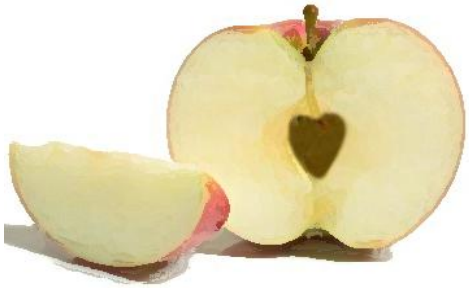

Getting to the Core

English Language Arts

Grade 12 Unit of Study

“The Road to Canterbury”

Final Revision: June 16, 2014

TEACHER EDITION

UNIT OVERVIEW

ELA Grade 12 *The Road to Canterbury*

This unit introduces students to the literature of the Middle Ages by focusing on Chaucer's *The Canterbury Tales*. Students will examine the values and social structures revealed in societies past and present as they explore archetypal journeys through the lens of Chaucer's pilgrims.

Big Idea: Media and literature are often a comment on the social structures and attitudes of the time.

Essential Questions:

1. In what ways are values and social structures revealed in societies?
2. How do values affect the journeys people take?
3. How do we tell the tales of our journeys?
4. How do authors and artists reveal their attitudes toward their subject matter?
5. What are the social structures and values of our society today?

Unit Timeline (Times will vary)

Day 1	Day 2	Day 3	Day 4	Day 5
Lesson 1: Image Analysis; Extended Anticipatory Guide; Vocabulary Notebook; Viewing with a Focus (2 videos)	**Lesson 1:** Quick-Write; Circle Map; read Holt p. 128 and annotate; Viewing with a Focus (PPT); Round Robin; Reflection	**Lesson 2:** Read Chaucer/Tales background and annotate; Vocabulary Notebook	**Lesson 2:** Preview Middle English (text/audio); read "Prologue" – text dep. Questions; Wreck the Text	**Lesson 3:** Vocabulary Notebook; read pilgrim tales with Partner Pilgrim Analysis
Day 6	Day 7	Day 8	Day 9	Day 10
Lesson 3: Deeper reading with Lost and Found worksheet; Gallery Walk	**Lesson 3:** Fakebook introduction and page creation	**Lesson 3:** Fakebook page creation; written rationale	**Lesson 3:** Presentations – Gallery Walk	**Lesson 4:** Quick-Write/3 Step Interview; Vocab. Notebook; *Pardoner's Tale* video; Holt p. 146 background; read tale using Analysis Chart
Day 11	Day 12	Day 13	Day 14	Day 15
Lesson 4: Write Extended Dialogue	**Lesson 4:** Perform Extended Dialogue; Round Robin sharing	**Lesson 5:** Introduce Mock Tale project; prewriting activities; Tree Map	**Lesson 5:** Draft tale using Flow Map/storyboard; complete draft	**Lesson 5:** Peer edits; final revisions
Day 16	Day 17			
Lesson 5: Word processing final revisions; create cover	**Lesson 5:** Small group project sharing; submit completed project			

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Santa Ana Unified School District Common Core Unit Planner-Literacy

Unit Title:	**The Road to Canterbury**	
Grade Level/Course:	ELA Grade 12	**Time Frame:** 16-17 days
Big Idea	Media and literature are often a comment on the social structures and attitudes of the time.	
Essential Questions:	1. In what ways are values and social structures revealed in societies? 2. How do values affect the journeys people take? 3. How do we tell the tales of our journeys? 4. How do authors and artists reveal their attitudes toward their subject matter? 5. What are the social structures and values of our society today?	

Instructional Activities: Activities/Tasks

Duration: 2 days

Lesson 1 – Complex Texts: 2 Middle Ages background videos; *Places of Pilgrimage* (Holt); Pilgrimage Images (PowerPoint slides)

Pre-Read	Close Reads	Close Read
Image Analysis Chart; Extended Anticipatory Guide; Vocabulary Notebook; Quick-Write	2 videos: Viewing with a Focus; *Places of Pilgrimage*: Collaborative Annotation	Pilgrimage Images PPT: Viewing with a Focus; Round Robin; Reflection

Duration: 2 days

Lesson 2 – Non-Complex Text: *Chaucer and the Canterbury Tales* (QTEL); Complex Text: *The Prologue to The Canterbury Tales* (Chaucer)

Pre-Read	Read 1 & 2	Read 3
Collaborative Annotation Chart; Vocabulary Notebook; text/audio Middle English preview	Unencumbered read; Do-Say Chart; Text Dependent Questions	Wreck the Text; highlight original text for powerful meaning

Duration: 5 days

Lesson 3 – Complex Text: *The Prologue to The Canterbury Tales* (Chaucer)

Close Read Knight	Pilgrim Read 1-2	Pilgrim Read 3-4
3 readings of the Knight's Tale; practice Partner Pilgrim Analysis	Independent read; Partner Pilgrim Analysis	Lost and Found; Fakebook page and rationale; reflection paragraph; Gallery Walk

Duration: 3 days

Lessons 4 – Complex Texts: Before You Read *from "The Pardoner's Tale;" The Pardoner's Tale* (from *The Canterbury Tales*, Chaucer)

Pre-Read	Read 1-2	Read 3
3-Step Interview; background reading; Vocabulary Notebook; video preview	Unencumbered read; Analysis Chart	Extended Dialogue – written and oral; revisit Analysis Chart; written reflection

Lesson 5 – Summative Assessment Performance Task: Mock Tale: Prewriting activities, rubric, copy change instructions, final writing. (Duration: 4-5 Days)

21st Century Skills:	**Learning and Innovation:** ☒ Critical Thinking & Problem Solving ☒ Communication & Collaboration ☒ Creativity & Innovation **Information, Media and Technology:** ☒ Information Literacy ☒ Media Literacy ☒ Information, Communications & Technology Literacy	
Essential Academic Language:	**Tier II:** pilgrim, clergy, pilgrimage, plague, crusade, pagan, relic, merchant, cleric, siege, chivalry, hypocrisy, sovereign, allotment, virtuous, agility, eminent, accrue, arbitrate, benign, guile, obstinate, frugal, duress, indulgence, avarice, transcend, preach, vice, repent, counterfeit, moral, grace, redeemed, sermon, covetousness, vicious, ribaldry, blasphemy, amend, perdition, absolution	**Tier III:** feudalism, Muslim, prologue, satire, frame story, friar, guilds, reeve, yeoman, parson, pardoner, prioress, miller, franklin, monk, summoner, manciple, verbal irony, situational irony, exemplum, theme, tone, rhyme scheme, couplet, slant rhyme, copy change
What pre-assessment will be given? 1. Image Analysis Chart 2. Extended Anticipatory Guide 3. Quick-Write		**How will pre-assessment guide instruction?** 1. The Image Analysis Chart will reveal students' ability to analyze textual and visual messages about a society's values and beliefs, and their ability to support their ideas with evidence. 2. The Extended Anticipatory Guide will give a preliminary view of students' understanding of society in the Middle Ages. 3. The Quick-Write will indicate writing proficiency and previous knowledge to guide the rate of instruction by the teacher and the need for scaffolding.
End of Unit Performance Task: Create a Mock Tale – Students will demonstrate their understanding of the Big Idea, irony, theme, tone, and Chaucer's style by writing a mock tale.		
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.)*	**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.)*	**What does the assessment tell us?** *Observing students using these strategies (as indicated below) will inform future instruction decisions.*

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. RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.) 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.11-12.6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement). RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.	**(F)** Collaborative Annotation Chart (Lesson 2) **(F)** Do-Say Chart (Lesson 2) **(F)** Text-dependent Questions (Lesson 2) **(F/S)** Wreck the Text Activity (Lesson 2) **(F)** Partner Pilgrim Analysis (Lesson 3) **(F)** Lost and Found (Lesson 3) **(F)** Analysis Chart (Lesson 4) **(F)** Vocabulary Notebook (Lessons 2, 3) **(S)** Mock Tale and Analysis (Lesson 5)	The Collaborative Annotation Chart, Do-Say Chart, Text-Dependent Questions, Partner Pilgrim Analysis, and Analysis Chart will all demonstrate whether or not students are able to cite appropriate textual evidence to support their analysis. The Analysis Chart will indicate students' ability to determine two or more themes or central ideas of a text. The Lost and Found activity will reflect students' knowledge and understanding of characterization as well as the author's point of view and purpose. The Vocabulary Notebook, Wreck the Text Activity, and Analysis Chart will all show students' ability to make and/or apply meaning of words and phrases as used in the text. The Text-dependent Questions will reflect students' ability to analyze the author's choices in structuring the text. Students' mastery of the skills and concepts

		learned will be revealed in cited evidence in their final assessment piece.
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.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text. 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.	**(F)** Viewing with a Focus: Middle Ages; Pilgrimage Slide Show (Lesson 1) **(F)** Collaborative Annotation Guide (Lessons 1, 2) **(F)** Extended Anticipatory Guide revisited (Lesson 2) **(F)** Middle English Prologue activity (Lesson 2) **(F)** Vocabulary Notebook (Lessons 1, 4) **(S)** Mock Tale and Analysis (Lesson 5)	The Viewing with a Focus activities, Collaborative Annotation Chart, and Extended Anticipatory Guide will all demonstrate whether or not students are able to cite appropriate textual evidence to support their analysis. In addition, discussion following the Viewing with a Focus activites will reflect students' ability to integrate and apply multiple sources of information to build background for the unit. The Vocabulary Notebook and Middle English Prologue activity will show students' ability to make and/or apply meaning of words and phrases as used in the text. Students' mastery of the skills and concepts learned will be revealed in cited evidence in their final assessment piece.

Bundled Writing Standard(s): 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. 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. 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. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. 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. W.11-12.3b Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. W.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.) W.11-12.9a Draw evidence from literary or informational texts to support analysis, reflection, and research. 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.	**(F)** Quick-Writes (Lessons 1, 4) **(F)** Reflection Prompt (Lesson 1) **(F/S)** Fakebook Page (Lesson 3) **(F)** Extended Dialogue (Lesson 4) **(S)** Mock Tale and Analysis (Lesson 5)	The Quick-Writes and Reflection Prompt will provide a snapshot of students' ability to write clearly in a style appropriate to the task. The Fakebook Page and Mock Tale analysis will reflect students' understanding of skills and concepts and the ability to apply them to their written pieces. The Mock Tale summative assessment will reveal students' ability to employ writing and revision techniques to produce a polished narrative. The Extended Dialogue will demonstrate whether or not students are able to write dialogue to develop a scene illustrating their understanding of *The Pardoner's Tale.*

Bundled Speaking and Listening Standard(s): 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.	**(F)** Class discussions and brainstorming (all lessons) **(F)** Collaborative Annotation Chart (Lessons 1, 2) **(F)** Round Robin (Lessons 1, 4) **(F)** Clarifying Bookmark (Lessons 2, 4) **(F)** Partner Pilgrim Analysis (Lesson 3) **(F)** Three Step Interview (Lesson 4) **(F/S)** Extended Dialogue (Lesson 4)	All of these activities and strategies inform the teacher of students' ability to initiate and participate effectively in a range of collaborative discussions. The Extended Dialogue scene presentation provides an opportunity to formally assess students' public speaking.
Bundled Language Standard(s): L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. 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. L.11-12.4 Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.	**(F)** Fakebook Page (Lesson 3) **(F)** Collaborative Annotation Chart (Lesson 4) **(F)** Extended Dialogue (Lesson 4) **(S)** Mock Tale and Analysis (Lesson 5)	Other than the Collaborative Annotation Chart in which students may be assessed on their ability to determine the meaning of unfamiliar words/phrases, these activities will illustrate how well students are able to apply their knowledge of conventions when writing or speaking.

Resources/ Materials:	**<u>Complex Texts to be used</u>** **Informational Text(s) Titles:** • *Places of Pilgrimage*, Holt Literature & Language Arts, Sixth Course, page 128 • *Chaucer and the Canterbury Tales*, Quality Teaching for English Learners, WestEd 2013 • *Before You Read "from The Pardoner's Tale,"* Holt Literature & Language Arts, Sixth Course, page 145 • Optional article: *Selling Salvation?* Avila, Ruppel, and Hunter (Retrieved from http://abcnews.go.com/2020/story?id=3164858&page=1) **Literature Titles:** • *The Prologue* to *The Canterbury Tales* (Chaucer), Holt Literature & Language Arts, Sixth Course, pages 120-121 • Pilgrim tales from *The Prologue* to *The Canterbury Tales* (Chaucer), Holt Literature & Language Arts, Sixth Course, pages 122-142 • *from "The Pardoner's Tale,"* Holt Literature & Language Arts, Sixth Course, pages 145-153 **Media/Technology:** • Video: *The Later Middle Ages: The Bubonic Plague* (2:28 minutes); link = http://www.sausd.us/ Page/22743 • Video: *The Crusades* (3:08 minutes); link = http://www.sausd.us/ Page/22743 • PowerPoint: Pilgrimage Images; link = http://www.sausd.us/ Page/22743 • Librivox Audio Recording of *The Prologue* to *The Canterbury Tales* (1:23 minutes); link = http://www.sausd.us/ Page/22743 • Video: The Pardoner's Tale (8:54 minutes); link = http://www.sausd.us/ Page/22743 **Other Materials:** • Paper and writing instruments (student-provided) • Computer and Internet access and audio capacity • Document camera • Whiteboard and markers as needed • Dictionaries for student reference (if needed)
Interdisciplinary Connections:	**Cite several interdisciplinary or cross-content connections made in this unit of study (i.e. math, social studies, art, etc.)** This unit connects English Language Arts with social studies, especially world history in exploring concepts of class and historical periods.

Differentiated Instruction:	**Based on desired student outcomes, what instructional variation will be used to address the needs of English Learners by language proficiency level?** This unit was designed with the needs of EL students in mind. Supports include Thinking Maps, linguistic frames, academic vocabulary practice, strategic grouping and structured speaking opportunities.	**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:** Starting with IEP goals, teachers will collaborate with the case manager to identify appropriate scaffolds, accommodations and modifications. Unit activities to support special needs students include using Thinking Maps and other cognitive aids, making provisions for extra time and teacher assistance, and grouping by needs. **GATE:** Opportunities to conduct research, explore more complex vocabulary, engage in ethical discussions, and experiment with literary and technological styles are offered throughout the unit. GATE students may be further challenged by ending with a full length and more formal, MLA style essay, and with oral language activities such as a Socratic Seminar.

SAUSD Common Core Lesson Planner Teacher:

<table>
<tr><td>Unit: The Road to Canterbury Lesson #1</td><td>Grade Level/Course: ELA Grade 12</td><td>Duration: 2 Days

Setting the Background for The Canterbury Tales</td></tr>
<tr><td colspan="3">Big Idea: Media and literature are often a comment on the social structures and attitudes of the time.
Essential Questions:
1. In what ways are values and social structures revealed in societies?
2. How do values affect the journeys people take?
3. How do we tell the tales of our journeys?</td></tr>
<tr><td>Common Core and Content Standards</td><td colspan="2">Common Core Content Standards:
Reading Informational Text
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.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
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.
Writing
W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
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.</td></tr>
<tr><td>Materials/ Resources/ Lesson Preparation</td><td colspan="2">• Holt Literature & Language Arts, Sixth Course, Places of Pilgrimage (1190L), page 128
• Resource 1.1 Pictures for Analysis
• Resource 1.2 Image Analysis Chart
• Resource 1.3 Extended Anticipatory Guide
• Resource 1.4 Vocabulary Notebook
• Video: The Later Middle Ages: The Bubonic Plague (2:28 minutes); link found at SAUSD Webpage – http://www.sausd.us/Page/22743
• Video: The Crusades (3:08 minutes); link found at SAUSD Webpage –</td></tr>
</table>

<table>
<tr><td></td><td colspan="2">http://www.sausd.us/Page/22743
• Resource 1.5 Viewing with a Focus: Middle Ages
• Resource 1.6 Quick-Write Prompt
• Resource 1.7 Collaborative Annotation Chart
• Resource 1.8 Viewing with a Focus: Pilgrimage Slide Show; link found at SAUSD Webpage – http://www.sausd.us/Page/22743
• Resource 1.9 Reflection Prompt
• Paper and writing instruments (student-provided)
• Computer and Internet access and audio capacity
• Whiteboard and markers as needed
• Dictionaries for student reference (if needed)</td></tr>
<tr><td>Objectives</td><td>Content:
Students will examine texts and media to obtain the background knowledge on the period, vocabulary, and social norms necessary to comprehend social structures and attitudes of the time.</td><td>Language:
• Students will provide a written analysis of texts and media along with answering focus questions.
• Students will make connections to the texts and concepts by producing a short, reflective piece of writing.</td></tr>
<tr><td>Depth of Knowledge Level</td><td colspan="2">☐ Level 1: Recall ☒ Level 2: Skill/Concept
☒ Level 3: Strategic Thinking ☒ Level 4: Extended Thinking</td></tr>
<tr><td>College and Career Ready Skills</td><td colspan="2">☒ Demonstrating independence ☒ Building strong content knowledge
☒ Responding to varying demands of audience, task, purpose, and discipline ☒ Valuing evidence
☒ Comprehending as well as critiquing
☒ Using technology and digital media strategically and capably
☒ Coming to understand other perspectives and cultures</td></tr>
<tr><td>Common Core Instructional Shifts</td><td colspan="2">☒ Building knowledge through content-rich nonfiction texts
☒ Reading and writing grounded from text
☒ Regular practice with complex text and its academic vocabulary</td></tr>
<tr><td>Academic Vocabulary (Tier II & Tier III)
TEACHER PROVIDES SIMPLE EXPLANATION</td><td>KEY WORDS ESSENTIAL TO UNDERSTANDING</td><td>WORDS WORTH KNOWING</td></tr>
<tr><td></td><td>pilgrim, clergy, pilgrimage, plague, crusade, feudalism, pagan, relic, Tepeyac, Virgin of Guadalupe, Muslim, Mecca, hajj</td><td>defile</td></tr>
</table>

	STUDENTS FIGURE OUT THE MEANING	the Crusades, Black Death	
Pre-teaching Considerations		• Students will need instruction on the use of symbols and language frames in the Collaborative Annotation Chart. • Students will need to know how to create and use a Circle Map. • Students may need to practice the Round Robin activity. • Make sure the videos and PowerPoint are ready to view.	
Lesson Delivery			
Instructional Methods		**Check method(s) used in the lesson:** ☒ **Modeling (if needed)** ☒ **Guided Practice** ☒ **Collaboration** ☒ **Independent Practice** ☐ **Guided Inquiry** ☒ **Reflection**	
		Day 1 **Prior Knowledge, Context, and Motivation:** 1. Before starting the lesson, introduce the Big Idea (Media and literature are often a comment on the social structures and attitudes of the time) and the following Essential Questions to students: • In what ways are values and social structures revealed in societies? • How do values affect the journeys people take? • How do we tell the tales of our journeys? *Teacher should ensure that these questions are revisited and addressed throughout the lesson.*	
Body of the Lesson: Activities/ Questioning/ Tasks/ Strategies/ Technology/ Engagement		<u>Preparing the Learner/Pre-Assessment</u> 2. Analyze examples of media and art a. Students will independently analyze three different images (**Resource 1.1**) from different time periods using the Image Analysis Chart (**Resource 1.2**). b. Students will describe each image, tell what the image reveals about society during that time, and provide evidence for their responses. c. In a class discussion, teacher will revisit the Big Idea and Essential Questions as they relate to the images and the messages about society that they convey. 3. Extended Anticipatory Guide (**Resource 1.3**) d. Students will complete the Extended	**Differentiated Instruction:** **English Learners:** The teacher can do a vocabulary brainstorm on the whiteboard on prior knowledge, exploring words students lack to describe what they've learned previously.

Lesson Continuum

	Anticipatory Guide (**Resource 1.3**) independently to assess their prior knowledge about the Middle Ages. After completing it, have students turn to a partner and share their responses. Let students know that they will revisit this activity in Lesson 2. 4. Vocabulary Notebook (**Resource 1.4**) **Note:** *Words for the first and second lesson are already printed in the notebook pages. At the beginning of each new lesson, the teacher should determine which of the new vocabulary words should be included in the notebook. At that point, have students write in the words for the given lesson, rate their knowledge of the words, and then proceed to define them.* e. Introduce the Vocabulary Notebook (**Resource 1.4**) and read through the words (for Lesson 1 only). f. Have students rate their knowledge of the words. g. Explain to students that they will be defining words in context as they appear in the videos and readings. <u>Interacting with the Text</u> 5. Building background on the Middle Ages a. Students will watch two videos on the bubonic plague and the Crusades to build background knowledge on the setting of *The Canterbury Tales* (link to videos found at SAUSD Webpage – http://www.sausd.us/Page/22743). b. Have students complete the "Viewing with a Focus: Middle Ages" (**Resource 1.5**) individually for the first four questions. The teacher may have to model this activity. c. Students should work together in a group to respond to the last question in the viewing guide. They should share their personal responses (question #4) and, then come to consensus and come up with one statement that they will share out to the class about what these videos reveal about society during the Middle Ages (question #5).	**Students Who Need Additional Support:** Students who are struggling with the reading can generate their own questions about the text to be answered in a class discussion. **Accelerated Learners:** Students may do research in groups to find videos of other aspects of the Middle Ages to present to the class.

Day 2:

Preparing the Learner

1. Quick-Write (See **Resource 1.6**)
    a. Prompt: Describe a journey you have taken. Your Quick-Write should tell the reader:
        - Why you went on the journey
        - What you discovered on your journey
        - Who took that journey with you
        - What essential items you took with you
        - How the nature of your journey dictated who the other members of your group were
    b. Teacher can choose to have some students share out to the class or it can be done as a Think-Write-Pair-Share.

2. Circle Map
    a. Create a class Circle Map with the word "pilgrimage" in the center (see example below).
    b. Have students brainstorm what they already know about pilgrimages by asking them the following questions:
        - What do you already know about pilgrimages?
        - Do you know anyone who has gone on a pilgrimage?
        - Have you seen a pilgrimage in a movie or on television?

c. Let students know that this Circle Map will be revisited after they gain more knowledge about pilgrimages.

<u>Interacting with the Text</u>

3. Collaborative Annotation Chart (**Resource 1.7**):
   a. Students will read "Places of Pilgrimage" found on p. 128 in their Holt textbook.
   b. As they read, students will fill out the first two columns of the Collaborative Annotation Chart (**Resource 1.7**). An example has been provided on the chart to get students started, but you may need to model how to annotate text.
   c. Have students partner up, share their annotations, and record their partner's comments, questions, or responses in the last column of their chart. You may need to model this activity using **Resource 1.7** if students are unfamiliar with it.

4. Viewing with a Focus: Pilgrimage Slide Show (**Resource 1.8**)
   a. Students will view a slide show of two pilgrimages – *Our Lady of Guadalupe: Tepeyac Hill*; and *Muslim Pilgrimage to Mecca* (link found at SAUSD Webpage – http://www.sausd.us/Page/22743).
   b. While showing the slide show, you can explain that Tepeyac Hill is the site where, according to the Catholic Church, Saint Juan Diego met the Virgin of Guadalupe in December of 1531 and received the iconic image of Our Lady of Guadalupe; in the second part of the slide show, explain that Muslims (members of the religion *Islam* based on teachings from the prophet Mohammed) revere the Saudi Arabian city of Mecca where Mohammed was born, and make an obligatory pilgrimage there (called the *Hajj*).
   c. Show the slide show twice. During the second viewing, students should fill out "Viewing with a Focus: Pilgrimage Slide Show" (**Resource 1.8**) to respond to the following prompts:
      - Describe the images you see.
      - Write three emotions that the slide show evokes (makes you feel).

- What types of groups do you observe?
- What types of items are the pilgrims carrying? What do you think is significant about these items?
- Review the Essential Questions for this lesson (listed at the bottom of **Resource 1.8**).

d. Give students time to think and write down their responses. Have them get into groups of four and share out in a Round Robin format (see directions below); then have groups come up with a definition of "pilgrimage."

Students will conduct a Round Robin following these directions:

- Share your responses one by one with your group members.
- Everyone shares.
- Others may not interrupt or comment until everyone has expressed his/her ideas.

In Round Robin sharing, emphasize the importance of being an active listener (no interruptions). You may want to model this process and have the directions posted or in front of them until the students become familiar with this structure.

5. Students will share out their group's definition, and when the class has come to a consensus on the best definition of "pilgrimage," add it to the Circle Map's frame of reference.

<u>Extending Understanding:</u>

Revisit the question: How do we tell the tales of our journeys?

6. Reflection (see **Resource 1.9**): Have students reflect on how authors tell tales of their journeys. (This may be done as an exit slip or as a homework assignment)
   a. Prompt: Think of one example from a present-day book, movie, or song which tells the story

	of a journey or pilgrimage. • What is the circumstance of this journey? • Who is on this journey? • What are they seeking? • What does this journey reveal about society today? Explain. (Have examples ready in case students are having trouble with coming up with one on their own.)	
Lesson Reflection		
Teacher Reflection Evidenced by Student Learning/ Outcomes		

PICTURES FOR ANALYSIS

Norman Rockwell, *The Homecoming Marine* (1945).

Retrieved from http://www.escapeintolife.com/essays/norman-rockwell-the-outsider/

PICTURES FOR ANALYSIS

Dorothea Lange

Retrieved from http://2.bp.blogspot.com/-ErPiQueORlg/T53Ac1JSttI/AAAAAAAABvA/54tB4-4ki9Q/s1600/Dorothea+lange+12.jpg

PICTURES FOR ANALYSIS

Retrieved from http://isreview.org/issue/92/reflections-prefigurative-politics

Image Analysis Chart

	Describe the image. (What do you see?)	What message about society does this image reveal? (What are the values and beliefs?)	Provide evidence. (How can you tell?)
Image #1	Starter: I see five men and two boys in a garage...(add to this)	Starter: This society values the service of military men...(add to this)	Starter: All the men and boys are looking at the Marine...(add to this)
Image #2			
Image #3			

Extended Anticipatory Guide

Read the following statements and first decide whether or not you agree with them. After completing the reading and viewing the videos, decide whether you still have the same opinions. Provide evidence to support your responses.

	AGREE	DISAGREE	AGREE	DISAGREE	**EVIDENCE:** EXPLAIN USING YOUR OWN WORDS
1. Religion was not important to all people during the Middle Ages.					
2. During the Middle Ages, people of all classes went on pilgrimages (a kind of group tour) for religious purposes.					
3. Medieval women were free to do what they thought was best for them, and men respected their decisions.					
4. There was corruption in the church during the Middle Ages. For example, pardons for sins were sold to people.					
5. Knights obtained much land during the Crusades.					

Vocabulary Notebook: Middle Ages & *The Canterbury Tales*

Word & Translation (Students may provide translation in their home language if desired)	**Can define/ use it**	**Heard it/ seen it**	**Don't know**	**Definition**	**Application or example in texts**
clergy					
crusade					
feudalism					
pagan					

Word & Translation (Students may provide translation in their home language if desired)	**Can define/ use it**	**Heard it/ seen it**	**Don't know**	**Definition**	**Application or example in texts**
pilgrim					
pilgrimage					
plague					
relic					
Muslim					

Word & Translation (Students may provide translation in their home language if desired)	**Can define/ use it**	**Heard it/ seen it**	**Don't know**	**Definition**	**Application or example in texts**
Lesson 2: frame story				A narrative within which one or more of the characters proceed to tell individual stories.	
Lesson 2: prologue				An opening to a story which establishes setting and often gives background details.	
Lesson 2: Three Estates				The division of Medieval society into 3 groups or social classes. The "First Estate" was the Church. The "Second Estate" was the nobility. The "Third Estate" was the peasantry, skilled and unskilled workers.	
Lesson 2: satire				A kind of writing that ridicules human weakness, vice, or folly in order to bring about social reform.	

Word & Translation (Students may provide translation in their home language if desired)	**Can define/ use it**	**Heard it/ seen it**	**Don't know**	**Definition**	**Application or example in texts**

Word & Translation (Students may provide translation in their home language if desired)	**Can define/ use it**	**Heard it/ seen it**	**Don't know**	**Definition**	**Application or example in texts**

Word & Translation (Students may provide translation in their home language if desired)	**Can define/ use it**	**Heard it/ seen it**	**Don't know**	**Definition**	**Application or example in texts**

Viewing with a Focus: Middle Ages

Question	Plague Video	Crusades Video
1. What information is being presented in the video?		
2. Write three emotions the video makes you feel.	This video makes me feel… 1. 2. 3.	This video makes me feel… 1. 2. 3.
3. Why do you suppose the video producer decided to use unsettling images?	I think the video producer decided to use unsettling images because…	I think the video producer decided to use unsettling images because…
4. What does this video reveal about society during the Middle Ages? (answer by yourself)	This video reveals…	This video reveals…
5. What does this video reveal about society during the Middle Ages? **(GROUP CONSENSUS)**	My group agrees that this video reveals…	My group agrees that this video reveals…

Lesson 1 Quick-Write Prompt

Describe a journey you have taken. Your Quick-Write should tell the reader:

- Why you went on the journey
- What you discovered on your journey
- Who took that journey with you
- What essential items you took with you
- How the nature of your journey dictated who the other members of your group were

COLLABORATIVE ANNOTATION CHART

"PLACES OF PILGRIMAGE"

Symbol/ Paragraph	Comment/Question/Response	Partner's Comment/Question/Response
Example: *? P. 1*	*I wonder who is the Wife of Bath?*	*She is one of the pilgrims in "The Canterbury Tales."*

Symbol	*Comment/Question/Response*	*Sample language support*
?	Questions I have I wonder what ____ means Confusing parts for me	The statement, "___" is confusing because… I am unclear about the following sentence(s): I don't understand what s/he means when s/he says…
*****	Author's main points Key ideas expressed Significant ideas	One significant idea in this text is… The author is trying to convey… One argument the author makes is that…
!	This is surprising to me…	The fact that _____ does _____ makes me think he may be _____.

Viewing with a Focus: Pilgrimage Slide Show

Question	Our Lady of Guadalupe: Tepeyac Hill	Muslim Pilgrimage to Mecca
Describe the images you see (include at least three per slide show).		
Write three emotions that the slide show evokes (makes you feel).	This slide show makes me feel… 1. 2. 3.	This slide show makes me feel… 1. 2. 3.
What types of groups do you observe?		
What types of items are the pilgrims carrying? What do you think is significant about these items?		

Think about the essential questions: In what ways are values and social structures revealed in societies? How do values affect the journeys people take? How do we tell the tales of our journeys?

Lesson 1 Reflection Prompt

How do we tell the tales of our journeys?

Think of one example from a present-day book, movie, or song which tells the story of a journey or pilgrimage.

- What is the circumstance of this journey?
- Who is on this journey?
- What are they seeking?
- What does this journey reveal about society today? Explain.

SAUSD Common Core Lesson Planner Teacher:

Unit: The Road to Canterbury Lesson #2	**Grade Level/Course:** ELA Grade 12	**Duration:** 2 Days **Date:** **Introducing the Prologue of the Canterbury Tales**
Big Idea: Media and literature are often a comment on the social structures and attitudes of the time. **Essential Questions:** 1. How do we tell the tales of our journeys? 2. How do authors and artists reveal their attitudes toward their subject matter?		
Common Core and Content Standards	**Common Core Content Standards:** **Reading Literature** 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.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.) 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.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently. **Reading Informational Text** 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. **Writing** W.11-12.9a Draw evidence from literary or informational texts to support analysis, reflection, and research. **Speaking and Listening** SL.11-12.1 Initiate and participate effectively in a range of collaboration 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	• Holt Literature & Language Arts, Sixth Course, pages 120-121 • **Resource 2.1** *Chaucer and the Canterbury Tales* • **Resource 2.2** Collaborative Annotation Chart • **Resource 2.3** Clarifying Bookmark (suggested differentiation for	

<table>
<tr><td colspan="2"></td><td colspan="2">ELs/SPED)
• Resource 2.4 The Prologue to The Canterbury Tales
• Librivox link to the audio found at SAUSD Webpage – http://www.sausd.us/Page/22743
• Resource 2.5 Do-Say Chart
• Resource 2.6 The Prologue-Text Dependent Questions
• Resource 2.7 Wreck the Text Activity
• Paper and writing instruments (student-provided)
• Computer and Internet access and audio capacity
• Whiteboard and markers as needed
• Dictionaries for student reference (if needed)</td></tr>
<tr><td colspan="2">Objectives</td><td>Content:
Students will analyze the language of lines 1-42 of “The Prologue” using the historical and literary context to construct meaning.</td><td>Language:
Students will collaboratively read lines 1-42 of “The Prologue” and rewrite them in simpler form in order to demonstrate the meaning and purpose of the text.</td></tr>
<tr><td colspan="2">Depth of Knowledge Level</td><td colspan="2">☒ Level 1: Recall ☒ Level 2: Skill/Concept
☒ Level 3: Strategic Thinking ☒ Level 4: Extended Thinking</td></tr>
<tr><td colspan="2">College and Career Ready Skills</td><td colspan="2">☒ Demonstrating independence knowledge ☒ Building strong content knowledge
☐ Responding to varying demands of audience, task, purpose, and discipline ☒ Valuing evidence
☒ Comprehending as well as critiquing
☐ Using technology and digital media strategically and capably
☐ Coming to understand other perspectives and cultures</td></tr>
<tr><td colspan="2">Common Core Instructional Shifts</td><td colspan="2">☒ Building knowledge through content-rich nonfiction texts
☒ Reading and writing grounded from text
☒ Regular practice with complex text and its academic vocabulary</td></tr>
<tr><td rowspan="3"></td><td></td><td>KEY WORDS ESSENTIAL TO UNDERSTANDING</td><td>WORDS WORTH KNOWING</td></tr>
<tr><td>TEACHER PROVIDES SIMPLE EXPLANATION</td><td>prologue, satire, frame story</td><td>Three Estates (feudalism, nobility, clergy, peasantry)</td></tr>
<tr><td>STUDENTS FIGURE OUT THE MEANING</td><td>sundry, martyr</td><td>hostelry, apparel, fellowship</td></tr>
</table>

Pre-teaching Considerations	• Students may need additional background in the Middle Ages to understand the historical references in "The Prologue." Consider having them read pages 94-107 in Holt Literature and Language Arts, Sixth Course, if they have not already studied this time period.
Lesson Delivery	
Instructional Methods	**Check method(s) used in the lesson:** ☒ **Modeling** ☒ **Guided Practice** ☒ **Collaboration** ☒ **Independent Practice** ☐ **Guided Inquiry** ☐ **Reflection**
	Day 1 **Prior Knowledge, Context, and Motivation:** 1. Review the Big Idea that media and literature are often a comment on the social structures and attitudes of the time. Connect to the texts from the previous lesson and remind students of the idea that the pilgrimages and journeys of a particular time and place often reveal the values of that particular society. If you did not have a chance to have students share some of the journeys of modern song, films, and books (see Lesson 1, Day 2, Extending Understanding), allow them to do so at the beginning of this lesson. 2. Let students know that today they will further explore the idea of pilgrimage in *The Canterbury Tales* and how Chaucer tells the story of that journey. 3. Identify this lesson's essential questions: • How do we tell the tales of our journeys? • How do authors and artists reveal their attitudes toward their subject matter?
Body of the Lesson: Activities/ Questioning/ Tasks/ Strategies/ Technology/ Engagement	**<u>Introduction to the Prologue</u>** <u>Preparing the Learner:</u> 4. To prepare students for reading the "Prologue," have them read "Chaucer and the Canterbury Tales" (**Resource 2.1**), which provides background on Chaucer and the social structure of the Middle Ages. 5. Because this text is not particularly complex (Lexile 1070), students will only read it once in dyads using the Collaborative Annotation Chart (**Resource 2.2**)**.** Each partner will read a paragraph and will fill in the annotation chart with a comment or question. Their partner will then respond to the comment/question. The teacher may want to model the first paragraph for the students, using a Think-Aloud, and then have them work

<u>Day 1</u> Differentiated Instruction:

English Learners: To encourage and facilitate oral language, the teacher may want to provide the Clarifying Bookmark Sentence Stems (**Resource 2.3**) and model the

Lesson Continuum

with a partner to collaboratively annotate the remainder of the text.

6. Ask students what they have learned about the society in the Middle Ages, and have selected students share comments and questions with the rest of the class.

Academic Vocabulary

7. Before beginning "The Prologue," have students turn to their vocabulary notebooks and find the Lesson 2 terms. They will need to cover the definitions while they rate their knowledge of each of the terms. When students are finished, go over the definitions with them, and provide the context from *The Canterbury Tales*, as shown below. Ask students to look for examples of these as they read "The Prologue."

Frame story:

- A narrative within which one or more of the characters proceed to tell individual stories.
- *The Canterbury Tales* is a frame story about a pilgrimage to Canterbury. During this pilgrimage each of the characters tells his/her own tale.

Prologue:

- An opening to a story which establishes setting and often gives background details.
- In the Prologue of *The Canterbury Tales*, each of the pilgrims is introduced and the reason for the tales is introduced.

Three Estates:

- The division of Medieval society into 3 groups or social classes. The "First Estate" was the Church. The "Second Estate" was the nobility. The "Third Estate" was the peasantry, skilled and unskilled workers.
- In The Canterbury Tales, members of each estate travel together on the pilgrimage to Canterbury.

Satire:

- A kind of writing which ridicules human weakness, vice, or folly in order to bring about social reform.
- *The Canterbury Tales* is often considered a satire of the three estates of the Middle Ages and the hypocrisy of the members of some of these groups.

8. Students should then revisit their Extended

use of the sentence stems.

Students Who Need Additional Support: Make sure students stop at each paragraph to "chunk" the text. The Clarifying Bookmark sentence stems (**Resource 2.3**) will help to focus student responses to the text.

Accelerated Learners: Explore and research the idea of the "Three Estates" in Medieval Europe. What "estates" are present in our current society?

Anticipatory Guide (Lesson 1-**Resource 1.3**) and confirm or change their opinions making sure to support their responses with evidence from the multiple texts and videos.

TEACHER NOTE: This is a good place for the end of the first day of this lesson. You might have students synthesize information from the Annotation Chart and this will act as an exit ticket. However, classroom timing may vary. Any part of a task could act as a closing activity for the day.

Day 2: Introduction to the Prologue (Continued)

Interacting with Text: Preview Middle English

1. Explain to students that Chaucer wrote in what is called Middle English and what appears in their textbook is a translated modern version. However, students often read *The Canterbury Tales* in its original language, not only because of the similarity between Chaucer's Middle English and our own, but also because the beauty and humor of the poetry—all of its internal and external rhymes, and the sounds it produces—would be lost in translation. Explain that students will be listening to an excerpt (lines 1-18) of "The Prologue" in Middle English.

2. Have students turn to "The Prologue" worksheet (**Resource 2.4**) and review the instructions. Ask students to read through the text to identify and circle any words they recognize. They may work with a partner to do this.

3. Next, play the audio of the Middle English (link found at SAUSD Webpage – http://www.sausd.us/Page/22743). Ask students to listen to the audio carefully to identify and circle any more words that they may know. Ask them if they know what is happening in these lines. They should also listen to how the poem sounds and how the author has used rhythm and rhyme to produce a musical quality. Finally, have them write any questions they may have regarding the text directly on their papers to the right of the poem.

4. Students will then turn to their partners and share

Day 2 Differentiated Instruction:

English Learners: Because of the complexity of the text, ELs may need additional assistance with vocabulary. The second read might also be done as a class while "chunking" the text and exploring the meaning and purpose of each section in a Do-Say Chart (**Resource 2.5**). This chart will also provide a scaffold for the "Wrecking the Text" task at the end of the lesson.

Students Who Need Additional Support: To support students with the complex text, the second read might consist of using the Do-Say Chart (**Resource 2.5**) with teacher assistance.

	their questions and impressions of the poem. They should try to "translate" it as best they can. <u>First Reading</u> 5. Students will first read the modernized version of the text without receiving any explanation of its meaning (Holt pages 120-121). The teacher may wish to read it aloud the first time. After the first reading, have students answer the following questions: • What do you think is the purpose of the introduction? • What is happening? • What additional information have you gained from reading the translated version? <u>Second Reading</u> 6. Have students reread the introduction with a partner and answer the following text-dependent questions (**Resource 2.6**). Sample responses are provided: 1) When does the pilgrimage take place? How does Chaucer describe this time of the year in lines 1-10? (*The pilgrimage takes place in April. Signs of spring are everywhere. Showers are falling, flowers are blooming and "small fowl are making melody.")* 2) Considering the nature of pilgrimages, why is it significant that this journey begins at this time? (*Spring often symbolizes a new beginning just as pilgrimages lead to spiritual reawakening.)* 3) Chaucer writes that the pilgrims seek the "holy blissful martyr, quick/To give his help to them when they were sick" (17-18). Why are they seeking the martyr? From what you have read about the Middle Ages and pilgrimages, what might be the nature of their sickness? (*The pilgrims are seeking the martyr to make them well. Students may identify spiritual maladies or might point to the Black Plague, which some felt was retribution for sin and immoral behavior*.) 4) According to the narrator, how many pilgrims came into the Tabard, where he is lodged? He describes these characters as "sundry folk" (line 25). What do you think he means? Why is the fact that they are "sundry folk" important for the frame story? (*There*	Photocopies of the text might also be provided for students to mark the end of sentences and ideas. This task will also support students in "wrecking the text." **Advanced Learners:** To further explore meter and poetic devices, students may also be asked to scan the first 18 lines of the poem. Students might create a Vocabulary Notebook that helps students understand the translations from Middle English to Modern English.

are 29 pilgrims, "nine and twenty in a company." The narrator is describing the pilgrims as being varied or different. This is important for the frame story because we will see a portrait of the Middle Ages from the perspective of the different social classes.)

5) The narrator says that before his story begins, he will tell what the "condition" was of each of the pilgrims as it appeared to him (lines 38-39). What is he proposing to do in his prologue? (*He will describe their profession, degree, and apparel*).

6. After answering the questions, have students revisit the questions asked after the first reading.

   - What do you think is the purpose of the introduction?
   - What is happening?
   - What additional information have you gained from reading the text with guided reading questions?

7. They may now want to go back to the Middle English version to identify lines and compare with the translated version to see if the Modern English captures the artistic and musical qualities of the original.

8. Have the students share out using a whole-group Round Robin.

<u>Extending Understanding</u>

9. Have students "wreck the text" by rewriting it in simple prose (**Resource 2.7**). Depending on classroom timing and needs, this task may be completed as a homework assignment or it can be done the next day.

Wrecking the Texts asks students to break a text down to its simplest meaning and to then compare it with the original. This allows students to demonstrate simple comprehension of the text, but, more importantly, allows them to understand the power of the original language.

Model this strategy using the lines 1-4 (see below).

	Example: Modern Translation *When in April the sweet showers fall* *And pierce the drought of March to the root, and all* *The veins are bathed in liquor of such power* *As brings about the engendering of the flower,* Wrecked Text *The rain falls in April and waters the roots of the flowers creating blooms.* 10. After wrecking the text, have the students go back to the modern translation and highlight the lines which are most powerful in conveying meaning. What effective techniques is Chaucer using in the original that are not captured by the "wrecked" text? Students will fill out the final box on their worksheet.	
Lesson Reflection		
Teacher Reflection Evidenced by Student Learning/ Outcomes		

moduleten CLASSROOM EXEMPLAR

UNIT: Text Selection in Reading
LESSON: *The Canterbury Tales* Jigsaw Project

notes

Chaucer and the Canterbury Tales

Geoffrey Chaucer was born in the early 1340s in London, England. His father was a successful wine merchant who had duties in the King's court. As a merchant affiliated with the King's court, the Chaucer family had considerable status. Though not much is known about Geoffrey Chaucer's early life, we know that he learned several languages and was familiar with the work of important writers and thinkers. As a young man, he was a member of a noble household. Later, he traveled to France and Italy. His early poetry was based on the stories of Italian and French writers he had read and, sometimes, met.

Chaucer's wrote the *Canterbury Tales* in around 1387, when he was in his forties. As you read earlier in "Pilgrimage to Canterbury," the *Canterbury Tales* was the first major work in England to be written in the English language. Chaucer's focus on "the pilgrimage" was, as you know, familiar to all readers. But the tales themselves dealt with every day issues of class, nobility, marriage, and the Church in ways that were novel to many. Poets and other writers usually wrote in ideal ways about courtly love and the chivalrous or gallant behavior of Knights. Chaucer's decision to write about society as it really was, in realistic ways, provides us with a deeper understanding of the attitudes and beliefs shared by many at that time.

Social structure during Chaucer's time

In the time period that Chaucer lived, people's position in society, their work and role in life, were organized into three main groups: the nobility, composed of members who inherited their titles and lands, the working class, formed by tradespeople and peasants, and the clergy, who were part of the Catholic Church. The King, counts, dukes and other lords who were part of the upper nobility had legally recognized privileges and powers that were passed from generation to generation. Knights were professional soldiers who were in service to noblemen and considered part of the lower nobility. Workers were beneath the nobility, but they also had a social hierarchy. Merchants usually had a higher status in society than tradesmen or craftsmen. With the increase of merchants and tradesmen in towns, a middle class – one between the nobility and the peasants – began to form. Peasants were the lowest class. They had to pay money or material goods to a lord to rent land. The lives of some peasants, known as serfs, were completely controlled by their lords. Serfs were the poorest peasants, and they had the lowest status of all.

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notes

The Catholic Church, the third main group in medieval society, was its own world, with a political and legal structure separate from the other major groups. In the Church, the Pope had power equal to a King. The Church was so powerful that it was not required to pay taxes to the King. Instead, all people, including the King, were expected to pay a portion of their income to the Church. The Church also received income from every ceremony it performed. People paid for confessions, for marriages, for baptisms and for any other service the clergy performed.

At the time that Chaucer wrote the *Canterbury Tales*, people were upset about corruption in the Church. Archbishops lived like royalty in palaces. The lower level of the clergy --friars and pardoners who preached or heard confessions–kept the money they charged people. Chaucer, like many of his peers, was critical of this practice and of the wealthy lifestyle of the clergy in the higher levels.

In Chaucer's time, women as a group had little control over their lives. Fathers and husbands had almost complete power over a woman's life. Women could not choose their husbands, own property when married, or practice a profession. Fathers could arrange marriages when girls were 7 years old, though the actual marriage took place in early adolescence.

There were, however, great differences in women's lives based on place in society. Girls of the noble class were educated by being sent to nunneries. They learned to read and write, how to play chess, sing, tell stories and play instruments, and how to behave and speak in ways considered to be appropriate for their social class. If a noble woman's husband died, she was expected to manage their estate as well as her husband had. In the working class, girls were apprenticed in trades. They worked as shopkeepers, shoemakers, dressmakers other trades considered appropriate for women. Some were nurses or midwives. Depending on their family circumstances they may have had some education. Peasant women's education was limited to religion. Women may have wanted more control and power, and some did assume key roles in society and the Church, but at that time in history, women could not change the social order. The control men had over women and the reality of marriage in the fourteenth century is examined in several of the *Canterbury Tales*.

The *Canterbury Tales* provide a glimpse into the world as Chaucer knew it. Though he does not explicitly say what he believed or thought about the power of the Church, the role of women, the actions of nobility, or the plight of peasants, the mix of people who are narrators in the tales and the content of the tales help us understand what was important to him.

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COLLABORATIVE ANNOTATION CHART

Symbol/ Paragraph	Comment/Question/Response	Partner's Comment/Question/Response
Example: ?/P. 1	I wonder what "affiliated" means.	I think it means that he was part of the king's approved list of merchants.

Symbol	*Comment/Question/Response*	*Sample language support*
?	Questions I have I wonder what ____ means Confusing parts for me	The statement, "___" is confusing because… I am unclear about the following sentence(s): I don't understand what s/he means when s/he says…
*	Author's main points Key ideas expressed Significant ideas	One significant idea in this text is… The author is trying to convey… One argument the author makes is that…
	Connections	I can make a connection between this and ____. This concept is related to_____

CLARIFYING BOOKMARK : TALK ABOUT WHAT YOU UNDERSTAND

What I can do	What I can say	What my partner can say
Think About Meaning	*After rereading this part, I think it may mean…* *I'm not sure what this is about, but I think it means…*	*I agree/disagree because…* *I think I can help; this part means…*
Get the Gist/ Summarize	*What I understand about this so far is…* *The main points of this section are…* *I can paraphrase this part in these words…*	*I agree/disagree because…* *I agree/disagree and I would like to add…* *I don't understand, can you explain more?*

CLARIFYING BOOKMARK 3: ASK QUESTIONS AND USE RELATED TEXT FEATURES

What I can do	What I can say	What my partner can say
Ask Questions	*I have a question about…* *I understand this part, but I have a question about…*	*I can answer your question; I…* *Can you explain more about your question?* *I have the same question. Let's see if we can answer our question by…*
Use related text, pictures, tables, and graphs	*This _____ gives me more information about_____. I think I understand….* *When I scanned the earlier part of this chapter, I found…*	*I agree/disagree, I think the _____ tells us…* *Show me where you found…*

CLARIFYING BOOKMARK : MAKE CONNECTIONS

What I can do	What I can say	What my partner can say
Use Prior Knowledge	*I know something about this from…* *I don't understand some of this, but I do recognize…*	*I also know something about this, and I would like to add…* *I think I can help. I read/heard about this when…*
Apply Related Concepts and/or Readings	*We learned about this idea/concept when…* *This concept is related to…* *When I read/studied _____, I learned _____ about this.*	*Tell me more about _____; I don't think I studied about….* *I agree/disagree. I think the concept is related to…* *I learned about this when…*

The Prologue to ***The Canterbury Tales, lines 1-18***

Directions: You will read and listen to the poem in Middle English as Chaucer originally wrote it. Some of the words are similar to Modern English. Before you listen to the audio, read through the poem and circle any words you recognize. While listening to the audio version, be aware of the musical quality that is created by the rhythm and rhyme that Chaucer uses to tell about the pilgrims' journey. You may also find more words that you recognize based on the reader's pronunciation. Circle those as you listen.

Middle English Version

1 **Whan that Aprill with his shoures soote**

2 **The droghte of March hath perced to the roote**

3 **And bathed every veyne in swich licour**

4 **Of which vertu engendered is the flour,**

5 **Whan Zephirus eek with his sweete breeth**

6 **Inspired hath in every holt and heeth**

7 **The tender croppes, and the yonge sonne**

8 **Hath in the Ram his half cours y-ronne,**

9 **And smale foweles maken melodye**

10 **That slepen al the nyght with open eye,**

11 **So priketh hem Nature in hir corages,**

12 **Than longen folk to goon on pilgrimages,**

13 **And palmeres for to seken straunge strondes,**

14 **To ferne halwes kouthe in sundry londes,**

15 **And specially, from every shires ende**

16 **Of Engelond, to Caunterbury they wende,**

17 **The holy, blissful martir for to seke**

18 **That he m hath holpen whan that they were seeke**

5. **Zephryus**: in Greek mythology, god of the west wind.
8. **Ram**: Aries, first sign of the zodiac. The time is mid-April.
13. **Palmers**: people who had visited the Holy Land and wore palm fronds to show it.
16. **Wend**: go, travel

DO-SAY Chart

Lines	**Do** (What is the purpose of the passage?)	**Say** (What is the author saying?)
Lines 1-11	***Example:*** *Chaucer is describing the setting in April. It is a time of rebirth.*	
Lines 12-18		
Lines 19-27		
Lines 28-34		
Lines 35-42		

The Prologue to ***The Canterbury Tales*** **– TEXT-DEPENDENT QUESTIONS**

1. When does the pilgrimage take place? How does Chaucer describe this time of the year in lines 1-10?

2. Considering the nature of pilgrimages, why is it significant that this journey begins at this time?

3. Chaucer writes that the pilgrims seek the "holy blissful martyr, quick/To give his help to them when they were sick" (17-18). Why are they seeking the martyr? From what you have read about the Middle Ages and pilgrimages, what might be the nature of their sickness?

4. According to the narrator, how many pilgrims came into the Tabard, where he is lodged? He describes these characters as "sundry folk" (line 25). What do you think he means? Why is the fact that they are "sundry folk" important for the frame story?

5. The narrator says that before his story begins, he will tell what the "condition" was of each of the pilgrims as it appeared to him (lines 38-39). What is he proposing to do in his prologue?

Wreck the Text Activity

Lines	Modern Translation	Wrecked Text
Lines 1-4 (example)	*When in April the sweet showers fall* *And pierce the drought of March to the root, and all* *The veins are bathed in liquor of such power* *As brings about the engendering of the flower,*	The rain falls in April and waters the roots of the flowers creating blooms.
Lines 5-11	*When also Zephyrus with his sweet breath* *Exhales an air in every grove and heath* *Upon the tender shoots, and the young sun* *His half-course in the sign of the Ram has run,* *And the small fowl are making melody* *That sleep away the night with open eye* *(So nature pricks them and their heart engages)*	
Lines 12-18	*Then people long to go on pilgrimages* *And palmers long to seek the stranger strands* *Of far-off saints, hallowed in sundry lands,* *And specially, from every shire's end* *Of England, down to Canterbury they wend* *To seek the holy blissful martyr, quick* *To give his help to them when they were sick.*	

Lines 19-27	*It happened in that season that one day* *In Southwark, at The Tabard, as I lay* *Ready to go on pilgrimage and start* *For Canterbury, most devout at heart,* *At night there came into that hostelry* *Some nine and twenty in a company* *Of sundry folk happening then to fall* *In fellowship, and they were pilgrims all* *That towards Canterbury meant to ride.*	
Lines 28-34	*The rooms and stables of the inn were wide:* *They made us easy, all was of the best.* *And, briefly, when the sun had gone to rest,* *I'd spoken to them all upon the trip* *And was soon one with them in fellowship,* *Pledged to rise early and to take the way* *To Canterbury, as you heard me say.*	
Lines 35-42	*But none the less, while I have time and space,* *Before my story takes a further pace,* *It seems a reasonable thing to say* *What their condition was, the full array* *Of each of them, as it appeared to me,* *According to profession and degree,* *And what apparel they were riding in;* *And at a Knight I therefore will begin.*	
What effective techniques is Chaucer using in the original that are not captured by the "wrecked" text?		

SAUSD Common Core Lesson Planner Teacher:

<table>
<tr><td>Unit: The Road to Canterbury Lesson #3</td><td>Grade Level/Course:
ELA Grade 12</td><td>Duration: 4 Days

The Pilgrims</td></tr>
<tr><td colspan="3">Big Idea: Media and literature are often a comment on the social structures and attitudes of the time.
Essential Questions:
1. How do authors and artists reveal their attitudes toward their subject matter?
2. What are the social structures and values of our society today?</td></tr>
<tr><td>Common Core and Content Standards</td><td colspan="2">Common Core Content Standards:
Reading Literary Texts
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.11-12.3 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.
RL.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
RL.11-12.6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
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.
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.
Language
L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</td></tr>
</table>

<table>
<tr><td>Materials/ Resources/ Lesson Preparation</td><td colspan="2">

Holt Literature and Language Arts, Sixth Course pages 122-142 “The Prologue” (1410L)
Fakebook Page for Chaucer’s Knight (link found at SAUSD Webpage – http://www.sausd.us/Page/22743)
Resource 3.1A/B – Partner Pilgrim Analysis: Knight (for teacher modeling)
Resource 3.2 – Partner Pilgrim Analysis (for student use)
Resource 3.3 – Lost and Found (satirical view of the pilgrims)
Resource 3.4 – Knight Fakebook Page Example
Resource 3.5 – Rationale Discussion Guide
Resource 3.6 – Fakebook Checklist
Resource 3.7 – Character Trait Examples
Resource 3.8 – Fakebook Template (optional)
Resource 3.9 – Pilgrim Fakebook Analysis
Paper and writing instruments (student-provided)
Computer and Internet access
Document camera
Whiteboard and markers as needed
Dictionaries for student reference (if needed)

</td></tr>
<tr><td>Objectives</td><td>Content:
Students will do a close reading of one of the Canterbury Pilgrims (teacher assigned or student selected), analyzing characterization based on description, details, allusions and historical context in order to understand life during the Middle Ages.</td><td>Language:
Students will examine poetic language (poetic devices, inversion, etc.) to determine the type of character that might have lived during the Middle Ages.

Students will paraphrase and make inferences to understand Chaucer’s pilgrims.

Students will collaborate to share ideas to come to an understanding about their pilgrim.</td></tr>
<tr><td>Depth of Knowledge Level</td><td colspan="2">☒ Level 1: Recall ☒ Level 2: Skill/Concept
☒ Level 3: Strategic Thinking ☒ Level 4: Extended Thinking</td></tr>
<tr><td>College and Career Ready Skills</td><td colspan="2">☐ Demonstrating independence ☒ Building strong content knowledge
☒ Responding to varying demands of audience, task, purpose, and discipline ☒ Valuing evidence
☒ Comprehending as well as critiquing
☒ Using technology and digital media strategically and capably
☒ Coming to understand other perspectives and cultures</td></tr>
</table>

Common Core Instructional Shifts		☐ **Building knowledge through content-rich nonfiction texts** ☒ **Reading and writing grounded from text** ☒ **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**
		pilgrimage, friar, guilds, reeve, yeoman, merchant, parson, pardoner, prioress, cleric, miller, franklin, monk, summoner, manciple	heathen, motley, indulgences, sanguine, palfrey, bailiff, limiter, humours, absolution, penitent, mercenary, pardon
	STUDENTS FIGURE OUT THE MEANING	siege, chivalry, hypocrisy, sovereign, allotment, satire, virtuous, agility, eminent, accrue, arbitrate, benign, guile, obstinate, frugal, duress	
Pre-teaching Considerations		• Students will need their Vocabulary Notebook (**Resource 1.4**) from Lesson 1.	

Lesson Delivery

Instructional Methods	**Check method(s) used in the lesson:** ☒ **Modeling** ☒ **Guided Practice** ☒ **Collaboration** ☒ **Independent Practice** ☐ **Guided Inquiry** ☐ **Reflection**	
	Day 1: **Prior Knowledge, Context, and Motivation:** Before starting the lesson, introduce the following Essential Question to students, followed by a brief class discussion: • How do authors and artists reveal their attitudes toward their subject matter?	
Body of the Lesson: Activities/ Questioning/ Tasks/ Strategies/ Technology/ Engagement	<u>Preparing the Learner:</u> 1. Vocabulary Notebook: a. Teacher assigns new words for the lesson (teacher chooses which words from the suggested ones above that students should include). b. Have students rate their knowledge of the words.	**Differentiated Instruction:** **English Learners:** Pre-select passages and

Lesson Continuum

c. As students encounter these words, have them fill out the information in the vocabulary notebook.

2. Activating Prior Knowledge:
   a. Activate prior knowledge by asking students what they know about knights. Remind them of films they may have seen or classes in which they have discussed knighthood. Brainstorm and chart their responses on a Circle Map. Add a frame of reference and include information about where they came by this knowledge (Social Science class, movies, specific books, previous readings in this unit…).

3. Teacher Modeling
   a. 1st reading: Teacher will read aloud "The Knight" on p. 122 (lines 43-80) and then ask students to Think-Pair-Share their first impression of the knight.
   b. 2nd reading: Students will read the same lines independently.
   c. 3rd reading: As a class, go back to the text to find the information necessary to complete the Partner Pilgrim Analysis – "The Knight" (**Resource 3.1A**).
   d. The teacher should fill this out in front of the class on the document camera as students provide the information from their reading (see **Resource 3.1B** for possible answers).

<u>Interacting with the Text:</u>

4. Partner Pilgrim Analysis
   a. Pair students up (or put in small groups for larger sections) and assign one of the pilgrims from "The Prologue." Use the guide below that shows the number of lines per pilgrim section to determine assignments:

The Cook	9	The Franklin	30
The Merchant	14	The Wife of Bath	32
The Guildsmen	18	The Doctor	34
The Yeoman	19	The Reeve	36
The Manciple	20	The Monk	43
The Squire	22	The Host	46
The Lawyer	22	The Nun	47

partners; group the teams and passages based on language proficiency.

Students Who Need Additional Support: Help students create an Annotated Word List based on challenging words from their passage.

Accelerated Learners: Students read sections aloud to class and "teach" their section to the class rather than simply sharing their Fakebook page.

The Plowman	22	The Summoner	48
The Skipper	23	The Parson	53
The Oxford Cleric	24	The Friar	68
The Miller	24	The Pardoner	78

b. Students should read their assigned section independently first (1st reading).
c. After both partners have read it independently, they will collaborate to fill out Partner Pilgrim Analysis (**Resource 3.2**) worksheet (2nd reading).
d. Teacher should be walking around to ensure that both partners are contributing to the discussion and that each one has his/her own handout filled out.

Day 2:

Preparing the Learner:

1. Students should review their responses from the previous day's lesson (Partner Pilgrim Analysis **Resource 3.2**).
2. The teacher will introduce the terms *hypocrisy* and *satire* and provide examples of both (see definitions and examples on **Resource 3.3**).
3. If students haven't already done so, have them add these words to their Vocabulary Notebook (**Resource 1.4**).

Interacting with the Text:

4. Characterization: Lost and Found
    a. Students will re-read their assigned pilgrim with a deeper focus now (3rd reading).
    b. As students read, they should be focusing on the characterization of their pilgrim.
    c. Students will fill out the Lost and Found worksheet (**Resource 3.3**).
    d. Students may work with their original partner to answer the last question and determine if Chaucer satirized their pilgrim.

Extending Understanding:

5. Introduction to Fakebook
    a. Begin discussion by asking students what different types of social media pages young adults use. Connect back to the Big Idea and discuss how these social media pages reflect the social

	structures and attitudes of today. Discuss the differences and why some are more popular. b. The teacher will introduce the Fakebook assignment by showing the mock Fakebook Page for the Knight (link found at SAUSD Webpage – http://www.sausd.us/Page/22743). Students also have a hardcopy example (**Resource 3.4**). c. Explain how to build the page and what it includes (there is a short tutorial on ClassTools.net that teachers may use (link found at SAUSD Webpage – http://www.sausd.us/Page/22743). Explore why these elements were utilized. Let students know that they will have to include a rationale for what they have included in their Fakebook page. Discuss why "Fakebook" (or Facebook) includes a friends category and what types of "friends" may be included on their pilgrim's page. d. Students will begin to discuss the creation of their Fakebook by using the Rationale Discussion Guide (**Resource 3.5**). **Days 3-4:** 1. Creation of Fakebook Remind students that the information on their Fakebook should reflect Chaucer's characterization of their pilgrim. Have students refer to the questions included on the Fakebook Checklist (**Resource 3.6**). a. Students will continue to work in pairs and utilize the Rationale Discussion Guide (**Resource 3.5**) to support each other. b. They should use all of the work they have done in the unit so far and refer back to the text and worksheets for support. c. To understand the expectations of the assignment, students should refer to the Fakebook Checklist (**Resource 3.6**) and Character Trait Examples (**Resource 3.7**). d. Note: It is preferred that the Fakebook pages be created online. However, if the technology is not available, students may use the optional paper version provided (**Resource 3.8**). e. Page should be completed by the end of day 4 along with a paragraph (from every student) giving a rationale for what was included on the Fakebook page. If students do not finish in class, assign as	

	homework. f. Students' Fakebook pages will need to be ready for presentation the next day. **Day 5:** 1. Presentations-Gallery Walk a. Students will print and post their Fakebook pages on the wall or at their desk for other students to see. Alternatively, Fakebook pages can be displayed or shared electronically. b. Students will post comments to their peers' pages. c. As students walk around viewing the pages, they will fill out the Pilgrim Fakebook Analysis (**Resource 3.9**) for five of the pilgrims. Students may choose which five to write about.	
Lesson Reflection		
Teacher Reflection Evidenced by Student Learning/ Outcomes		

Partner Pilgrim Analysis – "The Knight"

The Canterbury Tales – The General Prologue

With your partner, read the narrator's description of your assigned pilgrim. Underline any confusing diction (words) in your passage. Look at the structure of the sentences to help you understand what is being said. Use footnotes in the text and the dictionary to define these words. Write these on your own paper.

Pilgrim: _____ Page in Text: _____

1. After defining any confusing or antiquated (outdated) words in your section, find one line or sentence that really defines or identifies your pilgrim. Write this below (be sure to use the correct quotation punctuation).

_____

_____

2. What character traits does the above quotation reveal about your pilgrim?

_____

3. Write down any specific physical traits that are revealed about your pilgrim. Consider height, weight, hair color, skin tones, facial qualities, hair (or not), etc.

_____

_____

_____

_____

4. What is your pilgrim wearing that might help us characterize him? (Include clothing, head covering and/or jewelry.)

_____

_____

5. Does your pilgrim carry anything? List any items in the space below along with what you think they might represent or symbolize.

_____

_____

6. Does your pilgrim have a companion? This may be another pilgrim he/she is riding with or an animal (Chaucer may even describe a pilgrim's horse). Describe this "companion" and what he/she/it might signify (tell us) about the pilgrim.

_____

_____

7. Explain your pilgrim's motivation for going on a pilgrimage. This may be something you will have to infer (to guess based on evidence) from your passage.

_____

_____

_____

_____

8. Finally, is your pilgrim "virtuous" or "dishonest"? What is your evidence for this? Write a line or more to support your analysis.

_____

_____

_____

_____

Partner Pilgrim Analysis-"The Knight" (Teacher's Edition)

The Canterbury Tales – The General Prologue

With your partner, read the narrator's description of your assigned pilgrim. Underline any confusing diction (words) in your passage. Look at the structure of the sentences to help you understand what is being said. Use footnotes in the text and the dictionary to define these words. Write these on your own paper.

Pilgrim: *The Knight* Page in Text: *122*

1. After defining any confusing or antiquated (outdated) words in your section, find one line or sentence that really defines or identifies your pilgrim. Write this below (be sure to use the correct quotation punctuation).

"He was a true, a perfect gentle-knight." (Line 74)

2. What character traits does the above quotation reveal about your pilgrim?

He was honest, respectful, and chivalrous.

3. Write down any specific physical traits that are revealed about your pilgrim. Consider height, weight, hair color, skin tones, facial qualities, hair (or not), etc.

No physical traits are explicitly provided, but I can infer that he was in good, strong physical condition since he had "ridden into battle" (line 48) many times and had "jousted for our faith" (line 64).

4. What is your pilgrim wearing that might help us characterize him? (Include clothing, head covering and/or jewelry.)

"…he was not gaily dressed.
He wore a fustian tunic stained and dark
With smudges where his armor had left mark" (Lines 76-78)

This clothing characterizes him as being a down-to-earth, hard-working knight who actually does what his position requires.

5. Does your pilgrim carry anything? List any items in the space below along with what you think they might represent or symbolize.

Although nothing is explicitly mentioned, I assume that he carries a sword and possibly other weapons and armor.

6. Does your pilgrim have a companion? This may be another pilgrim he/she is riding with or an animal (Chaucer may even describe a pilgrim's horse). Describe this "companion" and what he/she/it might signify (tell us) about the pilgrim.

"…he possessed
Fine horses" (Lines 75-76)

"He had his son with him, a fine young Squire" (Line 81)

The fact that the Knight possessed fine horses but not fine clothes shows that he values the tools of his trade (a knight relies on horses for transportation and warfare) and that he has some personal wealth, but that he is not ostentatious. His own son is his squire, meaning the Knight is grooming his boy to be a knight as well.

7. Explain your pilgrim's motivation for going on a pilgrimage. This may be something you will have to infer (to guess based on evidence) from your passage.

"Just home from service, he had joined our ranks
To do his pilgrimage and render thanks." (Lines 79-80)

8. Finally, is your pilgrim "virtuous" or "dishonest"? What is your evidence for this? Write a line or more to support your analysis.

The Knight is virtuous, as illustrated in the following lines (43-46):

"There was a Knight, a most distinguished man,
Who from the day on which he first began
To ride abroad had followed chivalry,
Truth, honor, generousness, and courtesy."

Partner Pilgrim Analysis

NAMES_____

_____

The Canterbury Tales – The General Prologue

With your partner, read the narrator's description of your assigned pilgrim. Underline any confusing diction (words) in your passage. Look at the structure of the sentences to help you understand what is being said. Use footnotes in the text and the dictionary to define these words. Write these on your own paper.

Pilgrim: _____ Page in Text: _____

1. After defining any confusing or antiquated (outdated) words in your section, find one line or sentence that really defines or identifies your pilgrim. Write this below (be sure to use the correct quotation punctuation).

_____

_____

2. What character traits does the above quotation reveal about your pilgrim?

_____

3. Write down any specific physical traits that are revealed about your pilgrim. Consider height, weight, hair color, skin tones, facial qualities, hair (or not), etc.

_____

_____

_____

_____

4. What is your pilgrim wearing that might help us characterize him? (Include clothing, head covering and/or jewelry.)

_____

_____

5. Does your pilgrim carry anything? List any items in the space below along with what you think they might represent or symbolize.

_____

_____

6. Does your pilgrim have a companion? This may be another pilgrim he/she is riding with or an animal (Chaucer may even describe a pilgrim's horse). Describe this "companion" and what he/she/it might signify (tell us) about the pilgrim.

_____

_____

7. Explain your pilgrim's motivation for going on a pilgrimage. This may be something you will have to infer (to guess based on evidence) from your passage.

_____

_____

_____

_____

8. Finally, is your pilgrim "virtuous" or "dishonest"? What is your evidence for this? Write a line or more to support your analysis.

_____

_____

_____

_____

Lost and Found (Hypocrisy and Satire in the Prologue)

Hypocrisy: Claiming to have moral values or beliefs which do not necessarily align with or match one's own behavior.

Example: A teacher who states that she believes reality television is the road to ruin for American society, auditions and appears on the Real Housewives of OC.

1. Write down your own example of hypocrisy that you have witnessed.

_____

_____

_____

_____

_____

_____

2. Now, thinking about your Pilgrim from the Canterbury Tales, what is the expected behavior of this character in medieval society?

_____

_____

_____

_____

3. Does your character behave as is expected (according to your description above)? If so, explain how this is true. If not, explain how s/he behaves differently than expected. *For example, the Knight should be honorable, chivalrous and brave.*

_____

_____

_____

_____

4. Based on your understanding of your pilgrim's character, if your pilgrim found a purse or satchel (many were carried by the pilgrims in the Middle Ages) which contained a silver coin (quite a large sum to any of our pilgrims), papers giving the bearer a large allotment of land and ownership contracts for several young ponies), which of the following actions would s/he take?

A) Announce s/he had found the purse and search to find its owner

B) Take the coin and then search to find the owner of the purse

C) Stash the entire purse away in his/her saddlebag and never say a word

D) Use the coin to pay for a meal at the next pub for all the pilgrims

E) Leave the purse where s/he found it

F) Give the purse to the next poor person that s/he meets

G) Give the purse to the Host and let him deal with it

Once you decide what your pilgrim would do, write your reasoning in the space below and determine whether or not your pilgrim is a HYPOCRITE, based on your choice.

_____

_____

_____

_____

_____

_____

_____

_____

Satire: A kind of writing that ridicules human weakness, vice, or folly in order to bring about social reform.

Example: Characters on the TV show "The Simpsons" are often shown behaving badly in order to comment on or reveal flaws in our modern American society.

5. Is Chaucer SATIRIZING the role of your character in medieval society? If so, explain what he is saying about this class of person; if not, explain what he is praising about this person.

_____

_____

_____

_____

6. Why is your character satirized (or not)? What does this say about Chaucer's attitude toward your character? Defend his choice to use (or not use) satire.

_____

_____

_____

_____

_____

_____

New
Save
Animate
Gallery!
Search
Browse
Print
Embed
Download
Premium Login
Helpsheet
M'scheme
Report

fakebook

Tweet 0

Disclaimer: This tool is for educational purposes. It is NOT affiliated with Facebook or any other social networking site.

The Knight

Edit Profile

Birthday 1st January 1340 Job Distinguished Soldier Status Married: One Son - The Squire Core Beliefs Chivalry, truth, honor, generousness and courtesy Battles Fought Alexandria, Lithuania, Russia, Granada, Benamarin, Anatolia, Tramissene, Bey of Belat In my free time I go on pilgrimages to thank God for my safe return to my country, England.

[Add Post]

Friends [add]

The Squire

The Yeoman

Geoffrey Chaucer

The Lady in Waiting

The Yeoman

Caught some young ruffians poaching, sir. Strange name, Robin of the Hood I believe. Any advice?

5th June 1370 | comment

The Knight Yo, man ... put them in the dungeon for a few days and let them go. Forgiveness is a great virtue.

6th June 1370

The Lady in Waiting

Dear ~ Another Battle? You have got to be kidding me?! I have been waiting for you to return home, but you are either at a battle or on a pilgrimage! I may not 'wait' much longer for you. Stop by once in awhile, please!

1st June 1370 | comment

The Knight

Just home from a pilgrimage to Canterbury to pray to the great St. Thomas a' Becket and thank God for my safe return and victory in battle. Looking for the next big event. Any ideas?

May, 1370 | comment

The Squire Hey Dad, We had a great trip, didn't we? That Pardoner was really something! I heard there may be some action in Scotland. It's close to home and we can probably ride together. Don't know if the Yeoman can make it though

May, 1370

Rationale Discussion Guide

Discuss with a partner.

Student A – I will include the _____ of my character,
(quality, trait, characteristic, feature)
_____, on my "Fakebook" page because _____

_____.

Student B – I understand how this _____ provides the viewer
(*quality, trait, characteristic, feature*)

with an understanding of the character's _____.
(*role in society*)

You might consider adding _____.

Reverse roles and repeat conversation. You will do this for most of your posts on your character's "Fakebook" page.

Fakebook Checklist

Directions: Your Fakebook page should reflect Chaucer's characterization of the pilgrim along with the items from this checklist. Make sure the information you include creatively addresses the following:

- Is the pilgrim virtuous or dishonest?
- Is the characterization of this pilgrim satirical or positive?

✓ **Check off when you have completed the following tasks:**

_____ **Graphics**

- Profile pictures
- Family
- Friends
- Photos
- Events
- Interests

_____ **Biographical information**

- Name
- Status in society
- Class
- Age
- Gender
- Physical attributes
- Accessories
- Beliefs
- Interests
- Associations and clubs

_____ **Friends**

- Family
- Friends
- Animal companions

_____**Likes**

- Interests
- Organizations
- Famous people
- ?

_____ **Posts** (minimum of 5 main posts plus responses)

- Self
- Others
- Responses

_____ **Advertisements** (minimum of 2)

- Ad that profiles a product
- Ad that profiles an establishment

Character Trait Examples

Character traits are all the aspects of a person's behavior and attitudes that make up that person's personality. Everyone has character traits, both good and bad. Even characters in books have character traits. Character traits are often shown with descriptive adjectives, like *patient*, *unfaithful*, or *jealous*.

Types of Character Traits

The old expression that actions speak louder than words is very true when it comes to character traits. You learn about who people are and what their character traits are by watching how they interact with the world and by paying attention to how they treat you.

There are literally countless character traits that you can identify in others, and that you can identify in yourself.

Some character traits have to do with your underlying values or beliefs. Some examples of these types of character traits include:

- Religious
- Honest
- Loyal
- Devoted
- Loving
- Kind
- Sincere
- Devoted
- Ambitious
- Satisfied
- Happy
- Faithful
- Patient
- Determined
- Persistent
- Adventurous
- Homebody
- Considerate
- Cooperative
- Cheerful
- Optimistic
- Pessimistic
- Funny

Some character traits can be bad, and you may not want these traits associated with you. Some examples of these types of character traits include:

- Dishonest
- Disloyal
- Unkind
- Mean
- Rude
- Disrespectful
- Impatient
- Greedy
- Angry
- Pessimistic
- Repugnant
- Cruel
- Unmerciful
- Wicked
- Obnoxious
- Malicious
- Grumpy
- Quarrelsome
- Caustic
- Selfish
- Unforgiving

A leader or person who likes to be in charge may have the following character traits:

- Domineering
- Boorish
- Persuasive

- Ambitious
- Bossy
- Disparaging
- Picky
- Sly
- Cold-hearted
- Rude
- Self-centered
- Conceited

Some character traits can be consciously developed, learned or acquired. For example, character traits that you may consciously choose to learn or adopt include:

- Educated
- Informed

Some character traits for children include:

- Playful
- Zany
- Active
- Wild
- Silly
- Affectionate
- Funny
- Rough
- Talkative
- Rowdy
- Smart
- Fidgety
- Shy
- Lively
- Submissive
- Stubborn

Character Traits in Literature and Movies

In stories, books, and movies, there are often **archetypes** of characters. For instance, there might be a brave hero/heroine, romantic interest, or someone who needs to be rescued. Often, these characters in books or movies have certain classic traits that help you to identify what role they play in the story.

For example, some character traits that can be used for a main character who is a hero/heroine include:

- Dauntless
- Strong
- Courageous
- Reliable
- Fearless
- Daring
- Tough
- Brave

If a hero or story character is a romantic interest, s/he may have the following character traits:

- Charming
- Loving
- Affectionate
- Lovestruck
- Charismatic
- Beautiful
- Fascinating
- Adorable
- Compelling
- Manipulative
- Teasing

As you can see, there are literally hundreds of character traits that will add depth and dimension to any character. You simply need to observe people in different settings to get a general idea of how certain people behave. This can help you to recognize positive character traits that you want to look for in people.

Bring Your Characters to Life

By learning more about character traits through observation, you can also develop richer characters in your writing that are more true-to-life. Having well-developed characters in your writing will help the reader identify and/or sympathize with the character. Well-defined character traits will bring your characters to life.

fakebook Template

Your character_____

Profile:

Friends:

Posts/Comments:

Advertisements:

Pilgrim Fakebook Analysis

Pilgrim	**Description**	**What characteristics does the Fakebook page reveal about the pilgrim?** (Is the pilgrim virtuous or dishonest? Is the characterization satirical or positive?)	**Provide Evidence** (How do you know? What information on the Fakebook page helped you make those inferences?)

SAUSD Common Core Lesson Planner Teacher:

Unit: The Road to Canterbury Lesson #4	**Grade Level/Course:** ELA Grade 12	**Duration:** 3 Days **Date:** **The Pardoner's Tale**

Big Idea: Media and literature are often a comment on the social structures and attitudes of the time.
Essential Questions:

1. In what ways are values and social structure revealed in societies?
2. How do authors and artists reveal their attitudes toward their subject matter?

Common Core Content Standards	**Common Core Content Standards** **Reading Literature** 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.11-12.6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement). **Reading Informational Text** RI.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text. **Writing** W.11-12.3b Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. **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. **Language** L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

	L.11-12.4 Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.
Materials/ Resources/ Lesson Preparation	• Holt Literature & Language Arts, Sixth Course, *from "The Pardoner's Tale"* pages 146-153 • Holt Literature & Language Arts, Sixth Course, Before You Read *from "The Pardoner's Tale,"* (1180L), page 145 • Vocabulary Notebook blank pages (**Resource 1.4** from Lesson 1) • Link to video for *The Pardoner's Tale* found at SAUSD Webpage – http://www.sausd.us/Page/22743 • **Resource 4.1** Analysis Chart • **Resource 4.2** Collaborative Annotation Chart (optional) • **Resource 4.3** Extended Dialogue Instructions • **Resource 4.4** Article: "Selling Salvation" (optional) • Paper and writing instruments (student-provided) • Computer with audio capability, projector, and speakers • Whiteboard and markers as needed • Dictionaries for student reference (if needed)
Objectives	**Content:** Students will analyze a text for irony, satire, and characterization, and will re-present it in an extended dialogue using dramatic narrative techniques. **Language:** Students will work collaboratively to read, discuss, and analyze *The Pardoner's Tale*; they will write an original scene and present it orally to their peers.
Depth of Knowledge Level	☒ **Level 1: Recall** ☒ **Level 2: Skill/Concept** ☒ **Level 3: Strategic Thinking** ☒ **Level 4: Extended Thinking**
College and Career Ready Skills	☒ **Demonstrating independence** ☒ **Building strong content knowledge** ☒ **Responding to varying demands of audience, task, purpose, and discipline** ☒ **Valuing evidence** ☒ **Comprehending as well as critiquing** ☐ **Using technology and digital media strategically and capably** ☒ **Coming to understand other perspectives and cultures**
Common Core Instructional Shifts	☒ **Building knowledge through content-rich nonfiction texts** ☒ **Reading and writing grounded from text** ☒ **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**
	Definitely include: irony: verbal irony; situational irony exemplum Pardoner indulgences	vain, vague, wary, strife, gratify, lure, treacherous

		May also include: relic, preach, vice, repent, counterfeit, moral, grace, redeemed, sermon	
	STUDENTS FIGURE OUT THE MEANING	avarice, transcend, covetousness, vicious, ribaldry, blasphemy, amend, perdition, absolution	abominable, superfluity, grisly, adversary, pallor, prudent, credentials, absolve, agape, apothecary, sauntered, pique, counsel
Pre-teaching Considerations		• Students will need their Vocabulary Notebooks for this lesson. • Make sure the video is ready to view.	
Lesson Delivery			
Instructional Methods		**Check method(s) used in the lesson:** ☐ **Modeling** ☒ **Guided Practice** ☒ **Collaboration** ☒ **Independent Practice** ☒ **Guided Inquiry** ☒ **Reflection**	

Day 1

Prior Knowledge, Context, and Motivation

In order to access students' prior knowledge and introduce them to "The Pardoner's Tale" in an engaging manner, have them respond to a Quick-Write (using their own paper) and conduct a Three Step Interview as described below:

1. Quick-Write: There is a saying that "The love of money is the root of all evil." Do you agree or disagree with this statement? Why or why not?

2. After completing the Quick-Write, students work in two sets of partners (student A, B/ C, D) to conduct a Three Step Interview. Once in their groups, students will interview each other about their answers to the Quick-Write prompt.

Follow this model:

Step One: A interviews B

C interviews D

Step Two: B interviews A

D interviews C

3. Ask for volunteers to share out their responses. Remind students of the Big Idea: **Media and literature are often a comment on the social structures and**

Lesson Continuum

	attitudes of the time. Ask students if they believe attitudes about greed have changed or stayed about the same since medieval times; discuss.	
Body of the Lesson: Activities/ Questioning/ Tasks/ Strategies/ Technology/ Engagement	Preparing the Learner: 4. Have students read page 145 from the Holt textbook to provide background before reading *The Pardoner's Tale*. 5. Discuss the role of a Pardoner and the Catholic church's use of indulgences to "reduce the length and severity of punishments due after death." 6. Review verbal and situational irony, and call on students to share their own examples in order to deepen understanding by making connections to their own lives. 7. Vocabulary Notebook (**Resource 1.4** from Lesson 1): a. Teacher assigns new words for the lesson (teacher chooses which words from the suggested ones above that students should include). b. Have students rate their knowledge of the words. c. As students encounter these words, have them fill out the information on the vocabulary notebook. 8. Prior to having students read *The Pardoner's Tale,* you might have them respond to the following Quick-Write (on the same paper as the previous one): • Why would Chaucer include a tale about a pardoner? Connect back to what you know about satire and hypocrisy. • Call on students to share answers. Interacting with the Text 9. To help students visualize the Pardoner and his tale, show the claymation video of "The Pardoner's Tale" (link found at SAUSD Webpage – http://www.sausd.us/Page/22743). This can be considered a "first reading" of an exceedingly complex text to give students the gist of the tale. Before starting the video, you may want to introduce it by saying that the pardoner first talks about his own character, then tells a morality tale (you may revisit the term **exemplum** – an anecdote that teaches a moral lesson – that students read about on page 145).	**Differentiated Instruction:** **English Learners and Students Who Need Additional Support:** You may wish to have students create a Bubble Map with adjectives describing the Pardoner after reading lines 1-40 aloud and discussing the Pardoner's character. During the reading of the tale, you might choose to have partners read the paragraphs aloud to each other. Encourage any students who need additional help to use the Collaborative Annotation Chart (**Resource 4.2**) and Clarifying Bookmark (**Resource 2.3** from Lesson 2). For the extended dialogue assignment, it may be helpful to group students with mixed ability levels, or the teacher might work directly with a group of students who are struggling.

10. After viewing the video, have students turn to their partners and retell the story in their own words. When finished, ask students to comment on any examples of irony that they saw. *Possible responses might include that the Pardoner, who is not a moral person, tells a tale with a message of morality; another example is that the three young men, in an attempt to keep all the gold for themselves, all end up dying at each other's hands.*

11. Students will turn to page 146 of the Holt textbook. Teacher will read lines 1-40 of *The Pardoner's Tale* straight through without stopping.

12. The teacher will lead a class discussion of the Pardoner's character based on the text, eliciting student responses to the following questions:
    a. What does the Pardoner say is his purpose for preaching? *Line 2: "I preach for nothing but for greed of gain"*
    b. What is ironic about this? *Lines 5-6: "And thus I preach against the very vice I make my living out of—avarice."*
    c. What does the Pardoner think about himself? *Line 37: "I am a wholly vicious man"*

13. Using the Analysis Chart (**Resource 4.1**), students will now read through the rest of the tale (pages 147-153) and answer the questions as they read. The teacher may model using the examples given for the Prologue.

14. Students may work independently or with a partner. The Analysis Chart gives instructions for chunking the reading, and the teacher may wish to stop and discuss each section as a class. Students will continue working until the end of the period.

Day 2:

1. Students will complete the Analysis Chart and share their answers with a partner.

<u>Extending Understanding</u>

2. Have students get into groups of four (more or less, depending on how many students are in your class).

3. Assign each group to one of the parts of the tale below (see **Resource 4.3**):

Accelerated Learners:
Have students read the article, "Selling Salvation" (**Resource 4.4**), and have them discuss and/or write about the ethical implications of religious leaders profiting from their followers' desires and weaknesses.

a. As three young men sit in a tavern, a coffin passes, bearing the body of a man who they learn has been murdered by a thief called Death.
b. The three decide to find Death and kill him. Shortly after they set out, the men encounter an old man who tells them that Death waits under a nearby tree.
c. They go there and instead of Death, they find a stash of gold coins, which they decide to steal.
d. While the youngest is in town getting supplies, the other two decide to kill him when he returns and share the gold between them.
e. But the youngest, also motivated by greed, plots to get rid of the other two by poisoning the wine.
f. When he returns, he is indeed killed by his two accomplices, but after they drink the wine, they die too.

4. Each group will collaborate to write an extended dialogue to illuminate their assigned part of the tale. Students will use a dramatic scene format as directed on **Resource 4.3** to write the dialogue, as described below:

    - Students will collaborate to write an extended dialogue to illuminate their assigned part of the tale. They must explicitly address how social values and structures are revealed. If students choose to make their scenes modern, they could present it as a form of "media," such as a talk show or sitcom. Students will use a dramatic scene format as shown below to write the dialogue:

Format sample:

PARDONER: I know many stories from times long past about how greed is the root of all evil.
HOST: Please, sir, give us a good tale!
PARDONER: Now that I've drunk a pint of ale, I will gladly preach about the folly of three young rioters who tried to cheat death. But first, you must pay me your silver since I have to make a living.
HOST: No, no, not I, and may God strike me dead if I do!

- Each group must write a full-length scene that they will rehearse and present orally to the class. Students will all need to write out the lines on their own paper to make it easier to read aloud. However, only one copy for the whole group will be turned in for credit.

	5. Monitor students to be sure they understand the assignment and the essence of their characters. Students may need to complete their extended dialogues on the following day. **Day 3:** 1. After completing their extended dialogues, groups will practice dramatic readings of their scripts, then perform for their classmates in the order that their scenes occur in the tale (encourage respectful listening and applause at the end). Collect group scripts. 2. To take advantage of insights prompted by the presentations, students will work with their group members to revisit their Analysis Chart and see what else can be added. 3. Based on their answers to the questions and group discussions, students will individually write a brief reflection on how the values and social structures of medieval England were revealed in *The Pardoner's Tale.* 4. Students will each share one new learning or insight in a Round Robin sharing with the class.	
Lesson Reflection		
Teacher Reflection Evidenced by Student Learning/ Outcomes		

ANALYSIS CHART – "The Pardoner's Tale," pages 146-153

Individually or with a partner, read through "The Pardoner's Tale" in chunks, stopping to answer the questions on the chart below and discussing your responses with your partner and/or the class.

Chunk of text (line numbers)	**Explain what is happening in this part:**	**Answer these questions about the text:**	**List your evidence from the text to support your answers:**
Prologue (Lines 1-40)	The Pardoner is explaining his purpose for preaching and sharing his own vices with the other pilgrims.	How does the Pardoner describe his own character and morals? Even though he preaches having good morals, he describes himself as greedy, drunken, and lustful.	Lines 5-6: "And thus I preach against the very vice I make my living out of - avarice." Lines 30-31: "Let me drink the liquor of the grape and keep a jolly wench in every town!"
Chunk #1 (Lines 41-102)		What do the three rioters reveal about their character when they decide to "kill" Death?	

Chunk of text (line numbers)	**Explain what is happening in this part:**	**Answer these questions about the text:**	**List your evidence from the text to support your answers:**
Chunk #2 (Lines 103-161)		How do the three rioters treat the old man? What do you think the old man symbolizes, and why?	
Chunk #3 (Lines 162-199)		Look at lines 178-195. What do the speaker's words reveal about him?	

Chunk of text (line numbers)	**Explain what is happening in this part:**	**Answer these questions about the text:**	**List your evidence from the text to support your answers:**
Chunk #4 (Lines 200-230)		Why is this discussion between the two rioters ironic?	
Chunk #5 (Lines 231-290)		What does the author mean by "this devil's clay" in line 273? How does this metaphor describe the rioter's character?	

Chunk of text (line numbers)	**Explain what is happening in this part:**	**Answer these questions about the text:**	**List your evidence from the text to support your answers:**
Chunk #6 (Lines 285-333)		Explain the irony in the fact that the Pardoner preaches a story with this particular moral. Why do you think he does this?	
Think about how Chaucer uses satire to bring about changes in society. What behaviors are ridiculed in this tale? How do you think Chaucer wants to reform his society? Provide examples from the text to support your responses.			

COLLABORATIVE ANNOTATION CHART

Symbol/ Line(s)	Comment/Question/Response	Partner's Comment/Question/Response
Example: *?/Line 42*	*I wonder what "haunting vice and ribaldry" means.*	*Since "ribaldry" means vulgar language or humor, this line probably means that the youngsters were behaving badly.*

Symbol	***Comment/Question/Response***	***Sample language support***
?	Questions I have I wonder what ____ means Confusing parts for me	The statement, "___" is confusing because… I am unclear about the following sentence(s): I don't understand what s/he means when s/he says…
*	Author's main points Key ideas expressed Significant ideas	One significant idea in this text is… The author is trying to convey… One argument the author makes is that…
	Connections	I can make a connection between this and ____. This concept is related to_____

Extended Dialogue Instructions

Your group will be assigned to one of the parts of the tale below:

a. As three young men sit in a tavern, a coffin passes, bearing the body of a man who they learn has been murdered by a thief called Death.
b. The three decide to find Death and kill him. Shortly after they set out, the men encounter an old man who tells them that Death waits under a nearby tree.
c. They go there and instead of Death, they find a stash of gold coins, which they decide to steal.
d. While the youngest is in town getting supplies, the other two decide to kill him when he returns and share the gold between them.
e. But the youngest, also motivated by greed, plots to get rid of the other two by poisoning the wine.
f. When he returns, he is indeed killed by his two accomplices, but after they drink the wine, they die too.

You will collaborate to write an extended dialogue to illuminate your assigned part of the tale. Explicitly address how social values and structures are revealed. If you choose to make your scene modern, you could present it as a form of "media," such as a talk show or sitcom.

Use a dramatic scene format as shown below to write the dialogue:

Format sample:

PARDONER: I know many stories from times long past about how greed is the root of all evil.

HOST: Please, sir, give us a good tale!

PARDONER: Now that I've drunk a pint of ale, I will gladly preach about the folly of three young rioters who tried to cheat death. But first, you must pay me your silver since I have to make a living.

HOST: No, no, not I, and may God strike me dead if I do!

Your group must write a full-length scene that you will rehearse and present orally to the class. You will all need to write out the lines on your own paper to make it easier to read aloud. However, only one copy for the whole group will be turned in for credit. Be sure to put all your names on the final copy.

Selling Salvation?

May 11, 2007

ABC News Retrieved from http://abcnews.go.com/2020/story?id=3164858&page=1
By Jim Avila, Senior Law and Justice Correspondent, Glenn Ruppel and Donna Hunter

Through the haze of late-night insomniac television viewing, the Rev. Peter Popoff's weekly program may, at first glance, appear to be just another get-rich-quick infomercial. Testimonials roll by from people who gleefully tell of receiving thousands of dollars in cash, new cars, and even houses. But when the raucous miracles begin, it becomes clear that this is much more than an infomercial — a faith healer is at work.

An energetic announcer promises that "God can reverse every negative verdict in your life." And the star of the show, Popoff, pronounces that he has the key to success and healing: a small plastic packet filled with miracle spring water. He'll mail it to you free of charge, and promises that if you send away for the water, you'll receive "miracle release, miracle money, miracle healing, and miracle deliverance in your life" as a result.

A miracle was exactly what Carol Bercier felt that she needed. In 2001, both of her sons had been diagnosed with serious illnesses and she was desperate for help. When Bercier came across Popoff's television ministry, she said she was quickly drawn to him. "I saw him talking to me, straight to me, like he was, he was just telling me exactly what I was going through," she said. "So, of course, I called, I called right away."

'Divine Leading and Direction'

Bercier said she soon received her miracle water in the mail, along with a letter from Popoff. "20/20" obtained a similar letter, which claims the miracle water comes from a Russian spring that, after the Chernobyl nuclear accident, had actually protected those who drank from it.

The letter goes on to say that this same spring water can miraculously protect the faithful today, and help them prosper financially — all they have to do is follow God's instructions precisely. Popoff strongly reminds viewers of his program about that, repeatedly warning, "Don't drink the water until you follow the divine leading and direction."

It turns out that those directions are quite specific. They command you to sleep with the water for one night, and then drink it immediately after waking up. Next, you've got to pray over the empty packet, and then send it back to Popoff — and don't forget to include $17.

Money for Miracles

If you follow the directions, you'll soon discover that the miracle water is only the beginning. Once on Popoff's mailing list, you'll receive letter after letter — as we did — asking for more money in exchange for miracles. One letter comes along with a tiny bag of "prayer-blessed"

Dead Sea salt. The intructions tell you to eat the salt over a three-day period, then send in $27 to Popoff. According to an independent lab "20/20" hired to test the salt, it chemically bears no resemblance to real Dead Sea salt, and is closer to standard table salt.

Letters from Popoff also enclose trinkets like a piece of tinsel referred to as a gold and silver blessing bracelet, and a sheet of paper leaf cut-outs to be placed on a prayer chart and sent to Popoff. In that letter, you're told that "God is requesting an obedience offering of $200."

While these items might seem odd, they are very effective in appealing to the desperately faithful. Bercier told us she stretched her tight budget and sent Popoff about $500 over time. Many others send money, as well; in fact, donations to Popoff's ministry soared from $9.6 million in 2003 up to $23 million in 2005. His California home just sold for almost $2 million, and in recent months, he's been spotted driving a Porsche and a Mercedes. Together, he and his wife were paid nearly $1 million in 2005, and two of their kids were on the payroll, as well, pulling in over $180,000 each.

If Popoff's name seems vaguely familiar, there's a very good reason. His miracle healing services first propelled him up the televangelist ladder in the mid-1980s. His rise abruptly ended when private investigator James Randi exposed Popoff's healing services in a big way. Randi, who's made a career of exposing psychics, healers and the supernatural, noticed that Popoff seemed to know personal details of his audience members before he even met them. The information seemed to come to Popoff directly from God, but Randi's investigators found a more down-to-Earth source: Popoff's wife Elizabeth.

Before the shows began, she pre-interviewed audience members and asked them to fill out "prayer cards" with their names and addresses. Then, during the healing service, she passed that information on to Popoff through a hidden wireless earpiece he wore. Those audio transmissions — intercepted by Randi — showed Popoff being prompted by Elizabeth to pick specific audience members to speak to. Elizabeth — hidden offstage — would tell her husband their names, home addresses and ailments. Popoff then proclaimed that information to an amazed audience.

Suddenly, the miracles seemed a bit less miraculous, and after Randi played his shocking tapes on "The Tonight Show," Popoff's career went downhill fast. He reportedly filed for bankruptcy and went off the air for a time.

Almost 20 years later, his comeback now seems nearly complete, as he is back on the air pushing miracles again. Today, Popoff's program airs on seven cable TV networks, 23 times a week.

As for Bercier, she says she knew nothing of his shady past when she sent in her hard-earned cash. She said she gave the money because "it was going to be a miracle, he was just gonna heal (her sons) like that, both of them. Didn't happen."

Now, after her experience, she believes the man she had so much trust in, used her faith against her.

SAUSD Common Core Lesson Planner Teacher:

Unit: The Road to Canterbury Lesson #5	**Grade Level/Course:** ELA Grade 12	**Duration:** 4-5 Days **Date:** **Summative Performance Task: Mock Tale**

Big Idea: Media and literature are often a comment on the social structures and attitudes of the time.

Essential Questions:

1. In what ways are values and social structures revealed in societies?
2. How do values affect the journeys people take?
3. How do we tell the tales of our journeys?
4. How do authors and artists reveal their attitudes toward their subject matter?
5. What are the social structures and values of our society today?

Common Core and Content Standards

Common Core Content Standards:

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.

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.

b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

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.

W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.11-12.9a Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades

	11–12.) 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. **Speaking and Listening** SL.11-12.1 Initiate and participate effectively in a range of collaboration 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. **Language** L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. 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.
Materials/ Resources/ Lesson Preparation	• **Resource 5.1** Student Instructions and Rubric • **Resource 5.2** Prewriting-Getting Started • **Resource 5.3** Prewriting-Writing the Introduction • **Resource 5.4** Prewriting-Writing the Tale • **Resource 5.5** Peer Edit Worksheet • Paper and writing instruments (student-provided)
Objectives	**Content:** Students will demonstrate their understanding of characterization, Chaucer's style, and the manner in which media and literature reflect the social structures and attitudes of the time. **Language:** Students will write a modernized mock tale in Chaucer's style which conveys theme and tone.
Depth of Knowledge Level	☒ **Level 1: Recall** ☒ **Level 2: Skill/Concept** ☒ **Level 3: Strategic Thinking** ☒ **Level 4: Extended Thinking**
College and Career Ready Skills	☒ **Demonstrating independence knowledge** ☒ **Building strong content knowledge** ☒ **Responding to varying demands of audience, task, purpose, and discipline** ☒ **Valuing evidence** ☒ **Comprehending as well as critiquing** ☒ **Using technology and digital media strategically and capably** ☐ **Coming to understand other perspectives and cultures**

Common Core Instructional Shifts		☒ **Building knowledge through content-rich nonfiction texts** ☒ **Reading and writing grounded from text** ☒ **Regular practice with complex text and its academic vocabulary**	
	TEACHER PROVIDES SIMPLE EXPLANATION	**KEY WORDS ESSENTIAL TO UNDERSTANDING**	**WORDS WORTH KNOWING**
		theme, tone, rhyme scheme, couplet, slant rhyme, copy change	
	STUDENTS FIGURE OUT THE MEANING		
Pre-teaching Considerations		The teacher will need to determine the scope and detail of this project. It may take more than the allotted number of days if students require more scaffolding and/or more class time for completion. The scope of this assessment should be determined by the teacher and communicated to the students as they begin the tasks. If students need additional foundational knowledge on narrative devices and structuring narrative writing, please see the autobiographical lesson in the SAUSD Grade 9 ELA/ELD Writing Handbook (follow this link to the SAUSD webpage: http://www.sausd.us/Page/13677)	
Lesson Delivery			
Instructional Methods		**Check method(s) used in the lesson:** ☒ **Modeling** ☒ **Guided Practice** ☒ **Collaboration** ☒ **Independent Practice** ☐ **Guided Inquiry** ☒ **Reflection**	
		Prior Knowledge, Context, and Motivation: Review the Big Idea and Essential Questions. Discuss how Chaucer's prologue and tale reflected the time in which it was written and also his attitudes toward certain groups or people. Students will now take the part of a modern-day Chaucer and write their own tale which will reflect the present-day.	
Body of the Lesson: Activities/ Questioning/ Tasks/ Strategies/ Technology/ Engagement		**Day 1** *Note: classroom timing may vary depending on what work is completed in class or assigned for homework.* 1. Refer to "The Road to Canterbury Summative Assessment" instruction sheet (please see **Resource 5.1** for specific instructions) and review the requirements and the rubric. Students will be writing a tale which reflects modern society and conveys theme and tone. The project has 3 sections:	**Differentiated Instruction** **English Learners:** Model a copy change activity as a class before having students write their own

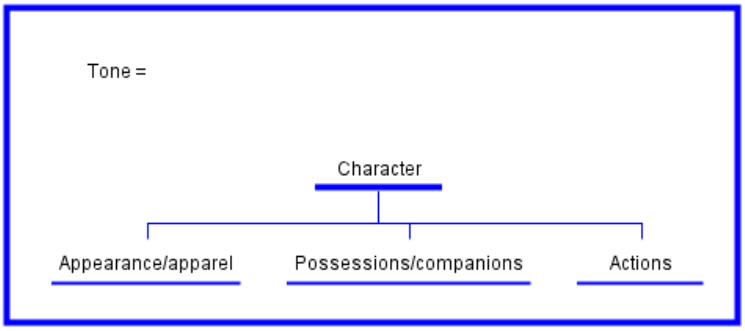
Lesson Continuum

a. An introduction to the character telling the tale in verse (modeled after "The Prologue")
b. A tale written in verse or prose
c. A self-analysis of their work

2. Use the "Getting Started" (**Resource 5.2**) handout to have students brainstorm before beginning. Students will brainstorm ideas for a character and tale and provide rationale for their choice. Please see **Resource 5.2** for specific pre-writing instructions.

3. After students have chosen a character to tell their tale, have them turn to **Resource 5.3**, "Prewriting – The Character Introduction."

4. First, students will create a Tree Map for their character. The branches might be 1) Appearance/apparel; 2) Possessions/companions; 3) Actions; as shown below:



5. Students should write in the frame of reference what tone will be conveyed in their description. This will guide them in the type of language they will use. For example, "scrawny" would imply a critical tone, while "slender" would be admiring. The teacher might model the Tree Map for the class before having students begin on their individual maps.

6. Students will now start to compose the introduction of the character. Point out the rhyme scheme of "The Prologue" (couplets) before students start to write. The teacher might also discuss how approximate or slant rhymes could be appropriate when an exact rhyme cannot be found.

Resource 5.3 demonstrates the copy change strategy, which helps students get started with their verse introduction. In copy change, students imitate an author to create a

introduction in verse.

Students Who Need Additional Support: Model the use of the Tree and Flow Map before having students complete this task.

Advanced Learners: Challenge the students to also write the tale in verse.

Allow students to also present their tale in other media including video, comic books, etc.

stylistically similar piece. For example, here is the introduction of the knight in the "Prologue":

There was a
***Knight**, a most **distinguished man**,*
*Who from the day on which **he** first began*
*To **ride abroad** had **followed chivalry**,*
Truth, honor, generousness and courtesy.
*He had done **nobly in his sovereign's war***
*And **ridden into battle**, **no man more,***
*As well in **Christian** as **heathen places,***
*And ever **honored** for **his noble graces.***

Here is a copy change with an English teacher as the subject:

There was an
***English teacher**, a most **wise woman**,*
*Who from the day on which **she** first began*
*To **teach at school** had **followed the golden rule**,*
Spelling, grammar, and everything to do with school.
She** had done **wonderfully, all her students say
*Especially reading Chaucer, **by night and day,***
*In **Period 1** as well as in **after-school detention,***
*And ever **smiling, not to mention.***

Using a copy change is a scaffold for students but not required. Some students will find that once they start the copy change, the verse is easier to write and they will rely less on the original.

The rest of the draft may be assigned for homework if appropriate.

Day 2

1. Next, students should begin drafting their tale. Have them start with a Flow Map or storyboard (**Resource 5.4**). They should then begin writing their first draft paying attention to narrative conventions such as dialogue. The draft may be completed for homework if appropriate.

Day 3

1. When students have completed the rough drafts of the introduction and the tale, the teacher might want to have students form groups and use the rubric to peer edit each other's papers (see **Resource 5.5** for Peer Edit Worksheet). Review the requirements again before peer editing.

	2. Finally, have students complete the analysis of their introduction and tale. **Days 4-5** 1. If completing the final revisions in class, days 4 and 5 can be devoted to word processing and creating a cover for the project. 2. Have students share their projects in small groups before submitting.	
Lesson Reflection		
Teacher Reflection Evidenced by Student Learning/ Outcomes		

***The Road to Canterbury* Summative Assessment**

Orange County Tales

Big Idea: Media and literature are often a comment on the social structures and attitudes of the time.

Your assignment is to become a modern-day Chaucer and write a tale which reflects society in Orange County today. Your project should include the three sections below and follow the requirements stated. Your final project should be word-processed, submitted in a folder (or stapled) and include an illustrated cover.

Section	Requirements for Proficiency
1. An introduction to the character telling the tale in the style of Chaucer's "Prologue"	• Contains at least 20 lines and is written in verse (rhyme) • Includes a description of the character, stating what significant objects s/he carries and any companions this character has with him/her • Describes how the character behaves • Conveys either a positive or critical tone toward the character
2. A brief tale (1-2 pages) written in verse or prose	• Contains adequate detail, and includes plot, dialogue, and other narrative devices • Is appropriate for the classroom and for the character who is telling the tale • Has a message or moral which reflects the values of the narrator and modern-day society • Conveys a tone appropriate for the character and circumstances • Is free of grammatical and mechanical errors
3. A brief analysis of your project	• Explains why you chose the character and how the tale reflects modern-day society and values • Contains at least 500 words • Is free of grammatical and mechanical errors

Orange County Tales Rubric

Requirements	Excellent	Good	Satisfactory	Needs Improvement	Not Included
Presentation: Includes cover and is word-processed.					
Introduction is 20 lines and written in verse.					
Introduction describes character in detail.					
Introduction conveys tone.					
Tale has adequate detail and uses narrative devices (dialogue, plot, setting, etc.).					
Tale conveys a message in its theme and tone.					
Tale is appropriate for narrator and audience.					
Analysis is thorough and detailed (at least 500 words).					

Comments:_____

_____

_____

_____

_____

_____

_____

Orange County Tales

Prewriting--Getting Started

Choosing a Character

Choose the character who might tell your tale. Some possibilities might be a straight-A student, a professional baseball player, a working mother, a friendly elderly neighbor, or a community activist. The list is endless.

Character: _____

Why you chose this character: _____

_____

Is the character virtuous or hypocritical? How do you know? _____

_____

Choosing a Tale

Briefly summarize the tale you might tell: _____

_____

_____

_____

What is the message of this tale? _____

_____

What does this tale reveal about modern society? _____

_____

Why is this tale appropriate for the character to tell? _____

_____

(If not, choose another character or refine your tale. Remember the tale must be appropriate for the classroom.)

Prewriting – The Character Introduction

First, create a Tree Map below which includes the following in each of the branches: Appearance/apparel; Possessions/companions; and Actions. In the frame of reference, write what the tone will be, positive or critical. The character's description and actions should reflect this tone.

Next, compose your introduction using Chaucer's style. One way to do this is by creating a "copy change," where you use Chaucer's verse as a frame. For example, here is the first part of the introduction to the knight. Notice the bold words.

There was a
***Knight**, a most **distinguished man**,*
*Who from the day on which **he** first began*
*To **ride abroad** had **followed chivalry**,*
Truth, honor, generousness and courtesy.
*He had done **nobly in his sovereign's war***
*And **ridden into battle**, **no man more,***
*As well in **Christian** as **heathen places,***
*And ever **honored** for **his noble graces.***

Here is a copy change with a teacher as the subject. The bold words have been replaced to fit the character of an English teacher.

There was an
***English teacher**, a most **wise woman**,*
*Who from the day on which **she** first began*
*To **teach at school** had **followed the golden rule**,*
Spelling, grammar, and everything to do with school.
She** had done **wonderfully, all her students say
*Especially reading Chaucer, **by night and day,***
*In **Period 1** as well as in **after-school detention,***
*And ever **smiling, not to mention.***

Notice that Chaucer uses couplets, and even if you are creating a copy change, you will need to follow that rhyme scheme. Many students start by using a copy change and then feel more comfortable to complete the verse on their own.

The Orange County Tales

Writing the Tale

1. Use a Flow Map or storyboard to plan your tale. Remember that it should have a clear beginning (introducing the characters and setting), middle, and end. In the frame of reference, write what the moral or theme of the tale will be.

2. Next, write your tale. You may write in verse or prose, but it is important to include descriptive details and dialogue. The theme of the tale should also be clear to the reader.

The Orange County Tales – Peer Edit Worksheet

Exchange your rough draft with a partner and complete the following checklist. Provide constructive feedback to help your partner edit and revise his/her introduction, tale, and analysis.

1. Is the introduction written in 20 lines of verse?
   - ☐ Yes
   - ☐ No
   - ☐ It can be improved by:_____
2. Does the introduction describe the character in detail?
   - ☐ Yes
   - ☐ No
   - ☐ It can be improved by:_____
3. Does the introduction convey a specific tone? (critical, positive, etc.)
   - ☐ Yes
   - ☐ No
   - ☐ The tone conveyed is_____
4. Does the tale include adequate detail and use narrative devices (dialogue, plot, setting, etc.)?
   - ☐ Yes
   - ☐ No
   - ☐ It can be improved by:_____
5. Does the tale convey a message in its theme and tone?
   - ☐ Yes
   - ☐ No
   - ☐ The message conveyed is_____
6. Is the tale appropriate for the narrator and audience?
   - ☐ Yes
   - ☐ No
   - ☐ Comments_____
7. Is the analysis thorough and detailed (at least 500 words)?
   - ☐ Yes
   - ☐ No
   - ☐ It can be improved by:_____

Appendix of Strategies Used in the Unit

Anticipatory Guide and Extended Anticipatory Guide – page 104

Clarifying Bookmark – page 105

Collaborative Dialogue Writing – page 106

Copy Change – page 107

Do/Say Chart – pages 108-109

Focused Annotation – page 110

Gallery Walk – page 111

Quick-Write – page 112

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Viewing with a Focus – page 117

Vocabulary Notebook – page 118

Wrecking a Text – page 119

Anticipatory Guide and Extended Anticipatory Guide: Teacher Rationale and Protocol

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

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

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

Process outline:

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

Clarifying Bookmark: Teacher Rationale and Protocol

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

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

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

Process outline:

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

Copy Change: Teacher Rationale and Protocol

Purpose: Using Copy Change provides a framework for writing. Students us 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	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

also provides more details about the woman's life.	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

Collaborative Dialogue Writing:
Teacher Rationale and Protocol

Purpose: To give students an opportunity to use the new ideas and language that they learned while reading a complex text and make them their own. This is particularly beneficial for English Learners who are able to practice and apply new vocabulary and grammatical structures both orally and in writing.

Structure of the activity: Working collaboratively, students will write a scene based on a key portion of the reading, drawing on the text for 70% of the dialogue and basing the remaining 30% on what students know about life. The structure of the Collaborative Dialogue Writing task orchestrates student interactions that require listening carefully to each other's ideas in order to support or challenge them and then jointly constructing lines of dialogue that represent the best thinking of the whole group.

Process outline:

1) Teacher analyzes the text and identifies several key moves in the selection, which s/he assigns to small groups of students (approximately four students per group).
2) Each group works on the assigned scene according to the requirements given.
3) Each student keeps a full script, and after writing and practicing their scene, groups perform for classmates on the following day.

Adapted from Walqui, A., & van Lier, L. (2010). Scaffolding: The Academic Success of Adolescent English Language Learners. San Francisco, California: WestEd.

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....

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

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

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

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.

Three Step Interview: Teacher Rationale and Protocol

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

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

Process outline:

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

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

Viewing with a Focus: Teacher Rationale and Protocol

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

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

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

Process outline:

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

Adapted from Understanding Language by WestEd's Teacher Professional Development Program

Vocabulary Notebook: Teacher Rationale and Protocol

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

Wrecking a Text: Teacher Rationale and Protocol

Purpose: Focuses on rewriting a complex text into its simplest form in order to determine meaning and appreciate the author's craft.

Structure of the activity: Wrecking the text involves the student undertaking an intensive analysis of a linguistically complex text to come to terms with what it says, how it says it, and what it means. This is accomplished by breaking the text down to its most basic meaning and then comparing it to the original text to identify how the author chooses specific language and structure to express his/her ideas. This allows students to demonstrate simple comprehension of the text, but, more importantly, allows them to understand the power of the original language.

Process outline:

1) Students work independently or in pairs to read the selected text and use context clues to determine the basic meaning.
2) Students rewrite the text in their own words at its most basic level of meaning.
3) Students then compare the simplified text to the original and draw conclusions about how the meaning is affected by the author's choices.

Adapted from Diane Lapp, Text Complexity training