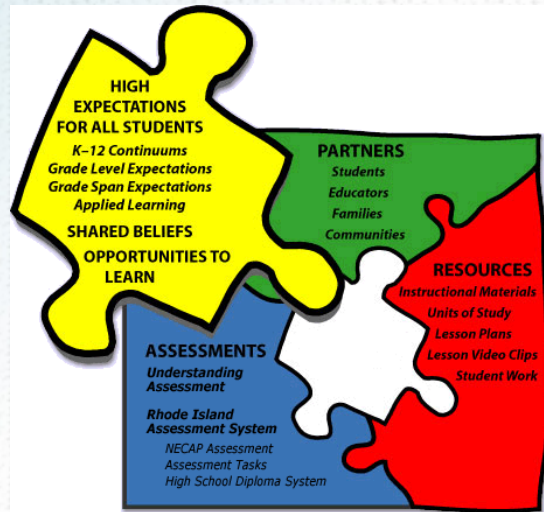




Everything You Always Wanted to Know about Lesson Plans for the RISWC (but were afraid to ask)



SYSTEM OF SUPPORT FOR STUDENT ACHIEVEMENT

Presented by
Office of Instruction
Spring 2007

GLE/GSE Examples

W-12-5.5 Students demonstrate use of narrative strategies to engage the reader by... Maintaining focus

W-12-10 Students use pre-writing, drafting, revising, editing and critiquing to produce final drafts of written products.

Since some writing is done on an instructional level (the anecdote) students will need to affectively insert this into their written speech. Students are encouraged to revise at least once prior to reading aloud and then encouraged to revise at minimum once more.

W-12-1, 1.2, 1.3, 1.4 Students demonstrate command of the structures of sentences, paragraphs, and text...
Students are instructed in the directions as well as by example.

W-12-4 In written narratives, students organize and related a story line/plot/series of events by... establishing and maintaining theme and providing a sense of closure
Within the speech, the students will relate an anecdote pertaining to their "impact person." Maintaining a theme and sense of closure are given in written instructions as well as by example.

W-12-5.2, 5.5 Students demonstrate use of narrative strategies to engage the reader by... using dialogue to advance plot/story line; maintaining focus
Within the anecdote, students are encouraged to use dialogue as a way to enhance their stories. Students will learn to maintain focus by purposely weaving a theme or thread throughout the speech.

W-12-14.1, 14.2, 14.3, 14.5, 14.6 In reflective writing, students explore and share thoughts, observations, and impressions by engaging the reader by establishing context, analyzing a condition or situation of significance of developing a commonplace, concrete occasion as the basis for the reflection; using an organizational structure that allows for a progression of ideas to develop; providing closure - leaving the reader with something to think about; making connections between personal ideas and experiences and more abstract aspects of life, leading to new perspectives or insights.

Context of Lesson Examples

Context of the lesson– The students in their social studies class study the Civil War and Harriet Tubman is a key figure in American history in this same time frame. This lesson will provide a connection between English and social studies.

Context of the Lesson

Students have a tendency to write stories/reflections that focus on minimal plot details and they need to elaborate in order to engage the reader. Guided imagery helps students experience the sensory details of an incident for increased impact and reader engagement.

The exercise in this lesson is used to develop a cooperative and supportive environment for students and to consider elements in narrative writing. The long term goal is that the guided imagery process is internalized by the student (using the Writer's Notebook) and used as a tool to enhance writing.

The Writer's Notebook will be used as a resource for ideas and focus on scene, imagery, perspective, character development, and voice, throughout the year. The students will be asked to complete the writing as homework. They will need to find a quiet place at home to revisit the time and place to add sensory details.

It is adapted from Steven Zemelman and Harvey Daniels' *A Community of Writers: Teaching Writing in the Junior and Senior High School*, Portsmouth, NH: Heinemann, 1988.

Context of the Lesson

Previous state testing results indicated that an area of general weakness among our students is literary analysis. The English Language Arts Department has noted a weakness in the area of poetry – both comprehension and analysis. For this reason, we are incorporating more poetry into the curriculum and focusing upon deeper analysis.

Throughout the school year, my seventh grade heterogeneously grouped classes have read and analyzed many poems. They have had a lot of practice defining and identifying examples of stanza, rhyme, rhyme scheme, repetition, alliteration, personification, similes, metaphors, onomatopoeia, and personification in literary works. They have also written several simple poems, incorporating some of these literary elements. Many of the poems we have read have been light and silly in nature – like Shel Silverstein and Bruce Lansky; I have interspersed some more serious poems by poets I want my students to know, like Robert Frost and Langston Hughes.

This lesson, because it includes so much prior learning, would take place towards the end of the year.

This lesson is from Day 1 of a three-day lesson plan. Once Day 1 is completed, Day 2 and 3 might encompass the following: ...*It continues with a step by step description of Day 2 & 3, as well as an example of a chart that could be produced*

Poe's poem: Hear the loud alarum bells – Brazen bells! What a tale of terror, now, their Turbulency tells! In the startled ear of Night! How they scream out their affright! Too much horrified to speak, They can only shriek, shriek Out of tune...	Our poem: Hear the loud alarm clock – Horrid alarm! What a day of dread its ding-a-ling-ing foretells! How it frightens 'cause it's dawn, How it screeches that it's morn Too obnoxious now to whisper It can only shriek, shriek, shriek In my ear.
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Let's Take a Closer Look

Opportunities to Learn

There will be whole group instruction and a paired activity for which students will choose their own partners. The overhead projector will be used and students will be given a copy of that presentation to keep in their folders. They will be given markers and chart paper to print out their dialogues. They will be discussing answers to assessment questions prior to writing responses to these questions. They will be offered an additional 7 optional activities which they can do on their own, activities which can tap into personal skills or interests. The teacher will need handouts, markers, chart paper, overhead projector and the presentation on transparencies. Students need to have a notebook, folder, pen/pencil, literature book, and plan homework assignments.

Opportunities to Learn

Materials

- Easel with sentence chart
- Markers
- Student's Ocean Animal Writing Pieces
- Llewellyn, C. (2001). *The Best Book of Sharks*. New York: Scholastic.
- Handout from *The Best Book of Sharks*
- Student's Writer's Notebooks
- Blue Pens for Revising

Professional Resources

Portalupi, J. and Fletcher, R. (2004). *Teaching the qualities of Writing*. Portsmouth, NH: Heinemann.

Classroom Environment

Whole class mini-lesson in meeting area

- Independent work during writing time
- Small group work with "Approaching Proficiency" students during writing time
- Whole class sharing time in meeting area
- Students have already learned the rules, expectations, and structure of the Writer's Workshop.

Differentiated Instruction

Support for students approaching proficiency within this GLE:
The teacher will meet with these students in a small group during writing time in order to reinforce the concept of simple and compound sentences and varying sentence lengths.

These students will be given extra support and additional examples. The teacher will also conduct a small group conference with these students to help them revise some sentences within their ocean animal drafts.

Differentiation for more proficient writers

These students will be given sticky notes and will refer to a Writer's Notebook entry to label simple sentences and compound sentences. To challenge students, they could find two simple sentences in their entry and combine them (using a conjunction) to make a compound sentence.

Cooperative Learning

Students will be expected to participate in group discussion during the mini-lesson. As students write independently, they may quietly confer with students nearby. During sharing, students are asked to offer a compliment by saying, "I like the way you..."

Depth of Knowledge

Level 2 (Basic Reasoning)

Constructing a variety of sentences types (e.g., simple and compound sentences, and sentences with embedded phrases).

Materials

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Student Grouping

There will be whole group instruction and a paired activity for which students will choose their own partners.

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Depth of Knowledge

Nothing was identified

Level 2 (Basic Reasoning)

Constructing a variety of sentences types (e.g., simple and compound sentences, and sentences with embedded phrases).

Which of these is **not** a good example of lesson objectives?

Why not?

Students will be able to

- Create student friendly definitions and student-friendly explanations
- Differentiate between two descriptions of the target word by labeling them as an example or a non-example, apply target words to continuum, and respond to questions.

Students will

- Use pictures, text and prior knowledge to make predictions about a story.
- Learn to analyze their predictions and understand how good predictions are developed.

Students should be able to:

- Recognize how the middle is the longest, most detailed part of a story; how authors *show, not tell* us this.
- Examine a piece of writing they are currently working on or selecting one from their Writer's Notebook to determine where the middle exists in their narrative and if the middle of their story is detailed, fully developed.
- Revise their own writing to strengthen the middle of their pieces

1. Help students connect previous research work done in class in other subject areas to today's research on dinosaurs. Remind them that in our other research projects it was already determined what information we would need to find. "Do you remember when we did research on Rhode Island? What did those reports look like? How did we decide what information we needed to find?"

2. Ask them to "turn and talk" to each other about what they were interested in learning about the dinosaur they would research today. (Prior to the lesson, students had already selected the particular dinosaur they would be researching.) "Turn and talk to your partner. Talk about this: what information do you want to know about your dinosaur?"

1. Open lunch box and showcase the sandwich: rye bread, layers of meat, cheese, greens, tomato slices, onion, etc.

2. "Third graders, I've just realized that the middle of a book or story is like my sandwich. (pause) What do you think "First, look back through the text, deciding where the beginning gives way to the middle."

"Next, notice how and where the action leads us to the ending."

"Then conclude or decide where this story can be divided into its parts: the *beginning* or lead, the *middle* and the *extended ending*."

"You will have a few minutes to work while I display the pages of the story. I'm expecting you to work individually and silently." (As children work, hang up each page of the text, mounted on the appropriate color construction paper coded to signify part of the story.)

1. Use the overhead projector to display the journal question and illustration of Fat Albert. Ask students to take a few minutes to respond to the following journal questions:
Do you think it is healthy for a teenager to be this heavy?
How does someone get so out of shape?
2. Solicit responses from the students. Guide students toward the topic of teenage obesity and how it has become an epidemic. Have a brief discussion about words like epidemic and morbidly obese.
3. Pass out a copy of the short article, "Extreme Measures" to each student.
4. Briefly view the illustrations and allow students to make the obvious connection between Fat Albert and the 585 lb. subject of the article.
5. Explain that the class will be reading about a very serious health *problem* and that this author is suggesting an extreme *solution*. Make clear to the students that a problem/solution text structure is a common arrangement for expository text.
6. Set the purpose of the lesson by inviting students to find any *problems* embedded within the article that may include a solution or may be a direct result of the author's solution. Have students during the reading process write on sticky notes or on the text itself a letter "P" to indicate a possible problem.
7. Allow students to choose how they will read this article: independently, paired, small groups, or listen to the text on tape.

Be Very Detailed!

After the opening, read *Koala Lou* by Mem Fox. During the reading, pause and ask students to make predictions, confirm or disconfirm predictions, visualize the action and ask questions. All of these strategies are designed to help keep the students engaged, facilitate student discourse, and monitor students' understanding of the story. Ask students multiple levels of questions, such as:

What do you know about koalas? (before reading)

Do you have an "I wonder" question about this story? (before reading)

On page 9 ask: How would you feel if you were Koala Lou?

On page 13 ask: What do you think will happen at the Bush Olympics? What makes you think that?

On page 28 ask: Why is Koala Lou crying? How do you know?

After reading, ask: Does this story remind you of anything?

Provided below is a list of the inferences used throughout this lesson.

Inference 1 – The boy on the cover does not like lima beans. *Clues* – the upset look on the boy's face (P), the fact the boy is pausing just trying to get the courage to put the beans in his mouth (P), there are many left on his plate (P).

Inference 2 - The term "Tight Times" refers to someone who is having financial difficulties. *Clues* – Family eats Mr. Bulk instead of cereals in little boxes (P&T), the family went to the sprinkler instead of the lake (T), the family eats soup with lima beans rather than roast beef (P&T), the mom works now (T), and Dad lost his job (P&T).

Inference 3 – The little boy does not enjoy spending time with Mrs. McIntosh. *Clues* – In the picture, the boy is turning away from Mrs. McIntosh (P), she isn't as good at games (T), and she never wants to watch the TV shows the little boy wants (P&T), Mrs. McIntosh never lets the boy go out and sit on the steps (T).

Inference 4 – Dad is fired. *Clues* – The boy's...

The Biggest Pitfall

Highlighting the salient points of the lesson to guide student understanding

Bring students back together as a group to share how guided imagery helped them focus on descriptive details and sensory images in one moment/incident in their life.

5. Finally, ask the students to reflect on the lesson and its importance to being a good writer. What do we, as writers know about the importance of details? How do details help our writing improve?
6. Then highlight the positives revealed in the students work and behavior. As the teacher, state what you saw when observing students working with partners and individually. State how you think that will help them as writers.

5. As a class, we will discuss how these revisions help the writing flow as well as sound better to an audience.
6. The teacher will discuss the important points of this lesson, first by reviewing the difference between a simple and compound sentence and then by how a conjunction is used in compound sentences.
7. In addition, the teacher will explain how including a variety of sentences in the student's writing, both simple and compound, will help their writing flow and sound better to an audience.

LPG ~ Assessment

Assessment:

- Assess student learning
 - Directly aligned with objectives
- Provide specific, constructive, timely feedback

Objectives

Students should be able to:

1. Recognize how the middle is the longest, most detailed part of a story; how authors *show, not tell* us this.
2. Examine a piece of writing they are currently working on or selecting one from their Writer's Notebook to determine where the middle exists in their narrative and if the *middle* of their story is detailed, fully developed.
3. Revise their own writing to strengthen the middle other their pieces.

Assessment

- Demonstrating their understanding of where the beginning, middle, and end of their stories occur
- Designing a system for showing each section
- Including a key to their color-coding system
- The student's revisions of the middle of a story they've been working on.
- Record/analyze any anecdotal notes from conferring with students.

Objectives

Students will be able to:

1. Demonstrate an understanding of ideas and concepts surrounding the hardships faced by Japanese-Americans living in Internment/Relocation Camps during World War II by responding and connecting what has been read to their own prior knowledge.

Assessment

1. Teacher observation during the group discussions and independent writing time.
2. Written letter (drafts), which include the appropriate information to set the background and demonstrate connections between the concept in the literature and prior knowledge shown.
3. Revised or final copy of letters may also be used as an assessment once they have been completed.

Objective

Students will be able to:

1. Understand that “thoughtshots” (flashback, flash-forward, in the moment) are one of the tools writers can use to bring the reader into the inner world of the character.
2. Revise their drafts by pinpointing a part of their story where a thoughtshot is needed and add one to enhance the scene.

Assessment

- Teacher anecdotal records/observations during the mini-lesson and individual conferences
- Graphic organizer to record/develop the inner thoughts of their characters
- Selection and revision of drafts with the insertion of a thoughtshot(s) used to enhance the scene