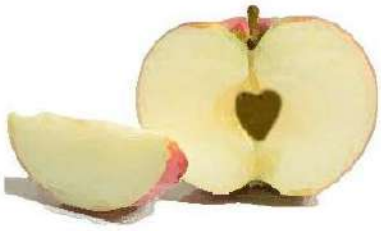

Getting to the Core

Grade 8 ELA

Common Core Unit of Study

Self-Image

Eighth Grade ELA Unit of Study:

Self-Image:

A Realistic Self-Perception Promotes a Healthy State of Mind.

Unit Overview

The goal of this unit of study is to help students realize that when they realistically evaluate themselves and their own self-worth, the result will be a healthy state of mind. This acceptance of self will allow students to become who they are meant to be. This a Common Core unit of study that engages students in collaborative discussions, close reading, textual analysis, media, and different genres of writing that require students to support claims with textual evidence.

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Santa Ana Unified School District Common Core Unit Planner-Literacy

Unit Title:	**Self-Image**	
Grade Level/Course:	**8th Grade ELA**	**Time Frame:** 9 Days
Big Idea *(Enduring Understandings):*	**Big Idea:** A realistic self-perception promotes a healthy state of mind.	
Essential Questions:	What criteria do we, and should we use to create our self-perception? How does your perspective influence the choices you make? How do you become who you want to be? How does peer competition influence self- image? How can your setting affect your self-perception?	

Instructional Activities: Activities/Tasks

Lesson: 1

Complex Text: *Identity*

Read1	Read2	Read 3
Activity: Anticipatory Guide	Activity: Shared reading (Reading in Four Voices)	Activity: Text analysis through a Do-Say Chart

Lesson: 2

Complex Text: *Body Issues Among Women*

Read 1	Read2	Read 3
Activity: Unencumbered Read	Activity: Do-Say Chart	Activity: Academic Summary

Lesson: 3

Complex Text: *A Smart Cookie*

Read 1	Read2	Read 3
Pre-Reading 1-2-3	Say-Mean-Matter	Analytical Paragraph showing irony and figurative language

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:** admire, harness, expose, shun, praise, promoting, self-image, inferiority	**Tier III:** irony
What pre-assessment will be given? Anticipatory Guide that has students analyze their position on five statements related to identity.		**How will pre-assessment guide instruction?** Students will re-evaluate their perspective towards identity throughout the lesson and then re-assess their five statements at the end of the unit.
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.8.1 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.8.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of a text.	Letter (S)	Can students communicate a recurring idea by synthesizing evidence, purpose, and audience?
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. RI.8.2 Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.	Text Dependent Questions	These questions show students ability to analyze author's purpose, author's message, intended audience,

RI.8.3 Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories). 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. RI.8.10 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.	Do/Say Chart (f) Deconstruction of an Academic Summary (f) Anticipatory Guide (F)	and student ability to cite textual evidence. Shows students' ability to summarize the author's intent and the textual support for what the author had intended to show the reader for that portion of the text. Shows students' ability to identify the topic sentence, claim, key details, and conclusion of an academic summary of a text. Shows how student understanding changes from the beginning of the unit to the end of the unit.
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*	**What does the assessment tell us?**

	demonstrate student mastery of the standards.)	
Bundled Writing Standard(s): W8.2 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 clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. W8.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	Letter (S)	Can students communicate a recurring idea by synthesizing evidence, purpose, and audience?
Bundled Speaking and Listening Standard(s): SL8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.	3 Dyad Shares (F) Three step interviews (f)	This activity allows students to follow the provided Dyad Guidelines and participate in academic discussion with a partner, listening and repeating and then adding to what their partner has said or providing reasons for why they disagree. This shows students ability to listen to each other and then summarize what their partner said to another student

Bundled Language Standard(s): L8.4 Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on *grade 8 reading and content*, choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *precede, recede, secede*). c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech **or trace the etymology of words**. d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context. b. Use the relationship between particular words to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *bullheaded, willful, firm, persistent, resolute*). Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.	Vocabulary Notebook (F)	The vocabulary notebook allows students to encounter vocabulary in context and acquire and use accurately grade-appropriate general academic and domain-specific words and phrases.

Resources/ Materials:	**<u>Complex Texts to be used</u>** **Informational Text(s) Titles:** *Body Image Issues Among Young Women More Influenced By Peers Than TV, Study Finds* **Literature Titles:** "Smart Cookie," "Identity" **Primary Sources:** **Media/Technology:** Public Service Announcement video clip- *Ban Bossy* **Other Materials:**
Interdisciplinary Connections:	**Cite several interdisciplinary or cross-content connections made in this unit of study (i.e. math, social studies, art, etc.)** Health, Art, Social Studies

Differentiated Instruction:	**Based on desired student outcomes, what instructional variation will be used to address the needs of English Learners by language proficiency level?** Sentence stems, leveled grouping, collaborative activities that give students increased opportunities to use language in an academic manner,	**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:** Companion Texts will be added; as well as additional scaffolds. **GATE:** Higher Order Thinking Skills (HOT) Questions; Extension of Letter; Think like a psychologist, poet, etc.; Students can research self- perception and present their findings to group members; Provide more rigorous reading material, but allow for similar outcomes. Gifted students can read a companion text to "Identity," "The Road less Taken," by Robert Frost and compare and contrast the big ideas related to identity. Give students a frame and at the top, have them write the Essential Question**:** *How can your setting affect your self-perception?* Next, within each rectangle, use the icons for details, different perspectives, ethics, and rules. Students should pull evidence from the text that support the elements listed above and use as the impetus for a conversation around how their quotes relate to the essential question. Ask the students to creatively add an anecdote to the Do-Say chart. Ask that students independently create the anecdote that symbolically represents the text, but uses metaphor or a parable to describe the situation

SAUSD Common Core Lesson Planner Teacher:

Unit: Self-Image Lesson #: 1-Identity	Grade Level/Course: 8th Grade ELA	Duration: Two 50-minute Class Periods Date:

Big Idea: A Realistic Self-Perception Promotes a Healthy State of Mind.

Essential Questions: What criteria do we, and should we use to create our self-perception?
How does your perspective influence the choices you make?

Common Core and Content Standards	**Content Standards:** **Reading Literature** 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.8.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of a text. **Speaking and Listening** SL.8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. **Writing** W.8.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. **Language** L8.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context. b. Use the relationship between particular words to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *bullheaded, willful, firm, persistent, resolute*).
Materials/ Resources/ Lesson Preparation	Images for Evaluation (1.1) Image Evaluation Chart (1.1A) Anticipatory Guide (1.2) Dyad Share Guidelines (1.3) Copy of poem "Identity" (1.4) Mind Mirror Template (1.5) Video Clip-*Dove Real Beauty Sketches* Talking Points (1.6) Vocabulary Notebook handout (1.7) "Identity" Do/Say Chart (1.8) PSA Video Clip- *Ban Bossy* Ban Bossy Script (1.9)
Objectives	**Content:** Students will deepen their understanding of the speaker in the poem "Identity" by analyzing and interpreting the figurative language and synthesizing that information into a Collaborative Mind Mirror. **Language:** Students will orally share their opinions and experiences on five statements in a Dyad Share with three partners. Students will draft a Monologue in the voice of the speaker from the poem "Identity."
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** self-perception, **admire, harness, expose, shun, praise**, perspective, perception	**WORDS WORTH KNOWING** stanza, topic, central idea, theme
Academic Vocabulary (Tier II & Tier III) — **STUDENTS FIGURE OUT THE MEANING**		clinging, madness, eternal, swayed, abyss
Pre-teaching Considerations	It may be a good idea to show the pictures at the beginning of this lesson in color. The pictures are available on the district website under curriculum, ELA 6-12, Units of Study. In addition, you may want to determine student groups before the lesson begins.	

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 reflecting about how the promotion of a positive self-image comes from within. Students are asked to think about what they already believe/know about this concept from previous lessons and add to their knowledge by sharing thoughts and ideas with other students. They then are going to read a literary text to reflect on the connection between the text and the unit's Enduring Understanding.	
Body of the Lesson: Activities/ Questioning / Tasks/ Strategies/ Technology/ Engagement	**<u>Preparing the Learner</u> 10 minutes** 1. Begin the lesson by pairing students and having them look at pictures of different types of people (clean, messy, punk, Emo, smart, and athletic).(Resource 1.1) 2. With their partner, instruct students to describe the images in writing under the Describe column. (Resource 1.1A) 3. Now the teacher should direct students to label the third column, Criteria for Evaluation. In is column, students should evaluate **how** they described the Images and explain what criteria they used for their descriptions.	**Differentiated Instruction:** **English Learners:** Sentence starters to accompany Collaborative Mind Mirror (Resource 1.6) **Students Who Need Additional**

Lesson Continuum

	4. Have students set the chart aside for now and tell them that they will be returning to it later on in the lesson. 5. Next, introduce the Big Idea for the unit by stating and posting (on the whiteboard or chart paper): **A Realistic Self-Perception Promotes a Healthy State of Mind.** 6. Distribute the Extended Anticipatory Guide (Resource 1.2) to the class while explaining that the following activity will preview the topics, issues, and themes for the next six lessons. 7. Direct students to complete the first column on the Extended Anticipatory Guide (Resource 1.2). Ask them, "Do you agree or disagree with the statements about self-perception and its effects?" Allow time for independent processing for students to complete, think, and mark their responses. Completing the Extended Anticipatory Guide (Resource 1.2) will also suffice as a **Pre-Assessment** (see Unit Plan) because it will provide the teacher with formative feedback on how deep a background students have on self-perception by gauging student oral responses in the following step. 8. Engage students in a Dyad Share to discuss, question, and defend their responses with their peers in a collaborative conversation. If you haven't already separated the students into groups of four (see Pre-Teaching Considerations), be sure to transition them before the Dyad Share. If necessary, students can use the Dyad Share Guidelines (Resource 1.3) if they require this scaffold. Model the process for students using the first question on the anticipatory guide, to ensure they understand the process. Directions for Dyad Share: **Step 1 –** Student A reads the first statement on the Extended Anticipatory Guide (Resource 1.2), and states his/her opinion and justifies the response. It is important that student B is instructed not to interrupt or comment on student A's statement until student A has completed his/her thought. Student B then responds, stating his/her opinion on the statement and providing one reason for their opinion. Partners must listen carefully, as they could be called on to relay their conversation to the class. **Step 2 –** Repeat for all five statements following the same guidelines, switching lead statements between partners. **Step 3 –** The dyad shares with their four-person table group in Round Robin format, stating whether they agreed or disagreed with the statements and some reasons for their opinions. 9. Conduct a class discussion by preselecting, randomly selecting, or soliciting students to share out with the entire class what their partner's responses and reasoning were. This reinforces the necessity of active listening and recall in order to value all voices in the classroom. In addition, when responding to students, be sure to maintain a neutral position and do not judge the students' comments.	**Support:** Students with disabilities can read the companion text, "What Might Have Been" and determine how the big idea of this poem relates to the essential question, *What criteria do we, and should we, use to create our self-perception?* **Accelerated Learners:** Gifted students can read a companion text to "Identity," "The Road less Taken," by Robert Frost and compare and contrast the big ideas related to identity.

<u>Interacting with the Text</u> 30 Minutes

1. Have students turn to Resource 1.4, the poem "Identity," and make a prediction about the poem's topic based on the title. Then have students share their ideas with an elbow partner.
2. Have students create a circle map, placing the topic of the poem in the center and adding text features within the map. Then have students share their ideas as a class while the teacher writes them and students add to their maps any ideas they did not already have.
3. Begin the reading of "Identity" (Resource 1.4). Read the poem aloud for the students, while they follow along. This models proper pacing, intonation, and pronunciation of the text.
4. Next, give students two minutes to read the poem independently.
5. Next, have students participate in a "Reading in Four Voices" shared reading. Before the reading begins, post the following discussion questions on the board or document camera for students to refer to during the activity:
    - -What line or phrase most strongly connects to the Big Idea? Why?
    - -Identify the comparison the author makes and explain why the author chose this comparison?
    - -What message, or theme, is the poet trying to convey? How do you know?
6. Students need to be in groups of four to complete this strategy. Direct the students to transition, if necessary.

Directions for Reading in Four Voices Jigsaw

Step 1- Get into groups of four. This is your base group.
Step 2- Every member of the group will choose a stanza 1, 2, 3, or 4. Stanza 5 will be read as a group.
Step 3- Read the poem once through, with each member reading their portion aloud. When the group gets to stanza five, the entire group should read the stanza together.
Step 4- Now students will leave their base groups and find a student from another group that has read the same stanza as they read. For example, a student who read stanza 2 should find another student who read stanza two. The students should then work together to paraphrase their stanza and stanza 5 (Resource 1.4) and define terms in their vocabulary notebook (Resource 1.7).
Step5- Next, students should return to their base groups and share the paraphrased versions of their poems and once again read the poem as a group.
Step 6- Finally, as a group of four, students should discuss the questions from Resource 1.4A and write down their answers in the space provided.

EL's: you may want students, independently, to jot down their initial understanding of the central idea/theme immediately after engaging in the Four Voices task. They can then revisit their initial understanding of theme when they meet in groups of four.

EL's: In order to have students more independently delve in to the meaning of the poem, you may want them to engage in the Do/Say task first (in pairs) before having them address the discussion questions in groups of four. This will allow the students to analyze meaningful chunks at a time and increase opportunities for the co-construction of knowledge/understanding. After the Do/

	(1) Conduct a class discussion by preselecting, randomly selecting, or soliciting students to share out with the entire class what their group's consensus was on the discussion questions. Value their responses by recording them on chart paper or the document camera to refer back to later. **<u>Extending Understanding</u> 15 Minutes** (1) To assess student progress towards analyzing the text's relationship to the Big Idea, students will complete a Collaborative Mind Mirror and present the product to groups at the start of Day 2. Distribute the Collaborative Mind Mirror template to each group (Resource 1.5). (2) Read through the directions with the students, explaining the definition of self-perception (i.e. Self-perception is the understanding of how you see yourself. It includes your confidence and self-esteem). Emphasize the Essential Question: ***What criteria do we, and should we, use to create our self-perception?*** This Essential Question will give purpose to the decisions that students make in collecting, coordinating, and creating the Collaborative Mind Mirror (Resource 1D). (3) Show the Dove clip. This clip shows the self-image of individuals compared to how others view them. (4) Following the clip, give students time to independently find quotes, examples, and create sketches for this activity. ----------End of Day 1---------- **<u>Day 2</u>** **<u>Interacting with the text</u> 20 Minutes** (1) Place students into groups of four. Then, have students choose roles within their groups for the Collaborative Mind Mirror. Evidence Gatherer is responsible for identifying the two quotes from the text. Copywriter is responsible for generating the two phrases, not from the poem, that reflect the speaker's self-perception. Artistic Consultant needs to brainstorm and/or draft two drawings or visual representations on the Collaborative Mind Mirror (Resource 1.5). And the Designer will coordinate all the information onto the paper in an appealing and clear display. Give students 10-15 minutes to work on this. Be sure to ask students to use the Talking Points handout (Resource 1.6) in order to prepare for the gallery Walk. (2) Begin the next part by referencing the Essential Question: ***What criteria do we, and should we, use to create our self-perception***, and connecting it to the Collaborative Mind Mirror (Resource 1.5) and Talking Points (Resource 1.6). Put the Talking Points (Resource 1.6) on the document camera and explain that the students will now be completing a Gallery Walk.	Say task, they can work in groups of four and come to consensus on the discussion questions listed in the lesson.

Gallery Walk Directions

Step 1 – Have five (assuming you have 10 groups of four) areas of the classroom, usually space along the walls, where there is enough room for two groups of four to gather. Choose half of the groups to present first, and half of the groups to be the audience first.

Step 2 – The presenting groups are released to the predetermined locations to post their work for the audience to see. Then each audience group is paired with a presenting group.

Step 3 – The presenting group then shares their work with the audience group. Each member of the presenting group must speak. Each audience member must create one clarifying question while listening to the presentation. Time permitting, the clarifying questions are answered by the presenting group.

Step 4 – After a pre-designated time (usually 2-4 minutes, the audience groups rotate to a new presenter group.

Step5 – Once the audience has heard 1-2 presentations, the groups switch. The presenters become the audience and vice-versa and the steps repeat.

Note: Teacher should want to provide **an example** and **model a clarifying question** for students.

(3) Be sure to circulate around the classroom during the Gallery Walk to generate a formative assessment that determines the extent to which students are approaching an understanding of the Essential Question. Once students have returned to their seats, have at least two students share out their understanding on each talking point and record their answers on the document camera or chart paper for future reference.

Day 3

(1) To reengage students with the text from an analytical and structural standpoint, distribute the Do-Say Chart (Resource 1.8) to each student. The Do-Say Chart (Resource 1.8) will provide a much deeper reading than the Reading in Four Voices and Collaborative Mind Mirror provided. Once students have the Do-Say Chart (Resource 1.8) in front of them, direct their attention to the row (Stanza 1) that is already filled in. Have them compare the first row with the first stanza of the poem, and discuss with a partner what the difference between the "Do" column and the "Say" column is.

(2) Once students have had the opportunity to think through the question and discuss with a partner, debrief with the class. Ask a sampling of students to explain what they believe the activity is. If necessary, correct any misconceptions. The "Do" column is the poet's purpose or plan for writing. It's what the poet is accomplishing with her writing. The "Say" column is the specific details of the poem. It's the student

created, Wreck-the-Text version.

Directions for Do-Say Chart

Step 1- The "Do" column is the poet's purpose or plan for writing. It's what the poet is accomplishing with her writing.

Step 2- The "Say" column is the specific details of the poem. It's the student created summary of what the text actually says.

(3) Model with the entire group Stanza 2, thinking aloud while you're processing. Then give students time to complete the remainder of the activity. Note that for Stanza 4, students have to identify the "Do" column, and for Stanza 5, they have to complete the entire row.

(4) Once students have had time to complete the activity, have them debrief in their groups. Circulate and note progress, clarifying and correcting when necessary. Complete the activity by holding a classroom discussion and filling in the Do-Say Chart (Resource 1.8) on the document camera which students can revise and modify their answers from.

<u>Extending Understanding</u> 30 Minutes

(1) To complete the lesson, have students draft a Monologue of what the speaker of the poem would say if she were to give a one-minute PSA (Public Service Announcement) for improving one's self-perception. Inform students that PSA's are like commercials, but they are designed to help improve the quality of life of all citizens. The students do not need to describe the commercial, or give stage directions -just a stream of consciousness over what this person, the speaker of the poem, would have to say about positive change.

(2) Show students the *Ban Bossy* PSA clip, and give them a copy of the transcript (Resource 1.9) so that they will see what they are supposed to create.

(3) At this point, reference Collaborative Mind Mirror (Resource 1.5), the responses to the Talking Points (Resource 1.6), and the Do-Say Chart (Resource 1.8) to draw ideas from. Explain to students that they will be required to use three of the following five words in their PSA (**admire, harness, expose, shun, praise, jagged and musty**). Next, allow students time to write.

(4) Once students have drafted their PSA's with their partner, have students share their drafts in a Stay and Stray.

Extension Activity:

(1) Have students write an I am poem using the frame provided in Resource 1.10. This will be a poem about the student's own self-image.

(2) Next, have the students compare their poem to Identity and explain how their ideology is similar or different from Polanco's.

(3) Finally, have students answer the following question: What criteria did you use to create your own self-image in this poem?

	Directions for Stay and Stray **Step 1** – Have students number off in their groups 1-4. Students 1 and 2 will be the "Stayers," while students 3 and 4 will be the "Strayers." **Step 2 –** The strayers will then rotate to another group. Use an organizational pattern, i.e. clockwise, to direct where the strayers will go. **Step 3 –** Once the strayers have arrived at a new table, all four students will read their draft, stayers going first. Allow appropriate time at each grouping before initiating another straying. (1-2 minutes) (5) After students have returned to their seats, call on a "Stayer" to nominate a "Strayer", who they thought did an outstanding job, and have the nominated student read their response to the class. Then ask a "Strayer" to nominate a "Stayer", who had a strong response, and so on. (6) Complete the lesson by once again referencing the Big Idea: **A Realistic Self-Perception Promotes a Healthy State of Mind.** Have students return to the Anticipatory Guide and add as many quotes to the identity column that apply. **End Day 3**	
Lesson Reflection		
Teacher Reflection Evidenced by Student Learning/ Outcomes		

Image 1

Image 2

Image 3

Image 4

Image 5

Image 6

Directions: 1. Look at images 1-6. With a partner, describe each image in writing in the Describe column. Then wait for instructions from your teacher for the remaining columns.

	Describe			
Image 1				
Image 2				
Image 3				
Image 4				
Image 5				
Image 6				

STATEMENTS	AGREE	DISAGREE	EVIDENCE FROM ***Identity***	EVIDENCE FROM ***Body-Image Pressure Increasingly Affects Boys***	EVIDENCE FROM ***Smart Cookie***	AGREE	DISAGREE
1) Too many people are unhappy with themselves.							
2) How you view yourself can affect your opinions and decisions.							
3) It is better to follow the lead of others than to be unique.							
4) Honesty about yourself will help you reach your goals.							
5) Comparing yourself to other people will lead to success.							

Dyad Sharing Guidelines

Directions: Please use the following sentences frames to guide the discussion with your partner as you determine whether you agree or disagree with the statements in the Extended Anticipatory Guide.

- *Listen carefully to your partner as you will share his/her ideas with the whole class.*

Partner A: Statement one says that ". . . ." In my opinion, this is (true/not true), so I (agree/disagree). One reason for my opinion is . . . .

Partner B: I (agree/disagree) with you because I think that . . . . The next statement says that ". . . ." Based on my knowledge, I would say that this statement is (true/not true), so I (agree/disagree). One reason for my opinion is . . . .

Directions for Reading in Four Voices Jigsaw

Step 1- Get into groups of four. This is your base group.

Step 2- Every member of the group will choose a stanza 1, 2, 3, or 4. Stanza 5 will be read as a group.

Step 3- Read the poem once through, with each member reading their portion aloud. When the group gets to stanza five, the entire group should read the stanza together.

Step 4- Now students will leave their base groups and find a student from another group that has read the same stanza as they read. For example, a student who read stanza 2 should find another student who read stanza two. The students should then work together to paraphrase their stanza and stanza 5 (Resource 1.4) and define terms in their vocabulary notebook (Resource 1.7).

Step5- Next, students should return to their base groups and share the paraphrased versions of their poems and once again read the poem as a group.

Step 6- Finally, as a group of four, students should discuss the questions from Resource 1.4A and write down their answers in the space provided.

Stanza	**Identity** *by Julio Noboa Polanco*	Paraphrase
1	Let them be as flowers, always watered, fed, guarded, admired, but harnessed to a pot of dirt.	
2	I'd rather be a tall, ugly weed, clinging on cliffs, like an eagle wind-wavering above high, jagged rocks.	
3	To have broken through the surface of stone, to live, to feel [3]exposed to the madness of the vast, eternal sky. To be swayed by the breezes of an ancient sea, carrying my soul, my seed, beyond the mountains of time or into the abyss of the bizarre.	
4	I'd rather be unseen, and if then [4]shunned by everyone, than to be a pleasant-smelling flower, growing in clusters in the fertile valley, where they're [5]praised, handled, and plucked by greedy, human hands.	
5	I'd rather smell of musty, green stench than of sweet, fragrant lilac. If I could stand alone, strong and free, I'd rather be a tall, ugly weed.	

[1]**admired**- to look up to or have a high opinion of.
[2]**harnessed**- to be fastened to or confined (without possibility of escape)
[3]**exposed**- to be open to danger or harm
[4]**shunned**- to be avoided or put out deliberately (on purpose).
[5]**praised-** expression of approval, admiration or exaltation.

Identity Text Dependent Questions

1. What line or phrase from the poem most strongly connects to the Big Idea: A Realistic Self-Perception Promotes a Healthy State of Mind.? Why?	
2. Identify the comparison the author makes and explain why the author chose this comparison?	
3. What message, or theme, is the poet trying to convey? How do you know? Provide textual evidence within your response.	

Collaborative Mind Mirror on Self-Perception

Essential Question

Self-perception is the understanding of how you see yourself. It includes your confidence and your self-esteem. The essential question, though, is *what criteria do we, and should we, use to create our self-perception?*

Directions

Inside the outline of the speaker's head, create a presentation that displays the speaker's self-perception in the poem "Identity". Your display must include the following:

- ✓ -Two quotes from the text that reveal the speaker's self perception
- ✓ -Two of your own phrases.
- ✓ -Two drawings that embody the speaker's beliefs.

Group Roles

Evidence Gatherer:
Copywriter:
Artistic Consultant:
Designer:

Talking Points with Frames

While trying to approach the Essential Question: *What criteria do we, and should we, use to create our self-perception?*, present your understanding of the speaker's experience in the poem "Identity" based on the Collaborative Mind Mirror your group created. The following topics need to be addressed in your explanation of your Collaborative Mind Mirror. During the conversation, each member of the group will need to speak.

- Decide and explain if the speaker has a positive or negative view of herself.
  - *The speaker has a _____ because…*
    (Positive/negative)
- Examine the characteristics the speaker believes make a good person.
  - _____ *(characteristics) are important to the speaker because…*

- Evaluate the validity of the speaker's message to your own experiences.
  - *The speaker is basically saying _____, which connects to my experience when…*

Vocabulary Notebook: _____

Word & Translation	Picture/Image	Definition	Source Sentence	Original Sentence
admire			"… always watered, fed, guarded, admired…"	
harness			"…but harnessed to a pot of dirt."	
expose			"…to live, to feel exposed to the madness…"	
shun			"…then shunned by everyone…"	
praise			"…where they're praised, handled, and plucked…"	
musty			"I'd rather smell of musty, green stench…"	
jagged			"…wind-wavering above high, jagged rocks."	

Name: _____ Date: _____ Per: _____

"Identity" by Julio Noboa Polanco

Do/Say Chart

Section/Stanza/ Paragraph#	**Do** **What is the author doing?** **(Introducing, describing, explaining, emphasizing, foreshadowing, using symbolism, developing the conflict, …)**	**Say** **What is the author/text saying** **(The specific details of the text, an easy to understand version of what the author is trying to communicate)**
Stanza 1	*Explaining how "them" will be treated and the consequences of that treatment*	The author is comparing "them" (people) to flowers who are put on display because they are beautiful or possess some other admired quality. They may be lavished with attention, but are also owned by someone and not free.
Stanza 2	*Describing her preference to "them" and the flowers*	
Stanza 3	*Emphasizing what her identity gets to do*	
Stanza 4		She would like to be unnoticed, and even ignored, rather than having people cherish and idolize her, than be in a comfortable setting.
Stanza 5		

Ban Bossy: I'm not Bossy I'm the Boss

When I was growing up, I was called bossy.

The word bossy is just a squasher.

Being labeled something matters.

By middle school girls are less interested in leadership than boys.

And that is because they worry about being called bossy.

We need to tell them that it is ok to be ambitious.

We need to help them lean in.

Words matter.

Let's just ban the Word bossy.

And encourage girls to lead.

To be strong and be ambitious.

To listen to your own voice.

There are no limits.

Dare to be you.

You can change the world.

Let's ban bossy.

Be brave, be you!

Ban bossy.

Join us to Ban Bossy.

I'm not bossy. I'm the boss.

Encourage girls to lead. Take the pledge at BanBossy.com

https://www.youtube.com/watch?v=6dynbzMlCcw

Retrieved on 3.20.14

Writing an "I Am" Poem

MODEL	EXAMPLE
FIRST STANZA	
I am (Name)	I am Jared
I am (personality trait)	I am fun
I am (personality trait)	I am curious
I see (an imaginary sight)	I see Atlantis
I want (an actual desire)	I want to go to college
I am (the first line of the poem repeated)	I am Jared
SECOND STANZA	
I am (physical trait)	I am strong
I am (physical trait)	I am tall
I touch (an imaginary touch)	I touch a summer's cloud
I worry (something that bothers you)	I worry about violence
I cry (something that makes you sad)	I cry for my Gram
I am (the first line of the poem repeated)	I am Jared
THIRD STANZA	
I believe (something that is true)	I in God
I say (something you believe in)	I say children are our future
I dream (something you dream about)	I dream for a quiet day
I try (something you really make an effort about)	I try to do my best
I hope (something you actually hope for)	I hope the success of my children
I am (the first line of the poem repeated)	I am Jared

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SAUSD Common Core Lesson Planner Teacher:

Unit: Self-Image Lesson #: 2-"Body-Image Pressure..."	Grade Level/Course: 8th Grade ELA	Duration: Two 50-minute Class Periods Date:

Big Idea: A Realistic Self-Perception Promotes a Healthy State of Mind.

Essential Questions: What criteria do we, and should we use to create our self-perception?
How does your perspective influence the choices you make?
How can your setting affect your self-perception?

Common Core and Content Standards	**Content Standards:** Reading Literature RI.8.2 Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. Writing W.8.1 Write arguments to support claims with clear reasons and relevant evidence W.8.4 Produce clear 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. a. Apply grade 8 Reading standards to literature (e.g., "Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new"). b. Apply grade 8 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced"). W.8.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. Speaking and Listening SL.8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. 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.
Materials/ Resources/ Lesson Preparation	"Wordsift" (Resource 2.1) "Body-Image Pressure Increasingly Affects Boys" (Resource 2.2) Text-Dependent Questions (Resource 2.3) Depth and Complexity Frame (Resource 2.7) Found Poem (Resource 2.4) Do-Say Chart (Resource 2.5) Academic Summary (Resource 2.6)

<table>
<tr><td>Objectives</td><td colspan="2">Content:
Students will demonstrate the Enduring Understanding by creating a Found Poem based on the article ""Body-Image Pressure..."

Students will draft an Academic Summary that includes the main idea and paraphrased details of the article "Body-Image Pressure Increasingly Affects Boys" (Resource 2.2).</td><td>Language:
Students will orally analyze a deconstructed "Wordsift" with their peers to predict the contents of an article.

Students will orally paraphrase key details from the article to support the main idea for their Academic Summary.</td></tr>
<tr><td>Depth of Knowledge Level</td><td colspan="3">☒ Level 1: Recall ☒ Level 2: Skill/Concept
☒ Level 3: Strategic Thinking ☒ Level 4: Extended Thinking</td></tr>
<tr><td>College and Career Ready Skills</td><td colspan="3">☐ Demonstrating independence ☐ Building strong content knowledge
☒ Responding to varying demands of audience, task, purpose, and discipline ☒ Valuing evidence
☒ Comprehending as well as critiquing
☐ Using technology and digital media strategically and capably
☒ Coming to understand other perspectives and cultures</td></tr>
<tr><td>Common Core Instructional Shifts</td><td colspan="3">☒ Building knowledge through content-rich nonfiction texts
☒ Reading and writing grounded from text
☒ Regular practice with complex text and its academic vocabulary</td></tr>
<tr><td rowspan="3">Academic Vocabulary (Tier II & Tier III)</td><td></td><td>KEY WORDS ESSENTIAL TO UNDERSTANDING</td><td>WORDS WORTH KNOWING</td></tr>
<tr><td>TEACHER PROVIDES SIMPLE EXPLANATION</td><td>promoting
inferiority
self-image</td><td>salient
life-satisfaction</td></tr>
<tr><td>STUDENTS FIGURE OUT THE MEANING</td><td>adolescent</td><td>disorder</td></tr>
<tr><td>Pre-teaching Considerations</td><td colspan="3">Make sure students have a general understanding of body image and peer competition before beginning discussion.</td></tr>
<tr><td colspan="4">Lesson Delivery</td></tr>
<tr><td>Instructional Methods</td><td colspan="3">Check method(s) used in the lesson:
☒ Modeling ☒ Guided Practice ☒ Collaboration ☒ Independent Practice
☒ Guided Inquiry ☐ Reflection</td></tr>
</table>

Lesson Continuum

	Prior Knowledge, Context, and Motivation: In the following lesson, students will be reading, viewing, thinking, and writing about how the promotion of a positive self-image comes from within. Students are asked to think about what they already believe about this concept and add to their knowledge by sharing thoughts and ideas with other students. They then are going to read and evaluate a short non-fiction text and analyze its implications.	
Body of the Lesson: Activities/ Questioning / Tasks/ Strategies/ Technology/ Engagement	**<u>Preparing the Learner</u>** 1. Begin the lesson by restating the Big Idea: **A Realistic Self-Perception Promotes a Healthy State of Mind,** then distribute, and project on the document camera, the Wordsift (Resource 2.1). Explain to students that this is a collection of words from an article that they are about to read. The words are placed in alphabetical order, but the larger the word is the more it appears in the text. Therefore, the Wordsift (Resource 2.1) will give students a preview of the selection. 2. Have students independently read through the Wordsift (Resource 2.1) and respond to the two prompts on the handout. After students have had time to respond, prompt them to share their thoughts through a Three-Step Interview (Resource 2.1A). If students aren't already in groups of four, transition them before the activity begins. Be sure to ask students to write down their partners responses on Resource 2.1A. **Directions for Three-Step Interview Process:** **Step 1** – In groups of four, have students letter off A,B,C, and D. **Step 2** – Next, A interviews B (has the student read his/her responses) and C interviews D. Then, B interviews A and C interviews D. **Step 3** – 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. 3. End the activity by preselecting, randomly selecting, or soliciting students to share responses to the class. The students should not be sharing their responses, though. They should be sharing their interviewee's responses. Record students' thoughts on chart paper or on the document camera to value their answers, as well as reference when appropriate as the lesson continues. **<u>Interacting with the Text</u> 20 Minutes** 1. Once students have finished sharing their responses, distribute the article, "Body-Image Pressure Increasingly Affects Boys" (Resource 2.2). Allow students a first, unencumbered read through the text.	**Differentiated Instruction:** **English Learners:** Sentence stems to go with the Wordsift (Resource 2.1) to help students complete the Three-Step Interview **Accelerated Learners:** The text dependent questions from this lesson work quite well with a depth and complexity frame. Give students a frame and at the top, have them write the Essential Question**:** *How can your setting affect your self-perception?* Next, within each rectangle, use the icons for details, different perspectives, ethics, and rules. Students should pull evidence from the text that support the elements listed above and use as the impetus for a conversation around how their quotes relate to the essential question.

2. After students have read through the article (Resource 2.2), distribute the Guiding Questions (Resource 2.3) and assign each expert group one question to answer.
3. Next, begin a Jigsaw activity. Again, this activity works best if students are already in groups. If they aren't already, transition before the activity begins.

Directions for Jigsaw:

Step 1 – Base groups (number off 1, 2 ,3, &4)
Step 2 – Expert groups (all the 1's, 2s, 3's, 4's form groups)
Step 3 – In expert groups, students read and come to consensus on a response to the guiding questions.
Step 4 – In expert groups, students rehearse the response they will share with their base group members.
Step 5 –In base groups, each member shares their expert group's response while the others take notes on their note-taking guide.
Step 6 – In base groups, consider giving some independent thinking time for students to re-read the information on their note-taking guide and think about their individual response to the essential question before group consensus is reached

4. After the Jigsaw, debrief with the class by preselecting, randomly selecting, or soliciting answers for each of the Guiding Questions (Resource 2.3). Record the responses on the document camera, providing corrective feedback as necessary.

<u>Extending Understanding</u> 15 Minutes

(1) Now that students have had time to read through the text and respond to the Guiding Questions (Resource 2.3), they'll be drafting a Found Poem that attempts to address the Big Idea: **A realistic self-perception promotes a healthy state of mind.** Distribute the Found Poem Rubric (Resource 2.4), and explain to students that a Found Poem is a text comprised of words, phrases, and sentences that are "found" from another source, in this case the article "Body-Image Pressure Increasingly Affects Boys" (Resource 2.2). Students will be pulling words, phrases, and sentences and putting them in an order that best makes sense in regards to demonstrating the Big Idea.

(2) Model the process for the first few lines, while thinking aloud. Look for portions of the text that stand out. Copy three or four words and phrases over the document camera and start putting them in an order that has a poetic impact. After you have three or four lines of the poem written, allow students time to draft their found poems.

(3) Give students the rest of the period to finish their poems. Whatever isn't finished will need to be completed for homework.

END DAY 1

Day 2

Preparing the Learner 15 Minutes

(1) The second day of the lesson will begin by having the students share their Found Poems from the previous day. In order to have students share their poems, conduct a Stay and Stray. If students aren't already in groups of four, have them transition before the Stay and Stray begins.

Directions for Stay and Stray

Step 1 – Have students number off in their groups 1-4. Students 1 and 2 will be the "Stayers," while students 3 and 4 will be the "Strayers."
Step 2 – The strayers will then rotate to another group. Use an organizational pattern, i.e. clockwise, to direct where the strayers will go.
Step 3 – Once the strayers have arrived at a new table, all four students will read their draft, stayers going first. Allow appropriate time at each grouping before initiating another straying.

(2) After students have returned to their seats, call on a "Stayer" to nominate a "Strayer," who he/she thought did an outstanding job, and have the nominated student read his/her response to the class. Then, ask a "Strayer" to nominate a "Stayer," who had a strong response, and so on. Ask the individual students the reason why they chose the lines they did to best demonstrate the Big Idea: **A realistic self-perception promotes a healthy state of mind** *and* provide feedback based on their responses.

Interacting with the Text 15 Minutes

(1) Distribute the Do-Say Chart (Resource 2.5) to all students. This is the same analysis activity that students did with the poem "Identity,"so it should look familiar to all students. Reintroduce the purpose of the activity as an analysis of author's purpose. It separates the details of the text from what the author is intending to accomplish. Read through the first row, which is already completed, while thinking aloud. If necessary for your class, complete the second row as a guided practice, specifically if students had difficulty with this activity in the previous lesson on "Identity." Then, give students time to re-read the article, completing the rest of the graphic organizer independently or with an elbow partner.

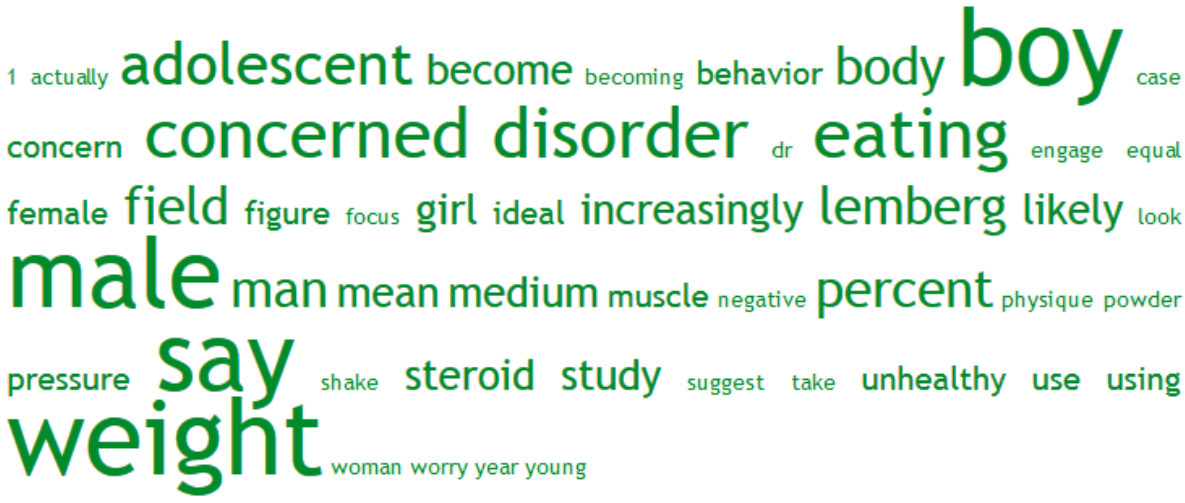
(2) Direct the students to debrief in their groups regarding how they've completed the Do-Say Chart (Resource 2.5). Based on the information in their graphic organizers, have each group develop a statement that represents the author's message.

(3) Review the Do-Say Chart (Resource 2.5) as a class. After the chart is filled in, ask students to share the main idea their group identified. Ask students what criteria they used in order

Students Who Need Additional Support: Students have been provided with an Academic Summary Template (Resource 2.6) in order to support them in writing an academic summary.

	to determine the author's message. **<u>Extending Understanding</u> 15 Minutes** (1) As the final activity in this lesson, students will be completing an academic summary for the article. Have students take out the Deconstructing an Academic Summary page from their resource book (Resource 2.6). Explain the three basic components of an academic summary are T (topic sentence or claim that includes the main idea of the text), P (a paraphrase or citation of key details (textual evidence) that demonstrates the topic sentence/claim) and C (a concluding statement that reinforces the main idea). An academic summary template has also been included for students who need it. This is also Resource 2.6. (2) Students will need time to collaborate to prepare their paragraphs. This includes noting key details from their Do-Say Chart (Resource 2.5) by starring them and paraphrasing the details by putting them into their own words. This would be a good place for the teacher to model the first two sentences of the academic summary. The teacher should explain the process that he/she goes through in order to write those sentences. (3) Allow students time to then complete the Academic Summary (2.6A). Have the students review the rubric (2.6B) as a guide to creating acceptable drafts. Collect the academic summary at the end of the period or the start of the next day to assess and give feedback. (4) Finally, have students revisit the Extended Anticipatory Guide and add quotes from the text that support the questions. (This can be the closure to the lesson or assigned for homework. Be sure to let students know that the answers to the questions will be the basis for the beginning of tomorrow's lesson.)	
Lesson Reflection		
Teacher Reflection Evidenced by Student Learning/ Outcomes		

Word Sift for "Body-Image Pressure Increasingly Affects Boys"



Select words that may relate to the Big Idea, A Realistic Self-Perception Promotes a Healthy State of Mind, and explain why you chose these words.

_____
_____
_____
_____
_____
_____
_____

Based on these words, what might the text be about? What will the main idea of the text be?

_____
_____
_____
_____
_____
_____
_____
_____

3 Step Interview

Circle one: I am Partner A B C D My name is:_____

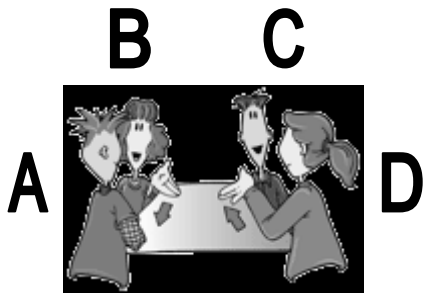
Directions: Share your response to the _____ (article, quick write, etc). Listen closely to your partner's response as you will need to share what they say with the rest of the team.

<table>
<tr><td colspan="2">My partner is A B C D Their name is _____

My notes while listening to my 1st partner that I will be sharing with others:</td></tr>
<tr><td>My notes while listening to my 2nd partner</td><td>My notes while listening to my 3rd partner</td></tr>
</table>

Three Step Interview:

How it Works



Step One: A interviews B by asking the quick write question

while

C interviews D

Step Two: B interviews A asking the quick write question

while

D interviews C

Step Three: 1. A reports to the whole group about B

2. B reports to the whole group about A

3. C reports to the whole group about D

4. D reports to the whole group about C

Body-Image Pressure Increasingly Affects Boys

Cultural ideals are becoming an equal opportunity anxiety-inducer, and eating disorders are increasingly common in men. But the symptoms in men and women don't look the same.

JAMIE SANTA CRUZMAR 10 2014, 9:00 AM ET

Culturally, we're becoming well attuned to the pressure girls are under to achieve an idealized figure. But researchers say that lately, boys are increasingly feeling the heat.

A new study of a national sample of adolescent boys, published in the January issue of *JAMA Pediatrics*, reveals that nearly 18 percent of boys are highly concerned about their weight and physique. They are also at increased risk for a variety of negative outcomes: Boys in the study who were extremely concerned about weight were more likely to be depressed, and more likely to engage in high-risk behaviors such as binge drinking and drug use.

The trend toward weight obsession among boys is cause for worry, says Dr. Alison Field, an associate professor of pediatrics at Boston Children's Hospital and the lead author of the study. "You want people to be concerned enough about their weight to make healthy decisions," she says, "but not so concerned that they're willing to take whatever means it takes—healthy or unhealthy—to achieve their desired physique."

Of the boys who were highly concerned with their weight, about half were worried only about gaining more muscle, and approximately a third were concerned with both thinness and muscularity simultaneously. Meanwhile, less than 15 percent were concerned only with thinness. Those statistics reflect a major difference between boys and girls when it comes to weight concerns: whereas girls typically want to be thinner, boys are as likely to feel pressure to*gain* weight as to *lose* it.

"There are some males who do want to be thinner and are focused on thinness," Field says, "but many more are focused on wanting bigger or at least more toned and defined muscles. That's a very different physique."

"The media has become more of an equal opportunity discriminator. Men's bodies are not good enough anymore either."

If boys are increasingly concerned about weight, changing representations of the male form in the media over the last decade or two are at least partly to blame. “We used to really discriminate—and we still do—against women” in terms of media portrayals, says Dr. Raymond Lemberg, a Prescott, Arizona-based clinical psychologist and an expert on male eating disorders. “If you look at the Miss America pageant winners or the Playboy centerfolds or the runway models over the years, there’s been more and more focus on thinness.”

But while the media pressure on women hasn’t abated, the playing field has nevertheless leveled in the last 15 years, as movies and magazines increasingly display bare-chested men with impossibly chiseled physiques and six-pack abs. “The media has become more of an equal opportunity discriminator,” says Lemberg. “Men’s bodies are not good enough anymore either.”

Even toys contribute to the distorted messages youngsters receive about the ideal male form. Take action figures, for example, which Lemberg suggests are the male equivalent of Barbie dolls in terms of the unrealistic body images they set up for young boys. In the last decade or two, action figures have lost a tremendous proportion of fat and added a substantial proportion of muscle. “Only 1 or 2 percent of [males] actually have that body type,” says Lemberg. “We’re presenting men in a way that is unnatural.”

In the face of the ideals they’re bombarded with, it’s no surprise that adolescent boys, like waves of girls before them, are falling prey to a distorted image of themselves and their physical inadequacies: Previous research suggests that up to 25 percent of normal weight males nevertheless perceive themselves to be underweight.

And given their perception of themselves as too small, it’s also no surprise that boys are searching out means to bring their bodies into conformity with the muscular ideal. A 2012 study of adolescents revealed that muscle-enhancing behaviors are pervasive among both middle school and high school-age males: More than a third reported downing protein powders or shakes in an effort to boost their muscularity; in addition, almost 6 percent admitted to using steroids and 10.5 percent acknowledged using some other muscle-enhancing substance.

The negative effects of steroid use can be particularly significant for adolescents.

Pharmaceutical-grade injectable steroids are a definite concern, says Dr. Rebecka Peebles, co-director of the Eating Disorder Assessment and Treatment Program at the Children's Hospital of Philadelphia, but they’re not the biggest worry, given that they’re difficult to obtain. Of more

concern are the “natural” powders or shakes that teens can pick up at their local GNC. The problem, Peebles says, is that “natural” in this case simply means unregulated. “They actually can include all kinds of things in them,” says Peebles. In some cases powder or shake supplements “are actually anabolic androgens and just packaged as a natural supplement.”

The consequences can be severe: Long-term use of steroids is associated with depression, rage attacks, suicidal tendencies, and cardiomyopathies. And the negative effects can be particularly significant for adolescents, since their bodies are going through a period of major growth and development.

In many cases, of course, weight concerns among young males remain at relatively benign levels, and when teens attempt to control their weight, they often do so in comparatively innoccuous ways. But when adolescents demonstrate an extreme focus on physique and begin to engage in potentially dangerous behaviors, it can be a signal of an eating or weight-related disorder—in males just as much as in females.

“The misunderstanding has been the generalization that eating disorders are a woman’s issue,” says Lemberg. “What studies have shown is that, in the last 15 years or so, more men have eating disorders than ever before.” The oft-cited figure is that only about 1 in 10 eating disorders occur in males, but according to Lemberg, newer research suggests that the real ratio is probably closer to 1 in 4.

"Instead of doing something unhealthy to get smaller, they're using unhealthy means to become larger."

Although awareness of the risk of weight disorders among males is growing, there is still a problem with under-recognition, Field says, primarily because of the assumption that the disorders look the same in males as they do in females. Current assessments for eating disorders focus on the classical presentation typical of females, but since young men are often more concerned with gaining muscle than becoming thin, they typically don’t present as underweight, as girls often do. They’re also not as likely to starve themselves, use laxatives or induce vomiting; instead, they’re much more likely to engage in excessive amounts of exercise and steroid abuse. “Instead of wanting to do something unhealthy to get smaller, they’re using unhealthy means to become larger,” Field says.

But though the presentation might be different, excessive worries about weight, especially in combination with high-risk behaviors, are no less concerning in males than in females. According to Field, it’s time to sit up and take note of the boys. “Pediatricians and adolescent

medicine docs and parents [need] to become aware that they should be listening as much to their sons' conversations about weight as their daughters'."

*****Prospective Associations of Concerns About Physique and the Development of Obesity, Binge Drinking, and Drug Use Among Adolescent Boys and Young Adult Men**

Alison E. Field, ScD[1,2,3,4,5]; Kendrin R. Sonneville, RD, ScD[1,4]; Ross D. Crosby, PhD[6]; Sonja A. Swanson, ScM[3]; Kamryn T. Eddy, PhD[7]; Carlos A. Camargo Jr, MD, DrPH[2,3,5,8]; Nicholas J. Horton, ScD[9]; Nadia Micali, MD, PhD[10]

[+] Author Affiliations

JAMA Pediatr. 2014;168(1):34-39. doi:10.1001/jamapediatrics.2013.2915.

Name: _____ Date: _____ Per: _____

Self-Perception

"Body-Image Pressure Increasingly Affects Boys" GUIDING QUESTIONS

(1) Based on the headline and the first paragraph, what research findings are being reported on in this article?

_____

_____

_____

(2) What evidence does the reporter include that most strongly demonstrates her claim? Explain how that evidence is supportive of the claim.

_____

_____

_____

(3) The reporter includes the expert opinion that reads, "The media has become more of an equal opportunity discriminator. Men's bodies are not good enough anymore either" (Lemberg). What does "*discriminator" mean* in this context? Explain.

_____

_____

_____

(4) According to Lemberg, the number of males with weight disorders is on the rise. Explain how evidence from the text supports this claim.

_____

_____

_____

Essential Question: How can your setting affect your self-perception?

_____

_____

_____

Name: _____ Date: _____ Per: _____

Self-Perception

FOUND POEM RUBRIC

Performance Indicators	Outstanding	Passing	Needs Revision
Content	- Has at least 10 lines - Incorporates the best lines and phrases that emphasize the Big Idea - The poem has meaning independent of reading the article	- Has at least 10 lines - Well-chosen lines and phrases that may emphasized the Big Idea - The poem's meaning is somewhat clear, independent from the article.	- Doesn't have 10 lines - The lines don't address the Big Idea - The meaning of the poem is unclear
Format	- Neat and organized. - Follows guidelines for this work.	- Neat and organized. - Follows guidelines for this work.	- Messy and unprofessional. - Shows lack of effort

Found Poem

Directions:

1. Choose an assortment of words or phrases that connect to the Big Idea: **A realistic self-perception promotes a healthy state of mind** from the article, "Body-Image Pressure Increasingly Affects Boys."
2. Place those words and phrases in the best order that sounds like a poem and contains meaning. The poem does not need to rhyme or have meter. Repetition is acceptable, and there should be at least 10 lines when complete.

Instructions for How to Write a Found Poem

1. Carefully re-read the prose text you have chosen. Highlight or underline details, words and phrases that you find particularly powerful, moving, or interesting. Pull examples that demonstrate the enduring understanding, "An honest self-perception promotes positive change."

2. On a separate sheet of paper, make a list of the details, words and phrases you underlined, keeping them in the order that you found them. Feel free to add others that you notice as you go through the prose piece again.

3. Look back over your list and cut out everything that is dull, or unnecessary, or that just doesn't support the enduring understanding. Try to cut your original list in half.

4. As you look over the shortened list, think about the tone that the details and diction convey. The words should all relate self-perception and change.

5. Make any minor changes necessary to create your poem. You can change punctuation and make little changes to the words to make them fit together (such as change the tenses, possessives, plurals, and capitalizations).

6. When you're close to an edited down version, if you absolutely need to add a word or two to make the poem flow more smoothly, to make sense, to make a point, you may add up to two words of your own. That's two (2) and only two!

7. Read back over your edited draft one more time and make any deletions or minor changes.

8. Check the words and choose a title—is there a better title than "Found Poem"? (The answer is yes!)

9. Copy the words and phrases into your journal or type them in a word processor. Space or arrange the words so that they're poem-like. Pay attention to line breaks, layout, and other elements that will emphasize important words or significant ideas in the poem.

• Read aloud as you arrange the words! Test the possible line breaks by pausing slightly. If it sounds good, it's probably right.

• Arrange the words so that they make a rhythm you like. You can space words out so that they are all alone or all run together.

• You can also put key words on lines by themselves.

• You can shape the entire poem so that it's wide or tall or shaped like an object (say a person or even you?).

• Emphasize words by playing with boldface and italics, different sizes of letters, and so forth.

10. At the bottom of the poem, tell where the words in the poem came from.

For example, **Instructions adapted from "Found and Headline Poems" from *Getting the Knack: 20 Poetry Writing Exercises* by Stephen Dunning and William Stafford.**

Name: _____ Date: _____ Per: _____

DO-SAY CHART

"Body-Image Pressure Increasingly Affects Boys"

Section/Stanza/ Paragraph#	**Do** **What is the author doing?** **(Introducing, describing, explaining, emphasizing, foreshadowing, using symbolism, developing the conflict, …)**	**Say** **What is the author/text saying** **(The specific details of the text, an easy to understand version of what the author is trying to communicate)**
Paragraph 1	*Introduces the main issue/problem and highlights its possible source*	The writer reports that the public is well aware of the pressures that girls are faced with in order to achieve "the perfect figure, " but he goes on to explain that boys are increasingly under similar pressures.
Paragraph 2	*Provides the details from a study that supports the writer's claim*	
Paragraph 3	*Uses expert opinion to further explain the study's findings*	
Paragraph 4		Boys are more likely to be pressured to gain weight and muscle than to be thin.
Paragraph 5		
Paragraph 6		
Paragraph 7		
Paragraph 8		

Resource 2.5

Name: _____ Date: _____ Per: _____

DO-SAY CHART

Paragraph 9		
Paragraph 10		
Paragraph 11		
Paragraph 12		
Paragraph 13		
Paragraph 14		
Paragraph 15		
Paragraph 16		

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** in addition furthermore moreover another besides…also further additionally beyond….also ….as well
essay	addresses	debates	asserts	
editorial	discusses	disputes	argues	
article	examines	opposes	posits	
research paper	explores	contests	maintains	
narrative	considers		claims	
report	questions		notes	
letter	analyzes		proposes	
speech	scrutinizes		declares	
short story	criticizes		concedes	
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

Academic Summary

Name: _____ Date: _____ Per: _____

Self-Perception

DECONSTRUCTION OF AN ACADEMIC SUMMARY RUBRIC

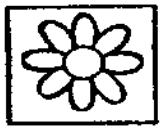
Performance Indicators	Outstanding	Passing	Needs Revision
Content	- Addresses all parts of the prompt. - Includes a clear and concise topic sentence, sentence with key details paraphrased, and concluding statement that take understanding to a new level. - Provides strong evidence/information to express ideas.	- Addresses all parts of the prompt. - Topic sentence, key details paraphrased, and concluding sentence clear. - Provides sufficient evidence/information, via details/symbols/drawings to express ideas.	- Text does not address part 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.	- 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

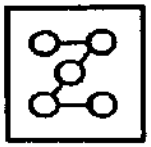
Dimensions of Depth and Complexity

Complexity

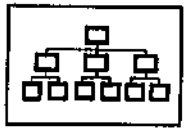
Depth

Language of the Discipline


Details


Patterns

Trends


Rules

Ethics

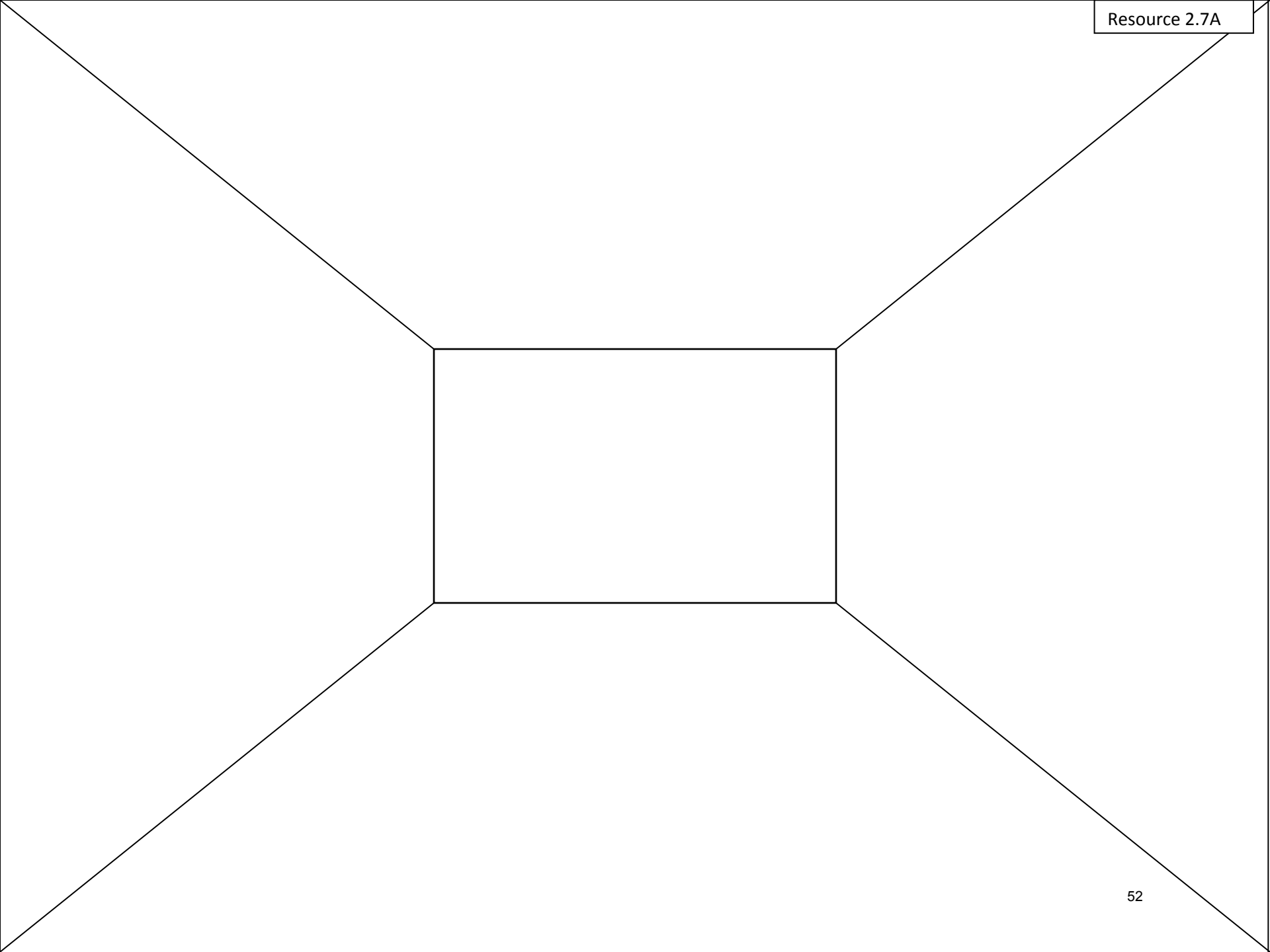
Big Ideas

Over Time

Points of View

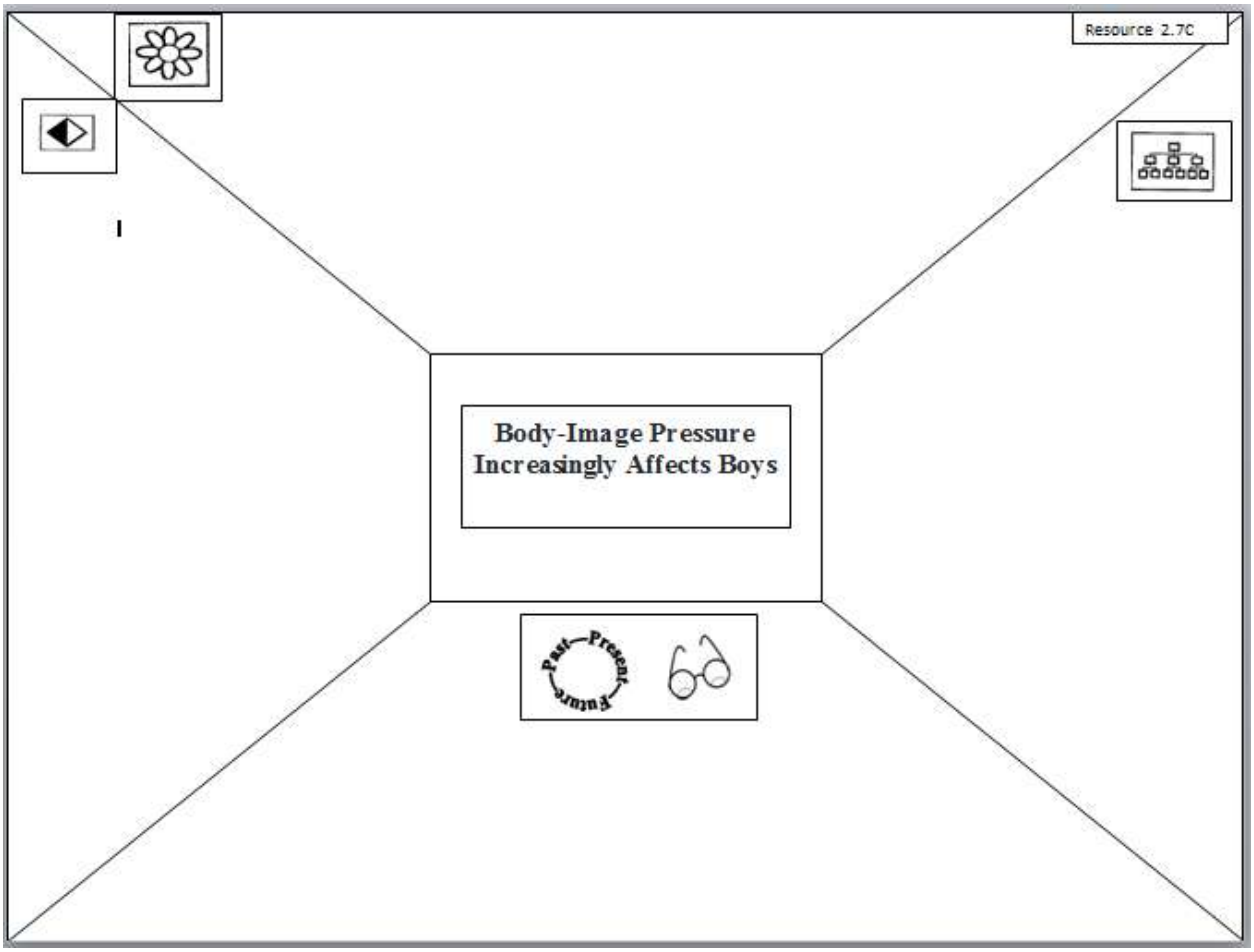
Across Disciplines

- Can be used in all disciplines
- Built with levels that take students deeper into the discipline
- Icons are used to prompt each level of depth and complexity
- Over time students will go deeper and gain a greater understanding of the content they are studying



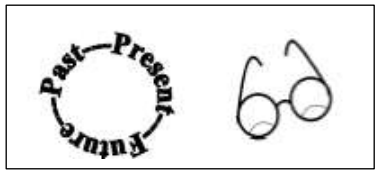
Instructions for using the Depth and Complexity Frames with the icons

1. Select the icons that you would like students to focus on through their analysis of the material/content. Alternatively, you can allow students to choose two of the icons that they would like to focus on themselves.
2. Place the concept or essential question in the center of the frame. The four divisions of the frame allow space for students to write their findings while analyzing the content of the lesson.
3. An example of a frame a teacher may choose to use is pasted below.



4. Students using this frame would write the important details, the ethical issues that arise as a result of this content, they will look at the rules related to the content and look at different peolple's perspectives over time.

Body-Image Pressure Increasingly Affects Boys



SAUSD Common Core Lesson Planner Teacher:

Unit: Self - image Lesson #:3- "Smart Cookie"	**Grade Level/Course:** 8th Grade ELA	**Duration: 3, 50 minute periods** **Date:**

Big Idea: A Realistic Self-Perception Promotes a Healthy State of Mind.

Essential Questions: What criteria do we, and should we use to create our self-perception?
How does your perspective influence the choices you make?

Common Core and Content Standards	**Content Standards:** Reading Literature 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. 8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. Writing 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 clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
Materials/ Resources/ Lesson Preparation	Holt 8th Grade Literature Book (p. 507-509) Extended Anticipatory Guide (Resource 1.1) Pre-reading 1-2-3 Sent. Stems(Resource 3.1) Image of Madame Butterfly (Resource 3.2) Smart Cookie Text (Resource 3.2A) Verbal Irony Comic Rubric (Resource 3.3) Do-Say Prewriting Chart (Resource 3.4) Cartoon for Verbal Irony (Resource 3.5) Verbal Irony Comic Rubric (Resource 3.6) TEPAC Analytical Paragraph Chart (Resource 3.7) TEPAC Analytical Writing Language Supports (Resource 3.7A) Deconstruction of an Analytical Paragraph (Resource 3.7B) Summative Assessment Prompt (resource 3.8)
Objectives	**Content:** Students will learn how the author uses figurative language in describing herself and how this imagery is indicative of the decisions that she has made. Students will learn how to use appropriate textual support to validate a personal viewpoint on a character in the text. **Language:** In your letter to the mother from "Smart Cookie," use three vocabulary words from your vocabulary notebook to strengthen your advice.
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** irony	**WORDS WORTH KNOWING** Shame
Academic Vocabulary (Tier II & Tier III) — **STUDENTS FIGURE OUT THE MEANING**		Comadres Morning glories
Pre-teaching Considerations	In the "Background" section before the text (Holt, pg. 507), be sure students read through and understand the background on Madame Butterfly. The allusion strengthens the theme of the work.	

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 this lesson students will analyze and interpret figurative language and then describe how the author's decisions were impacted by the way that she viewed herself. The activities in this lesson will have students answer the following Essential Questions: 1. What criteria do you and should you use to describe yourself? And 2. How does your perspective affect the choices you make?	
Body of the Lesson: Activities/ Questioning / Tasks/ Strategies/ Technology/ Engagement	**<u>Preparing the Learner</u>** (1) Begin by having students share their quotes from the Extended Anticipatory Guide with a partner. Have students explain to one another whether or not their viewpoints on any of the questions have changed or been challenged. Finally, the teacher will ask each partner group to share out one of their findings or "aha's" to the class. (2) Build background knowledge by having students complete a Pre-reading 1-2-3 activity. Distribute the Pre-reading 1-2-3 Sentence Stems (Resource 3.1) to students who need the scaffolding or have students follow the instructions below. The	**Differentiated Instruction:** **English Learners:** *Give students sentence stems for the Save the Last Word activity. These stems should be commentary based in nature (i.e. When I read this, I felt that…, This excerpt

Lesson Continuum

	instructions are also included as Resource 3.2. **Directions for Pre-reading 1-2-3:** **Step 1 –** 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 2 –** Students are given a second clue about the text, an image. In the case of "Smart Cookie," use the image of Madame Butterfly (Resource 3.3). 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 3 –** 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 "Smart Cookie," though, use the background paragraphs on page 507 of the Holt Literature Book 2nd Course to emphasize the allusion of Madame Butterfly. Again the response will be two sentences, the first sentence will be a revision of the previous pre dictions, and the second sentence will be an evidence based prediction. Predictions are again reported to the class. (3) End the Pre-reading 1-2-3 activity by prompting students to think-pair-share, responding to the question, "Based on your predictions, how will the Big Idea be represented in the text?" Pre-select, randomly select, or solicit responses from the class and record answers on a document camera to verify or refer to later, as necessary. **<u>Interacting with the Text</u> 20 Minutes** (1) Have students complete an unencumbered first read, on page 508 in the Literature Book (Also provided as Resource 3.2A). Give no specific direction, but have students silently read the text to themselves. (2) Have students complete a Say-Mean-Matter Chart (Resource 3.4) in which they choose three quotes from the text that help to analyze the mother character in "A Smart Cookie." (3) Then have students engage in a "Save the Last Word" collaborative discussion. If students aren't already in groups of four, have them transition before the activity begins.	shows…, She should…, etc.) * Make sure students are using complete sentences when orally sharing out their Double-Bubble Maps. Make comparison and contrast stems available (i.e. Both ____ and ____ …, While ____ thinks…, The biggest difference is…, etc.) This poem is also available in Spanish in the textbook. *****Another possible task after Save the Last Word is to have students **Read with a Focus.** Independently or in pairs, explain the verbal irony in the last line, "I was a smart cookie then." Provide textual evidence to support your interpretation. Share in Dyads or groups. **Students Who Need Additional Support:** Special Ed. Students can be given additional support with the audio version of the text or by having the teacher read the text aloud for the first read. In addition, teacher can provide a large print version of the text with line numbers for reference. This handout can also be

Directions for Save the Last Word

Step 1 – Students will get into groups of 3-4.

Step 2 – Using the Say-Mean-Matter Chart, **t**he first student will begin by reading his/her quote, but not commenting at all as to why it was important or what it reveals about the mother's character. Then, in an organized pre-determined 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."

Step 3 – Repeat the process until everyone has an opportunity to share his/her quotes.

<u>Extending Understanding</u> 10 Minutes

(1) End the day by prompting students to create a cartoon visualizing the verbal irony of the last line, "I was a smart cookie then." Remind students that verbal irony occurs when a character says one thing but really means another. The cartoon, therefore, needs to demonstrate the contrast between what the mother says and what the mother means. Explain to students that they can use thought bubbles, dialogue bubbles, and drawings to demonstrate the verbal irony. Show them Resource 3.5 or create your own to show them what you expect them to create.

(2) Distribute the Verbal Irony Comic Rubric (Resource 3.6) to help guide students work.

(3) Next, have students write an analytical paragraph in which they will describe how the author uses imagery and figurative language to describe the mother and explain how this imagery shows the mother's self-perception. Additionally, have students explain how the mother's self-perception affects the choices that she has made.

(4) In preparing to write the paragraph, have students use the TEPAC Analytical Paragraph Chart (Resource 3.7) and the TEPAC Analytical Writing Language Supports (Resource 3.7A) together. The language supports document helps students with using academic signal words and phrases and keeps students focused on the purpose of their writing.

(5) Finally, once students have planned their writing, they can use the Deconstruction of an Analytical Paragraph (Resource 3.7B) to organize their work and begin writing.

(6) Students should be prepared to share their comic and paragraph during the next class meeting.

END DAY 1

used to allow students to "read with a pencil" and annotate the text for connections, questions, and interpretations.

Accelerated Learners:
Minimally, ask the students to creatively add an anecdote to the Do-Say chart. Ask that students independently create the anecdote that symbolically represents the text, but uses metaphor or a parable to describe the situation.

Day 2

Preparing the Learner 10 Minutes

(1) Begin day two by having students share their Verbal Irony Comic and paragraph in an Inside-Outside Circle.

Directions for Inside-Outside Circle

Step 1 – 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 2 – 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 3 – The members from Group B will start sharing their comic and paragraph, explaining the work they've accomplished. Group A will then respond sharing their comic and paragraph.
Step 4 – After 1-2 minutes, the outer circle (Group B) will rotate so then they'll have new partners. The process begins again. Let the students go through 3 rotations to hear a variety of different details.

(2) Once students have had the opportunity to share their work, have them return to their seats and debrief as a class. Pre-select, randomly select, or solicit students who want to share their comic. Be sure to correct any misconceptions and emphasize that the title of the story is ironic because though the mother was smart, she made a poor decision regarding her education earlier in her life, which most would consider

Interacting with the Text(s) 10 Minutes

(1) Have students use the Extended Anticipatory Guide (Resource 1.2) at this point to gather evidence from all three texts. Based on the claims at the start of the unit, the five statements, the students will now go through all three texts and gather evidence that either supports or refutes the claim.

(2) Allow students time to collaboratively collect the information that could be textual citations or paraphrases. Once groups have finished collecting data, have students think-pair-share on the question, "Have any of your opinions changed?" Share out responses with the class, and record them on the document camera, time permitting.

Extending Understanding 25 Minutes

(1) Begin the final assessment of the lesson and unit (Resource 3.8) by introducing the prompt – What advice would someone with a realistic self-perception give to someone with a poor self-image to promote a healthy state-of-mind? Writing from the perspective of one of the authors of "Identity" or "Body Image Pressures Increasingly Affect Boys," write a letter to the

Additional Support:
Have EL's and Special Education students collaborate during the Extended Anticipatory Guide activity.
Also, the teacher may want to guide students through this process by using "I do, we do, you do"

	school-aged version of the mother from "Smart Cookie" giving her advice that reflects the big idea that a realistic self-perception promotes a healthy state of mind. (2) Distribute the Do-Say prewriting graphic organizer (Resource 3.9). Explain that there are at least three things their letter must do: introduce yourself and your purpose for writing, define a realistic self-perception and why it's important, and give her a plan on how to improve her life and promote a healthy state of mind. On the graphic organizer, notice that there are five blanks. Students may choose to "Do" something besides these three mandates to make their writing better. (3) Model one row of the Do-Say chart, thinking aloud while going through the process. Have students complete one of their rows. Then, have students share responses with a partner. (4) Take the row you modeled, and draft the first part of your letter in front of the class, again thinking aloud during the process. Have students complete the first part of the letter. Students should read the first part of the letter aloud to a partner. (5) Give students the remainder of the period and/or have them complete the assignment for homework.	**Special Education** students may benefit from small group instruction during this activity. In addition, the Sp. Ed. student can be placed in close proximity to the teacher during whole group instruction so that they can be given additional support.
Lesson Reflection		
Teacher Reflection Evidenced by Student Learning/ Outcomes		

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 "Smart Cookie," I predict this story will be about/have/include…

_____
_____
_____

Previewing and revising based on the image

Before I thought "Smart Cookie 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_____

_____

Directions for Pre-reading 1-2-3:

Step 1 –The title is a clue to the meaning of a text. Write a one-sentence prediction about the story based on the title. Then then share your response with a partner. Predictions are reported to the class.

Step 2 – Next, look at the image of Madame Butterfly (Resource 3.2). This time, write two sentences in your prediction. One sentence is a revision, before I believed… but now I think... The second sentence must use evidence from the image to support your prediction. Predictions are again reported to the class.

Step 3 – Read the background paragraphs on page 507 of the Holt Literature Book 2nd Course. Write 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.

SAY-MEAN-MATTER

Your purpose in completing this chart is to analyze the "mother" character in "Smart Cookie." Choose three significant quotes from your reading as evidence from the text that will help to analyze the character and put those quotes in the column labeled "SAY." Then, explain the quotes in your own words in the center column for "MEAN" that you will be sharing with your group. Finally, after you have shared your quotes, make the connections among the texts in the column for "MATTER."

Text	SAY	MEAN	MATTER

Literal

Figurative

"Break a leg buddy!"

"Break a leg buddy!"

3 E

Name:_____Date:_____Per: _____

Self-Perception

VERBAL IRONY COMIC RUBRIC

Performance Indicators	Outstanding	Passing	Needs Revision
Content	- The line from the story appears - There is a strong contrast in that viewers can describe between what was said and what was meant - Art is clean, and clear	- The line from the story appears - There is a strong contrast that can be described by the artist, but not necessarily the viewers. - Art can be explained	- The line from the story doesn't appear in the comic - The artist can't describe the contrast -Art can't be explained
Format	- Neat and organized. - Follows guidelines for this work.	- Neat and organized. - Follows guidelines for this work.	- Messy and unprofessional. - Shows lack of effort

Verbal Irony Comic

Directions:

Draw a comic that demonstrates the contrast between what the mother was thinking when she said, "I was a smart cookie then," and what she really meant. You may use thought bubbles, dialogue bubbles, and detailed illustrations to get your point across.

TEPAC Analytical Paragraph Chart

Teacher-Posed Question/Prompt: _____

Student Response (Topic sentence/claim): _____

_____

_____

Evidence	**P**araphrase Evidence	**A**nalysis of Evidence	**C**oncluding Statement
Rewrite with Academic Language:	Rewrite with Academic Language:	Rewrite with Academic Language:	Rewrite with Academic Language:

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TEPAC Analytical Writing Language Supports

SAMPLE LANGUAGE FRAMES AND SIGNAL WORDS/PHRASES

Language Frames for Citing **E**vidence – ***"What evidence do you have to support your topic sentence/claim?"***	Language Frames for **P**araphrasing Information – ***"How can you paraphrase the evidence?"***	Language Frames for **A**nalyzing Information – ***"What is the significance of the evidence?"***	Language Frames for **C**onnecting to Theme/Claim – ***"How can you connect the evidence back to your topic sentence/claim?"***
• For example, on page___(or in lines), says, "…" • As an illustration, in the text on page____(or in lines____), it reads, "…" • For instance, in the text it states, "…" • To illustrate this idea/theme, the author describes… • The description on page ____ (or • The author sites evidence that illustrates…	• In other words, is … • In this quote,____compares/ describes/ refers to… • At this point in the story/poem, ____ is … • That is to say,_____feels/thinks/ believes … • In the literal sense/ Literally speaking, … • To sum up/ In summary, … • According to _, … • Basically, is saying …	• From this, (I/we) can infer that … • I interpret this to mean … • The author (This) suggests/ conveys/ intimates/ implies/ illustrates … • _____refers to / represents … • Possibly/ Maybe the character/speaker is … • … may suggest (is suggesting) that … • It seems to me that … • On a figurative level/ Figuratively speaking, … • Like/Similar to , … • _____is compared to because … • The author makes this comparison because/ so that … • The evidence highlights that… • The author includes this fact to emphasize…	• _____clearly suggests … • To sum up/ In summary, … • As one can see, … • _____illustrates/ examines/ demonstrates… • … connects with/to … • _____emphasizes…
Signal Words/Phrases for Citing Evidence: • For example • As an illustration • For instance • To illustrate this idea/theme	**Signal Words/Phrases for Paraphrasing Information:** • In other words • That is to say • Literally speaking • To sum up/ In summary • According to • Basically	**Signal Words/Phrases for Analyzing Information:** • Infer • Interpret • Suggest • Convey/ Imply • Illustrate • May suggest • Figuratively speaking	**Signal Words/Phrases for Connecting to Theme/Thesis:** • Clearly suggests • To sum up • As one can see • Illustrate/examine/demonstrate • Connect (to/with) • Emphasize

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Deconstruction of an Analytical Paragraph

Typical Text Structure (TEPAC)

Topic Sentence

- Identify the text, author and publisher (if provided) + strong predicate + central idea/theme.

Evidence

- Include specific details from the text to support the topic sentence.

Paraphrase evidence

- Use your own thinking and language to express the author's ideas.

Analysis of evidence

- Explain the significance (provide an interpretation) of the evidence.

Concluding statement

- Explain how the evidence connects back to the topic sentence/claim.

Typical Language Features

- The Timeless present tense (unless past or future is required)
- Verbs used to express opinions
- Passive verbs are often used
- Signal words/phrases (conjunctions) for
    - Introducing evidence that supports the central idea/claim
    - Paraphrasing information
    - Explaining significance (analyzing evidence)
    - Making connections/Concluding
- Modality used to show strength of feeling (should, must, may)
- Vocabulary specific to the topic
- Strong and effective adjectives

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Summative Assessment for Grade 8 Self Image Unit

Writing Prompt: What advice would someone with a realistic self-perception give to someone with a poor self-image to promote a healthy state of mind?

Writing from the perspective of one of the authors of "Identity" or "Body Image Pressures Increasingly Affect Boys," write a letter to the school-aged version of the mother from "Smart Cookie" giving her advice that reflects the big idea that a realistic self-perception promotes a healthy state of mind.

Name:_____Date:_____Per: _____

Self-Perception

DO-SAY LETTER PREWRTING

Section/Stanza/ Paragraph#	**Do** **What is the author doing?** **(Introducing, describing, explaining, emphasizing, foreshadowing, using symbolism, developing the conflict, …)**	**Say** **What is the author/text saying** **(The specific details of the text, an easy to understand version of what the author is trying to communicate)**	**Rubric** **How you'll be scored**
Paragraph 1	*Introduce yourself and your purpose for writing the letter*		Your identity and purpose are clear and concise ____ / 5
Paragraph 2	*Define honest* realistic self-perception *and explain why it's important*		A clear definition is provided with evidence grounded in one or more of the texts ____ / 20
Paragraph 3	*Write a plan that explains how to improve life, make good decisions, and promote a healthy state-of-mind*		There is clear advice, that is sound, responsible, and achievable ____ / 25

Name
School's Street Address
School's City, State and Zip Code

Today's Date

Dear _____,

My name is_____. I am _____
_____.
I am writing this letter because … *(Complete this sentence by explaining your purpose for writing.)*
_____
_____
_____
_____
_____.

To begin with, it is important to define what is meant by a realistic self-perception. A realistic self-perception is_____
_____
_____
This is important because_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

Lastly, I recommend (Explain how you believe her life could be improved by making good decisions and how those decisions will promote a healthy state of mind)
_____
_____
_____
_____
_____
_____
_____

Sincerely, _____

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

Academic Summary Writing: Teacher Rationale and Protocol

Anticipatory Guide and Extended Anticipatory Guide: Teacher Rationale and Protocol

Clarifying Bookmark: Teacher Rationale and Protocol

Collaborative Poster with Rubric: Teacher Rationale and Protocol

Compare/Contrast Matrix: Teacher Rationale and Protocol

Copy Change: Teacher Rationale and Protocol

Do/Say Chart: Teacher Rationale and Protocol

Era Envelope: Teacher Rationale and Protocol

Focused Annotation: Teacher Rationale and Protocol

Four Corners: Teacher Rationale and Procedures

Frayer Model: Teacher Rational and Protocol

Gallery Walk: Teacher Rationale and Protocol

Jigsaw Expert Group Strategy: Teacher Rationale and Protocol

Inside-Outside Circles: Teacher Rationale and Protocol

Plutchik's Wheel of Emotion: Teacher Rationale and Protocol

Quick-Write: Teacher Rationale and Procedure

Reading in Four Voices: Teacher Rationale and Procedure

Round-Robin: Teacher Rationale and Procedure

Save the Last Word for Me Protocol

Say-Mean-Matter: Teacher Rationale and Procedure

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

Think-Pair-Share: Teacher Rationale and Protocol

Viewing with a Focus: Teacher Rationale and Protocol

Vocabulary Notebook: Teacher Rationale and Protocol

Vocabulary Review Jigsaw

Wordle/Wordsift: Teacher Rationale and Protocol

Thinking Maps

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:

- r Be sure to model this task and guide students in this process.
- r This task can be used for fiction or non-fiction text and across disciplines.
- r Summaries are always written in 3rd person and always paraphrased in students' own words.
- r The main difference between a summary and analytical writing is that there is virtually no analysis of evidence.
- r 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.
- r 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:

- r Deconstruct the genre by making students aware of the typical structural elements before delving into the specific functions of each paragraph/section.
- r 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.
- r 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).
- r If chunking the text for students is done ahead of time, be sure to chunk the text into meaningful parts (preferably by common functions).
- r 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:

- r Be sure to model HOW to annotate a text and orally express your thinking DURING this process.
- r Begin by selecting 2-3 annotation marks for students to focus on so the task will be manageable for students.
- r 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.

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

S.O.A.P.S.T one 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.

Adapted from Understanding Language ell.stanford.edu

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).

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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