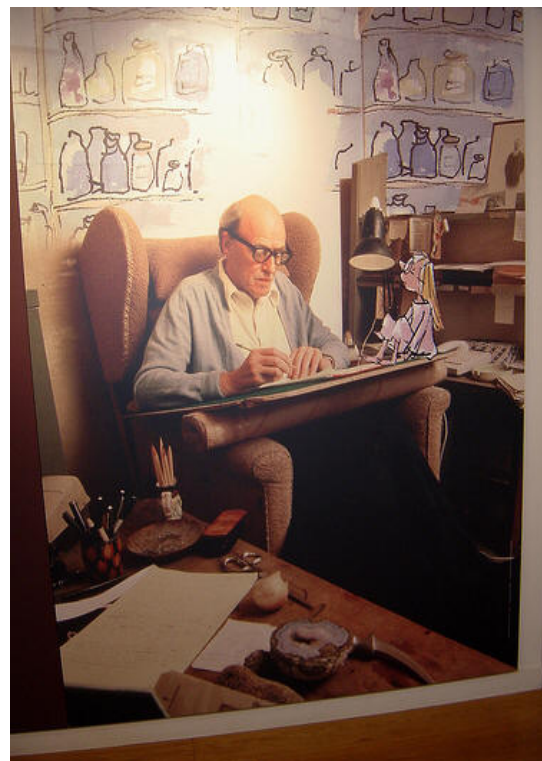# Getting to the Core

Eighth Grade ELA Unit 4: Style

Getting to the Core

Eighth Grade ELA Unit 4: Style

Unit Narrative

Style—A Writer's Toolbox
The stories and poems in this unit display a rich variety of literary devices that talented writers draw upon to make words and images come alive in the minds of readers. It is inherently important for students to first understand 2 key factors before delving into any performance tasks. First, students are going to have to understand what *style* is and why authors use style to enhance other literary elements that they've already studied this year (plot, character, setting). Secondly, students will need to recognize the difference between literal statements and figurative ones. Students will be challenged to see the text from different perspectives and this is not an easy feat. From these two critical stages, students will analyze different types of "literary devices" and examples of "figurative language" to be able to articulate how these literary tools help create a writer's sense of fictional style. Each text selection in the unit helps show how literary devices help to characterize a writer's style (as serious, humorous, sad, etc.). The culminating performance task will be a "museum display" which analyzes an author's writing style using evidence from text as argumentative support.

Unit Overview

Big Idea: Style is the convergence of several factors producing an ultimate outcome.

Essential Questions:

1. What elements converge to form a writer's style and how does each play a unique role?
2. What are some ways that readers deconstruct literary style?
3. How does an author's background contribute to literary style?

Day 1	Day 2	Day 3	Day 4	Day 5
Preparing the Learner Lesson (Introduction to Style) 1. Circle Map of style as anchor set 2. Categories of styles are explored in a Tree Map 3. Big idea and essential questions are introduced 4. Students synthesize information and preview unit in collaborative discussion	**Introduction to Literary Style** 1. Students introduced to expository text on literary style 2. Students annotate the text while completing Text Dependent Questions 3. Students create Cornell Notes on text 4. Students create academic summary for text	**Video Biographies** 1. Students watch videos while completing "Viewing with a Focus" graphic organizer 2. Students engage in a three step interview based on synthesis of video information 3. Students speculate on biographical differences in paragraph	**"The Tell-Tale Heart"** 1. Figurative Language Pre-Assessment 2. Students begin Vocabulary Notebook to preview text 3. Students engage in a Pre-Reading 1-2-3 activity	**"The Tell-Tale Heart" Cont.** 1. Students complete the unencumbered read of the text 2. Students complete Text Dependent Questions in Jigsaw format
Day 6	Day 7	Day 8	Day 9	Day 10 (or longer)
"The Tell-Tale Heart" Cont. 1. Students begin Reader's Response Journals 2. Students evaluate and discern tone of text based on Reader's Response Journals	**"The Landlady"** 1. Students preview the text with the Vocabulary Notebook 2. Students complete unencumbered read of the text and begin Reader's Response Journal ending with a Save the Last Word activity	**"The Landlady" Cont.** 1. Students share responses from Reader's Response journal in an Inside-Outside Circle activity 2. Students complete a Double Bubble Map between "The Tell-Tale Heart" and "The Landlady" 3. Compare/Contrast paragraph/essay	**Museum-Exhibit Assessment** 1. Shared Pictorial Observation chart prepares students for alternative, authentic assessment 2. Students Skim and Scan a text on Museum exhibits, then read the text 3. Students annotate the text and then complete a Dyad Share	**Museum-Exhibit Assessment Cont.** 1. ABC Prewrite the prompt for the assessment 2. Model a draft while completing Think-a-louds for class 3. Give students time to complete assessment (could be longer than a day)

Table of Contents

Santa Ana Unified School District Common Core Unit Planner-Literacy

Unit Title:	Style	
Grade Level/Course:	**8th Grade ELA**	**Time Frame: 10-14 Days**
Big Idea:	**Big Idea:** *Style is the convergence of several factors producing an ultimate outcome.*	
Performance Assessment	Mock Museum Exhibit- Exhibit will demonstrate understanding of writer's style and the effects upon the reader. The exhibit will include evidence from both written texts and video sources, as well as an argumentative justification.	
Essential Questions:	What elements converge to form a writer's style and how does each play a unique role? What are some ways that readers can deconstruct literary style? How does an author's background contribute to his/her writing style?	

Instructional Activities: Activities/Tasks

Lesson1: Intro to Writer's Style

Complex Text: "What is Style?"

Read 1
- Activity: Text-dependent questions

Read 2
- Activity: Cornell Notes
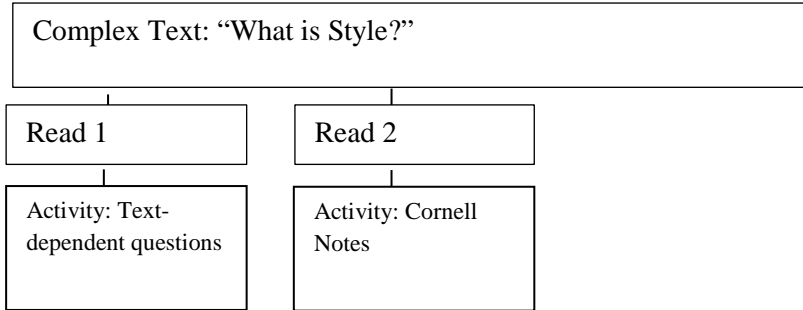
Lesson 2: Intro to Writer's Style

Complex Text: "Profile of the Author" and "Perspectives" (video clips)

Read 1
- Activity: Viewing with a Focus

Read 2
- Activity: Cornell Notes
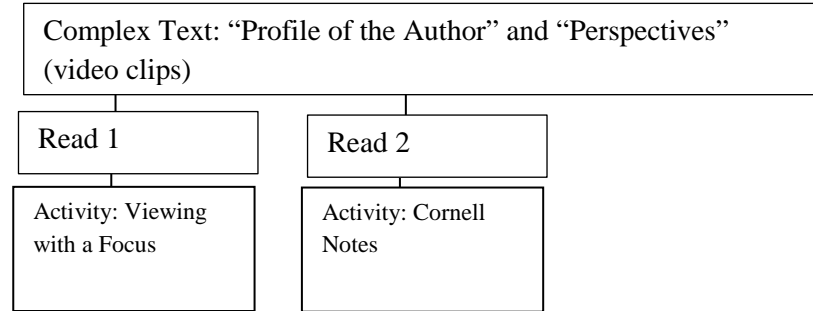
Lesson 3: Intro to Writer's Style

Complex Text: "The Tell-Tale Heart"

Read 1
- Activity: Text-dependent questions

Read 2
- Activity: Reader's Response Journal
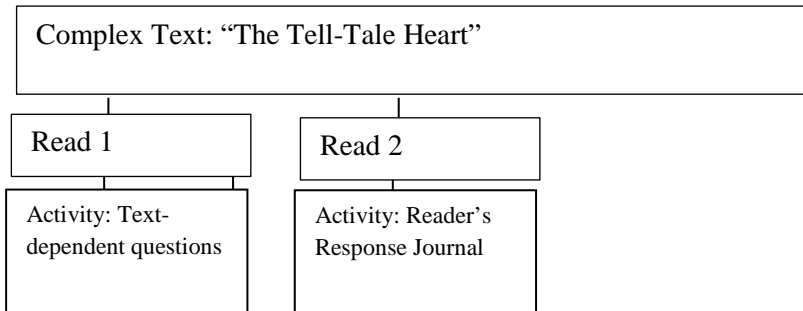
Lesson 4: Intro to Writer's Style

Complex Text: "What is Style?"

Read 1
- Activity: Reader's Response Journal

Read 2
- Activity: Double – Bubble exemplar
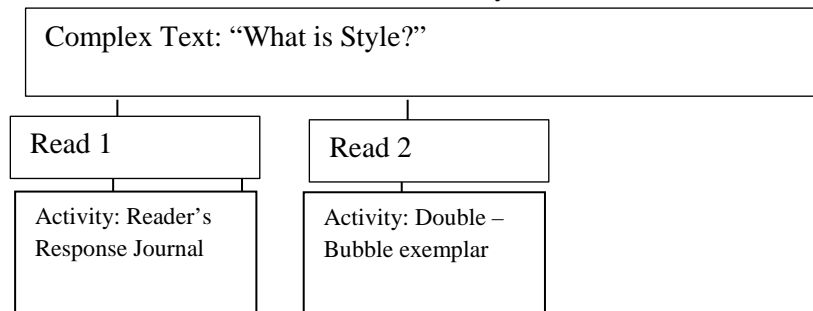
	Lesson 5: Summative Assessment-Museum Exhibit Design

Complex Text: "Shared Pictorial Observations" and "Top 10 Tips to Great Museum Exhibit Design"

Step 1	Step 2	Step 3
Activity: -Shared Pictorial Observations	Activity: Dyad Share on Top 10 Tips for Great Museum Exhibit Design"	Activity: Create a museum exhibit (Tree map, ABC process, Analysis of evidence form)

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:** word choice, factors, contribution, influences, expression, trends/patterns, genre, acute, vexed, sagacity, wary, suavity, audacity, gesticulations, derision, vehemently, British, identify, analyze, Mad, dachshund, trifle, hearth, lapsed, clever, brisk, congenial, rapacious, tantalize, blemish	**Tier III:** figurative language, simile, metaphor, literary devices, irony, imagery, metaphor, repetition, irony, figurative language, mood, tone, style, imagery, symbolism, style, author's background mood, , simile, personification,

What pre-assessment will be given? Students will be assessed on their knowledge of figurative language before Lesson 3, which examines Edgar Allen Poe's Writing Style.	**How will pre-assessment guide instruction?** Considering both simile and metaphor should have been taught extensively before 8th grade, students should be comfortable identifying and interpreting their meanings. If the pre-assessment shows otherwise, teachers will need to reintroduce the terms with considerable amounts of practice.

Standards	**Assessment of Standards** (include formative and summative)	
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?**

Bundled Reading Literature Standard(s): RL.8.2 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	Text Dependent Questions (F)	Text dependent questions show us the extent to which students are able to analyze texts by identifying the author's style and connecting the text to the essential questions and big ideas.
RL.8.4 Determine the meaning of words and phrases as they are used in a text, including the figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	Reader's Response Journals (F)	The Reader's Response Journal shows us students' ability to identify figures of speech, interpret their contextual meaning, and explain how these elements contribute to the author's style. This assessment will show students' ability to synthesize, interpret, analyze, and comment upon cited evidence.
RL.8.1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	Museum Display (S)	
Bundled Reading Informational Text Standard(s): RI.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	Cornell Notes (F)	Cornell Notes show students' ability to collect pertinent information from expository texts, and biographical information videos.
RI.8.2 Determine a central idea of a text and analyze its development over the course of the text including its relationship to support ideas; provide an objective summary of the text.	Text Dependent Questions (F)	Text dependent questions show a students' ability to cite evidence, summarize events and apply their learning to the essential questions of the unit. Students will show how the authors of these video clips use evidence to support the view that both Poe and Dahl have a mysterious writing style.
RI.8.6. Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.	Viewing with a Focus (F)	Students' ability to synthesize, interpret, analyze, and comment upon collected evidence.

RI.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	Museum Display (S)	
Bundled Writing Standard(s): W.8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. a. Introduce a topic **or thesis statement**; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate transitions to clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from the information or explanation presented. W.8.1. Write arguments to support claims with clear reasons and relevant evidence. a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. d. Establish and maintain a formal style. e. Provide a concluding statement or section that follows from and supports the argument presented. W.8.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. W.8.5 With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. W.8.9 Draw evidence from literary or informational texts to support analysis,	Expository Summary (F) Response Journal Summaries (F) Museum Display (S)	The expository summary will show students' ability to synthesize and collected evidence from informative and literary texts. It will show their ability to paraphrase the topic, state key details, and determine the "so what" or meaning intended through the author's message or purpose. The response journals show the students' ability to synthesize, interpret, analyze, and comment upon collected evidence. The museum display will synthesize information from the entire unit to support the students' claim about an author's style. Students will cite evidence from the various texts to validate their claim and solidify their argument.

reflection, and research**.**

Bundled Speaking and Listening Standard(s):	Pair-Share (Lesson 1) (F)	**Pair-Share** provides "think time" for
SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on *grade 6 topics, texts, and issues*, building on others' ideas and expressing their own clearly.		students. It also allows students talk over new ideas, and make sense of those new ideas in terms of their prior knowledge. Students' misunderstandings about the topic are often revealed and resolved during the discussion state. Additionally, 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.
a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.		
b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.		
c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.	Three-Step Interview (Lesson 2) (F)	**Three-Step Interview** allows students to engage in conversation for the purpose of analyzing and synthesizing new information.
d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.		
	Jigsaw (Lesson 3) (F)	**Jigsaw** learning allows students to be introduced to material and yet maintain a high level of personal responsibility. The purpose of Jigsaw is to develop teamwork and cooperative learning skills within all students. In addition, it helps develop a depth of knowledge not possible if the students were to try and learn all of the material on their own. Finally, because students are required to present their findings to the home group, Jigsaw learning will often disclose a student's own understanding of a concept as well as reveal any misunderstandings.
	Elbow Partner w/ Reader Response Journal (Lesson 3) (F)	Students will complete the **Reader Response Journal** with an elbow partner in order to clarify understanding of the material being explored.
	Save the Last Word (Lesson 4) (F)	**Save the Last Word** is used after reading to improve comprehension. It will support students' interaction with the text while promoting reading comprehension. It also allows students to clarify and deepen thinking about the content.
	Inside-Outside Circle Sharing	

		(Lesson 4) (F)	The purpose of **Inside-Outside Circle** is to promote practice with key content concepts and develop oral language. This can also be done as a Conga Line, with two lines of students facing each other. This strategy provides for practice in oral communication
		Dyad Share (Lesson 5) (F)	In a **dyad share**, students share their answers to questions, listen to their partners, then agree or disagree with their partner and add to the discussion something that the partner didn't bring up.
Bundled Language Standard(s): L.8.5.a Interpret figures of speech (e.g. verbal irony, puns) in context.		Response Journals (F)	Students will show their ability to identify and interpret figures of speech found in literary texts.

Resources/ Materials:	**Complex Texts to be used** **Informational Text(s) Titles:** "What is Style" (Resource 1.4) **Literature Titles:** "The Tell Tale Heart, " by Edgar Allen Poe (pp. 353-362 in *Holt Second Course)* "The Landlady," by Roald Dahl (pp. 61-70 in *Holt Second Course)* **Media/Technology:** "Profile of the Author"(video clip), and "Perspectives" (video clip) both clips can be found at this link http://www.sausd.us/Page/22743 **Other Materials:** Computer, document camera, and projector
Interdisciplinary Connections:	Science (Taxidermy) Social Studies (Psychology)
Differentiated Instruction:	**Based on desired student outcomes, what instructional variation will be used to address the needs of English Learners by language proficiency level?** All EL's: Sentence stems, homogeneous grouping and heterogeneous grouping(depending on the purpose), and collaborative activities that give students increased opportunities to use language in an academic manner. Intermediate and below: Additional texts for and about Edgar Allen Poe can be found in the Interactive Reader to support more analysis of the author's style. "The Bells," page 205 and "Beyond the Grave," page 211, and "A Dream Within a Dream," page 216. / **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:** Additional texts for and about Edgar Allen Poe can be found in the Interactive Reader to support more analysis of the author's style. "The Bells," page 205 and "Beyond the Grave," page 211, and "A Dream Within a Dream," page 216. . Sentence stems, leveled grouping, collaborative activities that give students increased opportunities to use language in an academic manner.

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		GATE: HOT Questions; Think Like a Museum Director;
		Students can research additional biographical information on Poe and Dahl, including reading Dahl's autobiography *Boy*.
		Companion text to "The Tell-Tale Heart" could be "The Pit and the Pendulum" to further study on Poe's style (Follow this link for the text http://www.sausd.us/Page/22743)
		Use of Frame activity with literary texts

SAUSD Common Core Lesson Planner   Teacher:

Unit: 4 Style Lesson 1	Grade Level/Course: 8th Grade ELA	Duration: 2 days Date:
Big Idea: Style is the convergence of several factors that produce an ultimate outcome. **Essential Question:** What elements converge to form a writer's style and how does each play a unique role?		
Common Core Standards	**Content Standards:** RI.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. RI.8.2 Determine a central idea of a text and analyze its development over the course of the text including its relationship to support ideas; provide an objective summary of the text. W.8.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	
Materials & Resources/ Lesson Preparation	1.1 Circle Map Resource 1.1A Sentence Stems 1.2 Pictures of Style 1.3 Tree Map 1.4 Style Article Resource 1.5 Text Dependent Ques. Resource 1.6 Style Cornell Notes Resource Writers Style PP http://www.sausd.us/Page/22743 1.7 Collaborative Annotation Chart 1.8 Academic Summary Template	
Objectives	**Content:** Students will demonstrate understanding of "style" as a core concept by recognizing and identifying key details from a text and incorporate those details into a set of Cornell Notes.	**Language:** Students will utilize academic language and content specific vocabulary pulled from the word bank below in their summary of learning.
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	☒ **Building knowledge through content-rich nonfiction texts**	

	Shifts	☒ **Reading and writing grounded from text**
		☒ **Regular practice with complex text and its academic vocabulary**

		KEY WORDS ESSENTIAL TO UNDERSTANDING		**WORDS WORTH KNOWING**
Academic Vocabulary (Tier II & Tier III)	**TEACHER PROVIDES SIMPLE EXPLANATION**	• Style • concrete • author's • background • abstract • mood • convey • convey • appeal • vivid	• literary devices • irony • imagery • metaphor • word choice • vehicle • symbol • converge • complex	• factors • contribution • influences • expression • trends/patterns • genre
	STUDENTS FIGURE OUT THE MEANING	• ethnic • excerpt		

Pre-teaching Considerations	• This lesson includes Cornell notes, however, if teachers survey students and discover that this methodology has not been explicitly taught, teachers can use another note-taking method, graphic organizer, or Thinking Map with a summary option to conclude the task.

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: Students should have prior knowledge about figurative language and a writer's style, but the following lesson will serve to review the concept before the unit.
Day 1 Lesson Overview	1. Circle Map (**Resource 1.1**) 2. Pictures of Style (**Resource 1.2**) 3. Style Tree Map (**Resource 1.3**)

Body of the Lesson: Activities/ Questioning / Tasks/ Strategies/ Technology/ Engagement	**Day 1** **Preparing the Learner** 1. Teacher presents the concept of **STYLE** by using a Circle Map (Resource 1.1). This is provided as a resource/reminder for the teacher. The students should know how to do this create the circle map on their own sheet of paper. 2. Teacher asks an opening question: • **"**What ideas come to mind when I say the word STYLE? • Other than offering me a definition of STYLE, what objects/groups/people do you associate with STYLE?"	**Differentiated Instruction:** **English Learners:** (5) Give students the option of using sentence stems for the pair-share activity. These stems could sound like "When I think of the style…" or "To me style can be seen in/through…" or "People express their style by…"

Lesson Continuum

	3. Teacher adds student ideas—teacher then models his/her thinking by adding another idea or two to the list.	(10) See linguistic scaffold for reviewing key terminology embedded in the essential questions.
	4. To spark further inquiry, teacher may show images related to style (see Resource 1.2) and continue to add ideas to the Circle Map.	
	5. Teacher allows students a few minutes to **pair-share** and jot additional ideas down.	**Accelerated Learners:**
	6. **As facilitator**, teacher allows students to share ideas that they heard from partners as teacher documents ideas onto the Circle Map.	(10) To add depth and complexity for gifted learners, have students utilize the Content
	7. After ideas are compiled as a class, teacher presents **different categories** of real-world references that connect to STYLE (Resource 1.3). Categories can include: art, transportation, writing, fashion, music, food, lifestyles, and entertainment.	Imperatives that may be embedded in each essential question (i.e. Origin/Convergence/ Contribution).
	8. Students add these categories and synthesize the information into a Tree Map (Resource 1.3).	
	9. The unit **Big Idea** and **Essential Questions** are then presented by the teacher and displayed on large butcher paper or a whiteboard to serve as a reference point for the remainder of the unit. Students should add these to their Frame of Reference on their Thinking Maps.	
	10. Once the Big Idea and Essential Questions are written, provide a linguistic scaffold by discussing the key vocabulary that is embedded within the questions. For example, *Essential Question #1* asks, "What elements *CONVERGE* to form *STYLE* and which elements play a unique *ROLE*?" The words in bold become essential for student understanding and may require further discussion and defining.	**Differentiated Instruction:** **English Learners:** (4) Prepare a teacher copy to use on the Elmo to demonstrate how students annotate/highlight.
	End Day 1	Using the first paragraph of the text, provide a Think Aloud while reading the text and text dependent questions. Model for students what makes an effective annotation.
	Day 2 Lesson Overview 1. "What is Style" informational article (**Resource 1.4**) 2. "Style Cornell Notes" (**Resource 1.6**) 3. Text Dependent Questions (**Resource 1.5**) 4. Collaborative Annotation Chart (**Resource 1.7**) 5. Academic Summary (**Resource 1.8**)	
	Day 2 **Interacting with the Text** 1. Distribute "What is Style" informational article (Resource 1.4) and "Style Cornell Notes" (Resource 1.6) handout to each student. Teachers may want to allow students to have access to highlighters or colored pens to mark/annotate the text.	

2. Provide students with a purpose for reading the informational article by stating the following reading prompt: "You've spent a day exploring the broad concept of *STYLE*. Now, we're going to explore this very idea through the reading of *"What is Style"*, an informational article that helps define **style** as it applies to literature."

3. Students should read the article with their elbow partner paragraph-by paragraph. At the end of each paragraph, students should collaboratively discuss and answer the Text-Dependent Questions (Resource 1.5).

4. Explain to students that these questions will help anchor and guide HOW they should read the text and for WHAT purpose.

5. If necessary for your students, you may want to **model** how to use the text dependent questions to annotate the text for specific purposes. The goal is to help students realize that they're not just "highlighting" the text, but rather finding **specific textual evidence that answers the text dependent questions.**

6. Once students are finished reading and annotating the text, prompt them to compile their vital information/annotations onto their Cornell Notes using Cornell Note format.

    *If students are not familiar with this method of note-taking, teachers may use another note-taking template/organizer/or Thinking Map such as the Collaborative Annotation Chart (Resource 1.7A and B). *The goal is for students to delineate between the MOST relevant information that answers the text dependent questions.*

Extending Understanding

7. End the day by prompting students to create an expository summary of the informational text. Have students choose 3 of the most vital pieces of information from their notes and place them in order of importance.

    STUDENT PROMPT: Choose at least **3** of the most **critical main ideas** you read from the article. Now, place them in order of importance. Write a professional paragraph in which you SUMMARIZE this information. You should include at least 1 key detail for each main idea you have chosen.

8. You may choose to have students use the TPC Academic Summary Template (**Resource 1.8**), which allows students to choose academic language from the word banks.

English Learners/Special Education Students:
(1) For EL or Special Education students, teachers may want to utilize a summary format frame that contains sentence starters to help struggling writers contextualize the structure of an effective summary paragraph.

Accelerated Learners:

(1) For GATE or high functioning students, teachers may want to ask students to extend their depth of analysis in the summary paragraph by explaining how their 3 choices CONVERGE to produce an author's purpose for use of style. This allows students to apply the Content Imperatives to their thinking and writing.

ACADEMIC SUMMARY TEMPLATE

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

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

_____
_____
_____
_____
_____
_____

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

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

Alternately, you may choose to use the frame below or, if your students are more advanced, don't give them a frame, but instead challenge them to write the summary as if they were an English professor at a university.

Summary Format Frame:
After reading the article, _____, I have found the following 3 pieces of information to be critical to understanding STYLE.
First, _____(main idea #1). One key detail that helped me understand this key idea is _____.
Secondly, _____(main idea #2). Another key detail in understanding the function of style is _____.
Lastly, _____(main idea #3). The final key detail that assisted my understanding of style is _____._____.
After reading this article, I now understand that style (final statement) _____ _____ _____.

Lesson Reflection

Teacher Reflection Evidenced by Student Learning/ Outcomes	

What is Style?
Circle Map Brainstorm
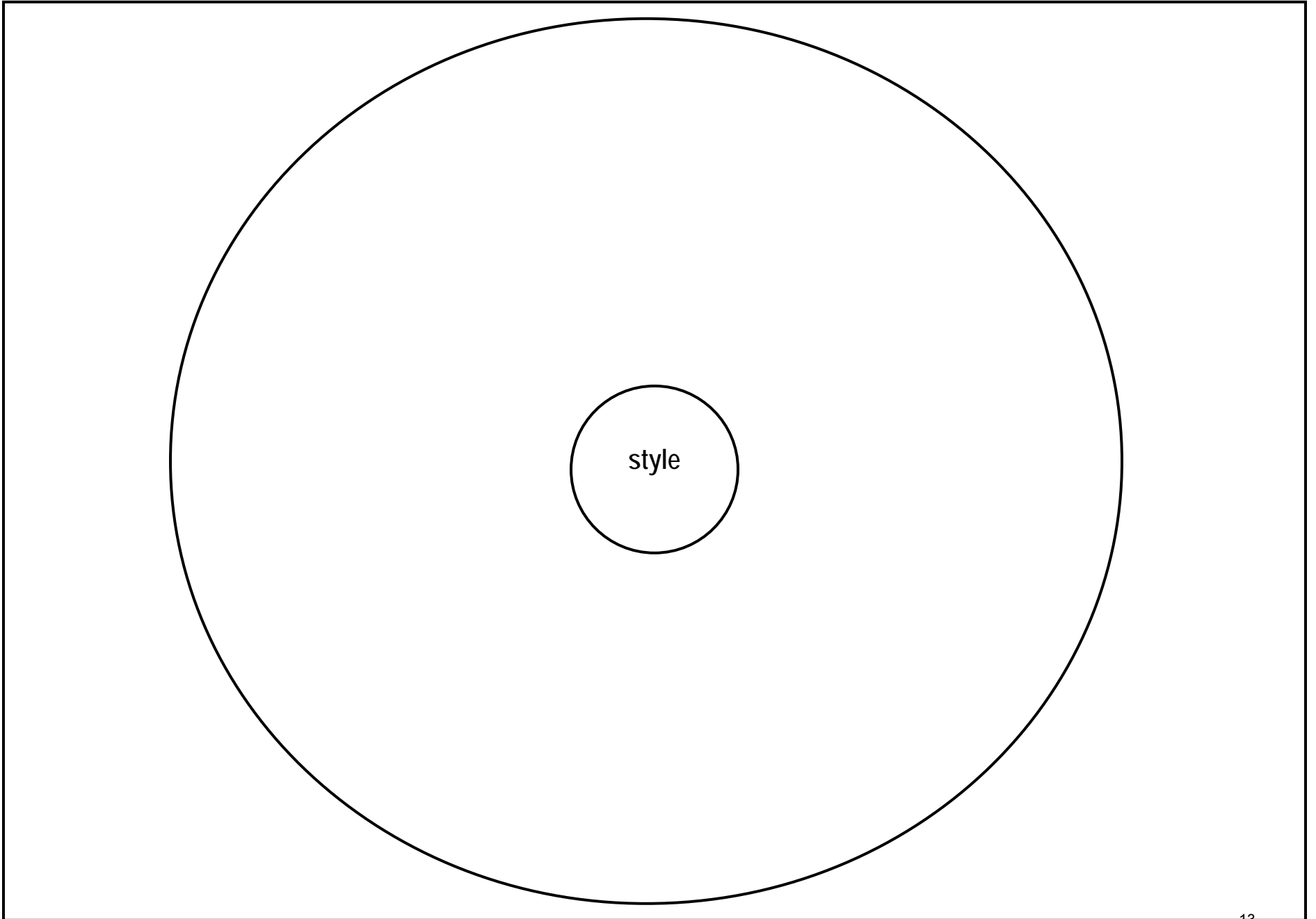
style

Teacher Exemplar:

Big Idea:

Essential Question #1
What elements converge to form style and how does each play a unique role?
• converge=
• role=

Essential Questions #2
What are some ways that readers deconstruct literary style?
• deconstruct=

Art
• painting
• sculpture
• photography
• visual
• color

Writing
• genres
• prose/poetry
• communication
• thoughts/feelings

Fashion
• clothing/shoes
• hairstyles
• body art
• piercings

Music
• genres
• instruments
• talent/ability
• sound
• emotion

style

Food
• tastes
• seasonings
• nutrition
• cultures
• preparation

Transportation
• classic cars
• steam trains
• boats
• planes

Entertainment
• movies
• theme parks
• theatre/Opera
• galleries
• sports

Essential Question #3
How does an author's background contribute to their literary style?
• Contribute=

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"STYLE"

SENTENCE STEMS

- When I think of style

  _____.

- To me, style can be seen in/through

  _____.

- People express their style by

  _____.

Art

Fashion

Entertainment

Transportation

Food

Music

Writing

MISCELLANIES

IN

PROSE

AND

VERSE.

The Second Edition.

LONDON:

Printed for JOHN MORPHEW, near Sta-
tioner's-Hall, MDCCXIII.

types of style

| music | food | art | writing | fashion | entertainment | transportation |

Teacher Exemplar:

types of style

music	food	art	writing	fashion	entertainment	transportation
genres	tastes	painting	genres	clothing/shoes	movies	classic cars
instruments	seasonings	sculpture	prose/poetry	hairstyles	theme parks	steam trains
talent/ability	nutrition	photography	communication	body art	theatre/opera	boats
sound	cultures	visual	thoughts/feelings	piercings	galleries	planes
emotion	preparation	color			sports	

Unit 4: "What is Style?"
Deepening Our Understanding

How is style defined?

Style, to a fiction writer, is the **way** you write, as opposed to what you write about (though the two things are definitely linked). Style is the voice readers "hear" when they read a text. Style results from things like author's background, word choice, mood, and use of literary devices. These elements become the central factors in determining an author's sense of style.

Naturally a writer's style will change depending on the subject matter (what the story is about) and the point of view (who's telling the story). However, when we talk about writing style, we mean the way a writer uses language for a specific purpose.

Key factors of style:

Writers of fiction write from imagination, from experience, or often times, from both. Regardless, a writer's *personal background* often affects WHAT they choose to write and HOW they choose to write about it. For example, Gary Soto is a familiar writer of adolescent fiction who grew up in an impoverished area of Fresno, California, with multiple siblings. His popular books *Living Up the Street* and *Local News* are both novels that were inspired by Soto's real-life experiences as a child looking for something to do without much money. His personal experiences, values, and beliefs influenced what he wrote about (plot) and how he wrote it (style).

Like an author's personal background, a writer's *choice of words* also contributes to his/her overall unique style. No matter the genre, whether poetry or essays, skilled writers use language to convey meaning for readers. Does the writer use simple or complex language? Are the words concrete or abstract? How does the writer's word choice affect the reader? The fact that Gary Soto chooses to interject Spanish phrases throughout his writing conveys to his reader that he identifies himself as both an American and Latino writer. His choice of language contributes to his style as an ethnic writer, and his use of humor and realistic topics help create a lighthearted style.

Read the following excerpt from Dr. Seuss's *Green Eggs and Ham.* Notice how his choice of language produces a playful and rhythmic style:

> "I would not like them
> Here or there.
> I would not like them
> Anywhere.
> I do not like green eggs and ham.
> I do not like them, Sam-I-am…"

One of the strongest contributing factors of style is the way writers use *literary devices and figurative language* to show rather than tell. Think of literary devices as a writer's toolbox, a variety of ways that he or she can bring the text and characters to life. This toolbox of devices includes elements like imagery, irony, symbolism, and metaphor (to name a few):

- Imagery: Writers use imagery to appeal to our 5 senses, to create vivid word pictures of description

Annotations:

- Irony: Writers use irony to present unexpected happenings, or something that occurs that is against what the audience expects. This element adds either suspense or humor to the story.

- Symbolism: Writers use symbols to show meaning through objects, people or events that are significant beyond just appearing in the story.

- Metaphor: Writers use metaphors to show comparisons of unlike things—the comparison SHOWS qualities rather than simply telling readers what those qualities are.

Text Dependent Questions

"What is Style?"
Informational Article

Paragraphs 1-2
1. How would you best define style as a reader?

2. How does the text imply that plot differs from style?

Paragraph 3
3. According to the text, how does an author's personal background affect his or her style?

Paragraph 4
4. How does language (choice of words) become a significant factor in an author's style?

Paragraph 5
5. How do literary devices become the vehicle for how a writer shows style?

6. From the toolbox of devices listed, what would the use of vivid imagery imply about a writer's style? Irony? Symbolism? Metaphor?

Text Dependent Questions

"What is Style?"
Informational Article

Paragraphs 1-2
1. How would you best define style as a reader?
Style is the unique way a writer uses language for a specific purpose. His/her background, word choice, and use of literary devices all become important factors in determining style.

2. How does the text imply that plot differs from style?
Plot is what the author writes about—the events that unfold. However, style is the way in which the writer tells the story.

Paragraph 3
3. According to the text, how does an author's personal background affect his or her style?
What you experience often times affects the way you write. Some writers will write from imagination, while others allow their own lives to impact the style of their story.

Paragraph 4
4. How does language (choice of words) become a significant factor in an author's style?
Every word to a writer matters—words are chosen carefully because language conveys meaning for readers.

Paragraph 5
5. How do literary devices become the vehicle for how a writer shows style?
Both literary devices and figurative language are the strongest factors that convey style. Literary devices and figurative language allow writers to choose how to show rather than tell.

6. From the toolbox of devices listed, what would the use of vivid imagery imply about a writer's style? Irony? Symbolism? Metaphor?
- *Imagery—writers who use imagery employ a descriptive writing style*
- *Irony—writers who utilize irony write for the unexpected, wanting readers to feel suspense or humor*
- *Symbolism—writers who use symbolism want to show meaning and depth, so their style becomes more complex*
- *Metaphor—writers who use metaphors want to show comparisons and make connections for their readers.*

Cornell Notes:

Unit: _____

Topic (s): _____

_____

Name: _____

Period: _____ Date: _____ Subject: _____

Essential Question (s):
  1. What elements converge to form a writer's style and how does each play a unique role?
  2. How does an author's background contribute to their literary style?

Summary, Reflection, Analysis

Questions/Main Ideas:	Notes:

Summary, Reflection, Analysis

Collaborative Annotation Chart

Symbol	Comment/Question/Response	Sample Language Support
?	• Questions I have • 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 states…
+	• Ideas/statements I agree with	-I agree with the author's idea that…because… -Similar to the author, I also believe that…because -I agree somewhat with the author when s/he argues that…because…
-	• Ideas/statements I disagree with	-I disagree with the author's idea that…because… Unlike the author, I do not believe that…because -I agree somewhat with the author when s/he argues that…because…
*	• 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…
!	• Shocking statements or parts • Emotional response • Surprising details/claims	-I was shocked to read that… (further explanation) -How can anyone claim that… -The part about_____made me feel…
o	• Ideas/sections I connect with • What this reminds me of	-This section reminded me of… -I can connect with what the author said because… -This experience connects with my own experience in that…

Collaborative Annotation Chart Response Sheet

Symbol/ Section	Comment/Question/Response	Partner's Comment/Question/Response

ACADEMIC SUMMARY TEMPLATE

In the _____, _____,
               ("A" Text Type)   (title of text)

_____ _____ the topic of
         (Full name of author)   ("B" Academic Verb)

_____. S/he _____
            (topic/issue of text)   ("C" Academic Verb + "that")

_____.
            (Author's main argument/belief on the topic/issue)

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

_____

_____

_____

_____

_____

Ultimately, what _____ is trying to convey (through) his/her _____
            (author)   (text type)

is _____.
                             (main point)

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

SAUSD Common Core Lesson Planner   Teacher:

Unit: 4 Style Lesson 2	Grade Level/Course: 8th Grade ELA	Duration: 1-2 day Date:

Big Idea: Style is the convergence of several factors producing an ultimate outcome.
Essential Questions: How does an *author's background* contribute to his/her writing style?

Common Core Standards	**Content Standards:** RI.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. RI.8.2 Determine a central idea of a text and analyze its development over the course of the text including its relationship to support ideas; provide an objective summary of the text.
Materials & Resources/ Lesson Preparation	Viewing with a Focus (Resource 2.1) *Author's Profile: Edgar Allan Poe* (Video) http://www.sausd.us/Page/22743 *David Walliams—The Genius of Dahl* (Video) http://www.sausd.us/Page/22743

Objectives	**Content:** Students will identify relevant biographical information of Poe and Dahl by viewing 2 video clips and comparing similar information that contributes to the writers' style.	**Language:** Students will utilize academic language and content specific vocabulary in their summary of learning.

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
		• style • author's background • mood • word choice • literary devices • irony • imagery • metaphor	• factors • contribution • trends/patterns • compare/contrast

	STUDENTS FIGURE OUT THE MEANING	• influences	• expression

Pre-teaching Considerations	Be sure to have functioning display capabilities. The texts of this lesson are two videos, and students will need to be able to see and hear both to complete the objectives.

<table>
<tr><td colspan="2">Lesson Delivery</td></tr>
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Instructional Methods	Check method(s) used in the lesson: ☐ Modeling ☐ Guided Practice ☒ Collaboration ☒ Independent Practice ☒ Guided Inquiry ☒ Reflection

Lesson Continuum

	Prior Knowledge, Context, and Motivation: **How will this lesson relate to Enduring Understanding? How will this lead to next lesson?**	
Body of the Lesson: Activities/ Questioning/ Tasks/ Strategies/ Technology/ Engagement	**Preparing the Learner 5 minutes** (1) Have students turn to the viewing "Viewing with a Focus" resource in their booklets (Resource 2.1) . (2) Teacher refers to Essential Question "How does an author's background contribute to his/her writing style?" as a prompt to set the purpose for viewing the videos. (3) Teacher explains the "Viewing with a Focus" handout prior to viewing the videos. Make sure that students know to record evidence **WHILE** they view the clips, not after. **Interacting with the Text 30 minutes** (1) Play Edgar Allan Poe and Roald Dahl videos consecutively. (2) Give students time to complete the independent portion of their notes (columns 1-2) on the "Viewing with a Focus" handout (Resource 2.1). (3) Have students form groups of four, to complete the third column. In their groups, have students number off 1-4. Whatever number students were assigned, they'll be responsible for completing column 3 of that question (comparing and contrasting Poe and Dahl). (4) If necessary for your students, provide sentence starters for how to compare and contrast (see the margin notes). (5) Students can now complete the third column through a Three-Step Interview:	**Differentiated Instruction:** **English Learners:** **(4) Give students the option of using sentence stems for the dyad or triad discussion. These stems could sound like "Both authors' experienced…" or "Unlike Poe, Dahl…".** **Accelerated Learners:** **(4) To add depth and complexity for gifted learners, have students utilize the Depth and Complexity and Content Imperative Icons that relate well to Poe and Dahl (ie: ethical dilemma, multiple perspectives, paradox, parallel).**

Directions for Three-Step Interview Process:

Step One – In groups of four, have students letter off A,B,C, and D.

Step Two – Next, A interviews B (have the student read his/her responses) and C interviews D. Then, B interviews A and C interviews D.

Step Three – A then reports to C and D regarding B's response.
B then reports to C and D regarding A's response.
C then reports to A and B regarding D's response.
D then reports to A and B regarding C's response.

(6) After the interview, students should now have completed all three columns in on the "Viewing with a Focus" activity (Resource 2.1).

Extending Understanding   15 minutes

(1) End the day by prompting students to complete the bottom analysis portion of the "Viewing with a Focus" handout.

(2) If time permits, you may have students share their extended understanding paragraphs to each other or choose a few to read allow to the class for discussion.

Lesson Reflection

Teacher Reflection Evidenced by Student Learning/ Outcomes	

Viewing with a Focus

Video (s): *Author's Profile: Edgar Allen Poe* and *Perspectives: David Walliams—The Genius of Dahl*

Directions: While watching the video clips, complete columns 1 and columns 2 independently. Then, in groups of four, complete column 3.

Question	Evidence From Poe Biography:	Evidence From Dahl Biography:	Similarities/Differences: (complete w/a partner)
1. How would you describe the childhood experiences of the writers? Provide evidence from the video that supports your analysis.			
2. What sort of conflict did both writers face as they began to surface as "writers"? How did others perceive each author's work?			
3. What events, people, or experiences inspired the authors to choose the stories they wrote about?			

4. Both writers have a unique writing style influenced by their backgrounds. How would you characterize the writers' styles? Provide evidence for your response.			

Extending Your Understanding: Write a paragraph in response to the following questions. Considering the biographical information of both authors, why do you feel that Dahl made the choice to allow his childhood to directly appear in his works of fiction? Why do you feel Poe didn't reference his childhood directly?

SAUSD Common Core Lesson Planner   Teacher:

Unit: 4 Style Lesson: 3	Grade Level/Course: 8th Grade ELA	Duration: 3 Days Date:

Big Idea: Style is the convergence of several factors that produce an ultimate outcome.
Essential Question: What elements converge to form style, and how does each element play a unique role in contributing to style?

Common Core and Content Standards	**Content Standards:** RL.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. RL.8.4 Determine the meaning of words and phrases as they are used in a text, including the figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or illusions to other texts. W.8.1.b Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. W.8.4 Produce clean and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. W.8.9 Draw evidence from literary or informational texts to support analysis, reflection, and research. SL.8.1 Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. L.8.5.a Interpret figures of speech (e.g. verbal irony, puns) in context.
Materials/ Resources/ Lesson Preparation	- Holt Textbook for reading "The Tell-Tale Heart," by Edgar Allen Poe, page 353 - Holt Audio CD - Figures of Speech Pre-Assessment (Resource 3.1) - Vocabulary Notebook (Resource 3.2) - Pre-Reading Sentence Starters (Resource 3.3) "The Tell-Tale Heart" Text Dependent Questions (Resource 3.4) - Reader Response Journal (Resource 3.5) - The Tell Tale Heart Vocabulary Images (Resource 3.6)
Objectives	**Content:** Students will analyze author's style by writing a paragraph examining the elements Poe uses to convey his personal writing style (i.e. word choice, similes, tone, etc).	**Language:** Using the academic language taught in this unit, students will orally share in a jigsaw format responding to Text Dependent Questions about "The Tell-Tale Heart."
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)		**KEY WORDS ESSENTIAL TO UNDERSTANDING**	**WORDS WORTH KNOWING**
	TEACHER PROVIDES SIMPLE EXPLANATION	acute, sagacity, wary, audacity, gesticulations, derision, vehemently, British, repetition, irony, figurative language, mood, tone, style, imagery, symbolism, identify, analyze, simile, metaphor, personification	
	STUDENTS FIGURE OUT THE MEANING	mad, vexed, suavity	

Pre-teaching Considerations	The lesson will best be accomplished if students are in groups of 4. They can easily break off into pairs (dyads) for some activities. Students will need their Cornell Notes/Collaborative Annotation Chart and Text-Dependent Questions from Lesson 1 as a reference.

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: In the following lesson students will be using previous knowledge of figurative language, plus new knowledge from Lesson 1 about tone and mood, to analyze how these elements contribute to an author's style. Students will read an engaging literary text to reflect on the connection between author's style and the unit's Big Idea.

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

Day 1
Pre-Assessment 10 minutes
(1) Tell students to think about unit's big idea and review it with them, as it should still be posted.
(2) Give students the Figurative Language Pre-Assessment (Resource 3.1).
(3) Use the assessment to guide instruction and/or re-teaching.

Preparing the Learner 20 minutes
(1) Students will use a Vocabulary Notebook (Resource 3.2) to record and learn new words attached to the unit. This notebook will be used in the next lesson as well. See the Academic Vocabulary section above to determine words needed to be taught.
(2) Students will turn to the Vocabulary Notebook (Resource 3.2). Provide images (Resource 3.6) under the document camera or project them from the computer, if necessary, for some or all of the words on the handout, depending on teacher preference and teaching style.
(3) Students can find all definitions for words in their textbook and from Lesson 1. Guide students to the yellow box on page 353 of the Holt textbook and remind them to use their notes from Lesson 1.
(4) Circulate to assist students in their understanding.
(5) Assign the original sentences as homework to complete the notebook.

Interacting with the Text 20 minutes

(1) Before starting the unencumbered read, have students complete a Pre-reading 1-2-3 activity to become motivated to read the text. Distribute the sentence starters (Resource 3.3) to any/all students who will require them.

Directions for Pre-reading 1-2-3

Step One – Students are given the first clue about the text, the title. Students write a one-sentence prediction about the story based on the title. They then pair-share and responses are reported to the class.

Step Two – Students are given a second clue about the text, an image. In the case of "The Tell Tale Heart", use the image of at the top of page 354. This time, though students use two sentences in their prediction. One sentence is a revision, before I believed… but now I think... The second sentence must use evidence from the image to support their prediction. Predictions are again reported to the class.

Step Three – Students are given text that is either an excerpt or supplementary to further revise and make a prediction. It often can be the book sleeve of a novel, or the opening few sentences. For this story, read the first paragraph aloud to the class as the final preview. Again the response will be two sentences, the first sentence will be a revision of the previous predictions, and the second sentence will be an evidenced based prediction. Predictions are again reported to the class.

End Day 1

Differentiated Instruction:

English Learners:
- All texts should be provided and read aloud for EL students.
- The Vocabulary Notebook handout can be used to write the words in their primary language, as well as a definition.
- The Freyer Model (**Resource 3.2A**) has been provided as an additional resource for more explicit instruction on chosen vocabulary words.
- There are also "The Tell-Tale Heart" video resources available on http://www.discoveryeducation.com/
- Students can also use the Interactive Reader to read "The Overhead Man" on pages 190-195 in order to further analyze Poe's Style. Next, students should complete chart on page 197.

Students Who Need Additional Support:
- As with the EL students, all texts should be provided and read aloud.
- Pairings/groups can be strategically planned to support these students, either

Day 2
Interacting with the Text 50 minutes

(1) Students complete an unencumbered first read of "The Tell-Tale Heart" with the eventual goal of answering text dependent questions and analyzing author style. This unencumbered read may be done
- silently and independently
- read aloud by the teacher
- or read along with the audio Holt recording.

(2) After reading is complete, pass out the text dependent questions for "The Tell-Tale Heart" (Resource 3.4).

(3) Tell students that they will be participating in a jigsaw to finish this activity. Ensure that students are in groups of 4.

(4) The text-dependent questions have been divided into four different sections. Each student will be responsible for answering 3 questions from the handout. After each group member finds answers to their assigned questions, they will be the **experts** sharing out with the rest of the members of their group the section for which they were responsible.

Directions for Jigsaw

Step One – Ensure that students are in groups of 4. Within each group, have students number off (1, 2, 3, 4). Each number will be responsible for three questions. All the ones are responsible for answering questions 1-3, all the twos will answer 4-6, and so on. The last two style questions (13 & 14) will be completed independently.

Step Two – Students answer their assigned questions silently and independently.

Step Three – Students become "experts" by joining the other like numbers (e.g. "all threes meet over by the bookshelves"). In the expert groups, students verify their responses to strive for accuracy and completeness.

Step Four – Students return to their home groups and orally share out with the rest of the group as the expert for their questions.

Step Five – Students complete all questions based on expert responses, then answer questions 13 and 14 independently.

(5) Have students share out their answers to the text-dependent questions to check for understanding, and provide feedback.

End Day 2

homogeneously or heterogeneously.
- Students can read "A Dream within a Dream" on page 216-217 and complete the chart on page 219. Students will further be able to evaluate Poe's writing style by completing this activity.

Accelerated Learners:
- These students can research additional poems and stories by Edgar Allen Poe. Students will reflect, in writing, on how Poe's style is shown in these works. Alternately, they could be provided with a visual/media text.

Day 3

Interacting with the Text 30 Minutes

   (1) To start Day 3, distribute the Reader Response Journal (Resource 3.5) to chart examples of style for "The Tell-Tale Heart."

   (2) Explain to students that they will be working with a partner to re-read the story and find examples of style. Read the directions to them and show them the example, or model a few entries on the document camera to the class. Stress that in the third column students should use the sentence starters and write in complete sentences. The paragraph (Resource 3.5B) at the end of the chart is an individual activity to be completed in the Extending Understanding section of the lesson.

   (3) Explain to students that this work will be used to complete the culminating activity showing that there are several factors that contribute to an author's style. Students should be told to keep all work for the unit.

   (4) Share out responses and examples from the class to check for understanding and provide feedback, as necessary.

Extending Understanding 20 minutes

   (1) For this activity students will be working independently.

   (2) Explain to students that they should use the responses/examples/evidence from their journals to write a paragraph that shows how different literary elements converge or come together to form an author's unique style (Resource 3.5B).

   (3) Read students the sentence starters and tell them that they should use them as a support for writing their paragraphs.

   (4) Once again, remind students that this work will be used for the culminating project.

   (5) Finally, students should be told to go back and fill in the source sentences in their vocabulary notebooks (Resource 3.2).

Lesson Reflection

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

Figures of Speech
Pre-Assessment

Each underlined phrase below contains a figure of speech. Use the word
bank below to name the kind of figure of speech and then tell what each
figure of speech means.

metaphor	simile	personification

1. The narrator says the old man's eye **resembled that of a vulture**.

    Figure of Speech _____

    Meaning _____

2. He said the eye made his **blood run cold.**

    Figure of Speech _____

    Meaning _____

3. He is moving in a room that is **as black as pitch** (tar).

    Figure of Speech _____

    Meaning _____

4. He sees his single ray of light from his lantern shoot out **like the thread of a spider.**

    Figure of Speech _____

    Meaning _____

5. The heartbeat caused fury in the narrator the way **the beating of a drum stimulates the soldier into courage.**

    Figure of Speech _____

    Meaning _____

6. For it was not the old man who vexed me, but his **Evil Eye.**

    Figure of Speech _____

    Meaning _____

Vocabulary Notebook: "The Tell-Tale Heart"

Word & Translation	Picture/Image	Definition	Source Sentence	Original Sentence
acute				
vexed				
sagacity				
wary				
suavity				

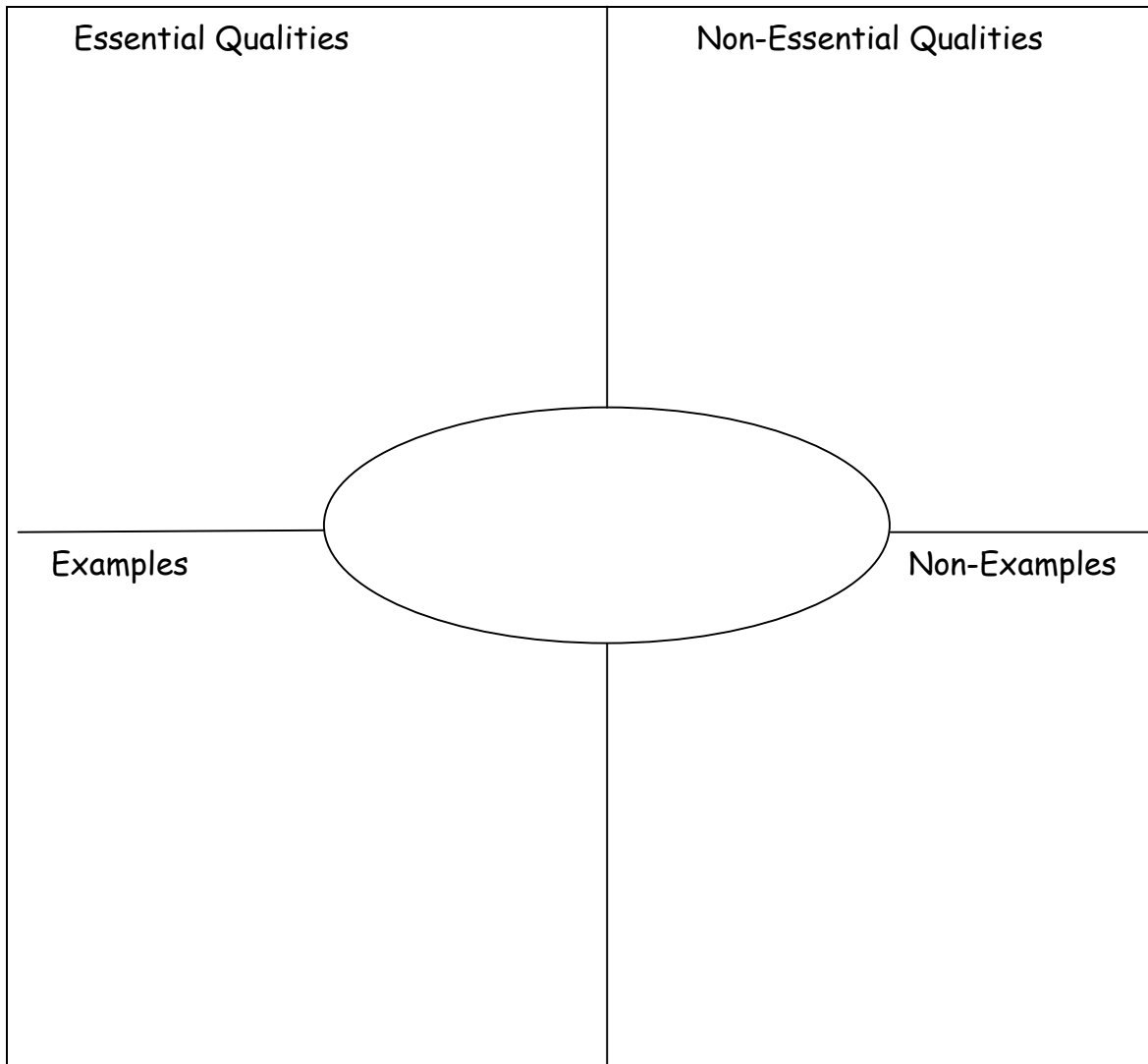| Word & Translation	Picture/Image	Definition	Source Sentence	Original Sentence
audacity				
gesticulations				
derision				
vehemently				
mad				

Freyer Model (QTEL)

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

   * Defining the term, or describing its essential characteristics,

   * Describing its essential characteristics or non-essential characteristics,

   * Providing examples of the idea, and

   * Offering non-examples of the idea.

This strategy stresses understanding words within the larger context of a reading selection by requiring students, first, to analyze the items (definition and characteristics) and, second, to synthesize/apply this information by thinking of examples and non-examples.

Steps to the Frayer Model:

   1. Explain the Frayer model graphical organizer to the class. Use a common word to demonstrate the various components of the form. Model the type and quality of desired answers when giving this example.

   2. Select a list of key concepts from a reading selection. Write this list on the chalkboard and review it with the class before students read the selection.

   3. Divide the class into student pairs. Assign each pair one of the key concepts and have them read the selection carefully to define this concept. Have these groups complete the four-square organizer for this concept.

   4. Ask the student pairs to share their conclusions with the entire class. Use these presentations to review the entire list of key concepts.

Essential Qualities	Non-Essential Qualities
Examples	Non-Examples

Scaffolding: schema building, bridging

Pre-reading 1-2-3 Sentence Starters

Directions: You'll be making three predictions based on three pieces of information that you're about to witness. The first prediction is one sentence long. The next two are at least two sentences.

Previewing based on the title

Because the title is "The Tell-Tale Heart," I predict this story will be about/have/include…

Previewing and revising based on the image

Before I thought "The Tell-Tale Heart" would be about/have/include…, but now I think… because…

Looking at the picture, I believe the story may include… because (cite something in the picture)

Previewing and revising based on the background information

When I was looking at the picture, I predicted… ; however, now I see that…

Another thing I can predict is … because the text says…

Text Dependent Questions for "The Tell-Tale Heart"- Jigsaw Activity

Directions: Answer the questions in complete sentences. Each person in your group will be responsible for answering three questions.

1. How is the narrator feeling in the first paragraph? How do you know?

2. In what way did the old man bother the narrator?

3. What does the narrator do each night (for seven nights) in the old man's bedroom?

_____

4. What event does the narrator **foreshadow** in the third paragraph?

5. What does the old man fear INSTEAD of the narrator? Why is this ironic?

6. What sounds does the narrator hear that suggest that the old man is terrified?

7. Predict: How do you believe the narrator will kill the old man?

8. What does the narrator do to conceal the body of the old man?

9. Why do the police come to the narrator's residence?

10. What makes the narrator confess to his crime?

11. What is the overall mood of the story? What details does the narrator give to suggest the mood?

12. Give an example of irony from the story. What makes it ironic?

***To Be Completed Independently

13. "So I opened it…until, at length, a single dim ray, like the thread of the spider, shot out from the crevice and full upon the vulture eye."
    Type of Figure of Speech: _____
    Meaning:

    _____

14. "It was a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton."
    Type of Figure of Speech: _____
    Meaning:

    _____

Reader Response Journal
The Tell-Tale Heart

Name:_____

Period: _____

Directions: Complete this reader response log while reading **_The Tell-Tale Heart_** (both in class and while you read w/partner). This format will guide you through the reading & thinking process to identify and analyze elements of style. You need to find two examples of each of the following: irony, imagery, symbolism, simile, metaphor, and personification.

Choose Examples:	What is the purpose of the element?	How do elements contribute to the author's style?
✓ Write your examples here, while identifying the element of style (i.e. simile: he was as hungry as a lion). Include page number.	✓ What is being compared, if anything? ✓ What are you picturing in your head? ✓ What does this represent? ✓ How is this situation unexpected?	✓ This comparison shows that Poe… ✓ Poe's use of description/imagery is meant to… ✓ This unexpected scene creates… ✓ When Poe repeatedly mentions…he means…

Reader Response Journal
The Tell-Tale Heart

Name:_____

Period: _____

Directions: Complete this reader response log while reading **The Tell-Tale Heart** (both in class and while you read w/partner). This format will guide you through the reading & thinking process to identify and analyze elements of style. You need to find two examples of each of the following: irony, imagery, symbolism, and figures of speech.

Big Ideas: 1. Many elements converge to create style. 2. Style elements have different roles. 3. Readers use style to determine meaning.

Choose Examples:	What is the purpose of the element?	How do elements contribute to the author's style?
✓ Write your examples here. Include page number.	✓ What is being compared, if anything? ✓ What are you picturing in your head? ✓ What does this represent? ✓ How is this situation unexpected?	✓ This comparison shows that Poe… ✓ Poe's use of description/imagery is meant to… ✓ This unexpected scene creates… ✓ When Poe repeatedly mentions…he means…
1. "…shot from out the crevice and full upon the vulture eye." P. 357	The eye is being compared to a vulture, an ugly, scavenger bird, by calling it a "vulture eye." This shows obvious negativity.	This comparison shows that Poe creates a dark and mysterious mood by choosing negative objects to compare.

Reader Response Paragraph

_Essential Questions: **1.**_What elements converge to form a writer's style and how does each play a unique role?

2. What are some ways that readers can deconstruct literary style?

3. How does an author's background contribute to his/her writing style?

"Extending Understanding"

Directions: In your Reader Response Journal, you documented several examples of how Poe utilizes elements of literature to create his own unique writing style. Based upon the examples of literary elements you found in the text (irony, imagery, simile, etc.) how would you describe Poe's unique style as a writer?

Write a well-constructed paragraph describing Poe's unique writing style. Support your description of Poe's writing style with examples of the literary elements (irony, imagery, simile, etc.) he uses throughout "The Tell Tale Heart."

_____

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_____

"The Tell-Tale Heart"
Vocabulary Images

acute

vexed

sagacity

wary

suavity

audacity

Gesticulate

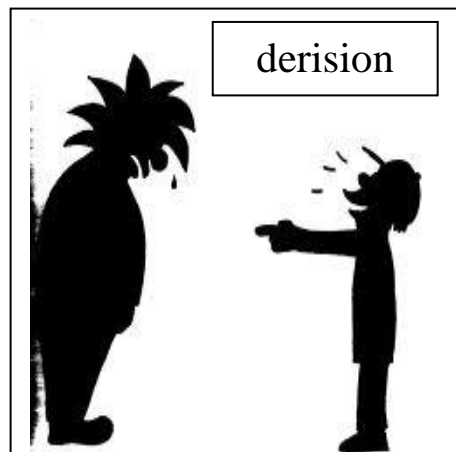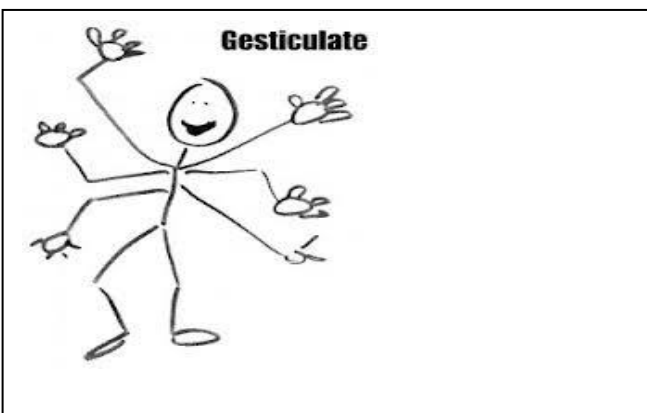derision

54

SAUSD Common Core Lesson Planner   **Teacher:**

Unit: Style Lesson 4	Grade Level/Course: 8th Grade ELA	Duration: 2 Day Date:
Big Idea: Style is the convergence of several factors that produce and ultimate outcome. **Essential Questions:** What elements converge to form style and how does each play a unique role?		

Common Core and Content Standards	**Content Standards:** RL.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. RL.8.4 Determine the meaning of words and phrases as they are used in a text, including the figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or illusions to other texts. W.8.1.b Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. W.8.4 Produce clean and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. W.8.9 Draw evidence from literary or informational texts to support analysis, reflection, and research. SL.8.1 Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. L.8.5.a Interpret figures of speech (e.g. verbal irony, puns) in context.
Materials/ Resources/ Lesson Preparation	• Holt Textbook for reading "The Landlady," by Roald Dahl, page 63 • Holt Audio CD • "The Landlady" Excerpt (Resource 4.1) • Vocabulary Notebook (Resource 4.2) • Reader Response Journal (Resource 4.3) • Reader Response Journal (Resource 4.3B) • Double-Bubble Exemplar (Resource 4.4) • Compare and Contrast Paragraph Prompt/Rubric (Resource 4.5) • "The Landlady" Vocabulary Images (Resource 4.6) • Compare/Contrast Paragraph Frame (Resource 4.7) • Comparison/Contrast Video Link: http://www.sausd.us/Page/22743 • Comparison/Contrast Sentence Frames (Resource 4.8) • Writing a Compare/Contrast Essay (Resource 4.9) • SAUSD 6 Point Rubric (Resource 4.10)

Objectives	**Content:** Students will analyze author's style by writing a paragraph stating elements Dahl uses to convey his style (i.e. word choice, similes, tone, etc).		**Language:** Students will compare and contrast author's style by creating a Double Bubble Thinking Map, and participating in a think-aloud using the Double-Bubble to respond to the writing prompt verbally before beginning the writing process.

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**
		irony, tone, figurative language, metaphor, simile, personification congenial, rapacious, tantalize	dachshund, trifle, hearth, lapsed, clever
	STUDENTS FIGURE OUT THE MEANING	brisk, blemish	

Pre-teaching Considerations	The lesson will best be accomplished if students are in groups of 4. They can easily break off into pairs (dyads) for some activities. Students will need their Cornell Notes from Lesson 1 as a reference. A quick review of Lessons 2 and 3 might also prepare students for the lesson.

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: In the following lesson students will be using previous knowledge of figurative language, Cornell Notes from Lesson 1, and knowledge gained from Lessons 2 and 3. These activities are necessary to analyze author's style. By the end of the unit, students will read two engaging literary texts to reflect on the connection between author's style and the Unit's Enduring Understanding.

		Day 1	**Differentiated Instruction:**

Lesson Continuum	**Body of the Lesson:** Activities/ Questioning/ Tasks/ Strategies/ Technology/ Engagement	**Day 1**
		Preparing the Learner 15 minutes
		    (1) Students will use a Vocabulary Notebook to record and learn new words attached to the unit. See the Academic Words section above to determine which words need to be taught.
		    (2) Have students turn to the Vocabulary Notebook (Resource 4.2) - Provide images on the document camera or display for some or all of the words on the handout, depending on teacher preference and teaching style.
		    (3) Students can find definitions for the words in their textbook, Lesson 1, and the dictionary. The "Words Worth Knowing" do not necessarily need to be included in the notebook, but would be helpful for student comprehension. Teacher expertise should guide vocabulary instruction. Students will be given an opportunity to revisit the Vocabulary Notebook in order to add source sentences from their reading.
		    (4) Circulate to assist students in their understanding.
		    (5) Assign the original sentences as homework to complete the notebook if time is an issue.
		
		Interacting with the Text 35 minutes
		
		    (1) Students complete an unencumbered first read of "The Landlady" (Holt pages 62-69) or "The Landlady" excerpts (Resource 4.1) with the eventual goal of annotating literary elements in order to analyze author's style. Teacher preference and time constraints dictate which version of "The Landlady" is read. If "The Landlady" has been taught earlier in the year, teachers should use professional judgment to determine which text should be read.
		    (2) After reading is complete, students will complete a Reader's Response Journal (Resource 4.3) to chart examples of style for "The Landlady."
		    (3) Explain to students that they will be working in dyads to re-read the story or excerpts and find examples of style. Read the directions to them and remind them to review their "The Tell-Tale Heart" journal (Resource 3.5) if they need support. Stress that in the third column students should use the sentence starters and write in complete sentences.
		    (4) After students have had enough time to complete the top part of the journal, have students complete a "Save the Last Word for Me" activity.
			Differentiated Instruction:
			
			English Learners:
			All texts should be provided and read aloud for EL students. The Vocabulary Notebook handout can be used to write the words in their primary language, as well as a definition. Teacher can also use Transparency 5 in Interactive Reader to have students chart literary devices and author's style.
			
			Students Who Need Additional Support:
			As with the EL students, All texts should be provided and read aloud. Pairings/groups can be strategically planned to support these students, either homogeneously or heterogeneously. Students use Holt text, "Making the Connection" on page 61, to make a visual depiction of literary elements used by Dahl.
			
			Accelerated Learners:
			Accelerated learners write suspenseful stories by using literary devices from Lesson 1 to create their own unique style.

Directions for Save the Last Word for Me

Step One – Have students complete the top portion of the Reader's Response Journal, choosing three quotes from the text that they would like to discuss further.

Step Two – Once each student has at least three examples to share, group them into fours.

Step Three – The first student will begin by reading one of his/her quotes, but not commenting at all as to why it was important or what it reveals about the author's style. Then, in an organized predetermined manor (e.g. clockwise), each student will add his/her thoughts to the quote. What does it mean? Why is it important? etc., until everyone shares but the student who originally read the quote. Finally, the last person shares why he/she picked that quote, and adds his/her commentary. Hence, "Save the Last Word for Me."

Step Four – Repeat the process until everyone has an opportunity to share his/her quotes. Note that each student chose three to limit the chance of the same quote being discussed in any given group.

(5) Next, students will work independently (probably for homework) using the responses/examples/evidence from their journals to create a paragraph that shows how different literary elements converge or come together to form an author's unique style.

End Day 1

Day 2

Interacting with the Text 15 Minutes

   (1) Begin the second day with a review from the previous day by conducting an Inside-Outside Circle sharing activity, based on the paragraph at the bottom of the Reader's Response Journal (Resource 4.3).

Directions for Inside-Outside Circle

Step One – Depending on the size / layout of your classroom, the size of the circles will differ. However, you generally want to separate the class into two equally sized groups. Group A will be the "Inside," and Group B will be the "Outside."

Step Two – Group A will form a tight circle facing outwards, where Group B will form a looser circle facing inward. Each student should then be facing a partner from the other group.

Step Three – The members from Group B will start reading their writing / paragraph. Then Group A will respond by reading their writing / paragraph.

Step Four – After 2-3 minutes, the outer circle (Group B) will rotate so then they'll have new partners. The process begins again. Let the students go through 2-4 rotations to hear a variety of different examples of the paragraphs.

Extending Understanding 35 minutes

(1) For this activity, students will work in pairs.
(2) Explain to students that they will be creating a Double-Bubble map to compare and contrast Poe's literary style to Dahl's literary style. Remind students that they should have their notes out from the previous lessons. Using the teacher example (Resource 4.4), model for students how to complete the Double-Bubble to effectively compare and contrast the two authors' styles.
***Note: Students should not be given a black-line master Double-Bubble. Students need to create their own, therefore it can be generative and it will not limit student responses.
(3) Tell students they should cite specific examples. They should also state the page number where the examples were found.
(4) At this point, you may want to share the writing prompt (Resource 4.5) with students, so that they can better focus their analysis and collection of information.

Resource 4.4-Double-Bubble

irony

repetition

British Vocabulary

visual imagery

Dahl

Poe

foreshadowing

word choice
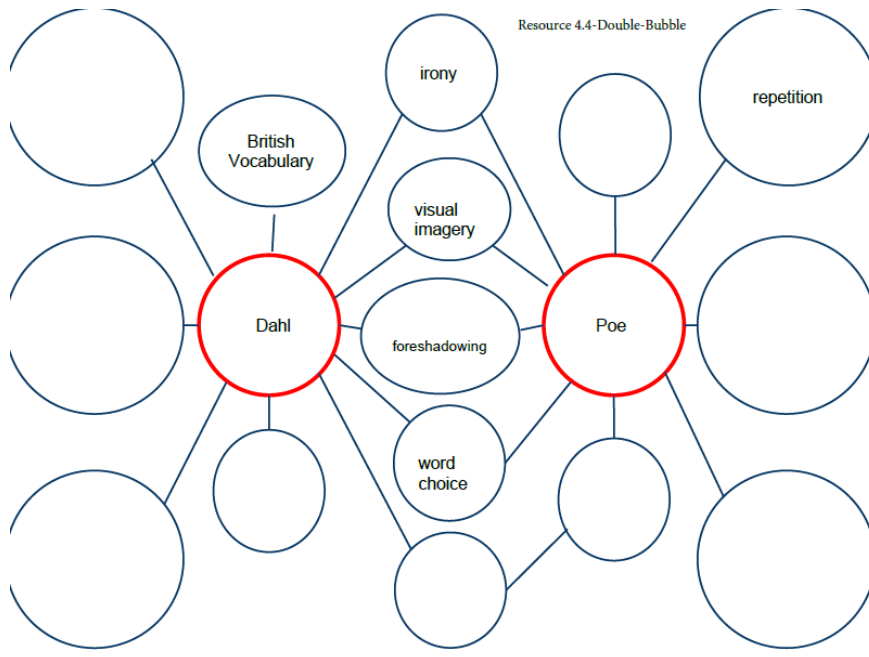
(5) Give students time to work on their own to fill in one or two bubbles and then ask for volunteers to verbally read their examples. This enables the teacher to do some checking for understanding.

(6) Next, allow students to work in their pairs to complete the Double Bubble.

(7) Circulate through the room to ensure students are on task and understand the compare and contrast concept. Use professional judgment to determine the time frame to finish the activity.

(8) When students have completed the Thinking Map, assign the compare and contrast paragraph/essay as an individual activity. Have students turn in their Student Resources booklet to the Writing Prompt and Rubric (Resource 4.5). Read the rubric to the students to ensure that they understand the task and how they will be graded.

(9) Resource 4.9 has been provided for the teacher and students as an additional resource to aid in planning for the writing of the essay.

(10) The Paragraph Frame (Resource 4.7) has been provided as a resource for students who made need additional support in writing an effective compare/contrast Paragraph.

(11) Some teachers may opt to use this essay as their summative assessment in lieu of the next lesson; in this case, the students should write a multi-paragraph essay in response to the prompt in resource 4.5 and use the SAUSD Writing Rubric (Resource 4.10).

(12) If you are choosing the paragraph option, allow students to

Additional Support:

- As an added support for student who may need it, there is a 4 ½ minute video on how to write a Comparison/Contrast essay at the following link: http://www.sausd.us/Page/22743been

- Also, a Compare/Contrast Paragraph Frame has been provided as Resource 4.7

	start the paragraph and then have them finish as homework as needed. The teacher should grade the paragraph using the provided rubric. (13) Finally, in order to address the students' academic vocabulary needs, have student return to their Vocabulary Notebooks (Resource 4.2) and provide source sentence for the words in their notebook.	
	Lesson Reflection	
Teacher Reflection Evidenced by Student Learning/ Outcomes		

Text Excerpts from "The Landlady"

Page 63

He stopped walking. He moved a bit closer. Green curtains (some sort of velvety material) were hanging down on either side of the window. The chrysanthemums looked wonderful beside them. He went right up and peered through the glass into the room, and the first thing he saw was a bright fire burning in the hearth. On the carpet in front of the fire, a pretty little dachshund was curled up asleep with its nose tucked into its belly. The room itself, so far as he could see in the half darkness, was filled with pleasant furniture. There was a baby grand piano and a big sofa and several plump armchairs, and in one corner he spotted a large parrot in a cage. Animals were usually a good sign in a place like this, Billy told himself; and all in all, it looked to him as though it would be a pretty decent house to stay in. Certainly it would be more comfortable than The Bell and Dragon.

Page 68

"Seventeen!" she cried. "Oh, it's the perfect age! Mr. Mulholland was also seventeen. But I think he was a trifle shorter than you are, in fact I'm sure he was, and his teeth weren't *quite* so white. You have the most beautiful teeth, Mr. Weaver. Did you know that?"

"They're not as good as they look," Billy said. "They've got the simply masses of fillings in them at the back."

"Mr. Temple, of course, was a little older," she said, ignoring his remark. "He was actually twenty-eight. And yet I would have never guessed it if he hadn't told me, never in my whole life. There wasn't a blemish on his body."

"A what?" Billy said.

"His skin was *just* like a baby's."

There was a pause. Billy picked up his teacup and took another sip of his tea; then he set it down again gently in its saucer. He waited for her to say something else, but she seemed to have lapsed into another of her silences. He sat there staring straight ahead of him into the far corner of the room, biting his lower lip.

"That parrot," he said at last. "You know something, it had me completely fooled when I first saw it through the window. I would have sworn it was alive."

"Alas, no longer."

"It's most terribly clever the way it's been done," he said. "It doesn't look in the least bit dead. Who did it?"

"I did."

"*You* did?"

"Of course," she said. "And have you met my little Basil as well?" She nodded toward the dachshund curled up so comfortably in front of the fire. Billy looked at it. And suddenly, he realized that this animal had all the time been just as silent and motionless as the parrot. He put a hand out and touched it gently on the top of its back. The back was hard and cold, and when he pushed the hair to one side with his fingers, he could see the skin underneath, grayish black and dry and perfectly preserved.

"Good gracious me." he said. "How absolutely fascinating" He turned away from the dog and stared with deep admiration at the little woman beside him on the sofa. "It must be most awfully difficult to do a thing like that."

"Not in the least," she said. "I stuff all my pets myself when they pass away. Will you have another cup of tea?"

Vocabulary Notebook: "The Landlady" Textbook Vocabulary

Word & Translation	Picture/Image	Definition	Source Sentence	Original Sentence
brisk				
congenial				
rapacious				
tantalize				
blemish				

Vocabulary Notebook: "The Landlady" Excerpts Vocabulary

Word & Translation	Picture/Image	Definition	Source Sentence	Original Sentence
dachshund				
trifle				
hearth				
clever				
lapsed				

Reader Response Journal	
Reader Response Journal	Name:_____
The Landlady	
	Period: _____

Directions: Complete this reader response log while reading ***The Landlady*** (both in class and while you read w/partner). This format will guide you through the reading & thinking process to identify and analyze elements of style. You need to find two examples of each of the following: irony, imagery, symbolism, simile, metaphor, and personification.

Choose Examples:	What is the purpose of the element?	How do elements contribute to the author's style?
✓ Write your examples here, while identifying the element of style (i.e. simile: he was as hungry as a lion). Include page number.	✓ What is being compared, if anything? ✓ What are you picturing in your head? ✓ What does this represent? ✓ How is this situation unexpected?	✓This comparison shows that Dahl… ✓Dahl's's use of description/imagery is meant to… ✓ This unexpected scene creates… ✓When Dahl repeatedly mentions…he means…

Reader Response Paragraph

Essential Questions: **1.** What elements converge to form a writer's style and how does each play a unique role?

        2. What are some ways that readers can deconstruct literary style?

        3. How does an author's background contribute to his/her writing style?

"Extending Understanding"

Directions: In your Reader Response Journal, you documented several examples of how Dahl utilizes elements of literature to create his own unique writing style. Based upon the examples of literary elements you found in the text (irony, imagery, simile, etc.) how would you describe Dahl's unique style as a writer?

    Write a well-constructed paragraph describing Dahl's unique writing style. Support your description of Dahl's writing style with examples of the literary elements (irony, imagery, simile, etc.) he uses throughout "The Landlady."

_____

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_____

irony

British
Vocabulary

visual
imagery

repetition

Dahl

foreshadowing

Poe

word
choice

67
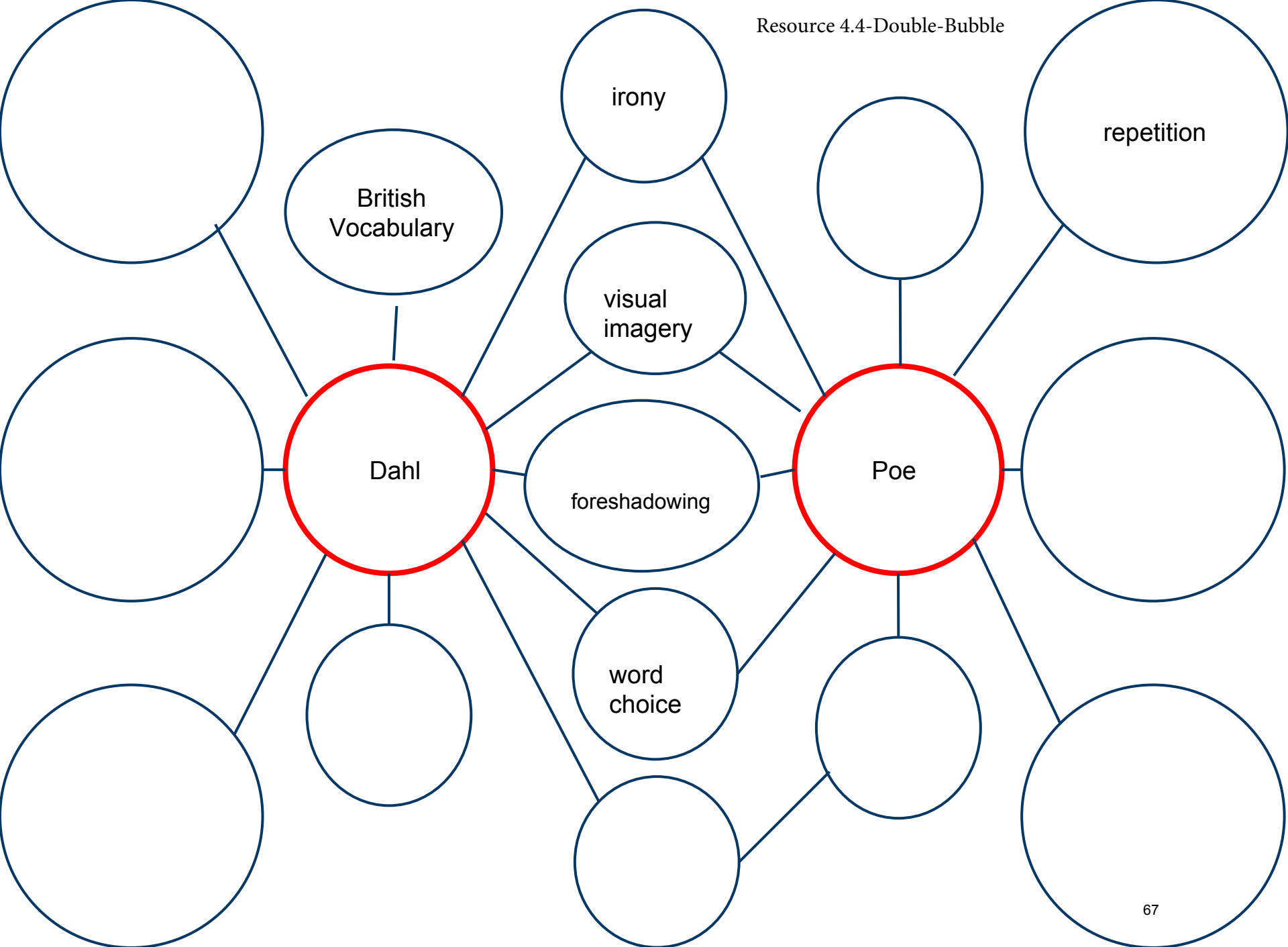
Prompt: In well-constructed paragraph, compare and contrast Roald Dahl's writing style with that of Edgar Allen Poe's writing style. Your paragraph may include an analysis of the elements of literature as well as how the author's background may have contributed to the author's style.

Directions:
1. Review your ideas about the similarities and differences with your partner. (Note: You already created this on your Double Bubble!)
2. Star the top 4-5 details that are the most important.
3. Decide what similarities and differences you will use in your paragraph.
4. Write your compare and contrast paragraph.
5. Self/peer edit using the scoring rubric.

Structure of the compare & contrast paragraph:

T=Topic sentence/claim
P=Paraphrase key details, use examples and biographical evidence
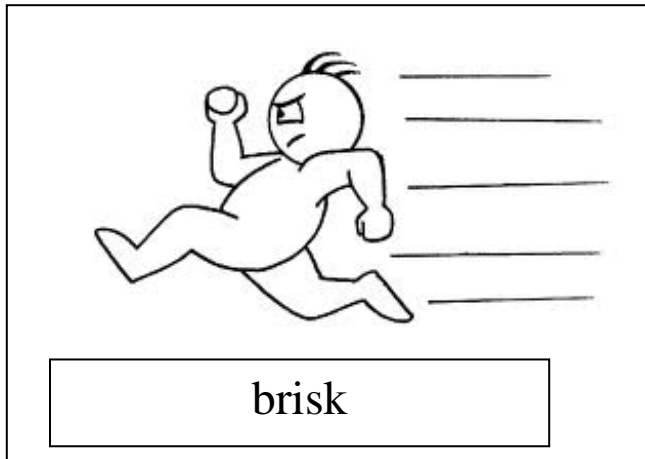C=Concluding statement

Remember to use:
- *3rd person point of view*
- *active voice*
- *transition words/phrases for comparing and contrast, adding information, and concluding*
- *academic language*

Rubric for Compare and Contrast paragraph

Performance Indicators	3 Outstanding	2 Passing	1 Needs Revision
Content	- Addresses all parts of the prompt. - Includes a clear and concise topic sentence, sentence with key details paraphrased, and concluding statement that take understanding to a new level. - Provides strong evidence/information to express ideas.	- Addresses all parts of the prompt. - Topic sentence, key details paraphrased, and concluding sentence clear. - Provides sufficient evidence/information, and examples.	- Writing does not address all parts of the prompt. - Includes irrelevant information. - Insufficient evidence to express ideas.
Language	- Uses appropriate and varied words, phrases, and clauses to create cohesion. - Uses precise language and topic-specific vocabulary. - Uses correct Standard English grammar and conventions and transition words.	- Uses appropriate words, phrases, and clauses to create cohesion. - Uses precise language and topic-specific vocabulary. - Uses mostly correct Standard English grammar and conventions.	- Does not use appropriate words, phrases, and clauses. - Uses mostly casual, conversational language. - Frequent miscues in Standard English grammar and conventions.
Format	- Neat and organized. - Follows guidelines for this work.	- Neat and organized. - Follows guidelines for this work.	- Messy and unprofessional. - Shows lack of effort

"The Landlady"
Textbook Vocabulary Images

brisk

congenial

rapacious

tantalize

Before Treatment   After Treatment

blemish

"The Landlady"
Excerpts Vocabulary Images

dachshund

trifle

hearth

"Everybody is a genius. But if you judge a fish by its ability to climb a tree it will live its whole life believing that it is stupid"
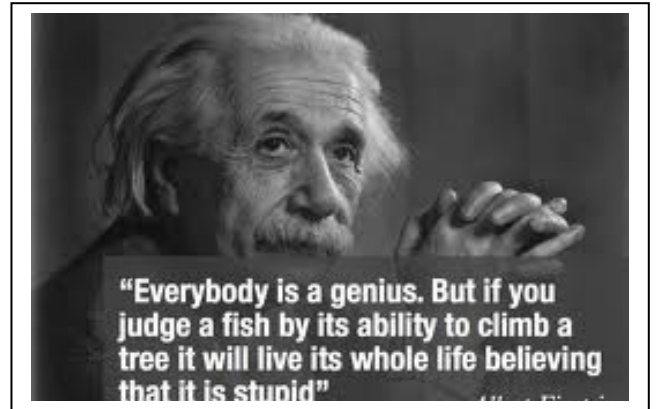
clever

lapsed

Compare/Contrast Paragraph Frame

Start by identifying the items you are comparing and state that they have similarities and differences. (Don't forget to indent your paragraph.)	_____ and _____ have some similarities and some differences.
Add to your paragraph by stating **how** both items are similar. You may use the transition word *first.*	First, _____and _____are the same because they both _____.
Add more similarities in as many sentences as are needed. Use transitional words like *second, additionally, in addition, another, moreover, also, next, furthermore, last,* or *finally.*	Additionally, they both _____.
Next, explain that the items have some differences. Choose one of the following transitional words or phrases: *on the other hand, contrarily,* or *conversely.*	On the other hand, _____ and _____ have some differences.
Add to your paragraph by stating **how** both items are different. You may use the transitional word *first.*	First, _____ (is/has/does) _____, but _____ (is not/has not/does not) _____.
Add more differences in as many sentences as are needed. Use transitional words like *second, additionally, in addition, another, moreover, also, next, furthermore, last,* or *finally.* After the comma, you use a contrasting word like *but, although,* or *yet.*	Second, _____ (is/has/does) _____, although _____ (is not/has not/does not) _____.
Conclude your paragraph by reminding your reader that the items you are writing about have some similarities and some differences. Signal your conclusion by using one of the following words or phrases: *clearly, obviously, assuredly, without doubt*, or *certainly*.	Clearly, _____ and _____ have similarities and differences.
Note: Be sure your paragraph looks like the one to the right. Do not leave extra white spaces or line spaces.	_____ and _____ have some similarities and some differences. First, _____ and _____ are the same because they both _____.Additionally, they both _____. On the other hand, _____ and _____ have some differences. First, _____ (is/has/does) _____, but _____ (is not/has not/does not) _____. Second, _____ (is/has/does) _____, although _____ (is not/has not/does not) _____. Clearly, _____ and _____ have similarities and differences.

Sentence Frames to Compare (Same):
1. _____ is (are) _____ *in the same way that* _____ is (are) _____.

2. _____ is (are) *similar to* _____ because _____.

3. I can *compare* _____ to _____ in that they *both* _____.

4. *_____ and _____ resemble* each other because _____.

Sentence Frames to Contrast (Different):
1. *_____ is (are) _____, however, _____* is (are) _____.

2. *_____ is (are) _____ in contrast to* _____ which is (are) _____.

3. *Although* _____ is (are) _____, _____ is (are) _____.

4. _____ is (are) _____, *on the other hand,* _____ is (are) _____.

SBCC SANTA BARBARA CITY COLLEGE
CLRC Writing Center

Writing a Compare/Contrast Essay

As always, the instructor and the assignment sheet provide the definitive expectations and requirements for any essay. Here is some general information about the organization for this type of essay:

- A **comparison** essay notes either *similarities*, or *similarities and differences*.

- A **contrast** essay notes only *differences*.

- The comparison or contrast should **make a point** or **serve a purpose**. Often such essays do one of the following:

    - **Clarify** something unknown or not well understood.

    - Lead to a fresh **insight** or new way of viewing something.

    - Bring one or both of the subjects into sharper **focus**.

    - Show that one subject is **better** than the other.

- The **thesis** can present the subjects and indicate whether they will be compared, contrasted, or both.

- The **same points** should be discussed for both subjects; it is not necessary, however to give both subjects the same degree of development.

- Some common **organizational** structures include: (see note below)

    - Block method (subject by subject)

    - Point by point

    - Comparisons followed by contrasts (or the reverse)

- Use detailed topic sentences and the following connecting words to make the relationship between your subjects clear to your reader:

Connectors That Show Comparison (Similarities)

In additon	*Correspondingly*	*Compared to*
Similarly	*Just as*	*As well as*
Likewise	*Same as*	*At the same time*

Connectors That Show Contrast (Differences)

However	*On the contrary*	*On the other hand*
Even though	*In contrast*	*Although*
Unlike	*Conversely*	*Meanwhile*

See the other side of this page of a detailed example for both the Block Method and the Point-by-Point method. For a blank chart to organize your own essay, use the Compare/Contrast Essay Worksheet

2/09

Writing a Compare/Contrast Essay

The following example contains an element of the author's opinion, but not all compare/contrast assignments allow for that. Always check your assignment sheet and ask your instructor for clarificaion about including your opinion.

	Point-by-Point Method	**Block Method**
Intro	• Introduction of general topic • Specific topic • **Thesis** = areas to be covered in this essay: *Both cats and dogs make excellent pets, but an appropriate choice depends on the pet owner's lifestyle, finances, and household accommodations.*	• Introduction of general topic • Specific topic • **Thesis** = areas to be covered in this essay: *Both cats and dogs make excellent pets, but an appropriate choice depends on the pet owner's lifestyle, finances, and household accommodations.*

Body Paragraph 1	**Topic Sentence - Aspect 1**
	Cats make less of an impact on an owner's lifestyle.
	Topic 1 - Aspect 1: *Cats*
	  • **Detail:** Don't have to be watched during the day
	  • **Detail:** Easier to get care if owner travels
	Topic 2 - Aspect 1: *Dogs*
	  • **Detail:** Pack animals shouldn't be left alone
	  • **Detail:** Harder to get care when away
	Transition Sentence
		Topic Sentence – Topic 1
		Cats are easier and less expensive to care for.
		Aspect 1: Lifestyle
		  • **Detail:** *Don't have to be watched during the day*
		  • **Detail:** *Easier to get care if owner travels*
		Aspect 2: Cost
		  • **Detail:** *Food and health care are usually less expensive*
		  • **Detail:** *Less likely to cause property damage*
		Aspect 3: House accommodations
		  • **Detail**: *Don't take up much space*
		  • **Detail:** *Less intrusive*
		Transition Sentence

Body Paragraph 2	**Topic Sentence - Aspect 2**
	Cats are less expensive to own and care for.
	Topic 1 - Aspect 2: Cats
	  • **Detail:** *Food and health care are usually less expensive*
	  • **Detail:** *Less likely to cause property damage*
	Topic 2 - Aspect 2: Dogs
	  • **Detail:** *Food is more expensive*
	  • **Detail:** *Over-breeding causes some health problems*
	Transition Sentence
		Topic Sentence – Topic 2
		Dogs are active and loyally engaging pets.
		Aspect 1 – Lifestyle
		  • **Detail:** *Pack animals shoudn't be left alone*
		  • **Detail:** *Harder to get care when away Need more living space*
		Aspect 2 – Cost
		  • **Detail:** *Food is more expensive*
		  • **Detail:** Over-b*reeding causes some health problems*
		Aspect 3 – House accommodations
		  • **Detail:** *Often need yard and fence*
		  • **Detail:** *Require more safety and protective measures*
		Transition Sentence

Body Paragraph 3	**Topic Sentence - Aspect 3**
	Cats need few special house accommodation.
	Topic 1 - Aspect 3: Cats
	  • **Detail:** *Don't take up much space*
	  • **Detail:** *Less intrusive*
	Topic 2 - Aspect 3: Dogs
	  • **Detail:** *Often need yard and fence*
	  • **Detail:** *Require more safety and protective* measures
	Transition Sentence
		Optional: develop a paragraph to evaluate the comparison made in the essay*: Last summer, I was considering adopting a pet, so I visited the SPCA to gather more information about cats and dogs. I am a full time student and work part time in the evenings, so my lifestyle and schedule didn't seem conducive to owning a dog like I had originally planned. Now that I've had my cat Cookie for a few months, I see that she's the perfect fit and a great companion for me.*

Conclusion	• **Summary of main points** • **Evaluation** and/or possible future developments • **Significance** of topic to author: *When considering adopting a pet, a prospective owner must consider the lifestyle, finances, and household accommodations that the pet would require. Owners who neglect to compare these aspects will often not care for their pet in a safe manner.*	• **Summary of main points** • **Evaluation** and/or possible future developments • **Significance** of topic to author*: When considering adopting a pet, a prospective owner must consider the lifestyle, finances, and household accommodations that the pet would require. Owners who neglect to compare these aspects will often not care for their pet in a safe manner.*

2/09

Brainstorming for a Compare/Contrast Essay

1. Write each topic name above one of the circles. List attributes or qualities of that topic in the circle, placing any shared qualities in the overlapping section. Be specific and use details. *(Example:details of living in SB might include high cost of living, beach community, good schools, etc. Less effective qualities: not nice place, cool hangouts.)*

2. Circle the most important qualities in each list and match at least three opposites from one circle to another.

_____   _____
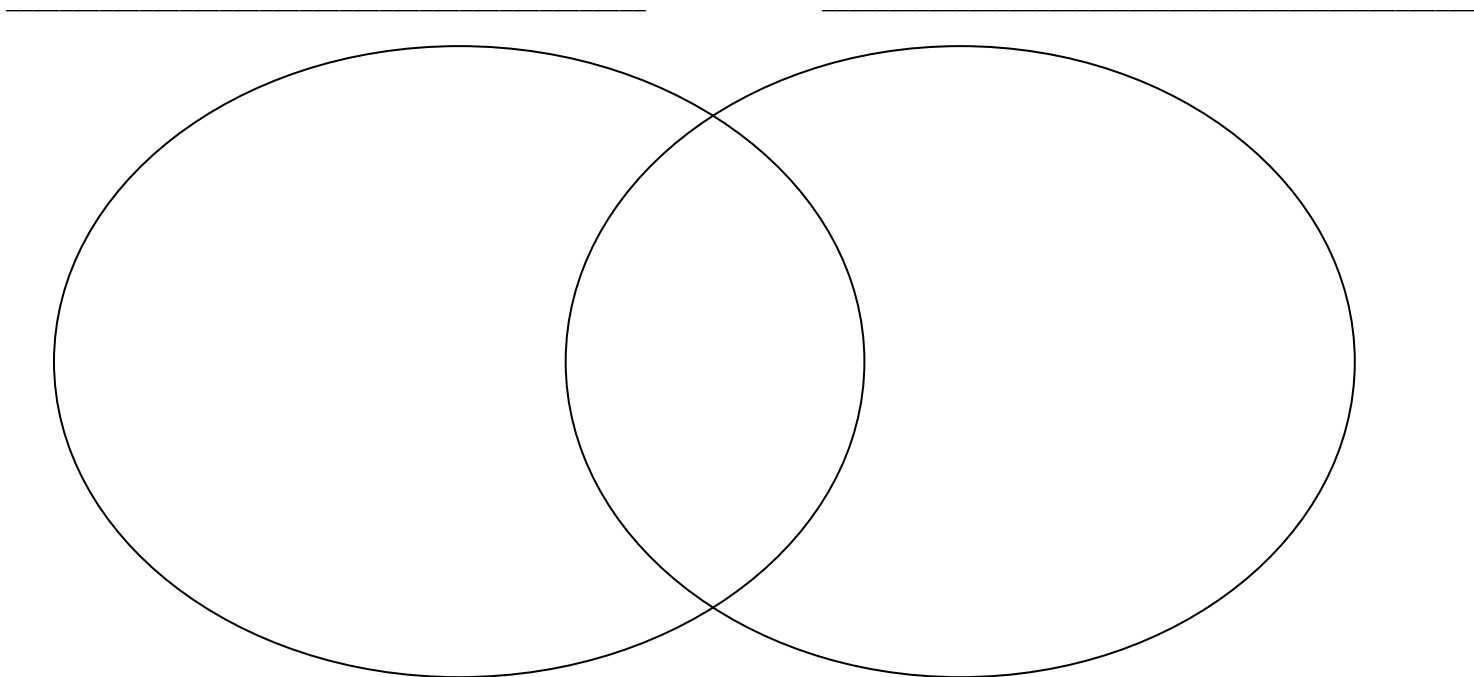
After completing steps 1-3, list the three categories or aspects that both items share:

1.

2.

3.

3. Review the lists and identify three *categories* or *aspects* that describe these details. *(Example:" beach community" detail for one topic and "big city" detail for the other = environment or setting as a category.)* List the categories in the box above.

4. Then choose one option (point by point or block method) to structure your essay. See examples in this handout.

5. Use the chart on the next page to organize your paragraphs as indicated. Add more ideas and details for each category as you think of them.

Compare and Contrast Essay Structure: Block Method

In the Block Method, each paragraph addresses ONE TOPIC ONLY from your pair of topics and includes the SHARED ASPECTS you have chosen to Compare to topic 2. Use the following chart to organize your ideas for your essay. *(See Venn diagram steps 1 – 5 for examples on topics, aspects, and details.)*

Block Method	My Essay

• **Introduction**
 	
  o introduction of general topic
  o specific topic
  o areas to be covered in this essay	

• **Topic 1**
 	
  o **Aspect 1**
    ▪ Detail
    ▪ Detail
  o **Aspect 2**
    ▪ Detail
    ▪ Detail
  o **Aspect 3**
    ▪ Detail
    ▪ Detail
	<u>**Topic Sentence:**</u>

• **Topic 2**
 	
  o **Aspect 1**
    ▪ Detail
    ▪ Detail
  o **Aspect 2**
    ▪ Detail
    ▪ Detail
  o **Aspect 3**
    ▪ Detail
    ▪ Detail
	<u>**Topic Sentence:**</u>

• **Conclusion**
 	
  o Summary of main points
  o Evaluation and/or possible future developments	

2/09

Compare and Contrast Essay Structure: Point by Point Method

In the Point-by-Point Method, each paragraph contains details on ONE ASPECT of BOTH TOPICS organized in the same order. Use the following chart to organize your ideas for your essay. *(See Venn diagram steps 1 – 5 for examples on topics, aspects, and details.)*

Point by Point Method	My Essay

o **Introduction**
  o introduction of general topic
  o specific topic
  o areas to be covered in this essay	

o **Topic 1 - Aspect 1**
  ▪ Detail
  ▪ Detail
o **Topic 2 - Aspect 1**
  ▪ Detail
  ▪ Detail
	Topic Sentence:

o **Topic 1 - Aspect 2**
  ▪ Detail
  ▪ Detail
o **Topic 2 - Aspect 2**
  ▪ Detail
  ▪ Detail
	Topic Sentence:

o **Topic 1 - Aspect 3**
  ▪ Detail
  ▪ Detail
o **Topic 2 - Aspect 3**
  ▪ Detail
  ▪ Detail
	Topic Sentence:

o **Conclusion**
  Summary of main points
  ▪ Evaluation and/or possible future developments	

Source referenced: http://www.efl.arts.gla.ac.uk/CampusOnly/essays/15web.htm

SANTA ANA UNIFIED SCHOOL DISTRICT INTERMEDIATE WRITING ASSESSMENT SCORING GUIDE

	6 Advanced	5 High Proficient	4 Proficient	3 Basic	2 Below Basic	1 Far Below Basic
Writing Task	**Insightfully addresses all parts** of the writing task.	**Thoroughly addresses all parts** of the writing task.	**Addresses all parts** of the writing task.	Addresses **only parts** of the writing task.	Addresses **only one part** of the writing task.	**Does not address** the writing task.
Thesis and Support	Contains an **effective thesis** which is **thoroughly supported** with **specific** and **relevant examples** and textual evidence (if applicable).	Contains **an effective thesis** which is **well supported** with details and examples.	Contains a **central idea** or **thesis** which is **adequately supported** with details.	Contains a **central idea** which is supported with **limited details.**	**May lack a central idea** and uses **limited details**.	**Lacks a central idea** and **does not include supporting details.**
Organization	Maintains a **logical and seamless** organizational structure, includes **coherent paragraphs**, and e**ffective transi-ions** between ideas.	Maintains a l**ogical** organizational structure, includes **paragraphs**, and **transitions** between ideas.	Maintains a **mostly logical** structure, includes **paragraphs**, and **some transitions** between ideas.	Offers an **inconsistent** organizational structure, **may not include paragraphs or transitions**, or transitions are awkward.	**Lacks an apparent organizational structure** and transitions, but **reader may still follow overall argument.**	**Lacks an organizational structure** which **greatly hinders understanding.**
Sentence Variety/ Structure	**Consistently includes** a **variety** of **sophisticated** sentence types. **Ideas flow effortlessly.**	**Consistently** provides a **variety** of sentence types.	Provides a **variety** of sentence types.	Includes **little variety** of sentence types but some **basic understanding** of sentence structure is evident.	Demonstrates **little understanding** of sentence structure but **meaning is evident**.	Demonstrates **no understanding** of basic sentence structure which **greatly hinders understanding.**
Vocabulary	Uses **sophisticated, precise**, and **varied** vocabulary **well suited** to the audience and tone.	Uses **precise** and **varied** vocabulary **appropriate** to the audience and tone.	Uses **varied** vocabulary and demonstrates an **adequate understanding** of audience and tone.	Uses **basic** or **awkward** vocabulary, but **demonstrates some understanding** of audience and tone.	Often uses **limited** or **confusing** vocabulary and demonstrates **little understanding** of the audience.	Uses vocabulary which **lacks ability to convey meaning**.
Conventions	Contains **very few** or no errors in conventions and demonstrates an **excellent command** of the language.	Contains **few errors** in conventions and demonstrates a **good command** of the language	Contains **some errors** but these **do not interfere** with overall understanding.	Contains **many errors** in conventions but **overall meaning is evident**.	Contains **many errors** in language which **often interfere** with understanding.	Contains **many serious errors** in conventions which **consistently interfere** with understanding.

Papers receiving a 0 are unable to be scored for one of the following reasons: illegibility, no response (blank), completely off topic, written in a language other than English.

Note: Effective use of the following may raise score to a higher level: hook: Figurative language, dialogue, imagery, creativity, or textual evidence.

Revised 12/1/09, Secondary Education, Educational Services

SAUSD Common Core Lesson Planner   Teacher:

Unit: Style Lesson 5	Grade Level/Course: 8th ELA	Duration: 3 Days Date:

Common Core and Content Standards	**Content Standards:** RI. 8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. W. 8.1 Write arguments to support claims with clear reasons and relevant evidence. a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. d. Establish and maintain a formal style. e. Provide a concluding statement or section that follows from and supports the argument presented. W. 8.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. W. 8.5 With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

Materials/ Resources/ Lesson Preparation	• Shared Pictorial Observation Chart (Resource 5.1) • Top 10 Tips to Great Museum Exhibit Design (Resource 5.2) • Dyad Sharing Guidelines (Resource 5.3) • Prompt and Rubric (Resource 5.4) • Analysis of Evidence (Resource 5.5) • Justification Exemplar (Resource 5.6) • ABC Prewriting Exemplar (Resource 5.7) • Higher Order Thinking Skills (Resource 5.8)

Objectives	**Content:** Students will synthesize evidence from multiple sources to construct a museum display that defines and evaluates the effects of author's style.	**Language:** Students will collaborate and develop a consensus statement that explains the effects of an author's style.

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** ☒**Valuing evidence** **audience, task, purpose, and discipline**☒ **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**
		tone	
	STUDENTS FIGURE OUT THE MEANING		

Pre-teaching Considerations	Find examples of Museum displays that you would like to present to your students as models of what you are looking for. Doing a simple Google images search on "museum displays" will bring up plenty of examples. If you choose to allow your students to complete a digital exhibit, there is an example at the following link: http://www.uaf.edu/museum/exhibits/Virtual%20Exhibits/hunting-and-trapping-in-interior-alaska/

Lesson Delivery Comprehension	
Instructional Methods	**Check method(s) used in the lesson:** ☒Modeling ☒Guided Practice ☒Collaboration ☐ Independent Practice ☐Guided Inquiry ☒ Reflection
Lesson Overview	As the culminating performance task for Unit 4 – Style, students will collaboratively create a mock museum exhibit to demonstrate their understanding of writer's style and the effects upon the reader. The museum exhibit will include evidence from both written texts and video sources, as well as an argumentative justification of the writer's style and. How it affects the reader.
	Prior Knowledge, Context, and Motivation: As the fifth lesson in the unit, the evidence students are synthesizing is already collected from lessons 2, 3, and 4, which validates the previous activities. Additionally, having a performance task different than an essay will be a novel and unique way to demonstrate understanding while maintaining the rigor of argumentative essay writing.
	Day 1 **Preparing the Learner** Begin the day by asking the open ended question, "How can a scholar prove the Big Idea, "Style is the convergence of several factors producing an ultimate outcome"? What could a reader, viewer, or listener of a text do to demonstrate their understanding of this statement?" 1. Give students 1-2 minutes to Think-Pair-Share, and then field responses from the class on possible ways to demonstrate understanding. 2. Transition to a Shared Pictorial Observation by having students turn to three pictures and the response prompts (Resource 5.1).	

Transition students into groups of four, if not already seated as such.

Shared Pictorial Observation

Step One – Have the students review the set of four pictures with observation charts.

Step Two – Each student takes responsibility for one picture and is responsible to create the first response on the chart. The student may use one of the provided sentence stem but is not limited to those choices.

Step Three – The picture and observation chart is passed in a clockwise manner to the next student in the group. The next student then adds an observation that does not repeat the idea nor use the same stem. Continue the process until all four students have commented on each picture.

Step Four – Students orally discuss their recorded observations on the chart and "construct the gist" of each photo. Each student should be responsible for "constructing the gist" of one photo, after the group discussion and consensus.

3. Share out observations and "the gist" from each group to record on the document camera or chart paper. Provide feedback as necessary. Ask a Higher Order Thinking Skill question such as, "How does a museum display help to demonstrate an individual's understanding of a topic?" (See Resource 5.8 for more Higher Order Thinking Skills question frames). Allow time for discussion.

Interacting with the Text

1. Students turn to "Top 10 Tips to a Great Museum Exhibit" (Resource 5.2) in their booklets.
2. Before students read the text, have them complete a Skim and Scan pre-read with the prompt, "What three parts to this text are there? What is the purpose of each part?"

Skim and Scan

Step One – Give students a purpose for previewing the text, that won't require them to read in any detail. Consider asking students to notice text features (headings, charts, graphs, bold words, pictures, etc).

Step Two – Have students annotate their understanding on the text (i.e. this is a section about _____, this is a picture of _____).

Step Three – Share predictions or understandings gathered from the annotations.

Differentiated Instruction:

English Language Learners/Students Who Need Additional Support:

Students can be given a language frame with appropriate academic vocabulary provided. This will lower the affective filter and give students practice using language they otherwise may not use.

Accelerated Learners: To add complexity, have students target different audiences with the final assessment. One group could target people who are afraid of the horror / mystery genre, another group could target modern movie goers, etc.

3. Resource 5.2A has been provided to give students more direction for the Skim and Scan activity.
4. Have students share their annotations with a partner, and then preselect, randomly call upon, or elicit responses from students to share out their annotations and purpose of the three sections of the text. Model the annotations on the document camera.

Interacting with the Text (2)

1. Allow students time to go through an unencumbered read through the text. This could be silent and independent, or teacher lead, depending upon the needs of your classroom.
2. After the initial read, give students a purpose for annotation. Ask students to mark their understanding of three best pieces of information they would take away if they were museum exhibit designers. They should underline / highlight their three "take-aways" and note in the margins why this information is important. Additionally, have students mark their confusion with at least one question they have about the text.
3. Once students have completed the annotations, have them share their understanding in a Dyad Share (Resource 5.3) with partners.

Dyad Share
Step One – Group students into pairs and assigns "A" and "B" roles.
Step Two – Student "A" shares his/her evidence and opinion, using the Dyad Share sentence starters / guidelines, as necessary.
Step Three – Student "B" responds in agreement or disagreement to Student "A" and then shares additional evidence and opinion.
Step 4 – Student "A" responds to Student "B" and the cycle continues until all items are discussed.

4. Preselect, randomly select, or elicit responses from students to share with the class following the Dyad Share. Fill out the annotations on the document camera to validate responses and answer any questions.

End Day 1

Day 2
Extending Understanding

1. Begin the day by introducing the Museum Exhibit Prompt and Rubric (Resource 5.4). Much like an essay prompt, use the ABC Prewriting steps (Resource 5.7) to clearly identify the task for students.

ABC Prewriting
Step One – Attack the prompt by circling the "to-do" words (imperative verbs). Underline the actions that the verbs are directing to complete. Set up the information in a T-Chart, with the verbs on the left and the actions on the right.
Step Two – Brainstorm responses by creating a Circle Map and collecting evidence from all previous lessons. By the end of the brainstorm, students need to make a decision upon which text they'll be focusing. Add the decision in the frame of reference.
Step Three – Create a plan by formatting the claim and evidence in a Tree Map. The claim is at the top of the tree, with the branches being the factors of style and the evidence below the branches. Add commentary, elaboration, and analysis in the frame of reference.

2. After ABC Prewriting, begin modeling appropriate commentary for the Curator's Justification. Emphasize that commentary, analysis, or elaboration is different than evidence, summary, and paraphrase. Distribute the Analysis of Evidence Chart (Resource 5.5) and review with students the different methods that can be used to analyze text.
3. Make sure students have commentary, analysis, and elaboration on their Tree Maps from the ABC process before modeling. Then, begin pulling the language off the maps and formulate into a cohesive argument. All the evidence will be in the panels of the museum exhibit, so the Curator's Justification only needs to argue for the effectiveness of the writer's style.
4. **Model for the students**. Start off by creating a topic sentence, then, demonstrate a strategy off of the Analysis of Evidence Chart (Resource 5.5).
5. After writing the first few sentences, you may want students to perform a think-aloud with an elbow partner. Students should attempt to demonstrate careful word choice, and use appropriate transitions when presenting their sentences. Partners should make constructive suggestions for revision and then students should be given time to revise.

	6. After students have completed the ABC Prewriting, allow them time to work. They'll need class time, resources, and individual feedback. If possible allow additional class time outside of Day 2. 7. Share, collect, and assess the Museum Exhibits to determine if learning objectives were met. ***Please Note:** If you and your students have access to technology, this assignment can easily be adapted to a digital presentation (Prezi, PowerPoint, extreme-collaboration.com{an add-on for SMART Notebook}, and many other possibilities are available and can be found at this link: http://cooltoolsforschools.wikispaces.com/Presentation+Tools	
Lesson Reflection		
Teacher Reflection Evidenced by Student Learning/ Outcomes		

Shared Pictorial Observation

Directions: Record at least one sentence per group member below the picture. Each new sentence must be its own original thought and not a repeated idea. You may use the Sentence Starters provided or your own sentences to create your observation. Once all four sentences are recorded, arrive at a consensus, or agreement, with your group members about what is important to note about this photo and record it in the "Constructing the Gist" box below.

Sentence Starters: What stands out in this picture is… The best part about this display is… I wonder why… I think this would be interesting to…

1.

2.

3.

4.

Constructing the gist:

86

Shared Pictorial Observation

Directions: Record at least one sentence per group member below the picture. Each new sentence must be its own original thought and not a repeated idea. You may use the Sentence Starters provided or your own sentences to create your observation. Once all four sentences are recorded, arrive at a consensus, or agreement, with your group members about what is important to note about this photo and record it in the "Constructing the Gist" box below.

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3.

4.

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89

Top 10 Tips to Great Museum Exhibit Design

DESIGNING A WONDERFUL EXPERIENCE

When it's a great experience, going to a museum can teach us, delight us and inspire us; however, a lot of effort goes into a **museum exhibit design**. As architects, we can learn a lot by understanding the ingredients that make such designs so successful. It's not as simple as you might think.

A museum is constantly looking for different ways to attract visitors, but what happens once they get there? Often they suffer from three main problems — they can't find a specific piece of information, they must leave too soon because they are bored or they stay a long time but miss key lessons from the main exhibits. (1)

Obviously, visitor accessibility and attention are paramount, but that's not all it takes to design for a great museum experience.

WHAT MUSEUMS MUST DO

The following are 10 ingredients for successful museum exhibit design:

1. **Motivate Visitors:**
   Target an audience — the general public and/or specific communities
2. **Focus Content:**
   Filter content so visitors are not bombarded with information overload
3. **Immersion:**
   Engage visitors within a "story"
4. **Modularity:**
   Present smaller themes instead of one larger complex topic
5. **Skimmability:**
   Information should be easy to take in because visitors are often standing and/or have different levels of education
6. **Patterns:**
   Incorporate traffic/circulation patterns, exhibit sequence patterns and pre-existing framework patterns (architectural elements)
7. **Capture Curiosity:**
   Use storytelling techniques to engage visitors
8. **Interaction:**
   Give visitors a "fun" experience by tapping into their emotion
9. **Integrate Technology:**
   Technology should enhance visitor's experience, not detract from it
10. **Layer Content:**
    Present information in a hierarchical manner

source: sensingarchitecture.com

Top 10 Tips to Great Museum Exhibit Design

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   Technology should enhance visitor's experience, not detract from it
10. **Layer Content:**
    Present information in a hierarchical manner

source: sensingarchitecture.com

Skim and Scan Organizer

Scanning	
Title of Text	What does the title tell you?
Author	What is the author's background?
Date	How could the date this was written affect its meaning?
Picture/Diagram/Painting	What information does this visual give to you?
Caption	What message does the caption give?
Subheadings/Enlarged Quotes	What do the quotes and/or subheadings tell you?
Text in Bold, Color or Italics	Why were these items emphasized?
Text Boxes	What is the focus of the text in the text box?
From scanning the text, do you think the text will inform, explain, describe, compare, contrast, present, offer, argue, or entertain? ➡	
Skimming	
Topic of first sentence ➡	
Signal Words/Phrases ➡	
After skimming the text, what additional information do you know about this text that will provide focus to your reading? ➡	

Dyad Sharing Guidelines

Directions: Please use the following sentences frames to guide the discussion with your partner as you share and determine whether you agree or disagree with the "take-aways" from the annotations on the "Top 10 Tips for Great Museum Exhibit Design".

Partner A: The first tip that I found valuable from the article was… In my opinion, this is important to consider because…

Partner B: I agree/disagree with you because I think that . . . . A different tip that I found valuable was… In my opinion this consideration is critical because…

Unit 4: Style

Task:
You have just finished reading two examples of short stories by authors with a clear literary style, "The Tell-Tale Heart" by Edgar Allen Poe and "The Landlady" by Roald Dahl. Each author used specific techniques to craft suspenseful tales. What elements converged to create their style and what influenced the authors themselves?

Select one of the two authors to create a three-panel museum display that demonstrates the factors that "converge" to produce the author's style. The museum display needs to contain:
- One panel of evidence of literary devices from the text
- One panel of evidence of effective word choice
- One panel of biographical information about the author
- One visual (chart, map, or artwork) per panel
- A curator's justification, between 250 and 400 words, that explains why these factors effectively create the author's style and how each plays a distinct role.

Museum Display Blueprint

Word choice, author's background or one literary device

Word choice, author's background or one literary device

Word choice, author's background or one literary device

Curator's Justification
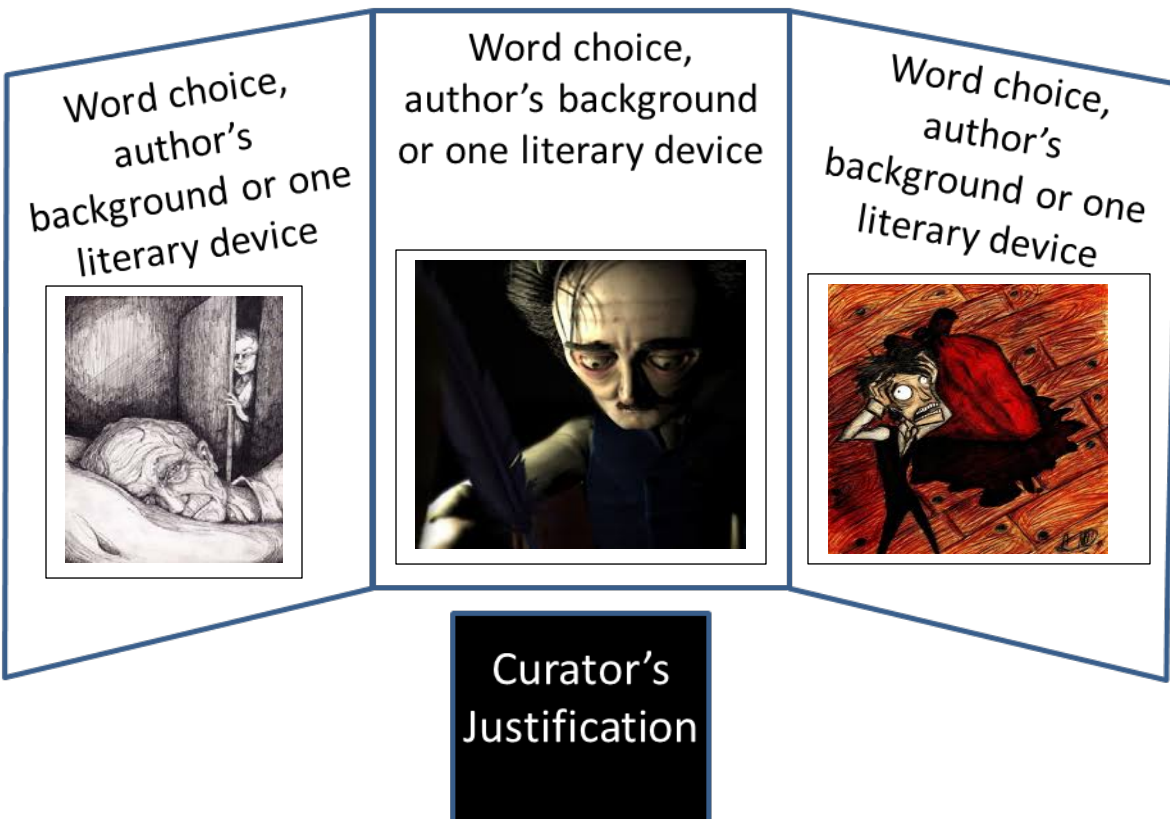
Performance Indicators	Outstanding	Passing	Needs Revision
Content	- Addresses all parts of the prompt. - Includes clear and concise topic sentences, supported with relevant and thoughtful analysis. - Provides strong evidence/information to express ideas.	- Addresses all parts of the prompt. - Has topic sentences and analysis - Provides sufficient evidence/information, and examples.	- Misses parts of the prompt - Includes irrelevant information. - Insufficient evidence to express ideas.
Language	- Uses appropriate and varied words, phrases, and clauses to create cohesion. - Uses precise language and topic-specific vocabulary. - Uses correct Standard English grammar and conventions and transition words.	- Uses appropriate words, phrases, and clauses to create cohesion. - Uses precise language and topic-specific vocabulary. - Uses mostly correct Standard English grammar and conventions.	- Does not use appropriate words, phrases, and clauses. - Uses mostly casual, conversational language. - Frequent miscues in Standard English grammar and conventions.
Format	- Neat and organized. - Follows guidelines for this work.	- Neat and organized. - Follows guidelines for this work.	- Messy and unprofessional. - Shows lack of effort

Analysis of Evidence

To analyze means to take apart something and examine it closely (DISSECT the information) in order to understand it better or discover more about it. Analysis of details or evidence in texts requires you to offer your own interpretations or evaluations related to those details or evidence. When writers effectively analyze information from texts, they often use one or more of the following strategies (see chart below). Use the chart below to guide and develop your analytical thinking when responding to textual details/evidence.

Strategy *How do I analyze details / evidence from the text?*	Thinking *What questions can I ask myself to develop my analysis?*
Explain the significance of the quote/reference	• Why is this significant? • What new information is revealed and how? • How may this information affect others?
Compare and/or contrast key concepts in the quote/line	• How are these ideas similar to what I have experienced, seen, or read? Explain. • How are these ideas different from what I have experienced, seen, or read? Explain. • Why does the author make these connections?
Interpret the meaning of the quotation/reference	• What do these words or phrases mean? • What is the author suggesting or implying when (s)he states this? • What kind of language is used (i.e. figurative language) and why?
Examine the causes and reasons presented in the quote/reference	• Are the reasons valid? Explain why or why not. • Could there be any other causes or reasons for this? State the reasons/causes and cite evidence to support them. • How can knowledge of the causes help us to find solutions?
Examine the effects and consequences noted in the quote/reference	• What is the impact on other people, places, or things? Explain. • Why should we care about these effects or consequences? • Does the author provide evidence-based explanations that link the cause(s) to the effect(s)? Are there any missing details?
Justify your opinion (agree or disagree with) regarding the concepts or ideas presented in the quote/reference	• What parts do you agree or disagree with? Why? • What additional evidence do you have to support or refute the ideas presented in the text? Explain. • How do these ideas support or not support your personal experiences?
Evaluate (judge or take a position) on ideas introduced in the quote/reference	• Are the claims/opinions stated by the author valid and supported by evidence? • What kind of evidence does the writer include? Is the evidence valid and reliable? • What counterclaim do you have and why?
Evaluate the author's use of literary or rhetorical devices	• Is the author's choice of words effective for his/her purpose and intended audience? • How do these particular devices help to convey the author's central idea/theme? • How does the use of these devices impact your understanding of the text?

Curator's Justification Exemplar

Having been influenced by *tragic circumstances* throughout his life, Edgar Allan Poe carefully utilized *word choice* and *symbolism* to create a tremendously mysterious tone.

Tragic Circumstances (Author's Background): Being orphaned at a very young age would be a traumatic experience to anyone. But Poe's father abandoned him, and his mother was dead before he was three. Without a nurturing presence in his life, it appears that darkness and mystery became his artistic method. Furthermore, Poe's problematic relationship with his step-father likely lead to creating fantastic violent scenarios in his mind, such as the murder in "The Tell-Tale Heart", which plays out as a dark mystery.

Word Choice: Creating a mysterious tone for the reader isn't always about using grisly plot details; word choice plays a role, too. When Poe has his narrator in "The Tell-Tale Heart" spy on his murder victim, the narrator claims he proceeded "wisely" and with "caution," "foresight," and "dissimulation". He didn't plan a murder, but "went to work." While these words appear mundane, juxtaposing the action with the word choice only further emphasizes the violence of the plot, making the reader have a more uncomfortable mood. Poe's word choice was carefully and mysteriously effective.

Symbolism (Literary Device): Like the top layer of a murky pond, Poe's imagery hides a depth of symbolism that inspires visceral emotions. Consider the emotion of guilt and how it relates to the narrator's perception of the beating heart. The narrator hears his/her victim's heartbeat after the murder occurs, but this isn't a literal heartbeat; it's the symbolic creation of guilt. The narrator confesses the murder to police officers despite there being no evidence because of the guilt manifested in the heartbeat.

do	what
decide	which story has a more mysterious tone
create	a three-panel museum display that contains: - one panel of evidence for literary devices - one panel of evidence for word choice - one panel of biographical information about the author - one visual per panel - a curator's justification

Edgar Allan Poe

"much such a sound as a watch makes"

"The Landlady"

father abandoned him, mother died

like a large black eye staring at him through the glass

"resembled that of a vulture…"

mysterious tone

"like a flat blade of ice"

wife had died

"A tub had caught all!"

had difficult relationships with adults

"The Tell-Tale Heart"

Roald Dahl
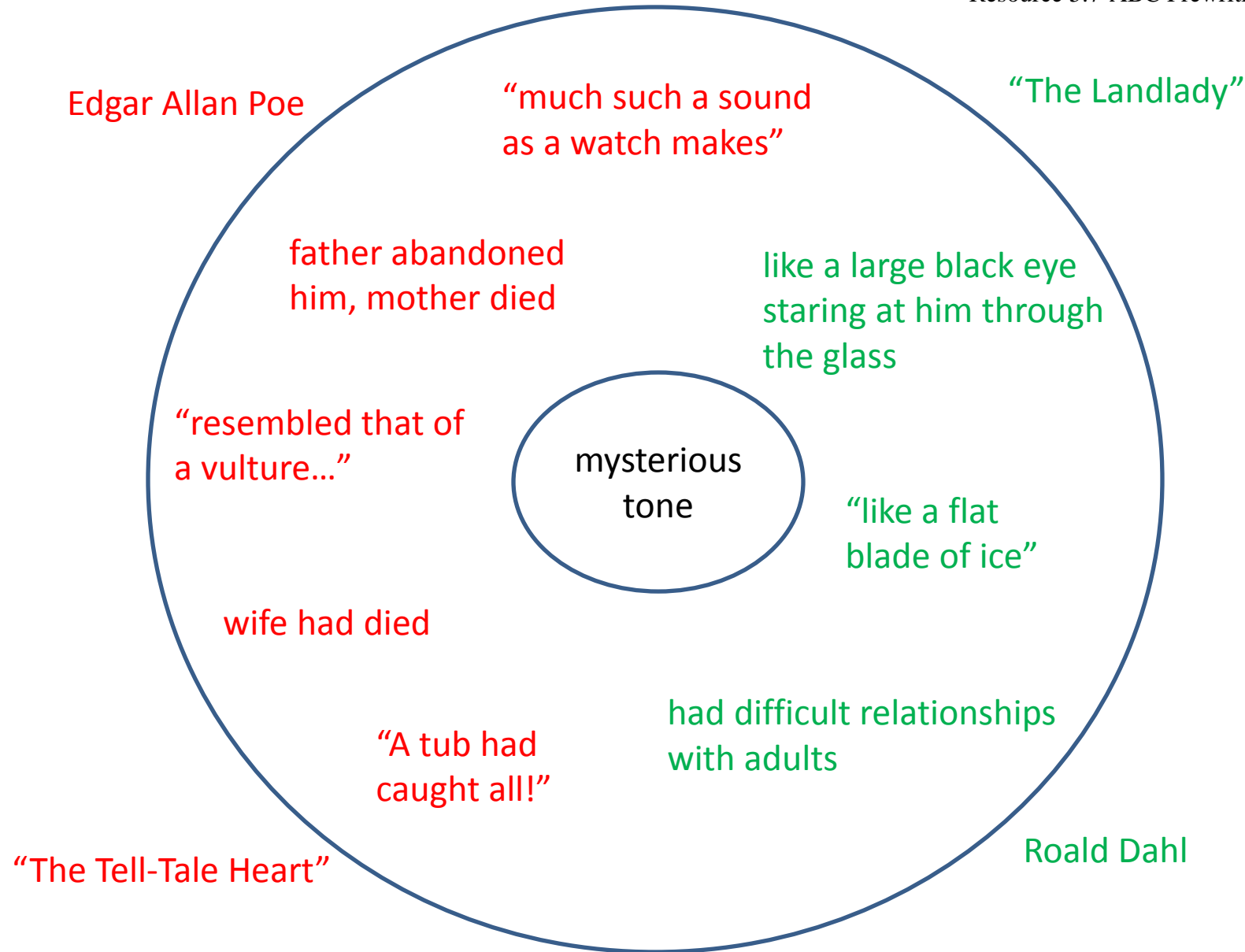
"The Tell-Tale Heart"
has a mysterious tone.

biographical influences

orphaned

tough relationship with step-dad

wife died

contrast – cautiously, cunningly, calmly are very different ideas than the actual events of the plot

word choice

cautiously

vexed

calmly

cunningly

sagacity

evaluate – the lantern is a symbol of the narrator's suspicion

significance – the heartbeat is a symbol of narrator's guilt

symbolism

vulture eye

heartbeat

lantern

interpret – the vulture eye symbolizes the threat of scrutiny

Higher Order Thinking Skills Question Templates

Recall	
Note: Any question becomes a recall question if the answer has already been explicitly provided to the student in class or in the text. When did _____ take place? List the _____ .	Define the term _____. What is a _____? Who did _____? Name _____.

Analysis	
How does _____ work? Sort these _____ . Use the table to determine _____ . Use the graph to determine _____ . Graph _____ . What caused _____ ? What is another possible cause of _____ ? Outline the _____ . Based on the written description, draw a diagram. Draw your own map of _____ without tracing or copying. Use the map to determine _____ . In what sequence did _____ happen? Break _____ down into its component parts. Give an example of _____ . What literary form is being used? What technique is being used? What information is needed? Is the information relevant? Into what groups can you organize these? Draw a picture that illustrates what's described in the story _____ .	What does _____ symbolize? Find examples of [a literary device] in your readings. Analyze the _____ in _____ . Classify these _____ according to _____ . Separate the _____ from the _____ . Translate _____ . Analyze how _____ . Explain how _____ works. What was the author's point of view? How did the author convey _____ ? What words does the author use to paint an image of _____ in your mind? How were _____ used to _____ ? What kind of a _____ is this? Which one doesn't belong in this group? What is the function of _____ ? What is the purpose of _____ ? What is the relationship between _____ and _____ ? What is the pattern? Use manipulatives to illustrate a concept. Build a model of _____ . Measure _____ .

Comparison

How is _____ like _____ ?

How are _____ and _____ different?

Compare the _____ before and after _____ .

Compare the character _____ at the beginning of the story and at the end.

Distinguish between _____ and _____ .

Compare _____ with _____ .

On what dimensions might you compare _____ and _____ ?

Which one is the biggest/oldest/tallest?

Inference

Hypothesize what will happen if _____ .

Predict what will happen if _____ .

Apply the rule to _____ .

Solve the problem _____ .

Predict how the story _____ will end.

What is the main idea of the story _____ ?

What is the overall theme of _____ ?

What is the moral of the story?

Develop of plan to _____ .

Propose and describe an invention that fills some need.

Write a research paper on _____ .

Based on your readings, what can you conclude about _____ ?

What was the author's point of view?

Solve a logic puzzle.

What if _____ ?

What rule applies here?

What generalization can you make from this information?

Create a _____ .

Design a _____ .

Propose a solution to the problem of _____ .

Evaluation	
Was _____ worth the costs? Explain your answer.	Did _____ choose a wise course of action? Give reasons.
Was the argument convincing? What makes you think so?	Apply a scoring rubric to this piece of work. Explain why you are assigning each score.
Did _____ behave appropriately? Why?	What would you have done in this situation? Why?
What would you have done in this situation? Why?	Review a book, performance, or exhibit. Justify your evaluation.
Write a critique of _____ .	Which _____ is the best? Why do you think so?
Was this experiment well designed? Defend your answer.	Whose arguments/evidence was more convincing? Why?
Judge which is the best solution to the problem of _____ ? Why do you think so?	If you were the judge, what would your decision be? Why?
How well are the conclusions supported by the data/ facts/evidence? Explain.	Give and justify your opinion on _____ .

Appendix of Strategies

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

Academic Discussion Frames

Share Your Thinking/ Discussion Starters:
- I think that… because
- In my opinion…
- Based on …
- I noticed that…
- A good example would be…
- According to ….

Building on Ideas/Continuing the Discussion:
- I see what ___is saying. Would that also mean …?
- What ____said reminds me of…?
- ____ made a good point when he/she said…
- Another example is…
- I see what _____ is saying, and I think that…

Clarifying Ideas/Understanding the Discussion:
- I think ___means …
- ___, could you please clarify what you mean by…
- ____, can you be more specific…
- ____, can you give an example of …
- ___, are you saying that…

Academic Summary Writing: Teacher Rationale and Protocol

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

Procedure: Steps to writing an academic summary follow.
NOTE: The manner in which scaffolds below are added or removed are contingent upon the needs of students. Meaning, this work can be done individually or in collaboration with others.

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

Structure of Academic Summary

Topic Sentence – Identify the text, author, and publisher (if provided) + strong predicate + central idea/theme.
Paraphrase Details – In your own words, write the details from the DO/SAY chart. Decide on no more than 3-5 details, depending on the text length.
Concluding statement – Conclude summary with a strong finish that sums up the central idea/theme.

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

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

Adapted from Sonja Munévar Gagnon & Emma Ehrlich

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.

Collaborative Poster with Rubric: Teacher Rationale and Protocol

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

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

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

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

Compare/Contrast Matrix: Teacher Rationale and Protocol

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

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

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

	Text A	Text B
Question 1		
Question 2		
Question 3		

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

Adapted from Understanding Language ell.stanford.edu

Copy Change: Teacher Rationale and Protocol

Purpose: Using Copy Change provides a framework for writing. Students 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 also provides more details about the woman's life.	Roger now wants to help the woman and even offers to go to the store for her. Woman tells him about her job and does not say or ask anything to embarrass Roger.
Provides a resolution to the story.	Woman gives Roger $10 so he can buy the shoes he wanted, tells him to behave, and shuts the door. Roger wants to say something

	to her, but he cannot find the words to do so.

Benefits for English Learners:

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

Helpful Reminders:

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

Adapted from Sonja Munevar Gagnon, QTEL training

Era Envelope: Teacher Rationale and Protocol

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

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

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

Process outline:

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

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

Adapted from Understanding Language ell.stanford.edu

Focused Annotation: Teacher Rationale and Protocol

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

Procedure:

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

Some Benefits for ELs:

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

Some Helpful Reminders:

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

Adapted from Sonja Munévar Gagnon

Four Corners: Teacher Rationale and Procedures

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

Process:

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

Frayer Model: Teacher Rational and Protocol

Purpose:

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

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

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

Required for use

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

Structure of the activity

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

Process Outline

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

Gallery Walk: Teacher Rationale and Protocol

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

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

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

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

Options for scaffolding: If needed, students should have formulaic expressions that they can use to begin their discussion of the product. Some possible expressions include:
Based on the rubric, I think the poster should be rated _____ because...
I think the poster should be rated as _____ because...
I agree/disagree with your assessment because....

Jigsaw Expert Group Strategy: Teacher Rationale and Protocol

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

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

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

Process Outline:

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

After individually reading the text…

1) Students leave their "home" groups and meet in "expert" groups;
2) Expert groups discuss the material and brainstorm ways in which to present their understandings to the other members of their "home" group by completing the graphic organizer.
3) The experts return to their "home" groups to teach their portion of the materials and to learn from the other members of their "home" group.

Inside-Outside Circles: Teacher Rationale and Protocol

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

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

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

Process outline:

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

Plutchik's Wheel of Emotion: Teacher Rationale and Protocol

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

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

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

Process outline:

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

Quick-Write: Teacher Rationale and Procedure

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

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

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

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

Adapted from Understanding Language ell.stanford.edu

Reading in Four Voices: Teacher Rationale and Procedure

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

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

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

Process outline:

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

Adapted from Understanding Language ell.stanford.edu

Round-Robin: Teacher Rationale and Procedure

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

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

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

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

Adapted from Understanding Language ell.stanford.edu

Save the Last Word for Me Protocol

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

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

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

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

Say-Mean-Matter: Teacher Rationale and Procedure

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

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

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

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

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

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

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

Letter	Ideas to Think About
Subject *(What historic importance is revealed?)*	• What is the document's content and subject (i.e. what is it saying)? • How do you know this? • How has the subject been selected and presented by the author? • What ideas or values does the document presuppose in the audience?
Occasion *(What is the time, place, situation of the document?)*	• When and where was the source produced? • What local, regional, and/or global events prompted the author to create this piece? • What events led to its publication or development? • What conditions needed to exist in order for this document to be created, disseminated and/or preserved?
Audience *(To whom is this document is directed?)*	• Does the speaker identify an audience? • If not, who was the likely audience for this piece? For whom was the document created? Was there an unintended audience? • What assumptions can you make about the audience in terms of social class, political affiliations, gender, race/ethnicity, occupation, or relationships to foci of power? • If it is text, does the speaker use language that is specific for a unique audience (SLANG)? • Why is the speaker using this type of language? What is the mode of delivery? • Are there any words or phrases that seem unusual or different (JARGON)? • What background does the speaker assume? Does the speaker evoke God? Nation? Liberty? History? Hell? Science? Human Nature? • Does the speaker allude to traditional, provincial/urbanized, classical, pre-modern or modern themes? Above all, what is the author trying to achieve or gain with this document?
Purpose *(What is the reason behind the text?)*	• What is the significance of the document? • What can be inferred about the possible intentions of the document? • In what ways does he/she convey this message? • How was this document communicated to the audience? • How is the speaker trying to spark a reaction in the audience? • What is the speaker and/or author's purpose?
Speaker *(Who created the document and what was his/her role in history?)*	• Is there someone identified as the speaker? • Is the speaker the same as the author? • What facts are known and what inferences can you make about this person? e.g. What class does he/she come from? What political party? What gender? What ethnicity? What religion? What about his/her families?
Tone *(How does document make you feel?)*	• What is the author's tone? • What is the author's mood and how is it conveyed? For what purpose? • What is the emotional state of the speaker and how can you tell? • How is the document supposed to make the reader/viewer feel?

Additional Questions	Once you've analyzed the document with all the lenses of SOAPSTone, you're ready to ask your own questions and make assertions of your own. What are they? • What else would you like to know about the author/speaker, or about the society/historical era in which he/she lived? • Based on all of the above, what are potential biases that the document contains? Your answer to this question will shape your understanding of Point of View. • What other types of documents would you need in order to better understand THIS document's point of view?

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 pressur 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.

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

Vocabulary Review Jigsaw

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

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

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

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

A: the first letter is "h"
B: There are four syllables.
C: The last letter is "e."
D: The word means exaggerated statements or phrases not to be taken literally.
Four students will work together to model for the class, with each student reading only their assigned clue.

Process outline:

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

Wordle: Teacher Rationale and Protocol

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

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

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

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

Adapted from Understanding Language ell.stanford.edu

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