This High Ability Language Arts Unit has been developed to provide equity and supporting materials to help educators successfully implement the Indiana Academic Standards 2014. Use of these resources is optional – teachers should decide which resources will work best in their school for their students. This resource document is a living document and will be frequently updated. Please send any suggested links and report broken links to Cindy Schuler, High Ability Education, Indiana Department of Education, cschuler@doe.in.gov

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Dedication: To the high ability students in Indiana

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INTRODUCTION TO THE PROJECT AND ALL UNITS

Since 2007, Indiana Code has required school corporations in the state to identify and serve students with high ability in the general intellectual and specific academic domains, K-12. With the adoption of new Indiana Academic Standards in 2014, all Indiana school districts need language arts curriculum that both meets the learning needs of high ability learners and is also aligned to the Indiana Academic Standards. To respond to the need for high quality curriculum, the Indiana Department of Education funded a high ability language arts curriculum project wherein the IDOE contracted with Dr. Joyce VanTassel-Baska to lead Indiana teachers in writing these units. Using the National Association for Gifted Students’ Standards for Curriculum and Assessment, the team of teachers worked under Dr. VanTassel-Baska to develop one language arts curriculum unit for each grade level, K-8, that aligns with Indiana Standards. The following is a description of the Indiana Academic Standards, 21st Century Skills, and NAGC Standards alignment that guided the project.

Alignment of the Project with Relevant Standards

The Indiana High Ability Project has deliberately aligned its framework and underlying units of study with three important sets of standards. These are: the Indiana Academic Standards, the National Association for Gifted Children (NAGC) Program Standards (curriculum and assessment), and the 21st Century Skills Project. By so doing, the project is designed to address all aspects of state requirements, differentiation for the gifted, and future needs of students in preparing for the world of the professions.

2014 Indiana Academic Standards

Each unit of study has been aligned with the 2014 Indiana Academic Standards. Within each unit, lesson plans specify the particular standards addressed. The goals and outcomes of the project are also aligned with the Indiana Academic Standards in respect to emphasis. One additional goal has been added to the project that focuses on a macro-concept not addressed in the standards.

NAGC Curriculum and Assessment Standards

These standards represent the professional standards for programs in gifted education across P - 12 levels. More information on the standards can be found at www.nagc.org The curriculum and assessment standards were used to design the Indiana High Ability Project in respect to:

Curriculum framework development aligned to content standards - The project has defined differentiated goals and outcomes in language arts for gifted learners.
Scope and sequence development - The project has established a set of interrelated units of study for use across K - 8, with a common format, set of goals and outcomes, concepts, and models.

Use of differentiation strategies — The project uses the central differentiation strategies emphasized in the standards including critical and creative thinking, problem-solving, inquiry, research, and concept development.

Use of acceleration techniques including pre-assessment, formative assessment, and pacing — The project uses all of these acceleration strategies as well as advanced literature and other reading selections to ensure the challenge level for the gifted.

Adaptation or replacement of the core curriculum — The project extends the Indiana Academic Standards by ensuring that gifted learners master them and then go beyond them in key ways. Some standards are mastered earlier (e.g. reading and language skills), while others are practiced at higher levels of skill and concept.

Use of culturally sensitive curriculum approaches leading to cultural competency — The project has employed world and multicultural literature to ensure that students have an appreciation for the contributions of different cultures.

Use of research-based materials - The project has included models and techniques found to be highly effective with gifted learners in enhancing critical thinking, literary analysis, and persuasive writing.

Use of information technologies - The project includes the use of visual media, computer technology and multimedia in executing the learning activities developed.

Use of metacognitive strategies - The project focuses students on the use of reflection, planning, monitoring, and assessing their own learning.

Use of community resources — The project includes opportunities for students to learn from experts or to interview a relevant person central to understanding some aspect of their unit of study.

Career development — The project includes biography and autobiography as deliberate tools for students to model on an eminent person. Problem based learning scenarios provide opportunities for students to put themselves in the roles of experts in various fields.

Talent development in areas of aptitude and interest in cognitive, affective and aesthetic domains — The project provides multiple opportunities for students to explore domain-specific interests and communicate in writing, multimedia, and oral expression.
21st Century Skills

The project included a major emphasis on key 21st Century skills in respect to goals and outcomes of the work as well as key activities and assessments employed throughout the units of study. Several of these skill sets overlap with the differentiation emphases discussed above in relation to the gifted standards. The skills receiving major emphases include:

**Collaboration** - Students are encouraged to work in pairs or small groups to carry out many learning activities and projects, to discuss readings, and to plan presentations.

**Communication** - Students are encouraged to develop communication skills in written, oral, visual, and technological modes in a balanced format within each unit of study.

**Critical Thinking** - Students are provided with models of critical thinking that are incorporated into classroom activities, questions, and assignments.

**Creative Thinking** - Students are provided with models of creative thinking that develop skills that support innovative thinking and problem-solving.

**Problem-Solving** — Students are engaged in real world problem-solving in each unit of study and learn the processes involved in such work.

**Technology Literacy** — Students use technology in multiple forms and formats to create generative products.

**Information Media Literacy** — Students use multimedia to express ideas and project learning.

**Cross-Cultural Skills** — Students read and discuss works and events representing the perspectives of different cultures. They have opportunities to analyze different perspectives on issues.

**Social Skills** — Students work in small groups and develop the tools of collaboration, communication, and working effectively with others on a common set of tasks.

Features of the Indiana Units:

In the interest of equity for all districts, as a model of good vertical articulation in curriculum planning, and in keeping with basing curriculum for high ability students upon the needs of high ability learners, each unit addresses the following:

- Individual student growth in accordance with unit goals as demonstrated through the use of pre and post assessments with similar rubrics
- Pre-assessment of prior knowledge for the purposes of planning for differentiation of instruction
- Conceptual focus and activity based upon the work of Hilda Taba (1966)
• Interdisciplinary connections
• Above grade reading skills through the selections of passages from above grade materials or that are more complex or in-depth than those selected for typical learners at a particular grade
• Critical thinking skills through the use of Paul's Reasoning Model. See www.criticalthinking.org for more information.
• Creative problem solving skills through the selection of real world problems or issues and the through use of the Creative Problem Solving (CPS) model and Problem Based Learning (PBL). For additional information about these models go to www.creativeeducationfoundation.org for CPS or to the Illinois Math and Science Academy Problem Based Learning Network for PBL at http://pbln.imsa.edu/index.html
• Idea organization through the use of various graphic organizers for literature, writing, and vocabulary. For more information on these, go to the College of William & Mary, Center for Gifted Education website, http://education.wm.edu/centers/cfge/curriculum/teachingmodels/index.php
• Analysis skills related to informational text and multiple media formats
• Research process skills appropriate to the level of students with high ability
• Metacognitive skills through peer and self evaluation and the use of rubrics
• Collaboration and communication skills through the use of a variety of assessments as well as Socratic questioning. For more information about Socratic seminars, go to www.socraticseminars.com

In addition to the goals of creating units that aligned with the Indiana Academic Standards, 21st Century Skills, the NAGC Curriculum and Assessment Standards stated above, the IDOE also sought to create units that would be:

• Research based with initial units piloted by the teacher developer in his/her own classroom, data analyzed, revised, field tested by other Indiana teachers, data analyzed, externally reviewed, revised.
• Able to be used in multiple service models, including using many parts of the units with general education students of at least average ability with differentiated reading selections and expectations. Note: If used as a replacement to the core curriculum for students with high ability (recommended), an English Language Arts program will need additional grammar and vocabulary instruction. In this case, consider the work and materials developed by Michael Clay Thompson, published by Royal Fireworks Publishing Co., Inc., www.rfwp.com Instruction in language mechanics and usage will also be necessary.
• Designed to cover approximately 9 weeks, although this time will vary based upon the length of the daily Language Arts instructional period, and the pace of instruction. Field testers reported the units taking 9 – 12 weeks.
• Compatible with the use of the William & Mary English Language Arts units published by Kendall Hunt to provide an additional unit of high quality curriculum for students with high ability.
• Using readings from public domain when possible so that district resource requirements are minimal.

• Available to Indiana educators by download from the Indiana Department of Education.

• Use the Integrated Curriculum Model, developed by Dr. VanTassel-Baska, ensuring that the units would be structurally sound, including alignment of goals and assessments, the use of pre and post assessments, a conceptual focus, specific goals and objectives, and careful attention to using instructional models. This structure also allows them to be compatible with other quality curriculum models that may be used in documentation of general education curriculum at the school district level, e.g. Understanding by Design, developed by Jay McTighe and Grant Wiggins (2011).

• Content and Classroom Management strategies for differentiation for typical learners are included in each unit.

Indiana High Ability Language Arts Project Goal Statements

Goal 1: To analyze and interpret literature

Students will be able to...

• Interpret literal and figurative meaning of written, spoken, and multimedia texts
• Identify similarities and differences in meaning in literary selections or multimedia pieces
• Make inferences and draw conclusions based on information in given passages or multimedia pieces
• Demonstrate understanding of important structural elements and their application to different types of literature including multimedia pieces.
• Create an objective summary of text or media including the central idea.
• Determine theme and its relationship to setting, character, and plot.

Goal 2: To synthesize and evaluate informational text

Students will be able to:

• Evaluate and apply understanding of text or multimedia features for a specified purpose and audience.
• Synthesize info from multiple sources to defend a point of view or explain historical events or scientific ideas.
• Judge reliability and validity of informational text sources including, but not limited to, internet, periodicals, and other print resources.
• Compare and contrast the most important points and key details presented in two sources on the same topic.

Goal 3: To become persuasive, informational, and narrative writers

Students will be able to:

• Write for multiple purposes and audiences using various media.
• Develop a written persuasive essay, letter, editorial, etc., given a topic.
• Generate a variety of informational pieces.
• Create a number of narrative pieces.
• Write a research paper on a given topic.
• Respond to a prompt (e.g. text, art, map, media, etc.) using evidence.
• Complete various pieces using the writing process.
• Assess writing and multimedia communication of self and others.

Goal 4: To develop linguistic competency

Students will be able to:
• Apply knowledge of parts of speech to understand how words function in multiple contexts.
• Develop and use vocabulary at a level in alignment with reading.
• Use correct grammar and syntax in multiple contexts.
• Evaluate effective use of words, sentences, and paragraphs in context.
• Analyze and interpret text containing figurative language and utilize figurative language to convey meaning effectively in written, oral, and technological communication.

Goal 5: To become effective communicators

Students will be able to...
• Discriminate between informative and persuasive messages.
• Evaluate an oral persuasive message according to main idea and arguments cited to support it.
• Evaluate a multimedia message according to main idea and elements of persuasion or reasoning.
• Initiate and participate in a range of collaborative discussions including giving and receiving constructive feedback. Organize oral and multimedia presentations based on predetermined criteria.
• Utilize appropriate technology and multimedia to effectively communicate.
• Evaluate writing, speaking, and multimedia communication of self and others.

Goal 6: To develop and apply critical and creative thinking (problem solving)

Students will be able to...
• Study, compare, contrast, and utilize a variety of thinking, reasoning, and problem solving models (e.g. Paul’s Reasoning, Bloom’s Taxonomy).
• Identify purpose of written, spoken, and multimedia communication of self and others.
• Identify problems, ask significant questions, research to find related facts, generate ideas, consider alternatives, and find solutions.
• Acknowledge and consider more than one perspective.
• Evaluate the validity of a claim or source based on evidence or criteria.
• Support a claim or a thesis statement with relevant data or evidence.
• Collaborate on critical and creative thinking (problem solving) activities or products.
Goal 7: To understand the concept of _

Units 1 - 3: Concept of Connections

Students will be able to...
- Judge relationships among objects, places, ideas, and people.
- Formulate original relationships among objects, places, ideas, and people.
- Categorize connections as intellectual, physical, emotional, and/or social.
- Identify and provide evidence of how and why connections change or stay the same over time.

Units 4 - 6: Concept of Change

Students will be able to...
- Recognize that change permeates the universe.
- Classify change in literature according to time.
- Evaluate the positive and negative connotations of the change in a character within the text.
- Evaluate the type of change in the specified event within a given text.
- Evaluate whether a specified change is natural, manmade, or a combination thereof.

Units 7 - 9: Concept of Power

Students will be able to:
- Using multiple texts and media, analyze why individuals or groups apply or suppress their own power.
- Based on multiple perspectives, evaluate the use of power as being good or evil.
- Demonstrate how power provides freedom of choice.
- Evaluate the cause and effects of situations where power is sustained, transferred, or uprooted.

NOTE: If your school is required to use a research-based core reading program, be aware that these units, while research based, are NOT designed to be a "core reading program." They may be used to supplement a core reading program.

Grading and Assessment

Each unit contains a set of pre and post assessments that may be used to determine student growth in some of the major areas of language arts during the implementation of the unit. These assessments are performance-based in orientation, requiring students to engage in an elaborated response to the prompts provided. These assessments provide teacher data on growth of high ability learners in concept development, in nonfiction text analysis, in persuasive writing, and in grammar. Rubrics are provided. NOTE: These were the assessments used in the research phase and may be the same within a band of grade levels. If your district is using the units at multiple grade levels, you will want to review these in advance with the teachers in the adjacent grades to determine if changes need to be made so students are not repeating the assessments.
Pre-Post Concept Assessment: This assessment demonstrates student growth in understanding key generalizations about the concept studied throughout the unit. It asks students to cite examples, categorize, and make generalizations about the concept.

Pre-Post Informational Text Assessment: This assessment requires students to use higher level critical reading skills to interpret a preselected nonfiction reading, grounded in subjects beyond the language arts. They are asked to summarize the passage and make inferences.

Pre-Post Persuasive Writing Assessment: This assessment requires students to write a persuasive essay based on a prompt. They must be able to handle data, claim, and warrant elements in their writing. Prompts vary by grade level clusters of K-2, 3-5, and 6-8.

Pre-Post Grammar and Usage Assessments: This assessment requires students to work with the grammatical principles of form (parts of speech), function (use of parts of speech in sentences), and selective combination (use of differing sentence patterns). It also probes their knowledge of usage principles such as subject-verb agreement, punctuation, and capitalization.

Products developed, based on research and problem-solving activities, are also evaluated by teachers, using well-constructed rubrics. Key activities are also employed to judge student progress in the unit. Teachers may decide how and if they wish to weight certain goals in the unit over others, what pieces of data they want to include for grading students within the unit, how they wish to grade oral participation, etc. From the data collected across assessments, teachers may also derive a grade for unit work. The teacher can control how the pre-post assessment results or learning activities within the unit contribute to a student’s grade in the unit.

It is recommended that BOTH the unit work samples and the assessments be used in assigning a grade to students for the work in the unit. Between the two approaches, both formative and summative data are available for teachers to make decisions. The use of the forms allow teachers to have communications with students and their parents about their growth during and at the end of the unit. It should also provide data to the teacher about which standards, goals, or lessons should have additional emphasis during the remainder of the year for the class or for individual students or in future years when using the unit with other groups of learners.

**Student Grouping and Differentiation**

Students with high ability should be grouped for instruction with others of similar ability and/or readiness. The greatest gains in student achievement have been found when students are grouped for instruction on a daily basis, when curriculum and instruction are accelerated.
and differentiated, and when students have opportunity for investigations of their own interest (Rogers, 2007).

As previously mentioned, Indiana requires students identified with high ability in core academic domains to be provided with appropriately differentiated curriculum and instruction. While the particular service model may vary, most schools in Indiana group students for instruction at least part of the time. A cluster grouping model is commonly utilized which puts identified students together in one classroom at the grade level, along with a restricted instructional range of learners making up the remainder of the class. The Indiana High Ability Language Arts Units are designed for use with a group of students with high ability in language arts, but the units can be used successfully in mixed ability classrooms as long as the range of learners does not include those with below grade level skills. This can be done in two ways. Two groups can operate independent of one another, with the high ability students having this unit. Or, the unit can be used for all students with the reading selections and some of the other elements made more accessible as needed for more typical learners in the class. This will vary according to local circumstances and decision. All units need differentiation to accommodate individual levels of readiness, even with a population of students all of whom have been identified as having high ability in language arts. The units were piloted and field tested with demonstrated student gains in a variety of classroom types and school district demographic characteristics.

Organization of the Indiana Units
Units are organized in a similar format from grade to grade based upon categories outlined in an article in *Gifted Child Quarterly* (2002) and the NAGC Curriculum Network Rubric.

High Ability Curriculum Project Glossary

**Differentiation** — The deliberate adaptation and modification of the curriculum, instructional processes, and assessments to respond to the needs of gifted learners (Van Tassel-Baska, 2009).

**High Ability Learners** — Students who give evidence of high performance capability in such areas as intellectual/academic, creative, or artistic capacity and who require accelerated or differentiated curriculum programs in order to develop those capabilities fully (Elementary and Secondary Education Act, 1972).

**Metacognition** — The process of understanding one's own thinking abilities, and understanding what one does and does not know, as well as reflecting on learning plans and strategies, and monitoring interpretations, perceptions, decisions and behaviors (Costa, 2003).

**Critical Thinking** — Critical thinking is the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action (Paul, 1987).
Creative Thinking — Involves creating something new or original. It involves the skills of flexibility, originality, fluency, elaboration, brainstorming, modification, imagery, associative thinking, attribute listing, metaphorical thinking, forced relationships. The aim of creative thinking is to stimulate curiosity and promote divergence (Bloom, 1956).

Scaffolding — The support structures provided by teachers and others in supporting the learner’s development and content mastery (Vygotsky, 1987). For purposes of the High Ability Project, scaffolding refers to the deliberate use of graphic organizers for purposes of organizing information on relevant concepts, problems or ideas.

Problem Based Learning (PBL) — A form of discovery learning where teachers give students a real world problem that they must work through by reflecting on what they know, what they need to know and then using appropriate resources to find out. Students learn about the subject area as they work toward the problem’s resolution (Stepien & Gallagher, 1997).

Content Acceleration — The process of advancing students more rapidly through material to reach a higher level of performance and/or work at a deeper level than their same age peers. Typically subject areas may be advanced by one to two years for gifted learners (Stanley, 1972).

Performance-Based Assessment — Forms of assessment that require students to demonstrate skills and understanding by active means, including written elaborated responses, physical manipulation, oral reports and presentations, and products of various types.

Portfolios — The process of collecting student work in either paper or digital form in order to see evidence of student growth over time on specific dimensions of learning. Use of portfolios in language arts may include samples of student writing, research papers, analysis of literature, and vocabulary study. Portfolios may also include graded rubrics from performance-based assessments.


References


INTRODUCTION FOR UNIT 5

OVERVIEW

"A hero ventures forth from the world of the common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fell man" (p 30).

-Joseph Campbell, The Hero with a Thousand Faces

"Our species thinks in metaphors and learns through stories"

-Mary Catherine Bateson, 1994

Change is a fact of life. As time passes, changes occur in myriad ways, depending on the paths our lives reveal and the choices we make. Our observations and reactions to these changes impact not only us, but also those around us. We trade comments on change, observe it silently, praise it for those positive parts, or grumble and grouse about life’s unfairness. Change is woven into our lives, for better or for worse.

Struggling to understand not only himself, but also the world around him, man began to create stories to explain the changes he observed in nature. Many of these early stories can be classified as the folktales known as myths. Myths are simply tales that attempt to explain why the world is the way it is. Throughout time, man saw the changes around him, used his wit and imagination, and began sharing his stories with those around him. Traveling began to spread some of these tales, but even prior to man journeying from his native lands, myths began to emerge in cultures throughout the world.

Throughout history, writers, musicians, and artists have been inspired by these myths. In fact, historically, a myth "was an attempt to express some of the more elusive aspects of life that cannot easily be expressed in logical, discursive speech. A myth is more than history; it is an attempt to explain the deeper significance of an event" (Armstrong 27). Over time, the oral stories that traveling storytellers recounted were written down. Ballads or narrative poems set to music were created to convey the tales of these heroes. Joseph Campbell studied how man had created these stories of eminent individuals who went to the brink of death or carried forward an immense burden as they sacrificed for the good of a community, a group, a tribe, a family, or the world. Artists wanted to create a visual record of the heroes woven so vividly within these myths. Some of these works of art are the last remaining artifacts that tell modern man what a particular culture held in esteem or believed.

Not only do the stories of the heroes and heroines last, but the impact of man struggling to understand change in his life is also steadfast. The journey, the quest, the process of becoming
who one is meant to be is timeless. The Hero’s Journey does indeed lead one down a path of Change. Let’s join the adventure.

**Introduction:** *Change: The Hero’s Journey* begins with an exploration of the very concept of Change, then the unit branches out to explore how man’s fascination with stories often brings him face-to-face with the concept of Hero and The Hero’s Journey. Students will read the stories, develop a deep appreciation and understanding of myths and stories from a variety of cultures and time periods that mirror The Hero’s Journey. Students will be given the opportunity to contrast and compare similarities and differences between the stories from many lands and times. This is the foundation for exploring the elements of The Hero’s Journey myths and writing an original story that follows the elements of Freytag’s Pyramid. In addition, students will have the opportunity to explore their own thought process and logical approach to a problem or idea through experience with Paul’s Model of Critical Thinking. Use of Vocabulary and Literature Webs allows students to delve deeply into the meaning of a text. *The Egypt Game* and *Tales from the Odyssey* provide examples of the concepts of Change and The Hero’s Journey to explore.

Students will learn to read more deeply through discussions that allow them to question the text within *The Egypt Game*. This understanding of Socratic questioning will allow students to support their ideas with textual evidence. Students will also be given the opportunity to participate in a Reader’s Theatre style of presentation as they read a myth together. The patterns of stories and the patterns of sonnets are explored; Shakespeare’s “Sonnet 18” provides ample sources of poetic language, figures of speech, and comparisons that can be discerned with assistance.

Art, music, quotes, and grammar are interspersed throughout the unit, giving students myriad opportunities to see real world connections to the pieces and their own lives. At the unit’s end, students are given voice to share their own myths with the class, just as “real authors” do with their writing communities.

**Note on Vocabulary and Grammar:** Direct instruction and practice is needed in the areas of grammar and vocabulary development throughout these units. The use of the Michael Clay Thompson’s materials was previously cited as an example of material appropriate for use with high ability learners. The publisher of those materials suggests *Caesar’s English* be used for vocabulary development in upper elementary. Because of the attention to classical civilizations in the 6th grade Indiana Academic Standards for Social Studies, the school district may wish to consider the integration of *Caesar’s English* in both 5th and 6th grades. This would be a local decision based upon readiness and grouping of students for instruction. Such use would still allow articulation with *Word Within the Word* for grades 7, 8, and 9.

**Notes on Instruction:** Many lessons contain specific tips for grouping and alternate content selections that will assist teachers in differentiation for a range of learners in the classroom. One difference teachers should be aware of for instruction with students with high ability in
language arts is the expectation that students are doing the reading of their literature texts on a
continuing basis throughout the unit outside of class. Daily lessons might have a different focus,
sometimes touching the reading and sometimes not, but the student reading continues “in the
background.” The reading itself occurs simultaneously with other language arts activities, e.g.
informational text dissection, research, vocabulary study, etc. This allows more in-depth study of
language arts for these capable learners.

CONCEPT AND GENERALIZATIONS
The Concept of Change

Generalizations:

- Change is everywhere
- Change can be viewed as positive or negative.
- Change occurs at different rates of time.
- Change can be systematic or random.
- Change can be caused naturally or by humans

The Concept of Change - by Joyce Van Tassel-Baska

The concept of change is one of the most studied concepts in several areas of learning. It also has
a literature in its own right that relates to the process of making change in any area of endeavor.
Change theories abound in education, organizational leadership, and business. Yet the concept of
change also has deep meaning for other disciplines as well. In this project, we use the concept to
help students understand the related disciplines of the language arts: literature, language, and
writing. Thus the first applications will be to those areas. Further applications of the concept will
be made to science, mathematics, social organizations, and philosophy.

Applications to Language Arts

Perhaps no concept is a better one to use in studying the different strands of the language arts
than the concept of change. In all great literature, there is a protagonist who changes over time,
either through positive developmental growth or regression. The social cultural backdrop of
great literature also changes as the plot develops and the protagonist moves from one setting to
another. Writers like Dickens and Tolstoy and Kafka all use change as a major variable in plot
structure and character development. For Shakespeare, it was the critical idea that haunted all of
his plays, especially the tragedies: the Hamlet who changes his mind, the Othello who changes his
heart, and the Lear who changes his will and thus his future. In writing, change is a
function of the writing process in respect to the product and the writer. Both change as new ideas emerge and revisions to the original draft are made. In language study, vocabulary is the study of word changes from one language to another. Almost 75% of English words of three syllables or more come from Latin, retaining the original meaning in stems but changed in respect to the overall form of the word and its evolved meaning. While grammatical structures do not change, usage of those structures does, especially in oral language. Communication changes at a broader scale as well. Once reliant on only writing and speech, we now have video and other electronic tools at our disposal to communicate. These changes have been dramatic in heightening the capacity to communicate quickly, especially across great distances, and to capture moments in real time although across the world. We can also suggest that thinking has changed as well. No longer are we reliant on specific thinking abilities to understand the process. We now can observe thinking in action through argument, whether in debate or in written editorializing. The elements of thought such as concepts, assumptions, inferences, data and evidence, and implications can be given a name and used as a basis for further discussion and argument about the world of ideas. We can see the dynamic of change at work then in discussion as people change opinions, based on new data, or draw new inferences based on new information. Implications of problems change as we see the problem from another perspective or point of view.

Application to Science

Patterns of change is one of the six macro-concepts used to explain what is really important to teach in science at K-12 levels in science (Rutherford & Algren, 1991). It is central to understanding all the domains of science from biology to geology to chemistry to physics. Change is the process by which experiments in science are conducted as the scientist manipulates some variables and holds others constant to see what will happen. Cycles in nature, the weather, and chemical change all dominate our understanding of science. While the idea of a cycle is constant, the stages of the cycle represent predictable change. Thus seasons change yearly; the tides change daily; and the life and death cycle is ever present in plants and animals, including humans.

In chemistry, change takes the form of matter redistributed or reconstituted. Formation of compound, in which a new substance is produced with different properties, is a chemical change. Many such changes are also observed in daily life. For example, burning of wood produces ash, and rusting of iron in the atmosphere produces iron oxide (i.e. scaling). If wood is used in making furniture, it can be converted into beautiful articles. Different shapes can be given to iron (lump of metal) such as sheets, wires, rods, instruments., automobile spare parts etc. When water freezes, it is converted into ice and when it boils, it is converted into steam. In these changes no new substance is formed but state, shape etc. of matter may change. These changes are different from chemical changes and are known as physical changes. Chemical changes, however, may be accompanied by physical changes. A variety of chemical reactions or changes occur naturally in the universe or can be carried out in industries and laboratories.

Physical changes occur when objects move, experience force, and encounter resistance. In physical change only physical properties of substances such as state, volume, density, elasticity,
malleability, ductility, porosity, etc. may change. Common examples observed in daily life, are dissolution of sugar and common salt in water, transformation of ice into water, water into steam etc. Energy can be transferred and matter can be changed; however the sum of the matter and energy in systems remains the same. Properties of matter change. Objects can change in different ways (size, shape, weight, color, and movement). Change causes differences in the objects under consideration (e.g. size, weight, color, and movement).

Studies in the past decade have added significantly to understanding the mechanisms and complexity of population and climate interactions. In addition to the growth of total population size, research shows that changes in population composition (i.e. age, urban or rural residence, and household structure) generate substantial effects on the climate system. Moreover, studies on the impact, vulnerability and adaptation of communities also reveal that population dynamics are critical in the near term for building climate change resilience and adaptation strategies. For example, global population dynamics affect carbon emissions and climate systems, and recent demographic trends matter to worldwide efforts to adapt to climate change.

Kuhn (1992) in his classic book on how science changes, suggests that it occurs through a revolution of ideas that causes a paradigm shift in thinking about a theory in science. Such changes then are confirmed by scientists doing normal science to verify the new theory. Other writers believe that science changes incrementally as new data contribute to a deeper understanding of a phenomenon.

Applications to Mathematics

Measurement is a way of detecting change. Time is the measurement of years divided into seconds, minutes, hours, days, weeks, months, decades, and even centuries. Linear measurement is the distance between two points. Volume is the measurement of space an object occupies. Area measures the surface of an object. As changes in objects and distances occur, they can be measured to reflect the nature and extent of that change. Studying trends in different fields is a process of analyzing how variables of interest have changed overtime.

Calculus is considered as one of the most important areas within mathematics, as it makes it possible to understand natural phenomena using equations which model them. If students want to be successful in the study of calculus, they need to engage in variation thinking. Rate of change involves the variation of magnitudes which can be measured and compared. These activities are performed by students as natural processes related to different knowledge situations or areas, such as geometry, administration, natural sciences, etc., which make the teaching of change a useful tool to prepare students for studying calculus, which has been a basic goal of school mathematics.

Applications to Psychology

In the study of psychology, most human constructs are thought to be malleable and therefore subject to positive change. Concepts like motivation, self concept, and attitude are seen to be susceptible to input, whether in the form of therapy or more informal intervention, over time.
Underlying such work is a view that human beings can be better tomorrow than they are today in certain ways if problems are addressed in a systematic way. Influenced by biology, the concept of adaptation has been at the heart of psychological modeling since its origin in psychological adaptation. It is defined as the process of unceasing interaction between Man and the ever-changing world within which he evolves. It is a complex dynamic that articulates the different actions of the subject, as well as the different processes that enable the emergence of transformation. These are updated by information processing and decision making, to act recursively on the internal organization of the subject and giving it the ability to adapt to new situations.

**Application to Business**

Conceptual change is of particular relevance in business and professional communities. Companies often restructure, changing their business strategies and processes to remain competitive and responsive to the needs of their customers. The advancement of technology has also initiated a trend in the restructuring of industrialization. Technological innovation, globalization, and industrial relocation are leaving only two general types of paid work in advanced industrialized countries: technical jobs, which center on problem-solving, and interpersonal jobs, which require human interaction.

The contemporary work force can be divided into three categories. The first is "highly skilled and highly paid technicians [and] providers of interpersonal services". The second group consists of "lower paid technicians and lower paid providers of interpersonal services". The third group comprises workers "without the education, skills or connections needed to become technicians or interpersonal workers" (Lansky, 2000). Due to this trend toward "upskilling," the first and second groups benefit from the changes in industry; the third group faces the possibility of unemployment.

**Application to Philosophy**

Every famous philosopher in the history of philosophy wanted to provide a solution to the prevailing problems of his time. Aristotle wanted to correct the problems involving the metaphysical speculations of the philosophers before him, even that of his teacher Plato. Aristotle thought that the previous philosophers, including Plato, grossly failed to appreciate the nature of reality in saying that there is no change and neither is there motion. Plato, on the other hand, was particularly interested in the difference between what is real and what is not real. He thought that change did not exist nor that it was real. For something to be real, it must have the qualities of permanence and immutability (Cohen, 2004). Thus his views of reality were constrained by his view of change. Later philosophers, of course, saw change as central to human existence.

To activate Kant's categorical imperative implied a change in moral behavior that put the good of others above one's own self interest. To accept Kierkegaard's idea of self determination required an acceptance of the power of change, not unlike the assumptions that underlay a
splinter field of clinical psychology that created a cottage industry of talk therapy as a route to personal change.

Applications to Social Studies

Studying demographic change is a crucial 21st Century task for social demographers as planning for such social change is necessary as a prelude for planning in other areas. Strong evidence exists showing that demographic change is closely associated with greenhouse gas emissions, and that future trends in population dynamics will play a key role in attempts to mitigate and adapt to the effects of changes in the climate system. It is clear, in addition to population size, that analyzing the compositional change of populations, specifically the age composition, the distribution of people in urban and rural areas, and household size and composition, is very important for understanding future needs and potential for mitigating carbon emissions and climate change.

Understanding future population change and demographic factors, including fertility, population growth rates, urbanization, and movement of people to marginal areas, is also crucial for the world to adapt to the actual or expected climate change and cope with subsequent adverse impacts. Population policies and programs that promote universal access to voluntary contraception and education, gender equity, that address demographic factors such as age structure, urbanization and aging, in addition to promoting broader development goals, will help lead to a more sustainable demographic future and help prevent such human tragedies as famine.

Conclusion

Change is all around us and everywhere operating to establish new trends and benchmarks for our behavior and our interactions with the natural world around us. The speed of technological change has shortened the concept of generations in innovation and dizzied our senses about keeping up. As change now occurs in any field, it is linked to related changes in another as seen by the population example noted. The study of change allows for a deeper understanding and appreciation for how the concept works across fields of inquiry as well as within them.

References


## UNIT OVERVIEW BY LESSON

<table>
<thead>
<tr>
<th>Lesson Number</th>
<th>Lesson Title and Brief Description</th>
<th>Readings/Resources Used</th>
<th>Unit Goals</th>
<th>2014 Indiana Academic Standards</th>
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</table>
| 1             | Pre-Assessments: Administer the pre-assessments to establish baseline knowledge. | The grammar pre-assessment  
The concept pre-assessment  
The writing pre-assessment  
The informational text pre-assessment | N/A | N/A |
| 2             | Concept Introduction: Students will generate examples and non-examples of change to create generalizations about change | | 5,7 | 5.SL. 2.1 – 2.5 |
| 3             | Decoding Literary Terms with a Dictionary: A vocabulary map is introduced with a completed map to serve as an example. Ten terms are introduced for exploration. | "Daedalus and Icarus" myth (included) | 4,6 | 5.RV.1, 2.1, 2.4, 2.5  
5.SL.2.1 – 2.5  
5.RF.1, 4.6 |
| 4             | Similes and Metaphors in Poetry - A poem is used to illustrate similes and metaphors. Students are introduced to grammar with 4 level analysis of a sentence from the poem. | Robert Francis's poem "The Base Stealer" (included) | 1,4,6,7 | 5.RL.1  
5.RV.1, 2.1, 2.2, 2.4, 2.5, 3.1, 3.3  
5.SL.2.1 – 2.5  
5.RF.1, 4.6, 5 |
| 5             | On the Road with The Hero’s Journey: Introduce Freytag’s Pyramid; use it and a Literature Analyzer to dissect "Daedalus and Icarus." Additional literary terms are introduced. | "Landscape with the Fall of Icarus" by William Carlos Williams (included) | 1,6,7 | 5.RL.1, 2.1, 2.2, 3.1  
5.RV.1, 2.1, 2.2, 2.4, 2.5, 3.1, 3.3  
5.SL.2.1 – 2.5  
5.ML.1, 2.2  
5.RF.1, 4.6, 5 |
|   | Integration of the Arts and Classic Literature: Analyze poem using Freytag's Pyramid. Introduce the Hero's Journey Matrix and complete it for "Landscape with the Fall of Icarus" and "Daedalus and Icarus." | Painting "Fall of Icarus" by Pieter Bruegel de Oude, 1558  
D'Aulaires, Ingri and Edgar Parin. D'Aulaires' *Book of Greek Myths* | 5,6  
5.RL.1, 2.1, 2.2, 3.1, 3.2, 4.1, 4.2  
5.RN.2.1, 3.1, 3.3, 4.2  
5.W.1, 4, 5  
5.SL.2.1 – 2.5, 3.1  
5.RF.1, 4.6, 5 | 1,2,3,6,7  
1,3,4,6,7  
3,7  
5.RV.1  
5.W.1, 3.1, 4, 5.1, 5.2  
5.ML.1 |
|   | The Dramatic Side of the Hero's Journey: Groups will read aloud particular myths then discuss the difference hearing it aloud makes for interpretation. Grammar is included in the lesson. Students continue to use the Hero's Journey Matrix. | *Plays from Mythology* by L.E. McCullough or other plays - enough copies for groups to have different myths | 5.RL.1, 2.2, 3.1, 3.2, 4.2  
5.RN.3.1, 3.3  
5.RV.2.1, 2.2, 2.4, 2.5, 3.1, 3.3  
5.W.6.1  
5.SL.2.1 – 2.5, 3.1  
5.ML.1, 2.2 |
|   | Writing Persuasively about Myths and the Concept of Change: The Hamburger Model is introduced as a tool for writing about literature. Student examples are shown with the corresponding rubric. | Shakespearean Sonnet "Sonnet 18"  
"The Cross of Snow" by Henry Wadsworth Longfellow  
Art works: "Frances Appleton Longfellow" by Rowe and "Mountain of the Holy Cross" by Thomas Moran  
Included or links included. | 5.RL.1, 2.2, 3.1, 4.1, 4.2  
5.RN.3.1, 3.3  
5.RV.2.1, 2.2, 2.4, 2.5, 3.1, 3.3  
5.W.6.1  
5.SL.2.1 – 2.5, 3.1  
5.ML.1, 2.2 |
|   | Metacognition and Higher Level Thinking: Students investigate the term and concept of "metacognition" and are introduced to Bloom's Taxonomy as a tool | *Tales from the Odyssey, Part One and Part Two* by Mary Pope Osborne | 5.RL.1, 2.2, 3.1, 4.1, 4.2  
5.RN.3.1, 3.3  
5.RV.2.1, 2.2, 2.4, 2.5, 3.1, 3.3  
5.W.6.1  
5.SL.2.1 – 2.5, 3.1 | 6,7  
5.SL.2.1 – 2.5, 3.1 |
<table>
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<tr>
<th>Lesson</th>
<th>Description</th>
<th>Standards</th>
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<tbody>
<tr>
<td><strong>11</strong></td>
<td>You Don't Say: The lesson begins with grammar then moves into analyzing quotes and aphorisms. Paul’s Model of Reasoning is introduced as a way to critically analyze an issue or piece of writing. Students write a narrative piece on a quotation of their choice.</td>
<td>2,3,6,7</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>It's My Life: This lesson again begins with grammar then moves to analysis of one’s own writing. Students analyze each other’s writing, conference with the teacher and then revise.</td>
<td>3,4,6,7</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>I Am a Writer: Continuing work on grammar, students also continue to analyze their own writing. After writing conferences and revisions, students place their work in their portfolio.</td>
<td>3,4,5</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>The Odyssey: Grammar analysis continues, followed by the first discussions of Tales from the Odyssey by Mary Pope Osborne.</td>
<td>1,3,4,5,7</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>Art, Music, and The Odyssey: Sentences from the reading are analyzed in grammar study. Students find a piece of art and a song or music that relates to The Odyssey</td>
<td>1,2,3,4,5,6,7</td>
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<tr>
<td>Page</td>
<td>Activity</td>
<td>Description</td>
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<tr>
<td>27</td>
<td><strong>Indiana High Ability Language Arts Unit 5</strong>&lt;br&gt;<strong>June 1, 2016</strong></td>
<td>or Hero’s Journey; they write about the pieces, their relationships and the connection to a generalization about change.</td>
</tr>
<tr>
<td>16</td>
<td><strong>A Modern Day Hero’s Journey:</strong> After a short grammar study, students discuss the George Lucas article and construct concept webs for the Eclipse article. These are tied to The Hero’s Journey and change.</td>
<td>&quot;George Lucas: A Galaxy of Myth, Money and Kids&quot;&lt;br&gt;&quot;Homecoming of Odysseus May Have Been in Eclipse&quot;&lt;br&gt;&quot;When 'Hero' Rings Hollow&quot;&lt;br&gt;&quot;GAME THEORY: The Literary Myth Updated With High-Tech Presentation&quot; Included</td>
</tr>
<tr>
<td>17</td>
<td><strong>Problem Based Learning:</strong> Students are introduced to another critical and creative thinking model of Problem Based Learning. They use this process to research ideas for creating a State Hero Award.</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td><strong>An Immigrant’s Life:</strong> Students use a Literature Analyzer with a biography that they have read. The stories of immigrants are then tied to The Hero’s Journey, The American Dream, and the concept of change. More literary terms are introduced.</td>
<td>Immigrant biographies from <a href="http://www.biography.com">www.biography.com</a>&lt;br&gt;Link provided in lesson</td>
</tr>
<tr>
<td>19</td>
<td><strong>The Journey of the Immigrant:</strong> Grammar and vocabulary are reviewed, and a Whitman poem is analyzed. Students then read informational text about modern immigrants</td>
<td>&quot;You, Whoever You Are&quot; by Walt Whitman included&lt;br&gt;&quot;Today’s Immigrants&quot; from the Library of Congress</td>
</tr>
<tr>
<td>Page</td>
<td>Activity</td>
<td>Text</td>
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<tr>
<td>20</td>
<td>Changing Times and Places: After grammar practice and vocabulary study, students analyze the first chapters of <em>The Egypt Game</em>.</td>
<td><em>The Egypt Game</em> by Zilpha Keatly Snyder</td>
</tr>
<tr>
<td>21</td>
<td>Journey through <em>The Egypt Game</em>: After grammar practice and review, students use Paul’s Reasoning Model to analyze concepts within <em>The Egypt Game</em>.</td>
<td>1,4,6,7</td>
</tr>
<tr>
<td>22</td>
<td>Change and <em>The Egypt Game</em>: Students examine how <em>The Egypt Game</em> follows Freytag’s Pyramid and how it also parallels the Hero’s Journey.</td>
<td>1,6,7</td>
</tr>
<tr>
<td>23</td>
<td>Changes: Challenges Regarding the Journey: Students work through a Creative Problem Solving model with immigration as the issue.</td>
<td>Information text selections about immigration</td>
</tr>
<tr>
<td>24</td>
<td>A Panel of Experts: A panel of persons who are or who are knowledgeable about immigrants will address previously prepared questions.</td>
<td>3,5,6,7</td>
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### Indiana High Ability Language Arts Unit 5

**June 1, 2016**

| 25 | Archetypes Abound: Students watch a myth and read self-selected myths, then create Hero’s Journey Matrix posters of all the myths. They begin pre-writing their own myth. | D’Aulaires, Ingri and Edgar Parin. D’Aulaires’ *Book of Greek Myths* | 1,3,5,6,7 | 5.RL.1, 2.2, 3.1, 4.1, 4.2, 5.W.1, 3.3, 4.5, 5.SL.1, 2.1 – 2.5, 3.2, 4.2 |
| 26 | Mythical Journeys: Students use all of the tools used in this study to create their own myths. | 3,4,5,7 | 5.W.1, 3.3, 4.6.1, 6.2 |
| 27 | Sharing our Stories: Students share their myths. | 4,5,6,7 | 5.W.5, 6.1, 5.SL.1, 2.1, 2.5, 3.1, 3.2, 4.1 |
| 28 | Post-Assessments: Administer the post assessments corresponding to administered to establish growth. | The grammar post-assessment  The concept post-assessment  The writing post-assessment  The informational text post-assessment | N/A |

**MATERIALS NEEDED FOR UNIT 5**

<table>
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<tr>
<th>Unit</th>
<th>Lesson</th>
<th>Materials Needed</th>
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<tbody>
<tr>
<td>5</td>
<td>6</td>
<td>D’Aulaires, Ingri and Edgar Parin. D’Aulaires’ <em>Book of Greek Myths</em> (recommended) and/or online or library book myths</td>
</tr>
<tr>
<td>5</td>
<td>7</td>
<td><em>Plays from Mythology</em> by L.E. McCullough or other plays - enough copies for groups to have different myths for Reader’s Theater style</td>
</tr>
<tr>
<td>5</td>
<td>10</td>
<td>Classroom set of <em>Tales from the Odyssey, Part One and Part Two</em> by Mary Pope Osborne</td>
</tr>
<tr>
<td>5</td>
<td>20</td>
<td>Classroom set of <em>The Egypt Game</em> by Zilpha Keatly Snyder</td>
</tr>
</tbody>
</table>
2014 Indiana Academic Standards Alignment Report

Unit: 5

Unit Title: The Hero’s Journey

Date of Alignment: 6.9.14

Standards that are well-covered within the unit and will need only practice and reinforcement in the remainder of the school year.

5.RL.1: Read and comprehend a variety of literature within a range of complexity appropriate for grades 4-5. By the end of grade 5, students interact with texts proficiently and independently.

5.RL.2.2: Determine a theme of a story, play, or poem from details in the text, including how characters respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

5.RL.3.1: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, play, or poem.

5.RL.4.2: Compare and contrast stories in the same genre on their approaches to similar themes and topics.

5.RN.1: Read and comprehend a variety of nonfiction within a range of complexity appropriate for grades 4-5. By the end of grade 5, students interact with texts proficiently and independently.

5.RN.2.1: Quote accurately from a text when explaining what a text says explicitly and when drawing inferences from the text.

5.RN.2.2: Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

5.RN.3.1: Apply knowledge of text features in multiple print and digital sources to locate information, gain meaning from a text, or solve a problem.

5.RN.3.3: Analyze multiple accounts of the same event or topic, noting important similarities and differences in the perspectives the accounts represent.

5.RN.4.1: Explain how an author uses reasons and evidence to support claims in a text, identifying which reasons and evidence support which claims.

5.RV.1: Build and use accurately general academic and content-specific words and phrases.

5.RV.2.1: Select and apply context clues (e.g., word, phrase, sentence, and paragraph clues) and text features to determine the meanings of unknown words.

5.RV.2.2: Identify relationships among words, including multiple meanings, synonyms and antonyms, homographs, metaphors, similes, and analogies.

5.RV.2.4: Apply knowledge of word structure elements, known words, and word patterns to determine meaning (e.g., word origins, common Greek and Latin affixes and roots, parts of speech).
5.RV.2.5: Consult reference materials, both print and digital (e.g., dictionary, thesaurus), to find the pronunciation and clarify the precise meanings of words and phrases.

5.RV.3.1: Determine how words and phrases provide meaning to works of literature, including imagery, symbolism, and figurative language (e.g., similes, metaphors, hyperbole, or allusion).

5.RV.3.2: Determine the meaning of general academic and content-specific words and phrases in a nonfiction text relevant to a fifth grade topic or text.

5.RV.3.3: Analyze the meanings of proverbs, adages, and idioms in context.

5.W.1: Write routinely over a variety of time frames and for a range of discipline-specific tasks, purposes, and audiences; apply reading standards to support reflection and response to literature and nonfiction texts.

5.W.3.3: Write narrative compositions in a variety of forms that –
- Develop the exposition (e.g., describe the setting, establish the situation, introduce the narrator and/or characters).
- Develop an event sequence (e.g., conflict, climax, resolution) that unfolds naturally, connecting ideas and events using transitions.
- Use narrative techniques, such as dialogue, description, and pacing to develop experiences and events or show the responses of characters to situations.
- Use precise and expressive vocabulary and figurative language for effect.
- Provide an ending that follows from the narrated experiences or events.

5.W.4: Apply the writing process to –
- Generate a draft by developing, selecting and organizing ideas relevant to topic, purpose, and genre; revise to improve writing, using appropriate reference materials (e.g., quality of ideas, organization, sentence fluency, word choice); and edit writing for format and standard English conventions.
- Use technology to interact and collaborate with others to publish legible documents.

5.W.5: Conduct short research assignments and tasks on a topic.
- With support, formulate a research question (e.g., what were John Wooden’s greatest contributions to college basketball?)
- Identify and acquire information through reliable primary and secondary sources.
- Summarize and paraphrase important ideas and supporting details, and include direct quotations where appropriate, citing the source of information.
- Avoid plagiarism and follow copyright guidelines for use of images, pictures, etc.
- Present the research information, choosing from a variety of sources.

5.W.6.1: Demonstrate command of English grammar and usage, focusing on:

5.W.6.1a: Nouns/Pronouns – Students are expected to build upon and continue applying conventions learned previously.

5.W.6.1b: Verbs – Writing sentences that use the perfect (e.g., I have walked, I had walked, I will have walked) verb tenses; Correctly using verbs that are often misused (e.g., lie/lay, sit/set, rise/raise).

5.W.6.1c: Adjectives/ Adverbs – Students are expected to build upon and continue applying conventions learned previously.

5.W.6.1d: Prepositions – Writing sentences that include prepositional phrases and explaining their functions in the sentence.

5.W.6.1e: Usage – Writing correctly simple, compound, and complex declarative, interrogative, imperative, and exclamatory sentences, using correlative conjunctions (e.g., either/or, neither/nor).

5.W.6.2: Demonstrate command of capitalization, punctuation, and spelling, focusing on:

5.W.6.2a: Capitalization – Applying correct usage of capitalization in writing.
5.W.6.2  b: Punctuation – Applying correct usage of apostrophes and quotation marks in writing: Using a comma for appositives, to set off the words yes and no, to set off a tag question from the rest of the sentence, and to indicate direct address.

5.W.6.2c: Spelling – Applying correct spelling patterns and generalizations in writing.

5.SL.1: Listen actively and adjust the use of spoken language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

5.SL.2.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics and texts, building on others’ ideas and expressing personal ideas clearly.

5.SL.2.2: Reflect on and contribute to ideas under discussion by drawing on readings and other resources.

5.SL.2.3: Establish and follow agreed-upon rules for discussion.

5.SL.2.4: Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

5.SL.2.5: Review the key ideas expressed and draw conclusions in reference to information and knowledge gained from the discussions.

5.SL.3.1: Orally summarize or respond to a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

5.SL.4.1: Using appropriate language, present information on a topic or text, narrative, or opinion in an organized manner, with effective introductions and conclusions, using appropriate structure, appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly and concisely at an understandable pace.

5.SL.4.2: Create engaging presentations that include multimedia components and visual displays when appropriate to enhance the development of main ideas or themes.

Standards that are covered but which will need additional focus in other units.

5.RL.2.1: Quote accurately from a text when explaining what a text says explicitly and when drawing inferences from the text.

5.RL.2.3: Describe two or more characters, settings, or events in a story or play, drawing on specific details in the text, and how they impact the plot.

5.RL.3.2: Describe how a narrator’s or speaker’s point of view influences how events are portrayed.

5.RL.4.1: Analyze how visual and multimedia presentations and representations can enhance the meaning of a text.

5.RN.2.3: Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

5.RN.4.2: Combine information from several texts or digital sources on the same topic in order to demonstrate knowledge about the subject.

5.W.3.2: Write informative compositions on a variety of topics that -

- Introduce a topic; organize sentences and paragraphs logically, using an organizational form that suits the topic.
- Employ sufficient examples, facts, quotations, or other information from various sources and texts to give clear support for topics.
- Connect ideas within and across categories using transition words (e.g., therefore, in addition).
Include text features (e.g., **formatting, pictures, graphics**) and multimedia when useful to aid comprehension.

Use appropriate language, vocabulary, and sentence variety to convey meaning; for effect; and to support a tone and formality appropriate to the topic and audience.

Provide a concluding statement or section related to the information or explanation presented.

**5.SL.3.2:** Summarize a speaker’s points as they relate to main ideas or supporting details and demonstrate how claims are supported by reasons and evidence.

**Standards that have not been addressed or that will need some specific focus in other units.**

**5.RN.3.2:** Compare and contrast the organizational structure of events, ideas, concepts, or information in two or more texts.

**5.W.3.1:** Write persuasive compositions in a variety of forms that —

- Clearly present a position in an introductory statement to an identified audience.
- Support the position with qualitative and quantitative facts and details from various sources, including texts.
- Use an organizational structure to group related ideas that support the purpose.
- Use language appropriate for the identified audience.
- Connect reasons to the position using words, phrases, and clauses.
- Provide a concluding statement or section related to the position presented.
LESSON 1: PRE-ASSESSMENT

I. OVERVIEW OF THE LESSON
- In the first lesson, administer the pre-assessments to establish baseline knowledge. It is important that these be administered prior to any instruction.
  - The grammar pre-assessment
  - The informational text pre-assessment
  - The concept pre-assessment
  - The writing pre-assessment
- When these are complete, an initial discussion of the Concept of Change will begin.

Note to the Teacher: This Grammar Assessment is the one used in the original field testing of the unit and contains some of the same elements as the assessment used an adjacent grade. If you plan to use this assessment with your students, you may want to check with the adjacent grade high ability teacher(s) to see if modifications to this example are needed so it will accurately reflect student learning.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
- To establish baseline knowledge for later assessment of growth
- To guide instruction and grouping of students

III. INDIANA ACADEMIC STANDARDS

IV. INSTRUCTIONAL TIME NEEDED
- 90 - 120 minutes

V. GROUPING ARRANGEMENTS
- Students take these individually
- Alternate grouping arrangements: To facilitate multiple pre-assessments and avoid student disengagement, consider administering one or two tests each day prior to starting the unit.
- Students who may be taking fewer pre-assessments might get started on practicing 4-level grammar in a small group with the teacher while the rest of the class finishes pre-assessments.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
- Pre-assessments included here

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
• Teacher should grade pre-assessments with the rubric provided and retain for comparison after post test is given at the end of the unit.

VIII. Homework

IX. Interdisciplinary Connections, Enrichment, or Resources

X. Lesson Handouts or Assessments Attached
   • Handout 5:1.1 and 5:1.2 Grammar pre-assessment and Rubric
   • Handout 5:1.3 and 5:1.4 Informational Text pre-assessment and Rubric
   • Handout 5:1.5 and 5:1.6 Concept pre-assessment and Rubric
   • Handout 5:1.7 and 5:1.8 Writing pre-assessment and Rubric

XI. Content Differentiation Suggestions for Mixed Ability Classrooms
   • Choose only one or two of the pre-assessments that are most effective for demonstrating growth of the average to above-average learners in the classroom.

XII. Suggestions for Facilitating Grouping
   • To facilitate multiple pre-assessments and avoid student disengagement, consider administering one or two tests each day prior to starting the unit.
   • Students who may be taking fewer pre-assessments might get started on practicing 4-level grammar in a small group with the teacher while the rest of the class finishes pre-assessments.
Handout 5:1.1 Pre-Assessment for Grammar Unit 5

Student Name_______________________________________________ Pre_____ Post_______ Date Given___________

Directions to the teacher: Provide 15-20 minutes for the administration of the grammar test, both pre and post. Be sure to give the pretest prior to any lessons on teaching grammar in your unit.

_**Analyze the following sentence and answer the questions.**_

**Sentence for #1 - #8**

_The journey of Odysseus takes ten years, and he has many adventures along the way._

1. Find two prepositional phrases are in this sentence and write them on the lines below.

   __________________________
   __________________________

2. In this sentence, the word “many” acts as what part of speech? ______________

3. In this sentence, the word “he” is what part of speech? ______________

4. In this sentence, the word “and” is what part of speech? ______________

5. The comma after “years” is there to join two independent clauses joined by a coordinating conjunction. That makes this sentence a _______________sentence. (Choices: simple, compound, complex)

6. In this sentence, what tense is the verb “takes?” ______________

7. What is the sentence type? _______________ (Choices: declarative, imperative, interrogative, exclamatory)

8. What part of speech is “Odysseus”? _______________

9. Place commas in the correct places in this sentence:

   _The Cyclops a one-eyed monster is conquered by Odysseus and his men._

10. Punctuate the following sentence using commas and quotation marks where needed.

   _When they asked the Cyclops who had done this to him he replied No man._
Handout 5:1.2 Pre-Assessment for Grammar Unit 5 Answer Key

Sentence for #1 - #8
The journey of Odysseus takes ten years, and he has many adventures along the way.

1. Find two prepositional phrases are in this sentence and write them on the lines below.
   _______of Odysseus_________ _______along the way_________

2. In this sentence, the word "many" acts as what part of speech? _______adjective_____

3. In this sentence, the word "he" is what part of speech? _______pronoun_____

4. In this sentence, the word "and" is what part of speech? _______conjunction____

5. The comma after "years" is there to join two independent clauses joined by a coordinating conjunction. That makes this sentence a _______compound______ sentence. (Choices: simple, compound, complex)

6. In this sentence, what tense is the verb "takes?" _______present____

7. What is the sentence type? _______declarative____ (Choices: declarative, imperative, interrogative, exclamatory)

8. What part of speech is "Odysseus"? _______noun or proper noun___

9. Place commas in the correct places in this sentence:
   The Cyclops, a one-eyed monster, is conquered by Odysseus and his men.

10. Punctuate the following sentence using commas and quotation marks where needed.
   When they asked the Cyclops who had done this to him, he replied, “No man.”
How did the state of Pennsylvania get its name? Its founder, William Penn, named it in honor of his father. William Penn was born in London, England in 1644. He was not allowed to practice his religion in England. Penn came to America and founded Pennsylvania as a place where people could go to the church of their choice. The colony became a safe place for many different religious groups from many countries including England.

Young William Penn was the son of a rich, land-owning gentleman. At this time in England, a group of men were discussing the idea that all men were equal under God. This group became known as Quakers. Penn heard the preaching of a Quaker minister while he was in college and wanted to follow these new beliefs. Penn was kicked out of college at Oxford University. The reason was that he refused to follow the beliefs of the Church of England. Penn joined the Quakers. He was locked up in prison four times for stating his beliefs in public and in print.

After his father died, Penn inherited the family land. He began to speak out to the advisors to the King, insisting upon allowing people to choose their church. Seeing no hope for religious choice in England, Penn decided to come to America. Penn received the land of what is now Pennsylvania from the King as payment for a debt owed to his father. In 1682, Penn promised freedom of worship in Pennsylvania. Rich in good farm land as well as religious freedom, the colony attracted settlers and grew rapidly. Penn is also remembered for peaceful relationships with the Indians.

Questions:

1. Write a one or two sentence summary of the reading.

   ________________________________________________________________
   ________________________________________________________________
   ________________________________________________________________
   ________________________________________________________________
   ________________________________________________________________
   ________________________________________________________________
2. After reading the selection, state and explain an important idea.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

3. In your own words, explain what is meant by "Seeing no hope for religious choice in England..."

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

4. What does the passage tell us about change? Support your response with details from the reading.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
## Handout 5:1.4 Informational Text Assessment Scoring Rubric

<table>
<thead>
<tr>
<th>Points</th>
<th>Student Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Question</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>Synthesis</strong></td>
<td>Very effectively interprets selection in a concise way.</td>
</tr>
<tr>
<td><strong>Inference</strong></td>
<td>Idea drawn is highly appropriate and well described.</td>
</tr>
<tr>
<td><strong>Analysis</strong></td>
<td>Very effective analysis of selected quote.</td>
</tr>
<tr>
<td><strong>Conceptual Understanding</strong></td>
<td>Statement about concept is very insightful and well supported from selection.</td>
</tr>
</tbody>
</table>
Handout 5:1.5 Pre-Assessment for Concept of Change

Student Name___________________________________________________ Pre____ Post_____ Date Given_____

Notes to the teacher: Please allow students 20 minutes to complete the pre-assessment for the concept of change before you begin the unit. Some students may feel uncomfortable doing the pre-assessment as no instruction has occurred. Reassure them that their scores won’t count toward a grade, that you merely want to know their entry level understanding of the concept. After all students complete it and papers have been collected, discuss possible answers as a basis for implementing the first anchor lesson on change in your unit.

Students:

1. Give as many examples as you can of things that change. (Spend no more than 5 minutes on this question.)

2. Draw a diagram or picture of an example of change, showing before and after the change. Label the key elements in your picture and provide as many details as you can.

<table>
<thead>
<tr>
<th>Before</th>
<th>After</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
3. Identify three ways that a character could change in a story or novel.

4. What are three things you can say about all change?

   All change.
   All change.
   All change.
Handout 5: 1.5 Assessment for Change Concept: Grading Rubric

<table>
<thead>
<tr>
<th>Example</th>
<th>Pre</th>
<th>Post</th>
<th>Date Given</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Name________________________________</td>
<td>-----</td>
<td>------</td>
<td>------------</td>
</tr>
<tr>
<td>Handout 5: 1.5 Assessment for Change Concept: Grading Rubric</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Examples of the Concept

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>At least 8 appropriate examples are given.</td>
</tr>
<tr>
<td>3-4</td>
<td>At least 5 appropriate examples are given.</td>
</tr>
<tr>
<td>1-2</td>
<td>At least 1 appropriate examples are given.</td>
</tr>
<tr>
<td>0</td>
<td>No examples are given.</td>
</tr>
</tbody>
</table>

### Drawing of Before-After

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>The drawing contains at least four changed elements depicting a before-after situation.</td>
</tr>
<tr>
<td>3-4</td>
<td>The drawing contains 2-3 changed elements depicting a before-after situation.</td>
</tr>
<tr>
<td>1-2</td>
<td>The drawing contains only one picture element that shows a before-after relationship.</td>
</tr>
<tr>
<td>0</td>
<td>The drawing contains no elements.</td>
</tr>
</tbody>
</table>

### Types of Change

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Four different types of changes are identified.</td>
</tr>
<tr>
<td>3-4</td>
<td>Two or three different types of changes are identified.</td>
</tr>
<tr>
<td>1-2</td>
<td>One type of change is identified.</td>
</tr>
<tr>
<td>0</td>
<td>No type of change is identified.</td>
</tr>
</tbody>
</table>

### Generalizations

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Reflects three appropriate generalizations about change.</td>
</tr>
<tr>
<td>3-4</td>
<td>Reflects two appropriate generalizations about change.</td>
</tr>
<tr>
<td>1-2</td>
<td>Reflects one statement about change.</td>
</tr>
<tr>
<td>0</td>
<td>No statements or generalizations about change are provided.</td>
</tr>
</tbody>
</table>

**Total Points** __/20
Handout 5:1.7 Writing Pre-Assessment

Name_____________________________________________________________Date________________

Teacher Directions: May allow up to 30 minutes for responses.

Write a paragraph to answer the following question:

Do you think all students your age should have a certain bedtime?

Be sure to include a topic sentence. Give at least three reasons that explain what you think. Write a conclusion.

Plan your writing here (write on the next page):
Do you think all students your age should have a certain bedtime?
Handout 5.1.8 Elementary Writing Rubric for Indiana High Ability Curriculum Units

Name___________________________________________________________________________________________

Name or Date of Assignment_______________________________________________________________

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Exceeds Expectations 4 Points</th>
<th>Meets Expectations 3 Points</th>
<th>Some Evidence 2 Points</th>
<th>Little or No Evidence 1 or 0 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening Statement/Opinion (x1)</td>
<td>I wrote a very clear statement about my opinion or topic of my writing with some supporting reasons.</td>
<td>I wrote a very clear statement about my opinion or topic.</td>
<td>I gave a short sentence but no detail.</td>
<td>I did not give an opening statement about my opinion or topic.</td>
</tr>
<tr>
<td>Reasons (x2)</td>
<td>I wrote 4 or more good reasons.</td>
<td>I wrote 3 good reasons.</td>
<td>I wrote 1 or 2 reasons.</td>
<td>I did not give reasons.</td>
</tr>
<tr>
<td>Elaboration (x2)</td>
<td>My reasons were explained very well.</td>
<td>Some of my reasons were explained.</td>
<td>I explained at least one reason.</td>
<td>I did not explain my reasons.</td>
</tr>
<tr>
<td>Conclusion (x1)</td>
<td>I wrote a strong conclusion that restated my position or my summary.</td>
<td>I just restated my first opinion or topic.</td>
<td>My conclusion did not match my first statement.</td>
<td>I did not give a conclusion.</td>
</tr>
<tr>
<td>Grammar and Mechanics</td>
<td>I used correct grammar, spelling, and mechanics of English</td>
<td>I made 1 or 2 misspellings or other errors.</td>
<td>I made 2 - 4 misspellings or errors.</td>
<td>I made 5 or more errors.</td>
</tr>
</tbody>
</table>
LESSON 2: COMPARING AND CONTRASTING CHANGE

I. OVERVIEW OF THE LESSON

• Students will generate examples and non-examples of change to create generalizations about change.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

• To introduce the conceptual idea of change

III. INDIANA ACADEMIC STANDARDS

• SL: 1

IV. INSTRUCTIONAL TIME NEEDED

• 45 - 50 minutes

V. GROUPING ARRANGEMENTS

• The students will work independently at first, then they will be placed in groups of four or five to share and discuss.
• Alternate Grouping: Group students heterogeneously for the concept activities so that those who might struggle with the higher level thinking required will be able to piggy back off of others’ ideas.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

• Perspectives on Change concept web
• Change Model worksheet
• Large paper and markers; if desired, colored stickers
• Student Response Notebooks

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Guiding notes to Teachers:

• This unit is the third in a series for grades 3, 4, and 5, and some students may have participated in similar concept development activities centered around change in a previous unit. Nevertheless, teachers are encouraged to work through the model with
students again because of the new insights students may bring to a further exploration of the meaning of change as they mature and grow. You may, however, find that the students are able to move through the lesson faster than students who have never been exposed or had experience with the model and the lesson.

• Lessons throughout the unit will refer to the list of generalizations included in this lesson. These generalizations should be posted prominently in the classroom, and students should keep their Change Models in their notebooks for reference throughout the unit. The generalizations developed by students should be aligned to this set and may also be posted and used for reference throughout the unit.

• Consider the various learning styles of your students when having them use their Response Notebooks. Some may prefer a hard copy upon which to write and map out ideas, answer questions, and interact with the readings, while others may benefit from having all of their writing completed electronically.

1. Explain to students that they will be reflecting on the concept of change in literature, the arts, historical events, society, and in their own lives as they explore this unit. Using the Perspectives on Change concept web, students will first work by themselves to craft an individual definition of change with some examples. After students write out a definition individually and have time to explore the three areas of the web (Changes in Self/Others; Changes in School or Community; Changes in the World) asking for their examples, divide students into groups of four or five to share and discuss their definitions and examples. Next, distribute large paper and markers to each group. (If desired, different colored markers or sticky notes could be used to work on each set of questions.) Use the following questions to guide an introductory discussion about change; in their groups, students should discuss the questions and record ideas on the large paper for sharing with the class. Each section of the small group activity should be followed by a brief whole class discussion.

• How do you define change? (First the definition is completed individually, then break into small groups to share and answer the following questions.)
  o What similarities do you note in your definitions of change?
  o How do your definitions differ?

• Brainstorm ideas and examples about change and write down all responses.
  o What ideas or examples come to mind when you think about change? (Try to list at least 15-20 examples beyond the ones you listed individually.)
  o What types of things change? What is it about them that changes?
  o How do you know when something has changed? What evidence do you look for to determine whether a change has occurred? How do you measure or note change?

• Categorize the ideas that were written down, putting them into groups and giving each group a title.
  o How could you categorize these ideas into groups? (See if you can keep to 3-5 categories.)
  o What could you call each category or group to best encompass what they have in common? Why?
Do all of your changes fall into groups? Might some of them belong in more than one group?

Is there a different way you might categorize your ideas?

What other categories might you use?

Are there any examples that arose within the last year or two that may not have been noticed or experienced before?

What are some of the characteristics or traits of change, based on the ideas you wrote?

Brainstorm a list of things that do not change.

What are some things that do not change? What are some things that always seem the same or always happen the same way? (See if you can list 5-10 examples.)

What evidence or proof do you have that these things do not change?

How might you group the things that do not change? What can you call each of these groups?

How are the groups of things that do not change similar to or different from the groups of things that do change?

Discuss more ideas and change.

Think about the following ideas and whether they show change: routines or habits, rules and regulations, table manners, laws, customs of culture, scientific principles, foundational religious beliefs, and ethics. Explain your answers. If they show change, where would they fit into your categories of changes? If they do not, where would they fit into your categories of things that do not change?

Make generalizations about change.

A generalization is something that is always or almost always true. What 3-5 generalizations can you make about change? Use your examples and categories to guide your thinking, and write several statements which are generalizations about change.

2. After students share their generalizations about change, introduce the following list and have students compare it to their own set. Explain that the list below is the core set of generalizations that will be used in the unit. Be sure to examine the lists that students create. Incorporate the ideas that seem appropriate. Discuss each idea, using the suggested questions as a guide and referring students to their own lists of things that change.

- **Change is everywhere.** (List some universal changes that you have seen or noticed? How are some changes all-encompassing only for a smaller area?)

- **Change occurs at different rates of time.** (What influences whether change happens quickly or slowly? How might change be sped up or slowed down.)

- **Change can be viewed as positive or negative.** (What does progress mean with regard to change? Does change always represent progress? How might a change be thought of as both positive and negative? How have you ever seen your perspective of something change or shift?)

- **Change may be systematic or random.** (In what ways can man predict change? Select specific changes from your list, and describe which aspects of them can be predicted and which are unpredictable. Even when we know a change will take place, can we always predict exactly how things will turn out?)
• **Change may be caused naturally and/or caused by man.** (What causes most change in your life? How can man influence changes in nature? What influence does nature have over the changes people intend?)

3. Discuss the following question regarding change: How do our five generalizations about change apply or not apply to the things listed below?
   - leisure activities (e.g. travel, games, entertainment)
   - non-living things (e.g., a chair, a pair of scissors)
   - traditions (e.g., special holidays, celebrations of birth, passage, and death)
   - religious rituals (e.g., celebrations of Christmas or Hanukkah)
   - universal truths (e.g., all living things die; all triangles have three sides)

4. Have students work in their groups to complete the Change Model.
   (Note: It may be preferable to allow students to copy the model onto larger paper for this activity.) Encourage students to write examples that support each of the five generalizations about change. Have students consider change from as many different points of view and aspects of life as they can in choosing examples. Provide time for groups to share their ideas with the class. Completed Change Models may be displayed in the classroom, and students should also keep copies in their notebooks for reference and additions throughout the unit.

**VIII. Homework**

- Explain that we will be investigating many aspects of change as we explore the unit, including changes in our own lives and society as well as in the literature we read. Encourage students to think about change and watch for changes all around them which support the five generalizations. Ask students to consider elements of change in their society during their own lives, including specific events and characteristics which have changed as well as ways in which the five generalizations apply. Students should use their Response Notebooks for response writing throughout the unit. Have them respond to one of the following questions:
  - Think about important changes that you can readily remember. What have been the most significant three changes in society that you can recall taking place in your lifetime? Which of these three has had a direct impact on you? How and why has this change altered your life? In what ways do the three changes you regard as significant relate to the five generalizations about change?
  - Concept webs are illustrations, sketches, or drawings, with or without text, that help you organize your thoughts and ideas about the topic you’re studying. Consider the concept web you completed at the beginning of our lesson on Change. In what other way might you "illustrate" your understanding of change and/or one or more of the generalizations? Draw this out in your notebook or use tools of technology to create your own concept web.

**IX. Interdisciplinary Connections, Enrichment Possibilities, or Resources**

**X. Lesson Handouts or Assessments Attached**
XI. **CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS**

- The concept introduction activity may be used with all students. Strategically grouping students who may struggle with the concept with those who will readily understand may be beneficial.
- Rather than doing both writing assignments as homework, students may choose just one.

XII. **SUGGESTIONS FOR FACILITATING GROUPING**

- Group students heterogeneously for the concept activities so that those who might struggle with the higher level thinking required will be able to piggy back off of others’ ideas.
Handout 5:2.1

Perspectives on Change

A. How do you define change? Write your definition of change in the first/smallest circle in the diagram below.

B. Think about change in your life. Using the concept web below, fill in at least five specific examples of change for each specified portion of the diagram.
CORE GENERALIZATIONS ON CHANGE

- Change is everywhere.
- Change occurs at different rates of time.
- Change can be viewed as positive or negative.
- Change may be systematic or random.
- Change may be caused naturally and/or caused by man.
LESSON 3: DECODING LITERARY TERMS WITH A DICTIONARY

I. OVERVIEW OF THE LESSON
   • A Vocabulary Map is introduced with a completed web to serve as an example. Ten terms are introduced for exploration.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To develop linguistic competency.
   • To develop and apply critical and creative thinking (problem solving).
   • To understand the concept of change.

III. INDIANA ACADEMIC STANDARDS
   RF:3
   SL: 1
   L: 4,6

IV. INSTRUCTIONAL TIME NEEDED
   • 45 - 50 minutes

V. GROUPING ARRANGEMENTS
   • The whole class is together for some direct instruction, then students will work in a group of three or four. The class will come back together at the end to process and discuss.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • The Literary Terms to Know, Understand, and Apply list of words and the Vocabulary Map
   • Computer stations, computer lab, or dictionaries
   • Wikispaces, Moodle, or other online site for students to add their Literary Terms information for all to access
   • "Daedalus and Icarus" myth

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Guiding notes to Teachers:
   • Having access to online dictionaries such as Dictionary.com available at http://dictionary.reference.com/ is a good method of using tools that students are most likely to choose. In addition, this site has a pronunciation feature that allows students to hear the word, and this is especially useful for words from languages unfamiliar to your
students.

- Notice that the Vocabulary Map has features for a complete vocabulary study. This is intentional and will allow students to note the way words change, combine, form idioms, etc.
- If you choose to have students load their definitions and other information for online access, you may want each group to do one word or only part of it, then edit and revise other groups’ offerings. Be sure to monitor the site. Some of the online learning communities have time constraints that open it for editing, then allow students to view it but not change it after an established range of time has passed.
- Before assigning the reading for homework, be sure that students have a hard copy or access to the online version of the myth.

1. Explain to the students that they will be working in a small group (or a pair) on literary terms that will allow us to understand what we read and study better. Using the Literary Terms to Know, Understand, and Apply words, use the Vocabulary Map to go over the components of the listing. See the example of genre to help students understand how this graphic organizer helps them understand vocabulary at a deeper level.

2. Show students how the word "genre" can be looked up on [http://dictionary.reference.com/](http://dictionary.reference.com/) and how they can hear the pronunciation. If you do not have access to computers, have students use a good dictionary, such as *The American Heritage Dictionary of the English Language, Fourth Edition*. Point out that the first definition is not always the best in each situation. Ask students to explain why not all of the synonyms were put down.

3. If you have access to setting up an online glossary through a tool such as Wikispaces, Moodle, Padlet, or another means, feel free to have students work directly to add their information for each word for all to see and edit.

4. Some students may need additional help with the vocabulary map at first. Consider grouping or pairing them together and assigning those groups the less challenging words (suggestions: literature, fiction, myth, and/or hero). This may need additional teacher direction at first.

5. Discuss with the class:
   - Are words good or bad? Why do some words cause reactions? How do we know what word is appropriate to choose for any given situation?
   - How do you decide which definition to use when using a dictionary?
   - How do you decide what part of speech to put down for a word if you’re unsure?
   - Do all words have Word Families? Do all words have synonyms? Do all words have antonyms?
   - Why might you choose not to put down some of the synonyms found, depending on what is being studied?
   - How do you choose between two words when the shades of meaning are very close?
   - Why do we study vocabulary?
   - What did you learn from taking the time to analyze the words in a more detailed manner? What surprised you about any of the words we examined?

**VIII. Homework**
"Daedalus and Icarus" can be read online at one of the following sites:
  o http://www.historyforkids.org/learn/greeks/religion/myths/daedalus.htm
  o http://www.island-ikaria.com/culture/myth.asp
  o http://www.explocrete.com/mythology/icarus.html
  o The myth of "Daedalus and Icarus" is read aloud on this YouTube site:
    https://www.youtube.com/watch?v=YvrjxNmf24 Students who need scaffolding
    may follow along with the text version while listening.
  o An adapted version of the myth “Daedalus and Icarus” is also supplied in Handout
    5:3.1

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR
    RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

  • Handout 5:3.1 Daedalus and Icarus
  • Handout 5:3.2 Vocabulary Map
  • Handout 5:3.3 Sample Vocabulary Map for the word “Genre”
  • Handout 5:3.4 Words to Explore

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

  • Some students may need additional help with the vocabulary map at first. Consider
    grouping them together and assigning those groups the less challenging words
    (suggestions: literature, fiction, myth, and/or hero). This may need to be a teacher
    directed activity.
  • Alternate homework assignment: The myth of “Daedalus and Icarus” is read aloud on this
    YouTube site: https://www.youtube.com/watch?v=YvrjxNmf24 Students who need
    scaffolding may follow along with the text version while listening.

XII. SUGGESTIONS FOR FACILITATING GROUPING

  • The class may start as a whole group each day to discuss common activities and to
    organize the day.
  • Rotations: (This term is used throughout this document when referring to the
    flexible grouping rotations described here.) To facilitate two or more groups for the
    anchor novel, consider other activities that need to be accomplished during the lesson or
    in the overall class for the day.
  • Use group rotation to have time with all of the students. Centers and independent
    activities can be set up for students to rotate through while the teacher meets with
    groups. Some examples of independent work in this unit might include
    - 4-level grammar practice
    - vocabulary web work
    - novel comprehension questions
    - research/reading informational text and background information on the novel
    - working on writing assignments
    - journal reflections
• It might be beneficial to set up a task sheet or a checklist for students working independently to refer to during the time that the teacher is meeting with the subgroups. The list can be posted on the board, in a learning management system, or on a task card.
• Consider setting some ground rules for the independent workers so that the teacher is not interrupted during his/her work with the group.
• Flexible grouping works well throughout the unit whenever the teacher needs time for conducting mini lessons, re-teaching, checking in on student writing, differentiating 4-level grammar or vocabulary instruction, or facilitating alternate readings or activities.
• Discussion questions may be handled as a whole group as often as possible in order for students to consider multiple viewpoints and make connections to each other's ideas.
Daedalus and Icarus

A long, long time ago, King Minos ruled the island of Crete. He was overjoyed that an inventor with abundant creativity lived in his kingdom.

This inventor, Daedalus, lived up to his name (which comes from the Ancient Greek verb “daedalo”, meaning “to work cunningly”), as he created statues, buildings, and even the prows of ships. The king decided that he needed a way to keep the Minotaur, his half man and half bull offspring, contained due to the Minotaur’s terrible temper. Daedalus was the natural choice to create some means of confinement for this creature the gods had inflicted on King Minos and his wife, Queen Pasiphae. Using his intellect and brawn, Daedalus built the great landscape known as the Labyrinth to house the monster.

King Minos schemed to keep Daedalus on the island because he feared that his secrets would leak out. The king had both Daedalus and his young son Icarus imprisoned into a tall tower at an edge of the island, thinking he had devised his own way of confining his talented inventor. Daedalus might be trapped in a tower, but no one could imprison his mind. He spent hours watching the birds fly freely past, and he noticed how their wings allowed them to soar.

“Icarus, come, let’s gather branches of osler and feathers,” called Daedalus.

Puzzled, Icarus began to do as his father had requested, then he asked, “What do you wish to do with such things?”

“You have seen some of my statues that could move? Well, we will be living bird statues.” With his knowledge of architecture, sculpture, and creativity, Daedalus had pondered how he could design wings to help them escape. “We shall make wings such as the birds have, but large enough for you and for me.”

Gathering more feathers and softening wax by the fire, Daedalus and Icarus crafted wings that could be strapped on to their arms. Once completed, they were ready to leave their prison.

Tying the wings on his son, Daedalus warned Icarus, "Listen carefully. Be mindful about flying too high or too low. If we fly too close to the sun, the heat will melt the wax, and our wings will no longer work. If we fly too close to the sea, the waves and water could pull us down into the abyss.”

As their wings lifted them to freedom, Daedalus and Icarus flew joyfully away from
their tower. After flying along in a straight line, Icarus began to desire to try even more with his wings. He began to slow his wings in order to get a bit closer to the water.

“Icarus, not too close to the water!” reminded Daedalus.

Flapping faster caused Icarus to lift higher, towards the beckoning sun. Daedalus called out to his son to warn him again to keep travelling a narrow route between the sea and the sky. Icarus heeded his father’s advice for a moment before he succumbed to the temptation of playing with the wings once more, moving higher and higher into the sky.

Suddenly, Icarus noticed that he was going more slowly. He set his eyes upon the shining orb that had so enchanted him earlier, and he now realized that this temptation had caused the wax holding his wings together to soften and then melt. Feathers fluttered from his almost useless wings.

“Father, my wings no longer work!” shouted Icarus as he plunged lower and lower.

Daedalus was helpless. “Son, my son,” he moaned as he watched his child sink into the sea.

After a lengthy search, Daedalus did find his son’s body washed ashore on a nearby islet, later named Icaria in the young man’s memory. The sea around the land came to be known as the Icarian Sea.

Adapted by M.A. Yedinak, July 2011

Greek myths are widely available and in the public domain
Handout 5:3.2  

**Vocabulary Map**  

**Definition**  

**Source Sentence**  

**Synonyms**  

**Antonyms**  

**Word**  

**Stems, Word Families**  

**Analysis**  

**Part of Speech**  

**Origin**  

**Student Sentence**  

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**Source Sentence**

The story of Daedalus and Icarus falls within the genre of myth.

**Student Sentence**

The book store has signs up listing what *genres* are in each section.

He only read books in the *genre* of nonfiction; his favorite topic was how cities were founded.

**Definition**

Genre is a term used to designate categories of works based on what they have in common. The term is most frequently used to categorize texts, art, or music.

**Synonyms**

Classification, Category

**Antonyms**

**Word**

Genre

**Analysis**

**Stems, Word Families**

Latin *gener-*

= not defined

**Part of Speech**

noun

**Origin**

a French term derived from the Latin *gener-*

Adapted from Center for Gifted Education. Copyright © Kendall Hunt Publishing Company
Words to Explore

Literature

Fiction

Myth

Hero

Quest

Journey

Alliteration

Syntax

Allusion

Simile

Metaphor

Onomatopoeia
LESSON 4: SIMILE AND METAPHORS IN POETRY-GRAMMAR FLOW WITH FOUR-LEVEL ANALYSIS

I. OVERVIEW OF THE LESSON
   • A poem is used to illustrate similes and metaphors. Students are introduced to grammar with 4 level analysis of a sentence from the poem.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To identify figurative language and why it is used.
   • To develop linguistic competency.
   • To develop and apply critical and creative thinking (problem solving).

III. INDIANA ACADEMIC STANDARDS
   • RL: 4,10
   • RF:3,4
   • SL: 1
   • L: 1,4,5

IV. INSTRUCTIONAL TIME NEEDED
   • Two 45 - 50 minute class periods.

V. GROUPING ARRANGEMENTS
   • The whole class is together as they read "The Base Stealer" individually. Students work with a partner to answer the Thinking Questions.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • The Handout of Robert Francis’s “The Base Stealer” (or computer access to it at http://www.poemhunter.com/poem/the-base-stealer/ for students to view)
   • Here Robert Francis recites his poem, “The Base Stealer” with video footage of a runner stealing a base: https://www.youtube.com/watch?v=j12eB_1A-z8
   • Projector, computer, and/or whiteboard
   • Grammar Resources (Information and guidance for teachers)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Guiding notes to Teachers:
• Spend some time going over similes and metaphors, which were introduced as vocabulary words in Lesson 3.
• When asking students why similes and metaphors are used so frequently, they may delve into a variety of reasons. Hopefully they will come to understand that when trying to describe something that is unfamiliar to someone, a person may resort to creating a
comparison to something that is known and can more readily be understood.

Period/Day 1
1. Have students read “The Base Stealer” and circle any similes or metaphors they see. Ask them to make notes of what each might mean.
2. Show the video clip of Francis reciting his own poem. Ask students to share how the video and audio enhances or detracts from the poem.
3. Students will answer the questions on “The Base Stealer” with their partner.
4. Explain to the students that they will be working on a learning how to analyze grammar through a four-level process.
5. If you have a small table or bookshelf, students could peruse some books on mythology or the Hero’s Journey when they finish.
6. Discuss with the class:
   - What is the purpose of using a simile or metaphor when speaking or writing?
   - What is an advantage to doing so?
   - How might these types of comparisons change over time?

Period/Day 2
7. Students will practice analyzing a sentence, adapted from “The Base Stealer,” using four levels of grammar in Handout 5:4.2.

   - Use the Grammar Resources, which are included as an addendum to this lesson, to help differentiate lessons for individuals or small groups. Ideas on how to weave grammar into review lessons and how to manage differentiating for the small groups and individuals are given there as well. Sources online, as well as print source materials, are listed to assist you.
   - You may want to begin to gather sentences or quotes to use with students who need more practice and grammar review. Some are provided, but you may need to find some or even have your students bring in interesting sentences or articles that you can discuss and analyze as a class.
   - What is the purpose of grammar?
   - What experiences have you had with grammar?
   - When was grammar discovered?
   - What does the word grammar mean?
   - How and why does grammar change over time?

VIII. Homework

IX. Interdisciplinary Connections, Enrichment Possibilities, or Resources

X. Lesson Handouts or Assessments Attached
• Handout 5:4.1 “The Base Stealer” by Robert Francis and guiding questions
• Handout 5:4.2 Four Level Analysis
• Addendum – Grammar Instruction Resources

XI. **CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS**

- Similes and metaphors are the focus in these poetry alternatives.
  a. “Red Red Rose” by Robert Burns
  b. “A Poison Tree” by William Blake
- Because of the challenging nature of poetry in general, students may need additional teacher guidance in finding the similes and metaphors in poetry.

XII. **SUGGESTIONS FOR FACILITATING GROUPING**

- The class may start as a whole group each day to discuss common activities and to organize the day.
- Flexible grouping rotations, as described in Lesson 3, may then be used so that all student groups have time to work with the teacher
Handout 5:4.1 “The Base Stealer” by Robert Francis

Poised between going on and back, pulled
Both ways taut like a tightrope-walker,
Fingertips pointing the opposites,
Now bouncing tiptoe like a dropped ball
Or a kid skipping rope, come on, come on,
Running a scattering of steps sidewise,
How he teeters, skitters, tingles, teases,
Taunts them, hovers like an ecstatic bird,
He’s only flirting, crowd him, crowd him,
Delicate, delicate, delicate, delicate—now!

1. Highlight or circle any similes and metaphors that are in the poem.

2. List the words that the poet uses to describe the runner. What makes these words poetic?

3. Why does the poet repeat the word “delicate” four times?

4. Consonance is a poetic device that repeats the same consonant sound in several places. What are some consonant sounds that you see repeated many times in this poem? Why might the author have chosen those sounds?

5. In baseball, stealing a base has to be timed well, and the runner must choose the perfect time to make a change. Can you think of a time in your life when you have had to make a change at just the right time? How is this entire poem a metaphor?

Poised between going on and back, pulled
Both ways taut like a tightrope-walker,
Fingertips pointing the opposites,
Now bouncing tiptoe like a dropped ball
Or a kid skipping rope, come on, come on,
Running a scattering of steps sidewise,
How he teeters, skitters, tingles, teases,
Taunts them, hovers like an ecstatic bird,
He’s only flirting, crowd him, crowd him,
Delicate, delicate, delicate, delicate—now!

1. Highlight or circle any similes and metaphors that are in the poem.

2. List the words that the poet uses to describe the runner. What makes these words poetic?
   - Teeters, skitters, tingles, teases, taunts, hovers, flirts, delicate
   - Sound quality is poetic; repetitive consonants; onomatopoeia (Onomatopoeia may need to be introduced here.)

3. Why does the poet repeat the word “delicate” four times?
   - Timing is key; delicate movements to throw off the pitcher/catcher

4. Consonance is a poetic device that repeats the same consonant sound in several places. What are some consonant sounds that you see repeated many times in this poem? Why might the author have chosen those sounds?
   - T’s and s’s possibly relate to the word steal itself; bouncy sounding consonants like the bounce of the runner as he is poised to run

5. In baseball, stealing a base has to be timed well, and the runner must choose the perfect time to make a change. Can you think of a time in your life when you have had to make a change at just the right time? How is this entire poem a metaphor?
   - This should spark great discussion regarding the extended metaphor of the poem, and the entire poem can be linked to the concept of change. Students will likely think of well-timed changes that relate to their own lives. Ex: moving to a new home before the new school year starts; getting braces – timed before or after a specific event; getting a new pet when he/she is old enough to take care of it, etc.
Handout 5:4.2
Practice analyzing a sentence from the poem “The Base Stealer.”

Analyzing a Sentence:

Sentence: 

He hovers like an ecstatic bird.

Parts of Speech:

Parts of Sentence:

Phrases:

Clauses:

Sentence Structure: ___________________________ Sentence Type: ___________________________

Is “He hovers like an ecstatic bird.” a sentence with a simile or a metaphor? ______________

How do you know? ________________________________________________________________________

What does the comparison mean? ________________________________________________________________________

________________________________________________________________________________________
Handout 5:4.2 Teacher's Edition
Practice analyzing a sentence from the poem “The Base Stealer.”

Analyzing a Sentence:

Sentence:
He hovers like an ecstatic bird.

Parts of Speech:
Pronoun verb (action) prep. adj. adj. noun

Parts of Sentence:
Subject ------| predicate -----------------------------------------------

Phrases:
(prepositional phrase – adverbial, modifying how he hovers)

Clauses:
One independent clause

Sentence Structure: simple Sentence Type: declarative

Adapted and used with permission from Royal Fireworks Press (www.rfwp.com)

Is “He hovers like an ecstatic bird.” a sentence with a simile or a metaphor? _simile_________

How do you know? _compares two unlike things using “like” as a connector________

What does the comparison mean? _______an ecstatic bird might be “twitching” its feet, beak, head, etc. showing that it is excited about making a move; that’s what the base stealer is doing – perched between the two bases deciding his next course of action.

________________________________________
Addendum 5:4

Grammar Resources

Grammar Instruction

Within your classroom schedule for teaching, you probably have little to no time for pure grammar instruction. If you are not comfortable or familiar with transformational grammar or four-level style analysis, you may wish to use resources that have some models within them. Weaving in four-level analysis will assist your students in much more than grammar. The class will have exposure to quality writing, a variety of sentence patterns, proper formal punctuation and usage, word choice, fluency, and more. In addition, they will learn to think logically, critically, and question more deeply.

Practice and Review helps reinforce the ideas of how “the rules” allow us to communicate in myriad ways. Use Practice and Review tailored mini-lessons along the way to point out rules with commas, to illustrate how a variety of sentence patterns may make students’ sentences more interesting, to provide models for good writing, to show word choice in action, to magnify how certain words are often misused, etc.

Depending on the skill levels and experiences your students have had, you may wish to use any or all of the resources.

STEP ONE: Resources

Use a Pre-Assessment tool to get a baseline of your students’ understanding of grammar. Depending upon your use and the background of your students, you may need to assist students in varying ways.

You may wish to use grammar center files for certain types of knowledge. If you have a grammar book, you could also make assignments from that. Resources that could be used are listed below.

A grammar book such as Warriner’s Handbook, First Course (or Introductory) is a great resource your own bookshelf. (These grammar books are available from Holt McDougal at http://www.mcdougalllitell.com/store/ProductCatalogController?cmd=Browse&subcmd=LoadDetail&ID=1007500000072393&division=M01&frontOrBack=F&sortEntriesBy=SEQ_NAME&sortProductsBy=SEQ_TITLE or on Amazon (used and new).
Handbook 5:4.1b

**STEP TWO: Designing Review Lessons and Exercises**

**Level I: Eight Parts of Speech**

*Learning the Parts of Speech* by Connie Usher - Great site with clear, concise examples. Almost like having a grammar book online.
http://ellerbruch.nmu.edu/CS255/cusher/English.html

*The Guide to Grammar and Writing* sponsored by Capital Community College Fund has great information and exercises for practice
http://grammar.ccc.commnet.edu/grammar/definitions.htm

Michael Thompson’s *The Magic Lens* (from Royal Fireworks Press) has excellent background information and exercises. He provides a PDF to get you started with transformational grammar at the site.
http://www.rfwp.com/series34.htm

The Writing Centre HyperGrammar *The Parts of Speech* has many concise explanations
http://www.uottawa.ca/academic/arts/writcent/hypergrammar/partsp.html

eSsortment Your Source for Knowledge – *The Eight Parts of Speech* has information in categories that could be a good review

Grammar Gorillas - Games and review for many aspects of grammar
http://www.funbrain.com/grammar/

Phillip Martin offers free PowerPoints on a variety of grammar areas (If you have a classroom computer, you could download these for a self-paced review or learning station.)
http://languagearts.pppst.com/partsofspeech.html

**Level II: Parts of a Sentence – Subjects, Predicates, Complements**

(IO, DO, PA, PN)

*The Guide to Grammar and Writing* sponsored by Capital Community College Fund has great information and exercises for practice
http://grammar.ccc.commnet.edu/grammar/objects.htm#objects
Handbook 5:4.1c

The Writing Centre HyperGrammar - *The Sentence - Subjects and Predicates* has many concise explanations.
http://www.uottawa.ca/academic/arts/writcent/hypergrammar/subjpred.html#sentence

**Level III: Phrases**
(Noun, Verb, Prepositional, Appositive, Participial, Gerund, Infinitive, Absolute)

The Guide to Grammar and Writing - *The Garden of Phrases* (sponsored by Capital Community College Fund) again has great information and exercises for practice.
http://grammar.ccc.commnet.edu/grammar/phrases.htm

The Writing Centre HyperGrammar – *The Function of Phrases* again has many concise explanations.
http://www.uottawa.ca/academic/arts/writcent/hypergrammar/phrfunc.html

The Learning Nerd – *English Grammar: Types of Phrases* Concise listing and meanings for those who just need a quick review of phrases.

About.com Grammar and Composition - *Phrases*
http://grammar.about.com/od/pq/g/phrase.htm

International House Briston offers a variety of grammar and phrase exercises and you can also get a “Phrase of the Day” to see how phrases are used.
http://www.ihbristol.com/english-phrases (phrase of the day)

**Level IV: Clauses**
(Noun, Adjective, Adverb)

The Guide to Grammar and Writing - *Clauses: The Essential Building Blocks* (sponsored by Capital Community College Fund) again has great information and exercises for practice.
http://grammar.ccc.commnet.edu/grammar/clauses.htm

Online Writing Lab (OWL) - Purdue University – *Identifying Independent and Dependent Clauses*
http://owl.english.purdue.edu/owl/resource/598/01/

The Writing Center HyperGrammar - *Using Clauses as Nouns, Adjectives, and Adverbs* again has many concise explanations.
http://www.uottawa.ca/academic/arts/writcent/hypergrammar/claustyp.html
Handbook 5:4.1d

**Level V: Diagramming** (or Diagraming)

(I suggest this aspect of grammar for the visual learners and many of those who consider themselves “mathminded” because the flow and logic help differentiate grammar for these students.)

The Guide to Grammar and Writing - Welcome to Diagramming Sentences and Diagramming Sentences: A Brief Introduction (sponsored by Capital Community College Fund) again has great information and illustrations.


English Revolution has examples of how to diagram a wide variety of sentence and cool quotes


University of Texas - Basics of Reed-Kellogg Diagrams

http://www.utexas.edu/courses/langling/e360k/handouts/diagrams/diagram basics/basics.html

**More**

This section has resources on punctuation, commonly misused words, and more.

OWL at Purdue has everything from fragments and run-ons to parallel structure, from commas to capitalization, and more. Don’t discount the GED Prep and ESL sections of their website, for there’s a wealth of instruction and exercises available there. Be sure to explore the site.

http://owl.english.purdue.edu/engagement/index.php?category_id=2&sub_category_id=1&article_id=33

You don’t have to purchase anything to get the free PDF that offers some great exercises and sentences to examine at GrammarGator.

http://www.grammargator.com/

Grammar Bytes is a wealth of interactive lessons, exercises, handouts, and more.

http://www.chompchomp.com/menu.htm
STEP THREE: Practice and Review

Spend a bit of time teaching these ideas to the entire class with mini warm-up lessons if necessary, then take a moment from time to time to open class with a literary sentence.

_This section is based on the work of Michael Clay Thompson. His work can be found at Royal Fireworks Press (www.rfwp.com)_

There are Four Levels in Traditional Transformational Grammar:

- **Parts of Speech** (eight kinds of words in our language)
- **Parts of a Sentence** (a thought that has two important parts – the complete subject and the complete predicate)
- **Phrases** (a group of words without a subject and its predicate, which is used as a single part of speech)
- **Clauses** (a group of words with a subject and its predicate) (Here you also examine what the Sentence Structure is and what Type of Sentence it is.)

**Analyzing a Sentence - Example:**

<table>
<thead>
<tr>
<th>Sentence:</th>
<th>I do not like them, Sam I Am</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parts of Speech:</td>
<td>PRO V ADV V PRO N (One Proper Noun of Direct Address)</td>
</tr>
<tr>
<td>Parts of Sentence:</td>
<td>Subj. ------Predicate--------Direct Object</td>
</tr>
<tr>
<td>Phrases:</td>
<td>no phrases</td>
</tr>
<tr>
<td>Clauses:</td>
<td>one independent clause; a simple declarative sentence</td>
</tr>
</tbody>
</table>

Notice the comma just before the Noun of Direct Address. Notice that the “name,” Sam I Am, is considered one unit.
LESSON 5: ON THE ROAD WITH THE HERO’S JOURNEY

I. OVERVIEW OF THE LESSON

• Introduce Freytag's Pyramid and use it and a Literature Analyzer to analyze "Daedalus and Icarus." Additional literary terms are introduced.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

• To analyze and interpret literature.
• To develop and apply critical and creative thinking (problem solving).
• To understand the concept of change.

III. INDIANA ACADEMIC STANDARDS

• RL: 2,4,5,10
  RF:3,4
  SL: 1
  L: 4,5,6

IV. INSTRUCTIONAL TIME NEEDED

• Two, 45-60 minute class periods

V. GROUPING ARRANGEMENTS

• Day 1 - Vocabulary Map – jigsaw grouping
• Day 2 - Have students work with a partner or in a triad to analyze why ancient man used myths. The whole class will come back together after the opener to discuss.
• Provide some direct instruction; then students will work in a group of three or four. The class will come back together at the end to process and discuss.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

• "Daedalus and Icarus"
• Literature Analyzer
• Freytag's Pyramid of Story Structure
• Computer, projector, internet access
• Literary Terms to Know, Understand, Apply; Vocabulary Map

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Guiding notes to Teachers:

• Think of the Literary Terms as an extended part of our working vocabulary in this unit. Remember to review the words and stems. Doing so as an opener or closer regularly will reinforce the words and create a cumulative impact.
• Using large colorful paper with the word stems on one side and the meanings on the other allows students to see how words are formed and decode meanings from new words as the unit progresses.

• Laminate the models used in this unit, including the Freytag Pyramid Model (in this lesson) and Hero’s Journey Matrix (in the next lesson), and post in the room for students.

• Remember to try to be the guide or facilitator in discussions. Follow the guidelines of Socratic questioning. A Socratic questioner should:
  o keep the discussion focused
  o keep the discussion intellectually accurate and responsible
  o stimulate the discussion with probing questions
  o periodically summarize what has and what has not been dealt with and/or resolved
  o draw as many students as possible into the discussion.

• To assist students, you may want to create a poster that has the following information on it:
  o A myth is a story from the past, which attempts to explain some aspect of nature or of morality.
  o A folktale is a story that symbolically presents how humans try to cope with the world. The story is not anchored in a specific time or place.
  o A legend is a story about a hero (i.e. royalty, religious leader, warrior) related to a specific time and event in history.

• Background information that you may find interesting or useful as you go through this unit:
  o Mythology has a larger scope than many other genres. Many cultures consider myths to be a part of their sacred books. A myth is a story from the past that may attempt to tell about creation or morality. A myth often deals with the idea of powerful beings who control the world of the humans and beyond. A vast number of myths functioned as forms of early religions. They contain elements of many disciplines (i.e. science, philosophy, history). Myths may be an integral part of social studies curriculum in middle school – Ancient Greece and Rome (grade 6 standards) and Eastern Cultures (grade 7 standards). This unit may serve as an introduction to myths, but articulation conversations regarding their use should take place among grade levels for smooth transitions and to avoid repetition.
  o Folktales are fictional tales that symbolically present humans trying to cope with the world. Time and place are not important to the meaning of the story. The story usually has fantasy elements, yet its message is the universal ways humans go about living and solving their issues. The characters may be people or humanized animals who represent royalty or peasants.
  o Legends usually have historical underpinnings. The story is about the past, and its plot involves people, places, and/or events that have a tie to history. The majority of legends deal with a hero of sorts; kings, religious leaders, warriors, and reluctant people called to do great things are often the subject of legends. These tales are tied to specific times and places in history.
Indiana High Ability Language Arts Unit 5

Day 1

1. Opener activity is a "quick think" to have students formulate initial ideas about the purpose of myths, the structure of myths, the intended audience, and who may have authored the tales.

2. Display these questions, write them on the board, or place on large paper:
   - Why did ancient man need myths?
   - What were the purposes (note the plural) of these stories?
   - What pattern do most myths (and many other stories) seem to follow?
   - Who are the authors of the myths we read? How do we know or how would you get this information?

3. Show students the visual for Freytag's Pyramid, also known as Freytag's Triangle. Explain the details of the graphic. In small groups, have students complete the vocabulary map for the key words used in Freytag's Pyramid, which will be needed to complete the graphic on Day 2.

4. Regroup and share words in jigsaw fashion. Place students completed maps on a bulletin board or in an electronic document for future reference. If you have access to setting up an online glossary through a tool such as Wikispaces, Moodle, or another means, feel free to have students work directly to add their information for each word for the class to see and edit.

5. Homework for the night is to read the poem, "Landscape with the Fall of Icarus" by William Carlos Williams, which will be used in Lesson 6.

Day 2

6. Working alone or with a partner, ask them to think about how the myth "Daedalus and Icarus" follows Freytag's pyramid pattern and fill in the appropriate parts of the handout with the details provided by their answers. Electronically project on your computer or write on the board to model the use of Freytag's pyramid. Suggestion: Have students start with the climax and work from that point in order to determine other parts of the pyramid.

7. Ask them the following questions:
   - What is the inciting event or problem that causes the action to rise?
   - What is the climax of the tale? Is this a clear point or did you find slightly different points?
   - Which events needed to be untied during the denouement? Which ones lead to the story's conclusion?
   - How is the story resolved for the reader?
   - Discuss any areas the students felt were more difficult to find or agree upon an answer.

8. Discuss with class the following questions which are based upon Paul's Reasoning Model (found at www.criticalthinking.org):
   - What is the central issue of this tale?
   - What concepts are central to the tale?
   - What implications of character’s behavior that this tale points?
   - From whose point of view is the tale told?
   - What inference might be made about the tale's ending?
   - What is the purpose of the tale?
• What assumption does the author make about children and parents?
• What evidence is presented that Icarus is motivated by curiosity?
• What can we learn from myths?
• How does the structure of a story or myth illustrate the concept of change?

VIII. HOMEWORK
• Read the narrative poem "Landscape with the Fall of Icarus" by William Carlos Williams. This poem may be found online at http://www.poets.org/viewmedia.php/prmMID/15828

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
• Handout 5:5.1 Story Structure - Freytag’s Pyramid Summary
• Handout 5:5.2 Story Structure - Freytag’s Pyramid: Analyzing the Plot Structure
• Handout 5:5.3 Vocabulary Map
• Handout 5:5.4 Literary Terms to Know, Understand, and Apply

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
• Alternate reading for Freytag’s Pyramid practice: After a discussion of the poem using the Reading Analyzer and the terms of Freytag’s Pyramid, students will work under teacher direction to identify the climax of the myth “Daedalus and Icarus.” By doing this first, they may more readily complete the plot triangle working backwards to the exposition and then forwards to the resolution (denouement).
• Vocabulary Map: Students will focus on the word “denouement” in a group completion of the vocabulary map.
• Because of the scope of this lesson, it may need additional time.

XII. SUGGESTIONS FOR FACILITATING GROUPING
• The class may start as a whole group each day to discuss common activities and to organize the day.
• Flexible grouping rotations, as described in Lesson 3, may then be used so that all student groups have time to work with the teacher.
Handout 5:5.1

**STORY STRUCTURE – FREYTAG’S PYRAMID**

![Freytag's Pyramid Diagram](http://commons.wikimedia.org/wiki/Category:Freytag%27s_pyramid)

Story patterns have power. Examining how a story tends to follow this pattern shows that man has created tales with a similar structure since ancient times. Remember that the climax may not occur in the middle of the story, but it may shift or modify the shape of the triangle. In shorter pieces, the climax often shifts over to the right.

**Exposition** – This section gives the background information that brings the reader or audience into story. The setting, the protagonist, the antagonist, and a bit of the basic conflict is usually in this section. This section transitions with the “problem” or inciting incident being revealed.

**Rising Action** – This section reveals the problems that may cause the protagonist to stumble on his/her way to the goal. The conflicts can be a series of crises that lead to the next section, the climax.

**Climax** - This is the turning point or most intense part of the tale. The intensity may be mentally or through the action.

**Falling Action** - This section may contain a brief bit of final suspense.

**Denouement** (French pronunciation: [denu'mɑ̃]) - This term means “the unraveling.” This section give the information of how all of the pieces of the story tie together with a resolution.

*Source: [http://commons.wikimedia.org/wiki/Category:Freytag%27s_pyramid](http://commons.wikimedia.org/wiki/Category:Freytag%27s_pyramid)*
Handout 5:5.2

Name: _________________________________

Story Structure - Freytag’s Pyramid
Analyzing the Plot Structure

Literature - __________________________________
Author - ____________________________________

Review the story. Chart the course of the story by filling in a notation of each aspect of the plot below stating where it occurs. Then sketch what you think the “triangle” of this story plot seems to be.

Exposition –

Rising Action –

Climax –

Falling Action –

Denouement French pronunciation: [denuˈmɑ̃] -
Handout 5:5.3

Vocabulary Map

Definition

Synonyms

Antonyms

Word

Analysis

Stems, Word Families

Part of Speech

Origin

Source Sentence

Student Sentence

Adapted from Center for Gifted Education. Copyright © Kendall Hunt Publishing Company
Handout 5:5.4

Name________________________

Literary Terms to Know, Understand, and Apply

Exposition

Protagonist

Antagonist

Rising

Action

Climax

Falling

Action

Denouement
LESSON 6: **INTEGRATION OF THE ARTS & CLASSIC LITERATURE**

I. **OVERVIEW OF THE LESSON**

- Analyze poem “Landscape with the Fall of Icarus,” and compare it to the myth “Daedalus and Icarus,” and Bruegel’s painting “Landscape with the Fall of Icarus.” A three-ring Venn Diagram will be used to facilitate comparison.

II. **STUDENT LEARNING OUTCOME OR OBJECTIVE**

- To analyze and interpret literature. (Interdisciplinary with art.)
- To evaluate the enduring qualities of classic literature
- To develop and apply critical and creative thinking (problem solving).
- To understand the concept of change.

III. **INDIANA ACADEMIC STANDARDS**

- RL: 1,2,5,6,7,9,10
- RI:1,6,7,8
- RF:3,4
- W: 4,9,10
- SL: 1,2

IV. **INSTRUCTIONAL TIME NEEDED**

- 60 minutes

V. **GROUPING ARRANGEMENTS**

- Initial whole group instruction
- Students work with a partner or in a triad to analyze a poem, painting, and a myth. The whole class will come back together after the activity to discuss.

VI. **READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED**

- Narrative Poem "Landscape with the Fall of Icarus" by William Carlos Williams. Available as a handout or online at [http://www.poets.org/viewmedia.php/prmMID/15828](http://www.poets.org/viewmedia.php/prmMID/15828)
- Computers and internet connectivity and/or projector device

VII. **LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS**
1. Read "Landscape with the Fall of Icarus" aloud to the students while projecting it. Questions to consider:
   • What words impact you? Why?
   • What do you notice about the structure of this piece?
   • Think about the structure of this piece. How does it fit the idea of Freytag’s Pyramid?
   • How do you react to the poem?

2. Project the painting "Fall of Icarus" for the students to view or have them pull it up on their computers to view. Questions to consider:
   • What parts of this painting impact you? Why?
   • What do you notice about the colors, the details, and the relationship to the myth of this piece?
   • Think about the image of this piece. How does it fit the idea of Freytag’s Pyramid?
   • How would a painter today change the way she might portray this story? What methods might be employed due to technology?
   • What factors contribute to the enduring qualities of classic arts? (literature, poetry, art, etc.) Teachers should lead students to the discovery that the classic tradition remains a common reference and “jumping off” point throughout the centuries in almost every cultural aspect from art and architecture to language and literature to politics and philosophy. Additional questions will help students see the ties in these three classic pieces:
     o An image of Daedalus was found on an Etruscan jug (circa 630 BCE), and the myth claims that Daedalus and Icarus existed around 1300 BCE. Why do we still read the myths of ancient times?
     o Why would Pieter Bruegel, a 16th Century Dutch painter, paint a depiction of the ancient myth of Daedalus and Icarus?
     o Why would William Carlos Williams, a 20th Century American poet, write a poem about this painting? The poem was first published in 1960.

3. Have students compare and contrast the myth, the poem, and the painting using the Venn Diagram.

4. Return to large group to share out on the similarities and differences students recorded in the Venn Diagram.

VIII. HOMEWORK

Students will write a paragraph choosing one of the generalizations about change and how it fits any or all of the three genres in today’s lesson: the poem, the painting, and/or the myth of Daedalus and Icarus.

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

• D’Aulaires, Ingri and Edgar Parin. D’Aulaires’ Book of Greek Myths. New York: Delacorte Press, 2003. (Highly recommended that you use this as a launching point, especially if you are going to focus mainly on Greek myths for part of the unit.)

• Try to provide at least one myth from the Far East, from Africa, from Native Americans,
and from a Latino culture, in addition to traditional myths from Greek and Roman cultures. For example, you may wish to find myths that deal with the sun, the seasons, storms, etc. and have them all tell, in differing ways, the explanations from a variety of perspectives based upon the cultures of the people there.

- Find and preview other myths. Sources include:
  - Young, Ed. *Lon Po Po: A Red Riding Hood Story from China*. New York: Philomen, 1989. (Though people think of this as a fairy tale, many of these folk tales follow the archetypes of mythology.)
  - Mythic Journeys has creation myths from around the world with animated stories that students would enjoy seeing. [http://mythicjourneys.org/bigmyth/](http://mythicjourneys.org/bigmyth/)
  - Windows to the Universe has a variety of texts from cultures throughout the world. [http://www.windows2universe.org/mythology/mythology.html](http://www.windows2universe.org/mythology/mythology.html)
  - Mythweb is an excellent site with a variety of texts. [http://www.mythweb.com/](http://www.mythweb.com/)
  - Myths from Around the World by Scholastic, Inc., gives a variety of myths for students to explore. [http://teacher.scholastic.com/writewit/mff/myths.htm](http://teacher.scholastic.com/writewit/mff/myths.htm)

X. **Lesson Handouts or Assessments Attached**

- Handout 5:6.1 Narrative Poem
- Handout 5:6.2 Venn Diagram

XI. **Content Differentiation Suggestions for Mixed Ability Classrooms**

- **Alternate activity for Hero’s Journey Matrix:** This introduction to the Hero’s Journey Matrix will likely need additional teacher direction and explanation. Consider removing the two columns of the matrix (*Change Generalization Support* and *Questions to Consider*) for students in this subgroup and again work with the myth from Lesson 3 if the poem proves too difficult for students to find evidence of the journey.
- **Alternate reading/homework assignment:** *The Greek Gods* by Evslin, Evslin, and Hoopes offers a good collection of the myths. It is easy to read and has a concise summary of the gods and goddesses. It may be well suited to this group of students.
- For homework, students will choose just one of the myths to complete the Hero’s Journey Matrix.

XII. **Suggestions for Facilitating Grouping**

- The class may start as a whole group each day to discuss common activities and to organize the day.
- Flexible grouping rotations, as described in Lesson 3, may then be used so that all student groups have time to work with the teacher.
Handout 5:6.1

Narrative Poem by William Carlos Williams

Landscape with the Fall of Icarus

According to Brueghel
when Icarus fell
it was spring

a farmer was ploughing
his field
the whole pageantry

of the year was
awake tingling
near

the edge of the sea
concerned
with itself

sweating in the sun
that melted
the wings' wax

insignificantly
off the coast
there was

a splash quite unnoticed
this was

Icarus drowning

Source: http://www.poets.org/viewmedia.php/prmMID/15828
Handout 5:6.2 – Venn Diagram

Comparison of Three Genres – Daedalus and Icarus

Poem (20th Century)

Painting (16th Century)

Myth (BCE)
LESSON 7: THE DRAMATIC SIDE OF THE HERO’S JOURNEY

I. OVERVIEW OF THE LESSON

- Groups will read aloud particular myths then discuss the difference hearing it aloud makes for interpretation. Grammar is included in the lesson. Students are introduced to the Hero's Journey Matrix through Daedalus and Icarus and/or Star Wars.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To analyze and interpret literature.
- To become persuasive, informational, and narrative writers.
- To develop linguistic competency.
- To understand the concept of change.

III. INDIANA ACADEMIC STANDARDS

- RL: 2,5,6,9,10
- RF:3,4
- SL: 1
- L: 1,2

IV. INSTRUCTIONAL TIME NEEDED

- 90 - 125 minutes

V. GROUPING ARRANGEMENTS

- Students will be a large group for the grammar, a bit of time to read quickly through the scripts and then go over the scripts.
- Students will work with a group to read aloud at least one of the myths as a play.
- Students will work in groups of 2-3 to fill out The Hero’s Journey Matrix practice.
- The whole class will come back together to discuss.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Grammar Practice and Review (Practice 1)
- Plays from Mythology by L.E. McCullough
- Hero’s Journey Matrix
- Star Wars Website: http://www.starwarsintheclassroom.com/content/hj/
VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Guiding notes to Teachers:

- For the grammar quote, you may wish to put it into a visual (i.e. Powerpoint, Prezi, etc.) with a painting, a picture of the author, music, etc. in order to allow students to see connections about the theme of Change, the Hero’s Journey, and Mythology. This would also bring in another dimension that would allow students to discuss and analyze using technology tools.
- Instead of offering a number of scripts for students to read in smaller groups, you may choose to have the entire class share a script, or you may wish the class to read two or three of the stories outside of class and ask the class to read one in-class together.

Day 1

1. Begin the Grammar Practice and Review. Have the students attempt it on their own first.
2. Give each student a handout of The Hero’s Journey Matrix or provide it in a digital fashion. Together, consider the common class myth that has been studied, *Daedalus and Icarus*, and complete the matrix together as a group.
3. Alternately, or in addition to a traditional myth, you may wish to use the modern Hero’s Journey of *Star Wars* to introduce students to the Hero’s Journey Matrix. In addition to serving as a current example of the hero theme, it offers another way to address the enduring qualities of classic art and literature. The activity may be completed together as a class, or students may work in pairs to complete the matrix for The Hero’s Journey of Luke Skywalker or any of the Star Wars episodes featured on this website: [http://www.starwarsinthe classroom.com/content/hj/](http://www.starwarsinthe classroom.com/content/hj/)
   This website offers many additional opportunities to relate *Star Wars* to myths, the Hero’s Journey, and the concept of Change. It can serve as a multiple day extension to the unit, at the teacher’s discretion. It’s highly engaging for *Star Wars* fans!
4. Anticipatory questions for Day 2:
   - How does drama affect an audience member?
   - How does perspective influence the meaning?
   - What could the quote mean?
   - How does drama change us?

Day 2

5. Hand out books/scripts to groups. Explain that groups will work together to read aloud (Readers Theatre style) their selected tale.
   - Questions to consider:
     - What makes hearing a myth or any story aloud different for the audience?
     - Does the purpose of the piece change in any way depending upon the presentation mode?
     - What happens to the structure of a piece when it is scripted?
     - What is added? What might be subtracted?
     - How does a play fit the idea of Freytag’s Pyramid?
6. Allow time for reading. Most of the tales will take 25-40 minutes to read together.
7. Discuss with class:
   - What concepts are central to each of these tales?
• What does each tale emphasize that the other does not?
• What is the purpose of each piece?
• How do the generalizations about change fit these two pieces?
• From whose point of view is the tale told? How do you know?
• What inference might be made about the myth’s ending?
• What is the purpose of this myth?
• What are the implications of the character behavior that this myth illustrates?
• What is the central issue of this myth? What supports this?
• What assumption does the author make about people and how they behave?
• What challenges did you face with this myth?

VIII. Homework
• Consider the myth/play that your group read today. Fill in the first column of The Hero’s Journey Matrix as it related to the myth. Put this in your folder or portfolio.

IX. Interdisciplinary Connections, Enrichment Possibilities, or Resources

X. Lesson Handouts or Assessments Attached
• Handout 5:7.1 Grammar Practice and Review
• Handout 5:7.2 Hero’s Journey Matrix Chart

XI. Content Differentiation Suggestions for Mixed Ability Classrooms
• With effective grouping and choice of mythology play, all students should be able to complete this lesson. The grammar sentence is a simple sentence with pronouns as the featured part of speech. Students may need to work in a small group to complete this.

XII. Suggestions for Facilitating Grouping
• So that all students may be involved in reading the play, consider placing them in groups that will allow for each to have a part to read/act out. One strategy is to create individual cards with each character on them. Place the cards in an envelope from which students can draw a character. Divide into groups for students to read the plays.
PRACTICE AND REVIEW

Analyzing a Sentence

Transformational Grammar – Four Levels

Try It!

Sentence: Everyone sees drama from his own perspective.

Parts of Speech:

Parts of Sentence:

Phrases:

Clauses:

Sentence Structure: ________________ Sentence Type: ________________

“Everyone sees drama from his own perspective.”

~ Jean-Marie Le Pen

(A great pairing with this is a panorama that is in the subway in Chicago, Illinois, and it is available for viewing at http://static.panoramio.com/photos/original/23759178.jpg for you to use with this quote. Students can then compare the perspective of Icarus and Daedalus and that of the artist.)

Based upon Grammar Voyage by Michael Clay Thompson, used with permission from Royal Fireworks Press
**Handout 5:7.1 – Teacher’s Edition**

**PRACTICE AND REVIEW**

**Analyzing a Sentence**

**Transformational Grammar – Four Levels**

*Try It!*

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**Sentence:**

Everyone sees drama from his own perspective.

**Parts of Speech:**

Pronoun verb noun prep. adj.* adj. noun

**Parts of Sentence:**

Subject | Predicate (D.O.)

**Phrases:**

(Prep. Phrase – adverbial)

**Clauses:**

One independent clause

**Sentence Structure:** simple **Sentence Type:** declarative

*In the above sentence, his is used as an adjective to modify perspective, which follows the pronoun. A possessive pronoun follows the word it modifies: The perspective is his.*

To learn more about possessive pronouns vs. possessive adjectives: [http://www.learnenglish-online.com/grammar/possessives.html](http://www.learnenglish-online.com/grammar/possessives.html)

“Everyone sees drama from his own perspective.”

~ Jean-Marie Le Pen
### Handout 5:7.2

#### Hero’s Journey Matrix

<table>
<thead>
<tr>
<th>Steps along The Hero’s Journey</th>
<th>Evidence in Text (What’s happening, who’s involved, scene)</th>
<th>Change Generalization This Supports</th>
<th>Key Words, Images, Symbols, Significant Quote, Structure of this Text</th>
<th>Questions to Consider</th>
<th>Chapter, Section, Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Departure from the Ordinary World</strong> - The hero's normal world before the story begins</td>
<td></td>
<td></td>
<td>Indiana High Ability Language Arts Unit 5</td>
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<tr>
<td><strong>Call to Adventure</strong> - The hero is presented with a problem, challenge, or adventure</td>
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<td><strong>Refusal of the Call</strong> - The hero refuses the journey, often due to fear (of the unknown)</td>
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<tr>
<td><strong>Meeting with the Mentor</strong> - The hero meets a mentor or guardian to gain advice or training for the adventure</td>
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<tr>
<td><strong>Crossing the First Threshold</strong> - The hero crosses leaves the ordinary world and goes into the special world</td>
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<tr>
<td><strong>Challenges &amp; Temptation</strong> - The hero faces tests, meets other allies, confronts enemies, and learns the rules of the Special World <em>(Belly of the Whale)</em></td>
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</tbody>
</table>
### HERO’S JOURNEY MATRIX

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<thead>
<tr>
<th>Steps along The Hero’s Journey</th>
<th>Evidence in Text <em>(What’s happening, who’s involved, scene)</em></th>
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<th>Questions to Consider</th>
<th>Chapter, Section, Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Approach the Valley</strong> - The hero encounters setbacks during tests and may need to try a new strategy and/or get help from the mentor</td>
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<tr>
<td><strong>Ordeal</strong> – A major life or death crisis</td>
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<tr>
<td><strong>Reward</strong> - The hero has survived death, overcomes his fear and now earns the reward</td>
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<tr>
<td><strong>The Road Back</strong> - The hero must return to the Ordinary World</td>
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<tr>
<td><strong>Return with Elixir</strong> - The hero returns from the journey with “elixir” and uses it to help the Ordinary World</td>
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<tr>
<td>Steps along The Hero’s Journey</td>
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<tr>
<td><strong>Departure from the Ordinary World</strong> - The hero's normal world before the story begins</td>
<td>Daedalus &amp; Icarus are part of King Minos’s court; Minos keeps Daedalus &amp; Icarus confined so that Daedalus can't share his skills</td>
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<tr>
<td><strong>Call to Adventure</strong> - The hero is presented with a problem, challenge, or adventure</td>
<td>Daedalus and his son are imprisoned and they must use power to escape</td>
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<tr>
<td><strong>Refusal of the Call</strong> - The hero refuses the journey, often due to fear (of the unknown)</td>
<td>Does not apply – Call must be accepted for escape!</td>
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<tr>
<td><strong>Meeting with the Mentor</strong> - The hero meets a mentor or guardian to gain advice or training for the adventure</td>
<td>As Greece’s greatest crafter, Daedalus does not have/need a mentor.</td>
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<tr>
<td><strong>Crossing the First Threshold</strong> - The hero crosses leaves the ordinary world and goes into the special world</td>
<td>Winged – Daedalus crosses the threshold to the sky</td>
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<tr>
<td><strong>Challenges &amp; Temptation</strong> - The hero faces tests, meets other allies, confronts enemies, and learns the rules of the Special World (Belly of the Whale)</td>
<td>Daedalus puts wings on Icarus – keeps checking on him to make sure he is not flying too close to water or too close to sun.</td>
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</tr>
</tbody>
</table>
### HERO’S JOURNEY MATRIX

**Steps along The Hero’s Journey** | **Evidence in Text** *(What’s happening, who’s involved, scene)* | **Change Generalization This Supports** | **Key Words, Images, Symbols, Significant Quote, Structure of this Text** | **Questions to Consider** | **Chapter, Section, Page**
---|---|---|---|---|---
**Approach the Valley** - The hero encounters setbacks during tests and may need to try a new strategy and/or get help from the mentor | Icarus pushes the limits of his newfound flying skill | | | |
**Ordeal** – A major life or death crisis | Icarus's wings melt and he plummets to the sea | | | |
**Reward** - The hero has survived death, overcomes his fear and now earns the reward | This myth does not have the "happy ending" aspect. Daedalus is left with a lesson that one cannot overcome nature (versions of myth vary widely) | | | |
**The Road Back** - The hero must return to the Ordinary World | Daedalus lands in Sicily to become part of a new king's court. (other versions vary) | | | |
**Return with Elixir** - The hero returns from the journey with "elixir" and uses it to help the Ordinary World | Daedalus is humbled by his new knowledge and builds a temple in Sicily to honor Apollo, submitting to the gods (versions vary) | | | |
LESSON 8: WRITING PERSUASIVELY ABOUT MYTHS AND THE CONCEPT OF CHANGE

I. OVERVIEW OF THE LESSON

• The Hamburger Model is introduced as a tool for writing about literature. Student examples are shown with the corresponding rubric.

II. LEARNING OUTCOME OR OBJECTIVE

• To become persuasive, informative, and narrative writers.
• To explore the concept of change.

III. INDIANA ACADEMIC STANDARDS

• W: 1,4,6,9,10
  L: 2,3,6

IV. INSTRUCTIONAL TIME NEEDED

• 90 - 100 minutes – ideally, spread over two days

V. GROUPING ARRANGEMENTS

• Students will be instructed as the whole class to go over the Hamburger Model and how to use an online writing lab as a reference.
• Students will be in groups of 4-5 to examine and assess three examples by using the Assessment Rubric.
• Students will go back to whole class discussion after they each independently practice scoring an example paragraph.
• The students will work independently to do an in-class piece of writing.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

• Hamburger Model
• Change Model for Planning an Essay
• Rubric for Persuasive Essay
• Literature Selection - "Daedalus and Icarus"
• Technology to allow for whole class viewing of the example pieces and exploration of the Purdue Online Writing Lab (OWL) website. http://owl.english.purdue.edu/owl/section/2/11/
• Computer Lab or Computer Cart (if available) or Student Response Notebooks
VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Notes to the teacher:

- The Hamburger Model for writing a persuasive essay works particularly well for students as they analyze literature and superimpose generalizations.
  - Explain that to persuade readers, a writer must have convincing reasons to sway the audience members. Tell students that this model is merely a tool to use in organizing and planning their writing.
  - (Some more advanced writers may be able to utilize the Dagwood Model to present both sides of the issue. Differentiate the task for the students in your classroom.)
- Using the OWL website [http://owl.english.purdue.edu](http://owl.english.purdue.edu) demonstrate how to look up information about writing. An example might be how to do internal citations when writing about literature. Type internal citations into the search blank.
- Remind students that writing about literature is written in the literary present and that textual evidence is a powerful way of ensuring that the support is accurate, convincing, and relevant. In addition, talk about how elaboration/warrant allows for smoother writing that is less formulaic in nature. Review the ideas of word choice, sentence fluency, and conventions that help set proficient or exemplary writers apart from ones who are not as thorough.
- Have students read Example A and discuss. (If time does not allow you to explore Examples B and C, you might consider asking students to look at one or both as homework and discuss them the next class session.)
- Give students the Assessment Rubric for persuasive writing. Discuss each aspect of the rubric, using the Discussion Questions to guide the students to see what each portion of the assessment score is.
- Have half of the students read Example B, while the other half of the class reads Example C. Have students read these examples and score the writings independently. They will then share and discuss in groups of 3-4, then as a whole class. Allow time for questions and reactions.
- You may wish to announce that students will be expected to write their own Hamburger Model paragraph in class tomorrow based on the dramatic myths that they read or one of the other myths they may have explored independently. Students should be free to use the books or websites to reread the selection they've chosen and to reference it during the in-class writing.
- A helpful checklist for persuasive writing may be found online at [http://www.primaryresources.co.uk/english/docs/persuasive_writing_checklist.doc](http://www.primaryresources.co.uk/english/docs/persuasive_writing_checklist.doc)

Day 1

1. Ask students to explain what persuasive writing is in an academic setting. When an author wishes others to adopt his/her views, writing persuasively with adequate support often convinces the audience.
2. Show the Hamburger Model to the class. Emphasize that it is merely one of the tools writers use to organize their thoughts in a systematic way to ensure that they are working efficiently and effectively. (The more able writers may be able to use the Dagwood Model, which is also included.)
   - Explain that they will be examining some examples and the rubric to check that they understand the task before them.

3. If you wish students to use internal citations, use the Purdue Online Writing Lab (OWL) to demonstrate how text is cited internally. You can navigate to either the MLA or APA citation style, depending on which your district uses.
   - [http://owl.english.purdue.edu/owl/section/2/](http://owl.english.purdue.edu/owl/section/2/)

4. Whole group examination of the Student Examples and the rubric using a whiteboard or Smartboard: The Student Examples will enable students to see that some writers are stronger in one area than in another area. Examination of the rubric will enable students to understand the expectations for their own writing. Allow time for questions and reactions.

5. In class extension, as time allows: After students use the assessment rubric, you may wish to have students edit the piece using the technology you have available in your classroom or computer lab.

6. Discuss with class:
   - After each sample student persuasive paragraph has been read, ask students the following questions to further their understanding of the Hamburger Model as a tool and the writing process as a whole.
   - What is the opinion or claim in this paragraph? Looking at the rubric, what would you rate it and why?
   - What are the three supporting details for the claim? Are they supported with citations as directed? Again, looking at the rubric, what would you rate the supporting points? What elaborations on the data do you see? Are they connected to the claim? What point value would you give this piece?
   - What is the conclusion? How is it worded differently, but parallel to the claim? What would you rate this?

Day 2

7. Allow students the full class time during the second day to formulate a well-written paragraph with appropriate textual evidence. Students should also spend time proofreading to be sure that they have addressed all areas of the rubric. This may be used as a writing assessment – formative or summative, depending on the amount of practice students have had previously.

VIII. **HOMEWORK**

Day 1 Homework: Students may need to re-read the myth that they will use as their writing choice during the second day.
IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 5:8.1 Persuasive Essay Related to Literature - Change: The Hero’s Journey
- Handout 5:8.2 Hamburger Model
- Handout 5:8.3 Dagwood Model
- Handout 5:8.4 Change Model for Planning an Essay
- Handout 5:8.5 Hamburger Model Student Examples
- Handout 5:8.6 Persuasive Writing Scoring Rubric

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

Scaffolding the writing activity:

- Have students work together on rating the example pieces of writing. Consider narrowing the focus of the analysis to thesis statements and evidence.
- Depending on what types of writing have been practiced prior to this unit, the teacher may need to spend time working with students on crafting thesis statements.
- During the independent writing portion of the lesson, students in the subgroup may have the length of the writing altered to be 3 paragraphs, rather than 5: introduction with thesis; supporting evidence in the middle; conclusion with a restatement of the thesis.
- The Hero’s Journey Matrix from Lesson 6 will likely help students with evidence from the myth that they use for the persuasive writing.

XII. SUGGESTIONS FOR FACILITATING GROUPING

- Use rotation strategy to meet with groups to discuss the differentiated writing assignments.
- For the actual writing time, students might be best served in a writer’s workshop format where each student is allowed his own time to write, revise, edit, meet 1:1 with the teacher, and give/receive peer feedback.
- Some type of “tracking” chart can assist the teacher in knowing where each student is in the writing process. It can also help keep students moving on the writing. An inexpensive suggestion is to put student names on craft sticks with magnet tape on the back. Write the various stages as headings on the white board – planning, rough draft, editing, final draft – and students move their names to the appropriate heading. There may also be heading to receive 1:1 teacher time so that each student has the opportunity to check in with an adult editor.
- Extend writing time as necessary.
Persuasive Essay Related to Literature – Change: The Hero’s Journey

Instructions to the Student:

1. Select one of the generalizations about change. Craft a well written paragraph in which you argue that one of the five generalizations about change is true:

- Change is everywhere.
- Change occurs at different rates of time.
- Change can be viewed as positive or negative.
- Change may be systematic or random.
- Change may be caused naturally and/or caused by man.

2. You will turn in your Change Model for Planning an Essay (as a prewriting or planning sheet), along with your essay. You will have only 40-45 minutes to complete this writing during class.

3. Be sure to have an opening statement that gives your viewpoint clearly. Give at least three reasons to support your main idea, and explain your reasons carefully. Use specific examples to elaborate on your reasons. Include a conclusion in your essay.

(You will be turning this essay in to be assessed, and it will stay in a portfolio so that we can work together to measure your progress throughout this unit.)
Hamburger Model for Persuasive Writing

Introduction
(Give your opinion or point of view)

Reason

Reason

Conclusion

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Dagwood Model

Claim/Opinion/Introduction

Background

Details

Details

Elaboration

Reason

Other Points

Elaboration

Conclusion

Elaboration

Reason

Other Points

Elaboration

Elaboration

Reason

Other Points

Elaboration

Name: _________________________________
CHANGE MODEL for Planning an Essay

Directions: Write a list of at least three examples for one of the following generalizations about change that are specific to the dramatic myth you read or one that you explored independently (besides “Daedalus and Icarus”). Be sure to find evidence/support for your examples, making certain to specify for citation purposes. At the bottom of the page, draft a possible thesis statement or topic sentence. This will be your prewriting sheet. You may turn this chart over and make an outline or concept web to help you plan your essay. This will be turned in with your essay by the end of class.

1. Change is everywhere.
2. Change can be viewed as positive or negative.
3. Change occurs at different rates of time.
4. Change may be systematic or random.
5. Change can be natural causes and/or human causes.

Possible Thesis
HAMBURGER MODEL Student Examples

*These are related to the myth “Daedalus and Icarus” and only required writers to complete one paragraph.*

A. This tale is well known, but many readers do not consider that “Daedalus and Icarus” is a myth that has numerous elements that fully support wholeheartedly the concept of change occurring over time again and again. First, Daedalus had to deal with being locked up in a tower. This happened at the beginning of the story, and he felt grief stricken. Then as time passed, he became less of a father because he couldn't immediately save his son. Daedalus had an opportunity to change into another person. This inner change caused him to have an outward change as well. He felt more powerful as he began to have hope again that he could get them out of the tower. Daedalus changed over time with regard to his family and social situation, his loss of hope and then regaining it, and finally his ability to use his building skills.

**Score**

- Claim/Opinion = ______
- Data/Supporting Details = ______
- Warrant/Elaboration = ______
- Conclusion = ______
- Total Score = ______

What do you notice about this piece? In looking over what the requirements were, what could be done to polish this piece? What might you add or remove specifically?
Handout 5:8.5b

Name: _________________________________

HAMBURGER MODEL Student Examples

These are related to the myth “Daedalus and Icarus” and only required writers to complete one paragraph.

B. This is a great story that has been around forever. It has changed over time when different cultures use the story idea to tell about their own lives. I read a similar myth that had some of the same ideas as this one. This story shows that characters can change over time and place. I heard that there are slightly different versions of this story.

Score

Claim/Opinion = _______
Data/Supporting Details = _______
Warrant/Elaboration = _______
Conclusion = _______
Total Score = _______

What do you notice about this piece? In looking over what the requirements were, what could be done to polish this piece? What might you add or remove specifically?
Handout 5:8.5c  Name: _________________________________

HAMBURGER MODEL Student Examples

These are related to the myth “Daedalus and Icarus” and only required writers to complete one paragraph.

C. Both Daedalus and Icarus experience numerous changes all caused by people around them in the well-known tale of “Daedalus and Icarus.” First, Daedalus is almost punished for his building of the maze, since the king is fearful that he will give away the secrets (Yedinak), and this causes stress and frustration for a father wanting to keep his son safe and free. Daedalus must change his ideas of making an invention to save them in order for them to escape. Icarus needs to change because he is too playful and doesn’t follow his father’s rules. (Yedinak) At the end of the story, Daedalus undergoes an inner change as he tries to deal with his son’s death. You might say that all of this was a change caused by man, the king who locked them away.

Score

Claim/Opinion = ______

Data/Supporting Details = ______

Warrant/Elaboration = ______

Conclusion = ______

Total Score = ______

What do you notice about this piece? In looking over what the requirements were, what could be done to polish this piece? What might you add or remove specifically?
**Handout 5:8.6**

**Name: _________________________________

**Persuasive Writing Scoring Rubric**

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Exceeds Expectations 4 Points</th>
<th>Meets Expectations 3 Points</th>
<th>Some Evidence 2 Points</th>
<th>Little or No Evidence 1 or 0 points</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Opening Statement/Opinion (x1)</strong></td>
<td>I wrote a very clear statement about my opinion or topic with some supporting reasons.</td>
<td>I wrote a very clear statement about my opinion or topic.</td>
<td>I gave a short sentence but no detail.</td>
<td>I did not give an opening statement about my opinion or topic.</td>
</tr>
<tr>
<td><strong>Reasons (x2)</strong></td>
<td>I wrote 4 or more good reasons.</td>
<td>I wrote 3 good reasons.</td>
<td>I wrote 1 or 2 reasons.</td>
<td>I did not give reasons.</td>
</tr>
<tr>
<td><strong>Elaboration (x2)</strong></td>
<td>My reasons were explained very well.</td>
<td>Some of my reasons were explained.</td>
<td>I explained at least one reason.</td>
<td>I did not explain my reasons.</td>
</tr>
<tr>
<td><strong>Conclusion (x1)</strong></td>
<td>I wrote a strong conclusion that restated my position or my summary.</td>
<td>I just restated my first opinion or topic.</td>
<td>My conclusion did not match my first statement.</td>
<td>I did not give a conclusion.</td>
</tr>
<tr>
<td><strong>Grammar and Mechanics (weighting to be determined by the teacher)</strong></td>
<td>I used correct grammar, spelling, and mechanics of English</td>
<td>I made 1 or 2 misspellings or other errors.</td>
<td>I made 2 - 4 misspellings or errors.</td>
<td>I made 5 or more errors.</td>
</tr>
</tbody>
</table>
LESSON 9: SHAKESPEARE AND THE POETIC JOURNEY

I. OVERVIEW OF THE LESSON
   • Students begin with 4 level analysis of a quote from Sonnet 18. They then discuss sonnets, their literary terms, and specifically Sonnet 18.

II. LEARNING OUTCOME OR OBJECTIVE
   • To analyze and interpret literature.
   • To develop linguistic competency.
   • To understand the concept of change.

III. INDIANA ACADEMIC STANDARDS
   • RL: 2,4,5,7,10
   • RI:6,7
   • SL: 1,2
   • L: 1,3,5,6

IV. INSTRUCTIONAL TIME NEEDED
   • 90 - 100 minutes (ideally spread over 2 days)

V. GROUPING ARRANGEMENTS
   • Students work individually, in small groups, and as a whole group

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Grammar Practice
   • Literary Terms and Vocabulary Web
   • Sonnet Questions and Answers
   • English or Shakespearean Sonnet with "Sonnet 18" handout (or read it online at http://www.bartleby.com/70/50018.html with students)
   • Side-By-Side Comparison of Sonnet 18
   • Computers and internet connectivity and/or projector

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Guiding notes to Teachers:

Sonnet 18 is one of the most misunderstood poems that people quote or misquote. Many weddings use it as simply a love poem or declaration of adoration. Take time to have students uncover the subtle wordplay that Shakespeare employs throughout this piece. Examine how through dispraise, Shakespeare is making his point. In addition, discuss how the concept of change is at play here . . . when we change our perspective of what is
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**June 1, 2016**

**actually being stated.**

- **Students being allowed to seek out others who can answer the questions will allow them to interact, move around, discuss one-on-one, and write a paraphrased summary of another student’s answer.**
- **Ask students to point out where the volta, turning point, in this poem occurs.**
- **Preview the YouTube videos to decide which you are going to show at what points.**
- **Remember to think of the Literary Terms as an extended part of our working vocabulary in this unit. Remember to review the words and stems. Doing so as an opener or closer regularly will reinforce the words and create a cumulative impact.**
- **Explain that these Terms are now a mixture of literary terms and Vocabulary from the readings that will be analyzed using the Vocabulary Web.**
- **If you can, get a couple of books from your library about Shakespeare, his sonnets, his theatre, etc. for students to read.**

**Day 1**

1. Students will be given the opportunity to examine the quote using four-level analysis. Students share their responses and discuss as a class.
2. Do the Vocabulary Literary Terms to Know, Understand, and Apply as a jigsaw activity using the Vocabulary Map. Have student groups share their new words, and post the maps in the classroom.
3. Ask students to do a "quick think" about where and when they encounter poetry. Ask how many have heard of a sonnet.
4. After sharing their responses, discuss the following questions:
   - How might the concept of change apply to poetry?
   - How do words and patterns change over time and by genre?
   - How can people be changed by poetry?

**Homework for Day 1 – Read Sonnet 18**

**Day 2**

5. Explain to the class that "Sonnet 18" is William Shakespeare’s eighteenth poem in a series of 154 sonnets, this one likely published in 1609. Shakespeare had already published many of his plays by this time, so he challenged himself to write structured poetry that followed certain rules. Of his 154 sonnets, "Sonnet 18" is probably the most quoted, most widely recognized, and most misinterpreted poems.
6. Ask students to note the rhythm as well as the rhyme in the sonnet.
7. Explain that iambic pentameter is five iambic feet in a row or a rhythm that can be heard/felt like this:

```
Shall I | com pare | thee to | a sum | mer’s day?
da DUM da DUM da DUM da DUM da DUM da DUM
```
8. Students should re-read the sonnet silently.

9. Discuss the impact of having the sonnet begin with a question. How would the sonnet change if it began with the line: I shall compare thee to a summer’s day?

10. Examine the use of the prepositional phrase within this. How does this comparison make the reader feel when compared to a "summer's day" from the start of the sonnet?

11. Allow students to work in groups of 3-4 to read the information and answer the questions using the Sonnet Handout 5:9.2

12. Have students take their Sonnet Question Answer sheets and begin going around to talk to others to fill in their sheets. or display these questions by projecting, write them on the board, or place on large paper:
   - Concept: What concept is central to one’s understanding of this poem?
   - Point of View: From what point of view is the poem written?
   - Inferences: What inferences might one make about the author’s thoughts and feelings about love?
   - Purpose: What is the purpose of this poem?
   - Implication: What are the implications about how people in love behave based on this sonnet?
   - Issue: What’s a central issue of this sonnet?
   - Assumption: What assumptions does the author make about human behavior?
   - Data/Evidence: What evidence is there that the narrator is motivated by love? By disgust? By hate?

   Once they finish going around seeking their answers, ask students to share their ideas about the questions. [Note: These questions follow Paul’s Model of Reasoning (www.criticalthinking.org)]


   If you are allowed to access YouTube at school, you may wish to show the students a video of Sonnet 18. http://www.youtube.com/watch?v=geWkR7nFZ4c There are many versions, but this one combines a fine recitation with beautiful images that bring the poem to another level. It would be great to show them at least one other version in order to allow them to have a discussion about similarities and differences. One with visual elements and music while the words appear is http://www.youtube.com/watch?v=vmQyuM42adA and to help students who may need another round of how to look at a sonnet, you may wish to show http://www.youtube.com/watch?v=w7ew53AdnDs and part II of this also http://www.youtube.com/watch?v=R51Kz0pRHI1

14. At the end of class or at the beginning of tomorrow’s class, you may wish to play this lovely version of Sonnet 18 sung by David Gilmour http://www.youtube.com/watch?v=S8Osse7w9fs

15. Again, just a reminder that if you have access to setting up an online glossary through a tool such as Wikispaces, Moodle, or another means, feel free to have students work directly to add their information for each word for all to see and edit.

16. Further discuss with the class:
   - What is the purpose of poetry?
   - What can we learn from structured forms of poetry such as the sonnet?
What challenges did you face with the sonnet or any of the models we’ve discussed and used so far?

VIII. **HOMEWORK**

Day 1 Homework – Read “Sonnet 18”

IX. **INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES**

- Read "The Cross of Snow" by Longfellow for homework. (Available at [http://english.emory.edu/classes/paintings&poems/longfellow.html](http://english.emory.edu/classes/paintings&poems/longfellow.html) to read.)
- Look at the two pieces of art that inspired this work:
- Another engraving of Jackson’s photograph of "Mountain of the Holy Cross" (1875 available at [http://www.archive.com/archive/M/moran/moran_holy_cross.jpg.html](http://www.archive.com/archive/M/moran/moran_holy_cross.jpg.html)) also impacted Longfellow’s sonnet. Since Longfellow had not visited the Rocky Mountains, he was intrigued by the image of the crevices that remained snow-filled all year.

*Both of these images should be examined prior to reading the sonnet.*

Depending upon time allotment and the nature of the students, an extension possibility would be to spend additional time and include the more "modern" type of sonnet written by Henry Wadsworth Longfellow in Maine. This other type of sonnet is the Petrarchian sonnet. The Italian poet, Francesco Petrarch wrote sonnets in which the first twelve lines had one pattern while the last two lines had a different one. The last two lines are considered the "volta" or turning point in the poem.

- History indicates that after 1775, Colonel David Humphreys brought the Petrarchian sonnet to the United States, and Longfellow was one of the first to write widely using this format, though he even adapted the pattern to his own desires. Longfellow wrote in two sections. The first eight lines, the octave, and then the last six lines, the sestet. The rhyme pattern of the octave was abbaabba, while the sestet followed cdecde.
- As with many poets of his time, Longfellow found inspiration from life. A portrait of “Fanny” (Frances Appleton Longfellow by Rowse, 1859, available to view at [http://www.mainememory.net/artifact/15474](http://www.mainememory.net/artifact/15474)), his deceased wife, inspired Longfellow to write "The Cross of Snow" as a sonnet.
- With regard to the portrait of Fanny, a history of an old-fashioned tradition in many families had actually contributed to her death. The story told that she was working to seal a lock of a child’s hair in a folded paper when her dress was touched by an ember and began to burn. She ran to seek help from her husband, and the flames were finally extinguished. However, the burns on her lower body were so severe that she died soon
after. Combining the image on the mountain with his feelings about Fanny’s unfortunate death, Longfellow speaks of the longevity of his love for Fanny being "changeless since the day she died." The artworks inspired Longfellow to delve into his emotions in a way that merely writing out his ideas might not have.

Project the artwork during the discussion. Ask for responses or questions to the poem. Discussion Questions:

- What color is most prominent in the sonnet?
- What might this color represent?
- What symbol stands out?
- What does this mean?
- What does Longfellow mean with the term "martyrdom" in the sonnet?
- How is change a concept that is woven into the sonnet?

- Allow students to choose an aspect of nature or an issue/idea that has two sides or perspectives and challenge them to craft a sonnet about it. They could be free to choose either the Elizabethan or Petrarchian style of sonnet to explore.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 5:9.1 Practice and Review – Four Level Grammar
- Handout 5:9.2 English or Shakespearean Sonnet; Reading a Sonnet; Sonnet 18
- Handout 5:9.3 Side-by-side comparison Sonnet 18
- Handout 5:9.4 Vocabulary Map
- Handout 5:9.5 Vocabulary Literary Terms to Know, Understand, and Apply
- Handout 5:9.6 Sonnet Analysis Question & Answer

- Extension Handout 5:9.7 The Cross of Snow

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

- Alternate 4-level sentences:
  - Myths narrate a whole human experience.
  - I shall compare thee to a summer's day.

- Scaffolding the sonnets:
  - The side-by-side comparison of Sonnet 18 will help students get a better understanding of the content. Allow students to use this when talking in groups about the meaning of the poem and during sonnet question and answer time.
  - Allow extra class time to view and discuss the paintings together before assigning “The Cross of Snow” as homework.
• **Alternate homework:**
  • Read Longfellow’s “The Cross of Snow”
  • Complete the Vocabulary Web on one of the terms. (Suggestion: foreshadowing or personification)

**XII. SUGGESTIONS FOR FACILITATING GROUPING**

• Use rotations strategy to meet with groups.
PRACTICE AND REVIEW

Analyzing a Sentence
Transformational Grammar – Four Levels

Try It!

Sentence:

Shall I compare thee to a summer day?

Parts of Speech:

Parts of Sentence:

Phrases:

Clauses:

Sentence Structure: ___________________________ Sentence Type: ___________________________

“Shall I compare thee to a summer day?”
~ Sonnet 18 by William Shakespeare

(You could have some great conversations by comparing the painting The Titan’s Goblet by Thomas Cole available at the Metropolitan Museum of Modern Art in New York.
This image would also contrast nicely with this quote.)

Based upon Grammar Voyage by Michael Clay Thompson, used with permission from Royal Fireworks Press
### Practice and Review

**Analyzing a Sentence**

**Transformational Grammar – Four Levels**

**Try It!**

<table>
<thead>
<tr>
<th>Sentence: Shall</th>
<th>I</th>
<th>compare</th>
<th>thee</th>
<th>to</th>
<th>a</th>
<th>summer</th>
<th>day?</th>
</tr>
</thead>
</table>

**Parts of Speech:**

<table>
<thead>
<tr>
<th>Verb</th>
<th>pron.</th>
<th>Verb</th>
<th>pron.</th>
<th>Prep.</th>
<th>adj.</th>
<th>adj.</th>
<th>noun</th>
</tr>
</thead>
</table>

**Parts of Sentence:**

<table>
<thead>
<tr>
<th>Pred.</th>
<th>------</th>
<th>Subj.</th>
<th>------</th>
<th>Pred.</th>
</tr>
</thead>
</table>

**Phrases:**

- (shall compare=verb phrase)
- (prepositional phrase – adverbial)

**Clauses:**

<table>
<thead>
<tr>
<th>One independent claus</th>
</tr>
</thead>
</table>

**Sentence Structure:** simple

**Sentence Type:** interrogative
English or Shakespearean Sonnet

A sonnet is a type of poem that follows a specific pattern. The poet usually examines two contrasting ideas, emotions, actions, beliefs, etc. and reveals the tension or resolves the issue by the end of the poem. Many of the famous sonnets of Shakespeare’s time examined love, hate, jealousy, fear, trust, honesty. Nature and its power to take man on a journey of time were also prominent themes of sonnets.

The structure is 14 lines. First, there are three quatrains, four related lines, with distinct rhyme schemes, followed by a couplet, two lines.

   abab  cdcd  efef  gg

One aspect of the sonnet is the volta, “the turn,” is introduced. The volta can be viewed as the point at which the second idea is introduced. Many Shakespearean sonnets delay the volta until the couplet, but Shakespeare enjoyed trying new ways to write this type of poem.

Reading a Sonnet

First read it silently to yourself.
In your group of 3-4, ask for a volunteer to read the sonnet aloud. Listen attentively.
Try to discover the poem’s meaning by working through the questions below:

1. What concepts are central to the poem? Circle words that support these.
2. From whose point of view is the tale told? How do you know?
3. What inference might be made about the sonnet’s ending?
4. What is the purpose of the poem?
5. What are the implications of the character’s behavior that this poem illustrates?
6. What is the central issue of this poem? What word or lines support this?
7. What assumption does the author make about people who love one another?
8. What evidence is presented that the narrator is motivated by a change of love?
9. Why would a writer choose such a structured form for writing a poem?
10. What generalizations about change does this poem illustrate?
11. Who is the “thee” in the poem?
12. Lines 8 and 12 have some foreshadowing. Explain.
13. Which lines have personification? Explain their meaning within the poem.
14. When and what shifts the focus of the poem from a person to the idea of words being immortal?
15. What challenges did you face with this poem?

**Sonnet 18**

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou growest:
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

~ William Shakespeare

SIDE-BY-SIDE COMPARISON OF SONNET 18

<table>
<thead>
<tr>
<th>Original</th>
<th>Paraphrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shall I compare thee to a summer's day?</td>
<td>Shall I compare you to a summer's day?</td>
</tr>
<tr>
<td>Thou art more lovely and more temperate:</td>
<td>You are more lovely and more constant:</td>
</tr>
<tr>
<td>Rough winds do shake the darling buds of May,</td>
<td>(Reasons why summer isn’t that wonderful)</td>
</tr>
<tr>
<td>And summer's lease hath all too short a date:</td>
<td>Rough winds shake the beloved buds of May</td>
</tr>
<tr>
<td>Sometime too hot the eye of heaven shines,</td>
<td>At times the sun is too hot,</td>
</tr>
<tr>
<td>And often is his gold complexion dimm'd;</td>
<td>Or often goes behind the clouds;</td>
</tr>
<tr>
<td>And every fair from fair sometime declines,</td>
<td>And everything beautiful sometime will</td>
</tr>
<tr>
<td>By chance or nature's changing course untrimm'd;</td>
<td>lose its beauty,</td>
</tr>
<tr>
<td>But thy eternal summer shall not fade</td>
<td>By misfortune or by nature's planned-out</td>
</tr>
<tr>
<td>Nor lose possession of that fair thou owest;</td>
<td>course (beauty fades).</td>
</tr>
<tr>
<td>Nor shall Death brag thou wander'st in his shade,</td>
<td>But your youth shall not fade,</td>
</tr>
<tr>
<td>When in eternal lines to time thou growest:</td>
<td>Nor will you lose the beauty that you</td>
</tr>
<tr>
<td>Nor long as men can breathe or eyes can see,</td>
<td>Nor will death claim you for his own,</td>
</tr>
<tr>
<td>So long lives this this gives life to thee.</td>
<td>So long as there are people on this earth,</td>
</tr>
</tbody>
</table>

Terms or Vocabulary for Meaning:

*temperate* (1): being even-tempered or not overcome by passion.
*the eye of heaven* (5): a reference to the sun.
*every fair from fair sometime declines* (7): over time, the beauty of everything beautiful fades.
*nature's changing course* (8): man has to undergo the natural changes that aging brings.
*that fair thou ow'est* (10): the beauty one possess.
*in eternal lines...growest* (12): The poet is using a farming or grafting metaphor in this line. Grafting is a technique used to join parts from two different plants together, usually with ropes or material, so that they grow as one plant. Through this, the one who is loved becomes immortal, grafted to time with the poet's ropes, his "eternal lines"

Adapted from Amanda Mabillard’s “Side By Side Sonnet 18” online at http://www.shakespeare-online.com/sonnets/18detail.html
Adapted from Center for Gifted Education. Copyright © Kendall Hunt Publishing Company
Literary Terms to Know, Understand, and Apply

Sonnet
Temperate
Quatrain
Foreshadowing
Personification
Handout 5:9.6

Sonnet Analysis Question & Answer

Find someone who can answer the question. Ask the person to answer the question. You are to listen and then summarize their answer by writing it in the square. After doing so, that person is to initial their box with their answer. Remember, a different person must answer each question, and only YOU may write on your matrix, other than the individual initialing the space with the paraphrased answer.

<table>
<thead>
<tr>
<th>What concept is central to understanding this poem?</th>
<th>From what point of view is the poem written?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>_____Initials</td>
</tr>
<tr>
<td>What inferences might one make about the author’s thoughts and feelings about love</td>
<td>From what is the purpose of this poem?</td>
</tr>
<tr>
<td></td>
<td>_____Initials</td>
</tr>
</tbody>
</table>

Sonnet Analysis Question & Answer (continued)

<table>
<thead>
<tr>
<th>What are the implications about how people in love behave based on this sonnet?</th>
<th>What’s a central issue of this sonnet?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>_____ Initials</td>
<td>_____ Initials</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What assumptions does the author make about human behavior?</th>
<th>What evidence is there that the narrator is motivated by love? By disgust? By hate?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>_____ Initials</td>
<td>_____ Initials</td>
</tr>
</tbody>
</table>

The Cross of Snow

By Henry Wadsworth Longfellow

In the long, sleepless watches of the night,
A gentle face--the face of one long dead—
Looks at me from the wall, where round its head
The night-lamp casts a halo of pale light.
Here in this room she died; and soul more white
Never through martyrdom of fire was led
To its repose; nor can in books be read
The legend of a life more benedight.
There is a mountain in the distant West
That, sun-defying, in its deep ravines
Displays a cross of snow upon its side.
Such is the cross I wear upon my breast
These eighteen years, through all the changing scenes
And seasons, changeless since the day she died.

http://www.gutenberg.org/files/1365/1365.txt
LESSON 10: METACOGNITION AND HIGHER LEVEL THINKING

I. OVERVIEW OF THE LESSON
   • Students investigate "metacognition" and are introduced to Bloom's Taxonomy.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To utilize the models of Bloom's Taxonomy
   • To develop and apply critical and creative thinking

III. INDIANA ACADEMIC STANDARDS
   • SL: 1,2
   • L: 6

IV. INSTRUCTIONAL TIME NEEDED
   • 45 minutes

V. GROUPING ARRANGEMENTS
   • Whole group, individual, small groups

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Bloom’s Taxonomy was updated in 2001. Great Resource and articles for teachers can be found at http://edorigami.wikispaces.com/Bloom%27s+Digital+Taxonomy
   • If you can, try to make enlarged posters of Freytag's Pyramid (from Lesson 5) and The Hero’s Journey Matrix (from Lesson 6) to post so you can refer to those during the study of Tales of the Odyssey.
   • Vocabulary Map for students to use during class
   • Bloom’s Taxonomy
   • Background information for reading Tales from the Odyssey
   • Tales from the Odyssey, Part One and Part Two by Mary Pope Osborne - one copy per student

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

1. Discuss the Literary Terms from Lesson 9 and check for understanding.
2. Start today’s lesson with an opener activity. Ask students to do a "quick think" about what it means to think.
   • What does "think" really mean?
   • Let’s examine the word "metacognition" closely. (Have students find its meaning, stems, families, etc.) Complete a Vocabulary Web on the term.
   • What does "metacognition" mean to you as students?
3. Many scholars and scientists have studied thinking. Some have created models that are useful in thinking about thinking. One of these scholars was Benjamin Bloom. Students are given time to read the handout on Bloom’s Taxonomy silently.
   - Working in groups of 2 or 3, create a quick concept web of how you, as students, might use Bloom’s Taxonomy. Ask students to share their ideas.
   - How are your concept webs on how you might use Bloom’s Taxonomy similar and different?

4. We are going to be using higher-level thinking and metacognition as we continue our literary analysis of a Hero’s Journey. The main focus of our reading will now become the journey of Odysseus. Tell them the genre of *The Odyssey* is an epic poem with many adventure details. Read background information for *The Odyssey*. Explain that we will not be reading the original, although we will look at that from time to time. It is a book students will want to read eventually, but our point in studying it this year is not the analysis of the language, but the analysis of the Hero’s Journey itself. We will not be reading about all the various adventures, just some of the more well known that will allow us to become familiar with the story and see how it is a Hero's Journey.

VIII. **HOMEWORK**
   - Distribute the books. Make a first assignment on what you think your students can read per night.

IX. **INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES**
   - Review the map at the beginning of the *Tales from the Odyssey* and compare it to a modern map of the region.
   - If some would want to try a more challenging version, the Lattimore translation of the original by Homer would be recommended.

X. **LESSON HANDOUTS OR ASSESSMENTS**
   - Handout 5:10.1 Bloom’s Taxonomy explanation
   - Handout 5:10.2 Vocabulary Map
   - Handout 5:10.3 Background information on *The Odyssey*

XI. **CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS**

Alternate grouping for Vocabulary Map:
   - Allow students to work in pairs or triads to complete the vocabulary map for the word “metacognition”.

Alternate homework:
   - Read the overview for “The Odyssey.”

Alternate reading:
June 1, 2016

- *Tales from the Odyssey* by Mary Pope Osborne is an appropriate reading level for all fifth grade average and above average readers.
- An alternate might be *The Odyssey* by Rosemary Sutcliff, a classic illustrated book that can be used as a read aloud. [http://www.amazon.com/dp/1847805299/ref=rdr_ext_tmb](http://www.amazon.com/dp/1847805299/ref=rdr_ext_tmb)
- Depending on the needs of the subgroup of students, a kid-friendly version of *The Odyssey* is available online and can even be printed from this website. [http://www.mythweb.com/odyssey/](http://www.mythweb.com/odyssey/)

XII. **SUGGESTIONS FOR FACILITATING GROUPING**

- Use rotations strategy to meet with groups.
Bloom’s Taxonomy

In 1956, Benjamin Bloom headed a group of educational psychologists to create a classification of levels of intellectual behavior that are important to one learning more deeply. Used for decades, an updated taxonomy was unveiled during the 1990s by a group of researchers, lead by Lorin Anderson who was a former student of Bloom. This revised taxonomy introduced in 2001 better reflects the work being done using 21st century tools. What can one learn from this? Bloom’s simply gives us a learning process:

- Before one can understand a concept or fact, you must remember it.
- To apply a concept, one must first understand it.
- To evaluate a process, you must have applied what you know, analyzed it, etc.

Each layer builds on the previous one. The creative level incorporates all of these elements.

Remembering - Can one recall or remember the information?
- define, duplicate, list, memorize, recall, repeat, reproduce state

Understanding - Can one explain the big ideas or concepts?
- classify, describe, discuss, explain, identify, locate, recognize, report, select, translate, paraphrase

Applying - Can one use the information in a new way?
- choose, demonstrate, dramatize, employ, illustrate, interpret, operate, schedule, sketch, solve, use, write.

Analyzing - Can one distinguish between the components or different parts of the information?
- appraise, compare, contrast, criticize, differentiate, discriminate, distinguish, examine, experiment, question, test.

Evaluating - Can one justify a stand or decision?
- appraise, argue, defend, judge, select, support, value, evaluate

Creating - Can one create new product or point of view?
- assemble, construct, create, design, develop, formulate, write

Adapted from Mary Forehand from the University of Georgia’s information at http://projects.coe.uga.edu/epltt/index.php?title=Bloom%27s_Taxonomy#Revised_Bloom.27s_Taxonomy_.28RBT.29 where even more information is available.
Handout 5:10.3

Background Information for *The Odyssey*

*The Odyssey* is one of the most ancient forms of literature known to man. Most scholars would put it in the classification of an epic poem. This work was originally called in Greek *Odysseia*, which means “the story of Odysseus.” Over time, the word “odyssey” has come to mean a long, difficult journey. Homer is considered the first author or father of Western epic since he actually wrote down the epic poem. Historians are not sure exactly who Homer was. He is traditionally thought of as the creator of both *The Iliad* and *The Odyssey*. Living around the second half of the 8th century B.C., Homer was probably one of the nomadic storytellers or minstrels who made a living telling the tales and singing ballads. Many other storytellers knew the tales and would often recite one with music playing in the background. Sometimes an apprentice helped out with some of the dramatic parts by providing sound effects or other voices. Oral tradition meant that storytellers wandered from village to village telling their epic tales of adventure. Since Homer took the time to record what has come to be known as *The Odyssey*, most readers assume he created the story.

One of the ways of building a story was to have many chapters or books. Think of these as almost similar to television episodes. One of the stories that acted almost as a prequel was *The Iliad*, which details the war. *The Iliad* is the first of two epic tales from the geographic area known as Asia Minor, and most scholars think that *The Odyssey* is a better story due to its character development and details. The structure of *The Odyssey* helped storytellers leave their audiences wanting more; they could have a complete adventure within the larger scope with a cliffhanger or foreshadowing of what was to come.

*The Odyssey* is divided into 24 books (chapters), which scholars see as six segments of four books each. Books I – IV deal with the Council of the Gods on Mount Olympus who decide they will permit Odysseus to return back home despite his having wronged Poseidon. In addition, in this first section, Athena summons Telemachus to go in search of his father (Odysseus). Books V-VIII deal with the visits of Hermes to Calypso with instructions from the Council of the Gods to let Odysseus go. Books IX – XII have Odysseus reveal himself to the Phaeacians then tell the tale of his long journey back (from Troy to his shipwrecked arrival at Ogygia). Books XIII – XVI explain how Odysseus arrives at Ithaca in a deep sleep and then his being recognized by Telemachus. Books XVIII – XX are the exploits and interactions of Odysseus with the suitors and his wife Penelope. In this section, Odysseus disguises himself as a lowly beggar in order to trap the suitors and rid his kingdom of them all. Books XXI – XXIV include the contest of the bow that Odysseus stages, the bloody battle as he slays the suitors, and his reconciliation with Penelope.
LESSON 11: YOU DON’T SAY

I. OVERVIEW OF THE LESSON

• The lesson begins with grammar then moves into analyzing quotes and aphorisms. Paul’s Model of Reasoning is introduced as a way to critically analyze an issue or piece of writing. Students write an expository piece on a quotation of their choice.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

• To analyze and interpret literature.
• To become effective communicators.
• To develop and apply critical and creative thinking (problem solving).
• To understand the concept of change.

III. INDIANA ACADEMIC STANDARDS

• RL: 2,10
  RI:2,
  W: 3,8,10
  SL: 1,2,4
  L: 1,2,3

IV. INSTRUCTIONAL TIME NEEDED

• 45 - 50 minutes

V. GROUPING ARRANGEMENTS

• First students are given time, individually or in pairs, to answer the Grammar Practice and Review 3 and then the prompts on the Warm Up Questions sheet.
• Students then work in groups of 3-4 to discuss the quotation.
• As a class, discuss the quotation.
• The class will come back together at the end to process and discuss.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

• Grammar Practice and Review 3
• Warm Up Questions
• Quotes to Unpack
• Paul’s Model of Reasoning
• Computers and internet connectivity and/or projector device
VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Guiding notes to Teachers:

• Prepare yourself by taking the time to look at the entire Model of Reasoning that Paul developed. You might not always use all of the elements for a single issue and you might not use the elements in the order given.

• With an emphasis on abstract thinking and paraphrasing, a daily quotation can be a great way to start class. Challenging students to think critically is part of the unpacking of the quotation. Even students who may not "get it" by herself may have an epiphany when her group shares ideas. Quotations, especially those famous ones that students may have heard somewhere before, usually have a much deeper meaning than a cursory reading reveals.

• The process of analyzing and thinking through how the quotation relates to one’s life may be more challenging for some students. Have some resources available for quotations, grammar, and word choice (dictionaries, synonym lists, etc.).

1. Project or handout the Grammar Practice and Review 3. Have students attempt to do all four levels on their own or with a partner, depending on how they are doing.

2. Next activity is to ask students to do a "quick think" about quotations and aphorisms. Once they've completed the Warm Up Questions, have students share their ideas in groups of 2 or 3.

   Notes: Aphorism is from the Greek aphorismos, which means “delimitation.” An aphorism is defined as a terse saying that expresses a general truth, principle, or observation. An aphorism is a general truth that is derived through society in some way and is known by the general public. It's usually stated in a witty and concise manner: A bird in the hand is worth two in the bush. OR To err is human, to forgive, divine.

   Quotations are the direct words of someone or are taken from literature. A quotation is the reproduction of words of a speaker or writer and therefore requires quotation marks: “Without a struggle, there can be no progress.” -Frederick Douglass

3. Ask students to work in their group of 2-3 to read, write, and then discuss the Quotes to Unpack.

4. Work through the Discussion Questions. Share Paul's Model of Reasoning and how it applies to literature, nonfiction texts, science, social studies, and more.

5. Discuss with the class:
   • How would you explain what a quotation is to someone?
   • Will a quotation always be something that a real person says or a character says?
   • What is the role of quotations and aphorisms in your life? In our society?
   • What is the purpose of quotations and aphorisms?
   • How do the generalizations about change fit these quotations?
• From whose point of view is the quotation given? How do you know?
• What is the purpose of this quotation?
• What are the implications of the human behavior that this quotation illustrates?
• What is the central issue of this quotation? What supports this?
• What assumption does the speaker of this quotation make about people and how they behave?

VIII. HOMEWORK
• Have students select one of the quotes provided or come up with one of their own to use. Analyze the quotation, explain its meaning, and write about how it applies directly to life. Explain that there is a great deal of freedom and choice in how to write this as long as the elements are all in the expository piece. These will be Peer Reviewed during the next class.
• Students should continue reading Tales from the Odyssey. Complete a Reading Response or Literary Analyzer for each Book. (The teacher can decide which to use for which "book" or chapter, even assign only one per every three Books, etc.)

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS
• Handout 5:11.1 Practice and Review 3
• Handout 5:11.2 Warm-Up Questions
• Handout 5:11.3 Quotes to Unpack
• Handout 5:11.4 Quotations
• Handout 5:11.5 Reading an Analyzing Articles Using Paul’s Wheel of Analysis

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
• Scaffolding vocabulary: Define aphorism and give several examples for students to consider, possibly allowing them to think of their own examples
• Alternate 4-level sentence:
  ○ Mythology speaks to our fears.

  Adapted from the following quote - “I think people should read fairy tales, because we’re hungry for a mythology that will speak to our fears.” – Author Sandra Cisneros

• Alternate homework: Extend the lesson for a full day in order to give students time in class to work on the expository writing piece. A due date can be set, allowing students time to write well prior to peer editing.
• Quotes are varied enough to allow for self-differentiation in students’ choices.
• Continue reading The Odyssey at a pace that is appropriate (teacher discretion on version read, use of literature analyzers, and reading pace).
XII. **SUGGESTIONS FOR FACILITATING GROUPING**

- Use rotations strategy to meet with groups.
PRACTICE AND REVIEW

Analyzing a Sentence

Transformational Grammar – Four Levels

Try It!

Sentence:

The depth of your mythology is the extent of your effectiveness.

Parts of Speech:

Parts of Sentence:

Phrases:

Clauses:

Sentence Structure: _____________________ Sentence Type: _____________________

“The depth of your mythology is the extent of your effectiveness.”

~ John C. Maxwell

(You might wish to pair this quote with a painting of a woman of mythology such as the one of Athene at http://www.howarddavidjohnson.com/mythic-women.htm for students to examine.)

Based upon Grammar Voyage by Michael Clay Thompson, used with permission from Royal Fireworks Press
**Handout 5:11.1 – Teacher’s Edition**

**PRACTICE AND REVIEW**

Analyzing a Sentence

Transformational Grammar – Four Levels

*Try It!*

<table>
<thead>
<tr>
<th>Sentence:</th>
<th>obj. of prep.</th>
<th>obj. of prep.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The depth of your mythology is the extent of your effectiveness.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Parts of Speech:</th>
<th>linking</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adj noun prep adj. noun verb adj. n. prep. adj. n</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Parts of Sentence:</th>
<th>Subj. Complement</th>
</tr>
</thead>
<tbody>
<tr>
<td>subject</td>
<td>(Pred. Noun)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Phrases:</th>
</tr>
</thead>
<tbody>
<tr>
<td>(prep. phrase – adjective)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Clauses:</th>
</tr>
</thead>
<tbody>
<tr>
<td>One independent clause</td>
</tr>
</tbody>
</table>

**Sentence Structure:** Simple **Sentence Type:** Declarative
Warm Up Questions

1. What are quotations?

2. Use a dictionary to define aphorism(s). What are the main differences between quotations and aphorisms.

3. How and why do you think people use quotations or aphorisms to explain certain situations?

4. What are some quotations you know?
Quotes to Unpack

I. **By Yourself:** First, read each quotation carefully. Then try to “unpack” the quotation by paraphrasing it in your Notebook.

Something that puzzles me -

**In My Own Words** –

**Here’s an Example** (How It Relates to Me or the World) –

II. **With your Group:** Have someone reread the quotation aloud to the group. Share your paraphrases. See what you can add to your understanding with this discussion.

Share your **In My Own Words** with your group.
QUOTATIONS:

A. “Progress is impossible without change, and those who cannot change their minds cannot change anything.”
   - George Bernard Shaw

B. “If you don't like something, change it. If you can't change it, change your attitude.”
   - Maya Angelou

C. “Change is the law of life. And those who look only to the past or present are certain to miss the future.”
   - John F. Kennedy

D. “You must be the change you wish to see in the world.”
   - Mahatma Gandhi

E. “Never believe that a few caring people can change the world. For, indeed that is all who ever have.”
   - Margaret Mead

F. "Things do not change. We change."
   - Henry David Thoreau
Handout 5:11.4

Reasoning Wheel
Based upon the work of Richard Paul

This model can be used to think critically about events, issues, or readings.
Write your ideas in the spaces provided.
http://www.criticalthinking.org/ctmodel/logic-model1.htm
LESSON 12: IT’S MY LIFE

I. OVERVIEW OF THE LESSON
   • This lesson again begins with grammar then moves to analysis of one’s own writing. Students analyze each other’s writing, conference with the teacher and then revise.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To become an informational writer.
   • To develop linguistic competency.
   • To become effective communicators.
   • To understand the concept of change.

III. INDIANA ACADEMIC STANDARDS
   • RL: 2, 10
   • W: 3,4,5,6,8,10
   • SL: 1,
   • L: 1,2,3,

IV. INSTRUCTIONAL TIME NEEDED
   • 90 - 100 minutes

V. GROUPING ARRANGEMENTS
   • First students are given time individually to try Grammar Practice and Review.
   • Students then go over their writing individually using the Self-Assessment sheet.
   • Partners are used for the Peer Review portion.
   • Set up individual writing conferences for each student.
   • Students then work individually on making revisions to their narrative piece.
   • The class will come back together at the end to process and discuss.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Grammar Practice and Review
   • Self-Assessment for Writing
   • Peer Review for Writing
   • Teacher Assessment for Writing
   • Access to writing lab or computer lab for revising narratives.
VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Guiding notes to Teachers:

- Remember, the process of analyzing and thinking through how the quotation relates to one’s life may be more challenging for some students. You may need to schedule some writing conferences to mentor some of the students. Also, have the resources available for quotations, grammar, and word choice (dictionaries, synonym lists, etc.). Some students may have another idea of how they wish to approach this piece once they have read others.

a. Ask the class how the writing went. Ask them to consider how a writer may seek to change his work as she thinks more deeply about an idea or point. How do the generalizations about change apply to the writing process?

b. Use Grammar Practice and Review as an opener. Allow students time to struggle and attempt to do all four levels. You may want to group then into small groups to go over their ideas and answers or you may wish to project the quote and have students put their answers ideas on the whiteboard or SmartBoard. Again, adding a visual element could be done if you have time to speak of connections, themes, and analyze the relationships between the visual and the quote.

c. Have students read their work and complete a Self-Assessment.

d. Provide time for pairs or triads to read one another’s works and complete a Peer Review. Students should try to have at least two other students review the writing.

e. Have a sign-up sheet for individual writing conferences to go over each student’s piece of writing.

f. Allow time for revision. Collect all reviews and assessments, drafts, and final piece in portfolio.

g. Discuss with class:
   - What does writing an expository piece such as this have in common with a more formal research type of writing?
   - How does this piece differ from other types of writing?
   - Evaluate your own approach to this piece. What did you do to capture all aspects of the meaning of the quote and what it means to your life?
   - How did the self-assessment (metacognition) help you improve your writing?

VIII. HOMEWORK

- Students should continue reading The Odyssey. Complete a Reading Response or Literature Web for each Book. (The teacher can decide which to use for which "book" or chapter, even assign only one per every three Books, etc.)

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS

- Handout 5:12.1 Grammar Practice and Review
XI. **CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS**

- This lesson of self-reflection and peer and teacher reviews may be scheduled one or two days after Lesson 11 in order to give students time to write during class. A writers’ workshop lesson in between Lessons 11 and 12 will offer time for the teacher to meet with students individually or in small groups to offer suggestions and answer questions as necessary.

- **Alternate 4-level sentence:**
  - The skill of writing creates a context, and other people can think about it.

- **Ongoing homework:** Continue reading *The Odyssey* at a pace that is appropriate (teacher discretion on version read, use of literature analyzers, and reading pace).

XII. **SUGGESTIONS FOR FACILITATING GROUPING**

- Use rotations to meet with groups for 4-level sentence practice.

- This lesson of self-reflection and peer and teacher reviews may be scheduled one or two days after Lesson 11 in order to give students time to write during class. A writers’ workshop lesson in between Lessons 11 and 12 will offer time for the teacher to meet with students individually or in small groups to offer suggestions and answer questions as necessary.
Handout 5:12.1

PRACTICE AND REVIEW

Analyzing a Sentence

Transformational Grammar – Four Levels

Try It!

Sentence:

The skill of writing is to create a context in which other people can think.

Parts of Speech:

Parts of Sentence:

Phrases:

Clauses:

Sentence Structure: ____________________ Sentence Type: ____________________

“The skill of writing is to create a context in which other people can think.”

~ Edwin Schlossberg

(Pairing this quote with Rene Magritte’s The Healer could spark some wonderful discussions. Go to http://hirshhorn.si.edu/visit/collection_object.asp?key=32&pick=45 to search for this sculpture.)

Based upon Grammar Voyage by Michael Clay Thompson, used with permission from Royal Fireworks Press
Try It!

A gerund (writing) and an infinitive (to create) are introduced in this sentence. If students have not had previous instruction on verbals (gerunds, participles, and infinitives), it will be necessary to take some additional time to discuss the use of verbals as other parts of speech. In addition, the sentence is complex, requiring that subordinating conjunctions be introduced. Teacher discretion should be used regarding time extension (perhaps over two days of warm-up) or possibly use of a different quote.

Sentence: The skill of writing is to create a context in which other people can think.

Parts of Speech:
Adj. n. prep. n. v. n. adj n. conj. adj. n. v. v.

Parts of Sentence: inf. Phrase = Dir. Obj.
---subj.--------------|----pred----------------------------- Subord. Conj.--sub.--pred----------

Phrases:
(prep phrase) (inf. Phrase--------)

Clauses:
One independent clause; one dependent clause

Sentence Structure: complex declarative
Handout 5:12.2   Self-Assessment for Writing

Name:__________________________________________________ Date:______________________________________________

Writing Assignment:______________________________________________________________________________________

Grade your own writing. For each category in the rubric below, circle the choice that best describes your writing. Highlight and annotate your piece of writing as directed below.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Little or No Evidence</th>
<th>Some Evidence</th>
<th>Meets Expectations</th>
<th>Exceeds Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opinion or Main Idea</td>
<td>My position or main idea is not stated.</td>
<td>I gave a Yes/No response or my response is poorly formulated.</td>
<td>I gave a clear topic sentence indicating my position.</td>
<td>I provided a very clear, concise position, with additional support that includes detail.</td>
</tr>
<tr>
<td>Supporting Points</td>
<td>I gave no relevant reasons.</td>
<td>I gave one or two weak, but relevant, reasons.</td>
<td>I provided at least 3 relevant reasons.</td>
<td>I provided at least 3 relevant reasons that are accurate and convincing.</td>
</tr>
<tr>
<td>Elaboration</td>
<td>I gave little or no elaboration.</td>
<td>I elaborated on at least one reason.</td>
<td>I supported each reason with relevant information.</td>
<td>I explained all reasons in an effective, well-organized way.</td>
</tr>
<tr>
<td>Conclusion</td>
<td>I did not state a conclusion.</td>
<td>I put a closing sentence but it was not relevant</td>
<td>My conclusion is present and relevant.</td>
<td>I provided a strong conclusion</td>
</tr>
</tbody>
</table>

1. In your piece of writing, highlight your position statement (topic sentence).
2. Number your reasons and/or supporting details that further convince the reader of your position.
3. Underline words and phrases that elaborate your points.
4. Put a star in front of your strong conclusion.

Things I did really well in this piece of writing:

__________________________________________________________________________________________

__________________________________________________________________________________________

Areas where I can improve this piece of writing:

__________________________________________________________________________________________

__________________________________________________________________________________________
Handout 5:12.3  Peer-Assessment for Writing

Reader:_________________________________  Writer:________________________________________

Writing Assignment:__________________________________________________________________________

Read your partner’s writing sample carefully. For each category in the rubric below, circle the choice that you think describes the writing.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Little or No Evidence</th>
<th>Some Evidence</th>
<th>Meets Expectations</th>
<th>Exceeds Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opinion or Main Idea</td>
<td>The position or main idea is not stated.</td>
<td>The writer gave a Yes/ No response or the response is poorly formulated.</td>
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<tr>
<td>Supporting Points</td>
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<td>The writer provided at least 3 relevant reasons that are accurate and convincing.</td>
</tr>
<tr>
<td>Elaboration</td>
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<td>The writer elaborated on at least one reason.</td>
<td>The writer supported each reason with relevant information.</td>
<td>The writer explained all reasons in an effective, well-organized way.</td>
</tr>
<tr>
<td>Conclusion</td>
<td>The writer did not state a conclusion.</td>
<td>The writer put a closing sentence but it was not relevant</td>
<td>The writer’s conclusion is present and relevant.</td>
<td>The writer provided a strong conclusion</td>
</tr>
</tbody>
</table>

The writing is strong in these ways:

______________________________________________________________________________________________

______________________________________________________________________________________________

The writing could be improved in these ways:

______________________________________________________________________________________________

______________________________________________________________________________________________
Handout 5:12.4  Teacher-Assessment for Writing

Student: ___________________________________________  Date: ________________________________

Writing Assignment: ____________________________________________________________________________

Read your partner’s writing sample carefully. For each category in the rubric below, circle the choice that you think describes the writing.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Little or No Evidence</th>
<th>Some Evidence</th>
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<th>Exceeds Expectations</th>
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<tr>
<td><strong>Conclusion</strong></td>
<td>The writer did not state a conclusion.</td>
<td>The writer put a closing sentence but it was not relevant</td>
<td>The writer's conclusion is present and relevant.</td>
<td>The writer provided a strong conclusion</td>
</tr>
<tr>
<td><strong>Demonstrates correct grammar, usage, and mechanics</strong></td>
<td>The writer needs to seek assistance with grammar.</td>
<td>The writer needs to seek assistance with proofreading.</td>
<td>The writer has occasional errors.</td>
<td>There are few if any errors</td>
</tr>
</tbody>
</table>

Particular strengths:
_________________________________________________________________________________________

Areas to polish and revise:
_________________________________________________________________________________________
LESSON 13: I AM A WRITER

I. OVERVIEW OF THE LESSON

- Continuing work on grammar, students also continue to analyze their own writing. After writing conferences and revisions, students place their work in their portfolio.

II. LEARNING OUTCOME OR OBJECTIVE

- To analyze and interpret literature.
- To develop linguistic competency.
- To become effective communicators.
- To understand the concept of change

III. INDIANA ACADEMIC STANDARDS

- W: 3,4,5,6,10
- SL: 1
- L: 1,2,3

IV. INSTRUCTIONAL TIME NEEDED

- 90 - 100 minutes

V. GROUPING ARRANGEMENTS

- First students are given time individually to try Grammar Practice and Review 5.
- Students then go over their writing individually using the Self-Assessment sheet.
- Partners are used for the Peer Review portion.
- Set up individual writing conferences for each student.
- Students then work individually on making revisions to their expository piece.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Grammar Practice and Review
- Self-Assessment for Writing
- Peer Review for Writing
- Teacher Assessment for Writing
- Access to writing lab or computer lab for revising narratives.

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Guiding notes to Teachers:
The process of analyzing and thinking through how the quotation relates to one's life may be more challenging for some students. Have some resources available for quotations, grammar, and word choice (dictionaries, synonym lists, Examine how through dispraise, etc.)

1. Use Grammar Practice and Review 5 as an opener. Allow students time to struggle and attempt to do all four levels. You may want to group them into small groups to go over their ideas and answers or you may wish to project the quote and have students put their answers ideas on the whiteboard or SmartBoard. Again, adding a visual element could be done if you have time to speak of connections, themes, and analyze the relationships between the visual and the quote.
2. Have students read their own work again silently and complete a Self-Assessment.
3. Provide time for pairs or triads to read one another’s works and complete a Peer Review. Students should try to have at least two other students review the writing.
4. Have a sign-up sheet for individual writing conferences to go over each student’s piece of writing.
5. Allow time for revision. Collect all reviews and assessments, drafts, and final piece in portfolio.
6. Discuss with class:
   - What does writing an expository piece such as this have in common with a more formal research type of writing?
   - How does writing an expository piece differ from other types of writing?
   - Evaluate your own approach to this piece. What did you do to capture all aspects of the meaning of the quote and what it means to your life?
   - How have you examined and noted the changes you are going to make in your writing and made improvements during the time you’ve had to talk with a peer?

VIII. Homework
Continue reading Tales from the Odyssey.

IX. Interdisciplinary Connections, Enrichment Possibilities, or Resources

X. Lesson Handouts or Assessments Attached
- Handout 5:13.1 Grammar Practice and Review
- Handout 5:13.2 Self-Assessment for Writing
- Handout 5:13.3 Peer-Assessment Review for Writing
- Handout 5:13.4 Teacher-Assessment for Writing

XI. Content Differentiation Suggestions for Mixed Ability Classrooms
- This lesson meets the needs of all students.
- Ongoing homework: Continue reading The Odyssey at a pace that is appropriate (teacher discretion on version read, use of literature analyzers, and reading pace).

XII. Suggestions for Facilitating Grouping
- The grouping suggestions in the lesson should meet the needs of all students.
Handout 5:13.1

Name: _________________________________

PRACTICE AND REVIEW

Analyzing a Sentence

Transformational Grammar – Four Levels

Try It!

________________________________________
Sentence:

**Odysseus left the Greek camp and sat alone on the Trojan shore.**

________________________________________
Parts of Speech:

________________________________________
Parts of Sentence:

________________________________________
Phrases:

________________________________________
Clauses:

Sentence Structure: ______________________Sentence Type: ______________________

“One day, Odysseus left the Greek camp and sat alone on the Trojan shore.”

~ from *The Odyssey* by Mary Pope Osborne

*Based upon Grammar Voyage by Michael Clay Thompson, used with permission from Royal Fireworks Press*
Try It!

Sentence:

**Odysseus left the Greek camp and sat alone on the Trojan shore.**

Parts of Speech:

```
  n.       v.   adj.   adj.  n.       conj.  V.   adv.  prep.  adj.   adj.   n.
```

Parts of Sentence:

**Subject ****| predicate (with compound verbs)**------------------------

Phrases:

(prep. phrase -adverbial)

Clauses:

**One independent claus**

Sentence Structure: ______ simple _______ Sentence Type: ___ declarative _______
Handout 5:13.2  Self-Assessment for Writing

Name:__________________________________________________ Date:______________________________________________

Writing Assignment:______________________________________________________________________________________

Grade your own writing. For each category in the rubric below, circle the choice that describes your writing best.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Little or No Evidence</th>
<th>Some Evidence</th>
<th>Meets Expectations</th>
<th>Exceeds Expectations</th>
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<td><strong>Supporting Points</strong></td>
<td>I gave no relevant reasons.</td>
<td>I gave one or two weak, but relevant, reasons.</td>
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<td><strong>Elaboration</strong></td>
<td>I gave little or no elaboration.</td>
<td>I elaborated on at least one reason.</td>
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<td>I explained all reasons in an effective, well-organized way.</td>
</tr>
<tr>
<td><strong>Conclusion</strong></td>
<td>I did not state a conclusion.</td>
<td>I put a closing sentence but it was not relevant</td>
<td>My conclusion is present and relevant.</td>
<td>I provided a strong conclusion</td>
</tr>
</tbody>
</table>

My writing is strong in these ways:

________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________

My writing could be improved in these ways:

________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________
Handout 5:13.3 Peer-Assessment for Writing

Reader: ____________________________ Writer: ____________________________

Writing Assignment: ______________________________________________________

Read your partner's writing sample carefully. For each category in the rubric below, circle the choice that you think describes the writing.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Little or No Evidence</th>
<th>Some Evidence</th>
<th>Meets Expectations</th>
<th>Exceeds Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Opinion or Main Idea</strong></td>
<td>The position or main idea is not stated.</td>
<td>The writer gave a Yes/No response or the response is poorly formulated.</td>
<td>The writer gave a clear topic sentence indicating opinion.</td>
<td>The writer provided a very clear, concise position, with additional support that includes detail.</td>
</tr>
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<td>The writer provided at least 3 relevant reasons.</td>
<td>The writer provided at least 3 relevant reasons that are accurate and convincing.</td>
</tr>
<tr>
<td><strong>Elaboration</strong></td>
<td>The writer gave little or no elaboration.</td>
<td>The writer elaborated on at least one reason.</td>
<td>The writer supported each reason with relevant information.</td>
<td>The writer explained all reasons in an effective, well-organized way.</td>
</tr>
<tr>
<td><strong>Conclusion</strong></td>
<td>The writer did not state a conclusion.</td>
<td>The writer put a closing sentence but it was not relevant</td>
<td>The writer’s conclusion is present and relevant.</td>
<td>The writer provided a strong conclusion</td>
</tr>
</tbody>
</table>

The writing is strong in these ways:

________________________________________________________________________

________________________________________________________________________

The writing could be improved in these ways:

________________________________________________________________________

________________________________________________________________________
**Handout 5:13.4  Teacher-Assessment for Writing**

**Student:**__________________________________________ **Date:**____________________________________________

**Writing Assignment:**______________________________________________________________________________________

Read your partner’s writing sample carefully. For each category in the rubric below, circle the choice that you think describes the writing.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Little or No Evidence</th>
<th>Some Evidence</th>
<th>Meets Expectations</th>
<th>Exceeds Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opinion or Main Idea</td>
<td>The position or main idea is not stated.</td>
<td>The writer gave a clear topic sentence indicating opinion.</td>
<td>The writer provided a very clear, concise position, with additional support that includes detail.</td>
<td></td>
</tr>
<tr>
<td>Supporting Points</td>
<td>The writer gave no relevant reasons.</td>
<td>The writer provided at least 3 relevant reasons.</td>
<td>The writer provided at least 3 relevant reasons that are accurate and convincing.</td>
<td></td>
</tr>
<tr>
<td>Elaboration</td>
<td>The writer gave little or no elaboration.</td>
<td>The writer supported each reason with relevant information.</td>
<td>The writer explained all reasons in an effective, well-organized way.</td>
<td></td>
</tr>
<tr>
<td>Conclusion</td>
<td>The writer did not state a conclusion.</td>
<td>The writer’s conclusion is present and relevant.</td>
<td>The writer provided a strong conclusion</td>
<td></td>
</tr>
<tr>
<td>Demonstrates correct grammar, usage, and mechanics</td>
<td>The writer needs to seek assistance with grammar.</td>
<td>The writer has occasional errors.</td>
<td>There are few if any errors</td>
<td></td>
</tr>
</tbody>
</table>

**Particular strengths:**

____________________________________________________________________________________

**Areas to polish and revise:**

____________________________________________________________________________________
LESSON 14: THE ODYSSEY

I. OVERVIEW OF THE LESSON

- Grammar analysis continues, followed by the first discussions of Tales from The Odyssey, Parts 1 and 2 by Mary Pope Osborne.

II. LEARNING OUTCOME OR OBJECTIVE

- To analyze and interpret literature.
- To develop linguistic competency.
- To become effective communicators.
- To develop and apply critical and creative thinking (problem solving).
- To understand the concept of change.

III. INDIANA ACADEMIC STANDARDS

- RL: 1,2,3,5,9,10
  W: 2,3,4,7,8,9,10
  SL: 1,2,4,5,6
  L: 1,2,3,5,6

IV. INSTRUCTIONAL TIME NEEDED

- 90 - 135 minutes (Three days)

V. GROUPING ARRANGEMENTS

- First students are given time individually to try Grammar Practice and Review.
- Students then are given time to go over their chapter/book Reading Logs and/or Literature Webs with a partner.
- Whole class guided discussion of Tales of the Odyssey Part 1 one day.
- Whole class guided discussion of Tales of the Odyssey Part 2 on the following day.
- Work with a partner to create representation of selected Books on the third day.
- Students then share their pieces with the class.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Grammar Practice and Review
- Tales from the Odyssey by Mary Pope Osborne
- Literature Analyzer
- Poster board, easel paper, markers
- Access to writing lab or computer lab for visual representations
- Change Model Handout
VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Guiding notes to Teachers:

- Depending upon the amount of time you have, you may wish to assign some of the Extension activities for your students.

1. Use Grammar Practice and Review as an opener. Allow students time to struggle and attempt to do all four levels. You may want to group then into small groups to go over their ideas and answers or you may wish to project the quote and have students put their answers/ideas on the whiteboard or Smart Board. Again, adding a visual element could be done if you have time to speak of connections, themes, and analyze the relationships between the visual and the quote.
2. Students are in pairs to share their responses to Tales of the Odyssey Part 1.
3. For the discussions on Day One (Tales of the Odyssey Part 1) and then Day Two (Tales of the Odyssey Part 2), ask the following questions:
   - What concepts are central to the tale? What is it that the reader is to understand after reading this section of the epic?
   - From whose point of view is the tale told? How do you know this?
   - What inference might be made about the tales ending, Book by Book? What do you expect to happen next? Why do you think this?
   - What is the purpose of the tale thus far?
   - What are the implications of human behavior that this tale points? What is the reader to know about himself or herself after reading this?
   - What is the central issue of this tale? What is the problem in this section?
   - What assumption does the author make about leadership and mankind? Who is a leader? What actions show you this?
   - What evidence is presented that Odysseus is motivated by wanting to be a hero? What other motives might he have? How do you know this?
   - Does man still have a need or use for epic myths such as The Odyssey? Why?
   - What can we learn from myths such as The Odyssey?
   - What challenges did you face with the myth so far?
4. On Day 3, have students work with a partner (or in triads) to create a concept map, a timeline, a visual representation, etc. to illustrate or explain selected Books. Share these.
5. Allow time for questions or clarifications. Have students work with a partner (or in triads) to fill out the Change Model. If time runs out, this may be completed as homework.
6. Discuss with class:
   - What generalizations about Change have you noticed thus far?
   - Throughout the book, Odysseus is depicted as impressively strong physically, as shown by his dominance in sporting games with the Phoenicians, his winning fight against the beggar, and his ability to string his bow. He is also smart, wily, and cunning, cleverly manipulating his way out of trouble when physically overpowered or outnumbered. What shows this? Find textual evidence. What are some ways in which Odysseus' physical strength and mental strength are conveyed? Find textual evidence.
   - Some of the sections in Part 1 depict the trials and tribulations Odysseus faces as he tries to
make his way home after his triumph in the Trojan War. What do these encounters and events tell us about Odysseus’s character? What do the tests teach Odysseus, and how do his experiences make him wiser and better prepared to return to his role asking? How do you know this? Explain.

- Man’s behavior is often a significant part of tales that become classics. Throughout this tale, you often see characters experiencing the consequences of their own reckless behaviors or failure to heed clear warnings. Two particular temptations that Odysseus’s men must avoid or overcome are the lotus fruit and the Sirens’ song. What are some of today’s strongest or most dangerous temptations that might be parallel to these? Explain.

- What do the later books tell us about Odysseus’s character? How has the earlier bravado and glory-seeking of Odysseus been tempered by his long journey home?

- How does The Odyssey fit the Hero’s Journey?

- How does The Odyssey relate to the generalizations about change?

VIII. Homework

- Complete the Change Model, as necessary.
- Consider and write down ideas (use an outline, web, bullet points, etc.) for the following writing prompt, which will be one of the culminating writing options for the unit. After all prompts are presented over the next few lessons, you will get to choose which you will turn into a formal piece of writing as an assessment of what you have learned in the unit.
  - The Odyssey is often considered a timeless epic classic, with themes of hospitality, loyalty, perseverance, and vengeance present throughout. We continue to see these themes in books and movies published and produced today. Choose one modern book or movie that contains at least one of the main themes from The Odyssey. Compare and contrast the selected piece with the Odyssey in respect to the relevant theme.

IX. Interdisciplinary Connections, Enrichment Possibilities, or Resources

- After Zeus’s mandate in Book 5, Calypso releases Odysseus from his seven years of servitude on her island. In the pages following this exchange, Odysseus sets off to build a raft that will carry him off the island and back to Ithaca. Using your own words, narrate Odysseus’s preparations, his good-bye to Calypso, his setting sail, and the beginning of his journey on the open seas.
- Have students do the WebQuest The Hero’s Journey within The Odyssey at zunal.com (http://zunal.com/webquest.php?w=180001).

X. Lesson Handouts or Assessments Attached

- Handout 5:14.1 Practice and Review
- Handout 5:14.2 Literature Analyzer
- Handout 5:14.3 Change Model
XI. **CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS**

- **Alternate 4-level sentence:**
  - *A hero is not braver than an ordinary man, but he is braver for five minutes longer.*

- **Alternate homework or in-class activity:** Consider modern books or movies that mirror a hero’s journey. Make a list of movies or books that may be modern versions of Odysseus’s struggles. Examples: *Castaway; The Hunger Games; Star Trek.* Rather than a multi-page essay, students may begin by making a t-chart or Venn diagram comparing events from *The Odyssey* with those from an adventure book that they’ve read. At teacher discretion, essay may follow or, alternately, a Socratic seminar on the comparisons may be conducted.

XII. **SUGGESTIONS FOR FACILITATING GROUPING**

- Use rotations strategy to meet with groups. Homework might be considered as an in-class activity during rotations to allow for additional teacher help, as needed.
Handout 5:14.1

Name: _________________________________

PRACTICE AND REVIEW

Analyzing a Sentence

Transformational Grammar – Four Levels

Try It!

____________________________________
Sentence:
A hero is no braver than an ordinary man, but he is braver (for) five minutes longer.

____________________________________
Parts of Speech:

____________________________________
Parts of Sentence:

____________________________________
Phrases:

____________________________________
Clauses:

____________________________________
Sentence Structure: ____________________ Sentence Type: ______________________

“A hero is no braver than an ordinary man,
but he is braver five minutes longer.”

~ Ralph Waldo Emerson (1803 - 1882)

(You may wish to pair this quote with a piece of pottery inspired by The Odyssey. Viewable at http://ancienthistory.about.com/od/odyssey1/ss/062508POdyssey_4.htm is Odysseys, His Men, and Polyphemus.)
Handout 5:14.1 – Teacher’s Edition

PRACTICE AND REVIEW

Analyzing a Sentence

Transformational Grammar – Four Levels

Try It!

Sentence:
A hero is no braver than an ordinary man, but he is braver (for) five minutes longer.

Parts of Speech:
Adj. n. v. adv. adj. prep. adj. adj. n. conj. Pro. V. adj. (prep) adj. n. adv.

Parts of Sentence:
Subj. ---| pred. -------------------------------, cc. –subj.|Pred.-----------------------------

Phrases:
(prep. – adverb----------) (implied prep. – adverb------)

Clauses:
2 independent clauses

Sentence Structure:_____compound________Sentence Type:_____declarative________
<table>
<thead>
<tr>
<th>Handout 5:14.2 Literature Analyzer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student’s Name</td>
</tr>
<tr>
<td>Literature (Title of the Piece &amp; Chapter)</td>
</tr>
<tr>
<td>Structure of the Piece</td>
</tr>
<tr>
<td>Questions of the Text</td>
</tr>
<tr>
<td>Reactions</td>
</tr>
<tr>
<td>Quotes of Importance (with citation) &amp; Their Significance Explained</td>
</tr>
</tbody>
</table>

Adapted from Center for Gifted Education. Copyright © Kendall Hunt Publishing Company.
CHANGE MODEL

**Directions:** Write examples for the following generalizations about change that are specific to your reading. Be sure to find evidence/support for your examples, making certain to specify for citation purposes.

1. **Change is everywhere.**

2. **Change can be viewed as positive or negative.**

3. **Change occurs at different rates of time.**

4. **Change may be systematic or random.**

5. **Change can be natural causes and/or human causes.**
LESSON 15: ART, MUSIC, AND THE ODYSSEY

I. OVERVIEW OF THE LESSON

- Sentences from the reading are analyzed in grammar study. Students find a piece of art and a song or music that relates to The Odyssey or Hero’s Journey; they write about the pieces, their relationships and the connection to a generalization about change.

II. LEARNING OUTCOME OR OBJECTIVE

- To analyze and interpret literature.
- To synthesize and evaluate informational text.
- To become persuasive, informative, and narrative writers.
- To develop linguistic competency.
- To become effective communicators.
- To develop and apply critical and creative thinking (problem solving).
- To understand the concept of change.

III. INDIANA ACADEMIC STANDARDS

- RI:1,2,3,4,6,7,8,9,10
- W: 2,4,6,7,8,9,10
- SL: 2,4,5,6
- L: 1,2,3,6

IV. INSTRUCTIONAL TIME NEEDED

- 135 - 150 minutes

V. GROUPING ARRANGEMENTS

- First Students work independently on the grammar.
- Whole class information given.
- Students work independently to create their presentation of art and music.
- Students then share their pieces with the whole class.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Grammar Practice and Review
- Tales from the Odyssey Part 1 and Part 2
- Access to library and writing lab or computer lab
- Articles to read for Homework
VII. **LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS**

*Guiding notes to Teachers:*
- You may wish to add more sites for your students depending upon your school and situation.
- If you have the resources to do so, the Indianapolis Museum of Art is free. They do require an adult per every 10 students, and they ask for notice so they can arrange a docent. Please see the site for more information. [http://www.imamuseum.org/programs/schools-and-community](http://www.imamuseum.org/programs/schools-and-community)

1. Have students work on the Grammar Practice and Review with a partner, then go over it as a class.
2. Explain that students will be doing some research and developing a product. Here are some options for products that show how works of art or music are related to *The Odyssey*:
   - Find a piece of art or an artifact online that relates to *The Odyssey* or The Hero’s Journey.
   - Find a song or music that relates to a scene in *The Odyssey* or The Hero’s Journey.
   - Some sites to explore:
     - Smart History site with art related to time periods [http://www.smarthistory.org/](http://www.smarthistory.org/)
     - The Indianapolis Museum of Art has great resources within its site to view and explore [http://www.imamuseum.org/programs/schools-and-community](http://www.imamuseum.org/programs/schools-and-community)
     - The Eiteljorg Museum of American Indians and Western Art in Indianapolis has a wealth of information on Native Americans and their journey throughout Westward Expansion and an abundance of PDF curriculum materials to tie their collections to the classroom [http://www.eiteljorg.org/](http://www.eiteljorg.org/)
     - For music iTunes, Music-Oasis, or another online source for music and lyrics
     - The Odyssey site has timelines and information [http://tonythetigerpa.tripod.com/index.html](http://tonythetigerpa.tripod.com/index.html)
     - Scenes in Art Based on *The Odyssey* [http://ancienthistory.about.com/od/odyssey1/ss/062508POdyssey.htm](http://ancienthistory.about.com/od/odyssey1/ss/062508POdyssey.htm)
     - The British Museum: Ancient Greece [http://www.ancientgreece.co.uk/](http://www.ancientgreece.co.uk/)
     - Art of *The Odyssey* [http://www.skidmore.edu/classics/courses/1999spring/cl200/odysseusart.html](http://www.skidmore.edu/classics/courses/1999spring/cl200/odysseusart.html)
     - The Art Institute of Chicago has digital collections to peruse [http://www.artic.edu/aic/libraries/research/specialcollections/](http://www.artic.edu/aic/libraries/research/specialcollections/)

   - Write at least one paragraph about the art or artifact and how it relates to an aspect of *The Odyssey*.
   - Write about how the song or music relates to a theme in *The Odyssey*. Write at least one paragraph.
   - Write about how the song relates to one of the generalizations about change.
   - Be sure to identify your sources.
• Use a presentation tool such as Powerpoint or Prezi, a poster, or paper.
• Create a “Works Cited.”
3. Students present their findings to the class.
4. Discuss with class:
   • Why has the idea of a Hero going on a quest still hold our attention today?
   • How does The Odyssey demonstrate contemporary relevance?
   • How does art inspire literature? How does literature inspire art?
   • How does music inspire writings? How does literature inspire music?

VIII. HOMEWORK AND/OR IN-CLASS
• Students may read these articles online or make them available in print to students in your classroom. They will serve as the foundation for one of the culminating writing prompts.
  o Read the article from the New York Times Homecoming of Odysseus May Have Been in Eclipse http://www.nytimes.com/2008/06/24/science/24home.html

PLUS choose ONE of the articles below to read:
  o The article from the New York Times When ‘Hero’ Rings Hollow. This article is printed within the unit. http://atwar.blogs.nytimes.com/2011/06/13/when-hero-rings-hollow/?scp=3&sq=%22Hero%22&st=cse
  o This article us about the epic heroes in Star Wars: http://www.articlemyriad.com/epic-hero-and-star-wars/

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT, OR RESOURCES
• After Zeus’s mandate in Book 4, Calypso releases Odysseus from his seven years of servitude on her island. In the pages following this exchange, Odysseus sets off to build a raft that will carry him off the island and back to Ithaca. Using your own words, narrate Odysseus’s preparations, his good-bye to Calypso, his setting sail, and the beginning of his journey on the open seas.
• Have students do the WebQuest The Hero’s Journey within The Odyssey at zunal.com (http://zunal.com/webquest.php?w=180001).

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
• Handout 5:15.1 Practice and Review
• Handout 5:15.2 When ‘Hero’ Rings Hollow
XI. **CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS**

- **Alternate 4-level sentence:**
  - *Odysseus smiled because the thunder was a sign from Zeus.*

- This lesson should allow enough differentiation through self-selection of songs and art. Assignment may be shortened to choosing just one (either art or music) relationship to the Odyssey with one piece of writing to accompany the piece of art or music.

- **Adapted vocabulary for written response:** Based on your informational reading choice(s), how does *The Odyssey* relate to our modern world? Consider video games, movies, books, television shows, etc. Also, think about the heroes in our society today.

- **Adapting informational text readings as homework or classwork:** Have students read the George Lucas article and the article entitled “When ‘Hero’ Rings Hollow,” rather than all four articles. After individual reading, small group guided reading may help them find meaning and connections in the non-fiction text. Another close reading with discussion questions will be completed in Lesson 16.

XII. **SUGGESTIONS FOR FACILITATING GROUPING**

- Use rotations strategy to meet with groups.
Handout 5:15.1

Name: _________________________________

**PRACTICE AND REVIEW**

Analyzing a Sentence

Transformational Grammar – Four Levels

*Try It!*

Sentence:

Odysseus smiled because the thunder was another sign from Zeus.

Parts of Speech:

Parts of Sentence:

Phrases:

Clauses:

Sentence Structure: ___________________ Sentence Type: ___________________

Adapted from *Tales of the Odyssey* by Mary Pope Osborne.

*Based upon Grammar Voyage by Michael Clay Thompson, used with permission from Royal Fireworks Press*
Try It!

Sentence: Odysseus smiled because the thunder was another sign from Zeus.

Parts of Speech:

Noun verb sub. Conj. Adj. n. v. adj. n. prep. n.

Parts of Sentence:

Subj. Compl.

Subj.--| Pred------ sub. Conj. ----subj.-------|----pred.--------Pred Noun--------

Phrases:

(prep. phrase)

Clauses:

One independent clause and one dependent clause

Sentence Structure: complex Sentence Type: declarative
When ‘Hero’ Rings Hollow

By DON GOMEZ

Commentary: A Soldier Writes

It is not uncommon for politicians, media figures and the general public to claim – without question – that those serving in the armed forces are heroes. Military service is unique, and the challenges faced by service members are unlike those of other professions. Violent death is a real possibility while wearing a service uniform. But does this make everyone who served a hero?

Like many veterans, I’ve been called a hero for my military service. As I see it, I didn’t accomplish anything extraordinary during my time in the Army or my two tours in Iraq. I did my job. I had good days and I had bad days. Yes, on really bad days things were nasty and might involve multiple fiery explosions or being under severely oppressive heat for hours, wearing a full kit. Despite these hardships, I tried, generally, to do as good a job as I could while serving, and I left military service honorably. Even though I didn’t participate in any solitary acts of heroism, like jumping on a grenade or being the guy who got Osama bin Laden, there are many who would say I am a hero for doing what others would not while putting myself at extreme risk.

I understand the sentiment, and I trust that there are those who truly believe that all service members are heroes, simply for signing up. But I can’t help think that for some, “hero” is a throwaway word, designed to demonstrate a “support the troops” position or guarantee applause at an event.

For this new generation of veterans, the term “hero” usually comes partnered with the decision to join the military during a time of war, after 9/11, when deployment to Iraq or Afghanistan was all but guaranteed. I unheroically joined before 9/11, in April 2001, having barely graduated high school and after a semester toying with community college. My goal was to straighten myself out and figure out what I wanted out of life, while being somewhat productive and useful. In the Army I joined, the dreaded assignment was not a 15-month deployment to the “Triangle of Death” or Helmand province, but a yearlong “hardship” tour to South Korea or peacekeeping duty in Kosovo.

The peacetime Army I joined disappeared while I was in Airborne school at Fort Benning on Sept. 11, 2001. I was only a trainee, fresh out of basic training, but I saw it in the faces of the lifers; the Army just got real. Years later, in conversations about my service, I’m often asked when I joined, and being young, I can sense that the inquisitor anticipates the response that I joined after 9/11, fully knowing the dangerous consequences that I would have faced. They are ready to applaud me for being so brave. I can see their enthusiasm wash from their face when I inform them that, no, I did not join knowing I would go to war. “But surely you would have joined after 9/11, right?” Not actually knowing the answer to that question, I can only respond with, “I don’t know.” “Well, you’re a hero anyway,” they say.

I don’t feel comfortable being called a hero. In fact, my brow furrows and my mind sharpens when I hear it. Words matter, and “hero” is so loaded and used so frequently that it stands to lose its meaning altogether. Maybe this is just New York cynicism, but I know I’m not the only veteran who feels skeptical when he or she is placed in the hero bin along with every other service member from the past 10
years. I admire the fact that men and women with whom I served chose a dangerous profession for their country –
often making the decision after 9/11. But, these are soldiers. Soldiers are human beings. There are good ones and bad
ones. A few do amazing, heroic things. The rest do their jobs – incredible, unique jobs – but jobs, nonetheless. Some
perform happily, others grudgingly. And I argue that most feel embarrassed when lauded as heroes.

This sentiment is especially true, considering there are real heroes out there. Like Sgt. Leigh Ann Hester, the first
woman to receive the Silver Star since World War II for her role in crushing an enemy ambush on a supply convoy
near Baghdad, helping to kill or capture an enemy force of 30 insurgents. And Staff Sgt. Sal Giunta, whose actions in
Afghanistan in 2007 earned him the Medal of Honor, becoming the first living recipient of the award for this generation
of veterans. He will soon be joined by Sgt. First Class Leroy Petry, who, after being shot through both of his legs, lost
his hand in an attempt to throw back an enemy grenade in Afghanistan in 2008. His selfless action prevented his fellow
Rangers from being wounded or killed.

Men and women like these are my heroes. To call everyone who puts on a uniform a hero cheapens these extraordinary
actions. My fear is that being called a hero has become the new “thank you for your service.” That line, also awkwardly
received by veterans everywhere, at least makes sense. Our nation has an all-volunteer military and military service
can be tough, especially during war, so a thank you is appropriate and in good order.

Calling everyone a hero is unfair to the real heroes who accomplish extraordinary things. It’s also unfair to the rest of
us who do important work, only to have it wiped away by being equated to the work of everyone else. Yes, people’s
hearts are in the right place when they call us heroes. But I’d much rather a person struggle to understand what military
service is all about, rather than just assume it’s all heroic, all the time. In a country where so few people serve in a
military that plays such a prominent role in global affairs, a little understanding can go a long way.

Don Gomez is an Iraq War veteran and spokesman for Iraq and Afghanistan Veterans of America. He served two
tours in Iraq with the 82nd Airborne Division in 2003 and 2005. You can follow him on Twitter @dongomezjr.

hollow/?scp=3&sq=%22Hero%22&st=cse

Permission granted for reprint by the author, Don Gomez.
LESSON 16: A MODERN DAY HERO'S JOURNEY

I. OVERVIEW OF THE LESSON

- Students discuss the Homecoming of Odysseus article and construct concept webs for it. The articles from the previous lesson are tied to The Hero's Journey and change, and they will ultimately be tied to one of the choices for a culminating writingpiece.

II. LEARNING OUTCOME OR OBJECTIVE

- To synthesize and evaluate informational text.
- To develop linguistic competency.
- To become effective communicators.
- To develop and apply critical and creative thinking (problem solving).
- To understand the concept of change.

III. INDIANA ACADEMIC STANDARDS

- RI:1,2,3,4,5,6,7,8,9,10
- W:5, 7,8
- SL: 1,2,4,5,6
- L: 1,2,3

IV. INSTRUCTIONAL TIME NEEDED

- 90 - 100 minutes

V. GROUPING ARRANGEMENTS

- Whole class information given.
- Students work with a partner (or in triads) to create their webs.
- Students then share their webs.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Articles from Lesson 15 - "Homecoming of Odysseus May Have Been in Eclipse"; "When ‘Hero’ Rings Hollow;” "The Epic Hero and Star Wars"
- Paper, posterboard, easel board, markers
- Access to library and computers

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

1. Information regarding the first task:
   - Students work with a partner.
   - Students are asked to create a concept web that makes meaning of the article "Homecoming of Odysseus May Have Been in Eclipse" with the posterboard, easel paper, computers, etc.
1. Tell students to keep in mind the following:
   - How does this article convey information on The Hero’s Journey and change?
   - What is the author’s "big idea" in this article?
   - What historical aspects did the author research?
   - How does the astronomy of this article support the story of Odysseus?
   - What is a mental picture to take away from this article?
   - What aspects of this article seem to tie literature and science together?

2. Information given regarding second task.
   - Break students into groups of 3-4 based on which other article they read.
   - Ask students to respond to the following questions:
     - How does this article convey information on The Hero’s Journey and change?
     - Who are some fictional heroes from the 20th century?
     - What do they have in common?
     - What challenges on their journeys did the individuals face? How did they overcome some of the challenges or obstacles?
     - How does the "hero" in the article and other heroes our society forms represent the beliefs of our society?
     - What generalizations about change are represented in the article?

3. Discuss with the class
   - What concepts are central to this article? What was the motivation for the author to write this article?
   - What does this article emphasize? What’s the "big idea" that the author wants you to take away from this piece?
   - What is the purpose of this piece?
   - How do the generalizations about change fit this piece?
   - From whose point of view is a journalistic piece told? How do you know?
   - What inference might be made about George Lucas?
   - What are the implications of George Lucas and his empire that this article illustrates?
   - What assumption does the author make about people and how they behave?

4. Writing Assessment – Distribute the handout with the writing assessment information. Allow students a reasonable amount of time to complete this summative writing over *The Odyssey* and The Hero’s Journey. Set due dates for individual parts of the writing process, where students will be required to turn in that portion and receive formative feedback prior to turning in the final piece of writing.
   - Due date for choice and pre-writing (outline, web, list, hamburger model, etc.)
   - Due date for thesis statement and three proposed supporting details
   - Due date for rough draft
   - Due date for final draft

A portion of each day may be spent in a writer’s workshop format where each student is allowed his own time to write, revise, edit, meet 1:1 with the teacher, and give/receive peer feedback. Some type of “tracking” chart can assist the teacher in knowing where each student is in the writing process. It can also help keep students moving on the writing. An inexpensive suggestion is to put student names on craft sticks with magnet tape on the back. Write the various stages as headings on the white board – planning, rough draft, editing, final draft – and students move their names to the appropriate heading.
There may also be heading to receive 1:1 teacher time so that each student has the opportunity to check in with an adult editor.

VIII. HOMEWORK (OR IN CLASS)

- Prior to Lesson 18, students should read a biography of their choice from this website on famous U.S. immigrants: http://www.biography.com/people/groups/immigration-us-immigrant

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS

Handout 5:16.1 Writing Assessment Information
Handout 5:16.2 Writing Rubric

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY

- **Alternate non-fiction discussion:** Read or re-read the non-fiction articles with the students who need additional scaffolding. Have students respond to Paul’s Reasoning Model discussion questions by highlighting, underlining, or using post-it notes to cite evidence within the text.
- **Alternate 4-level sentence:**
  - How do we celebrate our heroes?
- **Alternate homework assignment:** Due to the complexity of the non-fiction texts, it may be necessary to chunk the reading into smaller sections, or some students may need to read together with the teacher. Include discussion each day to foster student interest and thinking.

XII. CLASSROOM SUGGESTIONS FOR FACILITATING GROUPING

- Use rotations strategy to meet with groups.
Handout 5:16.1 – Writing Assessment

You have learned many new concepts about The Odyssey and The Hero's Journey. Now it's time to show what you know!

Choose one of the following topics to write a well-developed essay of 4-5 paragraphs that demonstrates your understanding. Be sure that you have all of the components listed on the rubric. We will have individual due dates for each part of the writing process to keep you moving and on track with your writing. Please fill in the due dates that your teacher gives you in the chart below.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choice and Pre-writing (list, outline, web, etc.)</td>
<td></td>
</tr>
<tr>
<td>Thesis statement &amp; Supporting Details</td>
<td></td>
</tr>
<tr>
<td>Rough Draft</td>
<td></td>
</tr>
<tr>
<td>Final Draft</td>
<td></td>
</tr>
</tbody>
</table>

Choose ONE of the following topics to write about.

- *The Odyssey* is often considered a timeless epic classic, with themes of hospitality, loyalty, perseverance, and vengeance present throughout. We continue to see these themes in books and movies published and produced today. Choose one modern book or movie that contains at least one of the main themes from *The Odyssey*. Compare and contrast the selected piece with *The Odyssey* in respect to the relevant theme.

- Choose one of the following generalizations about change and write about how it is reflected in *The Odyssey*.
  - Change is everywhere.
  - Change can be viewed as positive or negative.
  - Change occurs at different rates of time.
  - Change may be systematic or random.
  - Change can be natural causes and/or human causes.

- Who is a modern hero who you know well, fictional or real, whose adventures fit within the Hero's Journey Matrix? Write about that hero’s journey, and be sure to indicate the phases of the journey as evidenced in the matrix we have used in class.
Handout 5:16.2 – Writing Assessment Rubric

Name ____________________________  Writing Choice ____________________________

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Little or No Evidence</th>
<th>Some Evidence</th>
<th>Meets Expectations</th>
<th>Exceeds Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opinion, Position, or Main Idea</td>
<td>The position or main idea is not stated.</td>
<td>The writer gave a Yes/ No response or the response is poorly formulated.</td>
<td>The writer gave a clear topic sentence indicating position</td>
<td>The writer provided a very clear, concise position, with additional support that includes detail.</td>
</tr>
<tr>
<td>Supporting Points</td>
<td>The writer gave no relevant reasons/details.</td>
<td>The writer gave one or two weak, but relevant, reasons/details.</td>
<td>The writer provided at least 3 relevant reasons/details.</td>
<td>The writer provided at least 3 relevant reasons/details that are accurate and convincing.</td>
</tr>
<tr>
<td>Elaboration</td>
<td>The writer gave little or no elaboration.</td>
<td>The writer elaborated on at least one reason.</td>
<td>The writer supported each reason with relevant information.</td>
<td>The writer explained all reasons in an effective, well-organized way.</td>
</tr>
<tr>
<td>Conclusion</td>
<td>The writer did not state a conclusion.</td>
<td>The writer put a closing sentence but it was not relevant</td>
<td>The writer's conclusion is present and relevant.</td>
<td>The writer provided a strong conclusion.</td>
</tr>
<tr>
<td>Demonstrates correct grammar, usage, and mechanics</td>
<td>The piece of writing has more than 5 errors.</td>
<td>The piece of writing has 3-5 errors.</td>
<td>The piece of writing has 2-4 errors.</td>
<td>There are no major errors.</td>
</tr>
</tbody>
</table>
LESSON 17: PROBLEM BASED LEARNING

I. OVERVIEW OF THE LESSON

• Students are presented with a real world problem for which they will propose a solution. They will learn a process for problem solving

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

• To utilize a problem solving model
• To develop and apply critical and creative thinking

III. INDIANA ACADEMIC STANDARDS

• RI: 1, 4, 6, 7, 9, 10
  W: 1, 4, 7, 9, 10
  SL: 1, 2, 4, 5, 6
  L: 4

IV. INSTRUCTIONAL TIME NEEDED

• 3 - 4 days of 45 minutes

V. GROUPING ARRANGEMENTS

• Whole group, individual, small groups

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

• Problem-based learning is an instructional strategy that, through student and community interests and motivation, provides an appropriate way to "teach" sophisticated content and high-level process, all while building self-efficacy, confidence, and autonomous learner behaviors. For the first step after introducing the problem, remind the students about the rules for Brainstorming. Accept all ideas without comment, piggybacking ideas, etc.
  o Problem Based Learning Steps to Follow
  o PBL Student Planning Tool
  o Credibility of Sources handout
  o Keeping Track of Sources handout
  o Oral Presentation Rubric
  o Computers and internet connectivity
VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Day 1:

- Determine a grouping strategy in advance and then put the students into groups of 3-4. Give a quick review of previously discussed metacognition and Bloom's Taxonomy. Explain that we will continue our conscious effort to develop our critical and creative thinking abilities by looking at another model called Problem Based Learning. In this model we use a specific process to look at and find resolutions for a real-world scenario in which a problem is to be solved. Distribute the Problem Based Learning Steps to follow.
- Look at the Scenario and then discuss the Steps to be followed when involved with a real-world problem or issue. Distribute the PBL Tool. In their groups the students will each complete their KWL chart. After they have had time to consider this individually, have them pull their lists together. Encourage them to have at least 12 questions they will need to answer before proceeding.
- Construct a large KWL chart on the board, or on chart paper, or projected. Debrief the activity with the whole group and come up with some things to post on the classroom chart. Encourage groups to add any of the class ideas to their own if they find them helpful. We are going to be using higher level thinking as we conduct our research, synthesize our findings, and create recommendations for the governor.
- While students may be using the internet primarily for ideas of what to include in their solutions, there may be sources that provide specific guidance. Distribute the resource regarding Credibility of Sources.
- Allow groups to begin their research.

Note to teacher: Remember to try to rotate around to monitor groups. Your role is to be a facilitator as they go through the PBL process. Ask questions as a way to help when groups or individuals “get stuck” but avoid providing “the answer.” The goal is for the students learn to think critically, analyze deeply, and provide meaningful solutions.

Day 2:

- Students will continue researching and devising their plans.
- About 10 minutes into the period, the teacher reports that even though the work of the Task Force has just begun, the news that there will be a new State Hero Award has leaked out. It is rumored that someone is planning to nominate all drivers of the Indy 500 for Hero Awards since it is such a dangerous sport. Someone else is planning to nominate the Hospice Care workers at their local hospital. Discuss the implications of this on your work. How will a committee ever decide?
- By tomorrow at the beginning of the class period they should have an complete outline of their plan and recommendations. Give them the rubric for their presentation.
Day 3:

- Final outlines need to be cleared with the teacher. Students will put their work into their presentations and written summaries, meeting the rubric requirements.
- Begin the student presentations if anyone is ready to move forward.

VIII. Homework

Day 1:

- Discuss the PBL Scenario with your family and find out what ideas or resources they might have to help with your research questions.

Day 2:

- Finish the complete outline of the group plan and recommendations. Do your part in accordance with your group plan and the rubric. Be ready for finishing touches tomorrow.

Day 3:

- Finish the presentation preparation and written summary in accordance with the rubric.
- Rate yourselves on the Oral Presentation Rubric after you have finished.

IX. Interdisciplinary Connections, Enrichment Possibilities, or Resources

- Students can do presentations that are multimedia. If they need additional time out of class to do this; it can be allowed as long as the outline is cleared on time.

X. Lesson Handouts or Assessments

- Handout 5:17.1 Problem Based Learning Steps to Follow
- Handout 5:17.2 PBL Student Planning Tool
- Handout 5:17.3 Credibility of Sources handout
- Handout 5:17.4 Keeping Track of Your Sources handout
- Handout 5:17.5 Rubric for PBL Presentations

XI. Content Differentiation Suggestions for Mixed Ability

- With strategic grouping of students, this lesson should meet the needs of all students.

XII. Classroom Suggestions for Facilitating Grouping

- It may be necessary to place 2 strong students in each group, making sure that each member of the group has a role that fits his/her ability.
Handout 5:17.1 Problem-Based Learning Steps

1. **Read and analyze the problem presented.** Check your understanding of the problem by discussing it with your group. Be careful that you don’t start thinking about potential solutions or to start looking for information at this point.

2. **Complete the Need to Know Chart.**
   a. List what you already know. Begin your list with the actual information contained in the scenario.
   b. List what is unknown. Working with your group, create a list of questions your group thinks need to be answered in order to solve the problem.
   c. List what needs to be done. Take care with this step. List all possible actions to be taken under the heading “What should we do?” on your Need to Know board. (Think about questioning an expert, getting online data, or visiting a library to find answers to the questions you wrote.)

3. **Develop an Action Plan for Gathering Information.** Working together, prioritize the questions you are going to seek answers to, then divide up the questions among your team members.

4. **Gather information.** Your group will now gather, organize, analyze, and interpret information from multiple sources. Each person should take notes and be sure to record the sources for specific information you plan to use.

5. **Synthesize the findings.** Come together and produce a short summary of the most important information your group members found.

6. **Organize your findings with a course of action.** Discussion with your group is key here. Exchange ideas. Share information. Think about possible solutions. Weigh the alternatives. Carefully consider the pros and cons of potential courses of action. Record your information and resources.

7. **Prepare your presentation of your findings and recommendations.** Now you are ready to assimilate what you’ve learned. Prepare a presentation in which you and your group make recommendations for resolving the issue or problem. Remember, present the outline to your teacher prior to presenting. Be prepared to support your positions. Consider what multimedia presentation tool would be best to use for your group’s findings. Will you be using images, graphics, or sound?

8. **Present your overview of the issue or problem and your recommendations for a course of action.** Include a written summary report with sources cited.
Handout 5:17.2

PBL Student Planning Tool

Your Task:
The governor of your state has expressed concern about the development of character and morality in the state’s youth. Because you have been studying heroes, the governor has asked your class to be the State Hero Task Force and propose a plan for his consideration, including the development of a new Hero of the Year Award to be given annually.
Your presentation to the governor is slated for___________. In addition to the information in your spoken presentation, the governor would like a written report of the research used to create the work referenced in your recommendations.

<table>
<thead>
<tr>
<th>What do You Know?</th>
<th>What Do You Need to Know?</th>
<th>How Will You Find that Out?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

On the back of this paper, outline your action plan for proceeding.
Handout 5:17.3

CREDIBILITY OF SOURCES

How do you know whether a source you have found can be believed? How do you distinguish between reliable and unreliable information? Why would someone publish information that is untrue?

Questions to Ask:

Who?  Who is the author, and what are his/her credentials?

What? What information is available from this resource and how does it fit your position?

Where? Where did the author(s) get the information? Are citations provided?

When? When was the resource produced? (For books, check the copyright date. For articles, check the publication date. For websites, look for a "created on" or "last updated on" date.)

Why? Why was this resource created? Is the purpose to entertain, persuade, inform, etc.? Is the resource biased in any way?

How? How complete is the resource? Does it go into the depth you need?

Tips for Internet Research:

1. Check the domain name. Names containing "gov" and "edu" are produced by the government and educational institutions respectively. Names that contain "org" are generally produced by non-profit organizations.

2. Identify the purpose this domain site has for publishing information on the Internet.

3. Determine who authored the information.

4. Discover who is linking to this information. This can help you determine whether or not the information is valid or unbiased. You can do this by typing in a keyword search engine the following phrase:

   link:http://www.????????

   (replace the question marks with the sites remaining URL)

This handout was developed by Ede Marquisse, Teacher author of Indiana High Ability Language Arts Unit 7-8.
Handout 5:17.4

Keeping Track of your Sources

Internet
Create a separate Word document to keep track of your sources. Copy and Paste the four lines found here every time you find a new Internet source that has a significant amount of good information you will actually use to come to a solution. Copy the exact URL for the site you are visiting after the line “Internet site.” Find the controller of the site if you can, e.g. National Geographic, and add that information after “Controller of the site.” Then record information that helps to answer your question after “Important information.” If you visit more than one Internet site, use separate entries. This will help you when you produce your final recommendations and prepare the written summary.

Internet site URL:
Owner or controller of the site:
Date Accessed:
Notes, facts, or other information that helps:

Searching the Library
A library can offer quite a bit of information in the form of magazines, books, newspapers, etc. Using the same keywords or phrases identified for your internet search, search in the library catalog and databases. Some resources are in the library and some are available online. Try to find at least one magazine or journal article, one newspaper article, and/or one book that provides information. Copy these lines into your Word document for each different source you use.

Type of resource:
Title:
Author(s):
Publisher and date of publication:
Important information:

Primary Sources
You may know someone or have the opportunity to contact someone who is a real expert in the area of your problem. Contact experts directly by phone, email, or direct contact. If an interview can be arranged, prepare your questions in advance. These would be questions directly related to your issue or problem. Be respectful of their time. Take notes during the interview or record the audio. Try to get at least one direct quote that you can use.

Person contacted (Full Name):
Occupation:
Phone # or email:
Date of contact and interview:
Questions to ask:
### Oral Presentation Rubric - PBL Presentation of Findings

<table>
<thead>
<tr>
<th>Category/Points</th>
<th>Expert</th>
<th>Competent</th>
<th>Developing</th>
<th>Novice</th>
</tr>
</thead>
</table>
| **Content Summary** | We gave a clear summary and understanding of the topic. We included detail and explanation. We used at least 5 sources from varied media. We clearly identified our sources. | We gave a summary of the topic. We used at least 4 sources from varied media. We clearly identified our sources. | We gave a summary of the topic. We used fewer than 4 sources. | We gave some information in our presentation but we did not include some of the following:  
- Summary  
- Recommendations  
- Sources |
| **Worth up to 8** | We outlined at least 4 clear and substantive recommendations | We outlined at least 3 clear and substantive recommendations | We outlined at least 2 clear recommendations | We outlined at least 2 recommendations |
| **Recommendations** | We attained 3 of the following: Our presentation was 3 minutes or under. Our presentation was free of errors in mechanics. We included all of our group. We used our format effectively. | We attained 2 of the following: Our presentation was 3 minutes or under. Our presentation was free of errors in mechanics. We included all of our group. We used our format effectively. | We attained 1 of the following: Our presentation was 3 minutes or under. Our presentation was free of errors in mechanics. We included all of our group. We used our format effectively. | |
| **Presentation** | We outlined at least 4 clear and substantive recommendations | We outlined at least 3 clear and substantive recommendations | We outlined at least 2 clear recommendations | We outlined at least 2 recommendations |
| **Worth up to 4** | We attained 3 of the following: Our presentation was 3 minutes or under. Our presentation was free of errors in mechanics. We included all of our group. We used our format effectively. | We attained 2 of the following: Our presentation was 3 minutes or under. Our presentation was free of errors in mechanics. We included all of our group. We used our format effectively. | We attained 1 of the following: Our presentation was 3 minutes or under. Our presentation was free of errors in mechanics. We included all of our group. We used our format effectively. | |
LESSON 18: AN IMMIGRANT’S LIFE

I. OVERVIEW OF THE LESSON

• Students use a Literature Analyzer with a biography that they have read from the website: http://www.biography.com/people/groups/immigration-us-immigrant
• The stories of these immigrants are then tied to The Hero’s Journey, The American Dream, and the concept of change. More literary terms are introduced.

II. LEARNING OUTCOME OR OBJECTIVE

• To analyze and interpret literature.
• To develop linguistic competency.
• To understand the concept of change.

III. INDIANA ACADEMIC STANDARDS

• RL: 10
  RI: 1,2,4,8,10
  SL: 1,2,3,4,6
  L: 4,5,6

IV. INSTRUCTIONAL TIME NEEDED

• 45 - 75 minutes

V. GROUPING ARRANGEMENTS

• Students work with a partner (or in triads) to complete a Literature Analyzer.
• Students then share their pieces.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

• Biography choice from http://www.biography.com/people/groups/immigration-us-immigrant
• Literature Analyzer
• Vocabulary Map

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Guiding notes to Teachers:

• You may wish to add more articles for your students depending upon your school and situation.
• Soon you will need to have a panel or at least one speaker available to come in to speak to your class on immigration issues. Begin seeking possible people who would be willing to come in to discuss various points of view on the "immigration issues" that are in the public eye.
Some suggestions to get started, do an internet search for "* immigration" (the asterisk is your city's name). You will most likely get the nearest US Immigration Naturalization service, and an individual may be willing to come in to speak to your class. With a search such as this, you will likely get a law firm or two that specialize in immigration matters. Again, a possible speaker. Asking a journalist or two who have experience with opinion/editorial sections of the newspaper or a local radio host may also yield some possible guest speakers. In addition, see if you have a resource or two among the parent population or someone in your own neighborhood who might be willing to be a speaker.

1. Entire class given time to fill in a Literature Analyzer individually or with a partner who has read the same biography from http://www.biography.com/people/groups/immigration-us-immigrant. Support ideas with textual evidence.

2. Share Analyzers.

3. Discuss:
   - How does the biography that you read convey ideas regarding The Hero’s Journey and change generalizations? Cite evidence from the text.
   - Who are some other immigrant heroes about whom you’ve heard or read?
   - What do they have in common?
   - What stands out as differences?
   - How does an immigrant in our society represent the beliefs or dreams of our society?
   - What is the American Dream?
   - What are some challenges or obstacles faced during the pursuit of this dream?
   - How do you think the American Dream has changed?

4. Discuss with the class:
   - What is an immigrant?
   - What concepts are central to the biography you read? What evidence supports this?
   - What’s the "big idea" that the author wants you to take away from the piece that you read?
   - What is the purpose of this piece? How did you arrive at that?
   - How do the generalizations about change fit this piece?
   - From whose point of view is a journalistic piece told? How do you know?
   - What inference(s) might be made about these immigrants?
   - What are the implications being an immigrant that the biography illustrates?
   - What assumption does the author make about immigrants and how they behave?
   - What is a change you noticed in the immigrant’s life? What generalization does it support?

VIII. Homework

- Students should complete Vocabulary Literary Terms to Know, Understand, and Apply
- Read "You, Whoever You Are" by Walt Whitman.
IX. **INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES**

X. **LESSON HANDOUTS OR ASSESSMENTS ATTACHED**
- Handout 5:18.1 You, Whoever You Are
- Handout 5:18.2 Literature Analyzer

XI. **CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY**
- **Alternate homework assignment:** Assign one word per student for the vocabulary web and discuss them in a jigsaw activity prior to Lesson 19. Additional words may come from the poem “You, Whoever You Are”: archipelagoes, inevitable, purport.
- **Alternate 4-level sentences:**
  - *If we believe in a myth, it may come true.*
  - *Myths come true when we believe in them.*
- **Alternate assignment for “Issues Facing Today’s Immigrants”:** Student groups may choose 1 or 2 immigrant groups from the drop down menu in the article. Research the immigrant group using the questions in the handout as a guide. Share out in class so that many groups are discussed. The jigsaw grouping will address the time and complexity factors of the lesson.
- **Alternate homework assignment:** A literature choice for more typical readers is *Chasing Vermeer*. For those students, homework can be exploring Blue Balliett’s website that offers background information on the books in this series. [http://www.blueballiettbooks.com/vermeer](http://www.blueballiettbooks.com/vermeer)

XII. **CLASSROOM SUGGESTIONS FOR FACILITATING GROUPING**
- Grouping students in pairs or triads for the literature analyzer activity should help foster comprehension and connections to the concept of change and the hero’s journey for all students.
Handout 5:18.1

You, Whoever You Are

You, whoever you are!...

All you continentals of Asia, Africa, Europe, Australia, indifferent of place!
All you on the numberless islands of the archipelagoes of the sea!
All you of centuries hence when you listen to me!
All you each and everywhere whom I specify not, but include just the same!
Health to you! good will to you all, from me and America sent!
Each of us is inevitable,
Each of us is limitless—each of us with his or her right upon the earth,
Each of us allow’d the eternal purports of the earth,
Each of us here as divinely as any is here.

~ Walt Whitman

<table>
<thead>
<tr>
<th>Handout 5:18.2</th>
<th>Literature Analyzer</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Student’s Name</strong></td>
<td><strong>Literature</strong> <em>(Title of the Piece &amp; Chapter)</em></td>
</tr>
<tr>
<td><strong>Big Ideas</strong></td>
<td><strong>Structure of the Piece</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Images, Symbols, Allusions &amp; Possible Meanings</strong></td>
</tr>
<tr>
<td><strong>Key Words</strong></td>
<td><strong>Questions of the Text</strong></td>
</tr>
<tr>
<td><strong>Reactions</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Quotes of Importance (with citation) &amp; Their Significance Explained</strong></td>
<td></td>
</tr>
</tbody>
</table>

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LESSON 19: THE JOURNEY OF THE IMMIGRANT

I. OVERVIEW OF THE LESSON

- Grammar and vocabulary are reviewed, and the Whitman poem is analyzed. Students then read informational text about modern immigrants to the United States.

II. LEARNING OUTCOME OR OBJECTIVE

- To analyze and interpret literature.
- To synthesize and evaluate informational text.
- To develop linguistic competency
- To develop and apply critical and creative thinking (problem solving).
- To understand the concept of change.

III. INDIANA ACADEMIC STANDARDS

- RL: 1,2,4,10
- RI: 1,2,3,4,8,10
- SL: 1,2,
- L: 1,2,3,4,5,6

IV. INSTRUCTIONAL TIME NEEDED

- 135 - 150 minutes

V. GROUPING ARRANGEMENTS

- Students work individually.
- The class is together for explanations and information.
- Students then work with a partner to research "Today’s Immigrant" and answer some of the questions posed.
- The class will come back together at the end to process and discussion.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Grammar Practice and Review 9
- "You, Whoever You Are" by Walt Whitman (also available at http://www.whitmanarchive.org/published/LG/1856/poems/10 for students to read online)
- Computers and internet connectivity and/or projector
LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

**Guiding notes to Teachers:**
- Prepare yourself by going through many of the points and resources within the Library of Congress site on "Today's Immigrants" prior to class.
- You may wish to have students keep their responses to the Discussion Questions in their notebooks in order to stimulate discussions and for the upcoming panel discussion.

1. Students work individually on Grammar Practice and Review.
2. Then ask for volunteers to share their answers as you project the sentence onto the whiteboard or SmartBoard. Ask for questions. You may wish to differentiate this to include only those students who need additional resources or practice.
3. Read "You, Whoever You Are" aloud.
   - What do you notice about the structure of this poem?
   - What do you think is the purpose of this piece?
   - What are some words that stand out to you?
   - What line struck you the most? Why?
   - How does this poem relate to the generalizations about change? To the Hero’s Journey?
   - What is the tone of this poem? What lets you discern that?
   - What is Whitman’s central message?
   - How do people today think of immigrants?
4. Students are going to work on computers with a partner at the Library of Congress website "Today’s Immigrants" to delve into the questions on the "Issues Facing Today’s Immigrants" sheet.
5. Bring students together to share their findings.
6. Again, just a reminder that if you have access to setting up an online glossary through a tool such as Wikispaces, Moodle, or another means, feel free to have students work directly to add their information for each word for all to see and edit. This could also be used to have students work to answer the questions on the Issues with Today’s Immigrants sheet.
7. Discuss with the class:
   - What does immigration mean to you?
   - What can we learn from other people and their cultures who come to America?
   - What challenges do Americans face due to immigration?
   - What challenges do immigrants face when coming to America?

**VIII. HOMEWORK**
- Have students read *The Egypt Game* Background Information and Chapters 1-7.
IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

- Have students form interview questions and interview a person who arrived in the United States within the last five (or ten) years.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 5:19.1 Grammar Practice and Review
- Handout 5:19.2 Issues Facing Today's Immigrants
- Handout 5:19.3 Background on The Egypt Game

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY

- Alternate homework assignment: Assign one word per student for the vocabulary web and discuss them in a jigsaw activity prior to Lesson 19. Additional words may come from the poem “You, Whoever You Are”: archipelagoes, inevitable, purport.

  - Alternate 4-level sentences:
    - If we believe in a myth, it may come true.
    - Myths come true when we believe in them.

- Alternate assignment for “Issues Facing Today's Immigrants”: Student groups may choose 1 or 2 immigrant groups from the drop down menu in the article. Research the immigrant group using the questions in the handout as a guide. Share out in class so that many groups are discussed. The jigsaw grouping will address the time and complexity factors of the lesson.

- Alternate homework assignment: Looking ahead to Lesson 20, a few students may be better suited for reading Chasing Vermeer, due to its lower lexile. For those students, homework can be exploring Blue Balliett’s website that offers background information on the books in this series. [http://www.blueballiettbooks.com/vermeer](http://www.blueballiettbooks.com/vermeer)

XII. CLASSROOM SUGGESTIONS FOR FACILITATING GROUPING

- Even if all students read The Egypt Game, flexible-grouping rotations may be necessary to foster comprehension and critical thinking regarding the concept of change and The Hero’s Journey.
Handout 5:19.1

Name: _________________________________

PRACTICE AND REVIEW

Analyzing a Sentence
Transformational Grammar – Four Levels

Try It!

Sentence:

Eva will become an American citizen soon, and she is constantly learning our culture.

Parts of Speech:

Parts of Sentence:

Phrases:

Clauses:

Sentence Structure: __________________________ Sentence Type: __________________________

“Eva will become an American citizen soon, and she is constantly learning our culture.”

~ sentence adapted from “Today’s Immigrants” website

Based upon Grammar Voyage by Michael Clay Thompson, used with permission from Royal Fireworks Press
Try It!

Sentence: Eva will become an American citizen soon, and she is constantly learning our culture.

Parts of Speech:
- n.  
- v.  
- v adj.  
- adj.  
- n.  
- adv.  
- conj.  
- Pron. V.  
- adv.  
- v.  
- adj.  
- n.  

Parts of Sentence: subj. compl.
- Subj.-| Pred.------------------------- pred. noun--, cc --- subj.| pred -------------------------- Dir. Obj.

Phrases:

Clauses:
- Two independent clauses

Sentence Structure: compound Sentence Type: declarative
Handout 5:19.2

Issues Facing Today’s Immigrants

Journey through some of the stories from immigrants at the Library of Congress site

Students may begin with this LOC link and access stories from many areas of Asia, Africa, the Americas, Europe, and the Pacific Islands

1. What happened to the Native American as waves of immigrants arrived from other nations?

2. Which nations yielded the most significant numbers of immigrants to the United States?

3. Why did each immigrant group come to the United States? When did each immigrant group come to the United States?

   A. African
   B. German
   C. Irish
   D. Scandinavian
   E. Italian
   F. Japanese
   G. Mexican
   H. Chinese
   I. Cuban/Puerto Rican
   J. Polish/Russian
4. When they arrived, how were the immigrants received by the current citizens of this nation?

5. How did United States government policies and programs affect immigration patterns?

6. How did United States government policies and programs affect immigrants' assimilation into the life of the nation (their ability to become adjusted to living in the U.S.)?

7. What role did the distribution of resources (natural and man-made) play in the immigration and subsequent migration patterns of immigrants?

8. How did economic conditions impact the immigrants' experience?

9. How did cultural heritage affect an immigrant's place of settlement?

10. What impact did immigrant cultural traditions have on the United States?
Handout 5:19.3

Background on *The Egypt Game* by Zilpha Keatly Snyder

April Hall is sent to live with her grandmother, Caroline, at Casa-Rosada when her mother, Dorothea, feels the need to go off by herself for a time. A quick friendship with Melanie Ross, a neighboring girl, allows the two young voracious readers to find ways to explore and invent a game to entertain themselves. Thus, the Egypt Game is born when a sculpture of Nefertiti, an Egyptian goddess, is discovered in a backyard nearby. Soon the game becomes so real, so intriguing, that others want to become part of it.

The author, Zilpha Keatly Snyder, was born in California in 1927. With no modern forms of entertainment, Snyder made her surroundings in the countryside and her animals her first friends. As she learned to read, her imagination grew, and she enjoyed making up stories and games. Her natural flair for storytelling inspired her to become a writer.

This map image is a file from the Wikimedia Commons. http://en.wikipedia.org/wiki/File:Ancient_Egypt_mapen.
LESSON 20: CHANGING TIMES AND PLACES – *THE EGYPT GAME*

I. **OVERVIEW OF THE LESSON**
   - *The Egypt Game:* After grammar practice and vocabulary study, students analyze the first chapters of *The Egypt Game.*

II. **LEARNING OUTCOME OR OBJECTIVE**
   - To analyze and interpret literature.
   - To synthesize and evaluate informational text.
   - To develop linguistic competency
   - To develop and apply critical and creative thinking (problem solving).
   - To understand the concept of change.

III. **INDIANA ACADEMIC STANDARDS**
   - RL: 1,2,3,4,5,6,10
   - W: 4,9
   - SL: 1,2,
   - L: 1,2,3,4,5,6

IV. **INSTRUCTIONAL TIME NEEDED**
   - 90 - 125 minutes

V. **GROUPING ARRANGEMENTS**
   - Students work individually on grammar.
   - Students then work in groups of 3-4 to discuss the questions, jotting down notes or other questions.
   - Students will then work with a partner to do the Vocabulary Literary Terms to Know, Understand, and Apply.
   - The class will come back together at the end to process and discussion.

VI. **READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED**
   - Grammar Practice and Review 10
   - *The Egypt Game* by Zilpha Keatly Snyder and Background Information
   - Literature Analyzer
   - Reading Notebooks
   - Vocabulary Literary Terms to Know, Understand, and Apply
   - Vocabulary Map
   - Hero’s Journey Matrix
VII. Lesson, Student Activities, Guiding Questions

Guiding notes to Teachers:

- Again, just a reminder that if you have access to setting up an online glossary through a tool such as Wikispaces, Moodle, or another means, feel free to have students work directly to add their information for each word for all to see and edit.
- Remember to continue working on getting a speakers’ panel on immigration to come to debate issues regarding immigration.

1. Students should be given time to work on Grammar Practice and Review 10. Then project the sentence and have students share their responses. Again, from assessing how students are understanding and applying the grammar, differentiate your class and use this only with those students who need additional practice.

2. Ask students what questions they may have over the background reading or Chapters 1-7.

3. Ask the following:
   - What information can you gather about the Egyptian "kingdom" from the map?
   - How did people travel during ancient times?
   - Who is the protagonist?
   - What is the setting?
   - What is the structure of most chapters?
   - What obstacles or challenges do the main characters overcome and how does each do it?
   - How does the protagonist respond to different events?
   - What/who is the antagonist?
   - Does the main character grow or change in this section of the novel, or was she always able to overcome challenges?
   - What does the protagonist learn about herself?

4. Have students work together in small groups of 3-4 to answer the Guided Reading Questions.

5. Bring students together to share their findings or to address any questions.

6. Students will work with a partner to jigsaw the Vocabulary Literary Terms to Know, Understand. Give each pair a different word to analyze and then share out their vocabulary maps.

7. Bring students together to share their findings.

8. Discuss with class:
   - What does Casa-Rosada mean?
   - Who is Security?
   - Why are these questions important to understand in the context of the novel?
   - What does imagination mean to you?
   - What forms of entertainment do you have during the summer?
   - What challenges does April face when moving to Casa-Rosada?
   - What is April’s relationship with her grandmother? How do you know?
   - How do most people feel about the Professor?
   - How does April usually act when she’s around adults? Why?
   - The first day of school can be worrisome. What worries April? What is Melanie
VIII. HOMEWORK

- Have students read *The Egypt Game* Chapters 8-23.
- Students should work on Literature Analyzers. (Decide which chapters you wish students to complete these for or assign certain rows or groups specific chapters that they will share. Another method is to break the Web into categories and ask for volunteers for each portion for each chapter. Students learn to take notes to clarify their ideas as others share their responses by doing this.)
- Students should work on the Change Model.

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 5:20.1 Practice and Review 10
- Handout 5:20.2 *The Egypt Game* Guided Reading Discussion Questions Chapters 1-7
- Handout 5:20.3 Vocabulary Map
- Handout 5:20.4 Vocabulary Literary Terms to Know, Understand, and Apply
- Handout 5:20.5 Literature Analyzer
- Handout 5:20.6 Change Model

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY

- It is likely that average to above average students will be able to read *The Egypt Game* with appropriate scaffolding. This might include some or all of the following strategies:
  - Relate the reading to students’ experiences; make predictions about what the novel might be about.
  - Providing vocabulary readiness for the words they will encounter; consider a jigsaw activity for the vocabulary in the lessons so that students do not have to look up every word.
  - Allow extended time by assigning fewer pages or chapters per day.
  - Read part of the daily assignment to students and have them finish the chapter(s) on their own.
  - Modify number of questions and amount of writing required.
  - Reteach through daily discussions.
- Alternate reading selection: *Chasing Vermeer series* (Lexile 770)
Since these are popular independent reads, some students may have read one or more of the series. For those students, checking out the book from the school or local library may be a solution.

Book 1: *Chasing Vermeer*
Book 2: *The Wright 3*
Book 3: *The Calder Game*

*Chasing Vermeer* is set in Chicago. Questions regarding Egypt will not be appropriate for this book, but the elements of literature discussion questions and the literature analyzer chart will fit well. Vocabulary terms, reading comprehension questions, and activity ideas for this novel are readily available online.

**XII. CLASSROOM SUGGESTIONS FOR FACILITATING GROUPING**
Even if all students read *The Egypt Game*, flexible-grouping rotations may be necessary to foster comprehension and critical thinking regarding the concept of change and The Hero’s Journey.
Try It!

Sentence:  
Leave  my  bloody  heart  alone.

Parts of Speech:

Parts of Sentence:

Phrases:

Clauses:

Sentence Structure: __________________________ Sentene Type: __________________________

“Leave my bloody heart alone.”

~ Marshall, from *The Egypt Game*

*Based upon Grammar Voyage by Michael Clay Thompson, used with permission from Royal Fireworks Press*
Handout 5:20.1 - Teacher's Edition

PRACTICE AND REVIEW

Analyzing a Sentence

Transformational Grammar – Four Levels

Try It!

Sentence: Leave my bloody heart alone.

Parts of Speech:

v. adj. adj. noun adv.

Parts of Sentence:

Subject = Understood (You) --| Predicate----------------------------Dir. Obj. ---------------------------

Phrases:

Clauses:

One independent clause

Sentence Structure: simple Sentence Type: imperative

“Leave my bloody heart alone.”

~ Marshall, from The Egypt Game
Handout 5:20.2

**The Egypt Game Guided Reading Discussion Questions Chapters 1-7**

1. Describe the neighborhood where April now lives.

2. Describe some of the ethnic and cultural aspects of April’s new neighborhood.

3. Despite the variety of ethnic and cultural backgrounds, what is one aspect or interest that the neighborhood children share?

4. Who is Nefertiti? What does the name mean? How does she become part of the game?

5. Explain the thistle ritual and the way Melanie makes a change to it.

6. How would you characterize the Professor?

7. April buys something at the drugstore. What is it and why does she feel the need to do this?

8. Some item intrigues April in the Professor’s shop. What is the object and why does it interest April?

9. How is more revealed about April? Use the text to support your ideas.

   A. Melanie –

   B. Marshall –

11. What evidence points to April’s love of books?

12. Explain what “showboating” is and why Melanie thinks this of April.

13. How does the idea of the Egypt Game first originate?

14. List topics about Egypt that Melanie and April find at the library. Which interest you the most?

15. Explain what Melanie did to make April less of a standout on the first day of school. What does this tell you about Melanie’s personality?

16. How is Marshall part of the Egypt Game as the girls clean up the yard?

17. Describe “Set,” the god of evil and why he was created.

18. Analyze the resourcefulness of April and Melanie as the game progresses.
19. Analyze this quote: “April was thinking about the next day, telling herself that it didn’t matter whether people at Wilson School were friendly or not, because Dorothea would write soon saying she wanted April to come home.”

20. Why does April do her “Hollywood Act” with those she doesn’t know?

21. Who are the Chungs and why do they move into Casa-Rosada?

22. Explain what Mr. Ross means when he calls April “The Cruelest Month” in Chapter 7.

23. Explain the first impression the girls have of Elizabeth.

24. In Chapter 7, the expression “April was ambushed” is used. Explain.

25. What evidence of the generalizations regarding change do you see?

26. What steps of The Hero’s Journey do you see?
Vocabulary & Literary Terms to Know, Understand, and Apply

enthroned
taut
improvise
innovation
skimpy
teeter
haughty
scornful
defiantly
treacherous
prostrations
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<thead>
<tr>
<th>Handout 5:20.5</th>
<th>Literature Analyzer</th>
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<tr>
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<td><strong>Quotes of Importance (with citation) &amp; Their Significance Explained</strong></td>
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<td><strong>Reactions</strong></td>
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CHANGE MODEL

Directions: Write examples for the following generalizations about change that are specific to the reading. Be sure to find evidence/support for your examples, making certain to specify for citation purposes.

Change is everywhere.

Change can be viewed as positive or negative.

Change occurs at different rates of time.

Change may be systematic or random.

Change can be natural causes and/or human causes.
LESSON 21: JOURNEY THROUGH *The Egypt Game*

I. **OVERVIEW OF THE LESSON**
   - After grammar practice and review, students use Paul's Reasoning Model to analyze concepts within *The Egypt Game*.

II. **LEARNING OUTCOME OR OBJECTIVE**
   - To analyze and interpret literature.
   - To synthesize and evaluate informational text.
   - To develop linguistic competency
   - To understand the concept of change.

III. **INDIANA ACADEMIC STANDARDS**
   - RL: 1,2,3,4,5,6,10
   - W: 4,9
   - SL: 1,2,
   - L: 1,2,4,5,6

IV. **INSTRUCTIONAL TIME NEEDED**
   - 90 - 125 minutes

V. **GROUPING ARRANGEMENTS**
   - Students work individually.
   - Then the class is together.
   - Students then work in groups of 3-4 to discuss the questions, jotting down notes or other questions.
   - Students will then work with a partner to do the Vocabulary Literary Terms to Know, Understand, and Apply.
   - The class will come back together at the end to process and discuss.

VI. **READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED**
   - *The Egypt Game* by Zilpha Keatly Snyder
   - Literature Analyzer
   - Reading Notebooks
   - Vocabulary Literary Terms to Know, Understand, and Apply
   - Vocabulary Map
   - Hero’s Journey Matrix
   - Dictionaries
   - Computers and internet connectivity and/or projector device
VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Guiding notes to Teachers:

- Again, just a reminder that if you have access to setting up an online glossary through a tool such as Wikispaces, Moodle, or another means, feel free to have students work directly to add their information for each word for all to see and edit.
- Remember to continue working on getting a speakers’ panel on immigration to come to debate issues regarding immigration.

1. Ask students what questions they may have over the background reading or Chapters 18-23.
2. Have students work together in small groups of 3-4 to answer the Guided Reading Questions.
3. Bring students together to share their findings.
4. Students will work with a partner, again as a jigsaw activity, to complete the Vocabulary Literary Terms to Know, Understand, and Apply 33 – 43.
5. Bring students together to share their findings.
6. The following questions are based upon Paul’s Reasoning Model, found at www.criticalthinking.org. Discuss with the class:
   - What concepts are central to the book?
   - From whose point of view is the tale told? Does this ever change?
   - What inference might be made about the book’s ending?
   - What are the implications of April’s behavior?
   - What seems to be the central issue of this book?
   - What assumption does the author make about children and parents?
   - What evidence is presented that April is motivated by curiosity?
   - What evidence is presented that Caroline is motivated by love?
   - What challenges did you face with the book?
   - What issues arose in your attempt to answer the novel questions provided?
   - How effective was the author in Developing plot and character?
   - Using literary devices?
   - Building suspense and interest in the reader?
   - What comments do you have about the quality of this novel?
   - Would you recommend it to your friends to read? Why or why not?

VIII. HOMEWORK

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT, OR RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 5:21.1 The Egypt Game Guided Reading Discussion Questions Chapters 8-23
- Handout 5:21.2 Vocabulary Map
- Handout 5:21.3 Vocabulary Literary Terms to Know, Understand, and Apply
- Handout 5:21.4 Literature Analyzer
- Handout 5:21.5 Hero’s Journey Matrix
XI. **CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY**

- **Alternate 4-level sentences:**
  - *Myths, fables, and symbols move men, but mandates, logic, and reason do not.*
  - *Myths, fables, and symbols move men.*

- **Alternate grouping:** Students reading *Chasing Vermeer* will work together on chapter questions/summaries for the novel and will work together to complete as much as they can of the Hero’s Journey Matrix.

XII. **CLASSROOM SUGGESTIONS FOR FACILITATING GROUPING**

- Even if all students read *The Egypt Game*, flexible-grouping rotations may be necessary to foster comprehension and critical thinking regarding the concept of change and The Hero’s Journey.
Handout 5:21.1

Name: _________________________________

The Egypt Game Guided Reading Discussion Questions Chapters 8-23

1. Why does April feel she was the only person entitled to have an opinion regarding the Professor’s innocence (Chapter 8)?

2. Examine why Mr. Schmitt seemed to be against the Professor.

3. Analyze this: “Right up until a few days before the end of the month it really looked as if Halloween was going to be completely wasted.”

4. Explain: “downright disobedient and deadly dangerous.”

5. Explain: “The gods of Egypt struggled with the gods of conscience, and Egypt won.”

6. Examine how April’s relationship with her grandmother evolves.

7. Explain: “Ken Kamata and Toby Alvillar were just about the most disgusting boys in the sixth grade. In a fascinating sort of way.”

8. What is the “secret omen” that signaled the group needed to “Return to Egypt”?

9. What traditions do the children set up that are part of the ritual in Egypt?
10. Explain: “drop a scrap of humanity on the flames.”

11. Explain: “helpless fuming anger.”

12. Analyze April’s reaction to the two invaders in Chapter 12.

13. In Chapter 13, information is given that indicates that April can’t go live with Dorothea and Nick. Explain.

14. Explain: “It seemed that sixth-grade boys just normally kept a lot of things around that were perfect for the altar of an evil god.”

15. How do Toby and Ken begin to be part of the Egypt Game?

16. What items are brought for Set’s altar by Ken and Toby?

17. Analyze the way the group considered hieroglyphics should be written and what happens as a result.

18. Compare and contrast Toby’s dance and the girls’ dance in Chapter 15.

19. Describe the ideas for the funeral and plans for Pete-ho-tep.

20. Explain: “Siamese Brains.”
21. Explain why Toby gives up being high priest.

22. In Chapter 18, Marshall becomes upset when the others suggest ending the game. Why?

23. How does the title of Chapter 19 “Confession and Confusion” fit?

24. Explain why April decides to visit Egypt at night.

25. Explain why the police consider the Professor the prime suspect and why others don’t agree.

26. Analyze April’s thoughts on those who signed Mr. Schmitt’s petition buying items from the Professor’s shop.

27. Examine Anne in Chapter 23. What text tells the reader about her character and personality?

28. Why does the Professor need to use the oracle in Chapter 23?
Vocabulary Map

Handout 5:21.2

Name________________________

Source Sentence
Definition
Synonyms
Antonyms

Word
Analysis
Part of Speech
Origin

Stems, Word Families

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Vocabulary & Literary Terms to Know, Understand, and Apply

parrot (verb)

contemplate

gratify

queasy

consensus

scarcely

conscience

oracle
Handout 5:21.4

Student’s Name

Literature Analyzer

Literature (Title of the Piece & Chapter)

Big Ideas

Structure of the Piece

Images, Symbols, Allusions & Possible Meanings

Key Words

Reactions

Questions of the Text

Quotes of Importance (with citation) & Their Significance Explained

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**HERO’S JOURNEY MATRIX**

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HERO’S JOURNEY MATRIX

The Hero’s Journey as Observed in ______________
**LESSON 22: CHANGE AND *THE EGYPT GAME***

I. **OVERVIEW OF THE LESSON**
   - Students examine how *The Egypt Game* follows Freytag’s Pyramid and how it also parallels the Hero’s Journey.

II. **LEARNING OUTCOME OR OBJECTIVE**
   - To analyze and interpret literature.
   - To develop and apply critical and creative thinking (problem solving).
   - To understand the concept of change.

III. **INDIANA ACADEMIC STANDARDS**
   - RL: 2,5
   - SL: 1,2

IV. **INSTRUCTIONAL TIME NEEDED**
   - 45 - 50 minutes

V. **GROUPING ARRANGEMENTS**
   - First the class is together.
   - Students then work in groups of 3-4 to discuss.
   - The class will come back together at the end to process and discuss.

VI. **READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED**
   - *The Egypt Game* by Zilpha Keatly Snyder
   - Hero’s Journey Matrix
   - Paper, markers, posterboard, easel paper, etc.
   - Computers and internet connectivity and/or projector device

VII. **LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS**

*Guiding notes to Teachers:*
   - Again, just a reminder that if you have access to setting up an online glossary through a tool such as Wikispaces, Moodle, or another means, feel free to have students work directly to add their information for each word for all to see and edit.
   - Remember to continue working on getting a speakers’ panel on immigration to come to debate issues regarding immigration.

1. Ask students why Snyder chose children to be the focus in her novel. Ask students to reflect upon the fascination with Egypt and journeys or quests.
2. Students will work in a group of 3 - 4 to examine how *The Egypt Game* follows Freytag’s Pyramid and how it also parallels the Hero’s Journey. They should use their handouts, their books, any notes, notebooks, etc. to discuss this.

3. They are to create a Concept Web (poster, computer, easel paper, etc.) of this to share later.

4. Bring students together to share their findings

5. Discuss with the class:
   - What types of research might Snyder have had to do to write *The Egypt Game*?
   - How do authors today create original stories?
   - What other books or movies have you seen that parallel the Hero’s Journey?

VIII. HOMEWORK

- Find one article about immigration that appeared in a newspaper or magazine within the last six to eight months. Read the article. Bring in the article or a copy of it.

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 5:22.1 Hero's Journey Matrix

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY

- Alternate grouping: Students reading *Chasing Vermeer* will work together on chapter questions/summaries for the novel and will work together to complete as much as they can of the Hero's Journey Matrix.

XII. CLASSROOM SUGGESTIONS FOR FACILITATING GROUPING

- Even if all students read *The Egypt Game*, flexible-grouping rotations may be necessary to foster comprehension and critical thinking regarding the concept of change and The Hero’s Journey.
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LESSON 23: CHANGES – CPS FOR CHALLENGES ALONG THE JOURNEY

I. OVERVIEW OF THE LESSON
   • Students work through a Creative Problem Solving model with immigration as the issue.

II. LEARNING OUTCOME OR OBJECTIVE
   • To synthesize and evaluate informational text.
   • To develop and apply critical and creative thinking (problem solving).
   • To understand the concept of change.

III. INDIANA ACADEMIC STANDARDS
   • RI:2,4,6,7,9,10
   • SL: 1,2,4,6
   • L: 4

IV. INSTRUCTIONAL TIME NEEDED
   • 90 - 125 minutes

V. GROUPING ARRANGEMENTS
   • First students are reminded about Creative Problem Solving (CPS)
   • Students explore an article with a partner.
   • Students will then be placed in "teams" of 4-5 for the CPS task.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Creative Problem Solving Student Planning Tool
   • Creative Problem Solving Steps
   • Paper, markers, posterboard, easel paper, etc.
   • Computers and internet connectivity and/or projector device

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Guiding notes to Teachers:
• You may wish to collect the questions generated by the students and provide copies of them to your panel to allow them time to prepare prior to their day to present.

• Websites for Immigration Information
  o To Model how to determine bias and stakeholders use these two sites. Federation for American Immigration Reform
    http://www.fairus.org/site/PageNavigator/issues.html
June 1, 2016

- Show this site to your students, then show them this one that explains the mission of FAIR [http://www.splcenter.org/get-informed/intelligence-files/groups/federation-for-american-immigration-reform-fair] and explain how one can go to a search engine such as Google and enter "Site" and the name of the site to get information on who owns that URL.
- Immigration Issues with links to the United States Immigration Services [http://immigration.about.com/]
- National Immigration Forum [http://www.immigrationforum.org/media/clippings]
- Immigration Reform: Redefining the Meaning of TRUE Immigration Reform has a variety of articles and opinions [http://immigrationreform.com/?gclid=CPfJ3tf2sKoCFY1gTAoA7c7Q]
- Newsbatch articles and charts on immigration issues [http://www.newsbatch.com/immigration.htm]
- PBS Beyond the Border [http://www.pbs.org/itvs/beyondtheborder/immigration.html]

- Ask students to refine their list of questions for the panel and come in tomorrow with their top three questions to ask.

1. Opener activity is to ask students to do a "quick think" about what immigration is and how it has changed over time. Are there issues with immigration?
2. Ask students to explore one of the websites on immigration. Ask them to discuss their articles on immigration with a partner, pointing out the "big ideas."
3. Put students in groups of 4-5.
4. We are going to go through the Creative Problem Solving process to consider possible courses of action that might help some of the issues we have discussed and read about. The usual first step for CPS is to identify a problem, but we have already done that. We will begin with Step 2. Provide students with the Handouts on CPS. Discuss.
5. Students will work together to go through the Creative Problem Solving Process. Instead of preparing for a class presentation at the end, they will use their newfound approaches to help formulate questions for their panel of experts.
6. Collect all the questions and have the whole class review the list for duplicates as well as a respectful tone.
7. Explain to students that as another way of learning about change, the Hero’s Journey, and immigration. They will be able to ask questions of a panel of "experts" on the subject of immigration. Share with students the names and positions of the experts you have contacted for the panel discussion. Explain in what ways a panel discussion is somewhat different from asking questions of an individual.
8. Discuss the overall purpose of the panel discussion, which is to provide students a sense of the historical evolution of some of the issues researched in this unit: changing role of people journeying for a variety of reasons, immigration, and impact of immigration on society.
9. Discuss with the class:
   • We’ve studied a variety of forms of journey thus far. How has man been able to journey from one place to another, why, what has been the result?
   • How have you "migrated" from place to place during your life?
   • In what ways is the journey of an immigrant a quest?
   • How are your articles on immigration similar? Different?

VIII. HOMEWORK

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
   • Handout 5:23.1 Creative Problem Solving Steps
   • Handout 5:23.2 Creative Problem Solving Organizer for Students

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY
   • With appropriate group formation, this lesson is designed to meet the needs of all students.

XII. CLASSROOM SUGGESTIONS FOR FACILITATING GROUPING
   • The teacher may wish to place at least 2 strong students on each team.
Handout 5:23.1

Creative Problem Solving Model Steps

Step 1: Mess Finding: In the divergent part of this step a challenge, an opportunity, a problem, or an issue is identified from among several. In the convergent step, one issue is identified. For our work here, the challenge has already been determined to involve Immigration.

Step 2: Problem Finding:
- Divergent Stage: List as many ways to define Immigration as a problem as you can. Think of examples and illustrations. Use IWWMW statements (In What Ways Might We...) to generate different problem definitions.
- Convergent Stage: Select the aspect of Immigration to move forward toward a solution.

No wrong answers! Stay open to all ideas.

Step 3: Fact Finding:
- Divergent Stage: List what you know about this particular aspect of Immigration so far. Examine all of the details from many viewpoints. You can ask yourself “who, what, when, where, why, and how” questions. You may need to do some additional research to find enough information to propose a solution.
- Convergent Stage: After you have completed Step 3, review your list of facts and select the most relevant information needed to proceed.

Step 4: Idea Finding:
- Divergent Stage: Brainstorm as many ways to solve the problem you have defined as you can.
- Convergent Stage: Select the top five ideas from your list.

Avoid solutions that may cause harm to others.

Step 5: Solution Finding
- Divergent Stage: Brainstorm a list of criteria for which to evaluate your five most promising ideas. Consider the impact of the idea on the problem, the cost of implementing the solution, the appeal of the idea to various stakeholders.
- Convergent Stage: Rate your ideas based on your criteria. Select the best one.

Step 6: Acceptance Finding
- Divergent Stage: Generate a list of all the things that need to be done, who would be responsible for the various steps, and possible implementation strategies.
- Convergent Stage: Select the most promising strategy and construct a plan of action to implement your idea. Include specifics of time, duties and persons responsible.

Create a short presentation in a format that can be shared with others: letter, multi-media presentation, committee report, email, newspaper article, etc.
Creative Problem Solving Organizer for Students

What we know: You are in charge of designing a program in your state to address immigration. Local politicians are concerned because the election is only months away. Some citizens have voiced concern about illegal immigrants taking jobs from local citizens. Religious groups have stated concern about heated discussions among their members regarding the Latino population. Apartment complexes have experienced complaints from neighborhood groups about units being well above capacity. Schools don’t know how to address overcrowding and budget concerns. What will you propose for the program? Use the CPS Process to propose a solution.

1. **Read and analyze the problem presented.** Check your understanding of the problems associated with Immigration by discussing it with your group. Be careful that you don’t start thinking about potential solutions or to start looking for information at this point.

2. **Define the aspect of the problem you will work on.** List what you already know; include the information given to you so far.

3. **Find out what is unknown.** Working with your group, create a list of questions your group thinks needs to be answered in order to solve the problem. (Think about questioning an expert, getting online data, or visiting a library to find answers to the questions). Divide up the questions among your team members. Gather, organize, analyze, and interpret information from multiple sources. Each person should take notes and be sure to record the sources for specific information you plan to use. Produce a short summary of the most important information your group members found.

4. **Identify possible solutions.** Discussion with your group is key here. Exchange ideas. Share information. Think about possible solutions.

5. **Decide on a solution.** Weigh the alternatives. Carefully consider the pros and cons of potential courses of action. Record your information and resources.

6. **Develop the Action Plan.** Now you are ready to assimilate what you’ve learned. Prepare recommendations for resolving the issue or problem. Instead of making an actual presentation, which is usually the next step of CPS, each group of students will construct four questions for our panel of immigrant experts. Present the questions to the class so the collective list can be reviewed for duplications as well as for a respectful tone.
Lesson 24: A Panel of Experts

I. Overview of the Lesson

- A panel of persons who are or who are knowledgeable about immigrants will address previously prepared questions.

II. Learning Outcome or Objective

- To become persuasive, informational, and narrative writers
- To become effective communicators.
- To develop and apply critical and creative thinking (problem solving).
- To understand the concept of change.

III. Indiana Academic Standards

- W: 2, 4, 8, 10
- SL: 1, 3, 6

IV. Instructional Time Needed

- 45 - 75 minutes

V. Grouping Arrangements

- Students are all together for the panel discussion

VI. Reading Selections, Websites, Materials, and Equipment Needed

- Guest Speaker Panel
- Student Response Notebooks
- A large variety of shorter mythology books or anthologies, hardcopies or bookmarked sites

VII. Lesson, Student Activities, Guiding Questions

Guiding notes to Teachers:

- As you approach the final lessons in this unit, set up time with each student to go over their writing portfolio, notebook, and any personal writing they may wish to share. Have a conference about what skills have improved thus far.

1. Introduce the "expert" panel to students.
2. Invite each person on the panel to share his or her viewpoint on the issues of immigration, the questions that arose from research by students on the topic of immigration, and other pertinent information.
3. You might also ask the panel to trace the development of the issues over time (you might choose to specify the last decade or from the early 1900s to today), and to comment on how the generalizations about change apply across decades and events. Ask students to keep notes on the comments made by panel members.

4. Invite students to use the questions they developed in the previous lesson to find out more information from the members of the panel.

5. Debriefing. After the panel discussion, have students share their reactions to the comments of panel members. Discuss which of the class’s questions have been answered, and have students list new questions which were raised for them by the discussion.

6. Go through these discussion questions with the class:
   - What opinions or biases did you detect?
   - Were there any stakeholders you had not considered that were revealed during the panel discussion?
   - What other issues or challenges with immigration today did you learn about from the panel?

7. Have students begin examining myths to read on their own. (Gather resources from your library or bookmark sites where the myths can be read online.)

VIII. HOMEWORK

- Have students respond to the following question in their Response Notebooks:
  - What are the advantages to the panel discussion model of interviewing?
  - What are the disadvantages?

- Students are to write thank you letter to panel members. (You may need to show a template for a typical thank you letter. Depending on the number of panel members you were able to have, you may wish to have students write to each one or to divide students up so that each panel member receives a few letters.)

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY

- This lesson is designed to meet the needs of all students.

XII. CLASSROOM SUGGESTIONS FOR FACILITATING GROUPING
LESSON 25: ARCHETYPES ABOUND

I. OVERVIEW OF THE LESSON
   • Students watch a myth and read self-selected myths, then create Hero's Journey Matrix posters of all the myths. They begin pre-writing their own myth.

II. LEARNING OUTCOME OR OBJECTIVE
   • To analyze and interpret literature.
   • To synthesize and evaluate informational text.
   • To become effective communicators.
   • To understand the concept of change.

III. INDIANA ACADEMIC STANDARDS
   • RL: 2,5,7,9,10
   • W: 3,5,8,9,10
   • SL: 1,2,5,6

IV. INSTRUCTIONAL TIME NEEDED
   • 90 - 125 minutes

V. GROUPING ARRANGEMENTS
   • Students are together for video.
   • Students work independently.
   • Students work with a partner.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Computer, internet access, projector with selected online videos.
   • A large variety of shorter mythology books or anthologies, hardcopies or bookmarked sites
   • Student Response Notebooks
   • Literature Reading Response Web
   • Quest Model for Creative Writing
   • Hero’s Journey - gathered matrices from prior lessons
   • Self-Assessment and Teacher-Assessment of The Hero’s Journey Matrices
VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Guiding notes to Teachers:

- As you approach the final lessons in this unit, set up time with each student to go over their writing portfolio, notebook, and any personal writing they may wish to share. Have a conference about what skills they have gained or improved thus far.
- For the Hero’s Journey Myth, you may wish to consider allowing or requiring that it be a multigenre product to allow for even more differentiation and use of 21st Century Skills.

1. Using YouTube or TeacherTube (if you are allowed to use these tools), show the students a myth that they probably have not read or heard. After viewing, use the Discussion Questions to guide a classroom analysis.

2. Site Suggestions:
   - Native American Storyteller richheape.com - Tales of Wonder. [http://www.youtube.com/watch?v=SIHzU133NI](http://www.youtube.com/watch?v=SIHzU133NI)
   - Myths and Legends has short clips of myths from around the globe. [http://myths.e2bn.org/mythsandlegends/](http://myths.e2bn.org/mythsandlegends/)
   - Native American Story - How Coyote Got His Cunning. [http://www.youtube.com/watch?v=EraMx3PgU4g](http://www.youtube.com/watch?v=EraMx3PgU4g)

3. Have students choose a myth to read independently, filling out a Literature Analyzer and responding in their notebooks. The myth chosen should be one not read previously in this unit, or preferably, not even heard of prior to this lesson.

4. Working with a partner, have students create a poster size Hero’s Journey Matrix of their myth, their partner’s myth, The Egypt Game, and The Odyssey. Citations should be given for support. An alternative would be for students to create their Hero’s Journey Matrix on the computer.

5. Students carry out a Self-Assessment prior to presenting their matrix.

6. Presentation of The Hero’s Journey Matrices by each group.

7. Discuss with the class:
   - What concepts are central to the myth or story?
   - From whose point of view is the myth or story told?
   - What inference might be made about the ending of the myth or story?
   - What is the purpose of the myth or story?
   - What are the implications of character behavior that this myth or story points?
   - What is the central issue of this myth or story?
   - What assumption does the author make about children and parents?
   - What evidence is presented that the character is motivated by (human emotion)?
VIII. Homework

- Begin the prewriting stage of writing your own Hero’s Journey Myth by gathering ideas in your Reader’s Notebook. Use Planning Your Hero’s Journey Myth, the Quest Model for Creative Writing, Prewriting with Freytag’s Pyramid, and The Heroic Myth sheets. (You may wish to require students to do some form of Prewriting that has to be turned in with their drafts.)

IX. Interdisciplinary Connections, Enrichment Possibilities, or Resources

X. Lesson Handouts or Assessments Attached

- Handout 5:25.1 Literature Analyzer
- Handout 5:25.2 Quest Model for Creative Writing
- Handout 5:25.3 Self-assessment for Hero’s Journey Matrices
- Handout 5:25.4 Teacher-assessment for Hero’s Journey Matrices
- Handout 5:25.5 Prewriting with Freytag’s Pyramid
- Handout 5:25.6 The Heroic Myth, Prewriting - Building a Myth of My Own

XI. Content Differentiation Suggestions for Mixed Ability

- This lesson is designed to meet the needs of all students.

XII. Classroom Suggestions for Facilitating Grouping
<table>
<thead>
<tr>
<th>Student's Name</th>
<th>Literature (Title of the Piece &amp; Chapter)</th>
</tr>
</thead>
</table>

### Structure of the Piece

### Reactions

### Questions of the Text

### Quotes of Importance (with citation) & Their Significance Explained

Adapted from Center for Gifted Education. Copyright © Kendall Hunt Publishing Company
Handout 5:25.2

Quest Model for Creative Writing

The Hero
(create a character with heroic qualities)

Encounters a Problem or Challenge
(define the challenge)

Has Exploits that Test Commitment to Quest
(define adventures/people/situations)

Goes on a Journey to Seek Answers/Challenge
(define journey as to type, duration, purpose)

Returns Home with Solution and/or Wisdom from the Journey
(define the outcomes)

J.L Van Tassel- Baska, 2007
Self-Assessment for Hero’s Journey Matrices

STUDENT NAME: _______________________________ DATE: ____________________

Directions: Circle the words that best describe the matrix.

1. The main ideas for each column are clear and apparent.
   Needs Improvement  Satisfactory  Excellent

2. Appropriate level of detail is provided to support ideas.
   Needs Improvement  Satisfactory  Excellent

3. Information is accurate.
   Needs Improvement  Satisfactory  Excellent

4. Demonstrates correct grammar, usage, and mechanics.
   Needs Improvement  Satisfactory  Excellent

5. Quality of discussion of literature and overall interaction with partner.
   Needs Improvement  Satisfactory  Excellent

During this unit, what do you think has been the skill area(s) in which you gained the most? (For example, analyzing literature, working collaboratively, technology skills, communication, writing, thinking critically and creatively, vocabulary, grammar, etc.) Please explain.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

What is an area you think still could be stronger?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
Teacher-Assessment for Hero’s Journey Matrices

STUDENT NAME: ____________________________ DATE: ________________

Directions: Circle the words that best describe the matrix.

1. The main ideas for each column are clear and apparent. Needs Improvement Satisfactory Excellent

2. Appropriate level of detail is provided to support ideas. Needs Improvement Satisfactory Excellent

3. Information is accurate. Needs Improvement Satisfactory Excellent

4. Demonstrates correct grammar, usage, and mechanics. Needs Improvement Satisfactory Excellent

5. Quality of discussion of literature and overall interaction with partner. Needs Improvement Satisfactory Excellent

6. Communication of ideas with presentation. Needs Improvement Satisfactory Excellent

Comments or Observations.

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

239
Handout 5:25.5

Prewriting with Freytag’s Pyramid
Building a Myth of My Own

Author - 

Review Freytag’s Pyramid. Chart the course of your myth by filling in a notation of each aspect of plot ideas.

Exposition –

Rising Action –

Climax –

Falling Action –

Denouement (French pronunciation: [dənuˈmã]) –
Handout 5:25.6

The Heroic Myth
Prewriting - Building a Myth of My Own

Author - 

Jot down ideas for the sections below. Feel free to create a Concept Web, use Inspiration/Kidspiration, StoryCreator, or another tool for Prewriting. Be sure to include the Hero’s Journey Elements in your planning as well. Please feel free to add illustrations to your myth.

Part I. The Elements – The parts that have to be there.

What Does Your Myth Attempt to Explain –

Setting – Be descriptive. Show, don’t tell. Where? When?

Characters (Humans, Animals, Warriors, Gods/Goddesses, etc.) – Choose and describe each.

Powers –

Struggle/Conflict – What problem is your hero going to solve? What has the hero been asked to do—the quest? Why? What obstacles might your hero encounter? How might those be solved?

Generalization about Change – Which generalization(s) will your myth show? How?

Part II. The Opening Line – Examine these “tried and true” lines and see how you might adapt them for your myth. (Do NOT just use one of these!)

A long time ago, in a galaxy far, far away…..
When the earth was new and man was but a thought…..
A long time ago, before the world was very old.......
There was a time when ..........
Many years ago..........
Before the world was as it is now ..........
You may have heard........
This is a tale of…..
LESSON 26: MYTHICAL JOURNEYS

I. OVERVIEW OF THE LESSON
- Students use all of the tools used in this study to create their own myths.

II. LEARNING OUTCOME OR OBJECTIVE
- To analyze and interpret literature.
- To become persuasive, informational, and narrative writers.
- To develop linguistic competency.
- To become effective communicators.
- To develop and apply critical and creative thinking (problem solving).
- To understand the concept of change.

III. INDIANA ACADEMIC STANDARDS
- W: 3,4,5,6,10
  L: 1,2,3,6

IV. INSTRUCTIONAL TIME NEEDED
- 135 - 150 minutes

V. GROUPING ARRANGEMENTS
- Students work independently.
- Students work with another student to carry out a Peer Review.
- Students work independently.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
- Computer, internet access, projector.
- Student Response Notebooks
- Planning Your Hero’s Journey Myth, the Quest Model for Creative Writing, Prewriting with Freytag’s Pyramid, and The Heroic Myth sheets.
- Myth Rubric Self-Assessment; Myth Rubric Peer Review; Myth Rubric Teacher-Assessment

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Guiding notes to Teachers:
- As you finish this unit, please set up time with each student to go over their writing portfolio, notebook, and any other personal writing they may wish to share. Have a conference about what skills they feel they have gained and what still needs further work.
1. Allow students to write or create their drafts. They are encouraged to take full advantage of the Prewriting step in the writing process. Provide them with tools that they may use: the Quest Model for Creative Writing, Freytag’s Pyramid, and/or Story Creator 2 at Myths and Legends http://myths.e2bn.org/create/ to write their own myth. The story must have a beginning, middle, and end. The myth needs to have a powerful vocabulary, varied sentence patterns, at least one metaphor, and some dialogue. The myth must have elements of the Hero’s Journey, Freytag’s Pyramid, and a change generalization within it. (See rubric.)

2. As students finish, provide a "drop box" (literal or electronically) for drafts to be placed. Have students carry out a Peer Review, at least one.

3. Allow students to sign up for a writing conference as needed.

4. Students work on revising. Allow students to illustrate their myths or create a multigenre product.

5. Students carry out a Self-Assessment.

6. Students have a writing conference with the teacher (using the Teacher-Assessment Rubric).

7. Discuss with the class:
   - What are the steps in the writing process?
   - What elements are central to a myth?
   - How can a writer hint or imply information so that readers may make inferences?
   - How is the Hero’s Journey related to life today?
   - What is the purpose of your writing a myth?
   - Who is your audience?
   - What power do myths hold?
   - How do myths and Heroes’ Journeys change humankind?
   - How do myths allow people to understand diverse cultures?
   - What challenges do you foresee in writing your own myth?

VIII. HOMEWORK

- Begin the prewriting stage of writing your own Hero’s Journey Myth by gathering ideas in your Reader’s Notebook. Use Planning Your Hero’s Journey Myth, the Quest Model for Creative Writing, Prewriting with Freytag’s Pyramid, and The Heroic Myth sheets. (You may wish to require students to do some form of Prewriting that has to be turned in with their drafts.)

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 5:26.1 Myth Rubric – Self-Assessment
- Handout 5:26.2 Myth Rubric – Peer Review
- Handout 5:26.3 Myth Rubric – Teacher Assessment
- Handout 5:26.4 Quest Model for Creative Writing
XI. **CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY**

- Students might be best served in a writer’s workshop format where each student is allowed his own time to write, revise, edit, meet 1:1 with the teacher, and give/receive peer feedback.
- Some type of “tracking” chart can assist the teacher in knowing where each student is in the writing process. It can also help keep students moving on the writing. An inexpensive suggestion is to put student names on craft sticks with magnet tape on the back. Write the various stages as headings on the white board – planning, rough draft, editing, final draft – and students move their names to the appropriate heading. There may also be heading to receive 1:1 teacher time so that each student has the opportunity to check in with an adult editor.

XII. **CLASSROOM SUGGESTIONS FOR FACILITATING GROUPING**

- See content differentiation suggestions above.
**Handout 5:26.1a**

**Name: _________________________________**

### Myth Rubric

**Self-Assessment**

Please use this as a guideline as you write your drafts.

Fill it out only after you have had at least one Peer Review.

<table>
<thead>
<tr>
<th>Category</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Characteristics of Myth</strong></td>
<td>- My myth shows originality and creativity.</td>
<td>- My myth shows some originality and creativity.</td>
<td>- My myth lacks originality and creativity.</td>
<td>- My myth shows no originality and uses other's ideas.</td>
</tr>
<tr>
<td></td>
<td>- My myth interprets or creates a contemporary hero and the hero’s heroic act.</td>
<td>- My myth has some semblance of a contemporary hero within it.</td>
<td>- My myth has no contemporary hero.</td>
<td>- My myth has no contemporary hero.</td>
</tr>
<tr>
<td></td>
<td>- My myth includes gods and goddesses and portrays their characteristics creatively.</td>
<td>- My myth includes gods and goddesses.</td>
<td>- My myth includes a god and/or goddess, but it does not portray their characteristics accurately.</td>
<td>- My myth includes a god and/or goddess, but it does not portray their characteristics accurately.</td>
</tr>
<tr>
<td></td>
<td>- My myth follows the structures of the Hero’s Journey and Freytag’s Pyramid.</td>
<td>- My myth somewhat follows the structures of the Hero’s Journey and Freytag’s Pyramid.</td>
<td>- My myth somewhat follows the structures of the Hero’s Journey and Freytag’s Pyramid, but aspects are missing.</td>
<td>- My myth somewhat follows the structures of the Hero’s Journey and/or Freytag’s Pyramid, but aspects are missing.</td>
</tr>
</tbody>
</table>

| **Writing**                   | - My writing is clear and lively; the reader is engaged throughout. | - My writing is relatively clear and interesting to the reader. | - My writing is somewhat unclear or not very interesting to the reader. | - My writing is unclear and hard to follow. |
| (Fluency, Word Choice, Sentence Pattern Variety) | - I show evidence of prewriting, drafts, peer review, an revisions based on feedback. | - I show some evidence of prewriting, one draft, or peer review, and I have made some revisions based on feedback. | - I show little evidence of prewriting, drafts, peer review, and/or revisions. | - I show no evidence of prewriting, drafts, peer review, and/or revisions. |

| **Figurative Language**       | My writing contains a well-constructed metaphor that adds a layer of dimension to my writing. | My writing contains a relatively well constructed metaphor. | My writing contains a metaphor that adds little to my myth. | My writing contains no metaphor or a metaphor that confuses the reader. |
| (At least one metaphor)       | | | | |
**Handout 5:26.1b**

<table>
<thead>
<tr>
<th>Category</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organization and Mechanics</strong></td>
<td>- My myth is clearly organized in a way that contributes to the meaning.</td>
<td>- My myth is organized in a way that contributes to the meaning.</td>
<td>- My myth is not organized, and the disorganization takes away from the meaning.</td>
<td>- My myth is disorganized and incomprehensible.</td>
</tr>
<tr>
<td></td>
<td>- My myth contains a well-developed setting, and characters are described in detail.</td>
<td>- My myth contains a developed setting, and characters are described.</td>
<td>- My myth's setting and characters are not fully developed and lack description.</td>
<td>- My myth's setting and characters need to be developed more fully.</td>
</tr>
<tr>
<td></td>
<td>- I used consistent formatting throughout my story.</td>
<td>- I used inconsistent formatting, but this does not interfere with the meaning of my story.</td>
<td>- I used inconsistent formatting that detracts from my story.</td>
<td>- I used inconsistent formatting that distracts readers.</td>
</tr>
<tr>
<td></td>
<td>- I proofread my myth, and there are no errors.</td>
<td>- I proofread my myth, but it includes some errors.</td>
<td>- I proofread my myth a little, but it includes many noticeable errors that detract from the story.</td>
<td>- I did not proofread my myth, and the errors significantly detract from the meaning of my story.</td>
</tr>
</tbody>
</table>

My writing is strong in the following ways:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

My writing sample could be improved in the following ways:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
**Myth Rubric**

**Peer Review**

<table>
<thead>
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<td>- The myth somewhat follows the structures of the Hero’s Journey and Freytag’s Pyramid, but aspects are missing.</td>
</tr>
<tr>
<td><strong>Writing (Fluency, Word Choice, Sentence Pattern Variety)</strong></td>
<td>- The writing is clear and lively; the reader is engaged throughout.</td>
<td>- The piece shows some evidence of prewriting, drafts, editing, and revisions.</td>
<td>- The piece shows some evidence of prewriting, one draft, or editing, and some revisions.</td>
<td>- The writing is unclear and hard to follow.</td>
</tr>
<tr>
<td></td>
<td>- The piece shows evidence of prewriting, drafts, editing, and revisions.</td>
<td>- The piece shows evidence of prewriting, one draft, or editing, and some revisions.</td>
<td>- The piece shows little evidence of prewriting, drafts, editing, and/or revisions.</td>
<td>- The piece shows no evidence of prewriting, drafts, editing, and/or revisions.</td>
</tr>
<tr>
<td><strong>Figurative Language (At least one metaphor)</strong></td>
<td>The writing contains a well-constructed metaphor that adds a layer of dimension to the writing.</td>
<td>The writing contains a relatively well-constructed metaphor.</td>
<td>The writing contains a metaphor that adds little to the myth.</td>
<td>The writing contains no metaphor or a metaphor that confuses the reader.</td>
</tr>
</tbody>
</table>
Handout 5:26.2b

Author’s Name ____________________________  Your Name ______________________________

<table>
<thead>
<tr>
<th>Category</th>
<th>4</th>
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<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>- The myth contains no errors.</td>
</tr>
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<td>- The myth is organized in a way that contributes to the meaning.</td>
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<td>- The myth contains a developed setting, and characters are described.</td>
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<td>- The myth uses inconsistent formatting, but this does not interfere with its meaning.</td>
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<td>- The myth is not organized, and the disorganization distracts.</td>
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<td>- The myth’s setting and characters are not fully developed and lack description.</td>
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<td>- The myth includes many noticeable errors that detract from the story.</td>
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<td>- The myth is disorganized and incomprehensible.</td>
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<td>- The myth’s setting and characters need to be developed more fully.</td>
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<td>- The myth has errors that significantly detract from its meaning.</td>
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The writing sample is strong in these ways:

The writing sample raised these questions:
### Myth Rubric

**Teacher Assessment**

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<thead>
<tr>
<th>Category</th>
<th>4</th>
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<tr>
<td><strong>Characteristics of Myth</strong></td>
<td>- The myth shows originality and creativity.</td>
<td>- The myth shows some originality and creativity.</td>
<td>- The myth lacks originality and creativity.</td>
<td>- The myth shows no originality and uses other’s ideas.</td>
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<td>- The myth interprets or creates a contemporary hero and the hero’s heroic act.</td>
<td>- The myth has some semblance of a contemporary hero within it.</td>
<td>- The myth has no contemporary hero.</td>
<td>- The myth has no contemporary hero.</td>
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<td></td>
<td>- The myth includes gods and goddesses and portrays their characteristics creatively.</td>
<td>- The myth includes gods and goddesses.</td>
<td>- The myth includes a god and/or goddess, but it does not portray their characteristics accurately.</td>
<td>- The myth does not include gods and goddesses.</td>
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<td>- The myth follows the structures of the Hero’s Journey and Freytag’s Pyramid.</td>
<td>- The myth somewhat follows the structures of the Hero’s Journey and Freytag’s Pyramid.</td>
<td>- The myth somewhat follows the structures of the Hero’s Journey and/or Freytag’s Pyramid, but aspects are missing.</td>
<td>- The myth does not follow the Hero’s Journey and/or Freytag’s Pyramid.</td>
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<tr>
<td><strong>Writing</strong></td>
<td>- The writing is clear and lively; the reader is engaged throughout.</td>
<td>- The writing is relatively clear and interesting to the reader.</td>
<td>- The writing is somewhat unclear or not very interesting to the reader.</td>
<td>- The writing is unclear and hard to follow.</td>
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<tr>
<td>(Fluency, Word Choice, Sentence Pattern Variety)</td>
<td>- The piece shows evidence of prewriting, drafts, editing, and revisions.</td>
<td>- The piece shows some evidence of prewriting, one draft, or editing and some revisions.</td>
<td>- The piece shows little evidence of prewriting, drafts, editing, and/or revisions.</td>
<td>- The piece shows no evidence of prewriting, drafts, editing, and/or revisions.</td>
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<tr>
<td><strong>Figurative Language</strong></td>
<td>The writing contains a well-constructed metaphor that adds a layer of dimension to the writing.</td>
<td>The writing contains a relatively well-constructed metaphor.</td>
<td>The writing contains a metaphor that adds little to the myth.</td>
<td>The writing contains no metaphor or a metaphor that confuses the reader.</td>
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<td>(At least one metaphor)</td>
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**Handout 5:26.3b**

**Author's Name ________________________________

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<td><strong>Organization and Mechanics</strong></td>
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<td>- The myth is clearly organized in a way that contributes to the meaning.</td>
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<td>- The myth contains a well-developed setting, and characters are described in detail.</td>
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<td>- The myth uses consistent formatting throughout the story.</td>
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The writing sample is strong in these ways:

The writing sample raised these questions:

250
Handout 5:26.4

**Quest Model for Creative Writing**

- The Hero (create a character with heroic qualities)
- Encounters a Problem or Challenge (define the challenge)
- Goes on a Journey to Seek Answers/Challenge (define journey as to type, duration, purpose)
- Has Exploits that Test Commitment to Quest (define adventures/people/situations)
- Returns Home with Solution and/or Wisdom from the Journey (define the outcomes)

J.L. Van Tassel-Baska, 2007
LESSON 27: SHARING OUR STORIES

I. OVERVIEW OF THE LESSON
   • Students share their myths.

II. LEARNING OUTCOME OR OBJECTIVE
   • To become persuasive, informational, and narrative writers.
   • To develop linguistic competency.
   • To become effective communicators.

III. INDIANA ACADEMIC STANDARDS
   • W: 9
   • SL: 1,2,3,4,6
   • L: 1

IV. INSTRUCTIONAL TIME NEEDED
   • 90 - 100 minutes

V. GROUPING ARRANGEMENTS
   • The whole class is together students present their myths.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Students’ myths
   • If available, camera to take some photos of students while presenting

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Guiding notes to Teachers:
   • You will want to try to have a stool or higher chair that students can be seated in as each becomes the author sharing with the class.

1. Explain to the students that they will be sharing their myths with the class in the Author’s Chair.
2. Students will listen and work to be a respectful, attentive audience.
3. Students will present their myths to the class.
4. After all myths have been presented, the teacher will ask the following questions:
   o What aspects of the myths we have heard were most effective? Why?
   o What were your favorites? What made them so?
   o Do you think we still need myths today to explain natural phenomena? Human behavior? Why or why not?
What have you learned in this unit about the concept of Quest? Create a concept map in small groups of this idea. Share your results with each other and post your map around the room.

5. Discuss with the class:
   - How would you describe the experiences you had with writing during this unit?
   - What aspects of this unit were most challenging for you?
   - In what ways could this unit be improved?

VIII. Homework

IX. Interdisciplinary Connections, Enrichment Possibilities, or Resources

X. Lesson Handouts or Assessments Attached

XI. Content Differentiation Suggestions for Mixed Ability
   - This lesson is designed to meet the needs of all students.

XII. Classroom Suggestions for Facilitating Grouping
LESSON 28 POST ASSESSMENT

I. OVERVIEW OF THE LESSON

• In the last lesson, administer the post-assessments to establish current knowledge.
  o The grammar post assessment
  o The informational text post assessment
  o The concept post assessment
  o The writing post assessment

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

• To document growth and/or identify need for additional instruction.

III. INDIANA ACADEMIC STANDARDS

IV. INSTRUCTIONAL TIME NEEDED

• 90 - 120 minutes

V. GROUPING ARRANGEMENTS

• Students take these individually

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

• Post Assessments are included here

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

• Teacher should grade post assessments with the rubric provided and compare with pre-assessments given prior to the unit.

VIII. LESSON HANDOUTS OR ASSESSMENTS

• Handout 5:28.1 and 5:28.2 Grammar post assessment and Rubric
• Handout 5:28.3 and 5:28.4 Informational Text post assessment and Rubric
• Handout 5:28.5 and 5:28.6 Concept post assessment and Rubric
• Handout 5:28.7 and 5:28.8 Writing post assessment and Rubric

XI. CONTENT DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY

• Choose the same one or two of the pre-assessments and administer them as post-assessments to demonstrate growth of the average to above-average learners in the classroom.

XII. CLASSROOM SUGGESTIONS FOR FACILITATING GROUPING
Analyze the following sentence and answer the questions.

Sentence for #1 - #8
The journey of Odysseus takes ten years, and he has many adventures along the way.

1. Find two prepositional phrases are in this sentence and write them on the lines below.
   ___________________________   ___________________________

2. In this sentence, the word “many” acts as what part of speech? ________________

3. In this sentence, the word “he” is what part of speech? ________________

4. In this sentence, the word “and” is what part of speech? ________________

5. The comma after “years” is there to join two independent clauses joined by a coordinating conjunction. That makes this sentence a ________________ sentence. (Choices: simple, compound, complex)

6. In this sentence, what tense is the verb “takes?” ________________

7. What is the sentence type? ________________ (Choices: declarative, imperative, interrogative, exclamatory)

8. What part of speech is “Odysseus”? ________________

9. Place commas in the correct places in this sentence:

The Cyclops a one-eyed monster is conquered by Odysseus and his men.

10. Punctuate the following sentence using commas and quotation marks where needed.

When they asked the Cyclops who had done this to him he replied No man.
Handout 5:1.2 Post-Assessment for Grammar Unit 5 Answer Key

Sentence for #1 - #8
The journey of Odysseus takes ten years, and he has many adventures along the way.

1. Find two prepositional phrases are in this sentence and write them on the lines below.
   ______ of Odysseus ________ _______ along the way ________

2. In this sentence, the word “many” acts as what part of speech? ______ adjective ______

3. In this sentence, the word “he” is what part of speech? ______ pronoun ______

4. In this sentence, the word “and” is what part of speech? ______ conjunction ______

5. The comma after “years” is there to join two independent clauses joined by a coordinating conjunction. That makes this sentence a ______ compound ______ sentence. (Choices: simple, compound, complex)

6. In this sentence, what tense is the verb “takes?” ___ present _____

7. What is the sentence type? ______ declarative ______ (Choices: declarative, imperative, interrogative, exclamatory)

8. What part of speech is “Odysseus”? ______ noun or proper noun ______

9. Place commas in the correct places in this sentence:

   The Cyclops, a one-eyed monster, is conquered by Odysseus and his men.

10. Punctuate the following sentence using commas and quotation marks where needed.

    When they asked the Cyclops who had done this to him, he replied, “No man.”
You have probably heard about the legendary "Johnny Appleseed." According to story and song, he spread his apple seeds all over the nation. Did you know there really was a "Johnny Appleseed"? His name was Jonathan Chapman. He was born in Massachusetts in 1775. Chapman earned his nickname because he planted small orchards and individual apple trees during his travels. He was a man dedicated to helping others. He walked across one hundred thousand square miles of Midwestern wilderness and prairie.

In 1801, Chapman took sixteen bushels of apple seeds from western Pennsylvania down the Ohio River. He had more than one thousand acres of farmland on which he developed apple orchards, but he didn't just stay on his own land. Chapman's work was like that of a missionary. Each year, he traveled hundreds of miles on foot. He wore a brown coffee sack with holes cut out for arms. He carried a cooking pot and is said to have worn the pot like a hat over his flowing hair.

About 1830, Chapman had some land in Indiana. There, he planted trees that produced thousands of seedling apple trees. He sold, traded, and planted these trees other places. He loved the wilderness. It is no wonder he became a famous person with his cheerful, generous nature. He was also known for his gentleness with animals and devotion to the Bible. He knew which plants could be used as medicines and had a great friendship with the Indians. His appearance was also very unusual. The next time you bite into an apple, think of the man who spread good cheer and friendship through apples, Jonathan Chapman, better known as "Johnny Appleseed."


Questions:

1. Write a one or two sentence summary of the reading.
2. After reading the selection, state and explain an important idea.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

3. In your own words, explain what is meant by "He was a man dedicated to helping others."

________________________________________________________________________

________________________________________________________________________

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4. What does the passage tell us about change? Support your response with details from the reading.

________________________________________________________________________

________________________________________________________________________

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Handout 5: 28.4 Informational Text Assessment Scoring Rubric

Student Name__________________________________________ Post______ Date Given______

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<th>Points</th>
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Handout 5 :28.5 Post Assessment for Concept of Change

Student Name___________________________________________________ Post____Date Given____

Notes to the teacher: Please allow students 20 minutes to complete the post assessment for the concept of change.

Students:

1. Give as many examples as you can of things that change. (Spend no more than 5 minutes on this question.)

2. Draw a diagram or picture of an example of change, showing before and after the change. Label the key elements in your picture and provide as many details as you can.

<table>
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<tr>
<th>Before</th>
<th>After</th>
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</table>
3. Identify three ways that a character could change in a story or novel.

4. What are three things you can say about all change?

   All change
   All change
   All change
Handout 5 : 1.5 Assessment for Change Concept: Grading Rubric

<table>
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<tr>
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<th>5</th>
<th>3 - 4</th>
<th>1 - 2</th>
<th>0</th>
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<tr>
<td><strong>Examples of the Concept</strong></td>
<td>At least 8 appropriate examples are given.</td>
<td>At least 5 appropriate examples are given.</td>
<td>At least 1 appropriate examples are given.</td>
<td>No examples are given.</td>
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<tr>
<td><strong>Drawing of Before-After</strong></td>
<td>The drawing contains at least four changed elements depicting a before-after situation.</td>
<td>The drawing contains 2-3 changed elements depicting a before-after situation.</td>
<td>The drawing contains only one picture element that shows a before-after relationship.</td>
<td>The drawing contains no elements.</td>
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<tr>
<td><strong>Types of Change</strong></td>
<td>Four different types of changes are identified.</td>
<td>Two or three different types of changes are identified.</td>
<td>One type of change is identified.</td>
<td>No type of change is identified.</td>
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<tr>
<td><strong>Generalizations</strong></td>
<td>Reflects three appropriate generalizations about change.</td>
<td>Reflects two appropriate generalizations about change.</td>
<td>Reflects one statement about change.</td>
<td>No statements or generalizations about change are provided.</td>
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</table>

**Total Points** __/20
Handout 5 :28.7 Writing Post Assessment

Name_____________________________________________________________Date________________

Teacher Directions: May allow up to 30 minutes for responses.

Write a paragraph to answer the following question:

**Do you think students your age should be responsible for preparing their own lunch each day?**

Be sure to include a topic sentence. Give at least three reasons that explain what you think. Write a conclusion.

Plan your writing here (write on the next page):
Do you think students your age should be responsible for preparing their own lunch each day?
Handout 5.28.8 Elementary Writing Rubric for Indiana High Ability Curriculum Units

Name

Name or Date of Assignment

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Exceeds Expectations 4 Points</th>
<th>Meets Expectations 3 Points</th>
<th>Some Evidence 2 Points</th>
<th>Little or No Evidence 1 or 0 points</th>
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<tr>
<td>Opening Statement/Opinion (x1)</td>
<td>I wrote a very clear statement about my opinion or topic of my writing with some supporting reasons.</td>
<td>I wrote a very clear statement about my opinion or topic.</td>
<td>I gave a short sentence but no detail.</td>
<td>I did not give an opening statement about my opinion or topic.</td>
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<tr>
<td>Reasons (x2)</td>
<td>I wrote 4 or more good reasons.</td>
<td>I wrote 3 good reasons.</td>
<td>I wrote 1 or 2 reasons.</td>
<td>I did not give reasons.</td>
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<tr>
<td>Elaboration (x2)</td>
<td>My reasons were explained very well.</td>
<td>Some of my reasons were explained.</td>
<td>I explained at least one reason.</td>
<td>I did not explain my reasons.</td>
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<tr>
<td>Conclusion (x1)</td>
<td>I wrote a strong conclusion that restated my position or my summary.</td>
<td>I just restated my first opinion or topic.</td>
<td>My conclusion did not match my first statement.</td>
<td>I did not give a conclusion.</td>
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<tr>
<td>Grammar and Mechanics (weighting to be determined by the teacher)</td>
<td>I used correct grammar, spelling, and mechanics of English</td>
<td>I made 1 or 2 misspellings or other errors.</td>
<td>I made 2 - 4 misspellings or errors.</td>
<td>I made 5 or more errors.</td>
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</tbody>
</table>