High Ability Language Arts Curriculum Project Phase II

Unit: Influence in the World Around Us

Grade Level: 10

Teacher Author: Carol Kazmierczak

Edition Date: 05.17

CLASSROOM USE VERSION

Indiana Academic Standards 2014
This High Ability Language Arts Unit has been developed to provide supporting materials to help educators successfully implement the Indiana Academic English Language Arts Standards 2014 for High Ability learners. Use of these resources is optional – teachers should decide which resources work best in their school for their students. This resource document is a living document and will be revised as needed. Please report concerns or 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 FOR UNIT 10: INFLUENCE IN THE WORLD AROUND US

OVERVIEW
This unit is designed around the concept of influence, focusing on how people of all ages are influenced, and what influences their thoughts and actions. Students will make connections to the concept by exploring a variety of genres that relate to it. *Macbeth* by William Shakespeare serves as the anchor text and will allow students to examine influence at its extremes. Short stories will provide the opportunity to analyze what influences a variety of characters, both in fiction and in reality. Selected poems explore the notion of influence, and non-fiction offerings include TED Talks and other multi-media that present influences in the real world. Note: If the district requires the study of Julius Caesar in grade 10, the lessons in the latter part of the unit could be so modified.

Students will engage in oral presentations, persuasive, narrative, and expository writing, timed writing assignments, poetry and drama writing, and art connections that meet the unit goals and Indiana Standards for Language Arts. All research work requires that students cite their sources in MLA format. Some lessons incorporate a quotation or question that may be used to engage students in discussion or a writing prompt for ongoing journaling. Other lessons include an optional grammar, vocabulary, literary terms activity. Discussion group assignments are included to foster speaking and listening skills. Information, media, and technology skills are inherent in the lessons in terms of online resources and student products. While technology is ubiquitous in most students’ lives, all lessons are written for classrooms with varying degrees of available technology.

The core project of the unit is an ethnographic study, which asks students to study a location in their own community and the people who frequent that location to question and observe the influences at play. Students will work with a small group for this project, which will take several weeks to complete, and will use the Spark Investigative Process as they gather, analyze, and present information.

Critical thinking, creative thinking, and collaboration are addressed through various models that are incorporated in the unit. Paul’s Reasoning Model, Literature and Vocabulary Organizers, Socratic Seminar, Spark Problem Solving Process, Debate, and Problem-Based Learning are employed in the lessons to drive students toward deeper thinking and conceptual awareness.

CONCEPT AND GENERALIZATIONS
The Concept of influence.
Generalizations are determined by students in Lesson 2. Sample generalizations include:
- We are influenced by historical events.
- We are influenced by media.
- We are influenced by personal relationships.
- We are influenced by culture.
## UNIT OVERVIEW BY LESSON

<table>
<thead>
<tr>
<th>Lesson Number</th>
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<th>Readings/Resources Used</th>
<th>Unit Goals</th>
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<tr>
<td>1</td>
<td>Pre-Assessment</td>
<td>Grammar pre-assessment</td>
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<td>&quot;Even seizures can't slow this sixth-grader: 'Nothing Can Stop me!'&quot; by NPR staff <a href="http://www.npr.org/2016/02/12/466414706/even-seizures-cant-slow-this-sixth-grader-nothing-can-stop-me">http://www.npr.org/2016/02/12/466414706/even-seizures-cant-slow-this-sixth-grader-nothing-can-stop-me</a></td>
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<td>Using Podcast NPR’s Story Corps episodes</td>
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<td>to Determine Influence</td>
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<td><strong>The Influence of Anti-Intellectualism</strong></td>
<td>Copies of the editorial “The Dumbing of America: Call Me a Snob, but Really, We’re a Nation of Dunces,” by Susan Jacoby - <a href="http://www.washingtonpost.com/wp-dyn/content/article/2008/02/15/AR2008021502901.html">http://www.washingtonpost.com/wp-dyn/content/article/2008/02/15/AR2008021502901.html</a> for each student. Copies of the “Six Thinking Hats” procedure for each student.</td>
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<td>Week</td>
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<td>The Influence of Gender Identity</td>
<td>Purdue OWL - <a href="https://owl.english.purdue.edu/owl/resource/747/01/">https://owl.english.purdue.edu/owl/resource/747/01/</a></td>
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<td>Act I, scene 7: “If it were done when ’tis done...”</td>
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<td>TED Talk: “Are we really in control of our decisions?” by Dan Ariely</td>
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<td>Soliloquy focus: Act II. Scene 1: “Is this a dagger which I see before me,/ The handle toward my hand?”</td>
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<td>The influence of Expectation</td>
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<td>“The Lottery”</td>
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<td>Senator Ellison DuRant Smith’s “Shut the door” speech</td>
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<td>2, 5, 7, 9-10.SL.3.1, 9-10.ML.1, 9-10.ML.2.1</td>
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<td><a href="https://www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are?language=en">https://www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are?language=en</a></td>
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<td>“Bill Gates: Mosquitos, malaria, and education” -</td>
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<td>“Jamie Oliver: Teach every child about food” -</td>
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**Indiana High Ability Language Arts Phase II Unit 10**

**May 2017**

### MATERIALS NEEDED IN UNIT 10, INFLUENCE

Highlighted cells indicate that there are some materials that the teacher will need to supply. Most resources are found online, and links or aggregated websites are included for all such lessons.

<table>
<thead>
<tr>
<th>Unit</th>
<th>Lesson</th>
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<td>Colored paper for 6 Hats activity optional</td>
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<td>Copy of “Unbroken” video, optional</td>
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<td>MacBeth for all students</td>
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### INDIANA ACADEMIC STANDARDS FOR GRAMMAR

**Grade 10 –**

Demonstrate command of English grammar and usage, focusing on:
**Pronouns** –
*Students are expected to build upon and continue applying conventions learned previously.*

**Verbs** –
Forming and using verbs in the indicative, imperative, interrogative, conditional, and subjunctive moods.

**Adjectives and Adverbs** –
*Students are expected to build upon and continue applying conventions learned previously.*

**Phrases and Clauses** –
*Students are expected to build upon and continue applying conventions learned previously.*

**Usage** –
Identifying and using parallelism in all writing to present items in a series and items juxtaposed for emphasis.

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling focusing on:

**Capitalization** –
*Students are expected to build upon and continue applying conventions learned previously.*

**Punctuation** –
Using a semicolon and a conjunctive adverb to link two or more closely related independent clauses.

* see Appendix Grammar Standards for grammar expectations for grades K-10

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**2014 INDIANA ACADEMIC STANDARDS ALIGNMENT REPORT**

**Unit: 10**

**Unit Title:** *Influence in the world around us*

**Date of Alignment:** 3.27.15

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

**9-10.RL.1**
Read a variety of literature within a range of complexity appropriate for grades 9-10. By the end of grade 9, students interact with texts proficiently and independently at the low end of the range and with scaffolding as needed for texts at the high end of the range. By the end of grade 10, students interact with texts proficiently and independently.

**9-10.RL.2.1**
Cite strong and thorough textual evidence to support analysis of what a text says explicitly as well as inferences and interpretations drawn from the text.

**9-10.RL.2.2**
Analyze in detail the development of two or more themes or central ideas over the course of a work of literature, including how they emerge and are shaped and refined by specific details.
Analyze how dynamic characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Students are expected to build upon and continue applying concepts learned previously.

Analyze and evaluate how an author’s choices concerning how to structure a work of literature, order events within it (e.g., parallel episodes), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Analyze how the author creates such effects as suspense or humor through differences in the points of view of the characters and the reader (e.g., created through the use of dramatic irony).

Analyze multiple interpretations of a story, play, or poem, evaluating how each version interprets the source text.

Analyze and evaluate how works of literary or cultural significance (American, English, or world) draw on themes, patterns of events, or character types from myths, traditional stories, or religious works, including describing how the material is rendered new.

Read a variety of nonfiction within a range of complexity appropriate for grades 9-10. By the end of grade 9, students interact with texts proficiently and independently at the low end of the range and with scaffolding as needed for texts at the high end of the range. By the end of grade 10, students interact with texts proficiently and independently.

Cite strong and thorough textual evidence to support analysis of what a text says explicitly as well as inferences and interpretations drawn from the text.

Analyze in detail the development of two or more central ideas over the course of a text, including how they interact and build on one another to provide a complex analysis.

Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

Students are expected to build upon and continue applying concepts learned previously.

Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.
9-10.RN.3.3 Determine an author's perspective or purpose in a text, and analyze how an author uses rhetoric to advance that perspective or purpose.

9-10.RN.4.1 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

9-10.RN.4.2 Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

9-10.RN.4.3 Analyze seminal U.S. and world documents of historical and literary significance, including how they address related themes and concepts.

9-10.RV.1 Acquire and use accurately general academic and content-specific words and phrases at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

9-10.RV.2.1 Use context to determine or clarify the meaning of words and phrases. Students are expected to build upon and continue applying concepts learned previously.

9-10.RV.2.2 Analyze nuances in the meaning of words with similar denotations.

9-10.RV.2.3 Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).

9-10.RV.2.4 Select appropriate general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, part of speech, or etymology.

9-10.RV.3.1 Analyze the meaning of words and phrases as they are used in works of literature, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings.

9-10.RV.3.2 Determine the meaning of words and phrases as they are used in a nonfiction text, including figurative, connotative, and technical meanings; evaluate the effectiveness of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
9-10.RV.3.3 Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

9-10.W.1 Write routinely over a variety of time frames for a range of tasks, purposes, and audiences; apply reading standards to support analysis, reflection, and research by drawing evidence from literature and nonfiction texts.

9-10.W.2 Students are expected to build upon and continue applying concepts learned previously.

9-10.W.3.1 Write arguments in a variety of forms that—

● Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

● Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.

● Use effective transitions to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

● Establish and maintain a consistent style and tone appropriate to purpose and audience.

● Provide a concluding statement or section that follows from and supports the argument presented.
Write **informative** compositions in a variety of forms that –

- Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (*e.g.*, headings), graphics (*e.g.*, figures, tables), and multimedia when useful to aiding comprehension.

- Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.

- Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

- Choose language and content-specific vocabulary that express ideas precisely and concisely to manage the complexity of the topic, recognizing and eliminating wordiness and redundancy.

- Establish and maintain a style appropriate to the purpose and audience.

- Provide a concluding statement or section that follows from and supports the information or explanation presented (*e.g.*, articulating implications or the significance of the topic).

Write **narrative** compositions in a variety of forms that –

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

- Create a smooth progression of experiences or events.

- Use narrative techniques, (*e.g.*, dialogue, pacing, description, reflection, and multiple plot lines), to develop experiences, events, and/or characters.

- Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

- Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

- Provide an ending that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Apply the **writing process** to –

- Plan and develop; draft; revise using appropriate reference materials; rewrite; try a new approach, focusing on addressing what is most significant for a specific purpose and audience; and edit to produce and strengthen writing that is clear and coherent.
● Use technology to generate, produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically (e.g., use of publishing programs, integration of multimedia).

9-10.W.5 Conduct short as well as more sustained research assignments and tasks to build knowledge about the research process and the topic under study.

● Formulate an inquiry question, and refine and narrow the focus as research evolves.

● Gather relevant information from multiple authoritative sources, using advanced searches effectively, and annotate sources.

● Assess the usefulness of each source in answering the research question.

● Synthesize and integrate information into the text selectively to maintain the flow of ideas.

● Avoid plagiarism and overreliance on any one source and follow a standard format (e.g., MLA, APA) for citation.

● Present information, choosing from a variety of formats.

9-10.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.

9-10.SL.2.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics, texts, and issues, building on others’ ideas and expressing personal ideas clearly and persuasively.

9-10.SL.2.2 Examine, analyze, and reflect on ideas and support or refute points under discussion, by providing specific evidence from materials under study and other resources.

9-10.SL.2.3 Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

9-10.SL.2.4 Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

9-10.SL.2.5 Respond thoughtfully to multiple perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify personal views and
understanding and make new connections in reference to the evidence and reasoning presented.

9-10.SL.3.1 Integrate multiple sources of information presented in diverse media and formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

9-10.SL.3.2 Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

9-10.SL.4.1 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

9-10.SL.4.2 Create engaging presentations that make strategic and creative use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) to add interest and enhance understanding of findings, reasoning, and evidence.

9-10.SL.4.3 Students are expected to build upon and continue applying concepts learned previously.

9-10.ML.1 Critically analyze information found in electronic, print, and mass media used to inform, persuade, entertain, and transmit culture.

9-10.ML.2.1 Analyze how media include or exclude information from visual and verbal messages to achieve a desired result.

9-10.ML.2.2 Analyze and interpret the changing role of the media over time in focusing the public's attention on events and in forming their opinions on issues.

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

None

Teaching Tips for Influence in the World Around Us

- Questions and answers are provided for the anchor text, *Macbeth* by William Shakespeare. These may also be used as reading checks or assessments if deemed appropriate or necessary. It may be helpful to get students started in the text by reading aloud with them until they become more comfortable with the language of the time period. An alternative is to encourage students to listen to the Librivox recording of *Macbeth*, which is in the public domain. It can be found online at https://librivox.org/the-tragedy-of-macbeth-by-william-shakespeare/ There is an app for Librivox which allows the entire work to be downloaded and then listened to later without an Internet connection.
connection. There are versions with different readers so you may want to check the reviews or listen ahead of time to decide which version might be more understandable or appealing to your students. If you are required to read Julius Caesar in Grade 10, the lessons focused on MacBeth could be reworked and still use the unit.

- Consider making and displaying poster-sized copies of the models used throughout the unit. They are handy references for students as they analyze what they read, analyze vocabulary, and write. The teacher may also wish to make appropriate modifications to these models in order to help students use them more readily.
  - Vocabulary Web
  - 4-Level Sentence Analysis
  - Paul’s Reasoning Wheel
  - 6 Hats
  - Socratic Seminar rules or ways to enter the discussion
  - SCAMPER
  - Debate rules or structure
  - Spark Problem Solving Process

- Discussion questions are included in each lesson and are essential to the critical and creative thinking that students are asked to do throughout the unit. These questions, too, may be used as journal prompts or may become assessment questions, at teacher discretion and/or need.

- Whenever appropriate, allow for student choice. Student samples in those lessons demonstrate a variety of interpretations of the assignment, all which still fit the desired goals.

- Incorporate technology whenever possible. The lessons were created with the idea that if technology is available, it should be used. If a school or individual teacher uses an online learning management system (Blackboard, LEARN, Canvas, etc.), parts of the lessons can be delivered through that platform. Students may also submit writing through the LMS. The lessons, however, offer teachers alternatives so that classrooms with varying degrees of technology availability may implement them.

- Students will view a variety of media throughout the unit. While the media is tied specifically to the lesson’s focus, it can also serve to address the Media Literacy standards. Through some strategically posed questions, teachers can assess students’ ability to evaluate the accuracy of information presented and identify target audiences in media presentations.

- Differentiation tips are included in the unit for students who may have more difficulty. Consider graphic novels and No Fear Shakespeare or similar sites for the *MacBeth* work if needed for those students.
LESSON 1: PRE-ASSESSMENT

I. OVERVIEW OF THE LESSON

- Prior to Lesson 2, either in two sections or in one sitting, administer the pre-assessments to establish baseline knowledge. It is important that these be administered prior to any instruction.
  - Concept
  - Grammar
  - Expository Writing
  - Fiction Reading

- When these are complete, an initial discussion of the Concept of Influence will begin.

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

- 9-10.W.6.2b
- 9-10.W.6.2c
- 9-10.RV.2.4
- 9-10.RV.2.5

IV. INSTRUCTIONAL TIME NEEDED

- 90 minutes

V. GROUPING ARRANGEMENTS

- Students complete these individually

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

- Pre-assessments included here

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- Pre-Assessments will provide valuable information for student groupings and differentiation.

Teacher-to-Teacher:
Consider dividing the test into two 45-minute periods. Some students were done early on both days, but I did not want anyone to feel rushed. I had students read a choice book when they were finished, which students greatly appreciated.
Teacher should grade pre-assessments with the rubrics provided and retain for comparison after post-test is given at the end of the unit.

VIII. HOMEWORK

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 10:1.1 Pre-Assessment Part A
- Handout 10:1.2 Pre-Assessment Part B
- Handout 10:1.3 Rubric (for teacher use)

XI. DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

- All pre-assessments are likely to provide valuable information for instructional planning and to determine growth from the beginning to the end of the unit for all students in Grade 10 Honors.
Handout 10:1.1
Pre-Assessment IHALA Phase II Grade 10 PART A

Note to Teachers: The pre-assessment should be given prior to any instruction from the unit provided to students in your classroom. Give Part A for Lesson 1. Teach Lesson 2 of the unit and then give Part B before teaching Lesson 3. Or, give Part A a week before beginning the unit and Part B for Lesson 1. When ready to begin, tell your students: “Today we will complete a pre-assessment related to what we will be doing in this next unit. I am interested in knowing what you may already know; however, I do not expect that you will already know all of the answers to the questions. After we finish the unit, I expect that you will know many of these answers. Just answer the questions the best you can today.”

Student Name_________________________________________________ Date Given_____________

Part A

Section I Concept of Influence

<table>
<thead>
<tr>
<th></th>
<th>Student Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>What is influence? In the space below, write as many examples of influence as you can come up with in the next five minutes.</td>
</tr>
<tr>
<td>2.</td>
<td>Describe how influence is related to the following:</td>
</tr>
<tr>
<td></td>
<td>a. peers</td>
</tr>
<tr>
<td></td>
<td>b. media</td>
</tr>
<tr>
<td></td>
<td>c. religion</td>
</tr>
</tbody>
</table>
### Section II Grammar

- **In the following paragraph, correct the mistakes in grammar and usage. Write the correction above the mistake.**

  Juxtaposition is a literary device where writers can depict characters or ideas in great detail, to create suspense, or achieving a certain style. In chapter 1 of A tale of two cities Dickens writes: *It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness* . . . His reader’s develop understanding when one idea is compared to another therefore you comprehended “best of times” when it is next to the idea of “worst of times.” In this case Dickens found juxtaposition useful in describing events that lead to the French Revolution.
<table>
<thead>
<tr>
<th>Section III Expository Writing</th>
<th>Student Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Explain how you have used or do use literary devices to enhance your writing. Use specific details to support your ideas.</td>
<td></td>
</tr>
</tbody>
</table>

Plan your work on this page and write on the lines that follow the planning area; these lines continue on the next page.
|                                                                                           |
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|                                                                                           |
|                                                                                           |
|                                                                                           |

**Total Score for Expository Writing (20 points possible)**
### Handout 10:1.2

**Pre Assessment Part B**

**Student Name_________________________________________________ Date Given____________**

<table>
<thead>
<tr>
<th>Section IV Fiction Reading</th>
<th>Student Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excerpt from <em>Great Expectations</em> by Charles Dickens&lt;br&gt;Public Domain text at <a href="http://www.gutenberg.org">www.gutenberg.org</a></td>
<td></td>
</tr>
<tr>
<td><strong>Read the selection below and respond to the questions.</strong></td>
<td></td>
</tr>
</tbody>
</table>
| My father's family name being Pirrip, and my Christian name Philip, my<br>infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip.  
I give Pirrip as my father's family name, on the authority of his tombstone and my sister,—Mrs. Joe Gargery, who married the blacksmith. As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like were unreasonably derived from their tombstones. The shape of the letters on my father's, gave me an odd idea that he was a square, stout, dark man, with curly black hair. From the character and turn of the inscription, "*Also Georgiana Wife of the Above,*" I drew a childish conclusion that my mother was freckled and sickly. To five little stone lozenges, each about a foot and a half long, which were arranged in a neat row beside their grave, and were sacred to the memory of five little brothers of mine,—who gave up trying to get a living, exceedingly early in that universal struggle,—I am indebted for a belief I religiously entertained that they had all been born on their backs with their hands in their trousers-pockets, and had never taken them out in this state of existence.  
Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea. My first most vivid and broad impression of the identity of things seems to me to have been gained on a memorable raw afternoon towards evening. At such a time I found out for certain that this bleak place overgrown with nettles was the churchyard; and that Philip Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried; and that Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried; and that the dark flat wilderness beyond the churchyard, |               |
intersected with dikes and mounds and gates, with scattered cattle feeding on it, was
the marshes; and that the low leaden line beyond was the river; and that the distant
savage lair from which the wind was rushing was the sea; and that the small bundle
of shivers growing afraid of it all and beginning to cry, was Pip.

"Hold your noise!" cried a terrible voice, as a man started up from among the graves
at the side of the church porch. "Keep still, you little devil, or I'll cut your throat!"

A fearful man, all in coarse gray, with a great iron on his leg. A man with no
hat, and with broken shoes, and with an old rag tied round his head. A man who had
been soaked in water, and smothered in mud, and lamed by stones, and cut by flints,
and stung by nettles, and torn by briars; who limped, and shivered, and glared, and
growled; and whose teeth chattered in his head as he seized me by the chin.

"Oh! Don't cut my throat, sir," I pleaded in terror. "Pray don't do it, sir."
"Tell us your name!" said the man. "Quick!"
"Pip, sir."
"Once more," said the man, staring at me. "Give it mouth!"
"Pip. Pip, sir."
"Show us where you live," said the man. "Pint out the place!"

I pointed to where our village lay, on the flat in-shore among the alder-trees
and pollards, a mile or more from the church.

The man, after looking at me for a moment, turned me upside down, and emptied
my pockets. There was nothing in them but a piece of bread. When the church came
to itself,—for he was so sudden and strong that he made it go head over heels before
me, and I saw the steeple under my feet,—when the church came to itself, I say, I was
seated on a high tombstone, trembling while he ate the bread ravenously.

### 1. Write a two or three sentence summary of the reading.

- "Hold your noise!" cried a terrible voice, as a man started up from among the graves
  at the side of the church porch. "Keep still, you little devil, or I'll cut your throat!"

- A fearful man, all in coarse gray, with a great iron on his leg. A man with no
  hat, and with broken shoes, and with an old rag tied round his head. A man who had
  been soaked in water, and smothered in mud, and lamed by stones, and cut by flints,
  and stung by nettles, and torn by briars; who limped, and shivered, and glared, and
growled; and whose teeth chattered in his head as he seized me by the chin.

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  and pollards, a mile or more from the church.

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  my pockets. There was nothing in them but a piece of bread. When the church came
to itself,—for he was so sudden and strong that he made it go head over heels before
me, and I saw the steeple under my feet,—when the church came to itself, I say, I was
seated on a high tombstone, trembling while he ate the bread ravenously.
2. **After reading the selection, how does Pip imagine his family? Give at least two examples from the text that support your idea.**

3. **In your own words, explain what is meant by Pip’s description of how he feels about his five dead brothers, “I am indebted for a belief I religiously entertained that they had all been born on their backs with their hands in their trousers-pockets, and had never taken them out in this state of existence.”**

4. **What does this passage tell us about influence?**
<table>
<thead>
<tr>
<th>Total Score for Fiction Reading (20 points possible)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Score for Concept (20 Points Possible)</td>
<td></td>
</tr>
<tr>
<td>Total Score for Grammar (20 Points Possible)</td>
<td></td>
</tr>
<tr>
<td>Total Score for Fiction Reading (20 Points Possible)</td>
<td></td>
</tr>
<tr>
<td>Total Score for Expository Writing (20 Points Possible)</td>
<td></td>
</tr>
<tr>
<td>Total Score (80 Points Possible)</td>
<td></td>
</tr>
</tbody>
</table>

27
Handout 10:1.3 (for Teacher Use Only)
Scoring Rubrics and Answer Keys

Part A Section I – Concept Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Maximum 20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Examples of the Concept</td>
<td>Give one point for every example related to influence up to a maximum of 8 points</td>
</tr>
<tr>
<td>Application of Concept to Real World Issues</td>
<td>Give 2 points for each application of the concept of influence to the real world. (6)</td>
</tr>
<tr>
<td>Generalizations</td>
<td>Give 2 points for each generalization about influence. (6)</td>
</tr>
</tbody>
</table>

Maximum total of 20 points possible - Enter score on last page of student test.

Section II Grammar and Usage Answer Key

Other corrections may be acceptable. 20 possible pts.

Juxtaposition is a literary device where writers can depict characters or ideas in great detail, can create suspense, or can achieve a certain style. In Chapter 1 of *A Tale of Two Cities*, Dickens writes, "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness . . ." His readers develop understanding when one idea is compared to another; therefore, one comprehends "best of times" when it is next to the idea of "worst of times." In this case, Dickens found juxtaposition useful in describing events that led to the French Revolution.

There are 20 errors, depending on how certain items are handled. Give 1 point for each error for a maximum total of 20 points possible. Enter score on last page of student test.
Section III Expository Writing Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>5 points</th>
<th>3 – 4 points</th>
<th>1-2 points</th>
<th>0 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening Statement/Opinion</td>
<td>Very clear statement about the topic with some supporting reasons.</td>
<td>Very clear statement about my topic.</td>
<td>Short sentence with little detail.</td>
<td>No opening statement about the topic.</td>
</tr>
<tr>
<td>Reasons and Elaboration</td>
<td>4 or more good details and each were well explained.</td>
<td>3 good details and each were well explained.</td>
<td>1 or 2 details, and at least one of them was explained.</td>
<td>No details or explanation.</td>
</tr>
<tr>
<td>Conclusion</td>
<td>A strong conclusion that restated the position or the summary.</td>
<td>Restatement of the first opinion or topic.</td>
<td>My conclusion did not match my first statement.</td>
<td>No conclusion given.</td>
</tr>
<tr>
<td>Grammar and Mechanics</td>
<td>Correct grammar, spelling, and mechanics of English</td>
<td>1 or 2 misspellings or other errors.</td>
<td>2 - 4 misspellings or errors.</td>
<td>5 or more errors.</td>
</tr>
</tbody>
</table>

Total: /20

Part B

Fiction Reading Answer Key - Possible responses (student responses will vary)

- Write a two - three sentence summary of the reading.

  Philip Pirrip couldn’t pronounce his name and so called himself “Pip.” Pip, orphaned after the death of his parents, lives with his sister in the marsh country in England. One evening he visits his parents’ graves at the churchyard when a horrible man comes out of the shadows and grabs Pip, threatening his life.

- After reading the selection, how does Pip imagine his family? Give at least two examples from the text that support your idea.
Since Pip had never seen his parents, he was drawing conclusions based on the way their tombstones were inscribed. The shape of the letters on his father’s gravestone gave him the impression that he “was a square, stout, dark man, with curly black hair.” From his mother’s inscription he imagined her as “freckled and sickly.” Because the five little brothers died so young, Pip assumed that they had not tried very hard to live.

- **In your own words, explain what is meant by Pip’s description of how he feels about his five dead brothers, “I am indebted for a belief I religiously entertained that they had all been born on their backs with their hands in their trousers-pockets, and had never taken them out in this state of existence.”**

Since the five brothers had died so young, Pip believes they had not tried very hard to live. He imagines they must have remained lying on their backs with their hands in their pockets and never sought to work hard at staying alive, as Pip must be doing.

- **What does this passage tell us about influence?**

Possible answers, but there may be others:
1. Pip is influenced by the scroll of letters on his parents' gravestones.
2. Influence of fear – horrible man turning him upside down
3. Influence of losing a family

Section IV Fiction Reading Rubric – 20 points possible
Enter score on last page of student test.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>5 points</th>
<th>3-4 points</th>
<th>1-2 points</th>
<th>0 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q#1 Synthesis</td>
<td>Effective interpretation of the selection in a concise way.</td>
<td>Effective summary of the selection in a fairly concise way.</td>
<td>A somewhat effective summary, but it is not concise.</td>
<td>No response or a response that does not summarize the passage.</td>
</tr>
<tr>
<td>Q#2 Inference</td>
<td>A highly appropriate and well described inference.</td>
<td>Appropriate and fairly well described inference.</td>
<td>An inference that is not among the most important or my idea is not well explained.</td>
<td>No idea from the passage that is not important and not well explained.</td>
</tr>
<tr>
<td>Q#3 Analysis</td>
<td>Very effective analysis of selected quote.</td>
<td>Analysis includes details from the reading.</td>
<td>Analysis is not well supported with details from the reading.</td>
<td>Analysis is not clear and lacks support from the reading.</td>
</tr>
<tr>
<td>Q#4 Conceptual Understanding</td>
<td>Very insightful concept statement that is well supported from the selection.</td>
<td>Concept statement that is insightful and supported from the selection.</td>
<td>Concept statement that is not well supported with details from the reading.</td>
<td>Concept statement that is not clear and lacks support from reading.</td>
</tr>
</tbody>
</table>

**Total /20**
LESSON 2: EXAMPLES OF INFLUENCE

I. OVERVIEW OF THE LESSON

The Concept of Influence: Students will work independently and as a whole group to arrive at an understanding of the concept of influence.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- Students will explore the idea of influence by working in a small group to brainstorm ideas related to the theme.

III. INDIANA ACADEMIC STANDARDS

- 9-10.SL.2.1
- 9-10.SL.4.1
- 9-10.W.6.2b

IV. INSTRUCTIONAL TIME NEEDED

- 45 minutes

V. GROUPING ARRANGEMENTS

- Individual, small group, and whole class

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

- Chart paper, markers, stickers or small post-it notes

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- The teacher will put students into groups of no more than four. The teacher should use the writing pre-assessments to group according to who might need more support with the homework task; it is not recommended to have students choose their own groups for this lesson.

- Student groups will each use one sheet of chart paper to brainstorm a list of at least 25 examples of the concept of influence. Give students 12-15 minutes to brainstorm ideas in a group. A group may use a web or make a list. After students have their 25 ideas, have them write three true statements (generalizations) about influence. This

Teacher-to-Teacher: This lesson introduces the concept of influence. Students will work in small groups to brainstorm ideas that relate to the concept of influence. Students might come up with ideas such as: parents, siblings, friends, movies, violent video games, lack of sleep, nutrition, illness, alcohol, weather, religion. Students will engage in a gallery walk to share ideas and add to the ideas already presented. Students will finish with a class discussion to kick off this unit on influence. -CK
is not a definition, but three true things that could be said about their examples. They should add these to their papers and then the groups can hang them up.

- Groups should hang up their chart paper in the classroom when they have finished.
- Students will participate in a Gallery Walk with their group: The group will take 8-10 stickers or use markers to make stars as they go around the room to read other groups’ posters. Whenever they see an example or a generalization on another group’s poster they also had on their poster, they should put a sticker or a star by that idea. Continue reading posters until all are read.
- The teacher should lead the class in a discussion about the examples and generalizations presented about influence. Questions to ask include:
  - After reading all groups’ posters, were there any examples that were especially interesting to you that your group had not thought of?
  - Why did I ask you to come up with 25 ideas? Answer: Because the first ideas tend to be those that all groups thought of. We need to get past the typical ideas to begin to let our minds become more creative, to think more deeply, or to make connection. Some of our most interesting ideas were not the first ones that came to mind.
  - What are some common examples that have many stickers beside them? (The teacher or a student volunteer may write these on the board.)
  - What are some true statements we could say about influence? Teachers, do not be afraid to “push back” on student responses, e.g. is that always true? The point needs to be made that in this unit we will explore ideas about influence. We need to challenge our thinking in order to grow and to be able to see influence around us.
  - How might we define the term influence? Can we reduce that definition to one or two words? Students may now consult the definition from dictionary.com = “the action or process of producing effects on the actions, behavior, opinions etc. of another or others (n); to exercise influence on; affect; sway (v).
- The teacher will guide students to see the word may be a noun or a verb. Have the students construct a definition that will be used throughout the unit. Post the class definition and the generalizations in a prominent place in the classroom so students may revisit the definition throughout the unit.

VIII. HOMEWORK

- Students should write an essay on the following prompt: Who or what has significant influence in your life today? Explain. This writing should be at least two pages long, and should include a main claim thesis where you state who or what the influence is, a body with specific examples and details to prove your claim/thesis, and a conclusion. Use Times New Roman, 12-point font, 1” margins, double space.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Research the influences of one of history’s great leaders.
- Interview friends about who or what influences them the most.
• Consider asking students to turn the posters into a digital form to share on school media
• Identify influences in current events.

X. Lesson Handouts or Assessments Attached

• 10:2.1 – Student examples of concept charts. (For teacher viewing only.)

XI. Differentiation Suggestions for Mixed Ability Classrooms

• Using the pretest writing solutions to determine who may need help in organizing their writing, pull the group(s) together who might benefit from using the SEES paragraph organizer to set out a plan for their writing. Assist them with using the organizer to begin the writing process.
Handout 10:2.1

Student examples of concept chart

Examples of Influence

- Peers
- Parents
- Siblings
- Friends
- Social Media
- Teachers
- Boyfriends/Girlfriends
- Celebrities
- Movies
- TV shows
- Video games
- News
- Facebook
- Snapchat
- Twitter
- Instagram
- Pinterest
- YouTube
- Sports
- Clubs
- Books
- Groups of friends (cliques)
- Religion
- Current events
- Food
- Social Environment
- Commercials

Matt

Alyssa

* Negative influences can affect you for the rest of your life.
* Influences around you can change your behavior.
* Influences can convince you to be someone you are not, even if that means for the better.
INFLUENCE

+ Drugs/Alcohol
+ Power
+ Music
+ Activism
+ Politics
+ Leadership
+ Fear

+ Peers/Friends
+ Money is one of today’s most powerful
+ Influence in society
+ Money is one of today’s most powerful
+ Influence in society

+ Parents
+ + Leadership, and fear are all things that coexist
+ Inspiration
+ with influence

+ Teachers
+ + Power, Activism, Leaders-
+ + Inspiration can ship, and fear are all
+ Coaches/athletes
+ things that coexist
+ Celebs
+ with Influence
+ Siblings
+ Religion
+ Fiction
+ Media, + News + Social + Movies
+ Money
LESSON 3: USING PODCASTS TO DETERMINE INFLUENCE

I. OVERVIEW OF THE LESSON – USING PODCASTS TO DETERMINE INFLUENCE

• Students will analyze podcast recordings from NPR's Story Corps to serve as a foundation for a lesson about personal narratives.

Teacher-to-Teacher: This lesson introduces the theme of influence. I was inspired by NPR's Story Corps so I developed this first lesson in the unit to have students listen to a podcast and jigsaw to share their findings with partners. I have chosen podcasts that high ability audiences will appreciate, but please feel free to choose those that your particular students would appreciate by going to the Story Corps website. -CK

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

• To understand influence as a personal experience
• To analyze personal narratives of others to recognize influence.
• To analyze and interpret personal narratives in the form of podcast recordings.

III. INDIANA ACADEMIC STANDARDS

• 9-10.RN.4.2
• 9-10.W.1
• 9-10.W.3.2
• 9-10.SL.2.1
• 9-10.SL.2.5
• 9-10.SL.4.1
• 9-10.ML.1

IV. INSTRUCTIONAL TIME NEEDED

• One class period – 45 minutes

V. GROUPING ARRANGEMENTS

• Individual, small group, and whole class
VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Story Corps episodes. Below are examples to carry the “influence” theme, but many more are available at http://www.npr.org/series/4516989/storycorps. Choose selections based on student interest, while keeping the theme of influence in mind.

Examples:
- “I’m a female and I’m a veteran...Those 2 Things Are Not mutually exclusive,” by NPR staff
- “Even seizures can’t slow this sixth-grader: ‘Nothing Can Stop me!’” by NPR staff
  http://www.npr.org/2016/02/12/466414706/even-seizures-cant-slow-this-sixth-grader-nothing-can-stop-me
- “The accidental wheelman of Martin Luther King, Jr,” by NPR staff
  http://www.npr.org/2016/01/15/463042309/the-accidental-wheelman-of-martin-luther-king-jr
- “Far from Family, a High-Schooler Finds Solace in Friendship,” by NPR staff
  http://www.npr.org/2015/12/18/460116740/far-from-family-a-high-schooler-finds-solace-in-friendship
- “For a Schoolboy With AIDS, A Principal Opened Doors – By Opening His Arms,” by NPR staff
- “Iraq Vet Offers A Heartfelt Lesson For His Student: ‘Real Men Cry’,” by NPR staff

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- Teacher will explain what a podcast is and explain the Story Corps project from NPR. (Story Corps is a regular feature on NPR that includes the stories of everyday people interviewed and recorded by their family members or friends. More background on this project may be found at https://storycorps.org/about/)
The teacher will divide students into one of six groups for a jigsaw activity. Use ability grouping when possible and assign the more abstract discussions to the groups with the identified HA students.

Directions for jigsaw groups:

- Break students into “home” groups. It is not recommended that students choose their own groups.
- Assign each “home” group one of the podcasts to listen to and analyze.
- Students should work in their “home” groups to complete the graphic organizer for the podcast. A well-completed chart should have at least three examples in each column.
- After the teacher is satisfied the podcast analysis chart is completed well, have students number off 1 – 6 in their original group. Students should move into their new jigsaw group with all of the 1’s forming a group, all of the 2’s forming a group, etc. The new groups will have one student from each of the original groups.
- Each student should take turns presenting information from the podcast analysis chart he or she completed to the new jigsaw group.
- Students should ask questions of the student presenter and take notes so they fully understand the podcast being presented.
- In jigsaw groups, students should complete the Attributes Chart to use it to help synthesize the information and make some observations of patterns or meaning. This can then be presented to the whole class.

In groups, students will listen to one of six assigned podcasts from the Story Corps project. As students listen, they will individually complete an analysis chart (Handout 10:3.1) that asks them to list the podcast title/topic, the question asked by the interviewer, a summary of the influence, what was effective on the part of the interviewer in this podcast, and what I would do differently for the podcast if I were the interviewer.

Students will compare their work with peers who listened to the same podcast and will write a new summary and statement of influence that the whole group can agree with. The teacher should stress that the podcast will need to be listened to multiple times for a complete analysis.

The teacher will then ask students to move to a jigsaw group so that a student who listened to each of the podcasts is present in a new group.

In the jigsaw group, each student will summarize the podcast they and their original group members listened to and analyzed. The group members will then discuss what the influence was in the podcast subject’s life was and how that influence affected him or her. The focus of the discussion is to look for commonalities and make observations about how people are influenced.

One student from each group will report out to the whole class concerning the observations the group made about influence.

Students will also work together to complete the podcast attribute chart where they identify common attributes across podcasts that make them successful. Students will use this information when creating their own podcasts.
• After working in jigsaw groups, students will discuss in groups or as a whole class who might make a good subject for an interview on influence. What characteristics might they have?

VIII. HOMEWORK
• Students will brainstorm a list of 3-5 family members who would be ideal candidates for a story corps podcast of their own. Students will then list pros and cons of each candidate for the podcast and from that list, choose one family member to interview for their podcast assignment.

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES
• Listen to more podcasts on the Story Corps website: https://storycorps.org/
• Post student’s podcasts on your class learning management system for all to hear and comment on.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
• 10:3.1 – Podcast analysis chart
• 10:3.2 – Attributes chart
• 10:3.3 - Jigsaw procedure

XI. DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
• Place students in like-ability groups during this lesson.
• Provide specific podcasts to groups based on level of complexity.
Podcast Analysis Chart

Name of Podcast: 

<table>
<thead>
<tr>
<th>Question asked</th>
<th>Summary of influence, e.g. who or what influenced the speaker? At what age? In what way was the speaker influenced? What was the result?</th>
<th>What was effective on the part of the interviewer in this podcast?</th>
<th>What I would have done differently for this podcast?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>
Attributes of Podcasts

Directions: After listening to all presentations, taking notes, and asking questions so you fully understand all the podcasts, complete the Attributes Chart below. Find similarities and list specific examples for each attribute. Then, individually write a summary explaining the attributes of all podcasts that influence a listener to pay attention to them.

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Types of Interview Questions/ Techniques</th>
<th>Supporting audio enhancements (e.g. introductory music)</th>
<th>Length of Podcast</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>

Name: _________________________________
Date: _______________________________
LESSON 4: DISCOVERING INFLUENCE

I. OVERVIEW OF THE LESSON

- Create a podcast after learning how to write interview questions.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To analyze structure of a podcast.
- To plan for an interview.
- To structure interview questions around the concept of influence.
- To interview a family member or member of the community about influence.

III. INDIANA ACADEMIC STANDARDS

- 9-10.W.5
- 9-10.SL.1
- 9-10.SL.2.4
- 9-10.SL.3.1
- 9-10.SL.4.2
- 9-10.RV.2.4
- 9-10.RV.2.5

IV. INSTRUCTIONAL TIME NEEDED

- One 45-minute period.

V. GROUPING ARRANGEMENTS

- Individual, small group, and whole class

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


VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
• Students will review the discussion from the previous lesson to review the Story Corps podcast episodes. Teacher will show the video at the Story Corps website, About tab (https://storycorps.org/about/) that will explain the process of interviewing an individual about their influences.

• The teacher will show the Story Corps interview, “After deployment, Marine returns to find his most important thing – fatherhood” http://www.npr.org/2016/06/17/482342610/after-deployment-marine-returns-to-find-his-most-important-thing-fatherhood (Note to teacher: Feel free to choose another Story Corps episode if you prefer.) Students will record the parts of the episode in his or her notes. Ask students what the basic structure of the interview is. Possible answer: The basic structure is: interviewer asks a question, the person interviewed answers with a story from his or her life, the interviewer says how the interviewed person’s story relates to him or her.

• The teacher will guide the students through how to ask an interview question. Note to teacher: The interview process for this project is simple. The student should prepare 2-3 questions about the person’s life and what influenced his or her experiences. Encourage students to model the podcasts they listened to and ask a few background questions about the person interviewed to set the stage. Examples of these questions might be: When did I meet you? Or How do I know you? Questions should be open-ended, not be able to be answered with a yes or no, and should require an answer that asks the person interviewed to tell a story with their answer. The student should be advised to listen carefully to the answer to the question and to be sure the person they are interviewing is telling a story similar to the format of the Story Corps podcasts analyzed previously. If they don’t have a similar story/answer yet, they should ask the next question. Not all questions prepared will be asked, but they should have the questions ready. One required question regards influence: “Who or what has been the biggest influence on your life.” Students should be prompted to branch questions from that first question regarding influence. Additional interview tips are attached. Constructing good questions is difficult but is the foundation for a good interview.

• Students will work individually to write questions for the interview. Students should compare questions with at least three peers with the aim of refining their questions for the interview.

• Teacher should review each students’ questions too, with the idea in mind that questions should be simple, connected to the idea of influence, and open-ended enough to spark conversation and a “story.” (Note to teacher: Guide students to ask questions such as – Who or what had the biggest influence on your life? In what ways did that person influence you? How did that experience influence your life?)

• Teacher should lead a lesson in how to make a podcast. Depending on your students’ available equipment, this can be completed in GarageBand for Mac, on camera phones, or simply by recording voice on an iPhone for playback at any time. The Story Corps website does have some apps students may choose to use as well: https://storycorps.org/faq/#HowCanIRecordMyStory

VIII. HOMEWORK

• Interview a family member or community member and record the interview. Create a podcast.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

• Research great interviewers and study their questions. What made the person a great interviewer?
• Publish your podcast on iTunes or on your own website.
• Listen to other well-done podcasts and analyze the style of interviewing. One suggestion would be On Being with Krista Tippett at http://www.onbeing.org
• Build a class list of sites that have podcasts that are well done and that have topics of interest to the students in the class.
• Subscribe to podcasts of your own choosing.

I. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
• 10:4.1 - Interview Planner
• 10:4.3 – Interview tips
• 10:4.4 – Audio Podcast Rubric

XI. DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
• Place students in groups based on ability. Provide support for each group as they develop their interview questions; however, more structured guidance on good questions to ask might be needed for some students in an Honors class setting.
**Interview Planner**

Tips for interviewing:
- Prepare 4 questions for your interview.
- Focus your questions on the person’s life and what has influenced him or her.
- Plan open-ended questions that require an answer in story form.
- When interviewing, listen carefully to the answer given. Then ask your next question based on your conversation.

<table>
<thead>
<tr>
<th>QUESTION #1</th>
<th>ROUGH DRAFT – QUESTIONS FOR INTERVIEW</th>
<th>FINAL DRAFT – QUESTIONS FOR INTERVIEW</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>QUESTION #2</th>
<th>ROUGH DRAFT – QUESTIONS FOR INTERVIEW</th>
<th>FINAL DRAFT – QUESTIONS FOR INTERVIEW</th>
</tr>
</thead>
<tbody>
<tr>
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</table>

<table>
<thead>
<tr>
<th>QUESTION #3</th>
<th>ROUGH DRAFT – QUESTIONS FOR INTERVIEW</th>
<th>FINAL DRAFT – QUESTIONS FOR INTERVIEW</th>
</tr>
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<tbody>
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</table>

<table>
<thead>
<tr>
<th>QUESTION #4</th>
<th>ROUGH DRAFT – QUESTIONS FOR INTERVIEW</th>
<th>FINAL DRAFT – QUESTIONS FOR INTERVIEW</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>
Add reminders discussed in class to help construct a successful podcast.

* Ask the person you are interviewing if you may record their response. This is essential to create a podcast. Asking permission is an ethical move. Let them know what you plan to do with their responses and that your focus is on the concept of influence.

* Go to the interview prepared to ask five questions, but realize you may not ask all of the questions, and you may in fact ask more. An interview is a conversation!

* Make sure the person you are interviewing knows what your project is all about before you record him or her.

* Do your research before you go to the interview. Who is the person you will interview? What is a story you might uncover?

* Don’t editorialize. Allow the person you are interviewing to shine.

* Plan out your interview and podcast using the Interview Planner.

* Always thank the person that you are interviewing when the interview is over.
## Handout 10:4.3

### Audio Podcast Rubric

<table>
<thead>
<tr>
<th>Category</th>
<th>Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content 50%</td>
<td>Keeps focused on the concept of influence. The person interviewed is introduced and thanked.</td>
</tr>
<tr>
<td>Delivery 25%</td>
<td>Well-rehearsed, interview sounds like a conversation. Both the interviewer and the person interviewed can be understood clearly. Correct grammar is used throughout the podcast by the interviewer.</td>
</tr>
<tr>
<td>Technical production 25%</td>
<td>Volume of voice enhances the presentation. Podcast length keeps the listener interested.</td>
</tr>
</tbody>
</table>
LESSON 5: THE INFLUENCE OF RHETORICAL DEVICES

I. OVERVIEW OF THE LESSON
• Students will examine rhetoric in commercials.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
• To identify examples of the use of ethos, pathos, and logos to persuade another person

III. INDIANA ACADEMIC STANDARDS
• 9-10.RV.1
• 9-10.RV.3.2
• 9-10.W.3.1
• 9-10.SL.4.1
• 9-10.ML.1

VI. INSTRUCTIONAL TIME NEEDED
• Two periods – 45 minutes each

VII. GROUPING ARRANGEMENTS
  o Individual, small group, and whole class

VIII. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
• Always: Run Like a Girl https://www.youtube.com/watch?v=XjJQBjWYDTs
• Barbie – Imagine the Possibilities - https://www.youtube.com/watch?v=l1vnsqbnAkk
• Dr. Pepper 10 – It’s Not for Women - https://www.youtube.com/watch?v=nWpxdMxQfOE-Y
• Bic pens for women - https://www.youtube.com/watch?v=eCyw3prIWhc
• Old Spice – The Man Your Man Could Smell Like - https://www.youtube.com/watch?v=owGykVbfgUE
• Hanes Comfort Fit socks – “Paste” - https://www.youtube.com/watch?v=eTpG37OvjFs
• Huggies – “Easy Chair” - https://www.youtube.com/watch?v=Af4WcKasg5c

IX. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
Indiana High Ability Language Arts Phase II Unit 10
May 2017

Day One:

- Students should present their podcasts to small groups. Group members will then use the rubric to choose one podcast created by one group member to present to the whole class. Alternately, students may upload their commercials to your learning management system such as Canvas. If this is available, students will use the rubric to comment on at least two classmates’ podcasts, practicing positive comments. (Teacher note: Collect podcasts and listen to each. Then choose any other podcasts that meet requirements or that have other interesting features to share with students the next lesson day.)

Day two:

- Teacher will lead the students in a brief discussion of the elements of rhetoric. A basic definition of rhetoric should be provided (Dictionary.com states rhetoric is 1. The study of the effective use of language; 2. The ability to use language effectively) The link at http://www.dailywritingtips.com/50-rhetorical-devices-for-rational-writing/ may be used to provide a more specific definition and a list of 50 types.
- Students will work with a partner to complete the Vocabulary map – Divide the students with 1/3 doing ethos, 1/3 doing pathos, 1/3 doing logos. The teacher should check definitions and examples and provide clarification as students work. Then share the results so all students learn all three.
- The teacher should lead the class in a viewing of commercials. Several examples are provided above in VI. Note to teacher: The commercials above were chosen with the idea of influence in mind. If choosing your own commercials, be sure there is an element of influence involved. The teacher should show one commercial in its entirety, then stop and allow students to take notes about what rhetoric is included. Check for understanding.
- The teacher should show 4-6 additional commercials, as time allows. Students will take notes and discuss each one. Then, students will complete the graphic organizer, “The Rhetoric of Commercials,” using two of their favorite commercials.

X. Homework

- Find a video clip of a commercial to share with the class that has a clear example of ethos, pathos, and/or logos. Write up your analysis explaining what the example is and why it is an example of the rhetorical element.

XI. Interdisciplinary Connections or Enrichment Possibilities

- If a Learning Management System such as Canvas is used in your class, students may share the podcasts in that forum. Students should be asked to provide two specific comments on some aspect over which the student had control. This may be two positive comments, or one positive and one suggestion.
- Select a TED Talk, commencement address, or speech by a famous person on some controversial topic for students to identify the rhetorical devices (e.g. need for support for action on climate change, gun control, etc.)
• Construct a multimedia presentation of examples of ethos, pathos, and logos being used to persuade or influence someone’s thinking.

XII. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

• 10:5.1 – The Rhetoric of Commercials
• 10:5.2 – Vocabulary Map (Note: If Vocabulary Map does not appear to be complete, use the Word version within the Handouts file or within the separate Grammar Resources file.)
• 10:5.3 – Vocabulary Map Answer Key
• 10:5.4 – SEES

XI. DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

• Students who need more assistance in writing should begin the homework in a small group with ready access to the teacher. The teacher should approve the SEES organizer or the ideas for examples of ethos, pathos, and logos in a commercial before students begin their writing. Many students may want to work together, but keep in mind when differentiating assignments, one group should not have more work or more appealing work than another group. All students should be able to do this assignment; the differentiation comes in the amount of support provided after the ideas have been explored in class.
Handout 10:5.1

The Rhetoric of Commercials

In this unit, we will discuss how advertising serves as both product marketing and cultural argument. Your goal is to view each commercial critically, looking for all elements of rhetoric.

**Commercial Brand:** ______________________________

| Speaker | 
| Occasion | 
| Audience | 
| Purpose | 
| Subject | 
| Tone | 

**Identifying Rhetoric** Identify examples of rhetoric in the commercial you have chosen. In the right-hand column, list one example of each type of rhetoric.

<table>
<thead>
<tr>
<th>Rhetoric</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ethos</td>
<td></td>
</tr>
<tr>
<td>Pathos</td>
<td></td>
</tr>
<tr>
<td>Logos</td>
<td></td>
</tr>
</tbody>
</table>

**Evaluate** In your response identify the audience for this commercial and evaluate the commercial’s effectiveness for this specific audience. How does the commercial influence the viewer?
Commercial Brand: ________________

<table>
<thead>
<tr>
<th>Speaker</th>
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</thead>
<tbody>
<tr>
<td>Occasion</td>
<td></td>
</tr>
<tr>
<td>Audience</td>
<td></td>
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<tr>
<td>Purpose</td>
<td></td>
</tr>
<tr>
<td>Subject</td>
<td></td>
</tr>
<tr>
<td>Tone</td>
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</tbody>
</table>

**Identifying Rhetoric** Identify examples of rhetoric in the commercial you have chosen. In the right-hand column, list one example of each type of rhetoric.

<table>
<thead>
<tr>
<th>Rhetoric</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ethos</td>
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<tr>
<td>Pathos</td>
<td></td>
</tr>
<tr>
<td>Logos</td>
<td></td>
</tr>
</tbody>
</table>

**Evaluate** In your response identify the audience for this commercial and evaluate the commercial’s effectiveness for this specific audience. How does the commercial influence the viewer?
The Rhetoric of Commercials

EXAMPLE
Coke Security Camera Commercial
https://www.youtube.com/watch?v=q8pbydWFaV0&index=3&list=FLOT26UNagfmccMZlIM0IV0g

In this unit, we will discuss how advertising serves as both product marketing and cultural argument. Your goal is to view each commercial critically, looking for all elements of rhetoric.

Commercial Brand: Coca-Cola

<table>
<thead>
<tr>
<th>Speaker</th>
<th>While there is no physical speaker and no voice over or spoken words, the text explanation in the commercial influences the viewer in a positive way.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Occasion</td>
<td>The time is modern day; the place is around the world. Modern viewers will understand the issue of constant surveillance and will appreciate the positive spin.</td>
</tr>
<tr>
<td>Audience</td>
<td>General audience</td>
</tr>
<tr>
<td>Purpose</td>
<td>The purpose is to shine a light on the fact that out of something we perceive as negative (constant surveillance) “good” can be seen as well.</td>
</tr>
<tr>
<td>Subject</td>
<td>Coca-Cola is using the concept of surveillance around the world to “catch” people’s positive actions.</td>
</tr>
<tr>
<td>Tone</td>
<td>The tone is positive and uplifting.</td>
</tr>
</tbody>
</table>

Identifying Rhetoric Identify examples of rhetoric in the commercial you have chosen. In the right-hand column, list one example of each type of rhetoric.

<table>
<thead>
<tr>
<th>Rhetoric</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ethos</td>
<td>Coca-Cola is a famous, world-wide brand. The influence and opinion of this brand is respected world-wide.</td>
</tr>
<tr>
<td>Pathos</td>
<td>The commercial uses touching, everyday examples to engage the viewer in many different emotions such as happiness, love, and empathy.</td>
</tr>
<tr>
<td>Logos</td>
<td>The commercial uses logic to explain that we should “look at the world a little differently,” while sharing a Coke, of course.</td>
</tr>
</tbody>
</table>
**Evaluate** In your response identify the audience for this commercial and evaluate the commercial's effectiveness for this specific audience. How does the commercial influence the viewer?

The audience for this commercial is a general one, mainly one that is in need of a positive, uplifting image. This commercial is very effective. Not only does it put a positive spin on a potentially-controversial subject of video surveillance, the commercial ends with the tag line, “Let's look at the world a little differently,” inviting the audience to see the good in the world, while enjoying a Coke.
Vocabulary Map

**Word: Ethos**
**Definition:** the distinguishing character, sentiment, moral nature, or guiding beliefs of a person, group, or institution (Merriam-Webster)
**Part of Speech:** noun
**Origin:** Greek—meaning custom or character; references a man’s character or personality
**Synonyms:** ethics, morality, norms, principles, standards customs, beliefs . . .
**Antonyms:** body, physicality (Roget’s 21st Century Thesaurus)
**Source Sentence:** as a rhetorical device
**Student Sentence:** Example: There is a hard-work ethos in our small farming community.

**Word: Pathos**
**Definition:** an emotion of sympathetic pity
**Part of Speech:** noun
**Origin:** Greek – meaning suffering or emotion
**Synonyms:** emotion, passion, sentiment, poignancy . . .
**Antonyms:** cheer, glee, happiness, joy (Roget’s 21st Century Thesaurus)
**Source Sentence:** as a rhetorical device
**Student Sentence:** Example: The tragic ending to his story adds pathos to the overall work.

**Word: Logos**
**Definition:** the divine wisdom manifest in the creation, government, and redemption of the world
**Part of Speech:** noun
**Origin:** Greek – meaning speech, opinion, word, reason
**Synonyms:** wisdom, logic, persuasion
**Antonyms:** ignorance, stupidity
**Source Sentence:** as a rhetorical device
**Student Sentence:** His power of logos helps him win every debate.
Handout 10:5.4

SEES Paragraph Organizer

Statement

State your claim as the opening sentence.

Explanation

Explain why you believe what you do.

Evidence

Cite specific evidence or give specific examples to support your claim.

Summary

Summarize the paragraph with a concluding sentence.
LESSON 6: THE INFLUENCE OF ANTI-INTELLECTUALISM

I. OVERVIEW OF THE LESSON

- Students will read an editorial about anti-intellectualism and will participate in a structured class discussion.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To analyze editorial writing for claim and supporting details.
- To form an opinion based on evidence.
- To participate in a structured group discussion.

III. INDIANA ACADEMIC STANDARDS

- 9-10.RN.2.1
- 9-10.RN.3.2
- 9-10.SL.2.2
- 9-10.SL.2.3
- 9-10.SL.4.2

IV. INSTRUCTIONAL TIME NEEDED

- One 45 minute class period

V. GROUPING ARRANGEMENTS

- Small group and whole class.

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

- Copies of the “Six Thinking Hats” procedure for each student.

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- Students should share the rhetoric of commercials homework with a partner, or if you have time, with a larger group or the whole class.
• Students will independently read and annotate the editorial using the handout. Students will identify the author’s main claim, supporting details, and other questions related to structure. The teacher will circulate to answer questions and guide students’ work.

• The teacher will divide students into groups of no more than four students to participate in the “Six Thinking Hats” using the editorial as the basis for discussion. Students will first read the editorial on their own. Then, they are to get into small groups to discuss this prompt: “One possible solution to anti-intellectualism is mandating two years of post-secondary education (e.g. first two years toward a bachelor’s degree) for all students.” Students should keep notes of their thinking and decisions made during this activity. The teacher may choose to have a piece of paper that states what color hat the students are to be working on at what time, or may have a signal of another kind.

• The teacher will lead a whole-class discussion and will have students share the notes taken during the six hats activity. The teacher should also ask:
  o What was most difficult about this activity?
  o What did you like about the Six Hats strategy?
  o Did the Six Hats activity change your personal perspective in any way?
  o Is anti-intellectualism a problem in our school? In our state? Explain.
  o How is this related to our concept of influence?

• Note to teacher: this lesson can also work well with the Socratic Seminar format.

VIII. Homework
• Students will find one example of anti-intellectualism and one example of pro-intellectualism, either editorials or news articles, and will annotate each article using the annotation exercise they used in class during this lesson. Students should also write one-page reflection summarizing the articles read. Students will cite each article using MLA citation.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES
• Students may choose to create a PowerPoint or multimedia presentation with examples of the articles chosen or with video links.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
• Handout 10:6.1 – Annotation exercise
• Handout 10:6.2 – Six Thinking Hats procedure

XI. DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
• Some students may need to meet with the teacher for the annotation process.
Annotation exercise

Read this passage and complete the following.

1. Determine whether this piece is an autobiography, biography, or informational text. How do you know? Circle your clues.

2. What is the author’s main claim? Highlight it on your copy of the reading and write it in the space below.

3. What are the author’s main ideas to support the claim? Label them “SD” (Supporting Details) on your copy of the reading and summarize each one here.

4. What is the purpose of this piece? What are the readers supposed to take with us? Write your ideas at the end of your copy of the piece and label them.

5. Identify and color-code ethos, logos, and pathos in this piece. Find at least two examples of each appeal.

6. Circle repeated words and phrases on your copy of the reading and label them “RW” (Repeated Words).

7. Put a box around opposite words or phrases on your copy of the reading and label them “OW” (Opposite Words).

8. How does the author propose solving the issue?

9. Write a summary of the reading here:
One of the most popular of Edward de Bono's techniques is called “Six Hats.” The idea behind six hats is to remind us to be flexible in our thinking of an issue or an idea; multiple perspectives exist, each with its own value. Each perspective needs to be heard, but no perspective should dominate or the discussion may easily be derailed. When using the Six Hats technique, participants first learn the role of each hat, and then together they put on the same hat and discuss only within the parameters of that hat's style. After a few minutes, they all take off that hat, and put on another one and proceed to continue the discussion only now within the context of their new hat. The conversation continues until all hats have been worn (for equal amounts of time), and the Blue Hat thinking determines if any hats need to be put on again or the most effective way to proceed. The following is a description of each of the hats and its purpose.

**The White Hat:** The White Hat represents a sheet of paper full of information. The hat is neutral and objective, concerned primarily with what we know and what we need to find out. The white hat’s emphasis is on data gathering and facts.

*Questions/Comments from the White Hat: What information do we have? What information is missing that we still need to know? Are there conflicting data reports? We need more evidence before we decide.*

**The Yellow Hat:** The Yellow Hat represents the sun. Sunny and positive, the Yellow Hat is always searching for the value and benefits of the ideas being considered.

*Questions/Comments from the Yellow Hat: This idea has merit because...; What I like about this proposal is...; What benefits can we see as a result of using this strategy?*

**The Black Hat:** The Black Hat represents the color of a judge’s robes. As the Devil’s advocate, the Black Hat is looking for and introducing reasons why an idea may not work. Serious, cautious, and careful, the Black Hat may prevent people from getting hurt or choosing an ultimately harmful solution.

*Questions/Comments from the Black Hat: I am worried that if we act on this idea an unintended consequence might be...; This suggestion is not likely to work because...; We tried something similar, and it was not effective because...; Have we considered the negative impact this would have on [environment, group of people, achievement, etc.]?*

**The Green Hat:** The Green Hat represents the color of new vegetation. The Green Hat generates new possibilities, better alternatives, and new ideas as they arise spontaneously or in response to other ideas. This hat is great to follow the Black Hat as it can stimulate suggestions to counter the Black Hat’s objections.

*Questions/Comments from the Green Hat: What are all the ways this might be improved...; If we change [insert element] then it could work; How can we avoid [insert objection] from being a problem? Here’s a way to address this concern...*
The Red Hat: The Red Hat represents the color of the heart and emotion. The Red Hat expresses the feelings and emotions associated with the ideas on the table. The Red Hat never attempt to justify feelings.

Questions/Comments from the Red Hat: Who else is a nervous wreck about this proposal? I am excited for this new change! I love that idea. I am uncomfortable with the plan.

The Blue Hat: The Blue Hat represents the color of the sky that is above all else. This hat manages and organizes the thinking suggesting the use of other hats to further thinking. The Blue Hat is big picture thinking and can serve to moderate the discussion and suggest ways to improve it.

Questions/Comments from the Blue Hat: What have we achieved so far: Let’s take inventory of where we are in the process. Where do we need to go next to be most effective? Do we need to revisit any hats before we make a decision?

How to use the Hats

a. Everyone should use the same colored hat at the same time. The idea is to maximize use of parallel thinking as everyone pursues the same perspective. **Do not have each person in a group represent a different hat;** that leads only to argument and defending one’s position.

b. Each color is used for a short time, a few minutes, and then a switch is made to another color.

c. It is possible to return to a color to address new thinking, e.g. after objections are brought up by the Black Hat, it may be important to get more information (White) or to think of new ideas for solutions to address an issue (Green).

d. While there could be reasons to alter this order, one order that works is: yellow, black, green, white, red, blue.

e. It is important that the process be regarded as a game with everyone obeying the rules; that is, everyone should be taking on the thinking style of the group’s current hat.

f. To represent the hats, you might give each participant a small index card (or paint chip) to represent the color of the hat being discussed. On the card, the description of the hat as well as sample questions/comments from the hat could be included to help spark discussion.

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LESSON 7: THE INFLUENCE OF PERSONAL SUCCESS ON FUTURE PERFORMANCE

I. OVERVIEW OF THE LESSON
Students will read and study how influences on a person's life may lead to success. The student will explain what makes a person successful and what influences he or she had that led to that success.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
- To identify rhetorical devices such as ethos, pathos, and logos
- To review the double entry log process
- To analyze media for rhetorical devices.

III. INDIANA ACADEMIC STANDARDS
- 9-10.RL.2.1
- 9-10.RL.3.1
- 9-10.W.1
- 9-10.ML.1

IV. INSTRUCTIONAL TIME NEEDED
- Two 45-minute class period.

V. GROUPING ARRANGEMENTS
- Individual and whole class

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
- “Success is Counted Sweetest” by Emily Dickinson

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
Day One:

- Teacher will direct students to read the poem, “Success is Counted Sweetest,” by Emily Dickinson. The poem should be read aloud once by a student volunteer or the teacher. The teacher will guide the students through how to complete the Double Entry Log, using the poem as a guide. Students should record their own ideas first, then share with a partner, and then with the whole class. Guide students to record ideas about success and the influence of others on personal success.

  #67: SUCCESS IS COUNTED SWEETEST
  by Emily Dickinson
  Success is counted sweetest
  By those who ne'er succeed.
  To comprehend a nectar
  Requires sorest need.

  Not one of all the purple Host
  Who took the Flag today
  Can tell the definition
  So clear of Victory

  As he defeated — dying —
  On whose forbidden ear
  The distant strains of triumph
  Burst agonized and clear!

  "Success is counted sweetest" by Emily Dickinson. Public domain.

- Teacher will lead a class discussion: Brainstorm what students know about Louis Zamperini, the movie “Unbroken,” or Angelina Jolie. Record student responses on the board.

Day Two:

- Remind students that yesterday (or last class period) we practiced how to complete a double-entry log when we read the poem “Success is Counted Sweetest.” Let students know we will use that same strategy today to record ideas when listening to two videos. Pass out a double-entry log to students.

- Show students the “Louis Zamperini Documentary” and instruct them to record a double entry log for the film. Students should focus on Zamperini's personal success and the influences on that success. (Note to teacher: Stop the video at 20:28. Stopping the video here will have no impact on the lesson’s objectives. Tell the students that later in this interview, Zamperini discusses his trouble with readjustment to civilian life and how he was helped through this by his religious beliefs, but that we are focusing on his earlier life when he experienced athletic success and how he survived extreme conditions of war.)
• Students should compare their double-entry log with a partner. The teacher should review each students’ double-entry logs to be sure they picked up on the concept of influence and personal success.
• The teacher should lead students in a whole class discussion about Zamperini’s outside influences and the importance of having a support system.
• Discussion questions might include:
  • What were the biggest influences in Zamperini’s life? Students might point to his athletic experiences, his fellow soldiers, his experience with “the Rooster,” and his own personal strength of character to see him through difficulties in his life.
  • What are some ways Zamperini found internal strength to continue fighting when odds were against him many times? Students should point to his internal character, problem solving, and personal expectations. Students should also point out the strong outside influences on his life, including his brother and his fellow soldiers.
  • How does the video use ethos, logos, and pathos?
  • The teacher will show the video of the Tom Brokaw interview of Louis Zamperini and Angelia Jolie to students. Ask students to add two thoughts to their double entry logs while viewing the video. Students should focus on why Jolie chose Zamperini’s story to tell, and what influenced her to make this film. How did she influence or persuade Zamperini to make the film?

VIII.  HOMEWORK
• Students should return to their journal writing from the beginning of this lesson and should write a five paragraph reflection on one of the following prompts:
  • Louis Zamperini points to outside influences that led to his success. What outside influences have affected your success thus far in your life? Write about one instance in particular where someone outside your family influenced you to succeed at something you perceived as difficult.
  • This should be a narrative piece, where students tell the story of a time someone influenced them to succeed. This writing piece should have a beginning where the person and the specific event are mentioned, a body where the story is elaborated, and a conclusion where the story wraps up and tells about the lasting effects. The writing should be at least one page in length, double-spaced, Times New Roman 12 pt. font, 1” margins.

IX.  INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES
• Students may wish to read Unbroken by Laura Hillenbrand, or view the video “Unbroken.”
• Students may be encouraged to research individuals who achieved success through perseverance and who were inspired or influenced by others.

X.  LESSON HANDOUTS OR ASSESSMENTS ATTACHED
• 10:7.1 – Double entry log template
XI. **DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS**

- Some students may find it helpful to work in a small group with the teacher to annotate and write a Double Entry Log for the poem.
**Handout 10:7.1**

**Double Entry Log Template**

<table>
<thead>
<tr>
<th>Title</th>
<th>____________________________</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author</td>
<td>____________________________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter, page #</th>
<th>Details, Facts, Information, Setting, timelines, character traits</th>
<th>Responses – questions, predictions, reactions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Name: ____________________________

Date: ____________________________
LESSON 8: HIDDEN INFLUENCE

I. OVERVIEW OF THE LESSON
   Students will analyze the effects of social networks on populations using Paul's Reasoning technique.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To analyze a TED Talk

III. INDIANA ACADEMIC STANDARDS
   • 9-10.RN.2.1
   • 9-10.RN.3.3
   • 9-10.SL.3.2
   • 9-10.ML.1

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

V. GROUPING ARRANGEMENTS
   • Individual, small group, and whole class

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Invisible Influence: The Hidden Forces That Shape Behavior, by Jonah Berger *A sample of this book is available for preview on Amazon.com

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
   Day One:
   • Students will read the piece available from Invisible Influence and will answer the following discussion questions:
     o This is the introduction to a book called Invisible Influence: The Hidden Forces That Shape Behavior. What do you predict this book will be about?
     o What is the author’s purpose of including his personal story about BMW research?
     o What is the author’s purpose of including the story about Zeus?
How does familiarity influence what we prefer?

- The teacher should show the TED Talk by Nicholas. Tell students to take notes on important ideas, examples, or key points to cite as evidence for the group activity. Guide students to question and attempt to answer their questions as well.

- The teacher will explain Paul’s Reasoning technique to students and should monitor their discussions as they work through the activity. Students should focus on the following question: Are we in charge of our own thinking? The teacher should explain to students this activity will be used as the basis for a Socratic Seminar tomorrow.

Day Two:

- Students will participate in a Socratic Seminar on the following question: Are we in charge of our own thinking?

VIII. HOMEWORK

- Students will complete the Paul’s Reasoning activity and will focus on the following question: Are we in charge of our own thinking?

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- 10:8.1 – Paul’s Reasoning
- 10:8.2 - Strategy: Socratic Seminar

XII. DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOM

- The teacher may choose to alter the traditional Socratic Seminar format to have an inside and an outside circle. Students who are labeled high ability could be placed in the inside group, other students could be placed in the outside group. In this way, the discussion technique is first modeled by the high ability students. When the groups change places, the other students will have the responsibility for carrying the discussion. Important discussion questions would be, “How can we be more aware of influence?” and “Should we be more aware of influence?”
Handout 10:8.1

Strategy: Paul's Reasoning

Name: _________________________________
Date: _________________________________

Handout

Based upon the work of Richard Paul

Write your ideas in the spaces provided, out in the margins, or on the back of the paper.

Paul's Reasoning Model

Purpose/Goal
What was the author's goal in writing this article? Do you think he or she meets this goal? Why or why not?

Implications/Consequences
What does the author see as the implications of this article? What do you see as the implications of this article? Why?

Inferences
What inferences does the author draw in the article? What inferences can you draw from the evidence presented in this article?

Assumptions
What assumptions does the author make while writing the article?

Issue/Problem
What issue or problem is this article addressing?

Evidence/Data
What data or other pieces of evidence does the author provide? How do these support his or her point of view? How do you know these are reliable?

Point of View
What points of view are presented in this article? What biases do you find in these points of view?

Concepts/ideas
What are some of the larger concepts and ideas the article covers?

Handout 10:8.2

Socratic Seminar Procedure

Name: __________________________

Date: __________________________

Critical Thinking Strategy: Socratic Seminars

Purpose: Civil discourse is needed in many venues and promotes collaboration and problem solving. Socratic discussion is a technique used to develop civil conversation with the goal of understanding the thoughts and opinions of others. This differs from debate where the purpose is to find flaws in what others are saying and proving that they are wrong.

The power lies in the students owning the learning.

Role of the teacher:
- Selecting an issue that has NO absolute answer, a passage that is rich in inference or open to interpretation, or a topic that can bring up valuable additional perspectives.
- Providing students with the questions in advance and providing a short amount of time to finalize thoughts/answers prior to beginning the discussion.
- Observing, modeling with previously prepared prompts only when there is a lull in the conversation, but otherwise leaving it to the students to keep the discussion moving. Let them wait 60 seconds before jumping in to rescue.
- Encouraging thoughtful reflection on the topic by the follow-up activity.
- Not summing up with what the teacher thinks are the important take-aways or by providing students with the answer that will be required on the test (this diminishes the value of the discourse).
- Establishing a safe environment for exchange of viewpoints, fostering open-mindedness, and promoting deeper understanding of issues or text.

Rules for the discussion:
- Listen carefully. (No speaking until the current speaker has finished. Use the conch (ala Lord of the Flies) or ask the speaker to select the next respondent from among those indicating a desire to speak next.)
- Refer directly to the text. (Number the lines.)
- Build on previous comments in a respectful way. (Post possible response starters in the room.)

Ways to Enter the Discussion:
1. I agree/disagree with (insert name) because...
2. I can add to (insert name)’s point and say that...
3. There is evidence for what (insert name) is saying in the reading. On line _____, you can see....
4. Can you clarify what you mean by...
5. Would you agree with the statement (insert your idea)?
6. I think I understand what you are getting at, but I am not sure. Can you explain it a little bit more?
7. Can you show me the part of the reading that made you think that?
8. I interpreted things differently. What I think is........
9. You make an interesting point, but I have a different opinion. My opinion is...

Set-Up: One circle for up to 25 students and/or using an inner circle and outer circle.

Ideas for increasing engagement:

- **Before beginning:** Are there any words or terms that we need to define before beginning?

- **Inner circle** responsible for one poem (novel passage, piece of art, speech, etc.), **outer circle** a related work. Switch.

- **Outer circle** uses a rubric for constructive feedback and collaborates with inner circle partner on improvement. (If number of students or classroom space requires this.)

- **Hot seat** in the inner circle where an outer circle person can ask to temporarily be allowed to contribute a thought and then jump back to their place in the outer circle.

- **Extra credit points** awarded by teacher or group for especially well formulated additions.

- **Develop students** as facilitators by having them prepare the questions.

- **Use exit slips**
  - What comments were particularly helpful to you in developing your own thinking?
  - What holes did you discover in your own reasoning?
  - Were there some of your classmates not participating?
  - What question would have encouraged them to participate?
  - Were there some who dominated the discussion?
  - In what ways could you have contributed differently that would have enhanced the discussion?

- **Use follow-up writing:** Sample: Do you think MacArthur would likely agree with the biographer’s interpretation of the event? Support your view with 3 direct quotes from the readings.

**Tips for developing good questions:**

- **Use Paul’s Reasoning Model** to teach students how to view issues or events where two or more people or groups have conflicting views and a vested interest in the outcome. Or, use Paul’s Reasoning Model to look at an issue, article or piece of literature. These can be posted as well. Questions to ask:
  - What is the central issue?
    - Could you put that another way?
    - Could you give an example?
  - Is there anything else involved here that is relevant?
  - What are the differing points of view of stakeholders?
    - Who would have a different opinion of this?
    - What would be the objection? Can an alternative be proposed?
  - Are there underlying assumptions?
    - What else could we assume instead?
  - What data or evidence would each stakeholder group use to defend their position?
    - What evidence is there?
    - Is there any reason to doubt the evidence?
    - What other data or evidence do we need?
What inferences can be made based on data or evidence?
What are the implications or consequences of any proposed action?
  - What effect would that have?
  - What is the likelihood of that happening?
LESSON 9: THE INFLUENCE OF GENDER IN ACADEMIC SETTINGS

I. OVERVIEW OF THE LESSON

- Students will select nonfiction resources as background for developing a position on whether public school classes in math and science should be gender segregated. Teams of students engage in a debate on the issue.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To perform a close read of self-selected pieces of nonfiction.
- To prepare for and participate in a debate.
- To analyze one’s own thinking process

III. INDIANA ACADEMIC STANDARDS

- 9-10.RN.1
- 9-10.RN.2.1
- 9-10.RN.2.2
- 9-10.RN.2.3
- 9-10.RN.4.1
- 9-10.W.1
- 9-10.W.2.3
- 9-10.SL.2.5

IV. INSTRUCTIONAL TIME NEEDED

- Two class periods of 45 minutes

V. GROUPING ARRANGEMENTS

- Students read the selections individually. Construct groups of 4-5 students of like ability so there is an even number of groups for debate activity.

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

- Students will do their own research to help form their arguments for the debate. Remind them to use reputable sources

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Lesson Day 1:
**Explain the debate format:** Debate structures involve two teams speaking in a specified order regarding a “resolution,” topic, proposal, or issue. In our case it is “Math and science courses at the middle and high school should be segregated by gender.” The affirmation team affirms (supports) the resolution. The negative team negates (opposes) the resolution. Questions can be turned into positions for debate. The debater’s personal point of view is not stated. The point of learning to debate is to learn how to construct logical arguments to support a position, to understand the opposition’s point of view in order to address the objections or counter arguments that may be raised, to distinguish fact from opinion, and to articulate ideas effectively. There is a lot to learn in debate, but it all relates to stating the position, demonstrating reasoning, and providing evidence. During this process, students will also learn to read carefully, to clearly and succinctly support their position, to listen carefully to those that oppose their point of view, to directly address the fallacy of the opposition’s reasoning, and to summarize effectively.

**Roles:** In a team of 5 students: 3 can have speaking assignments; 2 can assist the others with the preparation, but will not have a speaking role during the actual debate. They will assist with preparation during their own team’s debate and possibly serve as a timekeeper and/or judge during the debate of two different teams. The roles within each team can be assigned by the teacher (with group input) after the background reading has been done by the group and the arguments outlined. The strongest debaters may not necessarily be the strongest students with the highest grades. The resolutions and the positions of Affirmative (agree) or Negative (disagree) will be determined at random on the day of the debate. Groups should prepare both sides of the argument as they will not know which side they will be assigned. Groups may not select the position they prefer.

**Preparation:** Teams will need to do at least two quality readings to develop evidence-based arguments with attention given to the likely positions and evidence for the opposing view. Students are to research the topic, using credible sources. The arguments may be supported by: research studies, facts, statistics, anecdotes, etc. Arguments should be written out and practiced in concise and clear language. The debate will be held the following day.

**Rules of Engagement:**
- No insulting remarks.
- You must raise your hand if it’s not your time to speak.
- Teams lose 1 point for each interruption.
- Teams lose 1 point for whispering while another speaker is talking.
- Judge will record penalties.

**Students are assigned to their groups and move to be together for collaboration.**

- Provide groups with the order of debate handout, explaining how the debate will work.

- Groups begin researching the proposal, assigning specific members to research the affirmative and the negative position. After a strong base of evidence is developed for both positions, additional research can be done by all team members. Be certain to have a plan
within the group as to who is responsible for what by the next day's class. Students continue their research as homework. An organizer is provided.

Day 2:

- Depending on the number of students in the class, the format will be structured so that groups are paired. It might be that 3 debates are occurring simultaneously between 3 sets of two teams of 4-5 each (approximately 30 students). Groups will be assigned the Affirmative or the Negative position. Groups meet to determine who is speaking for which portion of the order; this is designed to accommodate three different speakers from the same group.
- After the preparation of positions, a timekeeper will be selected from one of the groups in each pair of teams, and a judge will be selected from the other group in the pair. The judge and time keeper will perform their duties for a different pair of groups.
- When timekeepers and judges are in place before two teams, the debates can begin. Students should be reminded to keep their voices down so as not to influence any of the other debates going on in the room.
- After the debate, discuss what went well and what could be improved.
- Use the attached rubric for assessment. You can assess students yourself if you see them all debate, you can use it as a self-assessment for students, or you can have students peer-assess debates.

VIII. HOMEWORK

- Write a reflection on today's debate. State what your beginning ideas were concerning the topic, what evidence you provided for your reasoning, and what your concluding ideas are on the topic. Explain any changes you made in your thinking about the topic. What does this tell you about your own thinking? Is your opinion influenced by hidden social networks? Do you form an opinion before carefully considering what all is known?

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- After conducting research for the debate, develop an online survey to distribute to high school peers, teachers, administrators, and parents regarding the issue of segregating classrooms by gender. Include questions regarding whether they have read any research on the topic and other bases for their opinions. Students may investigate how a study would be set up in order to determine which type of educational setting produced higher achievement gains and which produced higher levels of student satisfaction.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- 10:9.1 - Debate Position Organizer
- 10:9.2 – Order of the Debate

XI DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

- All students in an Honors class should be able to participate in this activity.
• Depending upon the makeup of your class, consider assigning individual students a position on whether math and science classes should be single gender when possible. Give them time to prepare their arguments for their position. Then partner students with someone with the other position and have them practice an informal debate. Set a timer so that one person can give his/her position on the issue with evidence, then give time for the other side to state his/her position with evidence.
**DEBATE: MATH AND SCIENCE CLASSES SHOULD BE GENDER SEPARATED IN MIDDLE AND HIGH SCHOOL**

Directions: Should math and science classes be separated by gender at the middle and high school whenever possible? Read at least two articles linked supporting the Affirmative and the negative positions. You may read more to find additional support. Then collect evidence from your sources to complete the T-chart. You will then use this evidence to support a side during our class debate. Use the back of your paper or additional sheets if needed.

| Yes, whenever possible, classes should be split by gender for math and science in middle and high school. | No, classes should be not be split by gender for math and science in middle and high school. |
# HANDOUT 10:9.2 ORDER OF THE DEBATE

<table>
<thead>
<tr>
<th>Role</th>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening Statement Team 1 (First Affirmative)</td>
<td>3 minutes</td>
<td>In this prepared opening, the affirmative clarifies any definitions and the main issue being debated. S/He advanced the best arguments in favor of the resolution. The affirmative does not go into specific information at this time; just says &quot;this is true because of A and B and C.&quot;</td>
</tr>
<tr>
<td>Opening Statement Team 2 (First Negative)</td>
<td>3 minutes</td>
<td>In this prepared speech, the negative presents the arguments in opposition to the resolution. The speech is not expected to directly address the arguments made during Team 1’s Opening.</td>
</tr>
<tr>
<td>Preparation</td>
<td>3 minutes</td>
<td>Teams will meet and plan their response.</td>
</tr>
<tr>
<td>Second Affirmative Team 1</td>
<td>3 minutes</td>
<td>The Team 1 response will not be able to be fully planned in advance; however, Team 1 can have prepared by anticipating the arguments Team 2 may have developed. The speaker will address the issues raised by the oppositions as well as give greater detail proving A, B, and C for the affirmative position.</td>
</tr>
<tr>
<td>Second Negative Team 2</td>
<td>3 minutes</td>
<td>The Team 2 response will not be able to be fully planned in advance; however, Team 2 can have prepared by anticipating the arguments Team 1 may have offered. The speaker will address the issues raised by the oppositions as well as give greater detail for the negative position.</td>
</tr>
<tr>
<td>Preparation</td>
<td>3 minutes</td>
<td>Teams will meet and plan their response to the opposition’s arguments as well as summarize their case.</td>
</tr>
<tr>
<td>Position Summary Team 2</td>
<td>2 minutes</td>
<td>This speech should summarize the primary reasons for the judge to reject the resolution based on the arguments made and evidence presented throughout the debate. No new information may be introduced during this time.</td>
</tr>
<tr>
<td>Position Summary Team 1</td>
<td>2 minutes</td>
<td>This speech should summarize the primary reasons for the judge to affirm the resolution based on the arguments made and evidence presented throughout the debate. No new information may be introduced during this time.</td>
</tr>
</tbody>
</table>

- Judge will take notes outlining key points from each of the sides.
- Judge will give penalties for speaking out of turn or whispering to teammates.
- Timekeeper will begin the debate and announce the times when the activity needs to change.
Teacher-to-Teacher: In this lesson, I wanted to give students a way into a short research project to come in Lesson 11. In this lesson, students will research teacher-chosen historical figures and will share findings in small groups. I chose a variety of ethnicities and time periods for the historical figures here. I hope they are figures that students can use to think about the idea of influence. -CK
VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Day One:

- Prior to reading Frederick Douglass’s speech, it may be necessary to provide a bit of background on him as a journalist, activist, and government official. Here is a website that gives a short biography on him, with a video version available: [http://www.biography.com/people/frederick-douglass-9278324](http://www.biography.com/people/frederick-douglass-9278324)
- Students will independently read “What to the slave is the Fourth of July” and will complete the analyzer called “Paul’s Reasoning Model.” Prior to reading, provide students this background about the speech:
  - This speech, a primary source document, was originally untitled/ Douglass delivered it on July 5, 1852, to the Rochester Ladies’ Anti-Slavery Society in Rochester, New York. Douglass, a former slave himself, was a leader in the Abolitionist Movement during the 19th Century.
  - The teacher will allow students the remainder of the class period to read and complete the graphic organizer “Paul’s Reasoning Model.” They can complete the tasks for homework. The teacher may need to meet with groups of students to provide more directed analysis.

Day Two:

- Students are given time to review the Frederick Douglass speech from Day 1 and their completed Paul’s Reasoning Model graphic organizer.
- Discussion questions:
  - What is Douglass’ purpose in writing and delivering this speech?
  - Who is Douglass’ audience and what tone does he use to address his audience?
  - What would the point of view be of those in the intended audience?
  - What assumptions was Douglass making about those in the audience?
  - Thinking of rhetorical devices previously studied, what are some examples of Douglass’ logos in this speech? What are some examples of pathos? What is his ethos?
  - What was the likely outcome or consequence of the speech?
  - The teacher will then move to teacher-designated groups for a jigsaw activity. The teacher will assign each group one of the following influential history-makers: Susan B. Anthony, Alexander Hamilton, Thomas Edison, John F. Kennedy, Neil Armstrong, Dr. Martin Luther King, Jr., Harriet Tubman.

Day Three:

- In groups, but independently, students will conduct a brief (10-15 minute) online search for facts about the person their group has been assigned. Guide students to choose facts about who or what influenced that historical figure in his or her life. In groups, working together, students should describe, who this person was, the influence of this person on American history, and the major influences on this individual that led to his or her contribution, to share with others.
- Be sure students are documenting online sources using MLA format, or whatever your school requires. For reference, the MLA documentation style can be found at
https://owl.english.purdue.edu/owl/resource/747/08/. This is the latest (2016) version of MLA.

- In the original groups, have students number off 1 – 6 (or however many original groups there were).
- Students should move into their new jigsaw group with all of the 1’s forming a group, all of the 2’s forming a group, etc. The new groups will have one student from each of the original groups.
- In the new group, each student will share information related to what influence the individual had as well as what influenced the individual. Students should ask questions of the student presenter and take notes so they fully understand the focus on both aspects of influence.
- In the jigsaw group, students will summarize the historical figure they and their group members researched and analyzed. The group members will then share the influences in the historical figure’s life was and how that influence affected him or her.
- The teacher will assign the following exit slip prompt at the end of the lesson: Who, in your opinion, is the most influential historical figure discussed today and why?

VIII. Homework

- Students should choose three famous historical figures and conduct preliminary research on each figure. Students should keep track of sources located, in MLA style. Focus on individuals who made a contribution in a career of interest to you, who made an important contribution for the public good in your state, or an individual who was influential in the arts.

IX. Interdisciplinary Connections or Enrichment Possibilities

- Encourage students to brainstorm a list of modern influential figures in the areas of medicine, engineering, or human rights. Indicate how or why they are influential.
- Medicine: Stephen Hawking, Percy Julian, Jonas Salk, James D. Watson, Rachel Carson
- Engineering: Nikola Tesla, Neil Young (yes, the songwriter/engineer), Wernher von Braun, Bill Nye, Marissa Mayer
- Human Rights: Nelson Mandela, Malala Yousafrzai, 14th Dalai Lama, Mikhail Gorbachev
- Preliminary research on these people can be found at Biography.com and/or biographyonline.net

X. Lesson Handouts or Assessments Attached

- 10:10.1 – Paul’s Reasoning Model

XI. Differentiation Suggestions for Mixed Ability Classrooms

- Students may have the choice to read the Douglass piece with a partner to help monitor understanding, and/or listen to an oral reading of the speech. Below are two quality readings by well-known actors.
  - Read by Danny Glover:
    https://www.youtube.com/watch?v=mb_sqh577Zw
• Read by James Earl Jones:
  https://www.youtube.com/watch?v=4Vx8cuCGhaU (with background narrative)

• Alternative primary source speeches by influential Americans may be assigned. Here are some less obscure possibilities that might be more suitable for learners who need additional scaffolding:
  • Martin Luther King’s “I’ve Been to the Mountain Top” (Listen Option)
    http://americanradioworks.publicradio.org/features/blackspeech/mlkin_gjr.html
  • Franklin Delano Roosevelt's “Infamy” speech:
    http://www.ushistory.org/documents/infamy.htm
  • John F. Kennedy’s “Ask Not What Your Country Can Do for You”
    http://www.ushistory.org/documents/ask-not.htm
  • Barack Obama’s 2004 speech to the DNC (Listen option)
    http://americanradioworks.publicradio.org/features/blackspeech/boba_ma.html
Handout Based upon the work of Richard Paul

Write your ideas in the spaces provided, out in the margins, or on the back of the paper.

LESSON 11: THE INFLUENCE OF FAMOUS PEOPLE IN HISTORY, PART 2

I. OVERVIEW OF THE LESSON

Students will research a famous person who influenced history in some way.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To analyze famous historical figures in terms of the impact or influence they had on ideas or development.
- To analyze the lives of historical figures to identify sources of influence.

III. INDIANA ACADEMIC STANDARDS

- 9-10.RN.3.2
- 9-10.RN.3.3
- 9-10.RN.4.3
- 9-10.W.3.2
- 9-10.W.5
- 9-10.RV.2.4
- 9-10.RV.2.5

IV. INSTRUCTIONAL TIME NEEDED

- Two 45-minute class periods

V. GROUPING ARRANGEMENTS

- Independent, small group.

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

- Access to the Purdue OWL online writing lab for MLA citation information
  - [https://owl.english.purdue.edu/owl/resource/747/01/](https://owl.english.purdue.edu/owl/resource/747/01/)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Day One:

- Students will meet with a small group of peers to share the homework from lesson. In groups, each student should share the initial research they have completed and should defend their choice for the subject for a research project. The purpose of this group
meeting will be to have each student choose a historical figure to research for a short research project. While it is teacher discretion whether each student has a different person to research or if overlapping can occur, encourage each student to have a different person for the sake of interest in the presentations.

- The teacher will lead students to create a writing plan for a short expository research project. A writing plan will include a thesis statement and an outline and should be completed in class today. Monitor student work.
- Before leaving class today, each student should have his or her writing plan checked by one peer and the teacher. The peer should be coached to check that the thesis is one that incorporates the topic and main ideas. For the teacher, this may be collected as an exit slip or within a learning management system.
- Day Two:
  - The teacher will review the writing plan for this short research report. Ask students to share thesis statements and writing plans with a partner (different from the peer they worked with the day before). Some students may share with the whole class by reading or showing their thesis statement and outline. This will serve as a review, will highlight student work, and will allow students to see good examples.
- As students work today, the teacher will answer questions and monitor student work, checking to be sure the assignment goals are met.
- Students should turn in a draft of the report today as a checkpoint for teacher monitoring.

VIII. Homework
- Students will complete the short research project assignment.

IX. Interdisciplinary Connections or Enrichment Possibilities
- Research criteria for Nobel Prize winners and examine what part influence plays in selection.

X. Lesson Handouts or Assessments Attached
- 10:11.1 – Influential Historical Figure Research Project Assignment Sheet
- 10:11.2 – Writing Plan

XI. Differentiation Suggestions for Mixed Ability Classrooms
- Students are given choice in who to research. The list below, which also appears in Lesson X can be used to give students some options.
  - Medicine: Stephen Hawking, Percy Julian, Jonas Salk, James D. Watson, Rachel Carson
  - Engineering: Nikola Tesla, Neil Young (yes, the songwriter/engineer), Wernher von Braun, Bill Nye, Marissa Mayer
  - Human Rights: Nelson Mandela, Malala Yousafzai, 14th Dalai Lama, Mikhail Gorbachev
• Other possibilities, depending on student level could include: Anthony Atala; George W. Bush; Steve Chen, Chad Hurley and Jawed Karim; Noam Chomsky; Hilary Clinton; Bill Gates; Stephen Hawking; Steve Jobs; Salman Kahn; Lisa Randall; J.K. Rowling; Craig Venter; Mark Zuckerberg
• Preliminary research on these people can be found at Biography.com and/or biographyonline.net
• The teacher will need to provide some 1:1 check-in time with students.
Influential Historical Figure Research Project
Assignment:
Taking on the voice of the individual to be researched, you will present significant biographical information about his/her childhood, life struggles, and other pertinent information. You will present the information in narrative form as though you were the individual speaking.
- You will choose an individual who influenced American or world history. You will write a paper from this individual’s point of view, while using proper MLA citation.
- You will write in the first person singular point of view
- You will collect interesting data about this individual from this time period.
- In this data (information), you will include the following:
  - Description of the life of the historical figure, so that this individual’s influence in American or world history is understood.
  - Information about the individual’s life, including significant details about childhood, adulthood, the specific time period in which he/she lived, and other significant life experiences that influenced his/her voice.
  - What made this individual’s voice and contributions unique and special to American or world history?
- You will include an original title for this project
- You will include a Works Cited page, which should be printed and handed in to your teacher separately.

Sources: 5 – 7 reputable sources.
- All sources will be turned in with final paper. NO WIKIPEDIA

Writing Plan: A writing plan will be turned in during class before you begin to prepare your report.
- The writing plan will include:
  - An introductory paragraph with a thesis statement (major claim about the individual’s value to American or world history.)
  - A complete outline of what data and information you will include in the paper

The research report is worth 100 points, total
- Sources used in project- 5 points each (25 points)
- Works Cited Page – 25 points
- Actual project – graded on Voice and Organization (properly using MLA citation in the report) – 50 points
- PROJECTS WILL NOT BE ACCEPTED WITHOUT A WORKS CITED PAGE
# Short Research Paper Rubric

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
</tr>
</thead>
</table>
| Title page – 10%                        | Title  
Your name, teacher’s name, course period, date  
Neatly finished, no errors                                                             |
| Thesis statement – 10%                  | Clearly and concisely states the paper’s purpose in a single sentence, which is engaging and thought-provoking                              |
| Introduction – 10%                      | The introduction is engaging, states the main topic and previews the structure of the paper.                                                 |
| Body – 10%                              | Each paragraph has thoughtful supporting detail sentences that develop the main idea.                                                         |
| Organization-Structural development of the idea – 20% | Writer demonstrates logical and subtle sequencing of ideas through well-developed paragraphs; transitions are used to enhance organization. |
| Conclusion – 10%                        | The conclusion is engaging and restates the thesis.                                                                                         |
| Mechanics – 5%                          | Work is free of errors in punctuation, capitalization and spelling                                                                         |
| Usage – 5%                              | Work is free of errors in sentence structure and word usage.                                                                                |
| Citation – 10%                          | All cited words, both text and visual, are done in the correct format with no errors.                                                        |
| Works cited page – 10%                  | Done in the correct format with no errors. Uses MLA style. Includes more than 5 works.                                                      |
Handout 10:11.2

Name: _________________________________
Date: _________________________________

Influential Historical Figure Research Project – Writing plan

Directions – Complete the following writing plan by listing important details and outside sources you will include in your paper.

I. Thesis Paragraph- Write your thesis statement and first paragraph in the space below. Underline your thesis and circle the introduction of each main point in your paragraph.

II. First body paragraph – Description of the life of the historical figure, so that this individual’s influence in American or world history is understood.

III. Second body paragraph – Information about the individual’s life, including significant details about his or her childhood, adulthood, the specific time period in which he or she lived, and other significant life experiences that may have influenced his or her voice.

IV. Third body paragraph – What made this individual’s voice and contributions unique and influential to American or world history?

VIII. Conclusion

• Only include in your works cited material that is actually in your paper—you should not cite anything in your paper not listed in your works cited page.
• Expert sources must be equally represented, with your paper having about the same quantity of research from each source. You should not get most of your research from just two or three sources.
LESSON 12: THE INFLUENCE OF THE LANGUAGE OF SHAKESPEARE

I. OVERVIEW OF THE LESSON
Students will apply definitions of literary terms to lines from Shakespeare's plays and sonnets.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
• To become familiar with literary devices terms necessary for studying drama and poetry.
• To be able to locate examples of each literary term in drama and poetry

III. INDIANA ACADEMIC STANDARDS
• 9-10.RL.1
• 9-10.RL.4.2
• 9-10.RV.3.1
• 9-10.SL.1
• 9-10.W.8.1A

IV. INSTRUCTIONAL TIME NEEDED
• One 45-minute class period

V. GROUPING ARRANGEMENTS
• Small group and whole class.

VII. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
• Shakespeare – The Sonnets -
  http://shakespeare.mit.edu/Poetry/sonnets.html
• Post-it notes
• The teacher will send students back to the group they were in during Lesson 10 this time to investigate literary terms. Assign each group to one literary term. Include allusion, figurative language, foreshadowing, dramatic irony, blank verse, diction, tragic flaw.
• Students will define the term and provide examples in their groups. Have the groups share out with other students taking notes on the remaining literary terms.
• The teacher will demonstrate a reading and analysis of “Shall I compare thee to a summer’s day,” a sonnet by William Shakespeare. The teacher, with students’ help, will locate as many examples of the literary terms as can be found. Students should mark up the text with the teacher as he or she marks it up on the overhead, SMART board, or similar.
• Students will work with a partner to read and analyze “My mistress’ eyes.” Students will locate as many examples of the literary terms studied as possible. The teacher will monitor student progress and answer any questions that arise. Students will also complete the Poetry Analysis sheet.
• The teacher will lead a discussion with the whole class on the following questions: Why do Shakespeare’s sonnets endure as some of the most romantic poetry of all time? What repetitions, related groups, and contrasts did you find? What are the most important of these? Explain.

VIII. Homework
• Students will conduct an analysis of one Shakespearean sonnet of their choosing, using the poetry analysis sheet.

IX. Interdisciplinary Connections or Enrichment Possibilities
• Students may choose to create a PowerPoint or multimedia presentation with examples of each theme from modern news or media, complete with video links.

X. Lesson Handouts or Assessments Attached
• 10:12.1 – “Shall I compare thee to a summer’s day,” by William Shakespeare
• 10:12.2 – “My mistress’ eyes are nothing like the sun,” by William Shakespeare
• 10:12.3 – Poetry Analysis

XI. Differentiation Suggestions for Mixed Ability Classrooms
• Students may find it helpful to annotate two poems together as a class, or may need separate small group instruction in this process.
Sonnet 18: Shall I Compare Thee to a Summer’s Day?

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 dimmed;
And every fair from fair sometime declines,
By chance or nature's changing course untrimmed.
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
    So long as men can breathe or eyes can see,
    So long lives this, and this gives life to thee.

Sonnet 130: My mistress’ eyes are nothing like the sun

By William Shakespeare

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground.
    And yet, by heaven, I think my love as rare
    As any she belied with false compare.

<table>
<thead>
<tr>
<th><strong>List repeated words</strong></th>
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<tbody>
<tr>
<td><strong>List repeated groups of similar words or details</strong></td>
<td></td>
</tr>
<tr>
<td><strong>List contrasts</strong></td>
<td></td>
</tr>
<tr>
<td><strong>List two most important repetitions, the two most important repeated groups of words, and the two most important contrasts</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Explain your choice for those elements you listed as “most important,” above</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Give at least three examples of literary devices used.</strong></td>
<td></td>
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</tbody>
</table>
Teacher answer key for “Sonnet 18.” Answers may vary.

| List repeated words | SUMMER  
| ETERNAL  
| SO LONG  
| Nor |
| List repeated groups of similar words or details | SO LONG AS |
| List contrasts | SHINES/ DIMMED  
| SHAKE DARLING  
| GOLD COMPLEXION DIMMED  
| SUMMER SHALL NOT FADE  
| DEATH BRAG |
| List two most important repetitions, the two most important repeated groups of words, and the two most important contrasts | SO LONG AS MEN/ SO LONG LIVES THIS  
| SUMMER’S DAY/ SUMMER’S LEASE  
| WINDS DO SHAKE THE DARLING BUDS  
| ETERNAL SUMMER SHALL NOT FADE |
| Explain your choice for those elements you listed as “most important,” above | THE REPETITIONS SHOW THE MAIN IDEAS OF THE POEM AND THAT THE POET WANTS THE READER TO KNOW HIS LOVE IS LIKE SUMMER AND THAT SUMMER WILL LAST FOREVER.  
| THE CONTRASTS SHOW THAT EVEN THOUGH LOVE IS SOMETIMES DIFFICULT, HIS LOVE WILL NEVER “SHAKE” OR “FADE.” |
| Give at least three examples of literary devices used. | IAMBIC PENTAMETER  
| SONNET RHYME SCHEME  
| METAPHOR |
**Poetry Analysis**

Teacher answer key for “Sonnet 130.” Answers may vary.

<table>
<thead>
<tr>
<th>List repeated words</th>
<th>I</th>
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<td></td>
<td>IF</td>
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<tr>
<td></td>
<td>No</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>List repeated groups of similar words or details</th>
<th>IF SNOW / IF HAIRS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I LOVE / I KNOW / I GRANT / I NEVER</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>List contrasts</th>
<th>I HAVE SEEN ROSES ... BUT NO SUCH ROSES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I LOVE TO HEAR HER SPEAK, YET WELL I KNOW ...</td>
</tr>
<tr>
<td></td>
<td>I GRANT I NEVER SAW A GODDESS GO ... MY MISTRESS ... TREADS ON THE GROUND</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>List two most important repetitions, the two most important repeated groups of words, and the two most important contrasts</th>
<th>I LOVE / I HAVE / I GRANT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>IF SNOW / IF HAIRS</td>
</tr>
<tr>
<td></td>
<td>IF SNOW BE WHITE, WHY THEN HER BREASTS ARE DUN</td>
</tr>
<tr>
<td></td>
<td>IF HAIRS BE WIRES, BLACK WIRES GROW ON HER HEAD</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Explain your choice for those elements you listed as “most important,” above</th>
<th>THE IMPORTANT REPETITIONS OF THE USE OF THE WORDS I ... SHOW HIS INVESTMENT IN THE RELATIONSHIP WITH “HIS MISTRESS.”</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>THE CONTRASTS SHOW THAT EVEN THOUGH &quot;HIS MISTRESS&quot; IS NOT THE MOST LOVELY, HE LOVES HER ENTIRELY.</td>
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</table>

<table>
<thead>
<tr>
<th>Give at least three examples of literary devices used.</th>
<th>IAMBC PENTAMETER</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>SONNET RHYME SCHEME</td>
</tr>
<tr>
<td></td>
<td>METAPHOR</td>
</tr>
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</table>
LESSON 13: THE INFLUENCE OF THE SUPERNATURAL, *MACBETH* ACT 1

I. OVERVIEW OF THE LESSON

Students will read and discuss Act 1 of *Macbeth*, using double-entry logs, companion literature, and class discussion.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To be able to locate examples of each literary term in drama and poetry.
- To compare media interpretations of classic scenes.
- To track plot points in Act 1, *Macbeth*.
- To develop a deeper understanding of the concept of influence through *Macbeth*, Act 1, and comparative literature.
- To practice paraphrasing

III. INDIANA ACADEMIC STANDARDS

- 9-10.RL.2.1
- 9-10.RL.2.3
- 9-10.RL.3.1
- 9-10.RL.4.2
- 9-10.W.5
- 9-10.SL.2.1
- 9-10.SL.2.4

IV. INSTRUCTIONAL TIME NEEDED

- Four 45-minute class periods.

V. GROUPING ARRANGEMENTS

- Independent, small groups, whole class

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
"Macbeth and Banquo Meeting the Witches on the Heath," by Theodore Chasseriau
Act 1 Macbeth, 3 versions: https://www.youtube.com/watch?v=clG8ha2D26g
"The Possibility of Evil," by Shirley Jackson
Soliloquy focus: Act I. Scene 3: “Two truths are told...” and Act I, scene 7: “If it were done when 'tis done...”

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Day One:
- The teacher will lead the class discussion in a review of the previous lesson concerning the language of Shakespeare. Guide students to remember allusion, figurative language, foreshadowing, dramatic irony, blank verse, diction, and tragic flaw.
- The teacher should show students three versions of Act 1, scene 1, Macbeth. This is found in the YouTube link provided above. Pause to allow students to respond to each version in their own notes. Guide students to think beyond “I didn’t like that” or “That one was weird” to writing that goes deeper into the cinematic choices made. Discuss each version as a whole class. Discussion questions:
  o Which version is your favorite? Why?
  o Why did each director make the choices he did?
  o How do setting and costuming lead to tone and mood?

Day Two:
- The teacher should break students into four groups to investigate the following topics relevant to the study of Act I, Macbeth: Great Chain of Being, Scotland in 1600, witches/ supernatural in Elizabethan times, war in Elizabethan times.
- Students will independently take five minutes to locate five facts on the internet. Students will then meet with group members to compare notes and select the five most important facts to share with the whole class.
- One student from each group will report to the class on those five facts. Students will take notes on these facts.
- Assign parts for Act I, Macbeth, to students and begin reading Act 1

Day Three:
- Students will continue to read Act 1 aloud. Students will complete a DEL (Double-Entry Log) as the play is read in class. Students will list an important quote, passage, or question in the left-hand column. In the right-hand column, students will clarify, explain, expand on an idea, or attempt to answer the question. The teacher will pause from time to time (at least once per scene) to ask students to share their double entry thoughts, to clarify, and to enrich students’ reading.
- Students should meet in mixed groups to discuss Act 1 and compare ideas written on the double-entry journals.

Day Four:
• Students should work with a partner to paraphrase two key soliloquies in Act 1 including Act I. Scene 3: “Two truths are told...” and Act I, scene 7: “If it were done when 'tis done...” and explain the significance of each soliloquy. The teacher should assign one of the two soliloquies to pairs of students.

• The teacher will monitor progress as students work. When students finish, the teacher should call one student from each group to share their paraphrase using the document camera and/or SMART board, if available. Alternately, students may read their paraphrase.

VIII. Homework

• Read “The Possibility of Evil,” by Shirley Jackson and complete the SEES reading guide

IX. Interdisciplinary Connections or Enrichment Possibilities

• Deeper study could be done into any aspect of Shakespeare’s time period or history.

X. Lesson Handouts or Assessments Attached

• 10:13.1 – Video analysis
• 10:13.2 - Double entry log template
• 10:13.2 – SEES reading guide
• 10:13.3 – Soliloquy analysis

XI. Differentiation Suggestions for Mixed Ability Classrooms

• Students may choose to supplement their reading with online websites, such as No Fear Shakespeare, that puts Shakespeare's words into modern English.
• The teacher may choose to show a video version of this act.
• Some students may benefit from an audio recording of Macbeth. One can be found at https://librivox.org/the-tragedy-of-macbeth-by-william-shakespeare/
• A graphic novel may also be helpful for some students.
“Macbeth and Banquo Meeting the Witches on the Heath,”
Painting by Theodore Chasseriau. (1855) Musee d’Orsay.
Painting is in the public domain. Source:
https://upload.wikimedia.org/wikipedia/commons/5/50/MacbethAndBanquo-Witches.jpg
Handout 10:13.1

Video Analysis

Macbeth, “The Scottish Play” – Act 1, scene 1 analysis

Directions: View each version of Act 1, scene 1. Then, complete the chart below.

<table>
<thead>
<tr>
<th>Director/ Version</th>
<th>What did you notice? (Summarize.)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Who might this director’s main audience be?</td>
</tr>
</tbody>
</table>

Name ________________________________

Date ________________________________
Handout 10:13.2

**Double entry log template**

Title ________________________________

Author ________________________________

<table>
<thead>
<tr>
<th>Chapter, page #</th>
<th>Details, Facts, Information, Setting, timelines, character traits</th>
<th>Responses – questions, predictions, reactions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</table>

Name: ________________________________

Date: ________________________________
<table>
<thead>
<tr>
<th>Chapter, page #</th>
<th>Details, Facts, Information, Setting, timelines, character traits</th>
<th>Responses – questions, predictions, reactions</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>
## Reading Guide

<table>
<thead>
<tr>
<th>Title or Chapter &amp; Author</th>
<th>Type of Writing or Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Words or Key Words</td>
<td>Feelings of the Reader or Characters</td>
</tr>
<tr>
<td></td>
<td>Cite evidence to support feelings.</td>
</tr>
<tr>
<td>Description, Images, and/or Symbols</td>
<td>Main Idea(s) or Key Points</td>
</tr>
<tr>
<td>What passages are important and why?</td>
<td></td>
</tr>
</tbody>
</table>

**Handout 10:13.3**

Name: ________________________________

Date: _____________________________
**Soliloquy analysis**

Work with a partner to put each line from Act 1, scene 3 in your own words. Each line should be represented in your paraphrase. Mark examples of each of the literary terms studied. Then answer: What is significant about this soliloquy?

<table>
<thead>
<tr>
<th>Shakespeare's soliloquy</th>
<th>Paraphrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Aside]</td>
<td></td>
</tr>
<tr>
<td>This supernatural soliciting</td>
<td></td>
</tr>
<tr>
<td>Cannot be ill, cannot be good: if ill,</td>
<td></td>
</tr>
<tr>
<td>Why hath it given me earnest of success,</td>
<td></td>
</tr>
<tr>
<td>Commencing in a truth? I am thane of Cawdor:</td>
<td></td>
</tr>
<tr>
<td>If good, why do I yield to that suggestion</td>
<td></td>
</tr>
<tr>
<td>Whose horrid image doth unfix my hair</td>
<td></td>
</tr>
<tr>
<td>And make my seated heart knock at my ribs,</td>
<td></td>
</tr>
<tr>
<td>Against the use of nature? Present fears</td>
<td></td>
</tr>
<tr>
<td>Are less than horrible imaginings:</td>
<td></td>
</tr>
<tr>
<td>My thought, whose murder yet is but fantastical,</td>
<td></td>
</tr>
<tr>
<td>Shakes so my single state of man that function</td>
<td></td>
</tr>
<tr>
<td>Is smother'd in surmise, and nothing is</td>
<td></td>
</tr>
<tr>
<td>But what is not.</td>
<td></td>
</tr>
</tbody>
</table>
Work with a partner to put each line from Act 1, scene 7 in your own words. Each line should be represented in your paraphrase. Mark examples of each of the literary terms studied. Then answer: What is significant about this soliloquy?

<table>
<thead>
<tr>
<th>Shakespeare's soliloquy</th>
<th>Paraphrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>If it were done when 'tis done, then 'twere well</td>
<td></td>
</tr>
<tr>
<td>It were done quickly: if the assassination</td>
<td></td>
</tr>
<tr>
<td>Could trammel up the consequence, and catch</td>
<td></td>
</tr>
<tr>
<td>With his surcease success; that but this blow</td>
<td></td>
</tr>
<tr>
<td>Might be the be-all and the end-all here,</td>
<td></td>
</tr>
<tr>
<td>But here, upon this bank and shoal of time,</td>
<td></td>
</tr>
<tr>
<td>We’ld jump the life to come. But in these cases</td>
<td></td>
</tr>
<tr>
<td>We still have judgment here; that we but teach</td>
<td></td>
</tr>
<tr>
<td>Bloody instructions, which, being taught, return</td>
<td></td>
</tr>
<tr>
<td>To plague the inventor: this even-handed justice</td>
<td></td>
</tr>
<tr>
<td>Commends the ingredients of our poison’d chalice</td>
<td></td>
</tr>
<tr>
<td>To our own lips. He’s here in double trust;</td>
<td></td>
</tr>
<tr>
<td>First, as I am his kinsman and his subject,</td>
<td></td>
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<tr>
<td>Strong both against the deed; then, as his host,</td>
<td></td>
</tr>
<tr>
<td>Who should against his murderer shut the door,</td>
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<tr>
<td>Not bear the knife myself. Besides, this Duncan</td>
<td></td>
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<tr>
<td>Hath borne his faculties so meek, hath been</td>
<td></td>
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<tr>
<td>So clear in his great office, that his virtues</td>
<td></td>
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<tr>
<td>Will plead like angels, trumpet-tongued,against</td>
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<tr>
<td>The deep damnation of his taking-off;</td>
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<tr>
<td>And pity, like a naked new-born babe,</td>
<td></td>
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<tr>
<td>Striding the blast, or heaven’s cherubim, horsed</td>
<td></td>
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<tr>
<td>Upon the sightless couriers of the air,</td>
<td></td>
</tr>
<tr>
<td>Shall blow the horrid deed in every eye,</td>
<td></td>
</tr>
<tr>
<td>That tears shall drown the wind. I have no spur</td>
<td></td>
</tr>
<tr>
<td>To prick the sides of my intent, but only</td>
<td></td>
</tr>
<tr>
<td>Vaulting ambition, which o’erleaps itself</td>
<td></td>
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<tr>
<td>And falls on the other.</td>
<td></td>
</tr>
</tbody>
</table>
**Lesson 14: Influenced by a Master – Writing a Sonnet**

I. **Overview of the Lesson**
   - Students will write a sonnet, using the Shakespearean model.

II. **Student Learning Outcome or Objective**
   - To understand the topic and structure of a sonnet
   - To write a sonnet

III. **Indiana Academic Standards**
   - 9-10.RL.1
   - 9-10.RL.2.1
   - 9-10.RL.3.1
   - 9-10.W.3.3
   - 9-10.SL.2.1
   - 9-10.W.6.1A

IV. **Instructional Time Needed**
   - One 45-minute class period.

V. **Grouping Arrangements**
   - Independent work, small group/partner.

VI. **Reading Selections, Websites, Materials, and Equipment Needed**
   - Shakespeare’s sonnets: [http://www.shakespeare-online.com/sonnets/](http://www.shakespeare-online.com/sonnets/)

VII. **Lesson, Student Activities, Guiding Questions**
   - The teacher should lead the class on a brief review of the elements of a sonnet: 14 lines, rhyme scheme (abab cdcd efef gg), and the romantic or influential context.
   - Students should work with a partner to read 5-6 sonnets from the website, or one the teacher enjoys. Have students note the qualities they have in common on the graphic organizer. Teacher should monitor the students’ work and be sure they are understanding that all Shakespearean sonnets have the same qualities (14 lines, abab cdcd efef gg rhyme scheme, topics dealing with love or influence.)
VIII. **HOMEWORK**

- Students should write a Shakespearean sonnet for homework.

IX. **INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES**

- Students may wish to put their sonnet to song.
- Students who would appreciate a challenge should research and write a Petrarchan sonnet in addition to the sonnet assigned here and prepare to explain the differences to classmates.

X. **LESSON HANDOUTS OR ASSESSMENTS ATTACHED**

- 10:14.1 – Sonnet qualities organizer

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

- While students are reading sonnets, students who are having more trouble with this can work with the teacher in a small group for a more structured approach to the study of sonnets.
Handout 10:14.1
Sonnet qualities organizer

<table>
<thead>
<tr>
<th>Title of sonnet</th>
<th>Number of lines</th>
<th>Rhyme scheme</th>
<th>Topic of sonnet</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</table>
Handout 10:14.2

Sonnet assignment

Write your own sonnet!

Directions: Following either the English (Shakespearean) or Italian (Petrarchan) sonnet form, write your own sonnet about a topic of your choosing.

Rubric
The sonnet must:
• Follow the rhyme scheme of either form. 30%
• Consist of 14 lines. 30%
• Make sense! 30%
• Be neat in appearance. 10%

This sonnet writing is due next time in class. Please pay attention to criteria #4 above and be creative with the appearance of your sonnet. Sonnets written in pencil on crumpled notebook paper will NOT be accepted!
LESSON 15: THE INFLUENCE OF EXPECTATIONS

I. OVERVIEW OF THE LESSON
   • Students will read and discuss Act II of Macbeth, using double-entry logs, companion literature, and class discussion.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To be able to locate examples of each literary term in drama and poetry.
   • To track plot points in Act II, Macbeth.
   • To develop a deeper understanding of the concept of influence through Macbeth, Act 2, and comparative literature.
   • To practice paraphrasing

III. INDIANA ACADEMIC STANDARDS
   • 9-10.RL.2.1
   • 9-10.RL.2.3
   • 9-10.RL.3.1
   • 9-10.W.5
   • 9-10.SL.2.1
   • 9-10.SL.2.4
   • 9-10.ML.2.1

IV. INSTRUCTIONAL TIME NEEDED
   • Three 45-minute class periods.

V. GROUPING ARRANGEMENTS
   • Independent, small groups, whole class

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • TED Talk – “Are We Really In Control of Our Decisions?” by Dan Ariely - https://www.youtube.com/watch?v=9X68dm92HV1
   • Soliloquy focus: Act II. Scene 1: “Is this a dagger which I see before me,/ The handle toward my hand?”

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Day One:
• Journal writing: Respond to the piece of art: The teacher should show students the artwork, “Lady Macbeth with Daggers,” by Henry Fusel and ask them to respond in their journal entries. Allow students to share their responses with a partner. The teacher will lead a short class discussion: 1) What is the emotion in this painting? 2) What is repeated? (color, lines) 3) What might the artist have been trying to say about Lady Macbeth?

• Students will view the TED Talk and will complete the analysis handout. After viewing and completing the analysis sheet, lead students in a short class discussion: 1) What points did Dr. Ariely make that resonate with your own beliefs? 2) What parts of his presentation style would you like to adapt? 3) How strong is his argument that we are easily influenced by the way things are designed to make us think?

• Students should work with a partner to paraphrase the key soliloquy in Act II, scene 1: “Is this a dagger which I see before me, / The handle toward my hand?” and explain the significance of each soliloquy.

Day Two:

• The teacher will monitor progress as students work. When students finish, the teacher should call one student from each group to share their paraphrase using the document camera and/or SMART board, if available. Alternately, students may read their paraphrase aloud to the class.

• Assign parts for Act II, Macbeth, to students and begin reading Act II.

Day Three:

• Students will continue to read Act II aloud. Students will complete a DEL as the play is read in class. Students will list an important quote, passage, or question in the left-hand column. In the right-hand column, students will clarify, explain, expand on an idea, or attempt to answer the question. The teacher will pause from time to time (at least once per scene) to ask students to share their double entry thoughts, to clarify, and to enrich students’ reading.

• Students should meet in mixed groups to discuss Act II and compare ideas written on the double-entry journals.

VIII. HOMEWORK

• Finish reading Act II, Macbeth, and complete double entry log.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

• Study other famous soliloquies for use as a means of influencing one’s own thinking through self talk.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

• 10:15.1 – TED Talk analysis
• 10:15.2 – Soliloquy analysis
XI. DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

- Students may need to use an online tool such as http://nfs.sparknotes.com/macbeth/ to read a modern-English version of Macbeth.
- The teacher may choose to show a video version of this act.
- Some students may benefit from an audio recording of Macbeth. One can be found at https://librivox.org/the-tragedy-of-macbeth-by-william-shakespeare/
Handout 10:15.1

Name: _________________________________

TED Talk analysis

Date: _________________________________

View the TED Talk and complete the following analysis.

Title of TED Talk _________________________________

Speaker’s name: _________________________________

i. What was the speaker’s thesis (main point) of this speech?

ii. What is the speaker’s ethos? (Ethos is an ability to build credibility, establish him/herself as an authority on a subject.)

iii. Pathos is an appeal to emotions in order to sway an audience while logos is the use of evidence and logic to prove a point. Did this speaker rely more on pathos or logos? What point in this presentation did you find the most compelling? Explain.

iv. How would you describe this TED Talk? Use at least three adjectives.

v. What did you learn from this presentation? Describe at least two things you learned form this TED Talk.

vi. If you could ask this speaker a question about his or her speech or the presentation, what would you ask?

vii. Summarize the TED Talk for someone who has never seen it.
**Handout 10:15.1 Soliloquy Annotation**  
Name: ___________________________  
Date: _____________

Work with a partner to put each line from Act II, scene 2 in your own words. Each line should be represented in your paraphrase. Mark examples of each of the literary terms studied. Then answer: What is significant about this soliloquy?

<table>
<thead>
<tr>
<th>Shakespeare’s soliloquy: Spoken by Macbeth, Act 2 Scene 1</th>
<th>Paraphrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is this a dagger which I see before me,</td>
<td></td>
</tr>
<tr>
<td>The handle toward my hand? Come, let me clutch thee.</td>
<td></td>
</tr>
<tr>
<td>I have thee not, and yet I see thee still.</td>
<td></td>
</tr>
<tr>
<td>Art thou not, fatal vision, sensible</td>
<td></td>
</tr>
<tr>
<td>To feeling as to sight? or art thou but</td>
<td></td>
</tr>
<tr>
<td>A dagger of the mind, a false creation,</td>
<td></td>
</tr>
<tr>
<td>Proceeding from the heat-oppressed brain?</td>
<td></td>
</tr>
<tr>
<td>I see thee yet, in form as palpable</td>
<td></td>
</tr>
<tr>
<td>As this which now I draw.</td>
<td></td>
</tr>
<tr>
<td>Thou marshall’st me the way that I was going;</td>
<td></td>
</tr>
<tr>
<td>And such an instrument I was to use.</td>
<td></td>
</tr>
<tr>
<td>Mine eyes are made the fools o’ the other senses,</td>
<td></td>
</tr>
<tr>
<td>Or else worth all the rest; I see thee still,</td>
<td></td>
</tr>
<tr>
<td>And on thy blade and dudgeon gouts of blood,</td>
<td></td>
</tr>
<tr>
<td>Which was not so before. There’s no such thing:</td>
<td></td>
</tr>
<tr>
<td>It is the bloody business which informs</td>
<td></td>
</tr>
<tr>
<td>Thus to mine eyes. Now o’er the one halfworld</td>
<td></td>
</tr>
<tr>
<td>Nature seems dead, and wicked dreams abuse</td>
<td></td>
</tr>
<tr>
<td>The curtain’d sleep; witchcraft celebrates</td>
<td></td>
</tr>
<tr>
<td>Pale Hecate’s offerings, and wither’d murder,</td>
<td></td>
</tr>
<tr>
<td>Alarum’d by his sentinel, the wolf,</td>
<td></td>
</tr>
<tr>
<td>Whose howl’s his watch, thus with his stealthy pace.</td>
<td></td>
</tr>
<tr>
<td>With Tarquin’s ravishing strides, towards his design</td>
<td></td>
</tr>
<tr>
<td>Moves like a ghost. Thou sure and firm-set earth,</td>
<td></td>
</tr>
<tr>
<td>Hear not my steps, which way they walk, for fear</td>
<td></td>
</tr>
<tr>
<td>Thy very stones prate of my whereabouts,</td>
<td></td>
</tr>
<tr>
<td>And take the present horror from the time,</td>
<td></td>
</tr>
<tr>
<td>Which now suits with it. While I threat, he lives:</td>
<td></td>
</tr>
<tr>
<td>Words to the heat of deeds too cold breath gives.</td>
<td></td>
</tr>
</tbody>
</table>
# Double entry log template

**Title**: ________________________________

**Author**: ________________________________

<table>
<thead>
<tr>
<th>Chapter, page #</th>
<th>Details, Facts, Information, Setting, timelines, character traits</th>
<th>Responses – questions, predictions, reactions</th>
</tr>
</thead>
</table>

Name: ________________________________

Date: ________________________________
<table>
<thead>
<tr>
<th>Chapter, page #</th>
<th>Details, Facts, Information, Setting, timelines, character traits</th>
<th>Responses – questions, predictions, reactions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
LESSON 16: THE INFLUENCE OF AMBITION

I. OVERVIEW OF THE LESSON
   • Students will read and discuss Act III of Macbeth, using double-entry logs, companion literature, and class discussion.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To be able to locate examples of each literary term in drama and poetry.
   • To track plot points in Act III, Macbeth.
   • To develop a deeper understanding of the concept of influence through Macbeth, Act III, and comparative literature.
   • To practice paraphrasing

III. INDIANA ACADEMIC STANDARDS
   • 9-10.RL.2.1
   • 9-10.RL.2.3
   • 9-10.RL.3.1
   • 9-10.W.5
   • 9-10.SL.2.1
   • 9-10.SL.2.4
   • 9-10.ML.2.1

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

V. GROUPING ARRANGEMENTS
   • Independent, small groups, whole class

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Soliloquy focus: Act III. Scene 1: “To be thus is nothing; But to be safely thus.”

Teacher-to-Teacher: In this lesson, students will continue reading Macbeth. We are again looking at opportunities for discussion, as well as outside literary or nonfiction pieces that complement the events in each act. I have included a reading of “The Lottery” by Shirley Jackson as it invites student discussion on the same themes of influence as Act III of Macbeth will. –CK
VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Day One:
• Students will read “The Lottery” by Shirley Jackson with a partner and will answer the study guide questions. When students finish reading, lead students in a short class discussion: 1) What is it about this short story that has lasting appeal for readers? 2) How is the concept of influence at play in this story? 2) What would Shirley Jackson have to say to Macbeth at this point in the play? 4) What are common themes related to influence between the short story and the play so far?
• Assign parts for Act III, Macbeth, to students and begin reading Act III.

Day Two:
• Students will continue to read Act III aloud. Students will complete a DEL as the play is read in class. Students will list an important quote, passage, or question in the left-hand column. In the right-hand column, students will clarify, explain, expand on an idea, or attempt to answer the question. The teacher will pause from time to time (at least once per scene) to ask students to share their double entry thoughts, to clarify, and to enrich students’ reading.
  o Students should meet in mixed groups to discuss Act III and compare ideas written on the double-entry journals.
  o Students should work with a partner to paraphrase the key soliloquy in Act II, scene 1: “Is this a dagger which I see before me,/ The handle toward my hand?” and explain the significance of each soliloquy.
  o The teacher will monitor progress as students work. When students finish, the teacher should call one student from each group to share their paraphrase using the document camera and/or SMART board, if available. Alternately, students may read their paraphrase aloud to the class.

VIII. HOMEWORK
• Finish reading Act III, Macbeth, and complete double entry log.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES
• Deeper study could be done into any aspect of Shakespeare’s time period or history.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
• 10:16.1 – “The Lottery” study guide
• 10:16.2 – Soliloquy analysis
XI. DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

- Double-entry log
- Students may need to use an online tool such as [http://nfs.sparknotes.com/macbeth/](http://nfs.sparknotes.com/macbeth/) to read a modern-English version of *Macbeth*.
- The teacher may choose to show a video version of this act.
- Some students may benefit from an audio recording of Macbeth. One can be found at [https://librivox.org/the-tragedy-of-macbeth-by-william-shakespeare/](https://librivox.org/the-tragedy-of-macbeth-by-william-shakespeare/)
Directions: Read the story and answer the following questions.

1. Why are the townspeople holding the lottery? Why don't they stop?

3. Is this writing style a type of horror? What type of atmosphere does Jackson create at first, and how does that change?

4. What is the role of a scapegoat? Do we "need" people that we can feel superior to? Is that what Tess' role is, a symbolic "inferior"?

5. No one speaks up for Tess. Why not?

6. When Shirley Jackson wrote this story, many people were horrified because they thought that it was a true story, that it really happened somewhere. She received stacks of letters from people who wanted to find out where this town was, so they could go there and watch the event. About ten years ago, the state treasurer of Pennsylvania had been indicted for some crime, and he called a press conference. He rambled on for about a half hour then, with the cameras rolling, pulled out a gun and shot himself. One TV station ran the footage. They received hundreds of phone calls, not one of which was a complaint the callers wanted to know when it was going to be re-broadcast so they could set their VCRs. Is the purpose of this town's lottery to fill some morbid "need" for violence?

7. What "Lotteries" do you see in your own world/life/culture? What kinds of things happen that way because it has always been so? How are people routinely injured by the strength of the status quo? When have you ever been so relieved that the "victim" wasn't you that you were perfectly willing to go along?

Now, look at the story again and discuss/answer the following questions:

-- How does "The Lottery" prevent the breakdown of society in this community?
-- What are the roles of the men and women? How do the children act? What are the social and business goals for each part of this society?

-- Sacrifice rituals operate on the principle of "scapegoating". After defining the term, describe how the process of "The Lottery" uses the scapegoat and tell what end is desired. Are there any examples in our current society of using scapegoats?

-- What was the author's purpose?

-- What are the implications of the actions in the story? Use of data and evidence in the story to explain your answer.
**Handout 10:16.2**

**Soliloquy annotation**

Work with a partner to put each line from Act III, scene 1 in your own words. Each line should be represented in your paraphrase. Mark examples of each of the literary terms studied. Then answer: What is significant about this soliloquy?

<table>
<thead>
<tr>
<th>Shakespeare's soliloquy</th>
<th>Paraphrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>To be thus is nothing;</td>
<td></td>
</tr>
<tr>
<td>But to be safely thus. Our fears in Banquo</td>
<td></td>
</tr>
<tr>
<td>Stick deep; and in his royalty of nature</td>
<td></td>
</tr>
<tr>
<td>Reigns that which would be fear'd: 'tis much he dares;</td>
<td></td>
</tr>
<tr>
<td>And, to that dauntless temper of his mind,</td>
<td></td>
</tr>
<tr>
<td>He hath a wisdom that doth guide his valour</td>
<td></td>
</tr>
<tr>
<td>To act in safety. There is none but he</td>
<td></td>
</tr>
<tr>
<td>Whose being I do fear: and, under him,</td>
<td></td>
</tr>
<tr>
<td>My Genius is rebuk'd; as, it is said,</td>
<td></td>
</tr>
<tr>
<td>Mark Antony's was by Caesar. He chid the sisters</td>
<td></td>
</tr>
<tr>
<td>When first they put the name of king upon me,</td>
<td></td>
</tr>
<tr>
<td>And bade them speak to him: then prophet-like</td>
<td></td>
</tr>
<tr>
<td>They hail'd him father to a line of kings:</td>
<td></td>
</tr>
<tr>
<td>Upon my head they plac'd a fruitless crown,</td>
<td></td>
</tr>
<tr>
<td>And put a barren sceptre in my gripe,</td>
<td></td>
</tr>
<tr>
<td>Thence to be wrench'd with an unlineal hand,</td>
<td></td>
</tr>
<tr>
<td>No son of mine succeeding. If 't be so,</td>
<td></td>
</tr>
<tr>
<td>For Banquo's issue have I fil'd my mind;</td>
<td></td>
</tr>
<tr>
<td>For them the gracious Duncan have I murder'd;</td>
<td></td>
</tr>
<tr>
<td>Put rancours in the vessel of my peace</td>
<td></td>
</tr>
<tr>
<td>Only for them; and mine eternal jewel</td>
<td></td>
</tr>
<tr>
<td>Given to the common enemy of man,</td>
<td></td>
</tr>
<tr>
<td>To make them kings, the seeds of Banquo kings!</td>
<td></td>
</tr>
<tr>
<td>Rather than so, come fate into the list.</td>
<td></td>
</tr>
<tr>
<td>And champion me to the utterance!</td>
<td></td>
</tr>
</tbody>
</table>
Handout 10:16.3

Double entry log template

Name: _________________________________
Date: _________________________________

Title ___________________________________  Author _________________________________

<table>
<thead>
<tr>
<th>Chapter, page #</th>
<th>Details, Facts, Information, Setting, timelines, character traits</th>
<th>Responses – questions, predictions, reactions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

125
<table>
<thead>
<tr>
<th>Chapter, page #</th>
<th>Details, Facts, Information, Setting, timelines, character traits</th>
<th>Responses – questions, predictions, reactions</th>
</tr>
</thead>
<tbody>
<tr>
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<td></td>
<td></td>
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</tbody>
</table>
LESSON 17: THE INFLUENCE OF MASTER WRITERS – WRITING A PLAY

I. OVERVIEW OF THE LESSON
Students will re-write Act III, scene 4 from Macbeth.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
- To understand a pivotal moment in a drama.
- To use a process to generate ideas
- To write a drama.

III. INDIANA ACADEMIC STANDARDS
- 9-10.RL.3.2
- 9-10.W.3.3
- 9-10.SL.4.2
- 9-10.RV.3.2

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

V. GROUPING ARRANGEMENTS
- Whole class, small group/ partner

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
A copy of Act III, scene 4, Macbeth:

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
Day One
- The teacher should lead the class in a brief discussion of Act III, scene 4:
- Why is this (the dinner party) scene so pivotal in this play?
- Macbeth is a dynamic, or round character, meaning he changes from the beginning of the play to the end. How has he changed already?
- How has Lady Macbeth changed?
• The teacher will explain to students that their task is to re-write the dinner party scene, focusing on the influences at play on Macbeth. They may modernize the scene, put it in another setting, or make other changes any director might make. They may feel free to use creative liberties, but the main premise of the scene should stay the same.
• Students will use the SCAMPER Procedure to plan the re-write. Students will film their video outside of class. The teacher should help guide groups to think of ideas not repeated in any other group, so that each video is unique. Go over and discuss the SCAMPER handout so all have an understanding of how it can be helpful in generating ideas for their video.

Day Two

• Students will present their plays in class.

VIII. HOMEWORK

• Homework for day one: Students will follow their organizer and will film their scene re-write. (The teacher may choose to give students more time to work on filming the group projects. In that case, the teacher is encouraged to move on with Lesson 18 while students are working.)

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

• Students may wish to put their film on youtube.com for others to enjoy.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

• 10:17.1 – Play re-write organizer
• 10:17.2 – SCAMPER Procedure

XI. DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

• Students may choose to act out their plays for the class instead of recording them.
• High ability students may choose to research re-written or modernized versions of Macbeth or other Shakespearean plays. One good article is located here: https://www.theguardian.com/books/2016/sep/24/margaret-atwood-rewriting-shakespeare-tempest-hagseed and describes the process by which Margaret Atwood is re-writing Shakespeare’s Tempest.
<table>
<thead>
<tr>
<th>Scene events</th>
<th>Characters involved</th>
<th>Ideas for re-write</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>(i.e., Lady Macbeth welcomes guests into the formal dining room)</em></td>
<td><em>(Lady Macbeth, Macbeth, Murderers, Ghost of Banquo)</em></td>
<td><em>(In modern day, Lady Macbeth welcomes guests into the back yard where a pool party is going on.)</em></td>
</tr>
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<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Directions: Use the main components of Act III, scene 4, *Macbeth* and the SCAMPER idea generator to plan your rewrite and video.

<table>
<thead>
<tr>
<th><strong>Act III, scene 4, <em>Macbeth</em></strong>:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Substitute:</strong> Think about replacing part of the problem with something else. You can change things, places, procedures, people, ideas, or emotions.</td>
</tr>
<tr>
<td><strong>Combine:</strong> Think about combining two or more parts of your problem to create a different product or process or to enhance their synergy.</td>
</tr>
<tr>
<td><strong>Adapt:</strong> Think about adapting an existing idea or product to solve your problem.</td>
</tr>
<tr>
<td><strong>Magnify or Minify:</strong> Think about ways to magnify or exaggerate your idea.</td>
</tr>
<tr>
<td><strong>Put to Other Uses:</strong> Think about how you might be able to put your current idea to other uses, or what you could reuse from somewhere else in order to solve your own problem.</td>
</tr>
<tr>
<td><strong>Eliminate:</strong> Think of what might happen if you eliminated parts of your idea or parts of a product. Narrow your challenge down to the part that is most important.</td>
</tr>
<tr>
<td><strong>Rearrange or Reverse:</strong> Think of what you would do if part of your problem worked in reverse or were done in a different order.</td>
</tr>
</tbody>
</table>
LESSON 18: INFLUENCES FROM OUR MICRO-CULTURES—AN ETHNOGRAPHIC STUDY, PART 1

I. OVERVIEW OF THE LESSON
- Students will begin planning the ethnographic study, using the 6 Hats and Spark SPSP strategies, focusing on
- Identification of potential, parameters, and possibilities.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
- To plan and conduct an ethnographic study
- To work with group members constructively
- To study a culture and the influence of that culture on the people who inhabit it.

III. INDIANA ACADEMIC STANDARDS
- 9-10.RN.1
- 9-10.RN.2.3
- 9-10.RV.1
- 9-10.RV.2.2
- 9-10.W.3.2
- 9-10.W.5
- 9-10.SL.2.1
- 9-10.SL.2.3

IV. INSTRUCTIONAL TIME NEEDED
- One 45-minute class period.

V. GROUPING ARRANGEMENTS
- Independent work, small group/partner.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
- Copies of the Ethnographic assignment for each student. Copies of the SPARK Problem-solving process for each student.

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
- The teacher should provide background information on ethnographic study. Share with students that an ethnographic study involves studying individual cultures and
societies. In conducting an ethnographic study, we can learn about the “inhabitants” of these cultures, as well as what is important to them, what influences them, and what they need. For the purpose of this assignment, the goal is to understand how a micro-culture and its environment can influence members' emotions, thoughts, and behaviors.

- The teacher should lead the class in reading and discussing the Ethnographic study assignment. The teacher will also explain the SPARK Problem-solving process to students and tell them that the goals for today are to begin the process by determining a micro-culture and environments.
- The teacher will explain to students they should discuss locations that are re-observable where students may visit and re-visit several times (minimum of 3 times) throughout their study. The location should reflect a “micro-culture” (a subgroup within the bigger culture) such as the student union on a college campus, a soccer field in use for a youth league, a coffee shop, a church, or a nail/hair salon.
- Students will work in groups of 2-3 to begin identifying a micro-culture and location to study. Students will a) Decide upon certain parameters or factors that need to be considered before thinking of a micro-culture to study, and b) Discuss possibilities and generate as many ideas as possible for a location to study.
- The teacher will assign an exit slip at the end of class. Each group should record a summary of the following:
  - What micro-culture and location will be studied?
  - What factors need to be considered when studying this micro-culture and location?
  - When will the observations take place?

VIII. HOMEWORK

- Students should be given a period of one – two weeks to visit, re-visit, study and record information about their location. Teacher discretion can be used on time allowed, but it should be enough to offer students a minimum of 3 visits to their chosen site for 30 minutes each.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Students may wish to record photographs, audio or video at the location to be studied, provided they do so legally and for their own information-gathering.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- 10:18.1 – Vocabulary Map
- 10:18.2 – Vocabulary Map Teacher’s edition
- 10:18.3 - Ethnographic study assignment
XI. **Differentiation Suggestions for Mixed Ability Classrooms**

- Students who are interested may research laws regarding video and photography in businesses and public places and present that information to the class.
- Students may need more time to organize and plan their project, and the organizer below may provide additional scaffolding for the SPARK steps in Handout 10:18-4, as they relate to this ethnographic assignment:

<table>
<thead>
<tr>
<th>Problem/Potential</th>
<th>Understand the influence of a micro-culture and its environment on the members’ emotions, thoughts, and behaviors.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Parameters</strong></td>
<td>What factors do you need to consider when selecting a micro-culture and location to observe? For example, will you need a ride to the location? Do the hours that you can observe correspond to when the members of the micro-culture are active at the location? Is access to the micro-culture restricted? (for example-a daycare would require a background check, a health club might require a membership). Will it be possible to find a member of the micro-culture to interview while at the location?</td>
</tr>
<tr>
<td><strong>Possibilities</strong></td>
<td>Problem-solve the possible micro-cultures and locations that will work within the parameters you identified.</td>
</tr>
<tr>
<td><strong>Push, Pull, Piggyback</strong></td>
<td>What are your best ideas? Push on them, pull on them, and piggy back off other ideas to determine which of the locations for the ethnographic study will be best.</td>
</tr>
<tr>
<td><strong>Proposal</strong></td>
<td>Create a written plan or diagram of where you will conduct the study, how you will take notes, how many times you will visit the site, who you might interview, what questions you will ask, and a checklist of what you will look for while observing at the location.</td>
</tr>
<tr>
<td><strong>Product</strong></td>
<td>How will you choose to present your study?</td>
</tr>
<tr>
<td><strong>Proof</strong></td>
<td>Give the presentation and answer questions from others about your findings.</td>
</tr>
<tr>
<td><strong>Playback</strong></td>
<td>What went well? What was a challenge? What changes need to be made? This is the reflection piece.</td>
</tr>
</tbody>
</table>
We have been studying the influence of a variety of people and situations, as well as the after-effects of that influence. Also, we've spent a great deal of time during this unit studying the importance of observation for readers and writers. Your group project puts these two ideas to work. Your mission: to understand how a micro-culture (including its environment) may influence the members’ emotions, thoughts, and behaviors. A micro-culture is defined as a subgroup that operates under the macro-culture, but has its own unique traits. For example, within the macro-culture of America, a micro-culture might be Chicago Cubs fans, working mothers, local farmers, etc. For this assignment, you will select a micro-culture and observe and interview members of this culture in their environment to gain an understanding of how the micro-culture influences its members. The process of completing this ethnographic study follows:

**LOCATE** your micro-culture and its primary environment.

*Example: Chicago Cubs Fans, at Wrigley Field*

**OBSERVE.** You will make a minimum of three, 30 minute visits to the micro-culture's primary environment for your observations. Record what you see, looking for how “inhabitants” (members of the micro-culture) behave, language used, and actions. It will be a good idea to observe at different times, or even days of the week, to gather your field notes.

**REFLECT.** Write your impressions. Take as detailed of notes as possible. What are all the factors of the environment that might influence the inhabitants’ moods, thoughts, and behaviors?

**NOTICE.** Now look for patterns. Do you see differences between insiders and outsiders? Can you tell who has power and who does not? Are there objects – artifacts – that seem important?

**RECORD** your findings. Take photographs! Make drawings!

**INTERVIEW** at least one inhabitant of the micro-culture. Design open-ended (not yes or no) questions that will allow the inhabitant to talk about how the micro-culture and environment influence his/her emotions, thoughts, and behaviors. Ask the inhabitant to give specific examples. Use notes from your observations as prompts to ask the inhabitant for more clarification. Ask the inhabitant to comment on how his/her emotions, thoughts, or behaviors are different when outside of the micro-culture’s environment (e.g. when interviewing a Chicago Cubs fan, you might ask, “How is the way you dress different when you are at Cubs game compared to when you are somewhere else?” “How does being at Wrigley Field make you feel?” What actions or behaviors might you do during the game at Wrigley Field that you would not do anywhere else?”

**POOL** your ideas and observations in discussion with group members. Create a proposal for how your research findings will be communicated to others. Rely upon artifacts found at the location including photographs, drawings, materials, etc.
PLAN how you'll present your observations. Create a product that clearly demonstrates the influence of the micro-culture and its environment on the members of the group. Keep in mind, you must present proof the location is influential.

WRITE & REVISE. Prepare for your presentation. Playback your presentation with your audience in mind.

Recommended polite response if asked by someone to explain what you are doing:
As part of our Honors English class, we are conducting a study on how people’s moods, thoughts, and behaviors are influenced by their surrounding environment.
Rubric for Ethnographic Study presentation

<table>
<thead>
<tr>
<th>Element</th>
<th>Descriptions</th>
<th>Notes and scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ideas and Content: (Focus on Influence)</td>
<td>Speaker effectively presents findings on how micro-culture and environment influence members’ moods, thoughts, and behaviors. Evidence from field notes from the observations and interviews are used to support findings.</td>
<td></td>
</tr>
<tr>
<td>50%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Organization</td>
<td>Speaker clearly and logically organizes presentation with an engaging introduction, a logically sequenced body with appropriate transitions, and a convincing conclusion.</td>
<td></td>
</tr>
<tr>
<td>20%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Verbal Presentation of Ideas</td>
<td>Speaker appropriately projects voice, maintains even pace, incorporates interesting tone and vocal inflection, and sustains a fluent cadence.</td>
<td></td>
</tr>
<tr>
<td>10%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-verbal presentation</td>
<td>Speaker demonstrates balanced eye contact, appropriate facial expressions, enriching gestures, and purposeful movement.</td>
<td></td>
</tr>
<tr>
<td>10%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use of presentation aid</td>
<td>Speaker's aid (audio, visual, digital) enriches topic, is incorporated effectively, and engages audience.</td>
<td></td>
</tr>
<tr>
<td>10%</td>
<td></td>
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</tr>
</tbody>
</table>
Handout 10:18.4

Name:_________________________________

SPARK Problem-Solving Process

SPARK PROBLEM SOLVING PROCESS

1. **PROBLEM/POTENTIAL IDENTIFICATION**
   - (root of the issue, design flaw, possibility, or opportunity)
   - In the first stage, the goal is to identify the problem that is causing an issue or to identify a potential opportunity.

2. **PARAMETERS**
   - (cost, materials, stakeholders, points of view, time, other resources)
   - Are there constraints or factors that need to be considered before we start thinking about solutions to the problem?

3. **POSSIBILITIES**
   - Generate as many ideas as possible, and allow a generous amount of time for idea generation (including a break, if possible, to allow for potential ideas to incubate and then be shared).
   - Not all ideas are to be given the same stage.

4. **PUSH, PULL, PIGGYBACK**
   - Select the 6 or so most promising ideas and then put them on the stage to evaluate.
   - Imagine a tug of war where the ideas are pulled and pushed to determine if it can withstand the challenges to its merit that are brought forth.

5. **PROPOSAL**
   - Decide on an execution plan for how the idea may come to fruition.
   - Depending on the type of problem and idea, the proposal may include drawings, designs, descriptions, timelines, materials, checksheets, blueprints.

6. **PRODUCT**
   - The product is the finished idea or product. A product can either be tangible (something that can be touched such as a new invention) or intangible (such as a new way to organize something).

7. **PROOF**
   - “The proof is in the pudding” means you cannot just tell people that the pudding is good; they need to taste it themselves to decide.
   - The name is true for any solution to a problem; it needs to be tested before it can be celebrated as a success.

8. **PLAYBACK**
   - A review and evaluation process is needed where feedback is gathered to determine what, if anything, needs to be changed.
   - This may result in the need for parts or all of the problem-solving process to be revisited until eventually an idea is proven to be viable.
Lesson 19: The Influence of Evil – Macbeth, Act 4

I. Overview of the Lesson
- Students will read and discuss Act IV of Macbeth, using double-entry logs, companion literature, and class discussion.

II. Student Learning Outcome or Objective
- To be able to locate examples of each literary term in drama and poetry.
- To track plot points in Act IV, Macbeth.
- To develop a deeper understanding of the concept of influence through Macbeth, Act IV, and comparative literature, including the concept of tragic hero and foreshadowing.
- To practice paraphrasing

III. Indiana Academic Standards
- 9-10.RL.1
- 9-10.RL.2.1
- 9-10.RL.2.3
- 9-10.RL.3.1
- 9-10.RN.4.3
- 9-10.RV.1
- 9-10.W.1
- 9-10.W.3.2
- 9-10.W.4
- 9-10.W.5
- 9-10.SL.2.1
- 9-10.SL.2.4

IV. Instructional Time Needed
- Three 45-minute class periods.

V. Grouping Arrangements

Teacher-to-Teacher: In this lesson, students will continue reading Macbeth. Students are well into the play by this lesson so I have included an essay assignment where students will make a case that Macbeth meets the requirements to be a tragic hero. Students will also work with speeches that explore the influence of leaders. -CK
Independent, small groups, whole class

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

- Andrew Jackson’s Speech to Congress on Indian Removal – https://www.mtholyoke.edu/acad/intrel/andrew.htm
- Senator Ellison DuRant Smith’s “Shut the door” speech - http://historymatters.gmu.edu/d/5080
- Soliloquy focus: Act IV. Scene 1: “From this moment the very firstlings of my heart shall be the firstlings of my hand”

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Day One:
- The teacher should break students into groups of no more than four. Half of the groups will read Andrew Jackson’s Speech to Congress on Indian Removal and half will read Senator Ellison DuRant Smith’s “Shut the door” speech. Students will complete a reading analyzer.
- After students read and complete the Reading Analyzer handout, one student from each group will report to the class on what ideas were found.
- The teacher will lead the class in a short class discussion:
  - When were each of these speeches given and what was happening in American history at the time?
  - Why did the speakers choose to repeat certain words and phrases? What effect do those repeated words and phrases have on the overall text?

Day Two:
- Assign parts for Act IV, Macbeth, to students and begin reading Act IV.
- Students will continue to read Act IV aloud. Students will complete a DEL as the play is read in class. Students will list an important quote, passage, or question in the left-hand column. In the right-hand column, students will clarify, explain, expand on an idea, or attempt to answer the question. The teacher will pause from time to time (at least once per scene) to ask students to share their double entry thoughts, to clarify, and to enrich students’ reading. After reading, ask students to predict how the play will end. Solicit ideas from students and ask them to make judgments based on the characterization and plot seen in Acts I-IV.
- Students should meet in mixed groups to discuss Act IV and compare ideas written on the double-entry journals.
- The teacher will lead a short class lecture on the qualities of a tragic hero. Students should participate in the lecture by thinking of characters from film or literature who meet the qualifications of a tragic hero. (Examples might include Darth Vader from “Star Wars” and Odysseus from Homer’s Odyssey.)

Day Three:
• Students should work with a partner to paraphrase the key soliloquy in Act IV: “From this moment the very firstlings of my heart shall be the firstlings of my hand.” Students should complete the soliloquy analysis with a partner.
• The teacher will monitor progress as students work. When students finish, the teacher should call one student from each group to share their paraphrase using the document camera and/or SMART board, if available. Alternately, students may read their paraphrase.
• Before students leave, assign the tragic hero essay assignment. Students should plan the essay before they leave class today. For homework, students should write a rough draft of the tragic hero essay.

Day Four:
• Students will peer edit a partner’s essay using the peer review sheet. The items on the peer review sheet encompass the elements of writing we have worked on so far in this unit.
• Students will begin writing the final draft of their essay, based on peer comments and feedback.

VIII. HOMEWORK
• Is Macbeth evil or is he a tragic hero? Finish the revisions to the essay where you make a claim that Macbeth is evil or that he is a tragic hero. Consider peer feedback. Support your claim with details from the play.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES
• Deeper study could be done into any aspect of Shakespeare’s time period or history.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
• 10:19.1 – Double Entry Log template
• 10:19.2 – Reading Analyzer handout
• 10:19.3 – Soliloquy analysis
• 10:19.4 - Tragic Hero essay assignment
• 10:19.5 – Peer Review Sheet

XI. DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
• Students may need to use an online tool such as http://nfs.sparknotes.com/macbeth/ to read a modern-English version of Macbeth.
• The teacher may choose to show a video version of this act.
• Some students may benefit from an audio recording of Macbeth. One can be found at https://librivox.org/the-tragedy-of-macbeth-by-william-shakespeare/
Double entry log

<table>
<thead>
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<th>Title</th>
<th>Author</th>
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<tr>
<th>Chapter, page #</th>
<th>Details, Facts, Information, Setting, timelines, character traits</th>
<th>Responses – questions, predictions, reactions</th>
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<td>Chapter, page #</td>
<td>Details, Facts, Information, Setting, timelines, character traits</td>
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### Reading Analyzer Handout

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<tr>
<th>Title or Chapter &amp; Author</th>
<th>Type of Writing or Genre</th>
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</thead>
<tbody>
<tr>
<td>Repeated words, phrases</td>
<td>Author’s claim.</td>
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<tr>
<td></td>
<td>Cite evidence to support claim.</td>
</tr>
<tr>
<td>Description, Images, and/or Symbols</td>
<td>Main Idea(s) or Key Points</td>
</tr>
<tr>
<td>What passages are important and why?</td>
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</tbody>
</table>
**Soliloquy annotation**

Work with a partner to put each line from Act IV, scene 1 in your own words. Each line should be represented in your paraphrase. Mark examples of each of the literary terms studied. Then answer: What is significant about this soliloquy?

<table>
<thead>
<tr>
<th>Shakespeare’s soliloquy</th>
<th>Paraphrase</th>
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<tbody>
<tr>
<td>from this moment</td>
<td></td>
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<tr>
<td>The very firstlings of my heart shall be</td>
<td></td>
</tr>
<tr>
<td>The firstlings of my hand. And even now,</td>
<td></td>
</tr>
<tr>
<td>To crown my thoughts with acts, be it thought and done:</td>
<td></td>
</tr>
<tr>
<td>The castle of Macduff I will surprise;</td>
<td></td>
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<tr>
<td>Seize upon Fife; give to the edge o’ the sword</td>
<td></td>
</tr>
<tr>
<td>His wife, his babes, and all unfortunate souls</td>
<td></td>
</tr>
<tr>
<td>That trace him in his line. No boasting like a fool;</td>
<td></td>
</tr>
<tr>
<td>This deed I’ll do before this purpose cool.</td>
<td></td>
</tr>
<tr>
<td>But no more sights!</td>
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</table>
Tragic Hero Essay Assignment

Write a short essay based on the following prompt: In Act IV, scene 1, the Second Witch says, “By the pricking of my thumbs,/ Something wicked this way comes.” Is Macbeth evil or is he a tragic hero? Write an essay where you make a claim that Macbeth is evil or that he is a tragic hero. Support your claim with details from the play. Plan your essay with an informal outline. Then, write your essay. Your essay should be 2-3 pages in length, double-spaced, Times New Roman 12 point font, 1” margins. Before turning in your essay, underline your thesis or main claim.

The Characteristics of an "Archetypal" Tragic Hero

- **Noble Stature**: since tragedy involves the "fall" of a tragic hero, one theory is that one must have a lofty position to fall from, or else there is no tragedy
- **Tragic Flaw**: the tragic hero must "fall" due to some flaw in his own personality. The most common tragic flaw is *hubris* (excessive pride). One who tries to attain too much possesses hubris.
- **Free Choice**: There must be an element of choice in order for there to be a true tragedy. The tragic hero falls because he chooses one course of action over another.
- **The Punishment Exceeds the Crime**: the audience must not be left feeling that the tragic hero got what he deserved. Part of what makes the action "tragic" is to witness the injustice of what has occurred to the tragic hero.
- **Hero has Increased Awareness**: it is crucial that the tragic hero come to some sort of an understanding of what went wrong before he comes to his end
- **Produces Catharsis** in Audience: We feel emotionally drained, but exultant.
Peer editing procedure: Find a partner and "trade" papers in some way.

Read your partner’s paper all the way through without making comments of any kind first. Then, follow the directions below.

Using word processing software:
- HIGHLIGHT the first word of each sentence in yellow (sentence fluency trait).
- HIGHLIGHT “blah” words that need to be improved in red (word choice).
- BOLD “forbidden” words: you, things, stuff, a lot, I think
- UNDERLINE the thesis and comment on its quality
- Put a QUESTION MARK where there needs to be more information.

Next, write two sentences at the end of the paper, one with positive and one with constructive feedback.
A sentence with positive feedback might begin with: I like how you ________.
A sentence with constructive feedback might begin with: I wish you would ______.
LESSON 20: INFLUENCING THE WORLD AROUND US – AN ETHNOGRAPHIC STUDY, PART 2

I. OVERVIEW OF THE LESSON
   • Students will begin planning the ethnographic study, using the 6 Hats and Spark SPSP strategies, focusing on potential identification, parameters, and possibilities.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To plan an ethnographic study
   • To work with group members to plan the study

III. INDIANA ACADEMIC STANDARDS
   • 9-10.W.3.2
   • 9-10.W.5
   • 9-10.SL.2.1
   • 9-10.SL.2.3
   • 9-10.W.6.2b

IV. INSTRUCTIONAL TIME NEEDED
   • One 45-minute class period.

V. GROUPING ARRANGEMENTS
   • Independent work, small group/ partner.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Copies of the Ethnographic assignment for each student. Copies of the SPARK Problem-solving process for each student. (Students should have these from Lesson 18.)
VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- The teacher should lead a class discussion where one student in each group takes turns sharing information from the notes taken during the location visits. Guide students in the class to give feedback to each group.
- The teacher will remind students of the parts of the assignment and should review the SPARK Problem-solving process to students.
- Students should work on the following today: a) After investigating the possibilities, push/pull/piggyback where students share notes with each other and confirm the location is the best place to study (It is not uncommon for student researchers to alter their location of study or even change altogether at this point. Students should spend the most time on this point during class before, working to evaluate the location chosen for study and determining if that location is truly the best to show influence in the community.), b) write a proposal for the rest of the study whereby the students decide how many more times the location must be studied and by whom, and what artifacts need to be collected from that location, and c) begin planning the product for the study. Students should decide how they will share their findings with the audience/rest of the class; this should be a concrete plan and students may even begin working on the product/presentation.
- The teacher should visit with each group and offer guidance as the students work, keeping in mind the projects must show the influence of a location or group of people observed.
- The teacher will assign an exit slip at the end of class. Each group should record a summary of the location to be studied, a proposal for the rest of the study, and an outline of what their product will be for the presentation.

VIII. HOMEWORK

- In the next week, re-visit the location studied, and create the product for the presentation. Also, work on the “proof” stage of the presentation. Remember you must prove the location shows influence in the community.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Students may wish to conduct a poll of those who frequent the location to ask how the location influences them and in what way.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- none

XI. DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

- Students may need more time with the teacher in their group for this part.
LESSON 21: THE INFLUENCE OF POOR CHOICES

VIII. OVERVIEW OF THE LESSON

- Students will read and discuss Act V of *Macbeth*, using double-entry logs, companion literature, and class discussion.

IX. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To be able to locate examples of each literary term in drama and poetry.
- To track plot points in Act V, *Macbeth*.
- To develop a deeper understanding of the concept of influence through *Macbeth*, Act V, and comparative literature.
- To practice paraphrasing

III. INDIANA ACADEMIC STANDARDS

- 9-10.RL.1
- 9-10.RL.2.1
- 9-10.RL.2.3
- 9-10.RL.3.1
- 9-10.RN.4.3
- 9-10.RV.1
- 9-10.W.1
- 9-10.W.4
- 9-10.W.5
- 9-10.SL.2.1
- 9-10.SL.2.4

IV. INSTRUCTIONAL TIME NEEDED

- Three 45-minute class periods.

V. GROUPING ARRANGEMENTS
• Independent, small groups, whole class

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

• Classic Mythology, “Echo and Narcissus” - https://www.commonlit.org/texts/echo-and-narcissus
• Soliloquy focus: Act V. Scene 5: “Tomorrow and tomorrow and tomorrow,/ Creeps in this petty pace from day to day.”

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Day One:

• The teacher should break students into groups of no more than four to read “Echo and Narcissus.” Students will complete the Reading Analyzer handout while they work.
• After students read and complete the Reading Analyzer handout, one student from each group will report to the class on what ideas were found.
• The teacher will lead the class in a short class discussion: 1) What parallels do you see between Narcissus and Macbeth? 2) Why is the classic myth “Echo and Narcissus” still so popular?

Day Two:

• Assign parts for Act V, Macbeth, to students and begin reading Act V.
• Students will continue to read Act V aloud. Students will complete a DEL as the play is read in class. Students will list an important quote, passage, or question in the left-hand column. In the right-hand column, students will clarify, explain, expand on an idea, or attempt to answer the question. The teacher will pause from time to time (at least once per scene) to ask students to share their double entry thoughts, to clarify, and to enrich students' reading.
• Students should meet in mixed groups to discuss Act V and compare ideas written on the double-entry journals.
• The teacher will lead a short class discussion to return to the idea of tragic hero. 1) How is Macbeth a tragic hero, as seen in the play? 2) What could Macbeth have done differently, if anything, to avoid his downfall? 3) Who is to blame for Macbeth’s downfall?

Day Three:

• Students should work with a partner to paraphrase the key soliloquy in Act V: “From this moment the very firstlings of my heart shall be the firstlings of my hand.” Students should complete the soliloquy analysis with a partner.
• The teacher will monitor progress as students work. When students finish, the teacher should call one student from each group to share their paraphrase using the document
camera and/or SMART board, if available. Alternately, students may read their paraphrase.

VIII. **HOMEWORK**

- Review the play to prepare for a Socratic Seminar.

IX. **INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES**

- Deeper study could be done into other classical myths and their modern renditions.

X. **LESSON HANDOUTS OR ASSESSMENTS ATTACHED**

- 10:21.1 – Reading Analyzer handout
- 10:21.2 – Double Entry Log template
- 10:21.3 – Soliloquy analysis

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

- Students may choose to supplement their reading with online helps that put Shakespeare’s words into modern English. “No Fear Shakespeare” is one such site: [http://nfs.sparknotes.com/macbeth/](http://nfs.sparknotes.com/macbeth/) It puts Shakespeare’s language side by side with modern English.
- The teacher may choose to show a video version of this act.
- Some students may benefit from an audio recording of Macbeth. One can be found at [https://librivox.org/the-tragedy-of-macbeth-by-william-shakespeare/](https://librivox.org/the-tragedy-of-macbeth-by-william-shakespeare/)
### Reading Analyzer

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<tr>
<th>New Words or Key Words</th>
<th>Feelings of the Reader or Characters</th>
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<tbody>
<tr>
<td></td>
<td>Cite evidence to support feelings.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description, Images, and/or Symbols</th>
<th>Main Idea(s) or Key Points</th>
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</thead>
<tbody>
<tr>
<td>What passages are important and why?</td>
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</table>

Name & Date: __________________________

Indiana High Ability Language Arts Phase II Unit 10
May 2017
Handout 10:21.2

Double entry log

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<tr>
<th>Title</th>
<th>Author</th>
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| Chapter, page # | Details, Facts, Information, Setting, timelines, character traits | Responses – questions, predictions, reactions |
|-----------------|---------------------------------------------------------------|

Name: _________________________________

Date: ________________________________
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154
Work with a partner to put each line from Act V, scene 5 in your own words. Each line should be represented in your paraphrase. Mark examples of each of the literary terms studied. Then answer: What is significant about this soliloquy?

<table>
<thead>
<tr>
<th>Shakespeare's soliloquy</th>
<th>Paraphrase</th>
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</thead>
<tbody>
<tr>
<td>Tomorrow, and tomorrow, and tomorrow,</td>
<td>Creeps in this petty pace from day to day,</td>
</tr>
<tr>
<td>To the last syllable of recorded time;</td>
<td>And all our yesterdays have lighted fools</td>
</tr>
<tr>
<td>The way to dusty death. Out, out, brief candle!</td>
<td>Life's but a walking shadow, a poor player,</td>
</tr>
<tr>
<td>That struts and frets his hour upon the stage,</td>
<td>And then is heard no more. It is a tale</td>
</tr>
<tr>
<td>Signifying nothing.</td>
<td>told by an idiot, full of sound and fury,</td>
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</table>
LESSON 22: THE POWER OF INFLUENCE IN *MACBETH*, A SOCRATIC SEMINAR

I. OVERVIEW OF THE LESSON
   • Students will discuss the play *Macbeth* during a Socratic Seminar.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To practice speaking and listening skills.
   • To arrive at shared meaning from topics related to a play.

III. INDIANA ACADEMIC STANDARDS
   • 9-10.RL.2.3
   • 9-10.RL.3.2
   • 9-10.W.1
   • 9-10.SL.2.5
   • 9-10.SL.3.2
   • 9-10.RV.3.2

IV. INSTRUCTIONAL TIME NEEDED
   • One 45-minute class period.

V. GROUPING ARRANGEMENTS
   • Whole class.
   • Set-Up: One circle for up to 25 students and/or using an inner circle and outer circle.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Students will need copies of the questions, Seminar guidelines, and Seminar reflection.

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
   • The teacher should lead the class in reviewing the Socratic Seminar guidelines.
   • The teacher is reminded of their role:
     o Selecting an issue that has NO absolute answer, a passage that is rich in
inference or open to interpretation, or a topic that can bring up valuable additional perspectives.

- Providing students with the questions in advance and providing a short amount a time to finalize thoughts/answers prior to beginning the discussion.
- Observing, modeling with previously prepared prompts only when there is a lull in the conversation, but otherwise leaving it to the students to keep the discussion moving. Let them wait 60 seconds before jumping in to rescue.
- Encouraging thoughtful reflection on the topic by the follow-up activity.
- Avoiding a basic summary of what the teacher thinks are the important take-always or providing students with the answer that will be required on the test (this diminishes the value of the discourse).
- Establishing a safe environment for exchange of viewpoints, fostering open-mindedness, and promoting deeper understanding of issues or text.

**Ideas for increasing engagement:**

- Before beginning: Are there any words or terms that we need to define before beginning?
- Inner circle responsible for one poem (novel passage, piece of art, speech, etc.), outer circle a related work. Switch.
- Outer circle uses a rubric for constructive feedback and collaborates with inner circle partner on improvement. (If number of students or classroom space requires this.)
- Hot seat in the inner circle where an outer circle person can ask to temporarily be allowed to contribute a thought and then jump back to their place in the outer circle.
- Extra credit points awarded by teacher or group for especially well formulated additions.
- Develop students as facilitators by having them prepare the questions.
- Use exit slips
  - What comments were particularly helpful to you in developing your own thinking?
  - What holes did you discover in your own reasoning?
  - Were there some of your classmates not participating?
  - What question would have encouraged them to participate?
  - Were there some who dominated the discussion?
  - In what ways could you have contributed differently that would have enhanced the discussion?

**Use follow-up writing.**

**Tips for developing good questions:** Use Paul’s Reasoning Model to teach students how to view issues or events where two or more people or groups have conflicting views and a vested interest in the outcome. Or, use Paul’s Reasoning Model to look at an issue, article or piece of literature. These questions can be posted as well.
Questions to ask:
  o What is the central issue?
    ▪ Could you put that another way?
    ▪ Could you give an example?
  o Is there anything else involved here that is relevant?
  o What are the differing points of view of stakeholders?
    ▪ Who would have a different opinion of this?
    ▪ What would be the objection? Can an alternative be proposed?
  o Are there underlying assumptions?
    ▪ What else could we assume instead?
  o What data or evidence would each stakeholder group use to defend their position?
    ▪ What evidence is there?
    ▪ Is there any reason to doubt the evidence?
    ▪ What other data or evidence do we need?
  o What inferences can be made based on data or evidence?
  o What are the implications or consequences of any proposed action?
    ▪ What effect would that have?
    ▪ What is the likelihood of that happening?

Note: Socratic Seminar directions for teachers and students used with permission of Kristie Speirs Neumeister & Ginny Burney

• Students will complete the questions on the Macbeth Socratic Seminar sheet.
• Students will participate in a Socratic Seminar, following the guidelines in handout 10:23.2. During the Seminar, the teacher will keep track of participation in a desired way. (Teacher note: It is recommended that teachers have a class list and make a tally mark any time a student makes a comment that furthers the discussion.)
• The students will complete the Seminar Reflection sheet before leaving class.

VIII. **HOMEWORK**

• Continue working on the finished product for the ethnographic study.

IX. **INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES**

X. **LESSON HANDOUTS OR ASSESSMENTS ATTACHED**

• Handout 10:22.1 – Macbeth Socratic Seminar and Reflection
• Handout 10:22.2 – Socratic Seminar Procedure

XI. **DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS**
• Work with students in a small group on the handout to assist them in being able to contribute to the seminar in a productive way. Initially, go around the circle allowing each student to add an observation regarding the text to the Seminar. Particularly quiet students or students who could have something to bring to the discussion but who may lack confidence or depth of background will often need an invitation and this will help them be involved.
Macbeth Socratic Seminar

• **Answer each question below.** These questions will be the focus of our Socratic Seminar, so be prepared to share your responses with your classmates, and supply textual evidence as part of your responses; be sure to include the **act, scene, and line number** for use as reference during the discussion.

• Both your responses AND on your participation in the Seminar will be important as indicators of your preparation and engagement.

• When answering the questions, keep in mind the concept of influence and literary elements we have discussed.

• **Is Macbeth’s downfall the result of outside influences or a result of his own decisions? In other words, who is ultimately to blame for Macbeth’s downfall? The witches? Lady Macbeth? Macbeth? Why?** Explain your answer giving evidence from the play.

• Shakespearean scholars often consider *Macbeth* one of Shakespeare’s finest plays because the story emphasizes moral and ethical responsibility. **Discuss the theme of responsibility and consequences as revealed in the play. What lessons does this play offer to modern audiences?** Explain.

• How does Shakespeare explore the idea of manhood throughout the play?

• What is the most important theme in the play?

• How is the idea of fate vs. free will developed in the play?

• A question of your own, and an answer:
Macbeth Socratic Seminar

On the lines below, write a final reflection of today's Seminar. Perhaps there was something you wanted to say that you just couldn't quite get in, or maybe you just want to write about the Seminar process itself or your role in it.

Now, on a scale of 1-10, with 10 being the best, rate your involvement in today's Seminar:

1 2 3 4 5 6 7 8 9 10
Critical Thinking Strategy: Socratic Seminars

Purpose: Civil discourse is needed in many venues and promotes collaboration and problem solving. Socratic discussion is a technique used to develop civil conversation with the goal of understanding the thoughts and opinions of others. This differs from debate where the purpose is to find flaws in what others are saying and proving that they are wrong.

Rules for the discussion:
- Listen carefully. (No speaking until the current speaker has finished. Use the conch (ala Lord of the Flies) or ask the speaker to select the next respondent from among those indicating a desire to speak next.)
- Refer directly to the text. (Number the lines.)
- Build on previous comments in a respectful way. (Post possible response starters in the room.)

Ways to Enter the Discussion:
- I agree/disagree with (insert name) because...
- I can add to (insert name)’s point and say that...
- There is evidence for what (insert name) is saying in the reading. On line____, you can see....
- Can you clarify what you mean by...
- Would you agree with the statement (insert your idea)?
- I think I understand what you are getting at, but I am not sure. Can you explain it a little bit more?
- Can you show me the part of the reading that made you think that?
- I interpreted things differently. What I think is......
- You make an interesting point, but I have a different opinion. My opinion is...
LESSON 23: MACBETH FORMAL ASSESSMENT, AN IN-CLASS ESSAY

I. OVERVIEW OF THE LESSON
   - Students will write an in-class essay. This will serve as a formal assessment for the drama study.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   - To show knowledge of the events of a dramatic work and the significance of those events.

III. INDIANA ACADEMIC STANDARDS
   - 9-10.W.1
   - 9-10.W.3.1
   - 9-10.W.4
   - 9-10.W.6.1

IV. INSTRUCTIONAL TIME NEEDED
   - One 45-minute class period.

V. GROUPING ARRANGEMENTS
   - Independent

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   - Copies of the assignment, with rubric. Copies of the rubric for teacher scoring.

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
   - Opening activity: The teacher will lead the class in a brief reading of the essay prompt. The teacher will also remind students of good test-taking habits such as reading the prompt thoroughly, asking questions for clarification, planning the essay, writing quickly and concisely, and editing before turning in the work.
   - Students will use class time to plan, write, and edit an essay.
   - At the end of class, the teacher will collect a polished essay and pre-writing work completed by the student.

VIII. HOMEWORK
   - Students should be working on the presentation of the ethnographic study, which is due soon.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

Teacher-to-Teacher: Students will need to display their knowledge of the events and significance of the play, and I chose to have the final assessment be an in-class essay. Because students are required to write timed essays in almost every standardized test, this practice is invaluable, and it is a good way for students to show their knowledge. I recommend asking kids to handwrite their essay if that is how kids are tested on standardized tests in your school; it is good to practice how they will test. -CK
• Providing an additional day for students to annotate their essays with the rubric as a guideline may yield better quality of writing. For example, they could highlight the thesis statement and provide numbered evidence of where in the body of the paper each main idea is addressed. Circle exceptional word choices or precise vocabulary. Underline 2-3 sentences or short passages that the writer is exceptionally proud of and note why that is the case.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
• 10:23.1 – Macbeth Final Essay assignment

XI. DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
• Students may have situations that make handwriting difficult; in this case, typing is recommended. Conversely, if you are asking kids to type, some may find that difficult for a variety of reasons, so handwriting is an option.
• This lesson content should be accessible to all levels of student in an Honors class, including those not identified as high ability in language arts.
Handout 10:23.1
Macbeth Final Essay Assignment

Today in class, you will plan, write, and polish an essay with detailed support from the play. Use notes and double-entry logs you wrote during our study of the play to help you write. You may also use your copy of the play as you write so you may use textual evidence and correct Act, scene, and line numbers.

Be sure to plan your essay, including key points you want to make. Write a solid thesis statement that proves you've read and understood the play and therefore fully understand your answer. Your essay should include at least 5 (five) specific examples from the play that support your thesis. You may choose to include plot events, character traits and motivations, and direct quotations from the characters. Remember, every example you give from text must contribute to making a point about your thesis. Keep plot summary to a minimum.

Direct quotations must be cited by act, scene, and line number (II.2.12-14), and be sure to use slash marks (/) to show where line breaks are in the play.

Your essay must be in paragraph form and must include an introduction with a thesis statement, a well-developed body, and a conclusion that restates your thesis.

This is an in-class essay and therefore must be planned, written, and polished in class today. At the end of class, turn in a polished essay and pre-writing. No further time will be allowed. See the attached rubric for specifics on how you will be scored.

Prompt: Who is to blame for the downfall of Macbeth and his reign as king? Macbeth himself? The witches? Lady Macbeth? Someone else? Name a character who is most to blame, outline the reasons for his or her culpability, and decide on a punishment for him or her.

Rubric for In-Class Essay:

<table>
<thead>
<tr>
<th></th>
<th>An A paper:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideas/Content</strong></td>
<td>Fully accomplishes the task, presents a unifying main idea, stays completely focused. Includes in-depth information, exceptional supporting details, fully explores topic</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>Organized logically with a meaningful, cohesive introduction, body, and conclusion; progresses in an order that enhances meaning, includes smooth transitions</td>
</tr>
<tr>
<td><strong>Style</strong></td>
<td>Exhibits exceptional word usage, includes detailed and precise vocabulary, fluency, complex sentences, and writer’s techniques</td>
</tr>
<tr>
<td><strong>Voice</strong></td>
<td>Appropriate to audience and task with original perspective</td>
</tr>
<tr>
<td><strong>Conventions</strong></td>
<td>Superior; errors of first-draft variety or when student attempts sophisticated sentence construction</td>
</tr>
</tbody>
</table>

Score or Notes
Lesson 24: Influencing an Audience – Presentation Skills

Review

I. Overview of the Lesson
• Students will review presentation skills to prepare for their ethnographic study presentation.

II. Student Learning Outcome or Objective
• To practice speaking and listening skills.
• To review presentation skills, including audience awareness and body language.

III. Indiana Academic Standards
• 9-10.RN.2.3
• 9-10.SL.3.1
• 9-10.ML.1
• 9-10.ML.2.1

IV. Instructional Time Needed
• One 45-minute class period.

V. Grouping Arrangements
• Independent, small group, whole class.

VI. Reading Selections, Websites, Materials, and Equipment Needed
• “Amy Cuddy: Your body language shapes who you are” -
  https://www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are?language=en
• “Bill Gates: Mosquitos, malaria, and education” -
• “Jamie Oliver: Teach every child about food” -
  https://www.ted.com/talks/jamie_oliver?language=en

VII. Lesson, Student Activities, Guiding Questions
• The teacher will lead a class discussion on what they already know about presenting to an audience or large group. Students will likely name eye contact,
• The teacher will show students a TED Talk entitled “Jamie Oliver: Teach every child about food” with the sound turned off. Students should watch 3-4 minutes of the speech and should record Jamie Oliver’s appearance, facial expressions, eye contact,
posture, gestures, and movement on their analysis chart. The teacher should lead a short class discussion on what students observed. Students will likely comment that Oliver paces the stage, waves cards, and seems very animated.

- The teacher will show students the TED Talk entitled “Bill Gates: Mosquitoes, malaria, and education,” again with the sound off and ask students to record the same elements of presentation. Again, lead students in a short discussion about what they saw this time. Students will likely see the contrast between Oliver and Gates. Oliver is very animated while Gates does not move much.

- The teacher will show students the TED Talk entitled “Amy Cuddy: Your body language shapes who you are,” and will again ask students to record data about the speaker’s presentation skills. Lead students in a short discussion about what they saw in this video, but guide students to comment on the audience reaction here. Cuddy is very in tune with her audience and several times the camera pans out to see audience members laughing and otherwise engaging with the speaker. Discuss what Cuddy might be doing in her speech to engage the audience in that way.

- Students will work in small groups to view two more TED Talks of their choice, with the sound turned off so they may focus on the speaker’s presentation style. Students will complete the rest of the analysis chart.

- The teacher will lead a short discussion on the qualities of good speakers and those qualities that they all have in common. Also, guide students to see that presentation skills are not automatic, and that they must be worked at continually. Encourage students to implement presentation skills like they have seen today in their ethnographic study presentation.

VIII. HOMEWORK
- Students should finish working on the presentation of the ethnographic study, keeping presentation skills and audience in mind.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES
- Students may wish to use video or audio capabilities to turn their presentation into a TED Talk, modeled after the original.
- Plan for an event where students can share their work with a wider audience.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED
- 10:24.1 – Example presentations graphic organizer

XI. DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS
- With the availability of recording devices on phones and tablets, students may need to record themselves giving the presentation and then reflect on areas that could be improved. This “trial run” could be viewed by the teacher, and he/she could recommend necessary adjustments according to rubric competencies.
### Example Presentations Graphic Organizer

<table>
<thead>
<tr>
<th>Speaker:</th>
<th>Professional Appearance</th>
<th>Facial Expression</th>
<th>Eye-Contact</th>
<th>Posture</th>
<th>Gestures</th>
<th>Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jamie Oliver: Teach Every Child About Food</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bill Gates: Mosquitos, Malaria, and Education</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amy Cuddy: Your body language affects who you are</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choice Video #1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choice Video #2</td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
LESSON 25: THE INFLUENCE OF THE WORLD AROUND US – PRESENTING AN ETHNOGRAPHIC STUDY, PART 3

I. OVERVIEW OF THE LESSON
   • Students will present their research conducted for the ethnographic study.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE
   • To work with group members to present research conducted through the ethnographic study.

III. INDIANA ACADEMIC STANDARDS
   • 9-10.W.3.2
   • 9-10.W.5
   • 9-10.SL.2.1
   • 9-10.SL.2.3

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

V. GROUPING ARRANGEMENTS
   • Group work, whole class.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED
   • Copies of the rubric for teacher scoring.

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Day 1
   • Students will take turns presenting the ethnographic study. The teacher may choose the order of presentations, or students may choose when they would like to present.
   • Each group presenting information should leave time for a brief question and answer period. The teacher might model some questions such as, “What difficulties did you run into during your research?” or “What are other locations you considered that were also influential in your community?”
Day 2 – Concept of Influence

- As a culmination of the unit concept, students will write a one- to two-page reflection on the concept of influence. Choose any one of the generalizations on influence from Lesson 2 and write about how the generalization applies to at least three of the following lesson activities:
  - Podcasts
  - Rhetorical Devices
  - Famous People
  - Macbeth
  - The Ethnographic Study

VIII. HOMEWORK

- Playback – As the last step in the SPARK Problem Solving Process, “play back” the successes, challenges, and changes regarding this ethnographic study. Under each of those headings, use bullet points to make your list. What were your successes? What were your challenges? What changes would you make? Be ready to share in class.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Students may wish to record photographs, audio or video at the location to be studied, provided they do so legally and for their own information-gathering.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- 10:25.1 – Presentation skills analyzer

XI. DIFFERENTIATION SUGGESTIONS FOR MIXED ABILITY CLASSROOMS

- Students may choose how to present the findings of their study; options include, but are not limited to, PowerPoint, Prezi, video, or podcast.
- Students will need to have intermittent checkpoints with the teacher to keep them moving in a timely fashion toward completion and to be sure that the objectives of the lesson are being met.
- Encourage students to create a screen cast/ video about the assignment itself including student work to be played in to future students. Include Q&A, tips, helpful hints, etc.
### Handout 10:25.1
#### Presentation skills analyzer

<table>
<thead>
<tr>
<th></th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideas and Content: (Focus on Topic)</strong></td>
<td>Speaker effectively presents and develops topic through clear and convincing explanation and evidence</td>
<td>Speaker effectively presents and develops topic through explanation and evidence</td>
<td>Speaker ineffectively presents topic by not providing enough explanation or evidence.</td>
<td>Speaker lacks focus in presentation of topic and provides insufficient evidence and little explanation.</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>Speaker clearly and logically organizes presentation with an engaging introduction, a logically sequenced body with appropriate transitions, and a convincing conclusion.</td>
<td>Speaker attempts to organize presentation with an engaging introduction, a sequenced body with transitions, and a clear conclusion.</td>
<td>Speaker has an introduction, body, and conclusion but organization is ineffective.</td>
<td>Speaker’s lack of organization makes presentation difficult to follow.</td>
</tr>
<tr>
<td><strong>Appropriateness to Audience and Topic</strong></td>
<td>Speaker uses sophisticated, appropriate, and varied language that is suited to the topic and audience.</td>
<td>Speaker uses appropriate language suited to the topic and audience but with less sophistication and variety.</td>
<td>Speaker uses language that is inconsistently suited to the topic and/or audience.</td>
<td>Speaker’s language is unsuited for topic and/or audience and/or is ineffectively used.</td>
</tr>
<tr>
<td><strong>Verbal Presentation of Ideas</strong></td>
<td>Speaker appropriately projects voice, maintains even pace, incorporates interesting tone and vocal inflection, and sustains a fluent cadence.</td>
<td>Speaker lacks one element of verbal presentation: 1.</td>
<td>Speaker lacks two elements of verbal presentation: 1. 2.</td>
<td>Speaker lacks more than two elements of verbal presentation: 1. 2. 3.</td>
</tr>
<tr>
<td><strong>Non-verbal presentation</strong></td>
<td>Speaker demonstrates balanced eye contact, appropriate facial expressions, enriching gestures, and purposeful movement.</td>
<td>Speaker lacks one element of non-verbal presentation: 1.</td>
<td>Speaker lacks two elements of non-verbal presentation: 1. 2.</td>
<td>Speaker lacks more than two elements of non-verbal presentation: 1. 2. 3.</td>
</tr>
<tr>
<td><strong>Use of presentation aid</strong></td>
<td>Speaker’s aid (audio, visual, digital) enriches topic, is incorporated effectively, and engages audience.</td>
<td>Speaker’s aid (audio, visual, digital) attempts to enrich topic and engage audience but is less effectively incorporated.</td>
<td>Speaker’s aid (audio, visual, digital) does not engage audience or is ineffectively incorporated into presentation.</td>
<td>Speaker’s aid does not enrich topic and does not engage audience.</td>
</tr>
</tbody>
</table>
LESSON 26: POST-ASSESSMENT

I. OVERVIEW OF THE LESSON
   • Prior to Lesson 2, either in two sections or in one sitting, administer the pre-assessments to establish baseline knowledge. It is important that these be administered prior to any instruction.
      o Concept
      o Grammar
      o Expository Writing
      o Fiction Reading
   • When these are complete, an initial discussion of the Concept of Influence will begin.

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
   • 9-10.W.6.2b
   • 9-10.W.6.2c
   • 9-10.RV.2.4
   • 9-10.RV.2.5

IV. INSTRUCTIONAL TIME NEEDED
   • 90 minutes

V. GROUPING ARRANGEMENTS
   • Students complete these individually

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

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS
   • Teacher should grade post-assessments with the rubrics provided and compare with pre test that was given before any instruction.

VIII. HOMEWORK

IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES
X. **Lesson Handouts or Assessments Attached**

- Handout 10:1.1 Post Assessment Part A
- Handout 10:1.2 Post Assessment Part B
- Handout 10:1.3 Rubric (for teacher use)

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

- All post assessments are likely to provide valuable information for instructional planning and to determine areas needing additional instruction and attention.
**Handout 10:26.1**  
Post-Assessment IHALA Phase II Grade 10 PART A

Student Name_________________________________________________ Date Given_____________

## Part A

### Section I Concept of Influence

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>4.</td>
<td><strong>What is influence?</strong> In the space below, write as many examples of influence as you can come up with in the next five minutes.</td>
<td></td>
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</tbody>
</table>

<p>| | | |</p>
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<tbody>
<tr>
<td>5.</td>
<td><strong>Describe how influence is related to the following:</strong></td>
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<tr>
<td></td>
<td>a. environment</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. health</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. music</td>
<td></td>
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</tbody>
</table>

<p>| | | |</p>
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<th></th>
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<tbody>
<tr>
<td>6.</td>
<td><strong>What are three things that are true about influence? These should be statements that would be true for all the examples you have given in number 1.</strong></td>
<td></td>
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</table>

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>4.</td>
<td>Influence</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Influence</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Influence</td>
<td></td>
</tr>
</tbody>
</table>

**Total Score for Concept Section (20 possible)**
### Section II Grammar

- **In the following paragraph, correct the mistakes in grammar and usage. Write the correction above the mistake.**

<table>
<thead>
<tr>
<th>Student Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>175</td>
</tr>
<tr>
<td>Section III Expository Writing</td>
</tr>
<tr>
<td>--------------------------------</td>
</tr>
<tr>
<td>Explain how perception can influence reality. Use specific details to support your ideas.</td>
</tr>
<tr>
<td>Plan your work on this page and write on the lines that follow the planning area; these lines continue on the next page.</td>
</tr>
<tr>
<td>Total Score for Expository Writing (20 points possible)</td>
</tr>
<tr>
<td>--------------------------------------------------------</td>
</tr>
</tbody>
</table>

177
**Read the selection below and respond to the questions.**

My sister, Mrs. Joe Gargery, was more than twenty years older than I, and had established a great reputation with herself and the neighbors because she had brought me up "by hand." Having at that time to find out for myself what the expression meant, and knowing her to have a hard and heavy hand, and to be much in the habit of laying it upon her husband as well as upon me, I supposed that Joe Gargery and I were both brought up by hand.

She was not a good-looking woman, my sister; and I had a general impression that she must have made Joe Gargery marry her by hand. Joe was a fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of such a very undecided blue that they seemed to have somehow got mixed with their own whites. He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow,—a sort of Hercules in strength, and also in weakness.

My sister, Mrs. Joe, with black hair and eyes, had such a prevailing redness of skin that I sometimes used to wonder whether it was possible she washed herself with a nutmeg-grater instead of soap. She was tall and bony, and almost always wore a coarse apron, fastened over her figure behind with two loops, and having a square impregnable bib in front, that was stuck full of pins and needles. She made it a powerful merit in herself, and a strong reproach against Joe, that she wore this apron so much. Though I really see no reason why she should have worn it at all; or why, if she did wear it at all, she should not have taken it off, every day of her life.

Joe's forge adjoined our house, which was a wooden house, as many of the dwellings in our country were,—most of them, at that time. When I ran home from the churchyard, the forge was shut up, and Joe was sitting alone in the kitchen. Joe and I being fellow-sufferers, and having confidences as such, Joe imparted a confidence to me, the moment I raised the latch of the door and peeped in at him opposite to it, sitting in the chimney corner.

"Mrs. Joe has been out a dozen times, looking for you, Pip. And she's out now, making it a baker's dozen."
"Is she?"

"Yes, Pip," said Joe; "and what's worse, she's got Tickler with her."

At this dismal intelligence, I twisted the only button on my waistcoat round and round, and looked in great depression at the fire. Tickler was a wax-ended piece of cane, worn smooth by collision with my tickled frame.

"She sot down," said Joe, "and she got up, and she made a grab at Tickler, and she Ram-paged out. That's what she did," said Joe, slowly clearing the fire between the lower bars with the poker, and looking at it; "she Ram-paged out, Pip."

"Has she been gone long, Joe?" I always treated him as a larger species of child, and as no more than my equal.

"Well," said Joe, glancing up at the Dutch clock, "she's been on the Ram-page, this last spell, about five minutes, Pip. She's a coming! Get behind the door, old chap, and have the jack-towel betwixt you."

I took the advice. My sister, Mrs. Joe, throwing the door wide open, and finding an obstruction behind it, immediately divined the cause, and applied Tickler to its further investigation. She concluded by throwing me—I often served as a connubial missile—at Joe, who, glad to get hold of me on any terms, passed me on into the chimney and quietly fenced me up there with his great leg.

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

2. After reading the selection, what kind of relationship does Pip have with his brother-in-law Joe? Give at least two examples from the text that support your idea.
3. In your own words, explain what is meant by Pip’s comment about his sister’s apron, “She made it a powerful merit in herself, and a strong reproach against Joe, that she wore this apron so much.”

4. What does this passage tell us about influence?
Handout 10:Lesson#.3 (for Teacher Use Only)
Scoring Rubrics and Answer Keys

Part A Section I – Concept Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Maximum 20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Examples of the Concept</td>
<td>Give one point for every example related to influence with up to a maximum of 8 points</td>
</tr>
<tr>
<td>Application of Concept to Real World Issues</td>
<td>Give 2 points for each applications of the concept of influence. (6)</td>
</tr>
<tr>
<td>Generalizations</td>
<td>Give 2 points for each generalization about influence. (6)</td>
</tr>
</tbody>
</table>

Maximum total of 20 points possible - Enter score on last page of student test.

Section II Grammar and Usage Answer Key

Other corrections may be acceptable. 20 possible pts.

After his father's imprisonment for debt, Charles Dickens had to quit school and work at a factory along the River Thames. Conditions at the rundown, rodent-infested factory were deplorable, but Dickens was able to earn a meager wage there. But it was the best he could do to help support his family. Feeling betrayed by adults who were supposed to care for him, this sense of abandonment became a theme in many of his novels. *David Copperfield*, considered to be Dickens's most autobiographical novel, is also his favorite work. He once wrote, "I have in my heart of hearts a favourite child… David Copperfield."

There are about 20 errors, depending on how certain items are handled. Give 1 point for each error for a maximum total of 20 points possible. Enter score on last page of student test.
Section III Expository Writing Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>5 points</th>
<th>3 – 4 points</th>
<th>1-2 points</th>
<th>0 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reasons and Elaboration</td>
<td>4 or more good details and each were well explained.</td>
<td>3 good details and each were well explained.</td>
<td>1 or 2 details, and at least one of them was explained.</td>
<td>Neither details nor explanation given.</td>
</tr>
<tr>
<td>Conclusion</td>
<td>Strong conclusion that restated the position or the summary.</td>
<td>Restatement my first opinion or topic.</td>
<td>Conclusion did not match my first statement.</td>
<td>Conclusion not given.</td>
</tr>
<tr>
<td>Grammar and Mechanics</td>
<td>Correct grammar, spelling, and mechanics of English were used.</td>
<td>1 or 2 misspellings or other errors.</td>
<td>2 - 4 misspellings or errors.</td>
<td>5 or more errors.</td>
</tr>
</tbody>
</table>

Total /20

Part B

Fiction Reading Answer Key - Possible responses (student responses will vary)

- Write a two - three sentence summary of the reading.

Pip lives with his sister, Mrs. Joe, and her kind husband, Joe Gargery. Mrs. Joe is raising both Joe and Pip “by hand,” which implies that she is a domineering woman who pushes others into submission. When Pip comes in the house, Joe warns him that Mrs. Joe has been on a rampage looking for him, carrying her switch that she has named Tickler. Joe tries to protect Pip from Mrs. Joe’s wrath.

- After reading the selection, what kind of relationship does Pip have with his brother-in-law Joe? Give at least two examples from the text that support your idea.

Perhaps because of their common feelings about Mrs. Joe, Pip and Joe seem to have formed a bond of friendship and protection. Evidence:

I. Joe Gargery and I were both brought up by hand
II. Joe and I being fellow-sufferers . . .
III. Joe warns Pip that Mrs. Joe is on a rampage
IV. Joe “catches” and protects Pip when Mrs. Joe throws him across the room like a missile.
• In your own words, explain what is meant by Pip's comment about his sister's apron, "She made it a powerful merit in herself, and a strong reproach against Joe, that she wore this apron so much."
  • By wearing the apron at all times she makes it look like she is the one in charge, doing all the work. It makes Joe, the blacksmith himself, look small and week in comparison.

• What does this passage tell us about influence?

Possible answers, but there may be others:
  • Mrs. Joe's influence over her husband and Pip
  • Pip's fear – influenced by his adventures and his homelife
  • Mrs. Joe's rampages influence Pip's and Joe's friendship.
  • Constantly wearing the apron influences others' impression of Mrs. Joe.

Section IV Fiction Reading Rubric – 20 points possible
Enter score on last page of student test.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>5 points</th>
<th>3-4 points</th>
<th>1-2 points</th>
<th>0 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q#1 Synthesis</td>
<td>Effective interpretation the selection in a concise way.</td>
<td>Effective summary of the selection in a fairly concise way.</td>
<td>Somewhat effective summary, but it is not concise.</td>
<td>No response written or a response that does not summarize the passage.</td>
</tr>
<tr>
<td>Q#2 Inference</td>
<td>Highly appropriate and well described inference.</td>
<td>Appropriate and fairly well described inference.</td>
<td>Inference is not among the most important or my idea is not well explained.</td>
<td>No idea from passage that is not important and not well explained.</td>
</tr>
<tr>
<td>Q#3 Analysis</td>
<td>Very effective analysis of selected quote.</td>
<td>Analysis includes details from the reading.</td>
<td>Analysis is not well supported with details from the reading.</td>
<td>Analysis is not clear and lacks support from the reading.</td>
</tr>
<tr>
<td>Q#4 Conceptual Understanding</td>
<td>Very insightful concept statement that is well supported from the selection.</td>
<td>Concept statement is insightful and supported from the selection.</td>
<td>Concept statement is not well supported with details from the reading.</td>
<td>Concept statement is not clear and lacks support from reading.</td>
</tr>
</tbody>
</table>

Total /20