can beat no more
- 3 I Hope I Die For A Principle
- 4 or A Belief that I had Lived 4
- 5 I will die Before My Time
- 6 Because I feel the shadow's Depth
- 7 so much I wanted 2 accomplish
- 8 before I reached my Death

- 9 I have come 2 grips with the possibility
- 10 and wiped the last tear from My eyes
- 11 I Loved All who were Positive
- 12 In the event of my Demise



Born in New York City in 1971, Tupac Shakur, known by his stage name 2Pac, was an American rapper. Shakur has sold more than 75 million albums worldwide, making him one of the best-selling music artists in the world. Most of Tupac's songs are about growing up amid violence and hardship in ghettos, racism, other social problems and conflicts with other rappers during the East Coast-West Coast hip hop rivalry. Shakur was shot and killed in Las Vegas, Nevada, in 1996.

Early Life

Shakur has become a legend in hip-hop and rap circles for his talent, his violent behavior, and his brutal death. The son of Black Panther activists, Shakur was raised by his mother Afeni Shakur. She was actually in jail on bombing charges during his pregnancy with Tupac. She was later acquitted in the case. He had no contact with his biological father, Billy Garland, until he was an adult.

2Pac became quite a sensation, earning praise for his musical and acting talent as well as condemnation for his explicit, violent lyrics. Many of his songs told of fights, gangs, and sex.

He appeared to be living up to his aggressive gangster rap persona with several arrests for violent offenses in the 1990s. In 1994, he spent several days in jail for assaulting director Allen Hughes and was later convicted of sexual assault in another case. Shakur himself fell victim to violence, getting shot five times in the lobby of a recording studio during a mugging.

The next year, after recovering from his injuries, Shakur was sentenced to four and a half years in prison in the sexual assault case. His third solo album, *Me Against the World* (1995), started out in the number one spot on the album charts. Many critics praised the work, noting that tracks like "Dear Mama" showed a more genuine, reflective side to the rapper. The possibility of an early death runs through several songs on this recordings - something that many have seen as a chilling moment of foretelling.

After serving eight months in prison, Shakur returned to music with the album *All Eyez on Me* (1996). He was reportedly released after Death Row Records CEO Marion "Suge" Knight paid a bond of more than \$1 million as part of Shakur's parole. In his latest project, Shakur as the defiant street thug was back in full force on this recording. The song "California Love" featured a guest appearance by famed rapper-producer Dr. Dre and made a strong showing on the pop charts. "How Do You Want It" also was another smash success for Shakur. It appeared to be a golden time for Shakur.

Besides his hit album, Shakur continued to pursue his acting career. He landed several film roles around this time. He co-starred with Mickey Rourke in the 1996 crime drama *Bullet*. Before his untimely death, Shakur completed work on two other projects—*Gridlock'd* and *Gang Related*—that were released in 1997.

Violent Death

During his career, Shakur had become embroiled in a feud between East Coast and West Coast rappers. He was known to insult his enemies on his tracks. On a trip to Las Vegas to attend a boxing match, Shakur was shot while riding in a car driven by Knight on September 7, 1996. He died six days later, on September 13, 1996, from his injuries at a Las Vegas hospital. Shakur was only 25 years old at the time of his death, and his killer has never been caught. Since his death, numerous albums of his work have been posthumously released, selling millions of copies.

Shakur's life has inspired numerous books and theatrical productions, including the 2012 musical *Holler If Ya Can Hear Me*. That same year, he made a posthumous appearance at the Coachella Valley Music and Arts Festival with the help of technology. A 2-D image of the late rapper accompanied Dr. Dre and Snoop Dogg during one of their performances at the California event. Shakur's return to the stage from beyond the grave stirred up a new wave of interest in his videos and his music.

from biography.com

“(Don’t Fear) The Reaper” by Blue Oyster Cult

- Additional info on song: <http://www.songfacts.com/detail.php?id=1607>

1 All our times have come
 2 Here but now they're gone
 3 Seasons don't fear the reaper
 4 Nor do the wind, the sun or the rain... we can be like they are
 5 Come on baby... don't fear the reaper
 6 Baby take my hand... don't fear the reaper
 7 We'll be able to fly... don't fear the reaper
 8 Baby I'm your man...

9 La la la la la
 10 La la la la la

11 Valentine is done
 12 Here but now they're gone
 13 Romeo and Juliet
 14 Are together in eternity... Romeo and Juliet
 15 40, 000 men and women everyday... Like Romeo and Juliet
 16 40, 000 men and women everyday... Redefine happiness
 17 Another 40, 000 coming everyday... We can be like they are
 18 Come on baby... don't fear the reaper
 19 Baby take my hand... don't fear the reaper
 20 We'll be able to fly... don't fear the reaper
 21 Baby I'm your man...

22 La la la la la
 23 La la la la la

24 Love of two is one
 25 Here but now they're gone
 26 Came the last night of sadness
 27 And it was clear she couldn't go on
 28 Then the door was open and the wind appeared
 29 The candles blew then disappeared
 30 The curtains flew then he appeared... saying don't be afraid
 31 Come on baby... and she had no fear
 32 And she ran to him... then they started to fly
 33 They looked backward and said goodbye... she had become like they are
 34 She had taken his hand... she had become like they are
 35 Come on baby... don't fear the reaper



Songfacts®:

Blue Öyster Cult's first hit, this was written by lead guitarist Donald Roeser, also known as Buck Dharma. He contributed his vocals to this track and also wrote their other Top 40 hit, "[Burnin' For You](#)."

This was rumored to be about suicide, but it actually deals with the inevitability of death and the belief that we should not fear it. When Dharma wrote it, he was thinking about what would happen if he died at a young age and if he would be reunited with loved ones in the afterlife. Dharma explained in a 1995 interview with *College Music Journal*: "I felt that I had just achieved some kind of resonance with the psychology of people when I came up with that, I was actually kind of appalled when I first realized that some people were seeing it as an advertisement for suicide or something that was not my intention at all. It is, like, not to be afraid of it (as opposed to actively bring it about). It's basically a love song where the love transcends the actual physical existence of the partners."

Blue Öyster Cult was considered a "cult" band, somewhere in the realm of Heavy Metal with complex and often baffling lyrics dealing with the supernatural. Those inside the cult took the time to understand that like Black Sabbath, BOC combined outstanding musicianship with fantasy lyrics, and they weren't for everyone. "Don't Fear the Reaper" exposed them to a wider audience, which was good for business but bad for art. Buck Dharma said in a 1980 interview with *NME*: "Ever since 'The Reaper' was a hit we've been under pressure to duplicate that success; the body of our work failed. Even on (1977 album) **Spectres** everyone tried to write a hit single and that's a bad mistake. The Cult is never destined to be successful at a format. To be a singles band you have to win the casual buyer."

Some of the lyrics were inspired by Shakespeare's *Romeo and Juliet*. In Shakespeare's play, Romeo swallows poison when he believes Juliet is dead. Juliet responds by taking her own life. This led many people to believe the song was about suicide, but Dharma was using Romeo and Juliet as an example of a couple who had faith that they would be together after their death. For the lyrics that begin, "40,000 men and women," Dharma was guessing at the number of people who died every day.

Compare/Contrast Rubric

Use this or other teacher provided rubric to assure your Comparison/Contrast Essay is complete.

	1	2	3	4	Total
Identifies <u>important areas (characteristics, attributes) where the content or texts being compared are similar</u>	Does not identify similarities.	Identifies some similarities.	Identifies most of the similarities.	Identifies all of the similarities	
Describes <u>how the content or texts being compared are similar</u>	Does not describe similarities.	Describes some of the similarities identified.	Describes most of the similarities identified.	Describes all of the similarities identified.	
Identifies <u>important areas where the content or texts are different.</u>	Does not identify differences	Identifies some differences.	Identifies most of the differences	Identifies all of the differences.	
Describes <u>how the content or texts being contrasted are different.</u>	Does not describe how content or texts are different.	Describes how some of the content or texts are different	Describes how most of the content or texts are different.	Describes how all of the content or texts are different.	
Accurately paraphrases the author's words and uses technical vocabulary when appropriate	Copies exactly from the text or paraphrases inaccurately	Many inaccurate statements -there are large sections copied from the text	Attempt is made to paraphrase but -there are some inaccurate statements	The author's words are accurately paraphrased. Quotes are used & explained accurately. Technical vocabulary used where appropriate	
Structures the writing in a logical way. Uses transition words: although, but, either...or, in common, similar to, as opposed to, because, compared with, yet, different from, however, not only.	Writing is minimal or difficult to understand.	Writing follows some logical order but does not include transition words	Writing uses some transition words and has some order	Writing is organized in a logical way and uses transition words appropriately	

Scoring based on Ratings of 1-4:

- 6-7 points rates a **Level 1:** minimal understanding of and ability to apply the Common Core State Standards
- 8-13 points rates a **Level 2:** partial understanding of and ability to apply the Common Core State Standards
- 14-19 points rates a **Level 3:** adequate understanding of and ability to apply the Common Core State Standards
- 20-24 points rates a **Level 4:** thorough understanding of and ability to apply the Common Core State Standards

SAUSD Common Core Lesson Planner

Teacher:

<p>Unit: Early Poets of America Lesson #6: <i>Extended Understanding (Optional Project)</i></p>	<p>Grade Level/Course: 11th Grade ELA</p>	<p>Duration: Approximately 3 days Date:</p>
<p>Big Idea: Life events and society can change a person’s perspective. Essential Questions: How do works of art capture the essence of a society? How do the circumstances of an artist’s life influence his/her work? How does an author’s style and word choice affect the purpose, meaning, and tone of writing?</p>		
<p>Common Core and Content Standards</p>	<p>Reading Literature RL.11-12.5. Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>Writing W.11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>W.11-12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience</p> <p>W.11-12.6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p>W.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p> <p>W.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation including footnotes and endnotes.</p> <p>W.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>W.11-12.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p>	

	<p>Speaking and Listening SL.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p> <p>SL.11-12.4. Present information, findings, and supporting evidence (e.g., reflective, historical investigation, response to literature presentations), conveying a clear and distinct perspective and a logical argument, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks. Use appropriate eye contact, adequate volume, and clear pronunciation.</p> <p>SL.11-12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p> <p>Language L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>L.11-12.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>L.11-12.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p>	
<p>Materials/ Resources/ Lesson Preparation</p>	<p>Student Resource Materials Resource 6.1: Multi-Genre Memoir Research Project</p> <p>Internet access</p>	
<p>Objectives</p>	<p>Content: Students convey a memoir through multiple genres and support that memoir with research.</p>	<p>Language: Students will share their memoir through written projects and discuss memoirs in a gallery walk.</p>
<p>Depth of Knowledge Level</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>	
<p>College and Career Ready Skills</p>	<p><input checked="" type="checkbox"/> Demonstrating independence <input checked="" 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 checked="" type="checkbox"/> Using technology and digital media strategically and capably <input checked="" type="checkbox"/> Coming to understand other perspectives and cultures</p>	
<p>Common Core Instructional Shifts</p>	<p><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</p>	

Academic Vocabulary (Tier II & Tier III)	TEACHER PROVIDES SIMPLE EXPLANATION	KEY WORDS ESSENTIAL TO UNDERSTANDING	WORDS WORTH KNOWING
	STUDENTS FIGURE OUT THE MEANING	genre	
Pre-teaching Considerations	Teachers will need to determine the scope and detail of this project. It can be an extensive project, which may take more than the three allotted days, if students need practice in research and completion of complex tasks. However, it can also be done in a short amount of time to provide students an introduction or review of research and practice in completing a task under a deadline. The following link provides examples of memoirs for students to look at in case they need additional support: http://www.memoirsbyme.com/featured.html		
Lesson Delivery Comprehension			
Instructional Methods	Check method(s) used in the lesson: <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 checked="" type="checkbox"/> Reflection		
Lesson Overview	Day 1: Task #1: Brainstorm using a Circle Map Task #2: Quick Write Task #3: Student Choice—Select Genres Task #4: Research Planning Task #5: Conduct Research Day 2 Task #6: Draft Memoir as a Story Task #7: Draft Project Pieces Task #8: Reflective Letter to Reader Day 3 Task #9: Gallery Walk with optional Peer Evaluation		
Prior Knowledge, Context, and Motivation:	Students have read multiple artists’ interpretations of life events that may be used as a model.		
	DAY 1 Create a Multi-Genre Memoir Research Project with Step-by-Step directions given to students in Resource 6.1. Teachers may need to adjust the task based upon information from the Formative Assessments throughout this unit.		Differentiated Instruction: English Learners: Teacher may need to model some of the requirements with students as
	Multi-genre project... In the multi-genre research project, students select a topic and do research as if it were a traditional research paper: collect information and record it, synthesize the information, then present it through writing. However, instead of the single, extended prose piece of a		

	<p>traditional research paper, the multi-genre paper consists of a number of creative pieces—poetry, diary entries, news articles, artwork, graphics, and alternate styles of writing—imaginative writing based on fact. The multi-genre project allows a great deal of freedom to use language in new and unique ways, sometimes bending conventional rules of writing to achieve a purpose. Yet certainly it does not do away with convention; it just widens the parameters.</p> <p>This project blends research with the concept of memoir. A Memoir not only discloses memories from the author’s life, but also reveals the author’s thinking and feeling, reactions and emotions.</p> <p>Additional information and resources for the Multi-Genre Research paper can be found on the SAUSD ELA Resource page: http://www.sausd.us/cms/lib5/CA01000471/Centricity/Domain/106/Multi-genre_PDF.pdf [sausd.us > Staff > Curriculum > Language Arts (Grades 6-12) > ELA Lessons > Multi-genre Lesson Plan/Worksheets]</p> <p>1. Explain the assignment to students and review the rubric on the last page, giving score values you wish to give. You may read the directions to the class or have students volunteer to read the information:</p> <div data-bbox="446 867 1222 1241" style="border: 1px solid black; padding: 5px;"> <p>DIRECTIONS</p> <p><i>The multi-genre memoir research project is an opportunity for you to discover what it means to read multiple texts and to write in multiple genres as a way to deepen your understanding of a memorable event(s) or time in your life. This project invites you to imagine, remember, uncover, discover and write a multi-genre memoir. You will compose a memoir and reveal your story through multiple genres.</i></p> <p><i>In the end, you will share your memoir with your classmates through your choice of genres as well as a letter to the reader. In all, your goal will be to compel the reader to feel something or see something with a new perspective because of your memoir.</i></p> </div> <p>2. Explain to students the steps in the process. You may want to have them all complete one step at a time, or you may want to let them work individually on the project and provide coaching to students along the way.</p> <p><i>Note to teacher: Clearly communicate to your students any limitations you feel are necessary to these topics. You may want to remind students that this is an assessment, and as such may be reviewed by people outside of this classroom. For instance, describing an illegal incident might not be an appropriate memoir for this assessment.</i></p> <p>Step 1: Getting Started... Students will begin exploring the possibilities of memoir writing by thinking about their own life: moments that are meaningful to them—memories that they would like to capture for themselves. Remind them that they will need to be willing to share these memories with their classmates and a larger public. You may wish to limit the scope of the memoirs to remain appropriate for a school audience.</p> <p>Task #1: Brainstorm in a Circle Map: In the space given, students will create a Circle Map where they can make notes or just list names or places or situations. Encourage them to jot down as many specific</p>	<p>needed. You may also want to pair up English Language learners with students who are more proficient and can explain the tasks.</p> <p>Students Who Need Additional Support: Students may need additional support by taking steps one at a time and limiting the other materials on the page.</p> <p>Accelerated Learners: This is a chance to provide multiple opportunities for independent learning. Encourage students to show their creativity by creating more than the minimum number of genres.</p>
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	<p>memories as they can think of that affected their lives in some way. After a few minutes, ask them to choose the memory they would like to think about more deeply through writing and circle or highlight that memory.</p> <p>Task #2: Quick Write: Have students begin writing about one particular memory. For the Quick Write, students should not worry about form, format, spelling or complete sentences. This is meant for students to just capture thoughts, events, and emotions</p> <p>Step 2. Planning and Brainstorming... Ask students to review the genres in the box and think about how they will write about and present the memory (ies) they have chosen. Specifically, each student should select at least two (or more) different genres from different categories to use in presenting their memoir. They may want to change these choices later on in the process.</p> <p>Task #3: Student Choice: Select Genres: Have students circle the genres that they are considering using. Depending on the prior knowledge of your students, you may need to explain or provide examples of unknown genres, or eliminate them from the list.</p> <p>Step 3. Researching...students will need to determine one or more piece of research they can use in their writing.</p> <p>Task #4: Research Planning: Students will determine scope of research. This might be another account of the same event from a news source, or another author’s text on a similar experience.</p> <p>Task #5: Conduct Research: This step may be done in class, if access to internet or other resources are available, or you may have students complete this step as homework. Remind students that all paraphrased material (information that you find in your research that is not common knowledge) must be cited with proper references, in MLA format. (Provide a quick reminder of format if necessary). Sentence starters are provided as support:</p> <p style="text-align: center;"><i>As I write my memoir, something I want to know more about is...In order to build on other’s knowledge of my topic, I will look for...</i></p> <p style="text-align: center;"><i>Source Information: (provide bibliographic information or a complete citation for each source)...What I found out was...</i></p> <p>Day 2</p> <p>Step 4. Drafting a preliminary text, which should be a simple narrative, just so they know the “story” they will be telling, including any insights they have gained through their research.</p> <p>Task #6: Draft Memoir as a story: This is their chance to play with different genres or focus on different details within their memoir. They may find they want to change their genre choice at this point.</p> <p>Step 5. Writing their Project Pieces. Students will begin to draft their pieces. This may take some time, either in class (if they did the research as homework) or assign this step for homework (if you were able to provide research time in</p>	
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class). Remind them to think about the following as they compose:

- ✓ A memoir is a story about something that actually happened to you, the author. It is about events, people, or places that are important to you, the author.
- ✓ The memoir will compel the reader to feel something: happiness, regret, sorrow, anger, hope, etc.
- ✓ As the author, don't tell how you feel about the memory, but remember, instead, to show the reader your feelings through the actions and conversations of the characters in your memoir.
- ✓ Believe... "If I invite you to care about my writing, I must care about it first!"

Task #7: Draft Project Pieces. Students will create the genre they have chosen to convey their memoir. This is their opportunity to try different ways to convey the same information.

Step 6. Writing your Letter to your Reader. As students finish their project pieces, they should write a reflective letter to readers about their experience with this multi-genre memoir writing.

Task #8: Reflective Letter to the Reader must include the following reflections.

- ✓ What memorable moment did you focus upon and why did you choose that moment?
- ✓ What were your feelings/emotions about the moment before you started? Did you want your reader to feel that same way or some other way? Why (what was your purpose for selecting this topic)?
- ✓ What new or different information did you encounter in your research? How did that information make its way into your writings? How did the context of your event influence your memory?
- ✓ What was your purpose for choosing the genres to present your memoir that you did? Looking back, would you choose the same ones again, or do you think there might be another purpose to achieve from your memoir?
- ✓ In the end, what have you learned or gained from this creative experience? What do you want your reader to learn or gain from your work?

Day 3

Step 7. Sharing and Evaluation. On the day the final project is due, students should share their genre pieces along with their letter to the reader during a gallery walk. (*Note to teacher: you may determine to extend the due date if you want so that students can personalize their projects before presenting them. Or you can make the gallery walk a more informal event in your classroom.*)

Task #9: Gallery Walk. Students may share their projects with classmates, either in an informal gallery walk or as peer assessment opportunity.

Optional Assessment method: You may choose to have students evaluate peer's projects, based upon the rubric. Assign each student to evaluate 2 or 3 projects during their gallery walk. Review the rubric

	<p>and the criteria with students before sending them to evaluate. You may want to model the process with a project from another class.</p>	
Lesson Reflection		
<p>Teacher Reflection Evidenced by Student Learning/ Outcomes</p>		

Multi-genre Memoir Research Project

A Multi-genre project...

In the multi-genre research project, you select a topic and do research as if it were a traditional research paper: collect information and record it, synthesize the information, then present it through writing. However, instead of the single, extended prose piece of a traditional research paper, the multi-genre paper consists of a number of creative pieces—poetry, diary entries, news articles, artwork, graphics, and alternate styles of writing—imaginative writing based on fact. The multi-genre project allows a great deal of freedom to use language in new and unique ways, sometimes bending conventional rules of writing to achieve a purpose. Yet certainly it does not do away with convention; it just widens the parameters. That may mean exploring different ways to express your information—whatever it takes to communicate the ideas and the mood inherent in your subject.

As for Memoir...

A memoir comes from remembering, captures memories, and is an attempt to form memories into stories that reveal some truth. Unlike an autobiography, which describes the writer's life, memoirs usually focus on a particular moment, like the first day of school, or a particular reaction to an event witnessed. These writings not only disclose memories from the author's life, but they also reveal the author's thinking and feeling, reactions and emotions. The memoir is your version of a memorable moment shaped from experiences, facts, emotions, truths, discoveries and imagination.

Instead of referring to this as a multi-genre memoir *paper*, this “undertaking” is a *project*—which *Merriam-Webster Online* defines as: a scheme, a design or an idea...a planned undertaking—instead of a *paper*. This means that this project will require you to accomplish several tasks, which, taken together, will demonstrate your knowledge about how perspectives change when influenced by society and life.

ASSIGNMENT

The ***multi-genre memoir research project*** is an opportunity for you to discover what it means to read multiple texts and to write in multiple genres as a way to deepen your understanding of a memorable event(s) or time in your life. This project invites you to imagine, remember, uncover, discover and write a multi-genre memoir. You will compose a memoir and reveal your story through multiple genres.

In the end, you will share your memoir with your classmates through your choice of genres as well as a letter to the reader. In all, your goal will be to compel the reader to feel something or see something with a new perspective because of your memoir.

The Process:

1. Getting Started...

You will begin exploring the possibilities of memoir writing by thinking about your own life: moments that are meaningful to you—memories that you would like to capture for yourself and would be willing to share with your classmates. You may wish work backwards to the year when you were born. What events in your life or in the world come to mind? What moments seem to matter most? Think about the unforgettable moments in time.

Task #1: Circle Map: In the space below, create a Circle Map where you can make notes or just list names or places or situations. Jot down those specific memories. Then, choose the memory you would like to think about more deeply through writing and circle or highlight that memory.

Task #2: Quick Write: Begin writing about your memory. Jot your ideas down. Don't worry about form or format or spelling or complete sentences. Just capture your thoughts—events and emotions. (You will begin to shape the memory as well as the genres or text structures as you write.)

(Continue on the next page)

3. Researching

Before you begin your creating your memoir, determine one or more piece of research you can use in your writing. This might be another account of the same event from a news source, or another author’s text on a similar experience. For instance, if you are writing about your reaction to 9/11, you may want to read some news accounts of the event. If you are writing about a time when you took a walk on the beach, you might want to read some poetry about a walk along the sand. The research is a way to enhance your memoir, giving you some additional material from which to draw (similar to the war photos Dickinson and Whitman saw in the newspapers).

Please note: **All paraphrased material (information that you find in your research that is not common knowledge) must be cited with proper references, in MLA format.**

Task #4: Research Planning

As I write my memoir, something I want to know more about is _____

In order to build on other’s knowledge of my topic, I will look for _____

Task #5: Record Research: *After you have conducted your research, record your findings here:*

Source Information: (provide bibliographic information or a complete citation for each source)

What I found out was _____

Source Information: (provide bibliographic information or a complete citation for each source)

What I found out was _____

Source Information: (provide bibliographic information or a complete citation for each source)

What I found out was _____

Source Information: (provide bibliographic information or a complete citation for each source)

What I found out was _____

Source Information: (provide bibliographic information or a complete citation for each source)

What I found out was _____

(Add additional research findings to another page as you need it)

5. Writing your Project Pieces

Now that you know the memoir you will be telling, and you have some additional information to add to your story, begin to draft, revise, and then complete your project pieces. Think about the following as you compose your memoir:

- ✓ A memoir is a story about something that actually happened to you, the author. It is about events, people, or places that are important to you, the author.
- ✓ The memoir will compel the reader to feel something: happiness, regret, sorrow, anger, hope, etc.
- ✓ As the author, don't tell how you feel about the memory, but remember, instead, to *show* the reader your feelings through the actions and conversations of the characters in your memoir.
- ✓ Believe... "If I invite you to care about my writing, I must care about it first!"

Task #7: Draft your Project Pieces. You can use the space below to continue drafting or to outline your plan for your pieces. Some of the genres will require you to use materials outside of class or that are larger than this resource book. Explain what you are doing here.

6. Writing your Letter to your Reader

As you finish your project pieces, be sure to design a presentation format for your work and write a reflective letter to your readers about your experience with this multi-genre memoir writing. The letter to your readers must include the following information:

- What memorable moment did you focus upon and why did you choose that moment?
- What were your feelings/emotions about the moment before you started? Did you want your reader to feel that same way or some other way? Why (what was your purpose for selecting this topic)?
- What new or different information did you encounter in your research? How did that information make its way into your writings? How did the context of your event influence your memory?
- What was your purpose for choosing the genres to present your memoir that you did? Looking back, would you choose the same ones again, or do you think there might be another purpose to achieve from your memoir?
- In the end, what have you learned or gained from this creative experience? What do you want your reader to learn or gain from your work?

Task #8: Letter to Your Reader: Draft your letter here:

7. Sharing and Evaluation

Your final project will be due on _____. Be ready to share your project—your genre pieces along with your letter to the reader- during a gallery walk.

Rubric 1—Multi-genre Memoir Project (Your teacher will tell you how much each category is worth)

<i>Element with Criteria</i>	<i>Possible Score</i>	<i>Your Score</i>
Cover sheet with <ul style="list-style-type: none"> ✓ title of your project ✓ your name and class period ✓ the date 		
Letter to the Reader that includes the required elements (5 elements) <ul style="list-style-type: none"> ✓ What memorable moment did you focus upon and why did you choose that moment? ✓ What were your feelings/emotions about the moment before you started? Did you want your reader to feel that same way or some other way? Why (what was your purpose for selecting this topic)? ✓ What new or different information did you encounter in your research? How did that information make its way into your writings? How did the context of your event influence your memory? ✓ What was your purpose for choosing the genres to present your memoir that you did? Looking back, would you choose the same ones again, or do you think there might be another purpose to achieve from your memoir? ✓ In the end, what have you learned or gained from this creative experience? What do you want your reader to learn or gain from your work? 		
At least two pieces in two different genres , which collectively form your memoir. For each piece, consider how well each genre has used the following elements: (You may want to use a 5-pt scale: Excellent/Good/Average/Basic/Poor) <ul style="list-style-type: none"> ✓ Evidence of Research to support memoir ✓ Genres support overall purpose (as stated in letter) ✓ Creativity, Style and Technique: ✓ Presentation and Attention to Detail: ✓ Correct use of Conventions (Spelling/Grammar) 	Piece 1 score	
	Piece 2 score	
	Additional piece(s) score(s)	
Overall Score and Comments		

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Academic Discussion Frames

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

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 3rd 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 3rd 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....

Adapted from Sonja Munévar Gagnon & Emma Ehrlich

Compare/Contrast Matrix: Teacher Rationale and Protocol

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

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.

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

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

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

Gallery Walk: Teacher Rationale and Protocol

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

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

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

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

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

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

Say-Mean-Matter: Teacher Rationale and Procedure

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.

Resource: Gallagher, Kelly. Deeper Reading: Comprehending Challenging Texts, 4-12. Portland, Maine: Stenhouse Publishers, 2004

Think-Pair-Share: Teacher Rationale and Protocol

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

Structure of the activity:

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

Process outline:

Think:

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

Pair:

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

Share:

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

Thinking Maps: Teacher Rationale and Protocol

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

Vocabulary Notebook: Teacher Rationale and Protocol

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, 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