

ELA Unit Plan Template

Title of Unit: What's Your Story

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Grade Level: 10

Source: 2012–2013 Instructional Resources Project

Unit Overview:

In celebration of Read Across America Day, students will write and create a digital story to share with students at the elementary level. Students will also engage in multiple draft readings of works such as Countee Cullen’s “Incident,” Atticus Finch’s closing remarks in *To Kill a Mockingbird*, and Picasso’s *Guernica* in order to gain a deeper understanding of multiple types of text. A [10th Grade Best Practices](#) document has been prepared for your use.

Unit Introduction/Entry Event:

The entry event will be a book talk (explanation in [10th Grade Best Practices](#)) in which everyone, including the teacher, shares his/her favorite childhood story. After analyzing the parts and pieces of a good story, the class will be asked by a local elementary school principal to write and create a digital story that is appropriate to share with elementary level students for Read Across America Day.

WV CCRS:

Objectives Directly Taught or Learned Through Inquiry/Discovery	Evidence of Student Mastery of Content
ELA.10.1 cite strong and thorough textual evidence to support analysis of what the literary text says explicitly as well as inferences drawn from the text, recognizing when the text leaves matters uncertain.	Students will create a T-Chart to analyze what the text says and what the text means. Students will discuss the chart and extend their learning through a one-page response and reflection.
ELA.10.13 analyze the representation of a literary text of a subject or a key scene in two or more different artistic mediums, including what is emphasized or absent in each treatment and why (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s <i>Landscape with the Fall of Icarus</i>).	Students will utilize the Incident Chart and Guernica Chart to analyze each piece. Students will use these charts for a rich class discussion and to write a one and a half to two page response piece.
ELA.10.22 write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences. <ul style="list-style-type: none"> • engage and orient the reader by setting out a problem, situation or observation, establishing one or multiple point(s) of view and introducing a narrator and/or characters; create a smooth progression of experiences or events. • use narrative techniques, such as dialogue, pacing, description, reflection and multiple plot lines, to develop experiences, events 	Students will write and create a digital story that will be assessed with the Digital Story Rubric .

<p>and/or characters.</p> <ul style="list-style-type: none"> • use a variety of techniques to sequence events so that they build on one another to create a coherent whole to build upon a particular outcome. • use precise words and phrases, telling details and sensory language to convey a vivid picture of the experiences, events, setting and/or characters. • provide a conclusion that follows from and reflects on what is experienced, observed or resolved over the course of the narrative. 	
<p>ELA.10.35 adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p>	<p>Through observation, the teacher will determine whether the student can and will adapt speech in a variety of contexts or tasks. In Lesson 1, the students will be engaging in various speaking contexts and the teacher will be making specific observations and giving targeted feedback to students.</p>

Performance Objectives:

Know:

- Elements of a great story
- How to effectively communicate in a variety of contexts (i.e. small group, whole class, etc.)
- How to write a narrative
- How to read and break apart text in order to find deeper meaning or understanding
- How to read for different purposes

Do:

- Write a narrative appropriate for a target audience
- Create a digital story
- Utilize a graphic organizer (t-chart) to organize thoughts
- Complete multiple readings of a text for various purposes
- Complete a first, second, and third draft reading of a text

Focus/Driving Question:

How do we attempt to break apart complex texts for deeper understanding, and why is it important to do so?

Vocabulary:

Research has shown that the least effective strategy for teaching vocabulary is having students look up words and write the definitions. For quality, research-based strategies for teaching content vocabulary, see the Teach 21 Strategy Bank at <http://wvde.state.wv.us/strategybank/vocabulary.html>.

Here are words that figure prominently in this unit:

- book talk*
- read-aloud*
- digital story*
- claim*
- purpose*
- theme*
- medium*

Assessment Plan:

Students will be assessed informally as they share their own favorite childhood story. The teacher will conduct the informal assessment by observing small group interactions and whole class discussion and giving students appropriate feedback. In addition, the digital story will be assessed with the [Digital Story Rubric](#).

Major Products: (Group) or (Individual)

Individual – Digital Story

Assessment and Reflection:

Rubric(s) I will use: (Check all that apply.)	Collaboration		Written Communication <input type="checkbox"/> Argumentative/Opinion <input type="checkbox"/> Informational <input type="checkbox"/> Narrative Digital Story Rubric .	X
	Critical Thinking & Problem Solving		Content Knowledge	
	Oral Communication Speaking and Listening Digital Story Rubric .	X	Other	
Other classroom assessments for learning: (Check all that apply)	Quizzes/ tests		Practice presentations	
	Self-evaluation		Notes	
	Peer evaluation		Checklists/observations	
	Online tests and exams		Concept maps Incident Chart Guernica Chart	X
Reflections: (Check all that apply)	Survey		Focus Group	
	Discussion Group Discussion Questions	X	Task Management Chart Sample Project Calendar	X
	Journal Writing/ Learning Log		Other	

Manage the Unit:

Students and teacher will engage in a booktalk about their favorite story from childhood. Students will write their own narrative, creating a digital story for younger students for Read Across America Day in March.

The project itself will take several days due to the scope and nature of the project. You will need to establish a project calendar ahead of time. See [Sample Project Calendar](#).

Through teacher modeling and practice, students will learn to annotate literary text in order to find understanding and deeper meaning.

Students will analyze Picasso's *Guernica* and Countee Cullen's "Incident" to find deeper meaning through multiple readings and discussions about both pieces.

Reflection:

Individual student reflections are included in each lesson. A teacher reflection is included in lessons two and three.

Materials/Websites:

Teacher's own copy of their favorite childhood story
Chart paper to record students' responses
Post-its for teacher to record observations and comments

[Sample Project Calendar](#)

[Project Launch Letter](#)

[Digital Story Rubric](#)

Photostory3 (Free download to create digital stories.)

Windows Movie Maker

Picture of Picasso's *Guernica* to project <http://www.pablocicasso.org/guernica.jsp> (This site allows you to click on the image for a larger unobstructed view, and it also has lots of relevant background information to use for class discussion.)

[Guernica Chart](#)

[Incident Chart](#)

Text – "Incident" by Countee Cullen <http://www.poemhunter.com/poem/incident/>

Countee Cullen's "Incident" <http://www.poemhunter.com/poem/incident/>

Harper Lee's *To Kill a Mockingbird* (excerpt Atticus Finch's closing argument) <http://ncowie.wordpress.com/2008/03/23/atticus-finchs-closing-argument/>

[T-Chart](#)

Document Camera or overhead projector to demonstrate think aloud

Career Connection:

No matter what profession a person chooses, he/she must be able to communicate with others effectively and in a variety of contexts. As human beings, we communicate in multiple contexts each day as we interact with our bosses, our coworkers, our friends, and others in the community. To be effective

communicators, students must learn to recognize the context in which they are communicating and what is deemed as acceptable speech and behavior and what is not. Only through modeling and practice will students acquire effective communication skills.

Additionally, the ability to break down a text for deeper understanding is a universal skill for all professions. Students must have the skills necessary to read between the lines of complex text whether it is a graph, a chart, a piece of artwork or a document. Reading for deeper understanding is a life skill that students must acquire and master in order to be thoughtful, productive citizens.

Lesson Plan - Lesson 1: Book Talk: Why Does This Book Speak to You?
Is Number 1 Of 4
In Unit Plan - What's Your Story?

Lesson 1: Book Talk: Why Does This Book Speak to You?

Author: Sonjia Richardson snrichar@k12.wv.us

English Language Arts
Grade 10

Duration: Two 90-minute class sessions for the initial lesson.

Focus/Driving Question:
Why does your favorite childhood story or book speak to you?

Lesson Overview:

The project itself will take several days due to the scope and nature of the project. You will need to establish a project calendar ahead of time. See [Sample Project Calendar](#).

The teacher and the students will engage in a book talk about their favorite story from their childhood. Each will note what element of the story (a character, a lesson learned, an event, etc) that made the book special for them. Once everyone has shared his/her book, the teacher will lead a class discussion about the elements that each student noted in his/her book talk that made the story special, noting how all elements work together to create a great story. Additionally, students will write their own narrative, creating a digital story for younger students for Read Across America Day.

Teacher Facilitation of Student Acquisition of Background Knowledge:

The teacher should prepare the student for a book talk. Prior to the book talk, the teacher will need to share his/her favorite childhood story. If the story is short, the teacher might consider a read-aloud. After the read-aloud, the teacher should discuss why the book is a favorite from their childhood (i.e. character, the moral or lesson, dialogue, etc.)

Anchor Text & Questions for Close Reading:

None for this lesson

Vocabulary Development:

book talk
read-aloud
digital story

In small groups, students will discuss the words listed above. Each group will generate a working definition to share with the whole class during whole class discussion. The teacher will facilitate the small group discussions and the whole class discussion.

Manage the Lesson:

Step 1: Vocabulary Development

book talk
read-aloud
digital story

In small groups, students will discuss the words listed above. Each group will generate a working definition to share with the whole class during whole class discussion. The teacher will facilitate the small group discussions and the whole class discussion.

Step 2: The teacher will read aloud and give a book talk about a favorite childhood story or book, noting the element of the story that made the book special.

Step 3: The teacher will explain the book talk process to students and the required elements for their book talk (see step 4). Since this book talk is structured by the various requirements and is to be delivered to an audience, it is relatively formal in nature. As such, the teacher must discuss with students the guidelines for formal speaking.

Note: Some students will still be reluctant to speak in front of others in the class. The teacher might encourage the students to write an actual script or use notecards to practice for their book talk. This may help students who are reluctant to speak in front of others feel more comfortable during their book talk.

Note: Steps 1 through 3 should occur before the day of student book talks.

Step 4: Students will give a book talk about their favorite childhood story or book. Students should bring the book if possible and share the following: title and author of the book, a description of how this book or story came to them, a brief summary, and the element of the story (i.e. character, moral or lesson, problem, etc.) that makes the book special to them. As the students share their books with the class, the teacher will record the elements that the students note as special to them.

Step 5: When all students have shared, the class will discuss the various elements that appealed to the students. The teacher should note that all of the elements students named (character, lesson, problem, etc.) are all integral parts to a good story

Step 6: Next, students will analyze a children's story in small groups. Group students in small groups of 3 – 4 students. Allow them to choose one children's book with which they will work. (This book could be from your own personal collection, or it might be one of the books that the students brought in for their book talk.) One student in the group will read the book aloud to the other group members. As a group, students should answer the [Group Discussion Questions](#) and prepare to share their analysis with the large group.

Step 7: After groups have completed their analysis, the teacher will facilitate a class discussion of the various elements of the stories. It is important for students to see how each of the elements work together to create a good story.

Active Literacy:

Students must learn to speak appropriately in a variety of contexts. While book talks are generally informal affairs, this particular book talk is more structured and therefore more formal in nature. Students will practice speaking in a formal context by delivering a book talk to their classmates. In addition, students will have the opportunity to speak informally during small group and whole class discussions. The teacher should make students aware of the various contexts in which they speak (i.e. small groups, whole class, delivering a formal speech, etc.) and what is deemed as appropriate and inappropriate in each context.

Post Literacy:

Exit Slip Questions:

Question 1: What did you learn today about the art of a good story?

Question 2: Describe what it means to speak in different contexts?

Question 3: Describe two different contexts in which you have spoken today. Describe how they were similar and different.

Question 4: How will you use what you have learned today about speaking in different contexts?

Product/Performance:

Performance – Students will engage in multiple speaking contexts (i.e. small group, whole class, book talk) throughout the lesson. The teacher can formatively assess students by giving specific and appropriate observations and/or comments to students as they engage in these various contexts. The teacher's observations and comments should be directed primarily toward the differences in the speaking contexts. For example, during the whole class discussion, the teacher might make an open observation to the class by saying, "When Allison spoke to the class, I like how she spoke clearly and without using lots of oral fillers. This shows me that she was being conscious of her speech." The teacher may record these observations and comments on post-its or notebook paper to share with the class.

Note: The idea is to accentuate the positives.

Reflection:

Students will reflect as they write their exit slips. (See Post Literacy above.)

Teacher Reflection:

1. What did my students learn from this lesson?
2. What did my students not learn that they should have?
3. How will I address what they have not learned so that they will have the opportunity to learn it?
4. How will my students be able to use what they have learned in this lesson in other classes and in the future?

Materials & Resources:

Teacher's own copy of his/her favorite childhood story
Chart paper to record students' responses
Post-its for teacher to record observations and comments

Websites:

None for this lesson

Career Connections:

No matter what profession a person chooses, they must be able to communicate with others effectively and in a variety of contexts. As human beings, we communicate in multiple contexts each day as we interact with our bosses, our coworkers, our friends, and others in the community. To be effective communicators, students must learn to recognize the context in which they are communicating and what is deemed as acceptable speech and behavior and what is not. Only through modeling and practice will students acquire effective communication skills

Lesson Plan - Lesson 2: Digital Story
Is Number 2 Of 4
In Unit Plan - What's Your Story?

Lesson 2: Digital Story

Author: Sonjia Richardson snrichar@k12.wv.us

English Language Arts
Grade 10

Duration: One 90-minute class session for this lesson

Focus/Driving Question:

Why does your favorite childhood story or book speak to you?

Lesson Overview:

The teacher and the students will engage in a book talk about their favorite story from their childhood. Each will note what element of the story (a character, a lesson learned, an event, etc) that made the book special for them. Once everyone has shared his/her book, the teacher will lead a class discussion about the elements that each student noted in his/her book talk that made the story special, noting how all elements work together to create a great story. Additionally, students will write their own narrative, creating a digital story for younger students for Read Across America Day.

Teacher Facilitation of Student Acquisition of Background Knowledge:

The teacher should prepare the student for a book talk. Prior to the book talk, the teacher will need to share his/her favorite childhood story. If the story is short, the teacher might consider a read-aloud. After the read-aloud, the teacher should discuss why the book is a favorite from their childhood (i.e. character, the moral or lesson, dialogue, etc.)

Anchor Text & Questions for Close Reading:

None for this lesson

Vocabulary Development:

book talk

read-aloud

digital story

In small groups, students will discuss the words listed above. Each group will generate a working definition to share with the whole class during whole class discussion. The teacher will facilitate the small group discussions and the whole class discussion.

Manage the Lesson:

The project itself will take several days due to the scope and nature of the project. You will need to establish a project calendar ahead of time. See Sample Project Calendar.

Step 1: Teacher will present students with the [Project Launch Letter](#) from the elementary school principal to launch project.

Step 2: Allow students some time to process the information in the letter. Prompt the student to think about what exactly they are being asked to do. You may want to allow them to discuss the letter for a few minutes in small groups.

Step 3: Q & A: Have students make a list of their questions before beginning Q & A. (Generally students will ask questions such as when the project is due, how many points are possible, etc. The teacher should facilitate this part of the discussion so that the students begin thinking about the particulars of the project such as the writing, the format, etc.)

Step 4: Discuss the [Digital Story Rubric](#) with students.

Note: It is crucial that students know how to utilize assessment rubrics. Depending on the students' needs, the teachers may need to really guide students in using the rubric.

Step 5: At this point, the students need to begin working on the project. Present them with a project calendar that you have created that will give them some basic guidelines. See [Sample Project Calendar](#).

Active Literacy:

Students will create a digital story utilizing the story elements discussed in lesson one. Using the [Digital Story Rubric](#) and a teacher made project calendar, the students will plan their story and create a schedule for their work.

Post Literacy:

Exit Slip Questions

Question 1: Describe your idea(s) about your digital story.

Question 2: Regarding the project, what question would you like to ask?

Product/Performance:

Students will write and create their own digital story to be shared with students at the elementary level for Read Across America Day.

Reflection:

Students will reflect as they write their exit slips. (See Post Literacy above.)

Teacher Reflection:

1. What did my students learn from this lesson?
2. What did my students not learn that they should have?
3. How will I address what they have not learned so that they will have the opportunity to learn it?
4. How will my students be able to use what they have learned in this lesson in other classes and in the future?

Materials & Resources:

[Sample Project Calendar](#)

[Project Launch Letter](#)

[Digital Story Rubric](#)

Photostory3 (Free download to create digital stories.)

Windows Movie Maker or comparable site

Websites:

None for this lesson

Career Connections:

No matter what profession a person chooses, he/she must be able to communicate with others effectively and in a variety of contexts. As human beings, we communicate in multiple contexts each day as we interact with our bosses, our coworkers, our friends, and others in the community. To be effective communicators, students must learn to recognize the context in which they are communicating and what is deemed as acceptable speech and behavior and what is not. Only through modeling and practice will students acquire effective communication skills.

Lesson Plan - Lesson 3: Reading Between the Lines
Is Number 3 Of 4
In Unit Plan - What's Your Story?

Lesson 3: Reading Between the Lines

Author: Sonjia Richardson snrichar@k12.wv.us

English Language Arts
Grade 10

Duration: 90 minutes

Focus/Driving Question:
How do we read between the lines of the text?

Lesson Overview:
Through teacher modeling and practice, students will learn to annotate literary text in order to find understanding and deeper meaning.

Note: Countee Cullen's "Incident" is used in this unit. Due to sensitive language in the piece, the teacher may want to consider notifying parents before students read this piece.

Teacher Facilitation of Student Acquisition of Background Knowledge:
For this lesson, it is recommended that the teacher give very little background information on the two texts. For the poem "Incident," students should not be given any background information. For Atticus Finch's closing argument, the teacher might give a brief overview of the context of the speech.

Anchor Text & Questions for Close Reading:
Countee Cullen's "Incident" <http://www.poemhunter.com/poem/incident/>

Harper Lee's *To Kill a Mockingbird* (excerpt Atticus Finch's closing argument) <http://ncowie.wordpress.com/2008/03/23/atticus-finchs-closing-argument/>

Vocabulary Development:
Students will identify unfamiliar words. Next, students will determine what they think the word means outside the context. Students will discuss the meaning and the teacher will record the suggested definitions on paper or the whiteboard. Students will read the text, noting the vocabulary in context. Students will then discuss and revise their definition.
Contextual Redefinition Strategy <http://wvde.state.wv.us/strategybank/ContextualRedefinition.html>

Manage the Lesson:

Step 1: Vocabulary - Contextual Redefinition Strategy (See above.)

Step 2: Have students create a [T-Chart](#). Label the left side: What does it say? Label the right side: What does it mean?

Step 3: Have students silently read Countee Cullen's "Incident"

Step 4: Brief discussion. What was the incident? How old was the narrator at the time of the incident?

Step 5: Teacher will model and think aloud while reading a passage from the poem. As the teacher thinks aloud, she should fill in the chart for students to observe.

Example:

What does it say?

I saw the whole of Baltimore
From May until December;
Of all the things that happened there
That's all that I remember.

What does it mean?

She probably saw all of the sights a tourist might see in Baltimore on her visit.

She lived in Baltimore for seven months (May to December). This is a fair amount of time to learn the sights and sounds of this historic city.

Of all the great things she saw in that city, she only remembers this incident.

This incident, being called a Nigger, has changed her perception of the city. In the first stanza, she indicates her happiness and joy at being in the city when she says “. . . heart-filled, head-filled with glee.” That changes when she is called this name by a boy about her age. This boy who utters this word has come to represent that city for her. In a way, to her he represents all Baltimoreans. No matter how beautiful the city, it is now something very ugly and vile to her.

Step 6: After modeling and discussion, the teacher should give a brief explanation of the context of Atticus Finch's closing argument. The teacher will have the students silently read Atticus Finch's closing argument. Next, the teacher will read the argument aloud. Finally, students will complete their t-chart, breaking down the speech.

Note: Depending on the students' needs, you may wish to break the argument into smaller chunks for the students. Some students may find the entire piece a bit intimidating, but breaking it into smaller chunks will make it more accessible to them.

Step 7: As the students work, the teacher should circulate the room and act as a facilitator. It is very important that the teacher prompts the students and asks questions that will lead the student to understanding the text. The teacher, as the facilitator, should not tell the students what the text means.

Step 8: After students have completed their t-chart, the teacher should lead a class discussion utilizing the [Text Dependent Questions](#) document.

Step 9: One-page response and reflection (Students should write one page for each of the following questions. Two pages total.)

- Question 1: Could this closing argument be delivered in court of law today? Defend your answer and site specific examples.
- Question 2: Today you read this text at least three times. Describe how your understanding of the text changed from the first reading to the final reading? Why did it change? Be specific.

Active Literacy:

During this lesson, students will observe the teacher model a think-aloud as she breaks down a piece of poetry. Next, students will practice breaking down the text of Atticus Finch's closing argument in *To Kill a Mockingbird*, utilizing a t-chart. Finally, students will engage in a class discussion based on text-dependent questions, and at the end, they will process and reflect on their learning.

Post Literacy:

One-page Response and Reflection:

Question 1: Could this closing argument be delivered in court of law today? Defend your answer and site specific examples.

Question 2: Today you read this text at least three times. Describe how your understanding of the text changed from the first reading to the final reading? Why did it change? Be specific.

Product/Performance:

The product for this lesson is the [T-Chart](#) that students create and complete as they work with the text and the one-page response and reflection.

Reflection:

Student Reflection: See Post Literacy above

Teacher Reflection:

1. What did my students learn from this lesson?
2. What did my students not learn that they should have?
3. How will I address what they have not learned so that they will have the opportunity to learn it?
4. How will my students be able to use what they have learned in this lesson in other classes and in the future?

Materials & Resources:

Countee Cullen's "Incident" <http://www.poemhunter.com/poem/incident/>

Harper Lee's *To Kill a Mockingbird* (excerpt Atticus Finch's closing argument)

<http://ncowie.wordpress.com/2008/03/23/atticus-finchs-closing-argument/>

[T-Chart](#)

Document Camera or overhead projector to demonstrate think aloud

Websites:

Countee Cullen's "Incident" <http://www.poemhunter.com/poem/incident/>

Harper Lee's *To Kill a Mockingbird* (excerpt Atticus Finch's closing argument) <http://ncowie.wordpress.com/2008/03/23/atticus-finchs-closing-argument/>

Career Connections:

The ability to break down a text for deeper understanding is a universal skill for all professions. Students must have the skills necessary to read between the lines of complex text whether it is a chart, a graph, a piece of art, or a document. Reading for deeper understanding is a life skill that students must acquire and master in order to be thoughtful, productive citizens.

Lesson Plan - Lesson 4: Theme Focus-Man's Inhumanity to Man
Is Number 4 Of 4
In Unit Plan - What's Your Story?

Lesson 4: Theme Focus-Man's Inhumanity to Man

Author: Sonjia Richardson snrichar@k12.wv.us

English Language Arts
Grade 10

Duration: 90 minutes

Focus/Driving Question:
How can common themes emerge in different artistic mediums?

Lesson Overview:
Students will complete multiple readings in order to interpret text and analyze a piece of artwork. Students will analyze Picasso's *Guernica* and Countee Cullen's "Incident" to find deeper meaning through multiple readings and discussions about both pieces.

Teacher Facilitation of Student Acquisition of Background Knowledge:
During the initial readings of both pieces, the teacher will not give any background knowledge; however, at points mentioned (See Manage the Lesson), the teacher will give the students some background information about the author or artist and the context of each piece.

Anchor Text & Questions for Close Reading:
Picasso's *Guernica* <http://www.pablocicasso.org/guernica.jsp>

Text – "Incident" by Countee Cullen <http://www.poemhunter.com/poem/incident/>

Vocabulary Development:
claim
purpose
theme
medium

In small groups, students will discuss the terms listed above and come up with a working definition. Each small group will share information in a whole class discussion facilitated by the teacher. Utilizing each group's contribution, the class will create a final definition for each word. For additional strategies, visit <http://wvde.state.wv.us/strategybank/vocabulary.html>.

Manage the Lesson:
Step 1: Have students "read" Picasso's *Guernica* by viewing and studying the painting for one minute. (The teacher, at this point, should give no background information regarding this piece.)

Step 2: Using the [Guernica Chart](#), students will complete the first column (What do you notice in a first draft reading of the painting?)

Step 3: Students share their observations with the whole class or in small groups.

Step 4: Students will do a second draft "reading" of the painting and complete the second column of the tri-chart. This time the teacher will ask the following questions:

- a. What do you notice about the colors in the painting?

- b. What can you say about the movement in the painting? Is there a direction?
- c. What kind of mood do you think this painting gives the viewer? Why?
- d. The person on the left seems to be crying. Why do you think this person is crying?
- e. The horse and the bull seem interesting. Why are they a part of this painting?

Step 5: Students share responses with the whole class.

Step 6: Students will do a third draft “reading” of the painting and complete the third column of the tri-chart. This time the teacher will facilitate a class discussion and ask guided questions such as the following:

- f. Has anyone heard of Pablo Picasso? (Give a little information about Picasso)
- g. Does anyone know what might have inspired Picasso to paint this? (After students have responded, the teacher will give background information.)
- h. Is there a theme that seems to be emerging? Explain. Provide support.

Step 7: Students share responses with the whole class. Teacher facilitates class discussion.

Step 8: Next, the teacher will have the students complete the final part of the tri-chart, analysis of purpose and the author’s claim. (What does *Guernica* say? What is Picasso’s purpose behind the painting? What is Picasso’s claim?)

Step 9: Students share responses with the whole class, and the teacher facilitates discussion.

Step 10: Using the [Incident Chart](#), students will complete a first, second, and third draft reading of Countee Cullen’s *Incident*. After students have read the poem twice, give background information about Countee Cullen. With this information in mind, the students will do a third draft reading and complete the chart. After class discussion, students will do a fourth draft reading of the poem, complete the chart, and discuss as a whole class.

Step 11: Response Writing – Think about Picasso’s *Guernica* and Cullen’s “Incident.” What are the similarities and differences (beyond the superficial) in the two pieces? Do you see a common theme that emerges between the two? Provide evidence. (Provide a one and a half to two page written response.)

Note: Rich class discussion is a crucial piece to this lesson. Teachers must act as facilitators for these discussions, because we want our students to generate thoughts, ideas, and questions to get them to the deeper meaning of the text.

These activities were adapted from Kelly Gallagher’s *Write Like This* (2011).

Active Literacy:

Completion of *Guernica* and Incident Charts.

Post Literacy:

Quick Write – Think about Picasso’s *Guernica* and Cullen’s “Incident.” What are the similarities and differences (beyond the superficial) in the two pieces? Do you see a common theme that emerges between the two? Provide evidence.

Product/Performance:

Products – [Guernica Chart](#), [Incident Chart](#), Quick Write, Discussion

When thinking about my students, I know that this, for many of them, would be their first exposure to analyzing a piece of artwork. Because this is a new learning experience for my students, my assessment

would come from the responses that come from their discussions and writing. I would be more inclined to assess this informally by keeping notes about their strengths or difficulties with the pieces so that this information that I have gathered could inform future instruction.

Reflection:

Student – How can common themes emerge in different artistic mediums? Provide support by giving specific examples.

Teacher –

- a.) Describe two things the students did well?
- b.) Describe an area where the students seemed to struggle or have difficulty.
- c.) What might I do differently to help students who are struggling or having difficulty?
- d.) What did my students learn from this lesson?
- e.) What did my students not learn that they should have?
- f.) How will I address what they have not learned so that they will have the opportunity to learn it?
- g.) How will my students be able to use what they have learned in this lesson in other classes and in the future?

Materials & Resources:

Picture of Picasso's *Guernica* to project <http://www.pablocicasso.org/guernica.jsp> (This site allows you to click on the image for a larger unobstructed view, and it also has lots of relevant background information to use for class discussion.

[Guernica Chart](#)

[Incident Chart](#)

Text – "Incident" by Countee Cullen <http://www.poemhunter.com/poem/incident/>

Websites:

Poem Hunter <http://www.poemhunter.com/poem/incident/>

Pablo Picasso paintings, quotes, and biography <http://www.pablocicasso.org/index.jsp>

Career Connections:

Being able to break down a text for deeper understanding is a universal skill for all professions. Students must have the skills necessary to read between the lines of complex text. Reading for deeper understanding is a life skill that students must acquire and master in order to be thoughtful, productive citizens.

10th Grade Best Practices

Dear Teacher,

One of our goals with these units was to create true learning communities within the classroom by transforming the silent classroom to one filled with opportunities for collaboration and discourse. Throughout the units, you will see that we have incorporated multiple opportunities for collaboration and discourse so that our students will truly be engaged in their learning. While we have built much of this into the units, we still felt that we needed to share some of our other practices that were not necessarily included within the units. We feel that these practices in addition to the units helped to make our students successful. The following pages contain a list and descriptions of our best practices and some resources you may wish to read before beginning the course.

Good luck and best wishes for a successful school year!

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Relationships

Building relationships with students is crucial to their success. Until we invest in these relationships, nothing else we do as teachers really matters; therefore, it is imperative that we spend time at the beginning of the course getting to know our students and establishing trusting, honest relationships with them. We encourage you to do this with your students. For strategies to get to know your students, you may visit Teach 21 at <http://wvde.state.wv.us/strategybank/getting.html>.

Sustained Silent Reading

We chose to incorporate sustained silent reading into each class. The teachers that were on a 90-minute block schedule had their students read for approximately 20 minutes each day. Those that were on a 50-minute schedule read for 10-15 minutes each day.

With that said, we have found that just telling students that they are going to read for twenty minutes does not work. You have to lay a foundation for this to happen successfully. You have to, essentially, bring the books to them so that they have access to lots of material. Below are some suggestions and resources for getting this started in your classroom.

1. Consider having a **book pass**. Having a book pass is a quick way to expose your students to lots of different books they may potentially want to read. For more information on how to do a book pass, you can refer to Janet Allen's *Yellow Brick Roads: Shared and Guided Paths to Independent Reading 4-12*.
2. **Book talks** can expose your students to books that you, your colleagues, and even parents have read. Consider having a guest come and speak about a book once a week or so. In addition, have your students talk about books they have read. The goal is to share experiences with various books in hope that students will want to read one of those books. Once students get used

to talking about the books they are reading, we have found that the students begin to share and exchange books within the classroom.

You can choose how you wish to organize this; however, we would caution against making students talk about their book in a book report fashion. No one enjoys doing or hearing this. The goal is to promote a love of reading in students. Assigning book reports does not begin to meet this goal.

3. Once a week, we **read a passage from a book** that we are reading or something maybe that we have found that our students may like. The passage you read may interest one or several of your students, and they may wish to read that book.
4. When students were engaged in SSR, the teacher must also be engaged in SSR. Students are less inclined to read during that time if they do not see the teacher modeling the expected behavior. When we did this in our own classrooms, we always read with the students and modeled the behavior. We practiced the expected behavior with our students again and again. All of us came to view SSR as “sacred time,” and our students did as well.

Article of the Week

Because informational texts are moving to the forefront in English classes and we want our students to have rich, deep background in order to prepare them for college and/or career, we assigned students an Article of the Week (AoW) each week. The articles were usually about two pages in length and came from a wide variety of sources. Students read the article, annotated it with comments, thoughts, questions, or difficulties they may have had with the text, and wrote a response. They do all of this on their own. You may choose to incorporate some additional activities with the article into your class such as group discussions, gallery walks, etc.

This is an idea that comes from Kelly Gallagher in his book *Readicide*. His website <http://kellygallagher.org/resources/articles.html> has links to articles he and his colleagues have used in their classes. These articles address a broad range of topics that cross the curriculum, and there is even an archive of weekly articles from past school years. Many of us frequently use his resources, but we also incorporated articles from our local papers, magazines, and online articles that we found on our own.

We have found that students have to be taught how to annotate text through teacher modeling and practice. For some students, this is a skill that comes very easily, but for others it proves more difficult. Chris Tovani's *So What Do They Really Know?* is an excellent resource you can utilize to help your students learn to annotate.

Reader's Book Shelf

Students should keep track of their reading throughout the semester or school year. Many students, who are at first reluctant readers, are pleased to see the number of books and articles they read over the course of the semester or school year. You may wish to have your students create some type of log to document their readings. Even keeping a record of their reading on a book mark is a good way for students to track what they have read. You might also consider having the students keep this in their notebook or portfolio.

Writer's Notebook

In the units, we often make references to journal writing, quick writes, reflections, or a Writer's Notebook. Students will be writing frequently, so they will need a place to keep their writing and reference it as needed. You can decide how you want to organize the Writer's Notebook. You might

decide that students keep a three-ring binder or you might elect to use a web site such as Livebinder. For additional information about journaling and quick writes, you may refer to the Teach 21 website at <http://wvde.state.wv.us/strategybank/writing.html> .

Portfolio

You may wish to have your students compile and present a portfolio of their work. In each unit, we have incorporated work that could be added to a portfolio. To give you some flexibility, we would suggest compiling a list or check sheet outlining the specific requirements at the beginning of the term. Because the students will be compiling their work over the course, you may want to check the portfolio each quarter. Having a conference with each student and checking progress with the portfolio is strongly recommended.

Resources

Readicide Kelly Gallagher

Write Like This Kelly Gallagher

Deeper Reading Kelly Gallagher

Teaching Adolescent Writers Kelly Gallagher

Yellow Brick Roads: Shared and Guided Paths to Independent Reading 4-12 Janet Allen

Write Beside Them: Risk, Voice, and Clarity in High School Writing Penny Kittle

So What Do They Really Know: Assessment That Informs Teaching and Learning Cris Tovani

Supporting Students in a Time of Core Standards Sarah Brown Wessling

Teaching Argument Writing, Grades 6-12 George Hillocks, Jr.

Countee Cullen's "Incident"

First Draft – List words and phrases you find confusing	Second Draft – What did you notice this time that you didn't notice the first time?	Third Draft – What did you notice this time that you didn't notice the second time?	Fourth Draft – What might have driven this author to write this poem? What questions would you like to ask the author? In what context do you think the poem was written?

What does "Incident" say? What was Cullen's purpose behind the painting? What is the author's claim?

Pablo Picasso's *Guernica*

What do you notice in a first draft reading of the painting?	What do you notice in a second draft reading of the painting?	What do you notice in a third draft reading of the painting?

**What does *Guernica* say? What was Picasso's purpose behind the painting?
What is the author's claim?**

Digital Story Rubric

	4	3	2	1
Writing				
Problem/Situation	Fully engages and orients the reader by setting out a problem, situation or observation, establishing one or multiple point(s) of view and introducing a narrator and/or characters; creating a smooth progression of experiences or events.	Engages and orients the reader by setting out a problem, situation or observation, establishing one or multiple point(s) of view and introducing a narrator and/or characters; creates a smooth progression of experiences or events.	Engages and orients the reader to some extent by setting out a problem, situation or observation, establishing one or multiple point(s) of view and introducing a narrator and/or characters; somewhat creates a smooth progression of experiences or events.	Attempts to engage and orient the reader to some extent by setting out a problem, situation or observation, establishing one or multiple point(s) of view and introducing a narrator and/or characters; attempts to create a smooth progression of experiences or events.
Narrative Techniques	Uses multiple narrative techniques such as dialogue, pacing, description, reflection and multiple plot lines to develop experiences, events, and/or characters, thus enhancing the story and creating an excellent overall effect	Uses some narrative techniques, such as dialogue, pacing, description, reflection and multiple plot lines, to develop experiences, events and/or characters	Uses a few narrative techniques, such as dialogue, pacing, description, reflection and multiple plot lines, to develop experiences, events and/or characters	Attempts to use a narrative technique, such as dialogue, pacing, description, reflection and multiple plot lines, to develop experiences, events and/or characters

Sequencing	Successfully uses multiple techniques to sequence events so that they build on one another to create a coherent whole to build upon a particular outcome.	Uses a variety of techniques to sequence events so that they build on one another to create a coherent whole to build upon a particular outcome.	Uses some techniques to sequence events so that they build on one another to create a coherent whole to build upon a particular outcome.	Attempts to use some techniques to sequence events so that they build on one another to create a coherent whole to build upon a particular outcome.
Language	Effectively use precise words and phrases, telling details and sensory language to convey a vivid picture of the experiences, events, setting and/or characters.	Uses precise words and phrases, telling details and sensory language to convey a vivid picture of the experiences, events, setting and/or characters.	Uses some precise words and phrases, telling details and sensory language to convey a vivid picture of the experiences, events, setting and/or characters.	Attempts to use words and phrases, telling details and sensory language to convey a vivid picture of the experiences, events, setting and/or characters.
Conclusion	Provides an effective conclusion that follows from and reflects on what is experienced, observed or resolved over the course of the narrative.	Provides a conclusion that follows from and reflects on what is experienced, observed or resolved over the course of the narrative.	Somewhat provides a conclusion that reflects on the experience or what is resolved over the course of the narrative.	Attempts to provide a conclusion that follows from and reflects on what is experienced, observed or resolved over the course of the narrative.
Technology				
Videography/Graphics	Strong use of video, photos, and graphics to create an overall high quality final product.	Some use of video, photos, or graphics to create an overall quality final product.	Uses only one to two elements (video, photos, or graphics) to create a final product.	Attempts to use video, photos, or graphics to create a product.

Editing	Transitions and effects are appropriate and add to the flow and subject matter of the product.	Most transitions and effects are appropriate and add to the flow and subject matter of the product.	Some transitions and effects are appropriate and may add to the flow and subject matter of the product.	Attempts to use appropriate transitions and effects. Transitions and effects may distract from the piece.
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Group Discussion Questions

1. What is the problem in your story and how is it introduced? (problem or situation)
2. Who is telling the story? (narrator)
3. List the order of the events that occur in the story. (sequencing)
4. How does the dialogue enhance the story? (dialogue)
5. Is there more than one story going on here? (multiple plot lines)
6. Does the writer use sensory language? Give examples. (language)
7. Does the writer use words and phrases that show the reader versus telling the reader? Give examples. (language)
8. How does the writer conclude the story? (conclusion)

February 2013

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
				1	2	3
4 Project Proposal Due	5	6	7	8 Draft 1 Due	9	10
11	12 Peer Review	13	14	15 Final Draft Due	16	17
18	19	20	21	22 Digital Story Due	23	24
25	26 Peer Review of Digital Story	27	28 Submit Final Digital Story			

Dear Student,

In celebration of Read Across America Day, we would like to invite you to our school to take part in the festivities we have planned here. This year, we would like to incorporate multiple activities and opportunities for our students. As such, we are asking each of you create an original story to share with our students. Keep in mind that our students are digital natives, so we would like for you to “think outside the box” when creating your story.

We look forward to seeing you in March.

Sincerely,

Lynn Taylor, Principal

Elmwood Elementary School