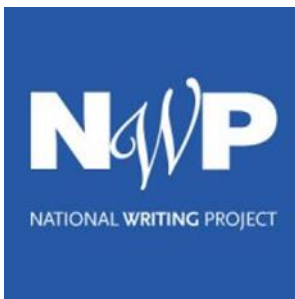


Eastern Illinois Writing Project

Summer Institute 2015



Demonstration Anthology



Robin Murray, Director
Eastern Illinois Writing Project
a National Writing Project site
Coleman Hall 3351
Eastern Illinois University
Charleston, IL 61920

Phone: 217-581-6985
E-mail: rlmurray@eiu.edu
Website: www.eiu.edu/~easternnwp

Table of Contents

Traci Becker, “No More AR, IR is the way to go”-----	2
Heidi Bunton, “Differentiated Instruction”-----	3
Nicole Chambers (Benjamin), “Found Poetry to Analyze Theme & Practice Revision”-7	
Casey Crowhurst, “Learning How to Interview”-----	13
Tabitha Eller, “Katie Perry Figurative Language Review”-----	22
Kaleigh McRoberts, “The Three-Level Study Guide”-----	26
Lucas Voudrie, “Freedom of Speech Cases and How they Affect Students”-----	28
Ashley Wiberg, “Storyboarding a Text”-----	35
Kayla Wilhelm, “Fairy Tale Revision”-----	41

No More AR, IR is the way to go.

Traci Becker

Rationale:

“When writing, students must both originate and record their thinking. They must attend simultaneously to process and product.” Janet Emig Writing as a Mode of Learning

When reading is isolated from writing, student are unable to “record their thinking.” The task of reading is in fact an activity of a participant, not a spectator. The method by which schools have utilized Accelerated Reader has left students alone with their book, alone with their computer, and alone with the content. In order to facilitate the learning process, Accelerated Reader needs to be set to the side while teachers find a better way to connect what the students read to their writing. learn2earn.org is an activity in which students will be able to log reading time throughout the reading process and write in multiple styles about their reading. Additionally other students enrolled in learn2earn’s reading and writing program will be able to maintain a discussion with classmates about their reading through writing.

Objectives & Goals: This daily writing activity helps to meet Common Core standards 8.W.1,2, 4, 5, 6, 9, 10

Materials: Reading material, computer with Internet access, username and password for site.

Activities:

- Students are invited to join the “Owl” community through a paper invite. It will have the student’s name, user name, and password (These are set up prior to activity.)
- Students will login to the system.
- Students will first take a tour of the program up to logging reading time.
- Students will read a sample story “The Dinner Guest” by Mona Gardner
- Students will be presented with reading log expectations and response writing expectations.
- Students will then log the reading time.
- Students will answer a question of their choice. Submit to instructor.
- Students will then be asked to read others responses and “comment” on another student’s response.
- Instructor clarifies appropriate “comments”/reflections

Assessment:

Students’ answers to independent reading questions are scored with a rubric. See Attached* Student comments are “liked” by the instructor if they are appropriate. Any student who does not receive a “like” on their comment should revise.

Adaptations:

This program can be used with any literature the students read. Scenarios will change based on what the students are reading. This can be just one student answer a question about his/her own reading or it can be a group read and answer activity. The options are limitless.

Resources: Emig, Janet. “Writing as a Mode of Learning.” College Composition and Communication Vol. 28, No. 2 May (1977) 122-128. Web.



Differentiated Instruction Strategy: Using Six Word Memoir Heidi Bunton



"It is said that you can learn about a person by the contents of a purse or wallet. I've learned more by seeing what people can say in six words." - Eric K. student at Ridgeview High School in Orange Park, Florida



Rationale:

It is highly important to set goals and expectations for our students before introducing new units, topic or project. In order to make the Six-Word Memoir project a meaningful experience; six goals are set to students before the lesson begins.



The Focal Goals:

- a. To focus on precise and purposeful writing.
- b. To Use The Six Word Memoirs to improve reading and writing skills.
- c. To use The Six Word Memoirs to explore the writing process.
- d. To engage students in conversation relating to thought-provoking writing pieces.
- e. To share real life experiences in a creative, meaningful and innovative way.
- f. To stimulate critical thinking about the way you or others view the world.



Anchor Standards:

1. *CCSS.ELA-Literacy.CCRA.R.1*

Read closely to determine what the text says explicitly and to make logic inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

2. *CCSS.ELA-Literacy.CCRA.R2*

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

3. *CCSS.ELA-Literacy.CCRA.R3*

Analyze how and why individuals, events or ideas develop and interact over the course of a text.

4. *CCSS.ELA-Literacy.CCRA.W5*

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

5. *CCAA.ELA-Literacy.CCRA.W7*

Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

6. *CCSS.ELA-Literacy.CCRA.W10*

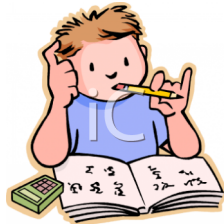
Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.



Materials:

1. Pre Anticipation Guide
2. Youtube showing of example to prompt creativity
3. Examples of Six-Word Memoirs
4. Examples of Pennant for Setting Goals
5. Example of Student Interest Survey
6. Example of Getting To Know You Intelligence Survey

7. Six-Word Memoir Analysis Questions
8. Power Point Slides
9. White Boards
10. White Board Markers
11. Erasers (Kleenex)
12. Post Anticipation Guide
13. Old Magazines, markers, colored pencils, etc



Procedure:

1. A story of background interest for Differentiated Instruction will be provided to set tone of lesson.
2. Power Point Demo of DI to supplement reason for demonstration.
3. After the student's interest is in play, a pre-writing Anticipation Guide will be implemented. This allows the students to show prior knowledge on a Six-Word Memoir.
4. Can give time to reflect on the Anticipation Guide to stimulate thoughts, interests or questions.
5. Will show youtube video on 'I Can't Keep My Own Secrets'. (This video is for older audience so please review before you show to classroom.) This video serves as a model to facilitate student's curiosity and activate their creative minds for the project.
6. For activity the students will have time to review various examples of Six-Word Memoirs. (They can make notes as needed if own thoughts come to mind).
7. The students will be given Six-Word Memoir: Analysis Questions sheet. They get to pick two Memoirs from examples that stimulates their interest. They will continue to dissect the memoirs a step further and complete given question. What do you think is the meaning/message behind the short memoir? What do you think prompted the writer to create the memoir?
8. After a few minutes to complete, students will share their thoughts with neighbor partner. Allow time to reflect, any questions or watch for conversation.
9. Student will be given time to create their own Six-Word Memoir. They can use markers, magazines, colored pencils, etc. to create their own theme. The students will be asked to keep their masterpiece a secret until asked to share. An extra fun sheet will be given for students to work on if needed.

10. The teacher will collect the Memoir from students. Students will be given white board, marker and eraser. The teacher will read off the memoirs one at a time and students will try to guess who constructed the memoir. Can keep points if needed to see who can get most correct.
11. The students will complete the post writing Anticipation Guide. We will discuss and witness growth over period of lesson.
12. The Memoirs will be kept for class bulletin board.



Assessment:

Formative Assessment:

- Did the memoir contain exactly 6 words?
- Did they have correct or appropriate spelling, grammar, capitalization and punctuation?
- Were you concise? Concise writing expresses a lot in a few words. If you write correctly, you can use fewer words to clearly convey your own thoughts.
- Your writing style can be informal, formal or 'slang'. The goal is to help the audience get to know you and your writing style.
- Did you describe your personally/values/hobbies
- Did you use strong verbs, adjectives or specific nouns?
- This is an important time to discuss writing conventions. Students may add punctuation, capitalized letters or italics to make a strong impact in memoir.



Extension:

- Can do the Six-Word Memoir Project (extra fun sheet) in place of reviewing of two memoirs.
- For differentiation for English Language Learners to support vocabulary; provide a vocab box containing various emotions.
- Encourage students to draw pictures with memoirs in web format or a PowerPoint Presentation
- Compile a class book of memoirs.
- The memoirs can be used for any topic, lesson or unit.



References:

- Youtube.com
- <http://edutopia.org/blog/differentiated-instruction-myths-and-truths-john-mccarthy>
- <http://corestandards.org/ELA-Literacy/CCRA/R/>
- <http://www.livebinders.com/play/play?id=475167#anchor>
- www.lauracandler.com
- www.hamiltonbuhl.com
- <http://sixwordmemoir.com>

Found Poetry to Analyze Theme & Practice Revision

Nicole Chambers

Overview

A found poem is a poetic form that according to Poets.org, “...take(s) existing texts and refashion them, reorder them, and present them as poems” (“Poetic Form”). Students will take two existing texts (studied at length) and combine them into a found poem that represents a theme/big idea present in both texts. This creative writing activity allows students to experiment with poetic form and revision which will lead to a larger assignment in their creative writing portfolios.

Rationale

Stephen Dunning in “Found and Headline Poems” writes, “Plenty of strong and beautiful poems are made from plain language. This exercise is about keeping your ears and eyes open alert to the possibilities of in ordinary language” (Dunning). Revision as a part of the writing process can be difficult for students to grasp. Writing a found poem challenges students to engage in the recursive writing process. Peter Smagorinsky, research professor in the college of Education at the University of Georgia writes, “The emphasis in this approach is on developing procedures for rendering ideas into text, rather than beginning with form and assuming that students will have ideas to plug into the form” (Smagorinsky). The found poem focusing on similar themes found throughout two or more texts asks students to take language already written and recursively revise by placing words in a specific order (that they decide) to make a new meaning. This form of revision exposes students to the flexibility of revision through an analysis of thematic content.

Learning Standards

R.L.2: Determine a theme or central idea of a text and analyze in detail its development

R.L.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings

W.4: Produce clear and coherent writing

W.5: Develop and strengthen writing as needed by revising, editing, rewriting, trying a new approach.

W.9: Draw evidence from literary or informational texts to support reflection.

Materials

“The Mending Wall” by Robert Frost

“We Grow Accustomed to the Dark” by Emily Dickinson

Computer paper, (cut into strips long ways)

Markers

Clear and open floor space

Activities

1. Explain/Overview the goals of the lesson.
 - Read two poems and identify a common theme found in both.
 - Write a class found poem that represents that theme while engaging in the revision process.

2. Pass out copies of “The Mending Wall.”
 - a. Read the entire poem once through with the class.
 - b. Read the poem to yourself. Annotate the poem.
 - c. Have the class break into groups of two (spread out) and re read the poem together. Stopping every four or so lines to talk about your annotations.
 - d. When you have finished reading the poem, brainstorm potential themes.
 - e. Have students go back and underline/highlight pieces of the text that help prove their theme.
3. Discuss “The Mending Wall.” Write the theme ideas on the board.
4. Pass out copies of ‘We Grow Accustomed to the Dark’
 - a. Read the entire poem once through with the class.
 - b. Read the poem to yourself. Annotate the poem.
 - c. Have the class break into groups of two (spread out) and re read the poem together. Stopping every four or so lines to talk about your annotations.
 - d. When you have finished reading the poem, brainstorm potential themes
 - e. Have students go back and underline/highlight pieces of the text that help prove their theme.
5. Discuss “We Grow Accustomed to the Dark.” Write theme ideas on the board.
6. Talk through the chart of themes and decide on one common theme shown in both texts.
7. Explain what a found poem is: “Found poetry is a type of poetry created by taking words, phrases, and sometimes whole passages from other sources and reframing them as poetry by making changes in spacing and lines, or by adding or deleting text, thus imparting new meaning”
dictionary.com
8. Give each student 5 strips of computer paper.
9. Ask students to write down one quote per paper (BIG) that they think represents the theme chosen by the class. Be sure to remind students to use all the sheets of paper. Even if they don’t think the quote represents the theme in a strong way, they still need to have something written down for ALL sheets of paper. You can have students leave one sheet blank to insert their own words.
10. Ask students to stand (or sit on the top of their desks) in a circle, holding their sheets of paper.
11. The teacher needs to begin. Start by putting down 1-2 of my slips of paper (begin creating the poem).
12. Go around in the circle. The students can:
 - a. Add: add 1-2 of their lines
 - b. Revise: move the pieces around, delete, etc.
 - c. Option: depending on the class, you can include a “pass” round.
13. Continue to go around in the circle. Stop every rotation (or when needed) to read the poem from the beginning.
14. Continue the process until the poem is completed.
15. **After Reflection:** Ask the students to write a journal entry responding to the following prompts:
 - a. How did it feel to delete items completely?
 - b. Did you like to add or revise better?
 - c. Describe how the class poem went through the revision process.

- d. What did you learn about the revision process from this activity? How will revising/editing in this way help you with your revisions in the future?

Assessment

Students will create their own found poems based off of the other short stories we read in the short story unit. Their final found poem is a portion of their creative writing portfolio due at the end of the unit. Students are also asked to submit a one-page rationale describing how their found poem represents themes found in both the short stories they used and in their found poem.

Adaptations

1. Students can work with the original text and highlight particular words/phrases within the original text to create a found poem.
2. Students can “blackout” all the other words but the ones they want to use to create the found poem.

Works Cited

Dunning, Stephen. "Found and Headline Poems." *Dictionary of Marketing Communications* (2004): 3-22. National Council of Teachers of English. Web. 18 June 2015.

<<https://secure.ncte.org/library/NCTEFiles/Resources/Books/Sample/18488chap1.pdf>>.

"Poetic Form: Found Poem." *Poets.org*. Academy of American Poets, 14 Sept. 2014. Web. 18 June 2015. <<http://www.poets.org/poetsorg/text/poetic-form-found-poem>>

Creating Found Poems. Perf. Sarah Brown Wessling. *Teaching Channel*. N.p., n.d. Web. 24 June 2015. <<https://www.teachingchannel.org/videos/creating-found-poems-lesso>>

Student Examples

“The Mending Wall” & “The Interlopers”

Theme: Be open minded to new relationships

An idea was slowly forming and growing in his brain, and I wonder if I could put a notion in his head.
He will not go behind his father’s saying
And on a day we meet to walk the line, we keep the wall between us as we go. He moves in darkness as
it seems to me.
I’d ask to know what I walling in or walling out.
We fight this quarrel out to the death. Both men spoke with bitterness
“Neighbor, help me to bury this old quarrel.”
And on a day he looked across with something like a throb of pity, and in any case I drink wine with an
enemy.
If we ended our feud tonight, I will ask you to be my friend.
You are my guest.
Do as you please, but as for me, I’ve changed my mind.
You shall be the first to be helped. And to whom I was like to give offence?
I let my neighbor know we make good neighbors.

“We Grow Accustomed to the Dark”
Emily Dickinson

We grow accustomed to the Dark--
When Light is put away--
As when the Neighbor holds the Lamp
To witness her Goodbye--

A Moment--We uncertain step
For newness of the night--
Then--fit our Vision to the Dark--
And meet the Road--erect--

And so of larger--Darknesses--
Those Evenings of the Brain--
When not a Moon disclose a sign--
Or Star--come out--within

The Bravest--grope a little--
And sometimes hit a Tree
Directly in the Forehead--
But as they learn to see--

Either the Darkness alters--
Or something in the sight
Adjusts itself to Midnight--
And Life steps almost straight.

“The Mending Wall”
By: Robert Frost

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
"Stay where you are until our backs are turned!"
We wear our fingers rough with handling them.
Oh, just another kind of out-door game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.

My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, "Good fences make good neighbors."
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
"Why do they make good neighbors? Isn't it
Where there are cows? But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offence.
Something there is that doesn't love a wall,
That wants it down." I could say "Elves" to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.
He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
He says again, "Good fences make good neighbors."

Learning How to Interview

Casey Crowhurst

Focus Standards:

W.9-10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3.)

W.9-10.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10 on page 54.)

SL.9-10.1c: Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

Additional Standards Addressed: W.9-10.2a; W.9-10.2f; W.9-10.7; W.9-10.10; SL.9-10.1a; SL.9-10.4; L.9-10.1a; L.9-10.6

Strategies:

Brainstorming, Note-taking, Drafting

Objectives/Story of the Lesson:

Students will create open-ended interview questions in preparation for their first embedded assessment. The first embedded assessment asks students to interview a community or family member about their college experience or lack thereof. Students will build classroom culture through getting to know their peers during the interview activity (encouraging students to work with someone they do not know). Students recall the previous excerpt from *Speak* by asking students what questions Melinda would ask Heather in order to get to know her. Using this as a springboard, students will then ask questions to a partner, revise the questions to make the open-ended, write their responses and finally create an introduction to the person to be read in front of class.

Learning Targets:

- Develop effective open-ended interview questions.
- Reproduce another person's voice through direct and indirect quotations in writing.

Materials:

Chart paper, markers, projector

Suggested Pacing

1 50-minute class period

Interviewing: First Steps

For Embedded Assessment 1, you will be writing an interview narrative. To prepare for the interview, you will first practice your interview skills by interviewing a partner. You will then draft an introduction and present it to your partner, and to your classmates.

1. The first (and very important piece) of information you need is your partner's name:
_____.

2. Write four questions that you could ask to learn important information about your partner.

- 1.

- 2.

- 3.

- 4.

3. When you interview someone, it is important to ask open-ended questions. Open-ended questions or statements require more than a simple “yes” or “no” response. They give your interviewee an opportunity to provide insight and explanation. In the question pairs below, circle the open-ended question or statement.

- a. Explain some of the best parts of playing soccer.
Do you like playing soccer?

- b. As the youngest child in your family, do you think you get your own way?

What are the advantages and disadvantages of being the youngest child in your family?

4. Revise each of the following to be an open-ended question.

Is it fun to be in the band?

Revision:

Have you always lived in this town?

Revision:

Show Student Response Options

5. Look back at the four questions you wrote. Make sure they are open-ended questions or statements. If they are not, revise them as you write them in the question boxes. Leave the answer boxes empty for now.

(On next page)

Question 1:	Answer:
Question 2:	Answer:

Question 3:	Answer:
Question 4:	Answer:

6. Now interview your partner. While your partner is answering, take notes in the answer boxes above. Try to write down some parts of the answer exactly, using quotation marks to show you are quoting your partner word for word (a **direct quotation**), as opposed to paraphrasing him or her (an **indirect quotation**).

7. Prepare to introduce your partner to the class. Look back over your interview notes and highlight the parts that best capture your partner’s voice and convey a sense of who she or he is. Be sure to include **direct** and **indirect quotations** in your introduction.

The hardest part of any presentation can be the beginning. Here are some ways you might begin your introduction (your partner’s name goes in the blank):

- I would like to introduce _____.
- I would like you all to meet _____.
- This is my new friend _____.

Write your partner introduction in 7-10 sentences:

Introducing Your Partner

10. Practice presenting your partner by reading your introduction aloud while standing next to your partner. When you introduce your partner, you may use your written introduction, but try not to rely on it the whole time. Avoid hiding behind your paper.

As you practice, make sure your introduction meets the following expectations:

- The introduction has a clear opening and an effective conclusion.
- The introduction includes a mixture of direct and indirect quotations.
- The introduction features at least one effective example of parallel structure.
- The introduction effectively captures your partner’s voice and conveys his or her personality to your classmates.

Check Your Understanding

In two different colors, highlight the direct and indirect quotations you used in your introduction. Then annotate your script to explain why you chose to use the direct quotations you included—and not the ones you only cited indirectly. Also annotate the sentence where you used parallel structure and explain what makes it parallel.

Teaching Steps

Step 1:

This activity directly scaffolds Embedded Assessment 1 while also creating an opportunity to build your classroom culture. To this end, encourage students to work with someone they don’t already know for the interview.

Step 2:

In “Spotlight,” from *Speak*, Melinda mentions “that new girl, Heather.” Ask the students to choose some questions Melinda could ask Heather if she wanted to try to get to know her. Record these on the board; then, ask which of these questions would be the best ones to ask and why.

Step 3:

In preparation for successful introductions, consider engaging in a whole-group discussion in which the class brainstorms and agrees on a set of questions that could be asked.

Step 4:

Explain that students will be interviewing a partner to prepare to introduce him or her to the class. Place students in pairs and guide them through Steps 1-4. Check for understanding at the end of step 4 to be sure that students are able to write effective open-ended questions.

Step 5:

After students have completed revising their questions and copying them into the Question boxes, give them a limited amount of time to interview each other. Let them know that they will be presenting their findings in both written and oral form. Remind them to **take notes** as they interview.

Step 6:

Using the framework provided in Steps 7-8, guide students through **drafting** a brief written report of their partner interview. Remind students to include direct and indirect quotations from their interview. You may want to review format and punctuation conventions for using quotations and have students transform the last quotation in the Grammar & Usage box on the first page of this activity in order to gauge their understanding of indirect quotations.

Step 7:

After revising for parallel structure, ask students to **mark the text** by highlighting three or four key points to share with the class in an oral introduction.

Step 8:

Review introduction etiquette, and allow for a brief practice time. Then, ask the pairs to present brief but engaging introductions of their partners to the rest of the class.

Step 9:

Have students complete the Check Your Understanding. Collect the introductions to use as a formative tool.

Assess:

Check Your Understanding: This portion of the assignment could be used as formative assessment of the students' ability to integrate indirect and direct quotations and to use parallel structure.

Adapt:

Be sure students practice both direct and indirect quotations in the draft of their partner interviews.

This is also a timely opportunity to discuss the effectiveness of direct quotations.

You might also suggest that students try placing direct quotations in different places in a sentence and punctuating them properly in each location. This activity will illustrate (and emphasize) variations in sentence structure as well as proper punctuation of quotations.

Scoring Guide: Writing an Interview Narrative

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The narrative</p> <ul style="list-style-type: none"> · insightfully describes one or more college incidents that influenced the interviewee's coming of age · uses vivid examples of character description · develops an engaging and authentic character and presents that person's unique point of view. 	<p>The narrative</p> <ul style="list-style-type: none"> · describes an incident from the person's college experience clearly and effectively · includes examples of character description · develops the character and presents the person's point of view. 	<p>The narrative</p> <ul style="list-style-type: none"> · does not describe an incident using essential details about the person's college experience · includes only one or two examples of character description · develops some aspects of character but does not provide a clear point of view. 	<p>The narrative</p> <ul style="list-style-type: none"> · does not contain essential details to establish an incident from the person's college experience · does not contain examples of character description · does not develop the character or the person's point of view.
Structure	<p>The narrative</p> <ul style="list-style-type: none"> · follows the structure of the genre with well-sequenced 	<p>The narrative</p> <ul style="list-style-type: none"> · follows the structure of the genre with a sequence of events 	<p>The narrative</p> <ul style="list-style-type: none"> · follows some structure of the genre · presents 	<p>The narrative</p> <ul style="list-style-type: none"> · does not follow the structure of the genre

	<p>events</p> <ul style="list-style-type: none"> · clearly orients the reader and uses effective transitions to link ideas and events · demonstrates a consistent point of view. 	<ul style="list-style-type: none"> · orients the reader and uses transitions for coherence · uses a mostly consistent point of view. 	<p>disconnected events with limited coherence</p> <ul style="list-style-type: none"> · contains a point of view that is not appropriate for the focus of the narrative. 	<ul style="list-style-type: none"> · includes few if any events and no coherence · contains inconsistent and confusing points of view.
Use of Language:	<p>The narrative</p> <ul style="list-style-type: none"> · purposefully uses descriptive language, telling details, and vivid imagery to convey interviewee's voice · smoothly embeds direct and indirect quotations · demonstrates error-free spelling and use of standard English conventions. 	<p>The narrative</p> <ul style="list-style-type: none"> · uses descriptive language and details to present the interviewee's voice · embeds some direct and/or indirect quotations · demonstrates general command of conventions and spelling; minor errors do not interfere with meaning. 	<p>The narrative</p> <ul style="list-style-type: none"> · uses limited descriptive language or details to portray the voice of the interviewee · contains one or no embedded quotations · demonstrates limited command of conventions and spelling; errors interfere with meaning. 	<p>The narrative</p> <ul style="list-style-type: none"> · uses no descriptive language or details to portray the voice of the interviewee · contains no embedded quotations · contains numerous errors in grammar and conventions that interfere with meaning.

Tabitha Eller/Katie Perry- Figurative Language Review

Overview: This demonstration can be used to review/teach figurative language using Katie Perry's song Firework. It will also enhance students appreciation of poetry.

Learning Objectives:

1. Students will analyze Katy Perry's song, Firework.
2. Students will discuss literal and figurative meanings.
3. Students identify rhyme schemes.
4. Students complete a word sort in which they must correctly pair a type of figurative language with an example of that figurative language.
5. Students write a response to an open ended question.

Standards Addressed:

RL.8.4 SL.8.1 SL.8.1d

Rationale:

Students need to recognize when an author is using figurative language versus literal. They also need to understand how the use of these may impact the meaning and tone of the text. Students that have trouble with figurative language may also have difficulty with allegorical language. Lazar (1989) found the frequency teachers speak with idioms is 20.3% by the eighth grade.

Students also need practice analyzing all types of literature. They need to be encouraged to think deeper and critically.

Students need to understand that much of the popular music they listen to is actually poetry. With this understanding, a greater appreciation for poetry will develop.

Materials:

1. Computer
2. Song lyrics to "Firework"/Analysis sheet
3. Anticipatory Set on Mimio
4. "Firework" examples document
5. Word Sort

Activities/Procedures:

1. When students arrive, there is a list of figurative language terms on the mimio. The students are asked to define each term and give an example of the term. This serves as an assessment of their skill levels.
2. Re-teach any terms they are not familiar with or have forgotten.
3. Pass out the lyrics to the song, and then read the song/poem aloud with the students.
4. Play the song for the students.
5. Analyze each stanza of the poem using the analysis sheet. Discuss if the language is figurative or literal. Also discuss the meaning of the language.
6. If time, discuss rhyme schemes.
7. Identify the poetic devices used in each stanza of the song/poem using the example document.
8. Pair students, and have them complete the word sort.

9. As a culminating activity, ask students to write a response to the following open-ended question: What is the importance in recognizing that popular music is poetry? What understanding can I get from this?

Assessment:

1. Discuss students' answers to the word sort. If several wrong answers occur, I know I need to re-teach figurative language.
2. As we read novels in class, I will do a very informal assessment of their knowledge of figurative language throughout the novel.
3. The example document will also serve as an assessment.
4. I will also gather insight from their responses.

Extensions:

1. Have students complete a Poetry Close Read.
2. Have students circle poetic devices and write the effect the device is supposed to have.
3. Put a box around unfamiliar words and look them up in a DICTIONARY.
4. Make Quizlet study cards to study with.
5. Have students make a list of other songs that use figurative language to convey meaning.
6. Have students draw pictures that compare/contrast the figurative language used with the literal language.

Resources:

<http://betterlesson.com/home>

“Firework” Lyrics-Katy Perry

Do you ever feel
Like a plastic bag
Drifting through the wind
Wanting to start again

Do you ever feel
Feel so paper thin
Like a house of cards
One blow from caving in

Do you ever feel
Already buried deep
Six feet under, scream,
But no one seems to hear a thing

Do you know that there's
Still a chance for you
'Cause there's a spark in you

You just gotta ignite the light
And let it shine
Just own the night
Like the Fourth of July

(Chorus)

'Cause baby you're a firework
Come on show 'em what you're worth
Make 'em go, "Oh, oh, oh"
As you shoot across the sky
Baby you're a firework
Come on let your colors burst
Make 'em go, "Oh, oh, oh"
You're gonna leave 'em fallin down

You don't have to feel
Like a waste of space
You're original
Cannot be replaced
If you only knew
What the future holds
After a hurricane
Comes a rainbow

Maybe the reason why
All the doors are closed
So you can open on that
Leads you to the perfect road
Like a lightning bolt
Your heart will blow
And when it's time you'll know
You just gotta ignite the light
And let it shine
Just own the night
Like the Fourth of July

(Repeat Chorus)

Boom, Boom, Boom
Even brighter than the moon, moon, moon
It's always been inside of you, you, you
And now it's time to let it through

<p align="center">“Firework” by Katy Perry Identify and Label the Poetic Devices</p>	<p align="center">Explain the Poetic Device Used</p>
<p>Do you ever feel like a plastic bag Drifting through the wind Wanting to start again</p>	
<p>Do you ever feel, fell so paper thin Like a house of cards One blow from caving in</p>	
<p>Do you ever feel already buried deep Six feet under scream But no one seems to hear a thing</p>	
<p>Do you know that there’s still a chance for you ‘Cause there’s a spark in you You just gotta ignite the light And let it shine Just own the night Like the fourth of July</p>	
<p>Cause baby you’re a firework Come on show ‘em what your worth Make ‘em go “Oh, oh, oh!” As you shoot across the sky Baby you’re a firework Come on let your colors burst Make ‘em go “Oh, oh, oh!” You’re gonna leave ‘em fallin’ down</p>	
<p>You don’t have to feel like a waste of space You’re original, cannot be replaced If you only knew what the future holds After a hurricane comes a rainbow</p>	
<p>Maybe you’re the reason why all the doors are closed So you can open one that leads you to the perfect road Like a lightning bolt, your heart will blow And when it’s time, you’ll know You just gotta ignite the light And let it shine Just own the night Like the Fourth of July</p>	
<p>Boom, boom, boom Even brighter than the moon,moon,moon It’s always been inside of you, you, you And now it’s time to let it through</p>	

The Three-Level Study Guide

Kaleigh McRoberts

Context and Rationale: Three-Level Study Guides help students interpret a text at three different levels. According to Mark Forget, “students are explicitly empowered to perform higher order thinking. [...] They knowingly stretch their interpretation, with the knowledge that the teacher is encouraging this behavior” (226). Instead of hunting for answers or regurgitating the teacher’s interpretation, the students are able to agree or disagree with the statements on the guide. They must, however, prove they’re correct in their interpretations by citing evidence from the text. The final level of these study guides push students to think about themes and “the bigger picture” of a text. For many students, this means they begin thinking about how they would write about this text later.

Learning Goal: This lesson is designed to help students meet CCSS.ELA.Literacy.RI.11-12.1: “Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain” (“Reading: Informational Text: Grade 11-12”). It also helps students meet CCSS.ELA-Literacy.W.11-12.1: “Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence” (“Writing: Grade 11-12”).

Materials: Reading material for the day, Three-Level Study Guides

Objective: Students will practice their reading skills, using what they read to begin constructing an argument or interpretation of a text.

Activities:

1. Preview the text. Students should take a moment to examine title, subtitle, charts, maps, graphs, pictures, bold and italicized words, summaries, and end questions.
2. Briefly discuss what students noticed while previewing the text.
3. Introduce and explain directions for the study guide.
4. Students read the text silently, completing the study guide as or after they read.
5. Students share their ideas with a partner or small group.
6. Students share their ideas with the class.
7. Students do some kind of writing that illustrates what they have learned from the reading (free-writes, post-concept check, reflection, quiz, etc.).

Assessment: Students can turn in their final writing exercise from step 7; they can also turn in their study guides for evaluation.

Adaptation:

Struggling Readers: adjust the guide for level one and two statements only.

Advanced Readers: add more level two and three statements.

Resources:

Forget, Mark A. *MAX Teaching with Reading and Writing: Classroom Activities for Helping Students Learn New Subject Matter while Acquiring Literacy Skills*. Victoria, B.C., Canada: Trafford Publishing, 2004. Print.

Three-Level Study Guide

Directions: Put an X or a checkmark (✓) next to the true statements. Below each statement, write down evidence from the text to prove you're correct.

Level 1: Explicit Details (Right There on the Page)

1. ___ Writing is a beautiful, romantic experience, an experience that comes naturally and easily.

2. ___ There is little advice for writers with full, busy lives.

Level 2: Inferred Ideas (Reading between the Lines)

3. ___ Asking for writing advice is fine, but in the end, each individual has his or her own writing process and style.

4. ___ In order to write, it is sometimes necessary to stop thinking about it and just do it.

Level 3: Application and Synthesis (Reading beyond the Lines)

5. ___ Writers can intentionally make “errors” for effect in their writing.

_____ When writing about yourself, it is usually best to be honest and vulnerable.

Name: Mr. Voudrie

Subject Area/Class/Grade: Government, 2nd period, 12th grade

Lesson Topic: Freedom of Speech Supreme Court Cases and how they affect students

Objectives:

Student will demonstrate mastery by knowing the freedoms granted to them by the 1st amendment. By the end of the lesson today, students will be able to write about how three Supreme Court cases limit their freedom of speech in schools.

Standards:

Common Core standard: CCSS.ELA-Literacy.RH.11-12.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

State Standard: 14.A.5: Analyze ways in which federalism protects individual rights and promotes the common good and how at times has made it possible for states to protect and deny rights for certain groups.

Materials:

Pen or pencil, article, note sheet, whiteboard/blackboard/smart board, Supreme Court case summaries, worksheet corresponding with case summaries, computer, projector and PowerPoint.

Anticipatory Set (2 minutes):

I will have a picture of a black arm band on a PowerPoint and ask them what they think about when they see this. Their answers will mostly have to do with death, but an explanation will be given how it relates to their first amendment rights.

Objective and Rationale (1 minute):

Today you will learn how your right of freedom of speech granted to you by the first amendment applies to school. This is important to know because contrary to what some believe your freedom of speech doesn't allow you to say whatever you want. By the end of the lesson you will be able to demonstrate your knowledge by providing examples of how the case affects your everyday lives in school.

Instructional Input (26 minutes):

- I will pass out the note guide that they will need for this lesson and ask the students questions about the first amendment as I do this. If the students know their first amendment rights, I will leave out the corresponding slide on my PowerPoint.
- After the note guide is passed out, I will present a quick PowerPoint summary of the First Amendment and the Supreme Court.
- After the PowerPoint, I will split the students into pre-assigned groups and give each group a Supreme Court case on the freedom of speech in schools.
- I will instruct them to fill out the table relating to their court case after they read the summary.
- After each group is finished, I will have them do a jigsaw activity where they teach the other groups about their case.

Checks for Understanding:

- List the five freedoms ensured to you in the 1st amendment.
- Express some examples of your freedoms in use in your everyday life.
- Identify what judicial review is.
- State what Supreme Court case gave the court that power.
- Describe how these three cases relate to your school day.

Guided Practice (10 minutes):

- Court case jigsaw activity
- When the students are in their groups doing the jigsaw activity, I will move around checking the groups. If they need help, I will ask prompting questions to the students.
- Examples of prompting questions: What is a political issue that you care about? Why was the student suspended in *Morse v. Frederick*? What did it have to do with the school's drug policy?

Independent Practice (5 minutes):

- I will have them write three ways they see the first amendment relating to school and ask them to bring it tomorrow for us to discuss

Closure (2 minutes):

- The sheets about the court cases will be their exit slip so they need to have it completed before they leave.
- Today we have learned about how our right of freedom of speech guaranteed to us by the 1st amendment is limited when we are in school. Tomorrow we are going to start talking about a regime that didn't allow for freedom of speech and actions that happened after the regime fell from power.

Evaluation:

State Standard: 14.A.5: Analyze ways in which federalism protects individual rights and promotes the common good and how at times has made it possible for states to protect and deny rights for certain groups. This will be evaluated during the jigsaw activity

Their comprehension of the court cases will be shown by the examples they provide for how each case affects their school lives.

Notes Guide: 1st amendment and school

List the five freedoms granted to you by the first amendment.

What article of the United States Constitution established the Supreme Court?

Name which Supreme Court case established the principle of judicial review.

Court Case	Summarize the Supreme Court ruling.	Explain the reasons for the ruling.	Determine ways this ruling affects your schooling.
Tinker v. Des Moines			
Bethel School District No. 403 v. Fraser			
Morse v. Frederick			

MORSE v. FREDERICK

Case Basics

Docket No.

06-278

Petitioner

Deborah Morse, et al.

Respondent

Joseph Frederick

Decided By

[Roberts Court \(2006-2009\)](#)

Opinion

[551 U.S. ____ \(2007\)](#)

Granted

[Friday, December 1, 2006](#)

Argued

[Monday, March 19, 2007](#)

Decided

[Monday, June 25, 2007](#)

Term:

- 2000-2009
 - [2006](#)

Facts of the Case

At a school-supervised event, Joseph Frederick held up a banner with the message "Bong Hits 4 Jesus," a slang reference to marijuana smoking. Principal Deborah Morse took away the banner and suspended Frederick for ten days. She justified her actions by citing the school's policy against the display of material that promotes the use of illegal drugs. Frederick sued under 42 U.S.C. 1983, the federal civil rights statute, alleging a violation of his First Amendment right to freedom of speech. The District Court found no constitutional violation and ruled in favor of Morse. The court held that even if there were a violation, the principal had qualified immunity from lawsuit. The U.S. Court of Appeals for the Ninth Circuit reversed. The Ninth Circuit cited [Tinker v. Des Moines Independent Community School District](#), which extended First Amendment protection to student speech except where the speech would cause a disturbance. Because Frederick was punished for his message rather than for any disturbance, the Circuit Court ruled, the punishment was unconstitutional. Furthermore, the principal had no qualified immunity, because any reasonable principal would have known that Morse's actions were unlawful.

Question

- 1) Does the First Amendment allow public schools to prohibit students from displaying messages promoting the use of illegal drugs at school-supervised events?
- 2) Does a school official have qualified immunity from a damages lawsuit under 42 U.S.C. 1983 when, in accordance with school policy, she disciplines a student for displaying a banner with a drug reference at a school-supervised event?

Argument

[Morse v. Frederick - Oral Argument](#)[Morse v. Frederick - Opinion Announcement](#)

Conclusion

Decision: 5 votes for Morse, 4 vote(s) against

Legal provision: Amendment 1: Speech, Press, and Assembly

Yes and not reached. The Court reversed the Ninth Circuit by a 5-4 vote, ruling that school officials can prohibit students from displaying messages that promote illegal drug use. Chief Justice John Roberts's majority opinion held that although students do have some right to political speech even while in school, this right does not extend to pro-drug messages that may undermine the school's important mission to discourage drug use. The majority held that Frederick's message, though "cryptic," was reasonably interpreted as promoting marijuana use - equivalent to "[Take] bong hits" or "bong hits [are a good thing]." In ruling for Morse, the Court affirmed that the speech rights of public school students are not as extensive as those adults normally enjoy, and that the highly protective standard set by *Tinker* would not always be applied. In concurring opinions, Justice Thomas expressed his view that the right to free speech does not apply to students and his wish to see *Tinker* overturned altogether, while Justice Alito stressed that the decision applied only to pro-drug messages and not to broader political speech. The dissent conceded that the principal should have had immunity from the lawsuit, but argued that the majority opinion was "[...] deaf to the constitutional imperative to permit unfettered debate, even among high-school students [...]."

TINKER v. DES MOINES INDEPENDENT COMMUNITY SCHOOL DISTRICT

Case Basics

Docket No.

21

Petitioner

John F. Tinker and Mary Beth Tinker, Minors et al.

Respondent

Des Moines Independent Community School District et al.

Decided By

[Warren Court \(1967-1969\)](#)

Opinion

[393 U.S. 503 \(1969\)](#)

Argued

[Tuesday, November 12, 1968](#)

Decided

[Monday, February 24, 1969](#)

Advocates

[Dan L. Johnston](#)

(Argued the cause for the petitioner)

[Allan A. Herrick](#)

(Argued the cause for the respondents)

Tags [First Amendment](#) [Miscellaneous](#)

Term:

- 1960-1969
 - [1968](#)

Location: [Des Moines Independent Community School District](#)

Facts of the Case

In December 1965, a group of students in Des Moines held a meeting in the home of 16-year-old Christopher Eckhardt to plan a public showing of their support for a truce in the Vietnam war. They decided to wear black armbands throughout the holiday season and to fast on December 16 and New Year's Eve. The principals of the Des Moines school learned of the plan and met on December 14 to create a policy that stated that any student wearing an armband would be asked to remove it, with refusal to do so resulting in suspension. On December 16, Mary Beth Tinker and Christopher Eckhardt wore their armbands to school and were sent home. The following day, John Tinker did the same with the same result. The students did not return to school until after New Year's Day, the planned end of the protest.

Through their parents, the students sued the school district for violating the students' right of expression and sought an injunction to prevent the school district from disciplining the students. The district court dismissed the case and held that the school district's actions were reasonable to uphold school discipline. The U.S. Court of Appeals for the Eighth Circuit affirmed the decision without opinion.

Question

Does a prohibition against the wearing of armbands in public school, as a form of symbolic protest, violate the students' freedom of speech protections guaranteed by the First Amendment?

Argument

[Tinker v. Des Moines Ind. Comm. School Dist. - Oral Argument](#)

Conclusion

Decision: 7 votes for Tinker, 2 vote(s) against

Legal provision: Amendment 1: Speech, Press, and Assembly

Yes. Justice Abe Fortas delivered the opinion of the 7-2 majority. The Supreme Court held that the armbands represented pure speech that is entirely separate from the actions or conduct of those participating in it. The Court also held that the students did not lose their First Amendment rights to freedom of speech when they stepped onto school property. In order to justify the suppression of speech, the school officials must be able to prove that the conduct in question would "materially and substantially interfere" with the operation of the school. In this case, the school district's actions evidently stemmed from a fear of possible disruption rather than any actual interference.

In his concurring opinion, Justice Potter Stewart wrote that children are not necessarily guaranteed the full extent of First Amendment rights. Justice Byron R. White wrote a separate concurring opinion in which he noted that the majority's opinion relies on a distinction between communication through words and communication through action.

Justice Hugo L. Black wrote a dissenting opinion in which he argued that the First Amendment does not provide the right to express any opinion at any time. Because the appearance of the armbands distracted students from their work, they detracted from the ability of the school officials to perform their duties, so the school district was well within its rights to discipline the students. In his separate dissent, Justice John M. Harlan argued that school officials should be afforded wide authority to maintain order unless their actions can be proven to stem from a motivation other than a legitimate school interest.

BETHEL SCHOOL DISTRICT NO. 403 v. FRASER

Case Basics

Docket No.

84-1667

Petitioner
Bethel School District No. 403
Respondent
Fraser
Decided By
[Burger Court \(1981-1986\)](#)

Opinion
[478 U.S. 675 \(1986\)](#)

Argued
[Monday, March 3, 1986](#)

Decided
[Monday, July 7, 1986](#)

Advocates
[William A. Coats](#)

(Argued the cause for the petitioners)

[Jeffrey T. Haley](#)

(Argued the cause for the respondents)

Tags [First Amendment](#) [Miscellaneous](#)

Term:

- 1980-1989
 - [1985](#)

Location: [Bethel High School](#)

Facts of the Case

At a school assembly of approximately 600 high school students, Matthew Fraser made a speech nominating a fellow student for elective office. In his speech, Fraser used what some observers believed was a graphic sexual metaphor to promote the candidacy of his friend. As part of its disciplinary code, Bethel High School enforced a rule prohibiting conduct which "substantially interferes with the educational process . . . including the use of obscene, profane language or gestures." Fraser was suspended from school for two days.

Question

Does the First Amendment prevent a school district from disciplining a high school student for giving a lewd speech at a high school assembly?

Argument

[Bethel School District No. 403 v. Fraser - Oral Argument](#)

Conclusion

Decision: 7 votes for Bethel School District No. 403, 2 vote(s) against

Legal provision: Amendment 1: Speech, Press, and Assembly

No. The Court found that it was appropriate for the school to prohibit the use of vulgar and offensive language. Chief Justice Burger distinguished between political speech which the Court previously had protected in *Tinker v. Des Moines Independent Community School District* (1969) and the supposed sexual content of Fraser's message at the assembly. Burger concluded that the First Amendment did not prohibit schools from prohibiting vulgar and lewd speech since such discourse was inconsistent with the "fundamental values of public school education."

Storyboarding a Text

Ashley Wiberg

Context and Rationale: John Golden of *Reading in the Dark* argues that “film and literature are not enemies; in fact, they should be used closely together because they share so many common elements and strategies to gain and keep the audience’s attention” (36). As a result, by analyzing film in conjunction with a piece of literature, students are challenged to think about any “text” more critically. In any text, author’s craft is incredibly important and by challenging students to synthesize film and literature, students are forced to consider author’s purpose by becoming the author/director themselves.

Learning Standards:

CCSS.ELA-LITERACY.RL.910.5

Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

CCSS.ELALITERACY.W.910.3.A

Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

CCSS.ELALITERACY.W.910.3.B

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

CCSS.ELALITERACY.W.910.6

Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Materials:

- Why Study Film? PowerPoint
- Film Terms PowerPoint
 - This will be available on Google Drive; however, to use it, you will have to download it after opening the presentation for the videos to play.
- Film Terms Student Version (Film Terms Teacher Version)
- “The Secret Life of Walter Mitty” short story
- Storyboarding & Close Reading assignment sheet

Activities:

1. Begin by seeing what students already know about film elements by using the Why Study Film? PowerPoint
2. After this discussion, provide the class with the Film Terms handout and teach the class the terms from the Film Terms PowerPoint. Be sure to pause for questions and to show clips several times for students who may struggle.
3. Provide students a copy of the short story “The Secret Life of Walter Mitty” and allow students time to read and annotate the text.
4. Explain the storyboarding process by providing the assignment sheet.
5. Once students understand the directions, they may pair up in groups to work.
6. When groups are finished with their storyboard (this may take two days), have them present their scene to the class.

Assessment:

The rubric allows educators to assess the interpretation and quality of the storyboard. Additionally, teachers are able to assess the student's' ability to analyze using close reading strategies. Rubric is attached.

Adaptations and Modifications:

- For younger groups of kids, a different clip may need to be used for the introductory activity. Any age appropriate clip will work.
- Students may prefer to work independently.
- For students who are not artistic, they may use the site: www.toonlet.com to create a comic book version of their storyboard.
- Students could complete this activity with a variety of short story options; also, this activity could be used as a way to assess a student's understanding of a major scene from a play or novel.

References:

Golden, John. *Reading in the Dark: Using Film as a Tool in the English Classroom*. Urbana, IL: NCTE, 2001. Print.

“The Secret Life of Walter Mitty” Storyboarding & Close Reading

Directions: With a partner, select a section from the short story that you would like to adapt into a storyboard. A storyboard is “a sequence of drawings, typically with some directions and dialogue, representing the shots planned for a movie or television production.”

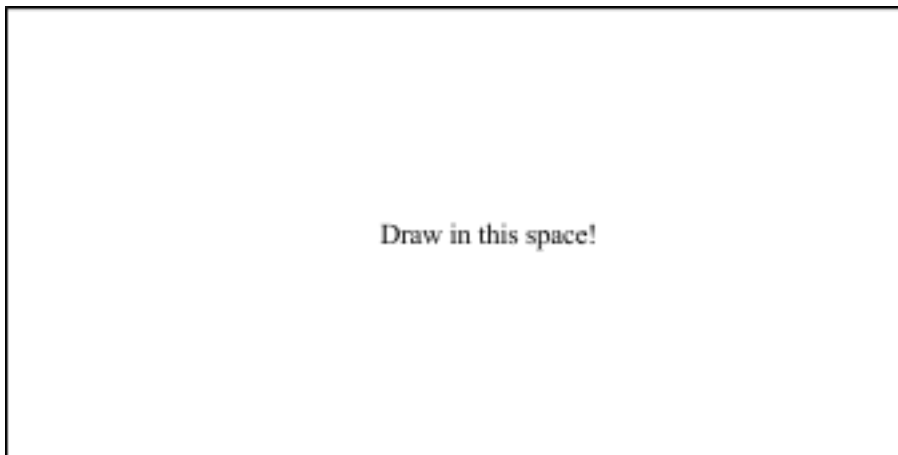
Your storyboard should contain the following:

- 5 frames detailing the action
- Be colorful and detailed so that your viewer is able to distinguish your characters from one another (stick figures are okay).
- Dialogue
- Film elements and rationale for EVERY frame (follow the model below)

After creating your storyboard, you will complete a close reading of a passage that relates to your scene. This close reading must include at least one direct citation from the text.

Describe the scene you will adapt:

Model:



Film Element	Rationale
Framing: close-up, long shot, medium shot	
Angles: low, high, eye-level, dutch	
Lighting: high-key, low-key, front, bottom	
Sound: diegetic, non-diegetic, internal diegetic	

Complete a close reading of the passage that you storyboarded. Respond to the text by completing a thorough analysis using the close reading strategies that we have discussed in class: diction, tone, structure, and argument.

Rubric:

Category	Exceeds	Meets	Below	Warning	Score
Focus	Focus is clearly established.	Focus is established.	Focus is ambiguous.	Focus clearly lacks development.	
Support	Logical, clear, and balanced support is used within each main point.	Logical and clear support is used in most points. Support	Support is used in many of the points.	Support is either unclear or not developed in many points.	
Elaboration	Explanations are clear, engaging, well-developed, balanced, and elaborate the information.	Explanations elaborate the information and are either well developed or clear and engaging.	Explanations were not developed or extended enough to make the points clear to the audience.	There were no details or explanations.	

Interpretation	Storyboard exhibits clear and profound understanding of the short story.	Storyboard exhibits an understanding of the short story.	Storyboard only subtly or somewhat vaguely exhibits an understanding of the short story.	Storyboard does not exhibit an understanding of the short story. (0 points possible in this category.)	
Storyboard and Significance	Storyboard makes a clear statement of meaning to viewers and evokes a strong emotion or mood that links to certain significance. All film elements and descriptions are included.	Storyboard makes a statement of meaning to readers and evokes an emotion or mood that links to a fairly clear significance. All film elements and descriptions are included; however, some are unclear.	Storyboard makes a vague statement of meaning to readers and may evoke emotion or mood. Some film elements and descriptions are missing.	Storyboard does not make a clear statement of meaning to readers and fails to evoke a strong emotion or mood. Many film elements descriptions are missing.	

Total (out of 20 points)	Raw Score
Final Project: _____ 50 points	

Kayla Wilhelm: Fairy Tale Revision Teaching Demonstration

Overview: Students will convey an understanding of theme and how changing content can affect theme.

Rationale: I like to teach theme using shorter pieces of text before analyzing larger works. Prior to this lesson, students will have had an introduction to theme and some practice identifying themes using excerpts. With the excerpts, I provide a theme bank to choose from. This is the first time that we analyze a story for theme and putting it in words themselves. As suggest by Nancy Polette in her book *Teaching Thinking Skills with Fairy Tales and Fantasy*, “The introduction of a skill is followed by one or more activities using familiar fairy tale and fantasy characters, setting, and plots as a springboard to learning that skill” (1). I think using fairytales allows students to feel more comfortable since most of them have experience with the stories. Also, fairytales have easy to pick out themes.

Learning Standards:

CCSS.ELA-Literacy.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

CCSS.ELA-Writing.W.7.10

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

CCSS.ELA-Speaking and Listening. SL. 7.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly.

Preparation: Pick three fairytales. Read them over for review. Copy stories. Copy handout.

Activities:

1. Divide students into groups and hand them different fairytales to read with their partners. Give them one copy per student.
2. Give them time to read the stories.
3. Have students summarize the fairytale’s plot and decide the themes in the story.
4. Come back together as a class. Discuss the themes of each story. Come up with one common theme (good prevails over evil).
5. Have students rewrite the endings of their fairytales to make them unhappy. (Example: Did the Prince Charming never search for the owner of the glass slipper?)
6. Have students then analyze how the theme has changed based on the new plot.
7. Have students share their work with the class.

Assessment: I always collect their handouts to look at their themes for both the original and the adapted version. This helps me understand if they are correctly picking themes and if they can analyze how

adaptation changes theme. Also as we discuss themes as a class, I get an understand of their comprehension of the lesson.

Adaptations and Modifications:

- Take out the summary portion (I just do it because my students struggle with that.)
- Use other shorter texts that you are using or find
- Have them change other story elements (characters, setting, ...)

References:

Kaviar, Sara, and Megan O'Keefe. "Teaching Theme Analysis in Layers." Teaching Channel. Web. 7 Feb. 2015.

Doherty, Berlie. *Fairy Tales*. Cambridge, MA: Candlewick, 2000. Print.

Polette, Nancy. *Teaching Thinking Skills with Fairy Tales and Fantasy*. Westport, CT: Teacher Ideas, 2005. *Google Book Search*. Web. 29 June 2015

Name: _____

Fairytale: _____

Summary of Fairytale: (5-8 Sentences)

Themes:

New Ending:

Changed Themes: