Non-Fiction
Grade 10 Multiple-Standards Lessons

To the Teacher

The following plan offers an example of combining multiple indicators to create a set of lessons. Though this set of lessons lists specific selections, the works of other authors might just as easily be taught by using the same standards and indicators and very similar activities and strategies.

It is important to remember that the indicators are not necessarily instructional strategies. More significantly, they need not be considered in isolation. Often, one indicator links logically into another, though not necessarily in the order in which they are listed under the standard. In addition, indicators listed under different standards are not mutually exclusive but may reasonably combine within a lesson. For example, involving informational materials in a traditionally literary lesson, such as a tragedy, is both reasonable and beneficial. Our colleagues in higher education set a high priority on our graduates' being familiar with informational texts and having the skills to interpret and understand them.

Lesson 1

Standards

10.2.1 Analyze the structure and format of various informational documents and explain how authors use the features to achieve their purposes.

10.2.2 Extend – through original analysis, evaluation, and elaboration – ideas presented in primary or secondary sources.

10.3.2 Compare and contrast the presentation of a similar theme or topic across genres (different types of writing) to explain how each genre shapes the author's presentation of the theme or topic.

10.3.3 Evaluate interactions between characters in a literary text and explain the way those interactions affect the plot.

10.3.5 Compare works that express a universal theme and provide evidence to support the views expressed in each work.

10.3.9 Explain how voice and the choice of a narrator affect characterization and the tone, plot, and credibility of a text.

10.3.13 Explain how voice, persona, and the choice of narrator affect the mood, tone, and meaning of text.

Purpose: Students will read Doris Lessing's "No Witchcraft for Sale," Isaac Bashevis Singer's "The Son from America," Linda Pastan's "Grudnow," Margaret Atwood's "Through the One-Way Mirror," Pat Mora's "The Border: A Glare of Truth," and Amy Tan's "Fish Cheeks" in order to observe, compare, and analyze the theme of cultural alienation across genres.

Time: Multiple days

Materials: Copies of the works listed above

Activities:

A. Introducing Concepts:

The teacher reviews three essential concepts:

Theme – the central idea in a piece of writing, especially in fiction

Thesis – the central idea in a piece of informational writing

B. Group Activities:

After reading Doris Lessing's "No Witchcraft for Sale," students reach a consensus about the theme by discussing the interactions and motivations of the characters. They will consider social position, level of power, needs, and desires of each character. They will support their assertions about theme by citing these details.

After reading Isaac Bashevis Singer's "The Son from America," students reach a consensus about the theme by discussing the events of the plot and the emergence of conflict. They support their assertions about theme by citing details from the plot and the characters' conflicts.

Students read Linda Pastan's "Grudnow" aloud in class and draw connections between the theme of the poem and the theme of Singer's story.

After reading Margaret Atwood's "Through the One-Way Mirror" reach a consensus about the theme of the essay by discussing the symbolic images of Mr. Magoo and Porky Pig.

After reading Pat Mora's "The Border: A Glare of Truth," students reach a consensus about the theme of the essay by discussing the author's choice of

details. They also make inferences about the views of the United States held by Canadians and Mexicans

Before proceeding to the final reading assignment, students use a graphic organizer to list the features particular to the two short stories they read versus the features particular to the two essays. (The teacher leads them to distinguish between theme and thesis.)

After reading Amy Tan's "Fish Cheeks," students write a theme statement that they will share with the class. Students then evaluate each other's statements, trying to reach a consensus. They also consider the voice used by the author as that of her fourteen-year-old former self and describe how she creates that effect.

In looking back over all the reading assignments, students identify and explain the unique voices of the various pieces and establish a common thread running through all the themes.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. How is theme expressed in a work of fiction?

2. How is theme expressed in a work of non-fiction?

3. How does an author create voice?

Extending the Lesson:

Assign the students any non-fiction piece in their literature anthology or one drawn from another source. Have the students state the thesis.

Interdisciplinary Connection:

Have students identify the locales associated with each of the writer's studied. Have them discuss the influence of their local setting on the attitudes expressed in the pieces studied.

Lesson 2

Standards

10.5.1 Write persuasive compositions that:

- organize ideas and appeals in a sustained and effective fashion with the strongest emotional appeal first and the least powerful one last.
- use specific rhetorical (communication) devices to support assertions, such as appealing to logic through reasoning; appealing to emotion or ethical belief; or relating a personal anecdote, case study, or analogy.
- clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, expressions of commonly accepted beliefs, and logical reasoning.
- address readers' concerns, counterclaims, biases, and expectations.

10.4.1 Discuss ideas for writing with classmates, teachers, and other writers and develop drafts alone and collaboratively.

10.4.2 Establish a coherent thesis that conveys a clear perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

10.4.3 Use precise language, action verbs, sensory details, and appropriate modifiers.

10.4.13 Establish coherence within and among paragraphs through effective transitions, parallel structures, and similar writing techniques.

10.4.10 Review, evaluate, and revise writing for meaning, clarity, content, and mechanics.

10.4.11 Edit and proofread one's own writing, as well as that of others, using an editing checklist with specific examples of corrections of frequent errors.

10.4.12 Revise writing to improve the logic and coherence of the organization and perspective, the precision of word choice, and the appropriateness of tone by taking into consideration the audience, purpose, and formality of the context.

10.6.1 Identify and correctly use clauses, both main and subordinate; phrases, including gerund, infinitive, and participial; and the mechanics of punctuation, such as semicolons, colons, ellipses, and hyphens.

10.6.2 Demonstrate an understanding of sentence construction, including parallel structure, subordination, and the proper placement of modifiers, and proper English usage, including the use of consistent verb tenses.

10.6.3 Produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.

10.6.4 Apply appropriate manuscript conventions — including title page presentation, pagination, spacing and margins — and integration of source and support material by citing sources within the text, using direct quotations, and paraphrasing.

Purpose: Students will write a persuasive essay to convince Margaret Atwood to change her mind about Americans.

Time: Multiple days

Materials: Access to print and electronic research material and to word processing

Activities:

A. Introducing a Concept:

The teacher will review the process of writing a persuasive essay.

B. Writing Activities:

Students brainstorm a list of responses to Margaret Atwood's assessment of America. They locate facts to support their responses and try to develop illustrations drawn from their own experience as Americans.

Students formulate a thesis that they will develop with the support material they have gathered. They create a writing plan (outline) to guide their composition. They write a rough draft and revise it on their own.

The teacher reviews the use of precise language, validity of arguments, and attention to the other side.

Each student shares his or her revised draft with a writing partner or writing group for evaluation of content and organization, style, and mechanics. Students use an editing checklist.

Students revise their stories in response to comments made by writing partners or writing groups, word process their final draft, and submit it to the teacher.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What are the key elements of a persuasive essay?

2. To what extent must a persuasive writer acknowledge the other side?

3. How does a writer improve an argument?

Ray Bradbury
Grade 10 Multiple-Standards Lessons

To the Teacher

It is important to remember that the indicators are not necessarily instructional strategies. More significantly, they need not be considered in isolation. The following plan offers an example of combining multiple indicators to create a set of lessons. It demonstrates the great number of indicators that may be incorporated to serve the teaching of one central indicator. Though the selections in this lesson focus on Ray Bradbury, the works of other authors might just as easily be taught by using the same standards and indicators and very similar activities and strategies.

Often, one indicator links logically into another, though not necessarily in the order in which they are listed under the standard. In addition, indicators listed under different standards are not mutually exclusive but may reasonably combine within a lesson. For example, involving informational materials in a traditionally literary lesson, such as a tragedy, is both reasonable and beneficial. Our colleagues in higher education set a high priority on our graduates' being familiar with informational texts and having the skills to interpret and understand them.

Lesson 1

Standards

10.3.2 Compare and contrast the presentation of a similar theme or topic across genres (different types of writing) to explain how the selection of genre shapes the theme or topic.

10.3.5 Compare works that express a universal theme and provide evidence to support the views expressed in each work.

10.3.6 Evaluate an author's development of time and sequence, including the use of complex literary devices, such as foreshadowing (providing clues to future events) or flashbacks (interrupting the sequence of events to include information about an event that happened in the past).

10.3.7 Evaluate the significance of various literary devices, including figurative language, imagery, allegory (the use of fictional figures and actions to express truths about human experiences), and symbolism (the use of a symbol to represent an idea or theme), and explain their appeal.

10.3.9 Explain how voice and the choice of a narrator affect characterization and the tone, plot, and credibility of a text.

10.3.11 Evaluate the aesthetic qualities of style, including the impact of diction and figurative language on tone, mood, and theme.

10.3.14 Explain how voice, persona, and the choice of narrator affect the mood, tone, and meaning of text.

Purpose: As students read several selections by Ray Bradbury, they will compare and contrast themes, analyze elements (including literary devices, voice, tone, and characterization), and evaluate the author's style.

Time: Multiple days

Materials: Copies of "A Sound of Thunder," "There Will Come Soft Rains," and "The Pedestrian" by Ray Bradbury as well as an Internet posting an untitled personal essay by Bradbury (first link below)

Resources: http://www.raybradbury.com/inhiswords02.html
(Bradbury essay)

http://www.spaceagecity.com/bradbury/bio.htm
(Bradbury biography)

Activities:

A. Introducing Concepts:

The teacher defines and reviews the following terms.

Genre – a category or type of literature distinguished from other categories by its content or style

Foreshadowing – providing clues to future events in a story

Tone – the writer's or the narrator's attitude toward the subject of the piece of writing

Mood – the emotional response of the reader intentionally created by the writer

Characterization – the means by which a writer creates a character's personality

Theme – the central idea of a piece of writing

Universal theme – an idea that has relevance or appeal to all (or most) possible audiences

Imagery – the use of descriptive words to create an imagined sensory response in the reader

Voice – the expression of a writer's or narrator's personality by means of diction, figurative language, selection of details

Narrator – the imaginary teller of a story

B. Writing to Learn:

Before reading "A Sound of Thunder," students free write a response to the question "How can events outside of your own control affect your life?"

C. Group Activities:

After reading "A Sound of Thunder," students discuss the central idea – the theme – of the story. As part of their discussion, they will answer the questions "Why did Bradbury choose science fiction as the genre for writing about this theme? Why is that genre particularly appropriate?"

They discuss whether the theme relates to their own lives and how. In so doing, they simultaneously discuss the universality of the theme.

After reviewing the definitions of mood and foreshadowing, students cite specific words, phrases, and details that create a mood that foreshadows the end of the story. They speculate on why Bradbury chose to use foreshadowing.

They also consider the characterization of the personalities in the story and discuss the connection between the characters and foreshadowing.

After reviewing the concept of imagery, students use a graphic organizer to record instances of imagery from the story. The goal is to find examples that appeal to each of the five senses. The students explain how the images make the work easier to understand or more appealing to read. They also search for any connections between imagery and the common theme.

After reading "There Will Come Soft Rains," students follow the same processes to analyze that story and compare their conclusions to those they reached in analyzing "A Sound of Thunder."

In addition, students describe the voice of the narrator as they discuss the writer's choice of details, establishment of mood and tone, and use of diction and figurative language. They draw conclusions about the connection

between the narrative voice and the capacity of the story to hold the reader's attention.

After reading "The Pedestrian," students compare the narrators of the three stories. They ask whether the narrators have anything in common. They also look at Bradbury's overall style and make a list of the elements and characteristics that all three stories have in common. Finally, they evaluate the effectiveness of the stories in creating an engaging short story.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What are the characteristics of science fiction?

2. Does the genre of science fiction limit the possible themes of such writing?

3. What are the essential elements of Bradbury's style?

Extending the Lesson

After reading "There Will Come Soft Rains," have students read Sara Teasdale's poem of the same title. Have them state the theme of the poem and discuss how Bradbury's short story develops the poem's theme.

Interdisciplinary Connection:

History: Have students read *The Martian Chronicles*. As they consider the mood, use of foreshadowing, and imagery in the fictional history of Mars, they look for parallels to the actual history of the European discovery, settlement, and development of North America.

Lesson 2

Standards

10.2.1 Analyze the structure and format of various informational documents and explain how authors use the features to achieve their purposes.

10.2.2 Extend - through original analysis, evaluation, and elaboration - ideas presented in primary or secondary sources.

10.2.5 Make reasonable statements and draw conclusions about a text, supporting them with accurate examples.

Purpose: Students read and analyze Frank Filosa's interview with Ray Bradbury.

Time: One day

Materials: Copies of "Interview with Ray Bradbury" by Frank Filosa

Group Activities:

After reading Filosa's interview, students describe his way of arranging and presenting the information contained in his interview.

They also evaluate the success of Bradbury's philosophy of writing.

Finally, they compare Bradbury's approach to writing to their own.

Extending the Lesson:

Students search for other interviews of Bradbury and compare what he shares in those interviews with what they discovered in Filosa's.

Lesson 3

Standards

10.1.1 Understand technical vocabulary in subject area reading.

10.1.2 Distinguish between what words mean literally and what they imply, and interpret what words imply.

10.1.4 Identify and use the literal and figurative meanings of words and understand origins of words.

Purpose: Students read Isaac Asimov's "Dial Versus Digital," considering the technical vocabulary the author uses.

Time: One day

Materials: Copies of the story and a list of specific terms to locate and define: *digital*, *pole of rotation*, and *retrograde motion*.

Activities:

A. Individual Activities:

Students locate the terms on the list given them by the teacher. They use a dictionary to define the words in the context in which they occur in the essay.

They also note the difference between the differing definitions offered in the dictionary as well as the difference between the definitions and the actual meaning in the context of the story.

Finally, students research and consider the significance of the origins of the specified terms, noting the literal and figurative connections. (For example, they identify that *digital* derives from the Latin word for "finger"; then, they consider the transition from the literal appendage to the hand and the figurative application to counting on one's fingers.

B. Introducing Concepts:

The teacher explains that technological words are sometimes borrowed from other fields. For example, computer software designers have borrowed the word *window* from architecture, *icon* from art, and even the base *ware* from ceramics. Asimov's essay is also about borrowing, about terms borrowed from areas that may lose their source meaning within a generation.

C. Group Activities:

The teacher will explain that the students will explain the origins of the words in the terms listed above and explain their meaning in the context of the essay.

Extending the Lesson:

Students begin a notebook or a computer document in which they record technical terms they encounter in their reading. They note meanings and sources.

Lesson 4

Standards

10.5.1 Write biographical or autobiographical narratives or short stories that:

- describe a sequence of events and communicate the significance of the events to the audience.
- locate scenes and incidents in specific places.
- describe with specific details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; in the case of short stories or autobiographical narratives, use interior monologue (what the character says silently to self) to show the character's feelings.
- pace the presentation of actions to accommodate changes in time and mood.

10.5.9 Write or deliver a research report that has been developed using a systematic research process (defines the topic, gathers information, determines credibility, reports findings) that:

- Synthesizes information gathered from a variety of sources, including technology and one's own research, and evaluates information for its relevance to the research questions.
- Demonstrates that information that has been gathered has been summarized, that the topic has been refined through this process, and that conclusions have been drawn from synthesizing information.
- Demonstrates that sources have been evaluated for accuracy, bias, and credibility.

10.4.1 Discuss ideas for writing with classmates, teachers, and other writers and develop drafts alone and collaboratively.

10.4.2 Establish a coherent thesis that conveys a clear perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

10.4.3 Use precise language, action verbs, sensory details, and appropriate modifiers.

10.4.10 Review, evaluate, and revise writing for meaning, clarity, content, and mechanics.

10.4.11 Edit and proofread one's own writing, as well as that of others, using an editing checklist with specific examples of corrections of frequent errors.

10.4.12 Revise writing to improve the logic and coherence of the organization and perspective, the precision of word choice, and the appropriateness of tone by taking into consideration the audience, purpose, and formality of the context.

10.6.1 Identify and correctly use clauses, both main and subordinate; phrases, including gerund, infinitive, and participial; and the mechanics of punctuation, such as semicolons, colons, ellipses, and hyphens.

10.6.2 Demonstrate an understanding of sentence construction, including parallel structure, subordination, and the proper placement of modifiers, and proper English usage, including the use of consistent verb tenses.

10.6.3 Produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.

10.6.4 Apply appropriate manuscript conventions — including title page presentation, pagination, spacing and margins — and integration of source and support material by citing sources within the text, using direct quotations, and paraphrasing.

Purpose: Students will write a short story in which they describe a way in which they might change history and detail the consequences of that change.

Time: Multiple days

Materials: Access to word processing

Writing Activities:

Students brainstorm a list of significant events in history that they believe shaped the world in which they live. They speculate on the consequences of changing those events.

Students choose an historical event upon which to focus their story and research that event in order to present accurate historical details and to discover the significance of the event in the view of historians.

The students compose short science fiction stories that focus on one such event and the consequences of changing that event.

The teacher reviews the use of precise language, action verbs, sensory details, and appropriate modifiers.

Each student shares his or her first draft with a writing partner or writing group for evaluation of content and organization, style, and mechanics. Students use an editing checklist.

Students revise their stories in response to comments made by writing partners or writing groups, word process their final draft, and submit it to the teacher.

Finally, the students read their polished stories to the class.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What is the difference between history and science fiction?

2. In what ways is your story most like (or unlike) Bradbury's stories?

3. What kinds of nouns and verbs work best in this kind of story?

Poems About Love
Grade 10 Multiple-Standards Lessons

To the Teacher

It is important to remember that the indicators are not necessarily instructional strategies. More significantly, they need not be considered in isolation. The following plan offers an example of combining multiple indicators to create a set of lessons. It demonstrates the great number of indicators that may be incorporated to serve the teaching of one central indicator. Though the selections in this lesson focus on different aspects of love, other poems with a different unifying theme might just as easily be taught by using the same standards and indicators and very similar activities and strategies.

Often, one indicator links logically into another, though not necessarily in the order in which they are listed under the standard. In addition, indicators listed under different standards are not mutually exclusive but may reasonably combine within a lesson. For example, involving informational materials in a traditionally literary lesson, such as a tragedy, is both reasonable and beneficial. Our colleagues in higher education set a high priority on our graduates' being familiar with informational texts and having the skills to interpret and understand them.

Lesson 1

Standards

10.1.2 Distinguish between what words mean literally and what they imply, and interpret what words imply.

10.3.2 Compare and contrast the presentation of a similar theme or topic across genres (different types of writing) to explain how the selection of genre shapes the theme or topic.

10.3.5 Compare works that express a universal theme and provide evidence to support the views expressed in each work.

10.3.7 Evaluate the significance of various literary devices, including figurative language, imagery, allegory (the use of fictional figures and actions to express truths about human experiences), and symbolism (the use of a symbol to represent an idea or theme), and explain their appeal.

10.3.9 Explain how voice and the choice of a narrator affect characterization and the tone, plot, and credibility of a text.

10.3.11 Evaluate the aesthetic qualities of style, including the impact of diction and figurative language on tone, mood, and theme.

10.3.15 Explain how voice, persona, and the choice of narrator affect the mood, tone, and meaning of text.

Purpose: As students read several poems linked by the theme of love, they analyze and evaluate figurative language, voice, tone, and mood.

Time: Multiple days

Materials: Copies of "Those Winter Sundays" by Robert Hayden, Sonnet 18 by William Shakespeare, "Sonnet 30" by Edna St. Vincent Millay, "Moon Rondeau" by Carl Sandburg, "since feeling is first" by e. e. cummings, and "The Computation" by John Donne (Most anthologies include numerous poems on the topic of love – or some other common theme. They could be easily substituted.)

Resources: http://www.favoritepoem.org/poems/hayden/

http://www.shakespeares-sonnets.com/sonn01.htm#anchor018

http://lennon.pub.csufresno.edu/~kds31/mil1.html

http://www.wsanford.com/~wsanford/exo/sandburg_poems.html#mr

http://www.luminarium.org/sevenlit/donne/computation.htm

http://www.k-b-c.com/poetry_eec.htm

http://www.lovenpoetry.com/terms1.htm

Activities:

A. Introducing Concepts:

The teacher defines and reviews the following terms.

Free verse – poetry that uses some means other than regular rhyme and meter to produce its rhythmic effects

Sonnet – a poem of fourteen lines in iambic pentameter that follows a strict rhyme scheme

Imagery – the use of descriptive language to appeal to the five senses

Simile – a direct comparison – typically using the words *like* or *as* – of two unlike things

Metaphor – an implied comparison that asserts that two unlike things are in fact the same

Symbol – an image that simultaneously stands for the thing it names or describes and something else

Tone – the attitude of the poet or speaker toward the subject of the poem

B. Writing to Learn:

Before beginning the study of these poems, students free write for about ten minutes their own definitions of poetry. (at least one full paragraph)

Students also free write for about ten minutes on the various types of love. They should include as many types of love as they can imagine.

C. Group Activities:

Students begin their study by sharing their free writings about love. The teacher records the various types of love identified by the students. The students then group and rank the items on the list. They will use their results to categorize the poems they will read in this unit.

The poems may be read in any order. However, the works by Donne and Shakespeare may be more appropriate toward the end of the study.

After reading each poem students discuss the "take" the speaker has on the common theme of love. They assign the poem to at least one of the categories the initial discussion produced, citing details that support the assignment.

Next, they identify the various instances of figurative language used in the poem, in each case explaining how the citation exemplifies the specific figure of speech. This phase of the discussion will also include identification and explanation of any symbols that may occur in the poem.

Finally, students identify and describe the speaker and the occasion or situation that has motivated the speaker to say the words of the poem. They will cite words and details as well as voice, tone, and mood that support their identification. They will also consider how the identity of the speaker connects to the theme. This phase of the discussion will also include identification and explanation of the tone(s) of the poem.

After all the poems have been studied, students return to their free writings on their definitions of poetry. They discuss how the poems fit their earlier expectations. They also determine if any or all of the poems were aesthetically pleasing (beautiful) and discuss why they feel they are or are not.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What are the characteristics of poetry?

2. In what ways is poetry beautiful?

3. What is the difference between a simile and a metaphor?

Extending the Lesson

Students write a poem that expresses a category of love not found among the poems they have studied. It may be in any style. They must include figurative language and be able to identify the speaker and tone of their original poems.

Lesson 2

Standards

10.5.4 Write persuasive compositions that:

- organize ideas and appeals in a sustained and effective fashion with the strongest emotional appeal first and the least powerful one last.
- use specific rhetorical (communication) devices to support assertions, such as appealing to logic through reasoning; appealing to emotion or ethical belief; or relating a personal anecdote, case study, or analogy.
- clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, expressions of commonly accepted beliefs, and logical reasoning.
- address readers' concerns, counterclaims, biases, and expectations.

10.4.1 Discuss ideas for writing with classmates, teachers, and other writers and develop drafts alone and collaboratively.

10.4.2 Establish a coherent thesis that conveys a clear perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

10.4.3 Use precise language, action verbs, sensory details, and appropriate modifiers.

10.4.14 Establish coherence within and among paragraphs through effective transitions, parallel structures, and similar writing techniques.

10.4.10 Review, evaluate, and revise writing for meaning, clarity, content, and mechanics.

10.4.11 Edit and proofread one's own writing, as well as that of others, using an editing checklist with specific examples of corrections of frequent errors.

10.4.12 Revise writing to improve the logic and coherence of the organization and perspective, the precision of word choice, and the appropriateness of tone by taking into consideration the audience, purpose, and formality of the context.

10.6.1 Identify and correctly use clauses, both main and subordinate; phrases, including gerund, infinitive, and participial; and the mechanics of punctuation, such as semicolons, colons, ellipses, and hyphens.

10.6.2 Demonstrate an understanding of sentence construction, including parallel structure, subordination, and the proper placement of modifiers, and proper English usage, including the use of consistent verb tenses.

10.6.3 Produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.

10.6.4 Apply appropriate manuscript conventions — including title page presentation, pagination, spacing and margins — and integration of source and support material by citing sources within the text, using direct quotations, and paraphrasing.

Purpose: Students will write an essay aimed at high school freshmen who dislike poetry. Their purpose is to persuade their readers to give poetry a chance.

Time: Multiple days

Materials: Access to word processing

Activities:

Students discuss two issues: why they do not like poetry and why they do like it. They then evaluate their results, identifying reasons that might help convince other students to give poetry a try. They also identify arguments against the reasons students do not like poetry.

Students compose a thesis that takes into consideration their subject, their audience, and their purpose. They develop a writing plan (outline) on which they list and organize their main points and include the evidence they will use to support those points: anecdotes, examples, and illustrations, for example.

Students draft their essay and revise it using an editing checklist. They submit it to the teacher.

The teacher reviews the use of precise language, action verbs, sensory details, and appropriate modifiers. The students revise the paper accordingly.

Each student shares his or her revised draft with a writing partner or writing group for evaluation of content and organization, style, and mechanics. Students use an editing checklist.

Students revise their stories in response to comments made by writing partners or writing groups, word process their final draft, and submit it to the teacher.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. How does knowing your audience influence your choices regarding words, supporting details, and organization?

2. What are your greatest strengths and weaknesses in terms of content and organization?

3. What is the best approach to helping a partner with revision?

The Bear
Grade 10 Multiple-Standards Lessons

To the Teacher

The following plan offers an example of combining multiple indicators to create a set of lessons. It demonstrates the great number of indicators that may be incorporated into teaching a play over the period of two to four weeks. Though Anton Chekhov's The Bear *is specific to nineteenth-century Russian literature, another play might just as easily be taught by using the same standards and indicators and very similar activities and strategies.*

It is important to remember that the indicators are not necessarily instructional strategies. More significantly, they need not be considered in isolation. Often, one links logically into another, though not necessarily in the order in which they are listed under the standard. In addition, indicators listed under different standards are not mutually exclusive but may reasonably combine within a lesson. For example, involving informational materials in a traditionally literary lesson, such as a farce, is both reasonable and beneficial. Our colleagues in higher education set a high priority on our graduates' being familiar with informational texts and having the skills to interpret and understand them.

Lesson 1

Standards

10.1.2 Distinguish between what words mean literally and what they imply and interpret what the words imply.

10.1.4 Identify and use the literal and figurative meanings of words and understand origins of words.

10.3.1 Analyze the purposes and the characteristics of different forms of dramatic literature (including comedy, tragedy, and dramatic monologue).

10.3.3 Evaluate interactions between characters in a literary text and explain the way those interactions affect the plot.

10.3.4 Analyze characters' traits by what the characters say about themselves in narration, dialogue, and soliloquy (when they speak out loud to themselves).

10.3.8 Interpret and evaluate the impact of ambiguities, subtleties, contradictions, and ironies (the contrast between expectation and reality), and inconsistencies in a text.

10.3.10 Identify and describe the function of dialogue, soliloquies, asides, character foils, and stage designs in dramatic literature.

- Dialogue: a conversation between two characters
- Soliloquies: long speeches in which characters, on stage alone, reveal inner thoughts aloud
- Asides: words spoken by characters directly to the audience
- Character foils: characters who are used as contrasts to another character
- Stage designs: directions and drawings for the setting of a play

Purpose: Students will read Anton Chekhov's *The Bear*, analyze and evaluate its characters and plot while also identifying and interpreting the characteristics of farce and the elements of drama.

Time: Multiple days

Materials: A copy of Anton Chekhov's *The Bear* (also translated *The Brute*)

Resources: http://www.imagi-nation.com/moonstruck/clsc6.htm

http://www.galegroup.com/free_resources/glossary/

Activities:

A. Introducing Concepts:

At appropriate points in the progress of the study of the play, the teacher will define and explain the following drama terms.

Farce – a type of comedy that depends on lighthearted and exaggerated or improbable situations, stock characters instead of dynamic characters, and physical comedy; a play that depends more on plot than on character

Protagonist – the main character, the character on whom the audience's attention is most intensely focused

Antagonist – the character who stands in conflict with the protagonist

Foil – a character who stands in contrast to (but not necessarily in conflict with) another character so as to emphasize the other character

Round character – a character that experiences a meaningful change in the course of the story, also called a dynamic character

Flat character – a character that remains unchanged in the course of the story, also called a static character

Stereotype – a character presented with limited personality, so limited that only one personality trait has any significance in the story

Soliloquy – a speech delivered by a character on stage alone voicing his or her thoughts as though no one (including the audience) could hear; the character is essentially talking to himself or herself; it assumed that characters speaking in soliloquies are telling the truth

Aside – a speech delivered by a character who turns directly to the audience and speaks as though the other characters around him or her cannot hear the words; it is assumed that characters speaking in asides are telling the truth

B. Group Activities:

Using a graphic organizer designed to record specific examples that illustrate the designated characteristics and purposes of farce, the students will identify plays and movies that demonstrate the genre, explaining how each example demonstrates specific characteristics and purposes

Students will begin class each day during the reading of the play by identifying unfamiliar or difficult words in the assigned reading. The teacher and the class will discuss how to determine the meaning by considering context and similarities to other words (common bases or prefixes). When appropriate, the teacher will point out etymological histories that may help the students grasp the meanings of the words and so retain them.

Using a graphic organizer while doing assigned reading as homework or in class, the students record what the characters reveal about themselves in dialogue with other characters, in soliloquies or asides, and by their actions; what other characters reveal about them in comments made in their absence; and what the playwright reveals about them by means of stage directions. (It is best to read this work aloud in class to get a fuller feel for the comedy.) As they record information, they cite its location in the text of the play.

Using a second graphic organizer, students trace the events of the play, recording them as part of the exposition, rising action, climax, falling action, or resolution.

In class discussion, students interpret the characters and comment on plot developments. They decide which element is the source of the humor in the play and explain both how and why.

At the conclusion of the reading of the play, students identify the protagonist, antagonist, and foil(s) and evaluate their interactions. They also identify the conflicts between characters and evaluate their contribution to the humorous tone of the play.

Finally, students interpret and evaluate the impact of ambiguities, subtleties, contradictions, ironies, and inconsistencies as sources of humor.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What kind of characters contributes more humor to the farce – the round or the static characters?

2. Which aspects of plot most clearly identify this play as a farce?

3. What is the difference between a foil and an antagonist?

Extending the Lesson:

Have students research the origin of the term *farce*. They should consult at least three sources and include not only the word's etymological history but also lists of examples of farces during literary periods since its first usage.

Lesson 2

Standards

10.5.2 Write responses to literature that:

- demonstrate a comprehensive grasp of the significant ideas of literary works.
- support important ideas and viewpoints through accurate and detailed references to the text or to other works.
- demonstrate awareness of the author's style and an appreciation of the effects created.
- identify and assess the impact of ambiguities, nuances, and complexities within the text.
- extend writing by changing mood, plot, characterization, or voice.

10.4.1 Discuss ideas for writing with classmates, teachers, and other writers and develop drafts alone and collaboratively.

10.4.2 Establish a coherent thesis that conveys a clear perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

10.4.3 Use precise language, action verbs, sensory details, appropriate modifiers, and the active (I will always remember my first trip to the city) rather than the passive voice (My first trip to the city will always be remembered).

10.4.15 Establish coherence within and among paragraphs through effective transitions, parallel structures, and similar writing techniques.

10.4.7 Integrate quotations and citations into a written text while maintaining the flow of ideas.

10.4.10 Review, evaluate, revise, edit, and proofread writing using an editing checklist.

10.4.11 Apply criteria developed by self and others to evaluate the mechanics and content of writing.

10.4.12 Provide constructive criticism to other writers with suggestions for improving organization, tone, style, clarity, and focus; edit and revise in response to peer reviews of own work.

10.6.1 Identify and correctly use clauses, both main and subordinate; phrases, including gerund, infinitive, and participial; and the mechanics of punctuation, such as semicolons, colons, ellipses, and hyphens.

10.6.2 Demonstrate an understanding of sentence construction, including parallel structure, subordination, and the proper placement of modifiers, and proper English usage, including the use of consistent verb tenses.

10.6.3 Produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.

10.6.4 Apply appropriate manuscript conventions — including title page presentation, pagination, spacing and margins — and integration of source and support material by citing sources within the text, using direct quotations, and paraphrasing.

Purpose: Students will write a response to Anton Chekhov's *The Bear*.

Time: Multiple days

Materials: access to word processing

Activities:

A. Introducing Concepts:

The teacher presents the guidelines for a response to literature, establishing length and focus of the assignment. This response is to the nature of the farce. The teacher explains the need to cover the definition and elements of farce that students must support by documented illustrations from the play. The teacher also points out the need to explain the nature of the humor that characterizes a farce – and the need to support it with documented material from the play.

B. Writing Activities:

Students return to their notes on humor and discuss those ideas and the requirements of the assignment.

Students formulate a thesis that clearly states the writer's take on the nature of farce and humor in the play. They also prepare a writing plan (outline) that includes all the evidence from the play they will need to support their thesis.

The students compose essays, using their thesis statements and writing plans as blueprints. They do an initial revision of their own work, using an editing checklist. They submit their second draft to the teacher.

The teacher reviews the use of precise language, action verbs, sensory details, and appropriate modifiers. The students produce a revision based on the teacher's comments.

Each student shares his or her revised draft with a writing partner or writing group for evaluation of content and organization, style, and mechanics. Students use an editing checklist.

Students revise their essays in response to comments made by writing partners or writing groups, word process their final draft, and submit it to the teacher.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What kind of humor characterizes a farce?

2. How do you select your supporting details from the play?

3. What is the purpose of an editing checklist?