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ABSTRACT

This unit of study involves high ability intermediate-grade students interacting with literature while enhancing reading comprehension and textual analysis skills. Students read literature and engage in shared inquiry to develop an awareness about the nature and importance of change, particularly as it affects people in various circumstances, times, and cultures. The literature selections serve as a basis for discussion, analysis, and interpretation. Students engage in writing activities not only by responding to the literature but also by using persuasive writing to express opinions on issues of significance that arise from the literature. Literature selections are drawn from multicultural samples of folk tales, stories, poetry, and novels. The unit is designed to improve development of critical reasoning related to comprehension of the main idea, understanding the concept of change, and supporting answers with valid reasons. This guide contains goals and outcomes, a list of student readings, an assessment model, an analysis of the concept of change, teaching models, 20 lesson plans, assessment forms, a bibliography of 81 works taught in the unit and resource materials used in the unit's development, an annotated bibliography of 16 items on the concept of change, and a list of 31 computer software resources. (JDD)

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Literary Reflections on Personal and Social Change

A Language Arts Unit for Grades 4-6

by

Kimberley C. Priest

Dana T. Johnson

Joyce Van Tassel-Baska

Linda Neal Boyce

Katie Hammett Hall

Published by

Washington-Saratoga-Warren-Hamilton-Essen BOCES

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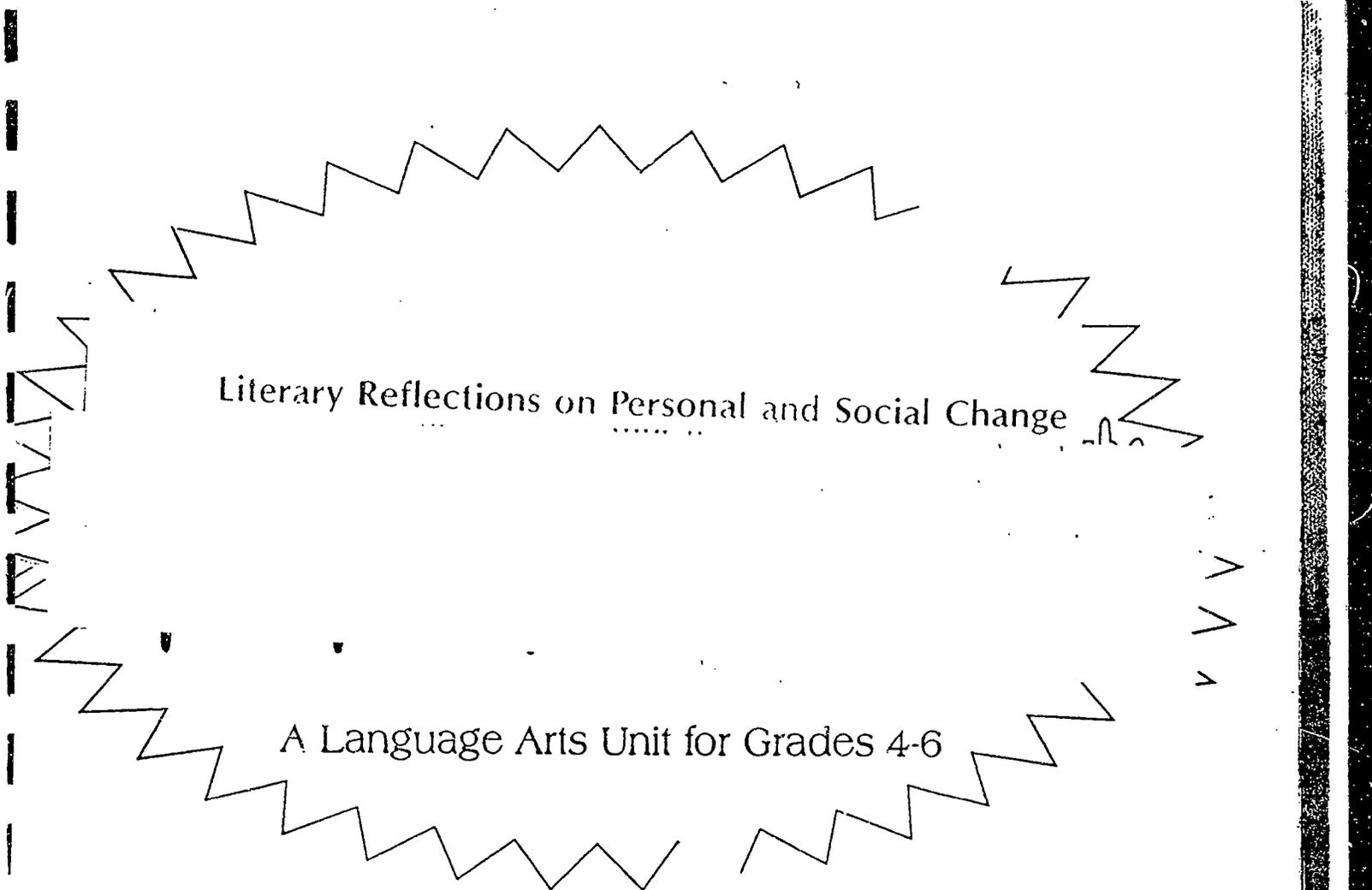
School of Education

College of William & Mary

1994

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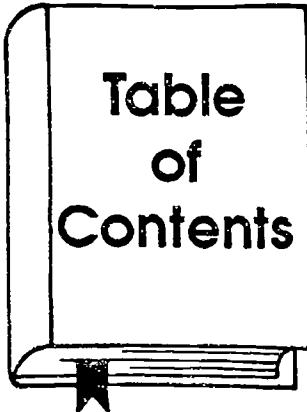
A simple line drawing of a book with a bookmark. The text "Table of Contents" is written on the front cover in a bold, sans-serif font.

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I. Introduction to the Unit

Even though all four language arts strands of literature, writing, language study, and oral communication are integrated into this unit, the core of the unit involves students interacting with literature while enhancing reading comprehension and textual analysis skills. By reading the literature and engaging in shared inquiry, students should develop an awareness about the nature and importance of change, particularly as it affects people in various circumstances, times, and cultures. The literature selections serve as a basis for discussion, analysis, and interpretation. Students engage in writing activities not only by responding to the literature but also by using persuasive writing to express opinions on issues of significance that arise from the literature. Literature selections are drawn from multiple genres that include:

Folk tales from Japan
African-American folk tales and poetry
Russian children's stories
Emily Dickinson's poetry
The Secret Garden, by F.H. Burnett and a choice of one of the following novels:
Underrunners, by M. Maky
Words by Heart, by O. Sebestyen
Taking Sides, by G. Soto
Year of Impossible Goodbyes, by Sook Nyul Choi
Bridge to Teribithia, by K. Paterson
Call It Courage, by A. Sperry
The Witch of Blackbird Pond, by E. G. Speare
Roll of Thunder, Hear My Cry, by M. D. Taylor

A comparison of preassessments and postassessments shows improvement of students in the development of critical reasoning related to comprehension of the main idea of a selection, in understanding the concept of change, and in supporting an answer with valid reasons.

Rationale and Purpose

For all children, literature provides a connection to the world of ideas. Through reading a rich variety of selections, gifted students can form connections between their personal experiences and those of other individuals, academic disciplines, the past, and the future. In this unit, the characters undergo many different types of changes. By reading the literature and engaging in shared inquiry, students should develop an awareness about the nature and importance of change.

Literature, which includes fiction, nonfiction and, poetry, will be a framework for this integrated language arts unit. Evaluative discussions, writing activities, language study, and speaking/listening communication will enhance the students' critical and creative thinking, and metacognitive skills. Through the research process, the students will explore significant issues and make connections to other disciplines. This unit was designed according to key features of exemplary language arts curriculum and curriculum for high ability learners. By basing the unit on the central concept of change and organizing it by language arts strands, it is both intra- and interdisciplinary in nature. Thus, through study of this unit the gifted student should acquire the higher level skills and concepts necessary for making meaning and establishing connections to many arenas of learning.

Differentiation for High Ability Learners

The activities used in this unit support increased levels of complexity that are essential curriculum elements for high ability learners.

1. Literature has been selected using specific criteria for high ability learners. A detailed description of the criteria is given in Section III.
2. The inquiry model of discussion moves students from initial reactions to analysis and interpretation of a reading or speech. It forces students to consider multiple perspectives and use reasoning to create understanding.
3. Vocabulary study in the unit goes beyond definitions. It models detailed study of challenging words including investigation of etymology, antonyms, synonyms, and related words.
4. Consideration of issues is treated at several levels of sophistication. Individual points of view are supported and argued through techniques of persuasion in oral and written form.
5. Grammar is treated as a system of thought rather than a set of rules.
6. Interdisciplinary connections are made in the unit not only by integrating the language arts with the "sister" arts of music and visual arts but also with areas of social, cultural, economic, and political inquiry.

Goals and Outcomes

Content Goals and Outcomes:

GOAL #1: To develop analytical and interpretive skills in literature.

Students will be able to:

- A. Describe what a selected literary passage means.
- B. Cite similarities and differences in meaning among selected works of literature.
- C. Make inferences based on information in given passages.
- D. Create a title for a reading selection and provide a rationale for the creation to justify it.

Applications for the unit:

- 1. A preassessment and a postassessment using literary analysis and interpretation were embedded in each unit.
- 2. Literature webs and other graphic organizers were used in each unit to promote literature understanding and response.
- 3. Response journals were used to link literature to writing in the immediacy of the classroom discussion.
- 4. Specific study of vocabulary and language was embedded in key selections of literature to enhance literary understanding.
- 5. Each selected literary piece was used in a shared inquiry model of discussion that focused students' constructing meaning based on their reading.

Content Goals and Outcomes:

GOAL #2: To develop persuasive writing skills.

Students will be able to:

- A. Develop a written persuasive essay (thesis statement, supporting reasons, and conclusion), given a topic.
- E. Complete various pieces of writing using a three-phase revision process based on peer review, teacher feedback, and self-evaluation.

Applications for the unit:

1. A preassessment and a postassessment using a persuasive writing model were embedded in each unit.
2. Students wrote expository paragraphs and essays using the persuasive writing model throughout each unit.
3. Students engaged in the writing process in each unit.
4. Students developed at least one issue of significance in written form (e.g., research paper or essay) in each unit.
5. Students used concept maps to organize their thinking prior to writing.
6. Assessment of written work included peer, self, and teacher evaluation for each unit.

Content Goals and Outcomes:

GOAL #3: To develop linguistic competency.

Students will be able to:

- A. Analyze the form and function of words in a given context.
- B. Develop vocabulary power commensurate with reading.
- C. Apply standard English usage in written and oral contexts.
- D. Evaluate effective use of words, sentences, and paragraphs in context.

Applications for the unit:

1. A preassessment and a postassessment using grammar were embedded in each Grammar Self-Study Packet.
2. Sentences from the literature selections were used in class to reinforce the independent study of grammar.
3. Vocabulary webs were used to study the etymology, meaning, and relationships of words in literature. The webs promoted increased word power and facilitated vocabulary analysis. Sentence selections from the literature studied were analyzed for grammatical properties.
4. Grammar Self-Study Packets were completed by students outside of class with teacher support and in class small group work.
5. Revision and editing of written work gave students opportunities to demonstrate and refine effective use of language.
6. Self-assessment and peer-assessment instruments provided opportunities to evaluate the use of language, vocabulary, and grammar.

Content Goals and Outcomes:

GOAL #4: To develop listening/oral communication skills.

Students will be able to:

- A. Discriminate between informative and persuasive messages.
- B. Evaluate an oral persuasive message according to main idea and arguments cited to support it.
- C. Develop skills of argument formulation.
- D. Organize oral presentations, using elements of reasoning as the basis.

Applications for the unit:

1. The inquiry-based discussion model promoted active listening and expression of ideas.
2. Issues of significance provided a context for argument formulation.
3. Opportunities for oral presentations woven into the units included some or all of the following: group and individual reports, debates, interviews, reporting on research, and panel discussions.
4. Critical listening experiences were provided through guest speaker presentations, video viewing, and/or peer presentations.
5. Self-assessment and peer-assessment instruments provided opportunities to evaluate oral communication and elements of persuasion.

Process Goal and Outcomes:

GOAL #5: To develop reasoning skills in the language arts.

Students will be able to:

- A. State a purpose for all modes of communication, their own as well as others.
- B. Define a problem, given ill-structured, complex, or technical information.
- C. Formulate multiple perspectives (at least two) on a given issue.
- D. State assumptions behind a line of reasoning in oral or written form.
- E. Apply linguistic and literary concepts appropriately.
- F. Provide evidence and data to support a claim, issue, or thesis statement.
- G. Make inferences, based on evidence.
- H. Draw implications for policy development or enactment based on the available data.

Applications for the unit:

- 1. A postassessment using the research model was embedded in each unit.
- 2. Questions based on the reasoning model were developed for each literary discussion.
- 3. The persuasive writing model and related assignments address major reasoning elements: purpose, point of view, evidence, conclusions, and implications.
- 4. The research model incorporates all of the reasoning elements.
- 5. A reasoning wheel was developed as a teaching tool for teachers to select questions that engage students in reasoning.

Concept Goal and Outcomes:

GOAL #6: To understand the concept of change in the language arts.

Students will be able to:

- A. Understand that change is pervasive.
- B. Illustrate the variability of change based on time.
- C. Categorize types of change, given several examples.
- D. Interpret change as progressive or regressive in selected works.
- E. Demonstrate the change process at work in a piece of literature.
- F. Analyze social and individual change in a given piece of literature.

Applications for the unit:

1. A postassessment using the change model was embedded in each unit.
2. The generalizations about change were used as one basis for literature discussion.
3. Selected writing assignments addressed the concept.
4. Culminating unit experiences traced the concept of change across time periods, cultures, and pieces of literature.
5. Vocabulary webs encouraged students to examine how words have changed over time.
6. Emphasis on the writing process, oral communication, and research illustrate the concept of change as a process of individual learning.
7. Metacognition was emphasized as a change strategy for learning.

Student Readings

Novels/Books

<i>The Secret Garden</i>	Frances Hodgson Burnett
<i>Bridge to Terabithia</i>	Katherine Paterson
<i>Call it Courage</i>	Armstrong Sperry
<i>The Witch of Blackbird Pond</i>	Elizabeth George Speare
<i>Underrunners</i>	Margaret Maky
<i>Words by Heart</i>	Ouida Sebestyen
<i>Taking Sides</i>	Gary Soto
<i>Year of Impossible Goodbyes</i>	Sook Nyul Choi
<i>Roll of Thunder, Hear My Cry</i>	Mildred D. Taylor

Short Stories

"The Power of Light"	Issac Bashevis Singer
"Lenny's Red-Letter Day"	Bernard Ashley
"Carrying the Running-Aways"	Virginia Hamilton
"The Old Man and His Affectionate Son"	from <i>Folk Tales of Old Japan</i>
"The Tongue-cut Sparrow"	from <i>Japanese Tales and Legends</i>
"Poor People"	Leo Tolstoy

Poems

"Dream Deferred"	Langston Hughes
"Monument in Black"	Vanessa Howard
"Good Morning"	Langston Hughes
"I'm Nobody! Who Are You?"	Emily Dickinson

Homework/Extensions

"Zlateh the Goat"	Issac Bashevis Singer
<i>The House of Dies Drear</i>	Virginia Hamilton
<i>The Mystery of Drear House</i>	Virginia Hamilton
<i>The Time-Age Tales of Jahdu</i>	Virginia Hamilton
<i>The Planet of Junior Brown</i>	Virginia Hamilton
<i>Nettie's Trip South</i>	Ann Turner
<i>The Story of Emily Dickinson: I'm Nobody! Who Are You?</i>	Edna Barth
"My Daddy is a Cool Dude"	Karama Fufuka
"All the Colors of the Race"	Arnold Adoff
"Bronzeville Boys and Girls"	Gwendolyn Brooks
<i>Honey, I Love, and Other Love Poems</i>	Eloise Greenfield
<i>On Our Way: Poems of Pride and Love</i>	Lee Bennett Hopkins
<i>A Girl from Yamhill: A Memoir</i>	Beverly Cleary
<i>Women Who Made America Great</i>	Harry Gersh
<i>Great Women of Medicine</i>	Ruth Fox Hume
<i>Lost Star</i>	Patricia Lauber
<i>My Life</i>	Golda Meir
<i>Heroines of Service</i>	Mary R. Parkman
<i>The Gift Outright: America to Her Poets</i>	Helen Plotz
<i>Hist Whist and Other Poems for Children</i>	E. E. Cummings
<i>How Pleasant to Know Mr. Lear!</i>	Myra Cohn Livingston
<i>Knock at a Star: A Child's Introduction to Poetry</i>	X. J. Kennedy, Dorothy M. Kennedy & Karen Weinhaus

You Come Too: Favorite Poems for Young People

Petrouchka

Bony Legs

A Scythe, a Rooster and a Cat

Tales from Central Russia

Robert Frost

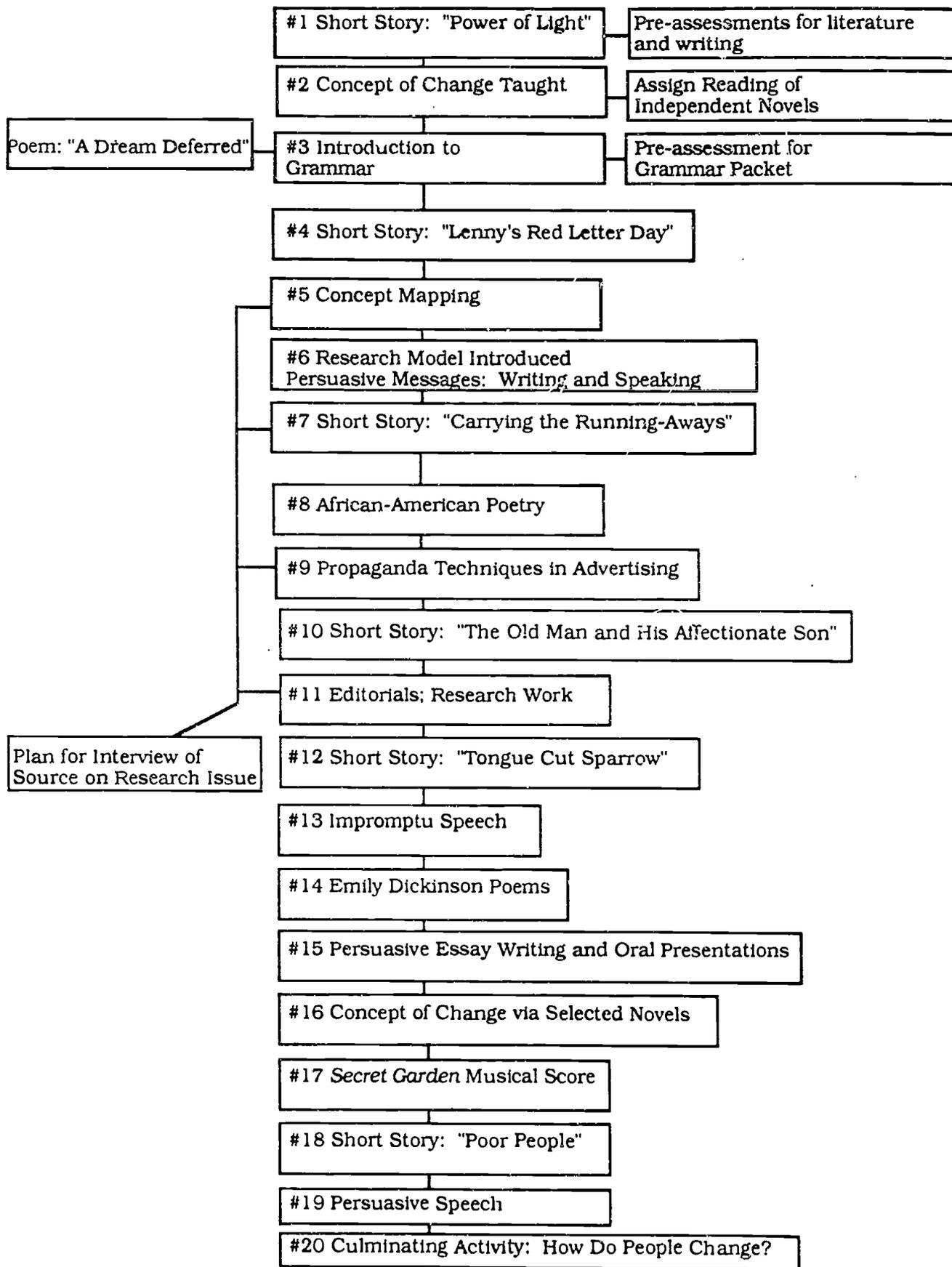
Elizabeth Cleaver

Joanna Cole

Janina B. Domanska

James Riordan

Organizational Flow of Lessons in the Unit



Assessment Model

Assessment in this unit is ongoing and composed of multiple options. Pre- and post-tests served assess student growth in the major strands of the language arts. These serve multiple purposes. Performance on the pre-assessments should establish a baseline against which performance on the post-assessment may be compared. In addition, teachers may use information obtained from the pre-assessments as an aid to instructional planning as strengths and weaknesses of students become apparent.

Daily discussions, Response Journal entries, and writing portfolio samples are evaluated by both the teacher and the student through informal and formal approaches. In some cases, peer editing is also employed as part of the writing assessment process. These activity-based assessment strategies are authentic measures that will ensure student learning in a relevant way.

Some of the assessment strategies used in the unit are detailed below.

A. **Response Journal:** Each student should use a spiral notebook as a Response Journal. It will be used for a variety of activities, including brainstorming, concept mapping, and informal writing assignments. Each entry should be labeled with the date and the title of the selection which is being discussed. The Response Journals will be monitored by the teacher on a periodic basis; they will reveal the students' thinking processes expressed through writing.

B. **Writing Portfolio:** Each student will maintain a manila folder as a writing portfolio; in it, he/she will chronologically arrange formal writing assignments. At the conclusion of the unit, students will be asked to prepare writing self assessments in which they reflect upon themselves as writers.

C. **Student-Teacher Conferences:** Opportunities should be provided for each student to meet periodically with the teacher to discuss current work and plans for further development. To prepare for the conference, the student will complete a writing self assessment form (see Section V).

D. The following **Assessment Protocols** are included in Section V of this unit: Group Discussion Assessment, Writing Self Assessment, Peer Assessment of Writing, Teacher Assessment Form for Writing, Persuasive Speech Evaluation Form (teacher/peer), Teacher Reasoning Assessment, Concept of Change Assessment, and Research Product Assessment.

Even though assessment is not always specified for lesson activities, it is assumed that the teacher of the unit will consult Section V for the appropriate instruments to be used in assessing on-going activities and products. Pre- and post assessment instruments appear in the relevant lesson of the unit in which they were administered and then used for instructional purposes.

Special Features of the Unit

Metacognition

As students construct meaning from the text, they should be encouraged to reflect about their thinking strategies. Graphic organizers, such as concept maps and outlines, should be used as scaffolds for students to plan, evaluate, and revise their cognitive strategies.

In the front of his/her Response Journal, each student should maintain a concept map titled "People and Change". This map will provide a unified way to develop ideas about the unit. A "master" concept map (posted in the classroom) will serve as a springboard for discussion at the beginning and end of each lesson. Information about concept mapping is included in section III of the unit.

Multiculturalism

To heighten the students' awareness and appreciation of cultural diversity, this unit incorporates works and authors of various cultures (African-American, Russian, North American, Japanese, and Jewish). Extension activities provide students with the opportunity to explore these cultures in more detail.

Interdisciplinary Applications

By reading the literature selections and participating in a variety of related activities, students will explore ideas within many domains. The multicultural literature will permit interdisciplinary connections to social studies and specific cultural contexts. As students discuss the stories, poems, and novels, they will engage in classroom and extension activities which relate to the written, visual, and performing arts. In probing the unit theme of "Change," the teacher will encourage the students to make connections between the literature and other areas of study.

Instructional Techniques

Inquiry techniques permit the shared exploration of an issue or problem. The teacher's task is to structure activities so that high-level thinking is elicited from learners. The student can then use these thinking skills to elaborate upon the idea discussed in class or to develop an independent investigation.

The model used throughout the unit to promote thinking is the eight elements of reasoning advocated by Paul (1992). See Section III for the model and a description of the individual elements.

Independent Learning Opportunities

Concurrent with the lessons that are outlined in this unit, students will be engaged in independent work. Several strands of activities are described below.

A. Grammar: An introductory lesson for the Grammar Self Study Packets is included in Lesson 3, after which students will be expected to complete the grammar activities at their own pace. Throughout the unit, the lessons reinforce the grammar study by engaging students in an analysis of a sentence from each literature selection. The teacher should check progress in the grammar packets each week.

B. Reading: If literature selections that are used in this unit are excerpted from a longer piece, then students will be encouraged to read the entire piece independently. If a short story or poem is used, then students will be encouraged to read more selections independently. The reading of two novels will take place outside of class time in preparation for a later lesson. These are *The Secret Garden* by Frances Hodgson Burnett and the choice of one from the following list:

- △ *Underrunners* by Margaret Maky
- △ *Words by Heart* by Ouida Sebestyen
- △ *Taking Sides* by Gary Soto
- △ *Year of Impossible Goodbyes* by Sook Nyul Choi
- △ *Roll of Thunder, Hear My Cry* by Mildred Taylor
- △ *Bridge to Terabithia* by Katherine Paterson
- △ *Call it Courage* by Armstrong Sperry
- △ *The Witch of Blackbird Pond* by Elizabeth George Speare

C. Writing: Students will keep a literature log as they progress through the independent reading of the two novels and do selected persuasive essays.

D. Research: Once students select an issue of significance, they will be conducting some of their research outside of class time. Lesson-specific extensions will be found in individual lessons.

E. Vocabulary: Students will be expected to keep a section in their notebooks for the recording of new vocabulary words that they encounter in independent reading. (See Lesson 1 for format.)

Research Process

Students will identify issues of significance related to change which are of interest to them and which are researchable questions. They will explore these issues through developing arguments, evaluating different perspectives, and presenting the research in both written and oral forms.

Technology

Three computer programs were used as resources in this unit:

- Δ Children's Writing and Publishing Center, a desktop publishing program.
- Δ Magic Slate, a word processing program.
- Δ MECC Outliner, an aide to outlining.

A description of these and other technology resources is included in the bibliography section at the end of this unit.

Other Resources

Bibliographies in Section VII of the unit list various resources and references for teacher support.

Beyond the Card Catalog: Teachers and Students Collaborating with Librarians

Because literature and information play key roles in the search for meaning, this unit depends on rich and extensive library resources. Working with librarians is essential for both teachers and students throughout the unit. Teachers and school librarians should work together in the planning stages of the unit to tailor the literature and research demands to the interests and abilities of the students. Because many of the resources suggested in this unit exceed the scope of school libraries, public and academic librarians should also be involved in planning and implementation. Librarians can suggest resources, obtain materials on interlibrary loan, and work with students on research projects.

Students should be encouraged to become acquainted with the librarians in their community for several reasons. First, libraries are complex systems of organizing information. The systems vary from one library to another and technological access to the systems is constantly changing. Librarians serve as expert guides to the information maze, and they are eager to assist library users. Secondly, the most important skill in using the library is knowing how to ask questions. Students should learn that working with a librarian is not a one time inquiry or plea for assistance, but an interactive communication and discovery process. As the student asks a question and the librarian makes suggestions, the student will gain a better understanding of the topic and find new questions and ideas to explore. To fully exploit library resources, these new questions and ideas should then be discussed with the librarian. Learning to use the services of librarians and other information professionals is an important tool for lifelong learning.

Model of Implementation

Schedule for Lessons

For purposes of this unit, a lesson is defined as one two-hour session. It is preferable that the unit be taught across a two hour block that encompasses both reading and language arts time allocations. A minimum of forty instructional hours should be allocated for teaching this unit. Teachers are encouraged to alter this schedule if more time is available and based on student interest. Ideally, this curriculum should be taught in a setting where the class meets on a daily basis.

Grouping Context of Pilot

This unit was piloted with 28 high ability fourth and fifth grade students in a self-contained gifted class. The school district in which it was taught is suburban and consists of primarily middle class families.

Notes from the Teacher

The teacher of the unit kept log data during the implementation phase of the unit. Selected comments from that log are included below to provide an understanding of how individual pieces of literature or key strategies actually worked in the classroom setting.

- * *Concept mapping is very complex; students should probably spend several sessions solely on concept mapping.*
- * *It is difficult to find age-appropriate materials for research purposes. Students need a lot of support in order to do their research.*
- * *Interest level/student reactions to "Carrying the Running-Aways":*
 - "fun activities"*
 - "strange: someone taking that risk"*
 - "different ... liked it"*
 - "activity with ... was complicated"*
 - "people in my group didn't take the question activity seriously"*
 - "weird story"*
 - "good story: reminded me of the Civil War"*
 - "liked everything"*
- * *I wish that I had more time to discuss the African American and Japanese cultures. If the time constraints for teaching this unit were not so tight, lessons could be expanded to include more emphasis on cultural contexts.*

* The students especially enjoyed doing the impromptu speeches. A few students had difficulty taking a perspective with which they disagreed, though.

* As in many cases where the work is truly challenging, the students in my class often "shut down" and did not want to face the challenge. It is very disappointing to me!

* Interest level/student reactions to novel reading:

- "didn't think either book was exciting"

- "loved *The Secret Garden!*"

- "liked reading the books"

- "too much work in the novel assignment"

- "wished we could have chosen the novels ourselves"

- "too much to read in too little time"

* For the most part, the novel segment was the most successful lesson which I taught in this unit. Although I was disappointed at their work on the novel assignment, the students did a fantastic job on the in-class segments of the lesson. The session in which we discussed the imagery created by the music from *The Secret Garden* was wonderful! I was especially pleased with their work with the novel comparison chart; the students were able to make and see the connections between the novels and the concept of change.

* I think that the post-tests were definitely challenging, but not too difficult. The language study packet was too difficult for my children, considering their background and experience.

* The shared inquiry discussions were very successful, because the students have become accustomed to analyzing literature.

* Generally, I feel as if this unit was successful. I think that it would be more appropriate to teach later in the school year, though. Some of the concepts and expectations are almost too challenging for fourth and fifth graders at the beginning of the year.

* I think that my students have benefited tremendously from participation in this unit.

II. The Concept of Change

This unit is organized around the concept of change and how it functions in literature, writing, speech, and language. As a theme in literature it is viewed at the level of character growth and development over time and at the level of social and cultural change apparent in literary contexts.

Teachers are encouraged to read the following paper as a prelude to teaching the concept of change. The paper provides a broad-based background in understanding the concept and additional readings for further understanding.

The Concept of Change: Interdisciplinary Meaning and Inquiry

by
Linda Neal Boyce

What is Change?

Change is a complex interdisciplinary concept that inspires fear as well as hope. The idea of change has engaged thinkers throughout the ages and across disciplines. Because change transcends the disciplines, an understanding of change in one discipline informs the study of change in another discipline and results in important connections. Likewise, an interdisciplinary study of change provides insights into the structure of the each discipline. Furthermore, the increasing rate of global change that encompasses social, political, and environmental upheaval, an information explosion, and a technological revolution creates an urgent need for the understanding of the dynamics of change. This paper explores the concept of change in several disciplines, identifies key resources that focus on change, and examines the way the concept of change has been applied in the National Language Arts Project for High Ability Learners.

Religion and Philosophy

The *Encyclopedia of Philosophy* (Capek, 1967) and *Encyclopedia of Religion and Ethics* (Hyslop, 1910) provide overviews of change from the perspectives of religion and philosophy. Both sources agree that change is one of the most basic and pervasive features of our experience. Hyslop goes so far as to say that change is difficult to define and that it is easier to discuss the types of change. He identifies four types of change: (1) qualitative change, a change in the qualities or properties of a subject such as chemical reaction; (2) quantitative change which includes expansion, contraction, detrition, and accretion; (3) local change, or a change in the subject's position in space; and (4) formal change, a change of shape. He adds that all changes involve time which is an essential condition of change.

Historically, philosophers and theologians have not always acknowledged the existence of change (Capek, 1967 & Hyslop, 1910). Ideas of God, Being, and One that are based on eternal order and perfection of nature regard time and change as illusions of finite experience. Hyslop points out that the recognition of change is crucial to inquiry; that change represents the dynamic as the source of all investigations into causes. He states, "Curiosity regarding causal agency begins with the discovery of change and terminates in explanation" (p. 357). Capek's and Hyslop's essays offer an important backdrop to our understanding of the current controversies, the intense emotion, and the values that surround the concept of change.

Social Studies

In his outline of "Social Studies Within a Global Education," Kniep (1991/1989) identifies change as one of the conceptual themes for social studies and asserts, "The process of movement from one state of being to another is a universal aspect of the planet and is an inevitable part of life and living." (p. 121) He lists adaptation, cause and effect, development, evolution, growth, revolution, and time as related concepts. Kniep's comprehensive scope and sequence for social studies includes essential elements (systems, human values, persistent issues and problems, and global history), conceptual themes (interdependence, change, culture, scarcity, and conflict), phenomenological themes (people, places, and events), and persistent problem themes (peace and security, national/international development, environmental problems, and human rights). Change is both a concept to understand and an agent to consider in all social studies ideas and themes.

In discussing social change, Daniel Chirot (1985) views social change as pervasive, believing, however, that most societies delude themselves into believing that stability prevails and that unchanging norms can be a reality.

He identifies demographic change, technological change, and political change as the most important causes of general social change. In his discussion of how and why critical changes have occurred, Chirot considers three transformations in social structure among the most important:

- the technological revolution produced by the adoption of sedentary agriculture
- the organizational revolution that accompanied the rise of states
- the current "modernization" that encompasses major changes in thought, technology, and politics.

He points out that studying current major changes such as the increasing power of the state and the proletarianization of labor helps us understand smaller changes such as those in family structure, local political organizations, types of protest, and work habits. Because change impacts on our lives in large and small ways, we must understand and confront it.

Vogt's (1968) analysis of cultural change echoes Chirot's discussion of social change: "It can now be demonstrated from our accumulated archeological and historical data that a culture is never static, but rather that one of its most fundamental properties is change." (p. 556) Vogt cites three factors that influence change in a given culture:

- Any change in the ecological niche as a result of natural environmental changes or the migration of a society as when the Anasazi Indians left Mesa Verde to find new homes and lost their cultural identity in the process.

- Any contact between two societies with different cultural patterns as when Hispanic and Native American cultures converged in New Mexico.
- Any evolutionary change occurring within a society such as when a food-gathering society domesticates its plants and animals or incorporates technology to effect lifestyle changes.

In his discussion of cultural adaptation, Carneiro (1968) distinguishes between cultural adaptation (the adjustment of a society to its external and internal conditions) and cultural evolution (change by which a society grows complex and better integrated). Adaptation may include simplification and loss resulting from a deteriorating environment. Thus, adaptation may signal negative as well as positive changes for a cultural group.

History--the social sciences discipline that chronicles change-- provides insight into specific changes from a range of perspectives. For instance, resources such as *The Timetables of History* (Grun, 1979) and *The Timetables of American History* (Urdang, 1981) record changes by significant annual events in the areas of history and politics; literature and theater; religion, philosophy, and learning; the visual arts; music; science and technology; and daily life. These tools allow readers to see at a glance the simultaneous events and significant people involved in changes occurring throughout the world or in a specific area.

Individuals interested in how the world has worked chronicle ideas about change on an interdisciplinary canvas. Boorstin (1983) focuses on man's need to know and the courage of those who challenged dogma at various times in history. He provides an indepth look at the causes of change, considering such questions as why the Chinese did not "discover" Europe and America and why the Egyptians and not the Greeks invented the calendar. Tamplin (1991) demonstrates the interrelationship of personal, cultural, and societal change with discussions and illustrations of literature, visual arts, architecture, music, and the performing arts. Petroski (1992), chronicles change and investigates its origins. He argues that shortcomings are the driving force for change and sees inventors as critics with a compelling urge to tinker with things and to improve them.

Science

Echoing the call for curriculum reform that centers on an indepth study of broad concepts, Rutherford and Ahlgren (1990) in their report *Science for All Americans* state:

Some important themes pervade science, mathematics, and technology and appear over and over again, whether we are looking at an ancient civilization, the human body, or a comet. They are ideas that transcend disciplinary boundaries and prove fruitful in explanation, in theory, in observation, and in design.

Rutherford and Ahlgren proceed to recommend six themes: systems, models, constancy, patterns of change, evolution, and scale. Of the six themes, three of them--constancy, patterns of change, and evolution--focus on change or its inverse. In discussing patterns of change, Rutherford and Ahlgren identify three general categories, all of which have applicability in other disciplines: (1) changes that are steady trends, (2) changes that occur in cycles, and (3) changes that are irregular.

Sher (1993) identifies and discusses four general patterns of change: (1) steady changes: those that occur at a characteristic rate; (2) cyclic changes: those changes that repeat in cycles; (3) random changes: those changes that occur irregularly, unpredictably, and in a way that is mathematically random; and (4) chaotic change: change that appears random and irregular on the surface, but is in fact or principle predictable. She considers the understanding of chaotic change as one of the most exciting developments in recent science.

As in the other disciplines, change in science can be studied as a concept and as a specific application or type of change. For example, our view of the earth over the last 40 years has changed from a static globe model to a dynamic plate tectonics model, affecting our understanding of earthquakes, volcanoes, and other seismic events (NASA, 1988; 1990).

Language--Creative and Changing

S. I. and Alan Hayakawa in *Language in Thought and Action* (1990) state categorically, "Language...makes progress possible" (p.7). They argue that reading and writing make it possible to pool experience and that "cultural and intellectual cooperation is, or should be, the great principle of human life" (p. 8). They then examine the relationships among language, thought, and behavior and how language changes thinking and behavior. For instance, they discuss how judgments stop thought which can lead to unfounded and dangerous generalizations. They explore the changing meanings of words and point out "no word ever has exactly the same meaning twice" (p. 39). For the Hayakawas, dictionaries are not authoritative statements about words but rather historical records of the meanings of words. Finally, the Hayakawas discuss the paralyzing effects of fear of change and the anger that accompanies it. They propose that the debate around issues facing society should center on specific questions such as "What will be the results?" "Who would benefit, and by how much?" and "Who would be harmed, and to what degree?" rather than questions of "right" or "wrong." They contend that this way of thinking reflects a scientific attitude and harnesses language to accurately "map" social and individual problems; thereby enabling change.

While *Language in Thought and Action* is an eloquent manifesto about the possibilities of language, the anthology *Language Awareness* (Eschholz, Rosa, & Clark, 1982) provides a resource on specific topics. The essays cover the history of language; language in politics and propaganda; the language of advertising; media and language; jargon; names; prejudice and language;

taboos and euphemisms; language play; and the responsible use of language. Each essay examines either changes in language or how language changes thinking and action. For example, in her outline of the devices of propaganda that include name calling, generalities, "plain folks" appeal, stroking, personal attacks, guilt or glory by association, bandwagon appeals, faulty cause and effect, false analogy, and testimonials, Cross (1982) examines the manipulative power of language.

The powers of language range from strident manipulation to the quiet heightening of awareness. Response to language involves a change--a change of perspective, a new understanding, an insight in the search for meaning. Coles (1989) speaks of the power of literature to give direction to life and to awaken moral sensibilities. He states, "Novels and stories are renderings of life; they can not only keep us company, but admonish us, point us in new directions, or give us the courage to stay a given course." (p.159)

While Coles discusses the impact of literature on private lives, Downs (1978) discusses revolutionary books throughout history in his *Books That Changed the World*. Examining such books as *The Bible*, Machiavelli's *The Prince*, Beecher's *Uncle Tom's Cabin*, Darwin's *Origin of Species*, and Freud's *The Interpretation of Dreams* Downs attempts to discover and to analyze two categories of writings: works that were direct, immediate instruments in determining the course of events and works that molded minds over centuries. He concludes that, "Omitting the scientists in the group, for whom these comments are less pertinent, the books printed since 1500 were written by nonconformists, radicals, fanatics, revolutionists, and agitators." (p. 25)

The reading process which enables readers to search for information and meaning and to use books to enrich their lives is an active, recursive process that includes choosing a book, reading, discussing from the reader's point of view, listening to another's point of view, reflecting and responding, and re-reading or making a new choice (Bailey, Boyce, VanTassel-Baska, 1990). Effective reading includes revising an interpretation or changing ideas, a step which is mirrored in the writing process and in speaking and listening. Kennedy (1993) sees all of the language processes--reading, writing, speaking, listening, and thinking--as complex, interrelated activities; activities that result in a dynamic, changing discourse.

Censorship reflects the public's acknowledgement and fear of the power of language to change thinking, behavior, and society at large. The debate over censorship and freedom of expression has raged for centuries and ranges from the use of racist and sexist language in literature to the effects of violence on television. Plato, one may remember, argued against allowing children to listen to imaginative stories and banned the poets from his ideal society. The continuing controversy regarding the burning of the American flag is one of several censorship issues widely debated in our society that illustrates the linkage of symbols, language, and freedom of expression (Bradbury and Quinn, 1951).

Telecommunications in a Changing World

Telecommunications has dramatically changed our capacity to access information. Electronic mail, known as e-mail, is a telecommunications system that links computers around the world through telephone lines and satellites. Several networks exist such as Internet, CompuServe, Prodigy, and Peacenet. Electronic mail has created significant changes in scientific and business communities such as: increased flexibility for team members working in various locations across time zones, an end to isolation of researchers around the world, and the restructuring of organizations by eliminating corporate hierarchies (Perry, 1992a). Perry also cites the role of e-mail in the Russian coup of Boris Yeltsin and the use of faxes during the Tiananmen uprising. E-mail and fax machines provided sources of information that were difficult to control and allowed dissenters to communicate with one another and with the outside world (Perry, 1992b).

Video, television, cable, compact discs, and computers are transforming not only access to information, but the content of information as well. In a recent *U. S. News and World Report* article John Leo (March 8, 1993) discusses the new standard of television news that blends information and entertainment. He contends that images, story line, and emotional impact are replacing a commitment to evidence, ethics, and truth. In another development, compact discs and computers are combining sound tracks, animation, photography, and print information that replace standard multi-volume encyclopedias and that enable users to combine information in new ways. The new Compton's Encyclopedia on CD-Rom, for example, can organize via a time machine any historical period by key categories of events, such as literature and the arts, science and technology, history and politics, and so on. This changing information technology, brings new requirements for critical evaluation and consideration of how technology can limit or expand thinking.

The Concept of Change and Language Arts Unit Development

For the purposes of teaching the concept of change for this project, five generalizations about change were drawn from the literature of various disciplines. Table 1 illustrates those generalizations and their accompanying outcomes. Examples of how the generalizations were addressed in the units through language study, language processes, and literature follow Table 1.

Table 1

Generalizations and Outcomes About Change

Generalizations	Outcomes
1. Change is pervasive	Understand that change permeates our lives and our universe.
2. Change is linked to time	Illustrate the variability of change based on time
3. Change may be perceived as systematic or random	Categorize types of change, given several examples. Demonstrate the change process at work in a piece of literature.
4. Change may represent growth and development or regression and decay	Interpret change in selected works as progressive or regressive.
5. Change may occur according to natural order or be imposed by individuals or groups	Analyze social and individual change in a given piece of literature.

Language Study

Throughout the units, word study and vocabulary served as a primary source for studying change. Students constructed vocabulary webs that mapped words by: (1) the definition, (2) a sentence that used the word from the literature being studied, (3) an example of the word, (4) an analysis of the word that identified stems (roots, prefixes, and suffixes), word families, and word history. To build on the verbal talent of high ability learners, resources such as *Sumer is Icumen In: Our Ever-Changing Language* by Greenfeld (1978) and *Oxford Guide to Word Games* by Augarde (1984) were included in the units to encourage students to explore language changes and to play with the possibilities of inventing it themselves.

Each unit included a grammar packet developed by Michael Thompson and based on his work, *The Magic Lens: A Spiral Tour Through the Human Ideas of Grammar* (1991). Thompson's packets were designed to help students learn why some ideas are clear and other are confused; to understand the power of grammar to reveal deep thinking and deep meaning. Implicit in this study was the idea that changing the grammar of a sentence or paragraph meant changing its meaning. Literature selections upon which the units were built and the students' own writing provided the context for studying grammar.

Language Processes

The processes of reading, writing, listening, and speaking were studied as change processes. Discussion of literature was based on the premise that each person's interpretation and understanding of meaning would be different from another person's interpretation. Through listening to one another, students

were encouraged to seek new meaning and to examine how their interpretations changed during the discussion. In like manner, students studied the writing process as a way to explore ideas and to generate their own thinking and learning. The revision stage of writing emphasized seeking feedback and listening to responses from teachers and peers. Considering another's perspective often led to changes in the understanding of one's own work and to subsequent changes in the structure and clarity of the writing.

Oral communications in these units centered on persuasive speaking and critical listening. Students studied how to change their audience's opinion and actions through argument formulation and strategies of persuasion. As students listened to persuasive speeches, they analyzed the arguments and evaluated their effectiveness. Resources for the speaking and listening components included videotapes of master persuaders such as Franklin D. Roosevelt, Martin Luther King, Jr., and Adolph Hitler that provided students with opportunities to consider the role of persuasion in social and historical contexts. Other resources such as *The American Reader: Words That Moved a Nation* (Ravitch, 1990) documented the persuasive role of oral communication modes such as orations, Congressional hearings, and songs in the process of change.

Literature

Each of the units centered on literature selections with vocabulary and language study emerging from the selections. The development of the concept of change also emerged from the literature discussions and activities. Typically each literary piece was examined for evidence of character changes, both physical and psychological, as well as social, political, and economic changes affecting societal settings of the literature studied. For instance in "The Power of Light" by I. B. Singer (1962) students discussed the issue of whether characters change themselves or are changed by events outside of their control.

In addition to the literature selections which were discussed with the total group, additional resources embedded in each unit illustrated the generalizations about change and addressed the social, cultural and environmental implications of change. For instance, *Commodore Perry in the Land of the Shogun* (Blumberg, 1985) documents the dramatic social and cultural changes created by Perry's visits to Japan in 1853 and 1854. Illustrated with reproductions of primary sources, the account presents misconceptions, hostilities, and humorous episodes encountered from multiple points of view. Change is palpable while reading the book. A very different book, *Letting Swift River Go* by Yolen (1992) tells of the drowning of a Swift River town for the building of the Quabbin Reservoir, a water supply for Boston and now a wilderness area. The open-ended story alludes to necessary tradeoffs and provides opportunities to discuss changes linked to time as well as the positive and negative aspects of change.

Conclusion

The idea of change crosses all disciplines and offers learners an opportunity to begin building a concept that will inform their lives in meaningful ways. Because of the accelerating rate of change, students will need effective tools for recognizing and coping with change throughout their lives. Language with its powers of inquiry, persuasion, and critique provides possibly the most powerful tool for understanding and coping with change.

Literature, in particular, offers students and teachers a rich content arena for analyzing change and for considering the issues that surround it. Literature captures the voices, the emotions, and the concerns of thinkers through the ages and across cultures. In a time of dizzying change, it offers continuity and an opportunity for reflection. Besides, literature injects fun into the study of any concept, including change.

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III. Teaching Models Used in the Unit

In this section, teachers will find the primary models that guided the development and initial teaching of the unit. These models are used consistently throughout the unit to ensure emphasis on unit outcomes. It is suggested that teachers be familiar with these models and how to implement them before using the unit.

1. Criteria for the Selection of Literature
2. Teaching Concepts
3. Vocabulary Web Model
4. Literature Web Model
5. The Reasoning Model
6. Wheel of Reasoning
7. Models for Graphic Organizers
8. The Writing Process Model
9. Research Model
10. Metacognition Model
11. Hamburger Model

Criteria for the Selection of Literature

Two sets of criteria guided the selection of literature in this unit. The first set of criteria insures challenge for high ability learners. The second set of criteria provides guidelines for selecting authentic multicultural literature.

Literature to Challenge High Ability Learners:

1. The language used in books for the gifted should be rich, varied, precise, complex, and exciting, for language is the instrument for the reception and expression of thought.
2. Books should be chosen with an eye to their open-endedness, their capacity to inspire contemplative behavior, such as through techniques of judging time sequences, shifting narrators, and unusual speech patterns of characters.
3. Books for the gifted should be complex enough to allow interpretive and evaluative behaviors to be elicited from readers.
4. Books for the gifted should help them build problem-solving skills and develop methods of productive thinking.
5. Books should provide characters as role models for emulation.
6. Books should be broad-based in form, from picture books to folktale and myths to nonfiction to biography to poetry to fiction.

Source:

Baskin, B. & Harris, K. (1980). *Books for the gifted child*. New York: Bowker.

Multicultural Literature:

1. General accuracy--Works should adhere to high standards of scholarship and authentic portrayal of thoughts and emotions.
2. Stereotypes--Stereotyping occurs when an author assigns general characteristics to a group rather than explores its members' diversity and individuality.
3. Language--Language issues include appropriateness to age group, up-to-date terminology, avoidance of loaded words, and authentic use of dialect.
4. Author's perspective --Perspective includes the author's mind-set, point of view, experience, and values.
5. Currency of facts and interpretation--Copyright date alone does not assure recent information.
6. Concept of audience--Some books appeal to general audiences while others consider issues about heritage and cultural values that have special appeal to members of a specific group. The challenge is for authors to develop the reader's empathy.
7. Integration of cultural information--Cultural information must be presented in a manner consistent with the flow of the story.
8. Balance and multidimensionality--Books range from presenting an "objective" perspective which may contain subtle biases to those stating a particular viewpoint. Readers should have opportunities to see the multidimensionality of characters and cultures.
9. Illustrations--Issues that relate to text apply to illustrations, for instance: illustrations must be accurate and up-to-date and without stereotypes.

Source:

Miller-Lachmann, L. (1992). *Our family our friends our world: An annotated guide to significant multicultural books for children and teenagers*. New Providence, NJ: Bowker.

Teaching Concepts

1. Students must focus on several examples of the concept.
2. Students must gather and verify information as to the *concept-relevant characteristics* of each individual example and nonexample.
3. Students must note how the examples vary and yet are still examples of the concepts.
4. Students must note what is *alike* about all the examples of the concept.
5. Students must generalize that what is alike about all the examples they've examined is also true of all other examples of the concept.
6. Students must know how the nonexamples resemble examples, but, particularly, how they *differ* from them.
7. Students must generalize about the characteristics that *distinguish* all examples of the concepts from any item that might resemble them in some way.

Source of Concept Steps:

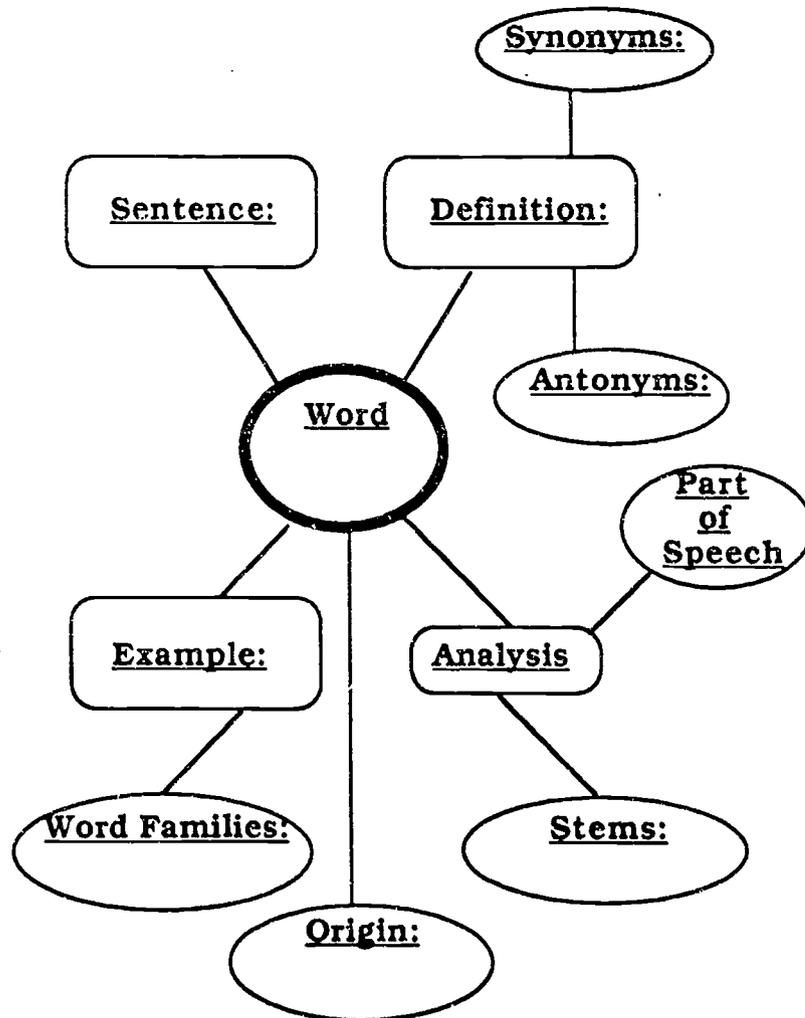
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Vocabulary Web Model

The purpose of the vocabulary web is to enable students to grasp an in-depth understanding of interesting words. Rather than promote superficial vocabulary development, the web approach allows for deep student processing of challenging and interesting words.

The following is an example of a vocabulary web. The teacher should introduce the activity by doing the first one with the whole class. Subsequently, students should work in groups to complete worksheets for other assigned words that are found in the literature selections. Students may add any number of extensions to the main circles if they identify additional information about the word.

Once students become familiar with this activity they should use a streamlined version to accommodate new words that they meet in their independent reading. A vocabulary section should be kept in a separate place in students' notebooks for this purpose. They need only list the word, definition, and sentence where the word was encountered. *The American Heritage Dictionary** (Third Edition) is recommended for this activity.



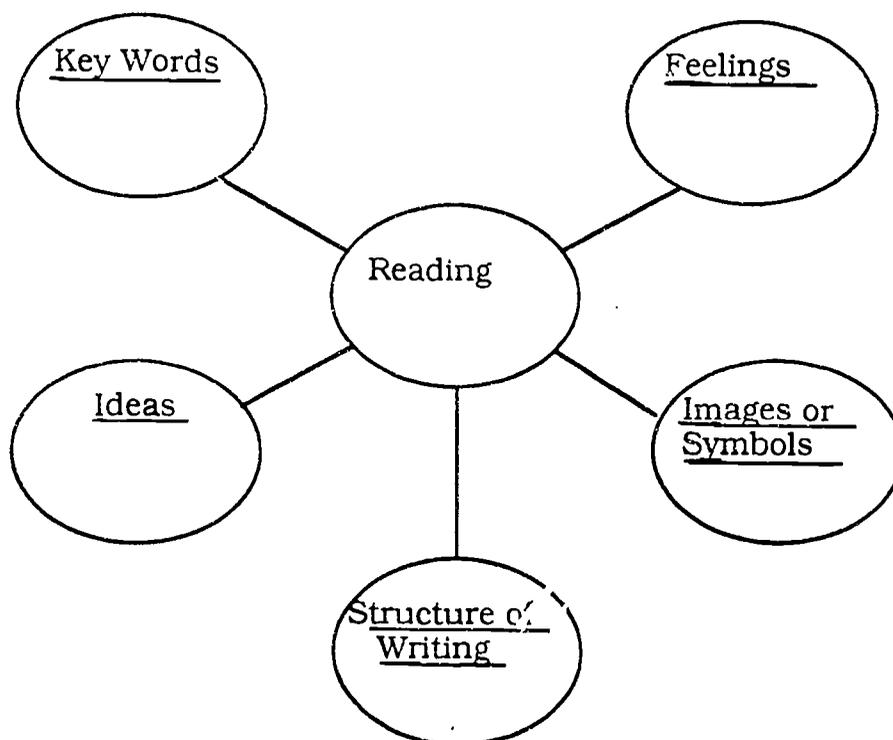
*American heritage dictionary of the English language. (3rd ed.). (1992). Boston, MA: Houghton-Mifflin.

Literature Web Model

The literature web encourages students to consider five aspects of a selection they are reading: key words, ideas, feelings, structure of writing, and images (or symbols). The web helps students to organize their initial responses and provides them a platform for discussing the piece in small or large groups. Whenever possible, students should be allowed to underline and to make marginal notes as they read and reread. After marking the text, they then organize their notes into the web.

After students have completed their webs individually, they should compare their webs in small groups. This initial discussion will enable them to consider the ideas of others and to understand that individuals interpret literature differently. These small groups may compile a composite web that includes the ideas of all members.

Following the small group work, teachers have several options for using the webs. For instance, they may ask each group to report to the class; they may ask groups to post their composite webs; or they may develop a new web with the class based on the small group work. However, each web serves to prepare students to consider various issues the teacher will raise in whole group discussion.



The Reasoning Model

The reasoning model used throughout the unit focuses on eight elements (Paul, 1992). It is embedded in all lessons of the unit through questions, writing assignments, and research work.

1. Purpose, Goal, or End in View: Whenever we reason, we reason to some end, to achieve some purpose, to satisfy some desire or fulfill some need. One source of problems in reasoning is traceable to "defects" at the level of goal, purpose, or end. If our goal itself is unrealistic, contradictory to other goals we have, confused or muddled in some way, then the reasoning we use to achieve it is problematic. The goal, purpose, or end of our thinking is something our mind must actively create.
2. Question at Issue (or Problem to Be Solved): Whenever we attempt to reason something out, there is at least one question at issue, at least one problem to be solved. One area of concern for the reasoner should therefore be the very formulation of the question to be answered or problem to be solved. If we are not clear about the question we are asking, or how the question related to our basic purpose or goal, then it is unlikely that we will be able to find a reasonable answer to it, or one that will serve our purpose. The question at issue in our thinking is something our mind must actively create.
3. Points of View or Frame of Reference: Whenever we reason, we must reason within some point of view or frame of reference. Any defect in our point of view or frame of reference is a possible source of problems in our reasoning. Our point of view may be too narrow or too parochial, may be based on false or misleading analogies or metaphors, may not be precise enough, may contain contradictions, and so forth. The point of view which shapes and organizes our thinking is something our mind must actively create.
4. The Empirical Dimension of Our Reasoning (Data, Evidence): Whenever we reason, there is some "stuff," some phenomena about which we are reasoning. Any defect, then, in the experiences, data, evidence, or raw material upon which our reasoning is based is a possible source of problems. We must actively decide which of a myriad of possible experiences, data, evidence, etc. we will use.

5. The Conceptual Dimension of Our Reasoning: All reasoning uses some ideas or concepts and not others. Any defect in the concepts or ideas (including the theories, principles, axioms, or rules) with which we reason, is a possible source of problems. The concepts and ideas which shape and organize our thinking must be actively created by us.

6. Assumptions (The Starting Points of Reasoning): All reasoning must begin somewhere, must take some things for granted. Any defect in the starting points of our reasoning, any problem in what we have taken for granted, is a possible source of problems. Only we can create the assumptions on the basis of which we will reason.

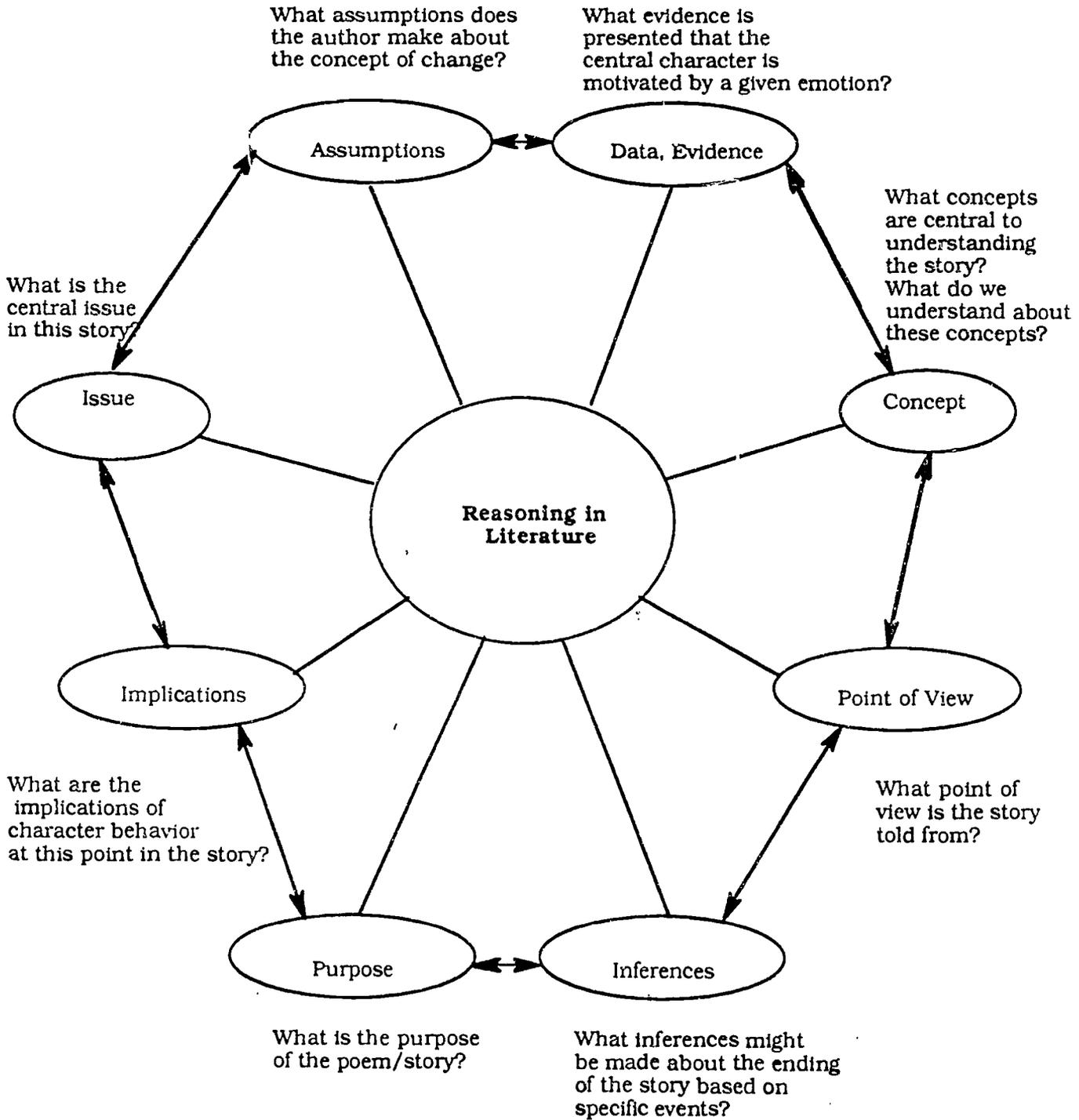
7. Inferences: Reasoning proceeds by steps called inferences. To make an inference is to think as follows: "Because this is so, that also is so (or probably so)". Any defect in the inferences we make while we reason is a possible problem in our reasoning. Information, data, and situations do not determine what we shall deduce from them; we create inferences through the concepts and assumptions which we bring to situations.

8. Implications and Consequences (Where Our Reasoning Takes Us): All reasoning begins somewhere and proceeds somewhere else. No reasoning is static. Reasoning is a sequence of inferences that begin somewhere and take us somewhere else. Thus all reasoning comes to an end, yet could have been taken further. All reasoning has implications or consequences beyond those the reasoner has considered. Any problem with these (implications that are false, undesirable consequences), implies a problem in the reasoning. The implications of our reasoning are an implicit creation of our reasoning.

Source:

Paul, R. (1992). *Critical thinking: What every person needs to survive in a rapidly changing world*. CA: The Foundation for Critical Thinking.

Wheel of Reasoning

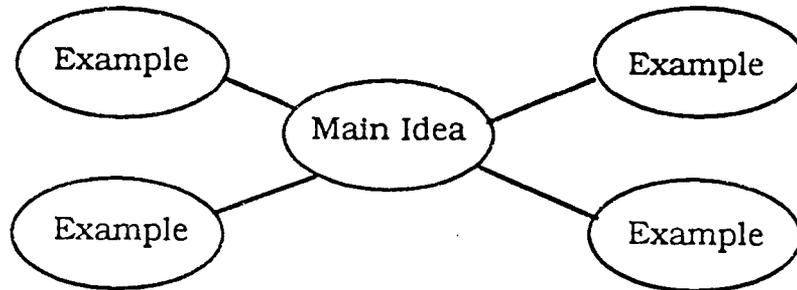


This worksheet should be used to probe different avenues of student reasoning about what they read. Teachers may select a few of the questions or develop the complete Wheel of Reasoning through story-based questions. (Some types of questions will work better with certain pieces of literature.) The purpose of using the Wheel is to enhance reasoning qualities of mind in students as they engage in written and oral communication.

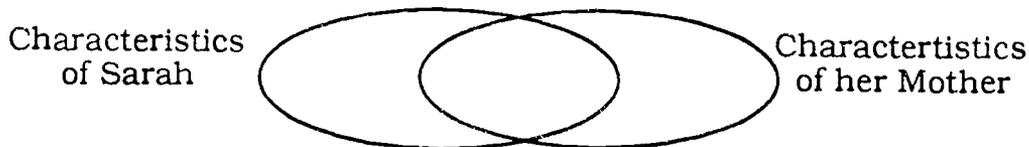
Models for Graphic Organizers

Graphic organizers help students to organize their thinking and to develop strategies for studying and communicating. Various types of organizers provide different patterns for thinking. The patterns used in the units for this project include:

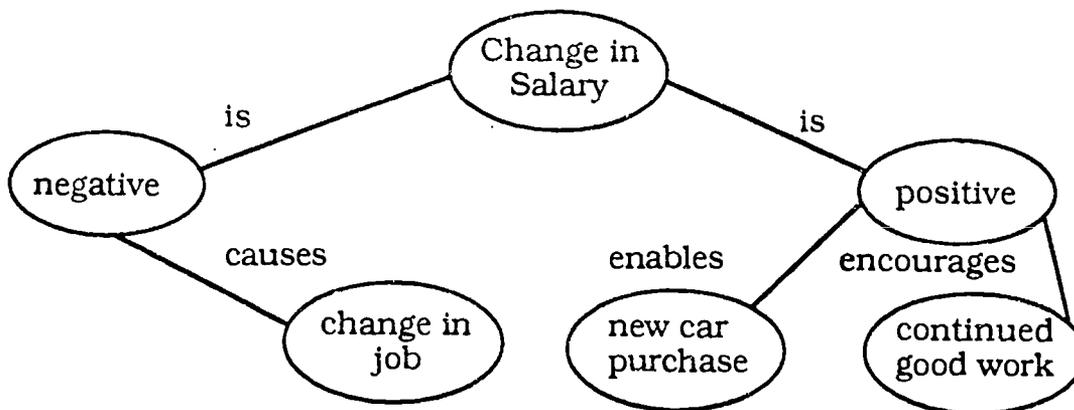
Webs to show relationships



Venn Diagrams for comparison and contrast



Concept maps to define concepts and to show cause/effect links



Source:

Clarke, J. H. (1991). Graphic organizers: Frames for teaching patterns of thinking. In A. L. Costa (Ed.). *Developing minds: A resource book for teaching thinking*, Vol. 1, pages 224-231. Alexandria, VA: Association for Supervision and Curriculum Development.

The Writing Process Model

The writing process shows the stages that writers use to work on a piece. The stages are not separate parts that writers go through from one to five. Rather, writers move back and forth among the stages and use them to construct, clarify, and polish their writing. The writing process model is used throughout the unit to encourage students to engage in actively improving their own writing.

1. Prewriting: List your ideas and begin to organize them. You may want to use a graphic organizer such as a web or a Venn diagram. Graphic organizers help you to "see" what you will write about. As you write, you can add to your diagram or change it.
2. Drafting: Write a rough draft getting your ideas onto paper and not worrying about mechanics such as spelling, grammar, or punctuation. Some writers call this stage "composing." Sometimes the first draft is a messing around stage where your drafting or composing helps you to "hear" what you want to say.
3. Revising: Conferencing is an essential step in the revising stage. Ask people (friends, family, teachers) to listen to your work and to tell you what they like, what they don't understand, and what they'd like to know more about. This is the place to make major changes in your "composition" or draft. Sometimes you may want to go back to the prewriting stage and redo your organizer so that your paper has a new structure. Beware of skipping this step and jumping directly to Step 4.
4. Editing: After you have revised your paper, look for the small changes that will make a big difference. Check your choice of words and identify mechanical errors. After you make the changes and corrections, proofread your work one final time. You may want to ask a friend or an adult for help.
5. Sharing or Publishing: There are numerous ways to share and to publish your work. You can bind it into a book, recopy it in your best handwriting and post it on a bulletin board, read it aloud to your class or family, or make it into a gift for someone special.

Research Model

The research model provides students a way to approach an issue of significance and work it through individually and in small groups. Its organization follows major elements of reasoning.

1. Identify your issue or problem.

What is the issue or problem?

Who are the stakeholders and what are their positions?

What is your position on this issue?

2. Read about your issue and identify points of view or arguments through information sources.

What are my print sources?

What are my media sources?

What are my people sources?

What are my preliminary findings based on a review of existing sources?

3. Form a set of questions that can be answered by a specific set of data.

Ex: 1) What would the results be of _____? 2) Who would benefit and by how much? 3) Who would be harmed and by how much?

My Questions?

4. Gather evidence through research techniques such as surveys, interviews, or experiments.

What survey questions should I ask?

What interview questions should I ask?

What experiments should I do?

5. Manipulate and transform data so that it can be interpreted.

How can I summarize what I found out?

Should I develop charts, diagrams, or graphs to represent my data?

6. Draw conclusions and inferences.

What do the data mean? How can I interpret what I found out?

What conclusions and inferences can be drawn from my results?

7. Determine implications and consequences.

What are the implications and consequences of my results in light of the initial problem?

Do I know enough or are there now new questions to be answered?

8. Communicate Results.

Have I used Sections I-VII above to organize a written report?

Have I used Sections I-VII above to organize an oral presentation?

Metacognition Model

METACOGNITION STEPS	RESEARCH PROCESS	WRITING
---------------------	------------------	---------

I. Task Analysis and Planning

◆ Set Goals	◆ Identify Problem Or Issue	◆ Prewriting
◆ Determine Steps To Reach Goals	◆ Identify Points Of View On Arguments	
◆ What Do I Know?	◆ Form A Set Of Questions	
◆ What More Do I Need to Know?		
◆ What Obstacles Must Be Overcome How Can Potential Errors Be Fixed?		
◆ What Will The Solution Look Like?		

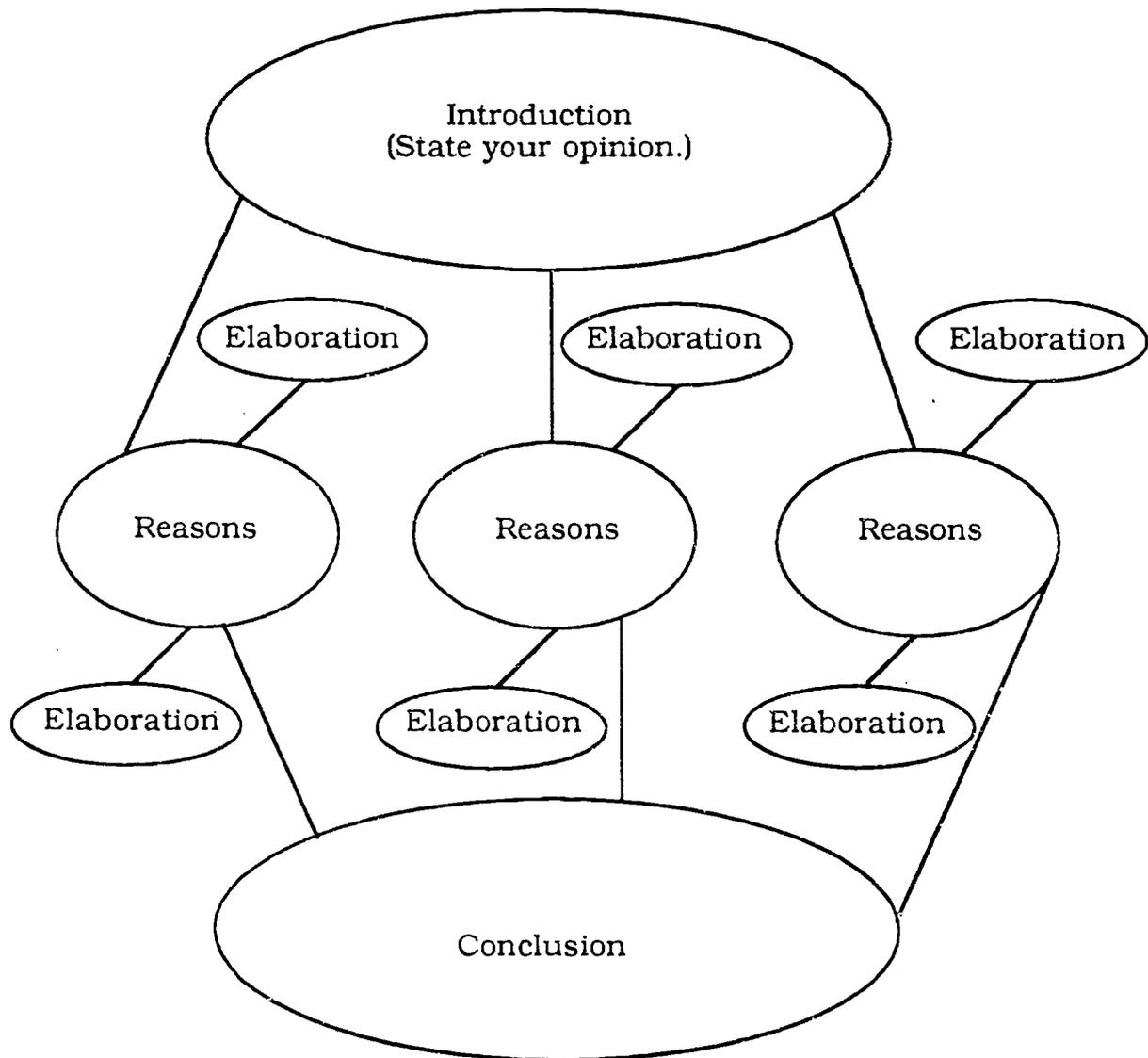
II. Monitoring Progress

◆ Is Progress Being Made?	◆ Gather Evidence	◆ Composing
◆ What Are Next Steps?	◆ Manipulate And Transform Data For Interpretation	◆ Revising
◆ Are Strategies Working?		
◆ What Are Other Strategies?		
◆ Identify Mistakes And Fix Them		

III. Assessing Progress

◆ Was Goal Researched?	◆ Draw Conclusions And Inferences	◆ Editing
◆ Were Mistakes Fixed?	◆ Determine Implications And Consequences	◆ Publishing
◆ Does Solution Fit Prediction?	◆ Communicate Results	
◆ Was Time Used Well?		
◆ What Could Be Improved?		

Hamburger Model for Persuasive Writing



IV. Lesson Plans

This section of the unit contains the 20 lessons that make up the direct teaching-learning modules of the 40 hour unit. Each lesson is comprised of a stated instructional purpose, materials needed to carry it out, specific student activities, questions for discussion, homework and extensions, and a teacher log for notes on implementation. Embedded assessment activities are also included in selected lessons. Student handout material may be found at the back of each lesson or in the Appendix.

Additionally, each lesson has been aligned with the overall unit framework, designated at the top of each lesson overview. A letter explaining the use of the unit to parents is included for distribution at the beginning of unit teaching.

A final assessment form for teachers may be found on the last page.

Dear Parents,

Your child is engaged in a special language arts unit called *Exploring Change Through Literature*. It is designed specifically to meet the needs of high ability students. The goals of the unit are:

- ▼ To develop analytical and interpretive skills in literature.
- ▼ To develop persuasive writing skills.
- ▼ To develop linguistic competency.
- ▼ To develop listening/oral communication skills.
- ▼ To develop reasoning skills.
- ▼ To understand the concept of change.

In class we shall read and discuss short pieces of literature -- poems, short stories, and essays. The students will keep a response journal to clarify thinking and to help prepare for written and oral assignments. As we read the literature, we will respond to it and think critically about it by analyzing ideas, vocabulary, and structure. Specifically we will look for insights into the concept of change in the lives of various people.

Several activities in the unit will need to be worked on outside of class. These include:

- ▼ A self-study grammar packet.
- ▼ The reading of two novels:
The Secret Garden by Frances Hodgson Burnett
and a choice of one other novel from a list of recommendations.
- ▼ Research on an issue in preparation for an essay and an oral presentation.

There will be opportunities for students to work with the teacher and other students in class on each of these activities as the unit progresses. The time frame for these activities is summarized in the schedule below.

Lesson Number & Date Assigned	Description of Assignment	Lesson Number and Due Date
2 (date)	Reading of the independent novels: <i>The Secret Garden</i> and student's selection	Lesson 16
3 (date)	Grammar packet	End of Unit
6 (date)	Research assignment given (Products: speech and persuasive essay)	Lesson 19

The unit will be assessed in several ways. First, a pre-test will assess skill in the language arts areas of literature, writing, and grammar. Secondly, a writing portfolio will document progress in writing. We shall assess a number of projects with a self assessment, a peer assessment, and a teacher assessment. Finally, I welcome comments and feedback from parents.

Good curriculum and instructional practice should involve parents as well as teachers. Thus the following ideas may be useful for you to become involved with the work of the unit:

1. Read the same stories and books your child is reading and discuss the key ideas with him/her.
2. Hold a family debate on one of the issues of significance discussed in the unit.
3. Play word games such as Scrabble or Boggle with the family to enhance vocabulary and language usage.
4. Encourage your child to write every day in a diary or log.
5. Try to establish a correspondence with someone from another country or another part of the United States to encourage writing on a regular basis.
6. When viewing film or television together, discuss the ideas presented, with your child, and encourage close attention to how arguments are handled in the media.

Thank you in advance for your interest in your child's curriculum. Please do not hesitate to contact me for further information as the unit progresses.

Sincerely,

Overview of Lesson 1

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X		X	X

Instructional Purpose:

- *To assess students in analyzing and interpreting literature.
- *To engage students in the inquiry process using "The Power of Light" for discussion.

Materials Used:

1. "The Power of Light" by Isaac Bashevis Singer can be found in Handout 1A.
*Singer, I. A. (1984). *Stories for children*. New York, NY: Farrar, Straus, and Giroux.
2. Preassessment for Literature/Reading (Handout 1B).
3. Preassessment for Writing (Handout 1C).
4. Literature Web (See reproducible form in Appendix).
5. Vocabulary Web (See reproducible form in Appendix).

Note to Teacher: This first lesson may consume up to 150 minutes of instructional time. Teachers may wish to adjust class time accordingly.

Lesson 1

Activities

Note to Teacher: Please send home the "Letter to Parents" with each student who is engaged in the unit. Remember to sign and date the letter.

1. Administer the **Reading Preassessment** (Handout 1B). Have the students silently read "The Power of Light," by Issac Bashevis Singer (Handout 1A). This is a story about two Jewish teenagers whose religious faith helps them escape from the Nazis during WWII.
2. Discuss the reading preassessment questions with the class.
3. Introduce a **Literature Web**. Teachers: See the completed example that is included with handouts for this lesson. Have students complete a web in order to focus their thoughts before the following discussion. Blank copies may be found in Appendix.
4. Collect papers and discuss the argument.

Questions to Ask:

Literary Response and Interpretation Questions

- * *Decision making is a part of life. What decisions do the characters make and why?*
- * *How do you relate to this story? With which character do you identify and why?*

Reasoning Questions

- * *If you encountered David's situation, what would you have done? What would your assumptions have been?*
- * *In what way does the title of the story have two meanings? What is your evidence?*
- * *What does the dreidel represent in the story? What is the implication of David and Rebecca's son receiving it when he is older?*

- * *How do the concepts of hope, courage, memory relate to the story?*

Change Questions

- * *Characters change themselves or are changed by events. How does this statement apply to the story we just read?*
- * *What would be an example? Can someone else give an example?*
- * *When we say characters change themselves does that mean that they are unaffected by events around them? Why or why not?*
- * *What is another aspect of change in the story?*
- * *Can you think of other examples in history where personal changes have been crucial to survival?*

5. Administer the **Writing Preassessment** (Handout 1C).

6. Introduce a **Vocabulary Web**. See the example *benediction*, from the reading "The Power of Light," that is included with handouts for this lesson (Teacher Example). Blank copies of the Vocabulary Web for students can be found in the Appendix.

Note to Teacher: This vocabulary web activity should model in-depth word study for students. It allows for flexibility in the kinds of information recorded. Throughout the unit as you notice words that need study, suggest them for a web analysis. A classroom set of webs may be kept in a notebook or students may keep their own sets of webs.

7. Have students work in groups to complete a **Vocabulary Web** for these words that are taken from "The Power of Light": *persecution, partisan, and emaciated*.

8. Explain to students that as they do independent reading during the unit they should identify each word that is unfamiliar, record the sentence where it appears, and write a definition. A separate section of the **Student Response Journal** should be reserved for this purpose.

~~~~~

**Homework:**

In the story "The Power of Light," the main characters are David and Rebecca. Write a letter to one of them, describing your feelings about of their actions.



**Extensions:**

1. Have the students read "Zlateh the Goat," which was also written by Isaac Bashevis Singer. Have them complete a literature web for "Zlateh the Goat." Thjen ask students to write an essay comparing "The Power of Light" with "Zlateh the Goat" using the literature webs as support.
2. David and Rebecca were Jewish children who celebrated Hanukkah. Through interviews and library research, collect data on Jewish traditions and write a 2-page report, describing three traditions.

**Teacher Log Notes:**

A large rectangular area with a decorative border, intended for writing notes. The border consists of a repeating pattern of small, interlocking shapes. The interior of the rectangle is blank, providing space for text.

**"The Power of Light"**  
by  
**Isaac Bashevis Singer**  
(Handout 1A)

During World War II, after the Nazis had bombed and bombed the Warsaw ghetto, a boy and girl were hiding in one of the ruins- David, fourteen years old, and Rebecca, thirteen.

It was winter and bitter cold outside. For weeks Rebecca had not left the dark, partially collapsed cellar that was their hiding place, but every few days David would go out to search for food. All the stores had been destroyed in the bombing, and David sometimes found stale bread, cans of food, or whatever else had been buried. Sometimes bricks and mortar would fall down and he could easily lose his way. But if he and Rebecca did not want to die from hunger, he had to take the risk.

That day was one of the coldest. Rebecca sat on the ground wrapped in all the garments she possessed; still, she could not get warm. David had left many hours before, and Rebecca listened in the darkness for the sound of his return, knowing that if he did not come back nothing remained to her but death.

Suddenly, she heard heavy breathing and the sound of a bundle being dropped. David had made his way home. Rebecca could not help but cry "David!"

"Rebecca!"

In the darkness they embraced and kissed. Then David said, "Rebecca, I found a treasure."

"What kind of treasure?"

"Cheese, potatoes, dried mushrooms, and a package of candy- and I have another surprise for you."

"What surprise?"

"Later."

Both were too hungry for a long talk. Ravenously they ate the frozen potatoes, the mushrooms, and part of the cheese. They each had one piece of candy. Then Rebecca asked, "What is it now, day or night?"

"I think night has fallen," David replied. He had a wristwatch and kept track of day and night and also of the days of the week and the month. After a while Rebecca asked again, "What is the surprise?"

"Rebecca, today is the first day of Hanukkah, and I found a candle and some matches."

"Hanukkah tonight?"

"Yes."

"Oh, my God!"

"I am going to bless the Hanukkah candle," David said.

He lit a match and there was light. Rebecca and David stared at their hiding place- bricks, pipes and the uneven ground. He lighted the candle. Rebecca blinked her eyes. For the first time in weeks she really saw David. His hair was matted and his face smeared with dirt, but his eyes shone with joy. In spite of the starvation and persecution David had grown taller and he seemed older than his age and manly. Young as they both were, they had

decided to marry if they could manage to escape from war-ridden Warsaw. As a token of their engagement, David had given Rebecca a shiny grouch he found in his pocket on the day when the building where both of them lived was bombed.

Now David pronounce the benediction over the Hanukkah candle, and Rebecca said, "Amen." They had both lost their family and they had good reason to angry with God for sending them so many afflictions, but the light of the candle brought peace into their souls. That glimmer of light, surrounded by so many shadows, seemed to say without words: Evil still has not yet taken complete dominion. A spark of hope is still left.

For some time David and Rebecca had thought about escaping from Warsaw. But how? The ghetto was watched by the Nazis day and night. Each step was dangerous. Rebecca kept delaying their departure. It would be easier in the summer, she often said, but David knew that in their predicament they had little chance of lasting until then. Somewhere in the forest there were young men and women called partisans who fought the Nazi invaders. David wanted to reach them. Now, by the light of the Hanukkah candle, Rebecca suddenly felt renewed courage. She said, "David, let's leave."

"When?"

"When you think it's the right time," she answered.

"The right time is now," David said. "I have a plan."

For a long time David explained the details of his plan to Rebecca. It was more than risky. The Nazis had enclosed the ghetto with barbed wire and posted guards armed with machine guns on the surrounding roofs. At night searchlights lit up all possible exits from the destroyed ghetto. But in his wanderings through the ruins, David had found an opening to a sewer which he thought might lead to the other side. David told Rebecca that their chances of remaining alive were slim. They could drown in the dirty water or freeze together. Also, the sewers were full of hungry rats. But Rebecca agreed to take the risk; to remain in the cellar for the winter would mean certain death.

When the Hanukkah light began to sputter and flicker before going out, David and Rebecca gathered their few belongings. She packed the remaining food in a kerchief, and David took his matches and piece of lead pipe for a weapon.

In moments of great danger people become unusually courageous. David and Rebecca were soon on their way through the ruins. They came to passages so narrow they had to crawl on hands and knees. But the food they had eaten, and the joy the Hanukkah candle had awoken in them, gave them the courage to continue. After some time David found the entrance to the sewer. Luckily the sewage had frozen, and it seemed that the rats had left because of the extreme cold. From time to time, David and Rebecca stopped to rest and listen. After a while they crawled on, slowly and carefully. Suddenly they stopped in their tracks. From above they could hear the clanging of a trolley car. They had reached the other side of the ghetto. All they needed now was to find a way to get out of the sewer and to leave the city as quickly as possible.

Many miracles seemed to happen that Hanukkah night. Because the Nazis were afraid of enemy planes, they had ordered a complete blackout. Because of the bitter cold, there were fewer Gestapo guards. David and Rebecca managed to leave the sewer and steal out of the city without being

caught. At dawn they reached a forest where they were able to rest and have a bite to eat.

Even though the partisans were not very far from Warsaw, it took David and Rebecca a week to reach them. They walked at night and hid during the days- sometimes in granaries and sometimes in barns. Some peasants stealthily helped the partisans and those who were running away from the Nazis. From time to time David and Rebecca got a piece of bread, a few potatoes, a radish, or whatever the peasants could spare. In one village, they encountered a Jewish partisan who had come to get food for his group. He belonged to the Haganah, an organization that sent men from Israel to rescue Jewish refugees from the Nazis in occupied Poland. This young man brought David and Rebecca to the other partisans who roamed the forest. It was the last day of Hanukkah, and that evening the partisans lit eight candles. Some of them played dreidel on the stump of an oak tree while others kept watch.

From the day David and Rebecca met the partisans, their life became like a tale in a storybook. They joined more and more refugees who all had but one desire- to settle in the land of Israel. They did not always travel by train or bus. They walked. They slept in stables, in burned-out houses, and wherever they could hide from the enemy. To reach their destination, they had to cross Czechoslovakia, Hungary, and Yugoslavia. Somewhere at the seashore in Yugoslavia, in the middle of the night, a small boat manned by a Haganah crew waited for them, and all the refugees with their meager belongings were packed into it. This all happened silently and in great secrecy, because the Nazis occupied Yugoslavia.

But their dangers were far from over. Even though it was spring, the sea was stormy and the boat was too small for such a long trip. Nazi planes spied the boat and tried without success to sink it with bombs. They also feared the Nazi submarines which were lurking in the depths. There was nothing the refugees could do besides pray to God, and this time God seemed to hear their prayers, because they managed to land safely.

The Jews of Israel greeted them with a love that made them forget their suffering. They were the first refugees who had reached the Holy Land, and they were offered all the help and comfort that could be given. Rebecca and David found relatives in Israel who accepted them with open arms, and although they had become quite emaciated, they were basically healthy and recovered quickly. After some rest they were sent to a special school where foreigners were taught modern Hebrew. Both David and Rebecca were diligent students. After finishing high school, David was able to enter the academy of engineering in Haifa, and Rebecca, who excelled in languages and literature, studied in Tel Aviv- but they always met on the weekends. When Rebecca was eighteen, she and David were married. They found a small house with a garden in Ramat Gan, a suburb of Tel Aviv.

I know all this because David and Rebecca told me their story on a Hanukkah evening in their house in Ramat Gan about eight years later. The Hanukkah candles were burning, and Rebecca was frying potato pancakes served with applesauce for all of us. David and I were playing dreidel with their little son, Menahem Eliezer, named after both of his grandfathers. David told me that this large wooden dreidel was the same one the partisans had played with on that Hanukkah evening in the forest of Poland. Rebecca said to me, "If

it had not been for that little candle David brought to our hiding place, we wouldn't be sitting here today. That glimmer of light awakened in us a hope and strength we didn't know we possessed. We'll give the dreidel to Menahem Eliezer when he is old enough to understand what we went through and how miraculously we were saved.

Reprinted by permission of Farrar, Straus & Giroux, Inc.:

"The Power of Light" from STORIES FOR CHILDREN by Isaac Bashevis Singer. Copyright (c) 1980, 1984 by Isaac Bashevis Singer.

## Preassessment Literature/Reading (Handout 1B)

Name: \_\_\_\_\_

After reading the story, answer the following questions.

1. State an important idea of the story in a sentence or two.
2. In the last paragraph of the story, Rebecca told how the light of the candle had affected her and David. Why did "the glimmer of light awaken hope and strength in them"?
3. What does the author say (believe) about the idea of change in this story? Support what you say with details from the story.
4. Create a title for this selection. List two reasons based on the reading.

**Literature Interpretation  
Criteria Examples - Preassessment**

**1. State an important idea of the reading in a sentence or two.**

1. **limited response**  
-inaccurate, vague, or confusing  
*He was lonely as a child*
2. **simplistic statement about the story or simple story line**  
-limited elaboration; uses only parts of the main idea; creates title rather than main idea  
*Uses instance of change but also speaks to unhappiness as a child.  
Piece mentions relationships with others.*
3. **insight to theme**  
-shows understanding of the central meaning of the passage or story  
*Change demonstrated through poetry writing at older age in comparison to earlier loneliness*

**2. Use your own words to describe what the significance of the following sentence is.**

1. **limited response**  
-vague, incomplete or inaccurate  
*The author is happy now or doing something special.*
2. **accurate but literal response**  
*Idea of being a poet or being part of poetry*
3. **interpretive response**  
-shows good grasp of meaning  
*Being a poet allows one to be surrounded by beauty through words/ images/ ideas.*

**3. What does the author say (believe) about change in this story? Support what you say with details from the story.**

1. **vague or shallow response**  
-disjointed, unclear
2. **a valid, understandable statement or generalization about change is made**  
-at least one detail from the story is provided
3. **a valid statement or generalization about change is made and well elaborated**

**4. Create a title for this story. List two reasons based upon the reading.**

1. **limited response**  
-title supplied without reasons; reasons given are merely rewording of title.
2. **appropriate title**  
-supported with at least one reason
3. **meaningful title**  
-supported by two or more reasons

## Writing Preassessment (Handout 1C)

Name: \_\_\_\_\_

Do you think that the story, "The Power of Light," should be required reading for all students in your grade?

**Directions:** Write a paragraph to answer the question. State your opinion, include three reasons for your opinion, and write a conclusion to your paragraph.

## Criteria for Scoring Writing Pre- and Post- Assessments

Assign the following point values as appropriate:

An opinion is stated

- 0 -- No opinion stated or only yes/no answer provided
- 1 -- Simplistic statement or partial sentence
- 2 -- Well stated opinion

Reasons are given for the opinion

- 0 -- No reasons provided or illogical statement provided
- 2 -- Provides one valid reason to support opinion and other tenuous reasons
- 4 -- Provides 2-3 valid reasons to support opinion with limited or no elaboration
- 6 -- Provides at least 3 substantive, insightful reasons with elaboration and/or evidence from the story or poem

Conclusion

- 0 -- No conclusion is stated
- 1 -- Limited conclusion or sentence fragment provided
- 2 -- Well stated conclusion

Extra Credit: One additional point should be assigned for each of the following categories in which outstanding examples occur.

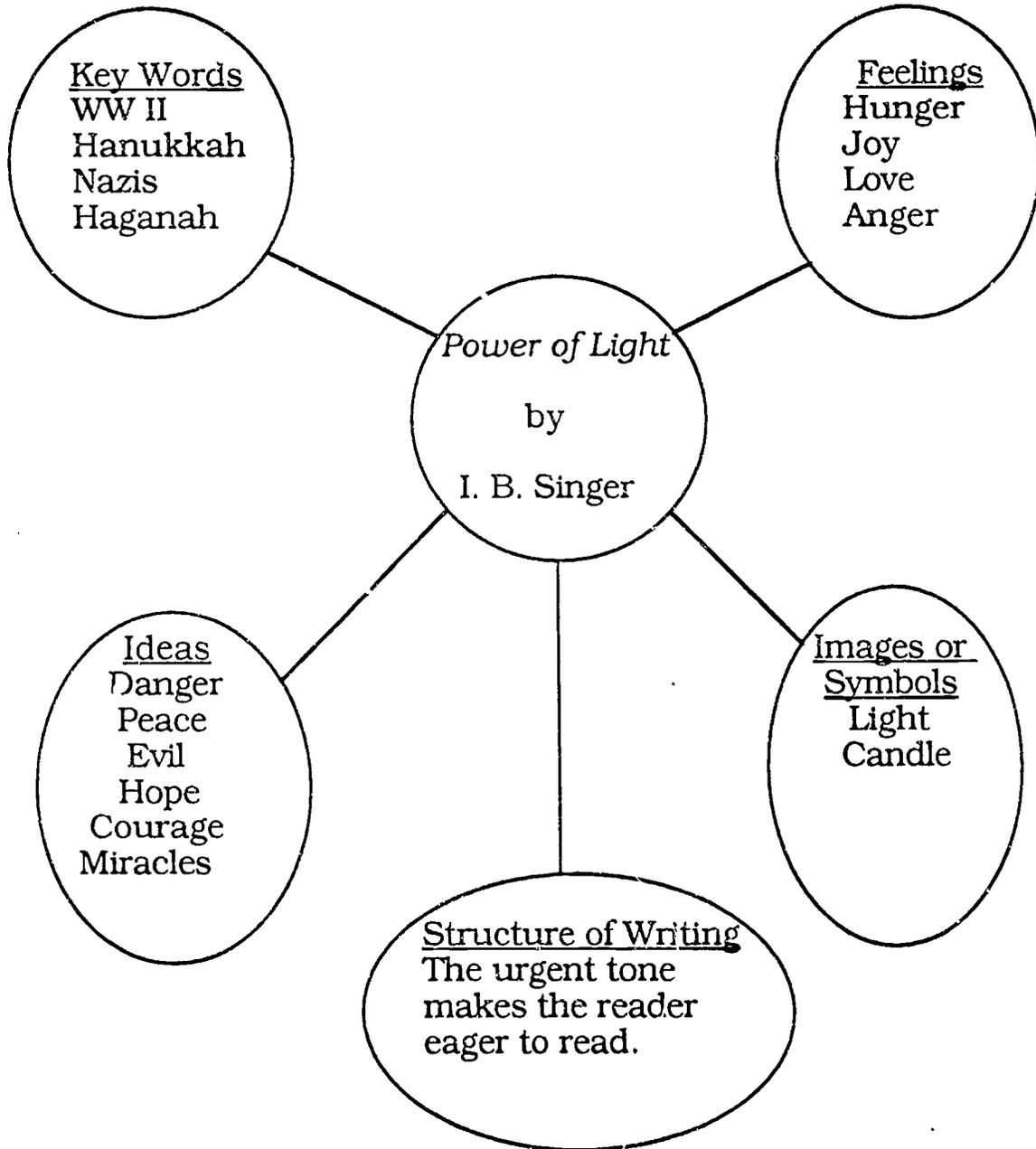
- Vocabulary -- rich and varied
- Structure of Writing and Grammar-- appropriate, fluid, organized

(Example: Argument builds effectively toward conclusion; sentence structure is effective.)

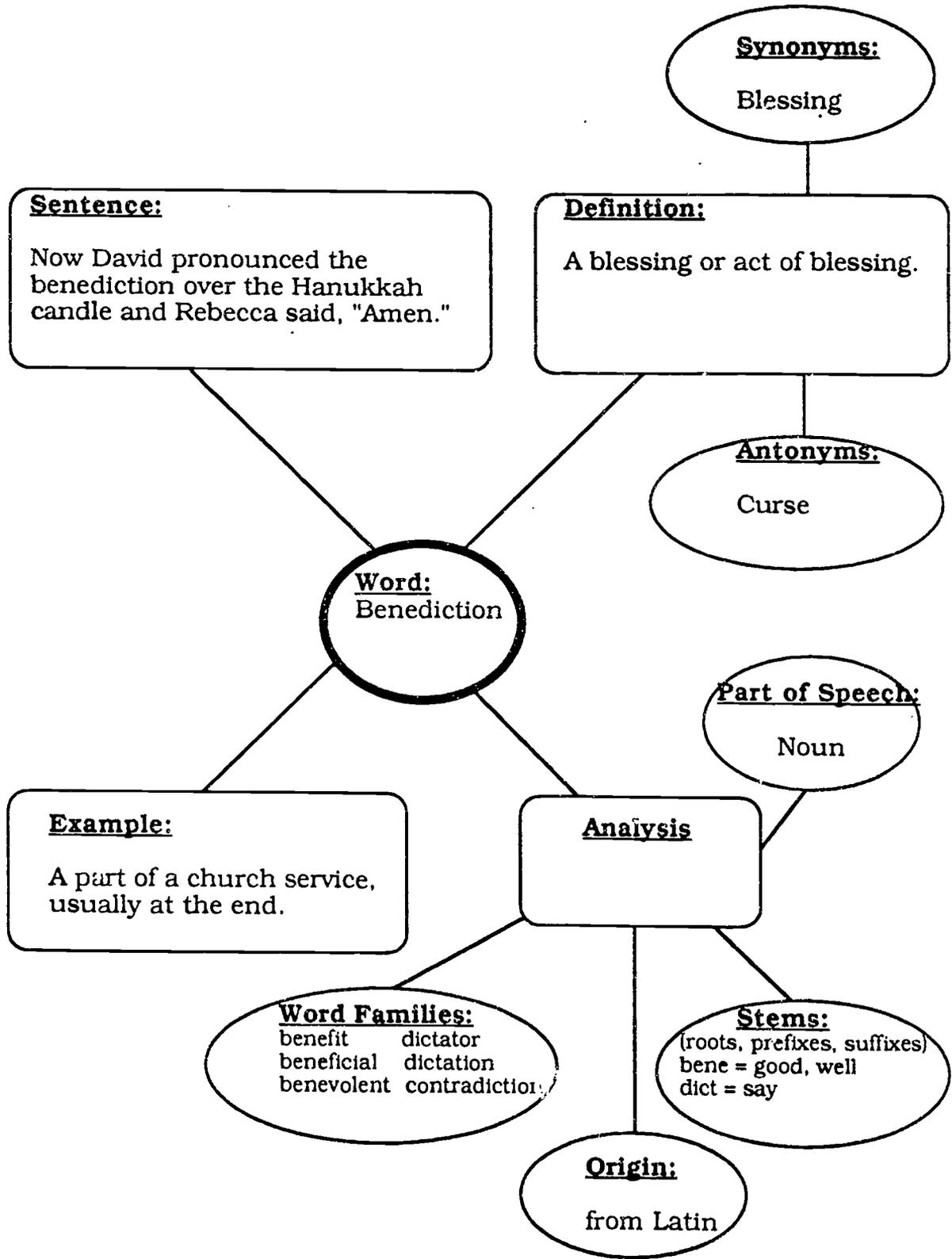
- Spelling and Usage --correct and appropriate

(Examples of usage include capitalization, punctuation, subject-verb agreement clear use of referents)

**Literature Web - Teacher Example**  
(See model section for full explanation)



**Vocabulary Web - Teacher Example**  
(See model section for full explanation)



## Overview of Lesson 2

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
|                           | X       |         |         |         | X       |

### Instructional Purpose:

\*To introduce the concept of change, using a model for teaching concepts.<sup>1</sup> ("The Power of Light" will be discussed in relation to the concept of change.)

### Materials Used:

1. Change Handout (See reproducible form in Appendix).
2. Novel Assignment (Handouts 2A and 2B).
3. Novels:
  - Burnett, F.H. (1962). *The secret garden*. New York, NY: Scholastic, Inc.
  - Choi, S. N. (1991). *Year of impossible goodbyes*. New York: Dell.
  - Maky, M. (1992). *Underrunners*. New York: Viking.
  - Paterson, K. (1977). *Bridge to Terabithia*. New York, NY: Thomas Y. Crowell Company.
  - Sebestyen, O. (1983). *Words by heart*. New York. Bantam.
  - Soto, G. (1991). *Taking sides*. San Diego, CA: Harcourt Brace Jovanovich.
  - Speare, E.G. (1958). *The witch of Blackbird Pond*. Boston, MA: Houghton Mifflin Company.
  - Sperry, A. (1940). *Call it courage*. New York, NY: Macmillan Publishing Co., Inc.
  - Taylor, M. D. (1981). *Roll of thunder, hear my cry*. Santa Barbara, CA: Cornerstone Books.

<sup>1</sup> (See model in Section III of the unit.)

## Lesson 2

### Activities:

1. Explain to students that the **concept of change** will be the basis of their excursion into the 19th century literature. Use the following as the basis for an introductory discussion on change.

**Brainstorm ideas about change and write down all responses.**

\* *What words come to mind when you think about change? What kinds of things change?*

**Categorize the ideas that were written down.**

\* *How could you categorize these ideas into groups?*

\* *What could you call each group? Why?*

\* *What are some of the characteristics of change?*

**Brainstorm a list of things that do not change.**

\* *What can you say about these things?*

\* *What do you call each group? Why?*

\* *Are the following characteristics of change: routines or habits, rules and regulations, table manners, laws, customs of cultures? Why or why not?*

**Make generalizations about change.**

\* *What can you say about change that is usually true? How are our examples alike?*

**Note to Teacher:** Refer back to the categories if necessary to elicit the generalizations. When the students seem satisfied with their set of generalizations, explain that this may not be the only set. Share the following list and explain that it is the core set of generalizations that is used for this unit. Have students compare these to their set. Discuss them.

- 1) *Change is linked to time. (How is change linked to time?)*
- 2) *Change may be positive or negative. (Does change always represent progress?)*
- 3) *Change may be perceived as orderly or random. (Can we predict change?)*
- 4) *Change is everywhere. (Does change apply to all areas of our world?)*
- 5) *Change may happen naturally or be caused by people. (What causes change?)*

**How are change and its generalizations different from the following?**

- \* *non-living things (e.g., a chair, a pair of scissors)*
- *traditions (e.g., special holidays, celebrations of birth, passage, and death)*
- \* *church rituals (e.g., celebrations of Christmas or Hanukkah)*
- *universal truths (e.g., all living things die; all triangles have three sides)*

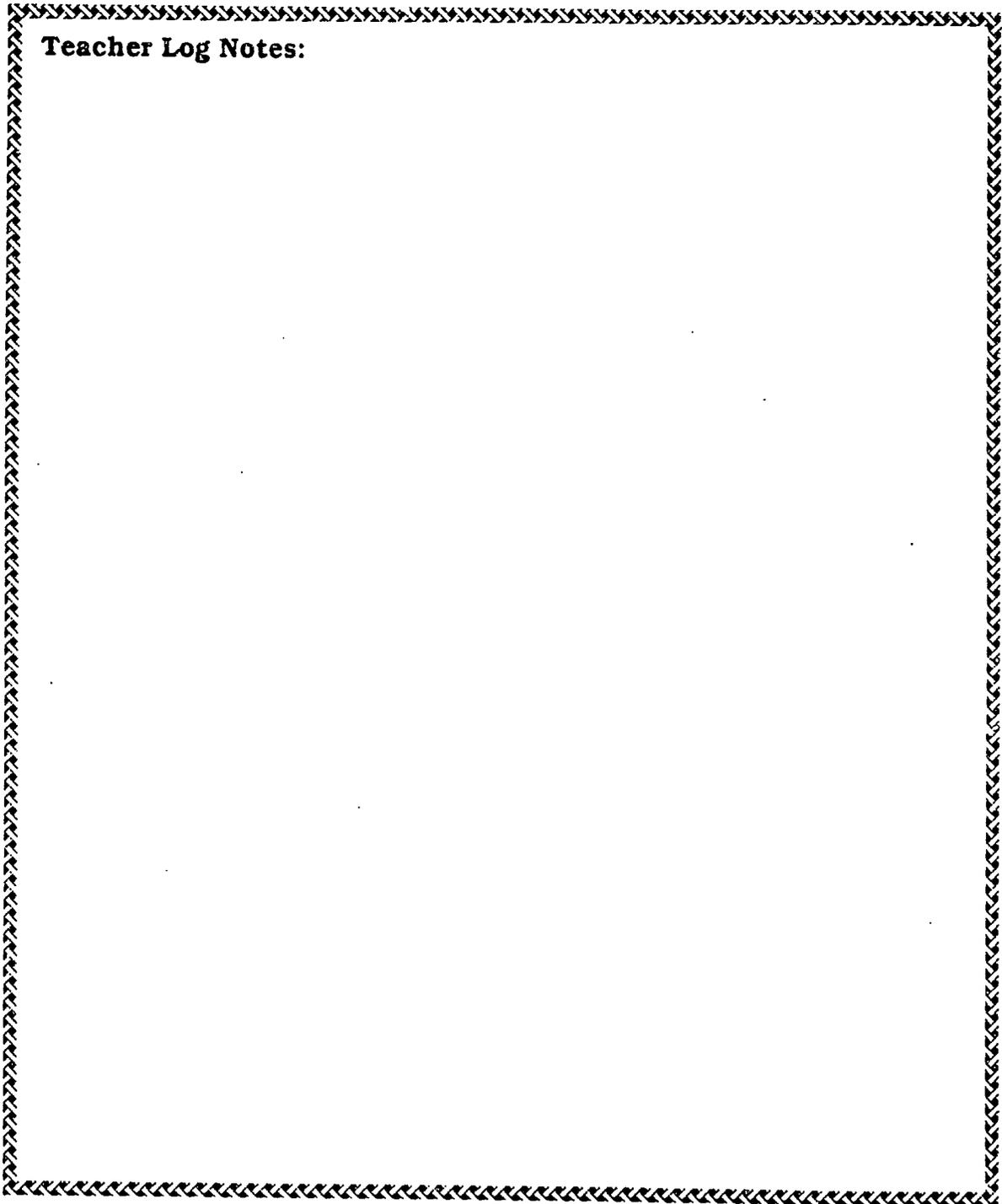
2. Complete the attached **Change Model** (Appendix) in groups of 4-5.
3. Discuss student group work. Complete an individual web based on the group examples in your **Response Journal**.
4. Explain that students will be looking for evidence that supports the generalizations about **change** in the literature selections used in this unit.
5. Give out the **Novel Assignment** (Handouts 2A and 2B). Discuss the assignment. Explain that students will be looking for evidence that supports the generalizations about change in these novels.



**Homework:**

1. Write a three paragraph essay arguing that one of the five generalizations about change is true. Provide examples and reasons for your argument.

**Teacher Log Notes:**



## Novel Assignment (Handout 2A)

During the course of this unit, you will be required to read two novels and complete accompanying activities in preparation for Lesson 20, which will take place in about 4 weeks.

### I. The Novels

- A. All students will be reading *The Secret Garden*, which was written by Frances Hodgson Burnett.
- B. Please select another novel of your choice from this list:
1. *Underrunners*, by M. Maky
  2. *Words by Heart*, by O. Sebastyen
  3. *Taking Sides*, by G. Soto
  4. *Year of Impossible Goodbyes*, by Sook Nyul Choi
  5. *Roll of Thunder, Hear My Cry*, by M. Taylor
  6. *Bridge to Teribithia*, by K. Paterson
  7. *Call It Courage*, by A. Sperry
  8. *The Witch of Blackbird Pond*, by E.G. Speare

### II. Activities

Please complete the following activities as you read the novels. The completed assignments are due when we begin Lesson 20 in four weeks.

- A. Complete a Literature Web on one chapter (your choice) of each of the novels. The webs will be evaluated based on completeness.
- B. Complete the change matrix (Handout 2B) for each novel. The Matrix should contain evidence supporting the various changes. You should also consider the following items:
- C. Keep a Literature Journal for each of the books. An entry should be made after about every 50 pages of reading at a convenient chapter break. The Journal should contain a thoughtful response to the reading and should include the following items:
- a) What was your reaction to what you read? Describe your emotional response and attempt to explain it.
  - b) Make associations from your personal experience to what you have read. Write about any similar experiences you may have had or similar emotions you may have felt.
  - c) Identify a significant phrase, sentence, or passage. Explain its meaning, significance, or beauty; or if something in the story confuses you, write about it and discuss why it confuses you.
  - d) Note evidence that supports the generalizations about change. Give page numbers with any citations you make.
  - e) Note evidence that contributes to understanding of the question "How does change affect people?"

The Literature Journal will be checked every week. The final evaluation will be based on:

- the amount of thinking reflected in the Journal.
- evidence of emotional response to the reading.
- links from reading to personal experience.
- evidence of meaningful sentence or passage citation.

### Change Matrix (Handout 2B)

| Literature                           | <i>The Secret Garden</i> | Novel of Your Choice |
|--------------------------------------|--------------------------|----------------------|
| Changes in characters                |                          |                      |
| Changes in setting                   |                          |                      |
| Changes in relationships             |                          |                      |
| Change in you as a result of reading |                          |                      |

## Overview of Lesson 3

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
| X                         |         | X       | X       |         |         |

### **Instructional Purpose:**

- \*To analyze and interpret a poem.
- \*To analyze the language of literature.

### **Materials Used:**

1. Grammar Word (Handout 3A).
2. "Dream Deferred" by Langston Hughes (Handout 3B).
3. Grammar Self-Study packets.

## Lesson 3

### Activities:

1. Administer grammar pretest and collect.
2. Open the lesson by stating: *"Now just imagine that you travel to a land far away, and the gray-bearded King of the land says, "You may have all of the treasures in my kingdom if you can tell me how many kinds of words there are." The king then looks down to the green valleys far, far below, and an icy wind comes down from the frozen peaks above, and blows through your hair.*

*What would you say? There are thousands and thousands of words in the dictionary. Are there thousands of kinds of words? Are there hundreds of kinds of words?*

*Well, you are in luck, because when you set off on your adventure one day, you will be prepared with the knowledge that there are only eight kinds of words! Just imagine! All of those words in the dictionary can be put into only eight piles, and the eight different kinds of words are easy to learn. We call the eight kinds of words the eight **parts of speech** because all of our speech can be parted into only eight piles of words." (See Grammar Packet Self-Study for Grade 5)*

3. Give students **Handout 3A** and have them cut out the words and sort into categories according to the eight parts of speech. It is not necessary for students to know the names of the different parts of speech yet. The list below is the answer key.

### Key:

|    |                                                           |    |                                                     |    |                                                   |    |                                                                  |
|----|-----------------------------------------------------------|----|-----------------------------------------------------|----|---------------------------------------------------|----|------------------------------------------------------------------|
| a. | (verbs)<br>cry<br>run<br>play<br>hit<br>smile             | b. | (nouns)<br>closet<br>chair<br>person<br>word<br>sun | c. | (conjunctions)<br>and<br>but<br>or<br>nor<br>for  | d. | (adjectives)<br>anxious<br>angry<br>excitable<br>sad<br>colossal |
| e. | (adverbs)<br>wearily<br>very<br>slowly<br>too<br>clumsily | f. | (pronouns)<br>he<br>she<br>it<br>they<br>we         | g. | (interjections)<br>aha<br>wow<br>oh<br>yo<br>ouch | h. | (prepositions)<br>in<br>at<br>from<br>by<br>to                   |

4. Then ask students to arrange these words in eight piles and justify their categories.
5. Review word piles for accuracy in categorization by part of speech.

6. Have groups make up sentences using one word from each category. Share sentences and discuss how the nouns and pronouns function in each sentence.
7. Students will read the following poem by Langston Hughes that presents stark images about the concept of a dream (Handout 3B).

**Note to Teacher:** This poem will also be used in Lesson 8. Students should use this copy for that lesson as well.

**Questions to Ask:**

- \* *What does the word "deferred" mean in the poem?*
- \* *What does it mean to have a "dream deferred"? Can you give an example of that happening in your own life?*

8. Now, examine the structure of the poem:

- \* *What function does "it" serve in the poem? (subject, object,...)*
- \* *What kind of phrase is "like a raisin" and "like a sore"?*
- \* *What are the verbs in the poem? List them and tell how they contribute to the imagery.*
- \* *What are the three adjectives in the poem? What do they each describe?*

9. Students will read the following excerpt from "The Power of Light." discuss the parts of speech of the underlined words. (Students will learn more about the part of speech throughout the unit.)

Example Sentence: In moments of great danger people become unusually courageous. David and Rebecca were soon on their way through the ruins. They came to passages so narrow they had to crawl on hands and knees. But the food they had eaten, and the joy the Hanukkah candle had awakened in them, gave them courage to continue.

10. Pass out the **Grammar Self-Study** packet and indicate the procedures for working through the packets. Tell students "The purpose of the self-study packets is to help you acquire proficiency in analyzing the structure of any written excerpt, just as we have done today in class but also to appreciate how the structure contributes to meaning as we saw in 'Dream Deferred'. You may ask questions about the packets during each class period; We shall review lessons once a week."

So, let us begin the journey into the magic lens of language study.....



**Homework** (over the course of the unit):

Begin the Grammar Self-Study Packet.

**Teacher Log Notes:**

Grammar Handout (Handout 3A)

|         |           |          |          |
|---------|-----------|----------|----------|
| CRY     | CLOSET    | NOR      | WORD     |
| ANXIOUS | PLAY      | CHAIR    | AND      |
| RUN     | ANGRY     | PERSON   | SAD      |
| BUT     | EXCITABLE | YO       | SUN      |
| HIT     | AT        | SMILE    | COLOSSAL |
| FOR     | VERY      | IN       | FROM     |
| SLOWLY  | WEARILY   | AHA      | HE       |
| SHE     | IT        | TOO      | OH       |
| WOW     | THEY      | CLUMSILY | WE       |
| BY      | TO        | OR       | OUCH     |

**"Dream Deferred"**  
by  
**Langston Hughes**  
(Handout 3B)

What happens to a dream deferred?

Does it dry up  
like a raisin in the sun?  
Or fester like a sore-  
And then run?  
Does it stink like rotten meat?  
Or crust and sugar over-  
like a syrupy sweet?

Maybe it just sags  
like a heavy load.

Or does it explode?

Acknowledgement:

From THE PANTHER AND THE LASH by Langston Hughes  
Copyright 1951 by Langston Hughes  
Reprinted by permission of Alfred A Knopf Inc

## Overview of Lesson 4

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
| X                         |         | X       |         | X       | X       |

### **Instructional Purpose:**

\*To engage in interpretation of literature.

### **Materials Used:**

1. "Lenny's Red-Letter Day" by Bernard Ashley from *I'm Trying to Tell You*.

\*Ashley, B. (1981). *I'm trying to tell you*. New York: Penguin.

2. Suggested assessment instrument: Group discussion Handout #4 (Section V).
3. Vocabulary Web (See reproducible form in Appendix).
4. Literature Web (See reproducible form in Appendix).

## Lesson 4

### Activities:

1. Review the **Concept of "Change"** and the generalizations about change.
2. Introduce the story "Lenny's Red-Letter Day" by Bernard Ashley. Orally read the story. Have students do a **Literature Web** for "Lenny's Red Letter Day." Discuss the webs.
3. Continue discussion.

### Questions to Ask:

#### Literary Response and Interpretation Questions

- \* *Why did Prakash feel sorry for Lenny? Did these feelings outweigh his concerns for what others would think? Why or why not?*
- \* *Suppose you were Lenny. What would you have said to Prakash upon returning to school?*
- \* *Both Lenny and Prakash visit each other's houses. How were the reactions of both families (Lenny's mother; Prakash's mother, father and sister) to the visit similar? How were they different?*
- \* *Describe all the possible meanings for the title of the story. Create another title for this story. Explain your rationale.*

#### Reasoning Questions

- \* *What is one central issue or problem in this story? What evidence is there that this is a problem? What is another underlying issue or problem in the story? What evidence do you have for this?*
- \* *What would you infer from Prakash's statement that "all the world seemed a different place" to him during the family crisis over the Postal Order?*

\* What criteria would you use to assess a person's trustworthiness? How would you apply these criteria to what happened in the story? In real life?

\* How do the concepts of compassion, honesty, and abuse relate to the story?

Change Questions

\* Characters change themselves or are changed by events. Do you think that Prakash was changed by the events in this story? Why or why not? Was Lenny? Why or why not? Provide evidence for your point of view.

3. You have just read and discussed "Lenny's Red Letter Day". Please examine the following sentence from the story closely in respect to its **Grammar**. Indicate the function for underlined words.

*Example Sentence:* I did some really bad moves so that I could lose quickly, but it's very difficult to hurry up "Monopoly," as you may know.

Do you have any questions about your grammar self study packets that you would like to ask?

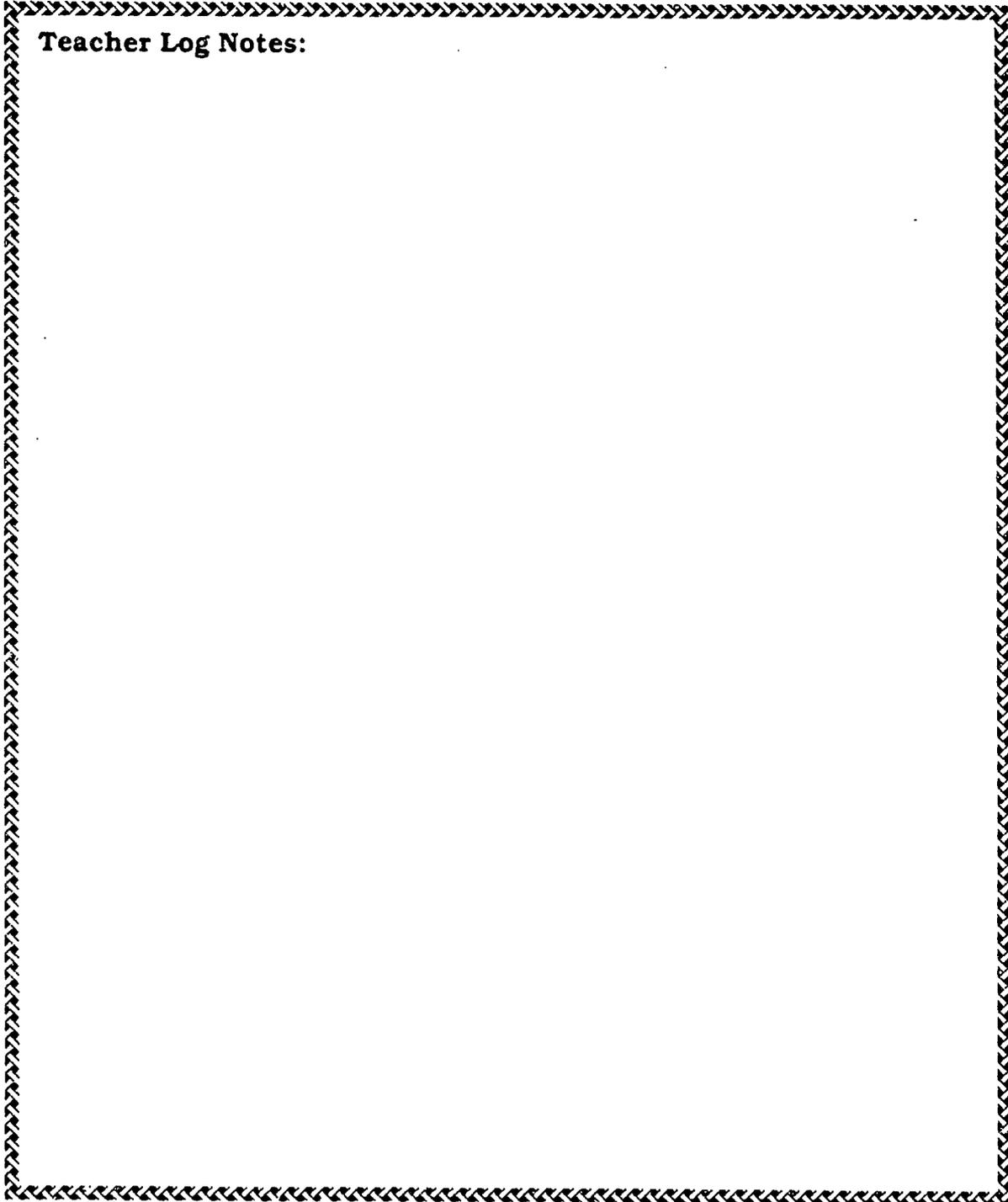
4. Have students complete a **Vocabulary Web** for the following words, from "Lenny's Red-Letter Day": **monopoly, queue.**



**Homework:**

1. Today we read "Lenny's Red-Letter Day" in which one of the characters is ill-treated by his mother. Write a statement arguing for laws to prevent the kind of treatment Lenny received. Cite at least three reasons we should have such laws. What sources could you consult to determine whether we do? Be ready to discuss.

**Teacher Log Notes:**



## Overview of Lesson 5

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
| X                         | X       |         |         |         |         |

### **Instructional Purpose:**

\*To introduce concept mapping.

### **Materials Used:**

1. Teacher examples of concept maps (Handouts 5A and 5B).

## Lesson 5

### Activities:

1. Discuss graphic organizers as a way to organize ideas. Students have seen the following examples in this unit: Literature Web (Lesson 1); Vocabulary Web (Lesson 1); and Change Web (Lesson 2). Other examples are included in **Models for Graphic Organizers** in Section III of the unit.
2. To give students experience in making maps of their own design have them consider the **concept of "shame"** in "Lenny's Red Letter Day." Ask them to map this concept as it relates to the story. An example is provided in Handout 5A. Discuss students' maps.
3. As an exercise in **listening** as well as concept mapping, choose a short story or article to read to the class. Select a concept that is present in the story (such as change, greed, or patterns) and ask students to develop a concept map to illustrate the way the concept functions in the reading. Encourage students to take notes while listening. Discuss the maps.
4. Review the concept of change as it relates to "Lenny's Red-Letter Day." Have students make additions to the webs in their **Response Journals**.

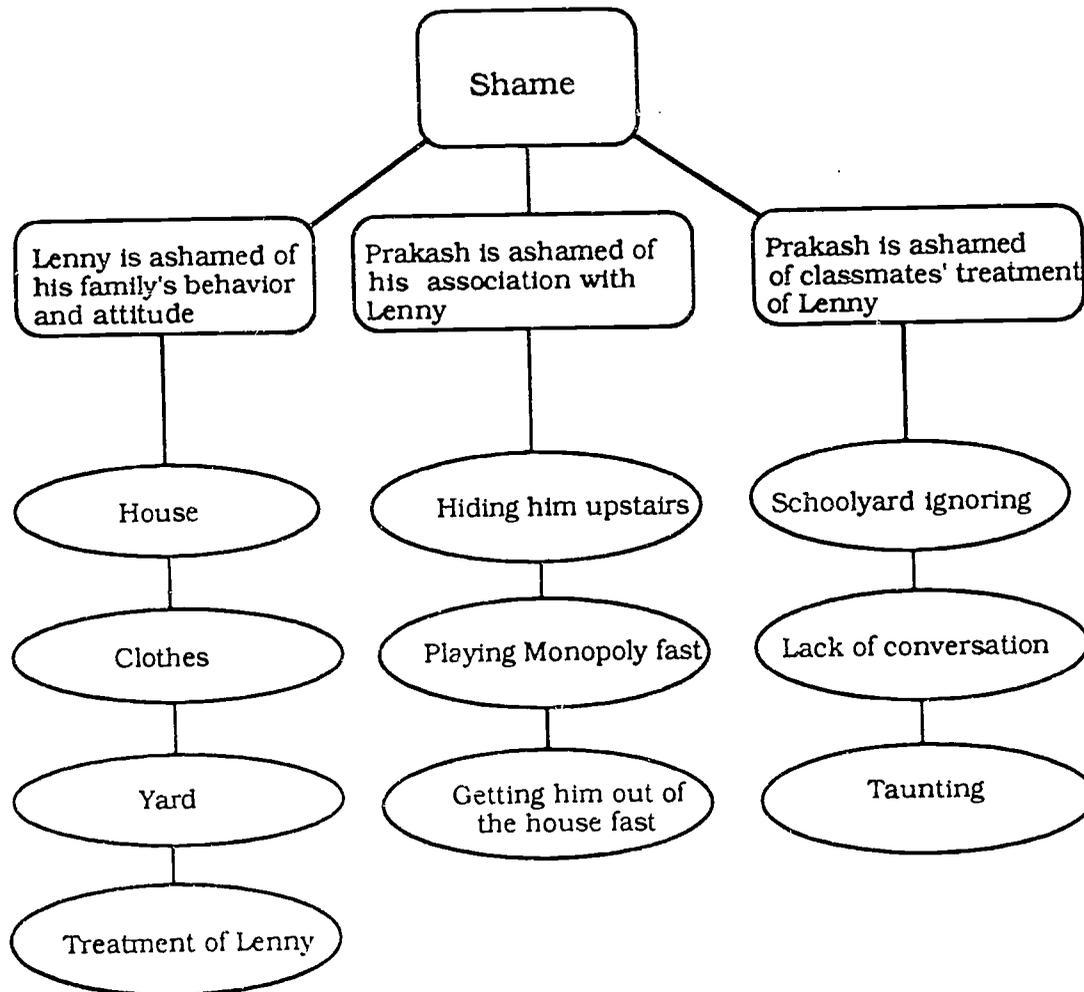


### Homework:

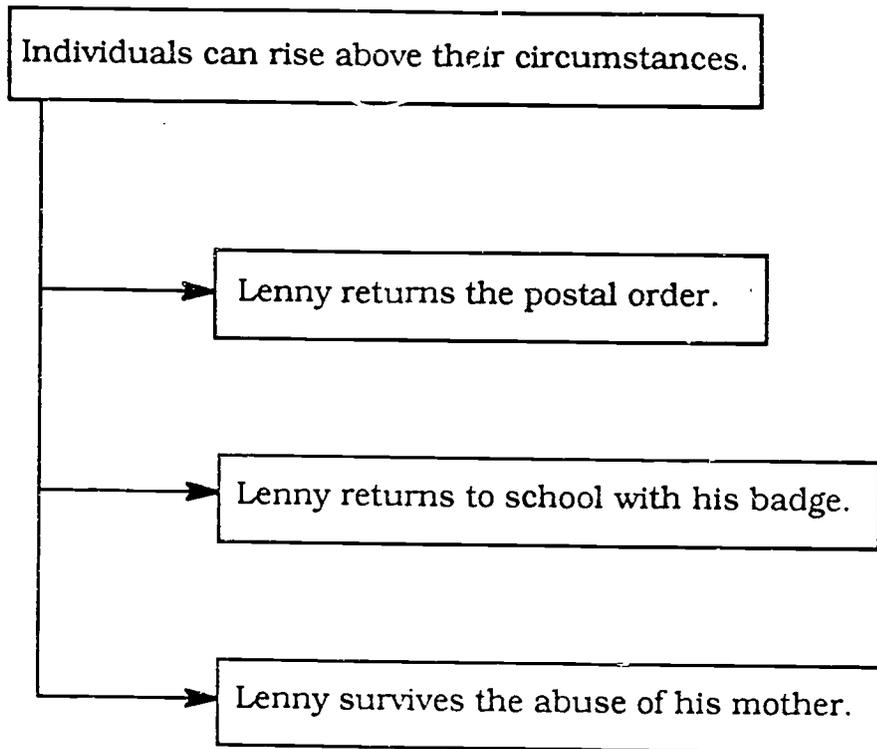
Choose a story that you know well. Create a concept map using "change" as the focus concept.

Teacher Log Notes:

### Concept Map (Teacher Example 5A)



Concept Map (Teacher Example 5B)



## Overview of Lesson 6

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
|                           | X       |         | X       | X       |         |

### **Instructional Purpose:**

- \*To introduce an issue.
- \*To introduce persuasive writing.

### **Materials Used:**

1. Teacher example of concept map.
2. Research Model (See reproducible form in Appendix).
3. Student Response Journals.
4. Newspaper articles on issue selected by teacher.
5. Software: MECC Outliner, The Children's Writing and Publishing Center, Magic Slate.

## Lesson 6

### Activities:

1. Identify a current, controversial issue (national or local) such as universal health care in the United States.
2. Locate an article, read it to the class, then use the **Wheel of Reasoning** to discuss the article with the class. For instance, the following questions might be used:

*\*What is the issue?*

*\*What is the purpose of this article?*

*\*What point of view does the author of the article take? What about the point of view of people who are quoted?*

*\*What data or evidence are presented?*

For additional question ideas refer to the **Wheel of Reasoning** in Section III.

3. **Discuss the debate** that surrounds the issue with the class and ask students to look for examples of persuasive rhetoric about the issue. Students might find cartoons, editorials, news articles, media programs, placards, or bumper stickers.
4. As students bring in pieces about the issue, **analyze them for elements of reasoning and persuasive communication**. For instance, look for effective use of language or loaded language, evidence, and bias.
5. Students should choose a point of view on the issue and write an essay using the **Model for Persuasive Writing and Speaking** (Appendix). After students have written their essays, have them exchange papers with a partner and discuss their work. Ask students to analyze how closely each essay follows the Model for Persuasive Writing and Speaking and to make suggestions. (See attached Persuasive Writing Assessment for possible inclusion.)

**Note to Teacher:** If students need assistance with persuasive writing, see the Hamburger Model in Section III. The Hamburger Model is integrated into the teaching of the *Change and the Search for Meaning*.

6. **Introduce the following criteria** for an issue:
  - \*The issue is a real world problem
  - \*The issue has stakeholders who stand to win or lose and they have differing points of view. (Multiple points of view surround the issue with groups standing to win or lose.)

- \*The issue is researchable (can be supported by evidence).
- \*The issue is a worthy topic.

7. **Brainstorm** a list of issues with the class. Then evaluate each item on the list using the above criteria.

8. Choose an **Issue** related to change which interests you. Develop a chart on which you record the perspectives of different groups as they would view the change. For example:

**Example #1**

|                                                                                               |                                                                                |                                                                                                     |
|-----------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|
| ISSUE OF SIGNIFICANCE:<br>Should there be free and open access to computer-based information? |                                                                                |                                                                                                     |
| GENERAL PUBLIC                                                                                | SPECIFIC NETWORKS                                                              | GOVERNMENT                                                                                          |
| We have a fundamental right to access any information available through technology.           | We have gathered and organized information and therefore should charge for it. | We need to limit the database of classified information for the appropriate defense of the country. |

**Example #2**

|                                                                    |                                 |                                                                      |
|--------------------------------------------------------------------|---------------------------------|----------------------------------------------------------------------|
| ISSUE OF SIGNIFICANCE:<br>Should students wear uniforms to school? |                                 |                                                                      |
| STUDENTS                                                           | PARENTS                         | SCHOOLS                                                              |
| We have a right to wear what we want.                              | Standardized dress saves money. | Uniform dress appears to improve behavior and attention to learning. |

**Note to Teacher:** For the research strand of this unit, students should choose an issue that is personally meaningful, is open to multiple perspectives, and for which resources are readily available in the community. The research on the issue should take students beyond summarizing known facts in a report or other product. A personal point of view should be taken and supported. Various perspectives may be surveyed in library materials, but primary resources such as interviews or polls may also contribute greatly. The Research Model in the Appendix and in Section III of the unit serves as a guide.

9. Using the issue of significance as the core concept, have each student begin a concept map as the organizing construct for the unit **Research Project**. Discuss student proposals and concept maps individually during student-teacher conferences. Give students a copy of the Research Model (Appendix) to guide their work. Students will be expected to write a persuasive essay and to give a speech on the issue.

10. Students should be given a date on which these culminating activities (persuasive essay and speech) are due, have each student **set goals and**



**develop a plan for achieving those goals.** Tell students that instruction in the research and writing processes will be included in the forthcoming lessons.



**Homework:**

Have each student write a proposal which delineates the issue of significance he/she would like to research, stakeholder groups and their position, and a rationale. (Use examples as models.)



**Extensions:**

1. If you wanted to make the world a better place to live, what could you eliminate, create, diminish, and enlarge? Respond by creating a collage.
2. If an artist's works throughout his/her career are examined, often stylistic changes are obvious. Find an example of such an artist and develop a presentation depicting these changes.
3. Pretend that you are introducing the concept of "Red-Letter Days" to your society. Design an ad which promotes the celebration of these days.

**Teacher Log Notes:**

## Overview of Lesson 7

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
| X                         | X       | X       |         | X       | X       |

### **Instructional Purpose:**

\*To interpret and respond to literature through discussion and writing.

### **Materials Used:**

1. "Carrying the Running-Aways" from *The People Could Fly*, told by Virginia Hamilton.

\*Hamilton, V. (1985). *The people could fly: American black folktales*. New York: Knopf.

2. Vocabulary Web (See reproducible form in Appendix).

3. Literature Web (See reproducible form in Appendix).

4. Read-Around Activity (Handout 7A).

5. Model for Persuasive Writing and Speaking (See reproducible form in Appendix).

## Lesson 7

### Activities:

1. Have students review their **Concept Maps** about change. Have them suggest additions to the "master" concept map.
2. Tell students that they will be reading a story without a title ("Carrying the Running-Aways", told by Virginia Hamilton) After reading the selection, each student should complete a writing sample for inclusion in his/her writing portfolio; instruct students to create a title for the selection and to provide a rationale from the selection to support it.
3. Have students complete a **Literature Web** for the story. Introduce the research model (Appendix). Students will use this model to guide their research on an issue.

### Questions to Ask:

#### Literary Response and Interpretation Questions

- \* *Why does the narrator only see the first slave he rows to Ohio and not the rest?*
- \* *Why do you think the narrator waited so long to plan an escape for himself and his wife?*
- \* *What would Mr. Rankins' motives be in helping the slaves? Can you think of a principle you believe in so strongly as to behave in a similar way?*
- \* *Why do you think the narrator's children don't like to hear his story? Why do his grandchildren like it?*

#### Reasoning Questions

- \* *How do the concepts of slavery and freedom function in the story?*
- \* *What is the central issue in the story?*
- \* *What is the narrator's point of view toward slavery?*

### Change Questions

- \* How does this story support your understanding of "change"? In what ways did the narrator change in the story? In what ways did the larger society change?
- \* What changes in your own thinking, feeling, or understanding came about as a result of reading this story?
- \* What qualities or techniques did the author use to bring about these changes in you?

4. Introduce and conduct a **Read-Around Activity** (See Handout 7A for directions).

5. After the **Read-Around Activity**, have the groups share their questions and answers. Orally discuss their procedures for selecting the most important questions.

### **Questions to Ask:**

- \* What was your group's goal for this activity?
- \* How did you develop a plan for achieving this goal?
- \* How did you organize the group members and the tasks involved?
- \* What criteria did you use to select the two most important questions?
- \* How did you make allowances for differences in opinion among the group members?
- \* After listening to the questions and answers from other groups, do you believe that your selection criteria were effective? Why or why not?

6. You have just read and discussed "Carrying the Running-Aways". Please examine the following sentence from the story closely in respect to its **Grammar**. Indicate the function for underlined words.

*Example Sentence:* But the little ones, well, they never get tired of hearin' how their grandpa brought emancipation to loads of slaves he could touch and feel in the dark but never ever see.

Do you have any questions about your grammar self study packets that you would like to ask?

7. Have students complete a **Vocabulary Web** for the following word from "Carrying the Running-Aways": **emancipation**.



**Homework:**

Start work on your research project.



**Extensions:**

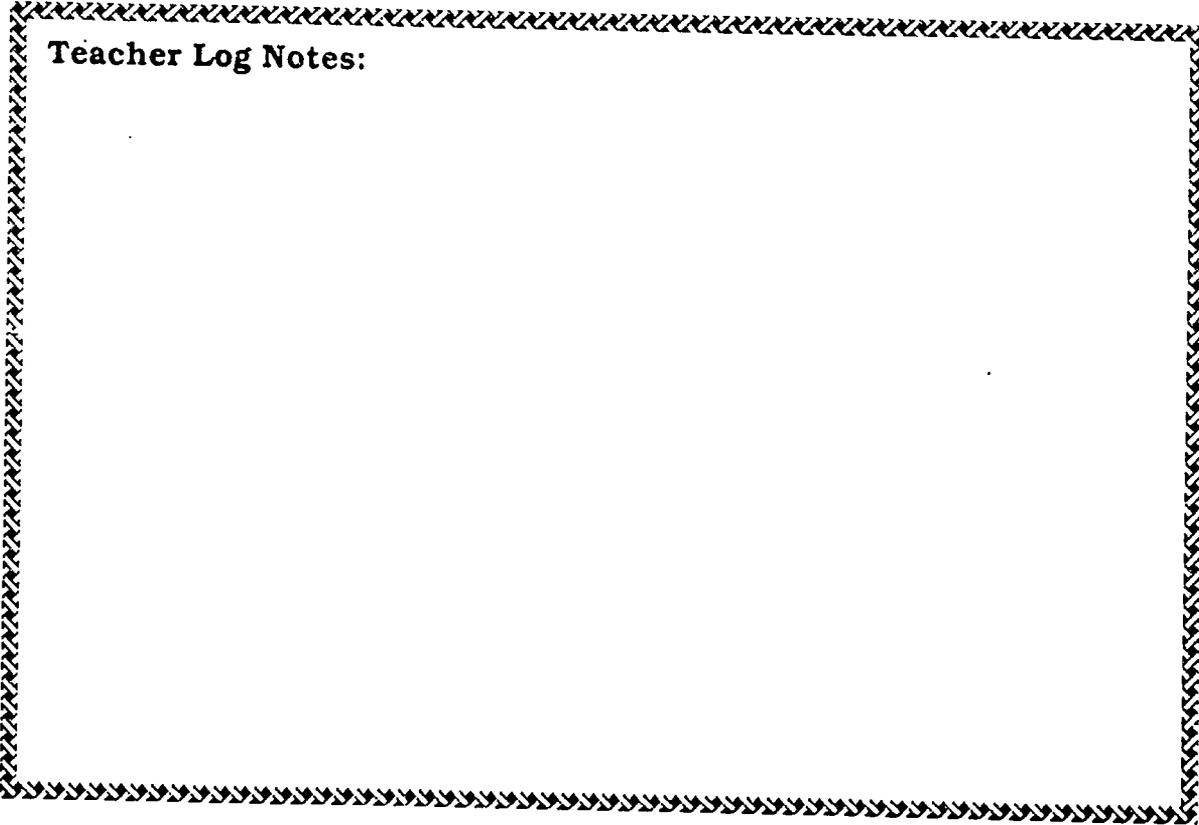
Other books by Virginia Hamilton which you may enjoy reading are:

Hamilton, V. (1987). *The mystery of Drear House*. New York: Greenwillow Books.

Hamilton, V. (1973). *The time-age tales of Jahdu*. New York: Macmillan.

Hamilton, V. (1971). *The planet of Junior Brown*. New York: Macmillan.

Hamilton, V. (1968). *The house of Dies Drear*. New York: Macmillan.



**Teacher Log Notes:**

## Read-Around Activity (Handout 7A)

**The Read-Around Activity:** This activity offers students an opportunity to ask authentic questions and to answer the questions of their classmates. Divide the class into groups of five. Ask students to think of something about *The Green Book* that puzzles them. For instance, they might ask about something they don't understand or find confusing; something they want to know more about; or question something with which they disagree or find disturbing. These questions are not intended as recall questions or "stump the expert" factual questions, but as honest inquiry.

After they have written their questions, each student should pass his/hers to the left: now each student will answer the questions in two to four sentences, writing immediately under the question. When students are finished answering, they pass the question once more to the left; the next student reads the question and the answer, then writes a different answer or explains why he/she agrees with the first student's answer. The questions are then returned to their authors. Each student reads the question and the two answers.

After students have read their original questions and the answers they received, share the questions and answers. Discuss how the process changed the students' understanding of the story.

## Overview of Lesson 8

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
| X                         |         | X       |         | X       | X       |

### **Instructional Purpose:**

\*To construct meaning about poetry using inquiry-based methods.

### **Materials Used:**

1. Poems from *My Black Me: A Beginning Book of Black Poetry*, edited by Arnold Adoff:

"Monument in Black" by Vanessa Howard (Handout 8A)

"Dream Deferred" by Langston Hughes (Handout 3A)

"Good Morning" by Langston Hughes (Handout 8B)

\*Adoff, A. (Ed.). (1974). *My black me: A beginning book of black poetry*. New York: Dutton.

2. Student Response Journals.
3. Literature Web - Student (See reproducible form in Appendix).
4. Vocabulary Web (See reproducible form in Appendix).
5. Software: MECC outliner, The Children's Writing and Publishing Center, Magic Slate.

## Lesson 8

### Activities:

1. Have students review their **Concept Maps** and add ideas about change which they have gained from the literature read thus far.
2. Tell students that they will be reading three poems written by African-American authors:

"Monument in Black" by Vanessa Howard

"Dream Deferred" by Langston Hughes

(This poem was used in Lesson 3 as an example for grammar study but the Handout should be revisited here.)

"Good Morning" by Langston Hughes

3. Divide the class into triads. In each group, the following jobs should be assigned:

- timekeeper: ensures that the group stays on task and finishes work within the assigned time frame
- secretary: records all group answers
- leader/spokesperson: acts as a facilitator to guide the group through activity; ensures that all group members participate; presents group's products to the class

Give each group a copy of one of the poems. Make this assignment:

- A. Read the poem carefully.
- B. Complete a Literature Web.
- C. Answer the questions provided by the teacher.
- D. Be prepared to discuss your answers with the entire class.

4. After approximately twenty minutes, have the leader/spokesperson from each group **share the responses**. On the chalkboard, write the name of each poem; under each, list key points discussed. When all groups have reported, have students note similarities and differences of opinion expressed by groups interpreting the same poem. Probe issues.

### Questions to Ask:

#### Literary Response and Interpretation Questions

- \* How does each poem compare/contrast in meaning with the story "Carrying the Running-Aways"?

Reasoning Questions

- \* What are the central ideas and images in this poem? Draw a graphic organizer to show these aspects expressed by the author in this poem.
- \* What evidence can you present that the author is trying to persuade the reader in some way?
- \* What would you predict the author might think about today's societal problems with cultural and racial harmony?
- \* What is the author's viewpoint on freedom in America? On slavery? Do you agree with the author's viewpoint? Why or why not?
- \* How do you react to the idea that life is the same everywhere? How would Jewish people respond? Why? What other groups in society today would respond differently?

Change Questions

- \* Discuss how this poem relates to our understanding about change. Can there be superficial change without real change? Can you cite some examples of this?

5. You have just read and discussed poems from a book called *My Black Me*. Please examine the following sentence from "Good Morning" in respect to its **Grammar**. Indicate the function for underlined words.

*Example Sentence:* ("Good Morning") I've seen them come dark wondering wide-eyed dreaming out of Penn Station but the trains are late. The gates open but there're bars at each gate.

Do you have any questions about your grammar self study packets that you would like to ask?

6. Have students complete a **Vocabulary Web** for the following words from *My Black Me*: **defer, fester**.



**Homework:**

1. Choose your favorite poem from this lesson. Copy the poem on a piece of poster board. Cut out magazine pictures which illustrate the poem and glue them to the poster board to form a representative collage.



## **Extensions:**

1. Other collections of poetry by African-American authors which you may enjoy reading are:

"All the Colors of the Race" edited by Arnold Adoff

"Bronzeville Boys and Girls" by Gwendolyn Brooks

"My Daddy is a Cool Dude" by Karama Fufuka

"Honey, I Love, and Other Love Poems" by Eloise Greenfield

*On Our Way: Poems of Pride and Love* compiled by Lee Bennett Hopkins

2. Cut out a political cartoon and paste it on a piece of paper. In an essay, explain what the cartoonist is trying to say. Can you tell what his/her attitude about the subject is? Does the cartoon poke fun at the subject or shock the reader? Why is ridicule such a strong weapon?

**Teacher Log Notes:**

**"Monument in Black" by Vanessa Howard (Handout SA)**

Put my Black father on the penny  
let him smile at me on the silver dime  
put my mother on the dollar  
for they've suffered for more than  
three eternities of time  
and all money can't repay.

Make a monument of my grandfather  
let him stand in Washington  
for he's suffered more than  
three light years  
standing idle in the dark  
hero of wars that weren't begun.

Name a holiday for my brother  
on a sunny day peaceful and warm  
for he's fighting for freedom he  
won't be granted  
all my Black brother in Vietnam  
resting idle in unkept graves.

Source:

from A SCREENING WHISPER by Vanessa Howard.  
Copyright (c) 1968, 1969, 1970, 1971 by The Voice of the Children, Inc.  
Reprinted by permission of Henry Holt and Company, Inc.

**"Good Morning" by Langston Hughes (Handout 8B)**

Good morning, daddy!  
I was born here, he said,  
watched Harlem grow  
until colored folks spread  
from river to river  
across the middle of Manhattan  
out of Penn Station  
dark tenth of a nation,  
planes from Puerto Rico,  
and holds of boats, chico,  
up from Cuba Haiti Jamaica,  
in buses marked New York  
from Georgia Florida Louisiana  
to Harlem Brooklyn the Bronx  
but most of all to Harlem  
dusky sash across Manhattan

I've seen them come dark  
wondering  
wide-eyed  
dreaming  
out of Penn Station--  
but the trains are late.  
The gates open--  
but there're bars  
at each gate.

What happens  
to a dream deferred?

Daddy, ain't you heard?

Source:

•Adoff, A. (Ed.). (1974). *My black me: A beginning book of black poetry*. New York: Dutton.  
(copyright in progress)

## Overview of Lesson 9

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
|                           | X       | X       |         | X       |         |

### ***Instructional Purpose:***

\*To have students evaluate persuasive messages.

\*To develop persuasive argument in writing.

### ***Materials Used:***

1. Print magazine and newspaper advertisements.
2. Copies of a newspaper editorial about a topic of interest to children.
3. Highlighters.
4. Propaganda Techniques (Handout 9A).

## Lesson 9

### Activities:

1. Have students review and revise their **Concept Maps**. Based on the previous session, have students make suggestions for additions to the "master" concept map.
2. Tell students that they will be practicing ways to **evaluate persuasive messages**. Note that propaganda techniques are used in advertising as a key persuasive strategy. Discuss these propaganda techniques by showing the students a transparency of Handout 9A. Show students examples of print advertisements; have them evaluate the types of propaganda techniques used.

### Questions to Ask:

- \* *What product or service is being promoted by this advertisement?*
- \* *Which propaganda techniques are being used?*
- \* *Are these techniques effective? Why or why not?*
- \* *What criteria would you use to assess whether or not you should purchase this item?*
- \* *Identify issue, evidence/data, and conclusion given in the advertisements.*

3. Tell students that the editorial page of a newspaper is a forum for presenting different points of view, analysis, and interpretation. Opinions are stated through persuasive writing. Provide each student with a copy of the same editorial; have them **underline statements** of fact once and statements of opinion twice. As a whole group activity, have them discuss propaganda techniques, argument formulation, and the credibility of the writer.
4. Provide the students with time to do **research** for their persuasive essays and speeches. Prior to the end of the lesson, each student should submit a rough draft of the thesis statement for these projects in his/her writing portfolio.

### Teacher Log Notes:

## Examples of Propaganda Techniques (Handout 9A)

1. Superstition: During the downtown renewal project you don't have to walk under any ladders to find the bargains in our store.
2. Appeal to Ignorance: Tried other doctors? Now try Doctor X. I can cure heart trouble, cancer, headaches, and nervous conditions through adjustment of the spine which controls all body functions.
3. Ego Trip: It costs a little more, but YOU'RE worth it.
4. Argument in a Circle: Our computer dating service has matched hundreds of happy couples, many of whom are now happily married, so you, too, should join now.
5. Emotional Appeal: Prowlers are on the loose in our town. Keep YOUR family safe, call ABC burglar alarms today.
6. Faulty Use of Statistics: Mary B. lost 30 pounds in 24 days. Our weight loss graduates lose more weight than in any other program.
7. Vagueness: Everyone is talking about the new Edse!
8. Choice of Words: Super, great, best ever, wild sale, astonishing new product.
9. Repetition: (Slogans) Reach out, reach out and touch someone. (Bell Telephone)
10. Exaggeration: Related to choice of language. Come in today, don't miss the Sale of a Lifetime!
11. Quoting Out of Context: From a book review: "Not worth reading, the bigger than life characters have appeal only when well handled by a competent author...this author certainly is not competent." Pattonville Times. Book ad says: PATTONVILLE TIMES REVIEW SAYS "BIGGER THAN LIFE CHARACTERS HAVE APPEAL..."
12. Omitting Pertinent Facts: "She was treated in a mental hospital." The "she" in question was injured in an automobile accident and taken to the nearest emergency room which happened to be in a hospital most noted for its treatment of mental patients.
13. The Bandwagon Approach: Don't miss this big event, EVERYONE will be there.
14. "Just Like One of the Boys": Vote for Mr. X. He's born and raised in this town and knows the folks and their problems.
15. Snob Appeal: For those who want the very best! or Where the great meet to eat.
16. Name Dropping or Name Calling: Miss Blank (a famous movie star) used this brand.
17. Testimonials: Hospital tested! Recommended by more doctors than any other brand.

Adapted from:

Polette, N. (1984). *The research book for gifted programs*. O'Fallon, MO: Book Lures, Inc.

## Overview of Lesson 10

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
| X                         | X       | X       |         | X       | X       |

### **Instructional Purpose:**

- \*To develop research process skills.
- \*To analyze and interpret a selected story.

### **Materials Used**

1. "The Old Man and His Affectionate Son" from *Folk Tales of Old Japan* (Handout 10A).

\**Folk tales of old Japan*. (1975). Tokyo, Japan: The Japan Times.

2. Student Response Journals.
3. Vocabulary Web (See reproducible form in Appendix).
4. Literature Web (See reproducible form in Appendix).
5. Software: MECC Outliner, The Children's Writing and Publishing Center, Magic Slate, Writing an Opinion Paper, Just a Little Lie.

## Lesson 10

### Activities:

1. Have the students review their **Concept Maps** and make additions based on their observations about change.
2. Divide the class into triads. In each group, the following jobs should be assigned:
  - timekeeper: ensures that the group stays on task and finishes work within the assigned time frame
  - secretary: records all group answers
  - leader/spokesperson: acts as a facilitator to guide the group through activity; ensures that all group members participate; presents group's products to the class

Provide each group with this scenario:

*A SOCIETY DOES NOT HAVE ENOUGH RESOURCES TO FEED ALL OF ITS PEOPLE, THERE IS A PROPOSAL TO TAKE ALL PEOPLE OVER THE AGE OF SEVENTY INTO THE MOUNTAINS AND LET THEM FEND FOR THEMSELVES. HOW DO YOU RESPOND TO THIS PROPOSAL? CONSIDER POSSIBLE ALTERNATIVES AND SUPPORT YOUR POINT OF VIEW.*

After approximately twenty minutes, have the leader/spokesperson from each group share the responses. Allow the students to question each other about their rationales and reasoning.

4. Tell the students that they will be reading a story called "The Old Man and His Affectionate Son"; in this story, the character faces a situation similar to the one described in the scenario.
5. Have students do individual **Literature Webs** for "The Old Man and His Affectionate Son." Use the webs to begin discussion of the story.
6. Continue the discussion using the following questions.

### Questions to Ask:

#### Literary Response and Interpretation Questions

- \* Why did the son decide to disobey the law?
- \* What important qualities did the son have? the father?
- \* What assumptions about old people did the lord of the land hold?

\* Compare/contrast each character's display of "wisdom". The son and father's display of "love".

\* How does this story relate to today's issues regarding the elderly?

Reasoning Questions

\* What is the central dilemma in the story?

\* What generalizations can you make about wisdom from the story? About love?

\* How do the concepts of love and wisdom relate to the story?

Change Questions

\* What generalizations about change that we have studied does this story illustrate? In what ways? Provide evidence.

7. You have just read and discussed "The Old Man and His Affectionate Son". Please examine the following sentence from the story in respect to its **Grammar**. Indicate the function for underlined words.

*Example Sentence:* Moved to tears by his father's affection, the son could not leave him behind and carried him back down the mountain.

Do you have any questions about your grammar self study packets that you would like to ask?

8. Have students complete a **Vocabulary Web** for the following words, from "The Old Man and His Affectionate Son": **discard, affectionate, delicacy, confirm, remarkable, succession, and sagacious.**



**Homework:**

1. The haiku is a Japanese poetry form. After studying examples of haiku, write and illustrate one of your own.



**Extensions:**

1. Origami is the Japanese art of paper folding. Find out more about this craft. After practicing on your own, teach your classmates how to make a simple origami figure by providing them with a set of directions which you have written.

2. Read a short history of Japan in the 20th Century. Prepare a brief summary of the important events that shaped its importance in the world today. Provide reasons to support your choices.

OR

Write about how Japan has changed over the course of this century.

**Teacher Log Notes:**

**The Old Man and His Affectionate Son**  
**From**  
**Folk Tales of Old Japan**  
**(Handout 10A)**

Once upon a time, there lived a son who was very dutiful and devoted to his father. In those days, it is said, there was a law requiring aged parents, who could no longer work, to be carried to and discarded in the mountains.

The affectionate son's father also grew old and was no longer able to work. Now that the time came to discard him, the son one day set out with the father on his back and went deep into the mountains. While being carried on the son's back, the father who loved him dearly, tore off twigs of trees and dropped them to the ground as guiding marks for fear the son might get lost on his way back.

Far up in a mountain, the son spread leaves at a spot which was sheltered from the rain and placed the father on the leaves. "Now, my dear father," he said, "I must bid you farewell." Thereupon, the father broke off a nearby twig, and showing it to the son, said: "Dear son, lest you should lose your way, I have dropped twigs like this on the ground so that you may find your way. The twigs will guide you home. Now, good-bye, dear son!" Moved to tears by his father's affection, the son could not leave him behind and carried him back down the mountain.

However, if this became known to the lord of the country, both the parent and the son would be severely punished. So the son dug a cave in the back yard and hid his father there. Every day, he carried meals to his father in the cave, and whenever he obtained a delicacy, he never failed to share it with him.

One day, the lord put up notices in various parts of the country, calling upon people to submit "ropes made of ashes." Everybody was at a loss how to twist ashes into ropes, and in the village where the dutiful son lived, no one could solve this difficult problem, either.

Upon learning of this, the father said to his son: "Strand a rope tightly and burn it on a board." When the son did just as the father had told him to, a rope of ashes was formed. He took it to the lord and received high praise for having solved the difficult problem.

Shortly after that, the lord showed him a simple wooden pole which retained no traces of its original shape, and ordered him to confirm which end of the pole had been the root. The son brought the pole back home and asked his father what to do. The father said to him: "Put the pole slowly into the water. The end which floats lightly is the head, and the end which tends to dip into the water is the root."

The son tested the pole according to his father's instruction and reported the result to the lord. Impressed with the fine settlement of the second difficult problem as well, the lord warmly praised the son.

However, the lord then came up with a third knotty problem, which was more difficult than the previous two. That is, he ordered the son to make a "drum that can be sounded even without beating."

The son again consulted his father, who immediately: "Well, nothing could be easier, son. Go and buy leather. Then go to the mountain and bring a beehive." The son did as instructed and the father made him a drum with the beehive in it. "Take this to the lord," he said to the son.

Promptly, the son took the drum to the lord. When the lord touched the drum, the surprised bees within flew about and bumped into the leather membranes. Consequently, the drum started to sound.

Complimenting the son on the remarkable solution of the three difficult problems in succession, the lord asked him how he could manage to find such wonderful solutions.

The son replied: "Being too young to have enough experience and wisdom, I could not work out any of the problems. To tell the truth, I obtained all the solutions from my old father, rich in experience and wisdom." Tearfully, he confided everything, saying: "I could not leave my father behind in the mountain, so I have hidden him in my home."

Impressed with the son's story, the lord said. "Well, I did not know old people were so sagacious and valuable. From now on, nobody will be allowed to cast off old parents in the mountains." After that, it is said, old people spent happy lives with their young.

Source:

*Folk Tales of Old Japan* (1975). Tokyo: The Japan Times, Ltd.

## Overview of Lesson 11

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
|                           | X       | X       |         | X       |         |

### **Instructional Purpose:**

\*To develop research process skills.

### **Materials Used**

1. Concept Maps (students use their copy from Lesson 5).
2. Research Model (See reproducible form in Appendix).
3. Model for Persuasive Writing and Speaking (See reproducible form in Appendix).
4. Interview Planning Sheet (Handout 11A).

## Lesson 11

### Activities:

1. Have the students review and revise their **Concept Maps**, making additions related to the story.
2. Have the students work in the triads established in Lesson 10. Give each group approximately 15 minutes to compose an editorial about the alternative which they determined to be the best possible solution. Encourage students to use the **Model for Persuasive Writing and Speaking** (Appendix) to compose their editorial. Have the leader/spokesperson from each group share the editorial. Pose questions to the class about the persuasive qualities of the editorials.

### Questions to Ask:

- \* *What is the topic of the editorial?*
- \* *What is the writer's opinion about this topic?*
- \* *Name the opinion statements in the editorial.*
- \* *Name the factual statements in the editorial.*
- \* *Identify key strategies of persuasion in the editorial.*

3. In conducting their research on their **Issue of Significance**, the students will have to evaluate persuasive messages. Have students use the Model for Persuasive Writing and Speaking (See reproducible form in Appendix) to complete this task. Provide the students with research time. Remind them to track their progress using the **Research Model** that students started working on Lesson 5.

4. Discuss the **Interview** in the research process using the **Interview Planning Sheet** (Handout 11A).

**Teacher Log Notes:**

A large rectangular area with a decorative border, intended for writing notes. The border consists of a repeating geometric pattern. The interior of the rectangle is blank, providing space for text.

Student Name \_\_\_\_\_

**INTERVIEW PLANNING SHEET (Handout 11A)**

Name of person you are interviewing?

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What is the role of this person?

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Why do you want to interview this person?

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What do you want to tell this person about your issue?

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**What questions do you want to ask?**

For example, to get you started:

What is the interviewee's perspective on the issue?

How does the issue relate to the interviewee's life or work?

What sources would the interviewee consult if she were in your position?

Other questions you want to ask:

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## Overview of Lesson 12

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
| X                         | X       | X       | X       | X       | X       |

### Instructional Purpose:

\*To engage students into interpretation of literature and use essay writing as a response.

### Materials Used

1. "The Tongue-cut Sparrow" from *Japanese Tales and Legends* (Handout 12A).  
\*McAlpine, H., & McAlpine, W. (1958). *Japanese tales and legends*. Oxford, England: Oxford University Press.
2. Student Response Logs.
3. Literature Web (See reproducible form in Appendix).
4. Vocabulary Web (See reproducible form in Appendix).

## Lesson 12

### Activities:

1. Review the generalizations about **Change**:
  - A. Change is linked to time.
  - B. Change may represent growth and development or regression and decay.
  - C. Change may be perceived as systematic or random.
  - D. Change is pervasive.
  - E. Change may happen naturally or may be caused by people.

Have the students orally generate specific examples of these generalizations in the stories read thus far. Provide time for them to make additions to their concept maps.

2. Tell the students that they will be **Reading** "The Tongue-cut Sparrow," which is another example of a Japanese folktale. Remind them to be attentive to similarities and differences between this story and "The Old Man and His Affectionate Son."
3. Have students do a **Literature Web** for "Tongue-Cut Sparrow."
4. Conduct a **Shared inquiry** session using the following questions as a guide.

### Questions to Ask:

#### Literary Response and Interpretation Questions

- \* How do the qualities of human nature in general reveal themselves in this story? Compare and contrast the qualities of the old man and his wife.
- \* What would be an example of the woodcutter's affection for the sparrow?

#### Reasoning Questions

- \* The story is a Japanese folktale retold for generations. What is the purpose of this folktale? What important lessons about life does it provide?
- \* What evidence do you have that the wife changed her ways? What caused the change?

\* *In what ways does the folktale illustrate the following generalizations:*

1. *Good things come in small packages.*
2. *Small kindnesses are returned ten-fold.*
3. *Greed and anger only begot trouble.*
4. *People should live within their means*
5. *The pleasures of life lie in simple things.*

*Change Questions*

- \* *What kinds of changes occur in the story for the sparrow, the man and his wife?*
- \* *What generalizations about change does this story illustrate?*

5. Have students give examples of information which they know about Japan and the Japanese culture. Note that both "The Old Man and His Affectionate Son" and "The Tongue-cut Sparrow" are examples of Japanese folktales; through reading such stories, many aspects of the relevant culture can be inferred.

6. A **Venn Diagram** is another example of concept mapping. Use a Venn Diagram to compare your culture to Japanese culture as it appears in the stories you have read.

7. You have just read and discussed "The Tongue-cut Sparrow". Please examine the following sentence from the story closely in respect to its **Grammar**. Indicate form and function for underlined words.

*Example Sentence:* Long after the old couple died, the sparrows commemorated the story of the old man and the old woman in a song, and for all I know they sing it to their children still.

Do you have any questions about your grammar self study packets that you would like to ask?

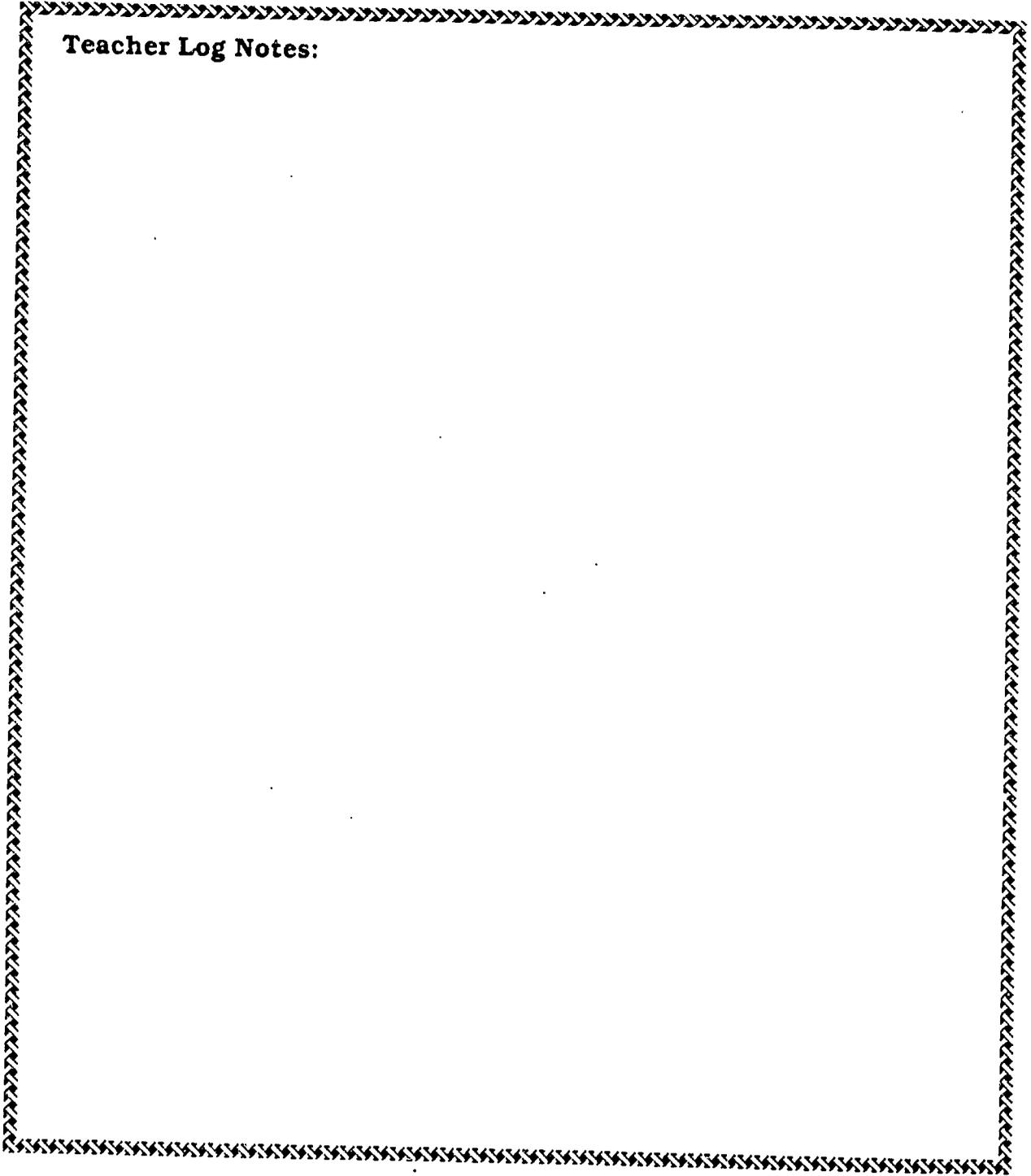
8. Have students complete a **Vocabulary Web** for the following words, from "The Tongue-cut Sparrow": **tranquility, veranda, gluttonous, obligation, samisen, parasol, oblivious, emit, sulphurous, retribution**. Teachers, in the interest of time, you may want to select a group of students to complete one of the vocabulary words and then share their discussions with the rest of the class.



**Extensions:**

Read another Japanese folktale. Make a Venn diagram to compare and contrast the folktale you just read to one from the lesson.

**Teacher Log Notes:**



**The Tongue-Cut Sparrow**  
**retold by Helen and William McAlpine**  
**(Handout 12A)**

It was autumn, and the dawn was breaking. The forest was a fire with the red of the maple trees; the cranes glided down to the watery rice-fields to dab for their morning meal; the croaks of the bull-frogs rumbled from the river banks; and Mount Fuji, weathered in clouds, breathed idly and contentedly on the distant skyline. It was a season and a morning dear to the old woodcutter's heart, and neither his poverty nor the sharp tongue of his irascible wife disturbed his tranquillity and happiness as slowly, with bent back and grasping a stout staff in his hand, he tramped through the forest to cut the day's fuel.

The birds knew him as a loving and gentle friend and chirruped in time to his walk, or flew from branch to branch along his path, waiting for him to scatter the millet grains which he always carried for them in a small bag tucked in his kimono sash. He had just stopped to throw the millet on the ground, when above the twittering he heard a plaintive cry of 'Chi! chi! chi! Chi! chi! chi!' It seemed to come from a nearby bush though there was nothing to be seen. The woodcutter, sensing that a bird was in distress, went quickly to where the cry appeared to come from, and parting the bush, saw a small sparrow lying in the grass panting with fright and unable to move. Picking it up gently in both hands, he examined it and found that one of its legs was wounded. He tucked the sparrow into his kimono against the warmth of his breast and returned home at once to attend to the sick creature.

His wife stormed bitterly at him when she learned the reason for his return and showered ill-natured complaints on him at the prospect of another mouth to feed, even though it was such a small one. The woodcutter, long resigned to her harsh tongue, went about quietly and unconcernedly tending to the sparrow. He laid it on an old cloth in a corner and fed it with warm rice-water and soft grains of millet. Day after day he cared for the little bird and with such unfailing devotion that, when the first snow came, its leg had already mended and its body was well and strong.

While it was ill the sparrow rarely ventured from the cage the woodcutter had fashioned for it, but as it became stronger, it became more venturesome. It took to hopping about the straw mat room and the wooden veranda outside, but ever with a watchful eye on the woodcutter's wife, who loathed it and lost no opportunity for attacking it with her broom and heaping on its head the wrath of seven gods of thunder. With the woodcutter it was different. The sparrow adored his gentle rescuer and the old woodcutter in turn loved the sparrow with all the warmth of his tender heart. Each evening it perched on the thatched roof to await his return from the forest. As he emerged from the darkening trees, it would set up an excited welcoming cry of 'Chun, chun, chun!' and fly round his head, sit on his shoulder, and pour its twitterings into his ear.

In the mornings it was a different story. As soon as the sparrow saw the old man preparing to leave, it huddled forlornly in the corner of its cage and sang its plaintive 'Chi! chi! chi! Chi! chi! chi!' The woodcutter, equally sad at parting from his pet, would take the little bird gently in his hands, and stroking the soft feathers, say:

'Well, well, now! Do you think I am leaving you forever? Content yourself my friend. I shall be back before the last light leaves the trees.'

One morning the old man went off as usual, having first told his wife to take good care of the sparrow and give it something to eat during the day. The old woman merely grunted, muttered a curse, and proceeded with her preparations for washing out their spring kimonos. She drew water from the well and filled the great wooden pail, and in this she placed the fine cotton kimonos to steep. Then the long bamboo poles had to be wiped clean and slung from the branch to branch of the trees. On these the kimonos would be threaded from sleeve to sleeve, so that they would dry quickly in the light breeze that fanned the trees. Next she put some of her precious store of rice-flour into a deep earthenware bowl and mixed it with a little of the water into a glistening white paste. Today she took especial care to mix it fine and smooth, for she was preparing her own and her husband's best kimonos for the ceremonious advent of spring, and it was her custom to soak them in the rice-paste to give them a fine glossy sheen. Their supply of food was scanty enough, but she always managed to save enough of the flour for this yearly ritual.

Leaving the bowl of paste on the veranda, she squatted down by the wooden tub and began the long task of rubbing and steeping, steeping and rubbing, until the kimonos were clean and fresh as young bamboo shoots. It was long past midday before she finished, and the poor sparrow, now ravenous, was singing its best to win the old woman's heart and her millet grains. But to no avail. She continued with her washing as if the bird did not exist, and the sour lines on her face told it that she had no intention of giving it anything. Dejected, it flew to the veranda, seeing the bowl, perched on its rim. Whatever the white paste was inside, it looked good, smelt good, and 'It tastes delicious, chun! chun!' cried the sparrow as it withdrew its beak and the rich rice-paste passed over its tongue.

'Oh! Oh! Oh! What a dish! What a find!' it chirruped in delight, and down went its beak again and did not reappear until the bottom of the bowl gleamed bare and clear in the midday winter sun. The sparrow hopped from the bowl on to the veranda and was preening itself in the sunshine when the old woman returned with the kimonos to dip them in the paste. When she saw the empty bowl, her whole body began shaking with hatred and anger, and seizing the sparrow before it had time to dodge out of her reach, she yelled:

'You did it! You did it! You gluttonous, grasping scavenger! Now I'll put an end to that pretty song of yours for good. Do you hear? For good! For good!

As her voice rose to a screech, she pulled a pair of scissors from her pocket and forcing the sparrow's beak apart, slit its tongue with the sharp blades and flung the poor creature to the ground. The sparrow turned and churned the dust and its wings beat the earth in agony. Cries of pain formed in its throat, but no sounds came from its beak. Several times it tried to lift itself from the earth, but its sufferings seemed to anchor it. Round and round it struggled and fluttered. Then, with one last effort of its little pain-filled body, it rose in the air and disappeared over the tree-tops of the forest.

Returning home that evening, the woodcutter was greatly surprised not to hear his usual welcome as he approached the hut. His pet was nowhere to be seen. And no glad 'Chun, chun, chun!' broke the evening stillness. Perturbed and uneasy, he went straight to its cage but found it empty. Turning to his wife he asked:

'Where is our little Chunko?'

'The nasty creature ate every morsel of my rice-paste: so I slit its tongue and drove it away. Wherever it is now, it is better than being here; for I could stand the wretch no longer,' his wife replied in anger.

'Oh, how pitiful! How pitiful!' cried the woodcutter in anguish, as if his own tongue had suffered the fate of his little sparrow. 'What cruel, what a wicked thing to do! You will suffer for this evil, indeed! Where is my little friend now? Where can it have gone?'

'The farther the better for my part,' snapped back his wife, untouched by her husband's distress. 'And a good riddance into the bargain!'

That night the woodcutter could not sleep. He turned and tossed in wakeful anxiety for his little bird, calling out from time to time in the hope that it might answer. When at last light came, he rose and dressed quickly and went to the forest in search of it. For a long time he wandered calling out:

'Tongue-cut sparrow, where are you? Where are you? Come to me, my little Chunko!'

But only the croaks of the bull-frogs, the cries of the cranes high overhead, and the chirrupings of the forest birds answered; the gay, glad song of 'Chun, chun, chun!' was nowhere to be heard. All the morning he searched and far into the afternoon, forgetful of food or weariness and with thought only for his little friend. As the evening light settled over the forest, turning the shadowy trees to the shapes of menacing giants and ferocious beasts, he sat down at the foot of a tree, exhausted and desolate, but still calling out:

'My little tongue-cut Chunko, where are you? Where are you?'

Overcome by the sadness in the woodcutter's voice, some sparrows, perched above him in the tree-tops, flew down to greet and to talk to him. The

old man was overjoyed to see them and begged them for news of his friend. The birds were deeply moved by the woodcutter's grief, and twittering among themselves, they finally said:

'Grandpa San, we know your Chunko well and where it lives. Follow us and we shall lead you to its home.'

The woodcutter, all thought of his weariness gone, sprang up and started out after the sparrows. He followed in the darkness for a long time, till at last they came to a clearing and there, in the midst of a moss-covered patch, surrounded by bamboo saplings, was a house gaily lit with lanterns hanging from the thatched eaves. Immediately a throng of sparrows came out to welcome him. They lined up before him and bowed deeply until their beaks touched the ground. They showed him into the house with every courtesy, helping him to remove his straw-bound clogs and putting soft slippers on his feet. They led him along a corridor of shinning cedar wood to a room of newly-laid straw matting. Here he courteously knocked off the soft slippers and entered in his cloth socks. The sparrows pulled back the decorated sliding screens of an inner room to reveal little Chunko surrounded by a flock of attendants, sitting on the floor awaiting his arrival.

'Oh! little friend, I have found you at last! I have looked in every tree in the forest to bring you back and comfort you and ask your forgiveness for the wickedness of my wife. And your tongue? Is it healed? How I grieved for you! I am overjoyed to see you again,' the woodcutter cried with the tears trickling down his cheeks.

'Thank you, thank you, Grandpapa! I am completely healed. Thank you! I, too, am overjoyed to see you,' wept the little sparrow and flew to the shoulder of the old man, who stroked it gently and tenderly.

'But, now, you must meet my parents,' said Chunko.

So saying, the sparrow led him into another room and presented him to its parents, who knew already of their child's rescue from death and the great kindness bestowed upon it during the long days of its illness by the old woodcutter. Bowing low, the parent birds expressed their grateful thanks to the old man, murmuring with deep gratitude that their obligation to him could never be repaid. They summoned the serving birds and instructed them to prepare a feast. As an honoured guest, they seated the old man nearest to the alcove in which a silk scroll inscribed with a poem hung. The old woodcutter as lost in wonder at the great beauty of the table and its furnishings. The chopsticks were of pure ivory, the soup-bowls of gilded lacquer, and the serving dishes were from the finest kilns in the land. Exquisite dish followed exquisite dish and all was served with delicacy and taste..

After the feast a group of elegant and gaily-kimonoed young sparrows entered, and to the accompaniment of two older birds - one who plucked the strings of the samisen and the other who changed the words of the song - they

performed the famous classical dance, 'The Wind among the Bamboo Leaves.' At that moment a light wind rose in the bamboo grove outside, shaking the branches and rustling the leaves in harmony with the sweet voices of the dancers as they joined in the words of the song. As the dance finished the wind among the leaves died away, the dancers bowed gracefully before disappearing into the inner room. Almost immediately they were followed by a second group, all carrying many-coloured paper parasols. The music faded and the dancers bowed and pattered out. Thoughts of his wife began to trouble the old man and reluctantly he told his hosts that he must return home. The sparrows were deeply disappointed and tried hard to dissuade him, but the woodcutter said that it would be unkind to leave his wife alone any longer and that he must return. Never before had he know that life could be so good, so gay, and so gracious; never would he forget this evening and the rare kindness of his honourable hosts. But now he must leave. they pressed him no further. Then the father bird spoke:

Honourable and gentle woodcutter, we are deeply conscious of your greatness of heart and the loving care you bestowed upon our only child. You came to love Chunko as your own, and Chunko loved you as a father. We want you to remember that our humble home will always be yours, our unworthy food will be your food, and all we possess we shall always share with you. But tonight we wish you to accept a gift from us as a token of our unbounded gratitude.'

As this, two wicker baskets were brought before the old man by serving birds and placed on the floor.

'Here are two wicker baskets,' continued the father bird" 'one is large and heavy; the other is small and light. Whichever you choose, my honourable friend, is yours, and is given with the heartfelt wishes of us all.'

The woodcutter was deeply moved and tears filled his eyes. He looked at the parent birds for a long time unable to speak. At last, he said:

"I have no wish for many possessions in this world. I am old and frail and my time on earth will not be much longer. My needs are very small. So I shall accept the smaller basket."

The serving birds carried the basket to the entrance hall and there they tied it on the old man's back and helped him on with his clogs. All the sparrows gathered at the door to wish him farewell.

"Goodbye my little friends. Goodbye, little Chunko! Look after yourselves! It was a wonderful evening and I shall never forget it," said the old man and bowed courteously many times. With a final wave of his hand, he left the grove and disappeared into the blackness of the forest with a flock of sparrows flying in front of him to put him on his way.

When he reached home, the clouds were already glowing with the morning sun. He found his wife as angry as a November storm because of his long absence and her fury was unleashed over the poor woodcutter's head. Suddenly, catching sight of the basket on his back, her tirade stopped.

"What's that you've got on your back?" she said in a voice filled with curiosity.

"It is a gift from the parents of little Chunko," replied her husband.

"Why do you stupidly stand there and not tell me? What is it? What have the creatures given you? Don't stand there like someone dead! Off with it from your back and see what's inside!" carped her greedy voice, and grasping the straps, she trailed the basket from his shoulders and tore open the lid.

A burst of dazzling brightness momentarily blinded her avaricious eyes, for inside lay kimonos soft as the morning dew and dyed with the petals of wild flowers, rolls of silk spun from the plumes of cranes, branches of coral from the seas of heaven, and ornaments sparkling brighter than the eyes of lovers. They both gazed in silence, dazed and bewildered; these were riches beyond even the world of their imagination. "A poet's dreamings," murmured the old man, and fell into silence again. The old woman dove in her hands and let the ornaments trickle through her trembling fingers.

"We are rich! We are rich! We are rich!" she repeated over and over.

Later that day, the old man recounted the story of his adventure from the beginning. When his wife heard that he had chosen the small basket when he might have had the larger one, she burst out in anger.

"What sort of husband have I? You bring home a small basket when with a little more trouble you could have brought home twice the quantity of treasures. We would have been doubly rich. This very day I will go myself and pay the birds a visit. I shall not be so senseless as you. I will see to it that I return with the big basket."

The old woodcutter argued and pleaded with her to be content with what they had. They were rich beyond the wealth of kings- enough for them and all the generations of their relatives. But her ears were stopped by the thoughts of her clutching, covetous mind, and grasping her outer wrap, she rushed out in a fever of anticipation.

As she had a good idea of the whereabouts of the sparrow's house from her husband's description, she reached the bamboo grove before midday.

"Tongue-cut sparrow, where are you? Where are you, little Chunko? Come to me!" she cried.

But her voice was harsh and even her smooth pleadings could not conceal the cantankerousness of her nature. It was a long time before any bird appeared. At last two sparrows flew from the house and curtsy asked her what was her business.

"I have come to see my friend little Chunko," she answered.

Without saying another word, the sparrows led her to the house, where she was met by the serving birds, who, also quiet and reserved, led her along the corridor to the inner room. She was in so much hurry that she refused to stop to remove her wooden clogs and the sparrows were horrified at such insolent bad manners. When little Chunko saw her, it flew terrified to a roofbeam.

'Ah! I see that you are quite recovered, my little pet. I knew I had not really hurt you!' she said in a honeyed voice. Then forgetting all womanly modesty and oblivious of the cold atmosphere about her, she blurted out:

'I am in a hurry. Please do not bother to dance for me. And I have no time to eat anything either. But I have come a long way, so please give me a souvenir of my visit quickly, as I must return at once.'

In silence the serving birds brought in two baskets, one large and heavy and one small and light, and placed them before her.

'As a parting gift from us, please accept one of these baskets,' said the father bird. 'As you see, one is large and heavy and the other is small and light. Whichever you choose is yours.'

Barely waiting for the parent bird to finish speaking, the old woman pointed eagerly to the large basket.

'It is yours,' said the bird gravely.

In the hall, with many shoves and heaves, the sparrows hoisted the basket on to the old woman's back and bowed her in silence out of the door. She wasted no time in bows in return but hastened off into the cover of the forest, staggering under the weight of the basket.

No sooner was she out of sight of the bamboo grove than she dragged the basket from her back and flung open the lid. Horrified she fell back as monsters and devils poured out with eyes shooting flames, mouths belching smoke, and ears emitting sulphurous clouds. Some had seven horned heads that lolloped and rolled on their slithery bodies, some had arms that writhed and coiled like snakes waving and searching blindly through the sulphurous air. Bodies, tenuous and billowing and spiked with the horns of great sea-shells, floated upwards and outwards; among them one in the semblance of a young girl with floating black hair whose sole feature was a single eyeball set in

the centre of a blank, white face. All these rose and bent and drifted over the horror-stricken body of the old woman.

'Where is this grasping, greedy, wicked woman?' they screamed, and the snaky arms groped and twisted round her. Suddenly all the monsters shrieked with one searing, ear-splitting voice:

'There she is! There is the evil-minded hag! Let us blow sulphur in her eyes and they'll be greedy no longer. Let us embrace her to our shell-spiked breasts and destroy the wickedness in her flesh. Let us peck and nibble her with our forked tongues until she dies, dies, dies.'

Panic-stricken the old woman fled, all feeling frozen out of her body. Through bush and bramble and water she sped with the swiftness of the wind, the monsters in mad pursuit behind.

'Peck her, nibble her, blow sulphur in her eyes; puncture her flesh with our spiked breasts,' they screeched.

'Oh! Buddha! Help me! Save me from these devils!' the old woman screamed.

Their bodies floated over her, their blindly groping arms stretched out to enfold her. Suddenly there was a burst of light among the trees. It was the setting sun showering the sky with rose and gold. As the golden radiance flooded the forest the monsters huddled back with yells of dismay, and turning in panic, they vanished into the darkness of the trees and were seen no more.

The old woman stopped, breathless and trembling, her body sick in every pore. The radiance in the forest was now dying, and dreading the monsters' return, she started off again, exhausted and trembling at every step.

When she reached home, her husband, shocked at her pitiful state, ran out and helped her to the veranda, where she sat panting for some time before she was able to speak.

'What has happened to you? What has happened to you? Do please tell me!' pleaded the old man.

His wife, after telling him her story, said:

'I have been ill-natured, evil-minded, and greedy all my life. This is the retribution I have deserved. I have had my lesson, a bitter one, but not perhaps so bitter as the life I have led you. Now I know how evil I have been. From this hour onwards, I will mend my ways. I will try to be kinder, gentler woman and a better wife to you, my dear husband.'

He placed his hand on her shoulder and they both knew that the bad days were gone forever. For the years that were left to them they knew no want

and never a harsh word passed the old woman's lips. The sparrows became their closest friends and each paid regular visits to the other's home. Long after the old couple died, the sparrows commemorated the story of the old man and the old woman in a song, and for all I know they sing it to their children still.

Source:

"The Tongue-Cut Sparrow": pp. 188-201 from *Japanese Tales and Legends* retold by Helen and William McAlpine (1958).

## Overview of Lesson 13

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
|                           | X       |         | X       | X       |         |

### **Instructional Purpose:**

\*To comprehend an oral message.

### **Materials Used:**

1. Slips of paper with topics for persuasive speeches.
2. Index cards (3 per student).
3. Software: MECC Outliner, The Children's Writing and Publishing Center, Magic Slate, Writing an Opinion Paper, Just a Little Lie.
4. Persuasion Chart (Handout13A).
5. Model for Persuasive Writing and Speaking (See reproducible form in Appendix).
6. Research Model (See reproducible form in Appendix).
6. Assessment Handouts from Section V.
7. Student Response Logs.

## Lesson 13

### Activities:

1. Have the students review and revise their **Concept Maps**, making additions related to the story.
2. Have the students brainstorm examples of people they have tried to persuade in the past, what they have tried to persuade them to do, how they tried to persuade them, and what the results were. Record their answers on the **Persuasion Chart** (Handout 13A). Have the students orally describe and explain their situations. Discuss the how and results columns. In the **Response Log**, have each student briefly suggest an alternative method of persuasion for one of the situations.
3. Discuss the **Model for Persuasive Writing and Speaking** (Appendix) as a method of developing a framework for a speech. Have each student draw a slip of paper from a hat; on these slips of paper will be topics for persuasive speeches. (These topics should be ones in which they try to persuade a specific family member or friend to change something.)
4. Provide them with index cards. Tell them that they have five minutes to prepare an impromptu speech related to the topic, using the **Model for Persuasive Writing and Speaking** (Appendix).
5. After students have formulated their point of view, each main point can be developed slightly. All information for the speech should be written on the index cards. Have students volunteer to present their speeches; as they are presenting, have the other students evaluate the speeches using the **Speech Evaluation Form** from Section V.
6. Discuss the student presentations using the **Speech Evaluation Form**.
7. Provide the students with research time. Remind them to track their progress using **Research Model** (See reproducible form in Appendix).
8. Discuss **Extension Activities**.



### Homework:

Today, schools are financed by taxing property owners. This has led to serious difficulties for the schools in many localities. Write an editorial supporting an alternative method of financing schools.



**Extensions:**

1. Allotting government money for space exploration and travel is a controversial issue. Pretend that you are a scientist who supports the space program wholeheartedly. After researching the topic, write an example of a persuasive letter which you might send to the President about this issue.
2. Before the U.S. became a country, the Constitution had to be ratified by the thirteen original colonies. Develop a brochure in which you argue for or against the ratification in one of the colonies.

**Teacher Log Notes:**

Persuasion Chart (Handout 13A)

| WHO | WHAT | HOW | RESULTS |
|-----|------|-----|---------|
|     |      |     |         |
|     |      |     |         |
|     |      |     |         |
|     |      |     |         |

## Overview of Lesson 14

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
| X                         |         | X       |         | X       | X       |

### **Instructional Purpose:**

\*To analyze and interpret poetry.

### **Materials Used:**

1. Emily Dickinson Poems:

"I'm nobody!..."  
"Presentiment is..."  
"Funny to be..."  
"The morns are meeker than..."  
"It sifts from leaden..."  
"Dear March, come..."

\*Dickinson, E. (1989). *I'm nobody! Who are you?* Owings Mills, MD: Stemmer House Publishers, Inc.

2. Vocabulary Web (See reproducible form in Appendix).
3. Literature Web (See reproducible form in Appendix).
4. "I'm Nobody! Who Are You?" by Emily Dickinson (Handout 14A).

## Lesson 14

### Activities:

1. Remind students that the unit theme is "Exploring Change Through Literature." Have them review their **Concept Maps** and add ideas about change which they have gained from the literature read thus far.
2. Tell the students that they will be reading poems written by Emily Dickinson. Several of the poems relate to changing seasons. In the **Response Log**, have each student answer this question: How do the changing seasons affect your emotions? After five minutes, allow students to share their responses orally.
3. Divide the class into triads. The following jobs should be assigned:
  - timekeeper: ensures that the group stays on task and finishes work within the assigned time frame;
  - secretary: records all group answers;
  - leader/spokesperson: acts as a facilitator to guide the group through the activity; ensures that all group members participate; presents group's products to the class
4. Give each group a copy of one of the Emily Dickinson poems. Make this assignment:
  - A. Read the poem aloud several times.
  - B. Who is speaking in the poem?
  - C. In your response logs, write a one-sentence summary of the poem. (Use this as the introduction to your dramatic presentation.)
5. After each poem has been presented, orally discuss the elements of change involved in the poem.
6. Use the **Literature Web** to map words, ideas, images and feelings that come to mind based on your reading of the poem by Emily Dickinson (Handout 14A).
7. Discuss your webs in groups of four and create a **Group Web** of the poem. Have one person share from each group.

### Questions to Ask:

Literary Response and Interpretation Questions

- \* How were your webs similar to and different from each other?
- \* What if Emily Dickinson were here? What do you think she would have said was her most important idea in the poem? What evidence could you present to support your perspective?
- \* Why is the frog image so effective? Can you create another image that works as well in the following model:

"Important people are like \_\_\_\_\_ because they \_\_\_\_\_."

- \* The poet says "I'm nobody" and seems to enjoy it. Why would she feel that way?

Reasoning Questions

- \* How does the concept of privacy relate to the poem? What would you infer about Dickinson's feelings about anonymity, based on the poem?
- \* Do you agree with Dickinson's perspective about this issue? Why or Why not?
- \* What are the positive and negative implications of blending into the crowd? Cite examples of each.

8. You have just read and discussed "I'm Nobody! Who Are You?". Please examine the following sentence from the poem in respect to its **Grammar**. Indicate the function for underlined words.

Example Sentence: How public, like a frog, to tell your name the livelong day to an admiring hog!

Do you have any questions about your grammar self study packets that you would like to ask?

10. Have students complete a **Vocabulary Web** for the following words, from Dickenson poems: **presentiment, alabaster, indicative, and staid**.



**Homework:**

1. Memorize an Emily Dickinson poem and prepare to recite it to your group.



**Extensions:**

Read *The Story of Emily Dickinson: I'm Nobody! Who Are You?* by Edna Barth. Design an appropriate costume and portray Dickinson for your classmates. Tell them about your life and read samples of your poetry.

**Teacher Log Notes:**

**"I'm Nobody! Who Are You?"**

by  
**Emily Dickinson**  
**(Handout 14A)**

*I'm nobody--Who are you?  
Are you nobody too?  
Then there's a pair of us--don't tell.  
How dreary to be somebody,  
How public like a frog.  
To tell your name the livelong day  
To an admiring bog!*

## Overview of Lesson 15

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
|                           | X       | X       |         | X       |         |

### **Instructional Purpose:**

\*To use reasoning skills in writing a persuasive essay and a persuasive speech.

### **Materials Used:**

1. Research Model (See reproducible form in Appendix).
2. Model for Persuasive Writing and Speaking (See reproducible form in Appendix).
3. Software: MECC Outliner, The Children's Writing and Publishing Center, Magic Slate, Writing an Opinion Paper, Just a Little Lie.

## Lesson 15

### Activities:

1. In this session, a majority of the time should be spent organizing the culminating products: the persuasive essay and the persuasive oral presentation. Provide ample time for research. Remind the students to track their progress using the Research Model (see Section III)
2. Review the steps of the **Writing Process**. See Section III for the model. Have students use part of today's session to write a rough draft of the persuasive essay, to be submitted in the writing portfolio. Remind them that they must include these three elements: thesis statement, supporting details, and a conclusion. If time allows, student-teacher conferences about the drafts should be conducted during this session.
3. Review the **Model for Persuasive Writing and Speaking** (See reproducible form in Appendix) as method of developing a framework for a speech. Provide each student with a copy of it for organizing their oral presentation.
4. Reconvene groups from previous day so that students can recite Emily Dickinson poem.

Teacher Log Notes:

## Overview of Lesson 16

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
| X                         | X       | X       |         | X       | X       |

### **Instructional Purpose:**

\*To compare novels read and make inferences about how they reflect the generalizations about change.

### **Materials Used:**

1. Multiple copies of the following novels will be used in this lesson:

*The Secret Garden*, F. H. Burnett  
*Underrunners*, by M. Maky  
*Words by Heart*, by O. Sebestyen  
*Taking Sides*, by G. Soto  
*Year of Impossible Goodbyes*, by Sook Nyul Choi  
*Bridge to Teribithia*, by K. Paterson  
*Call It Courage*, by A. Sperry  
*The Witch of Blackbird Pond*, by E.G. Speare  
*Roll of Thunder Here My Cry*, by M. Taylor

2. Student Response Logs.

## Lesson 16

### Activities:

1. Remind students that the unit theme is "Exploring Change Through Literature." Have them review their **Concept Maps** and add ideas about change which they have gained from the literature read thus far.
2. Have the students review the **Change Matrix** completed for this lesson. This is based on the reading assignment for the novels in Lesson 2. In the Response Log have students compare the novels using information from the matrix to support their comparisons.
3. Have the students volunteer to share entries from their **Literature Logs**. Orally discuss inferences they made about the characters and how they reflected those in their journals.
4. Divide the students into groups according to the novels they chose as the second selection. In each group, the following jobs should be assigned:
  - timekeeper: ensures that the group stays on task and finishes work within the assigned time frame
  - secretary: records all group answers
  - leader/spokesperson: acts as a facilitator to guide group through activity; ensures that all group members participate; presents group's products to the class

### Questions to Ask:

- \* *Compare/contrast the settings of the two novels.*
- \* *Compare/contrast the main characters in the two novels.*
- \* *What are the elements of change which are present in each story?*
- \* *Predict what might happen in each main character's life after the conclusion of the story.*
- \* *How does the Secret Garden demonstrate the generalizations of change that we have studied? How does the second novel demonstrate change?*

6. Give students 20 minutes to complete this activity. Have students record their information on chart paper and then post their answers around the room.
7. When the comparison is completed, have each student use the information to write an essay about this topic (to be submitted in the writing portfolio):

HOW ARE THE GENERALIZATIONS ABOUT CHANGE REFLECTED IN THESE NOVELS?



**Homework:**

Now that you have had the chance to discuss the novels with your classmates, revise your change matrix and literature web for each book.

**Teacher Log Notes:**

A large, empty rectangular box with a decorative border, intended for writing teacher log notes. The border is composed of a repeating pattern of small, stylized, interlocking shapes, matching the one above.

## Overview of Lesson 17

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
| X                         | X       |         |         | X       |         |

### **Instructional Purpose:**

\*To respond to the musical score of *The Secret Garden* as an interpretation of the novel.

### **Materials Used:**

1. Large sheets of white drawing paper.
2. Broadway soundtrack, by Thomas Z. Shepard, from the production of *The Secret Garden*. Produced by Columbia.
3. Research Model (See reproducible form in Appendix).

## Lesson 17

### Activities:

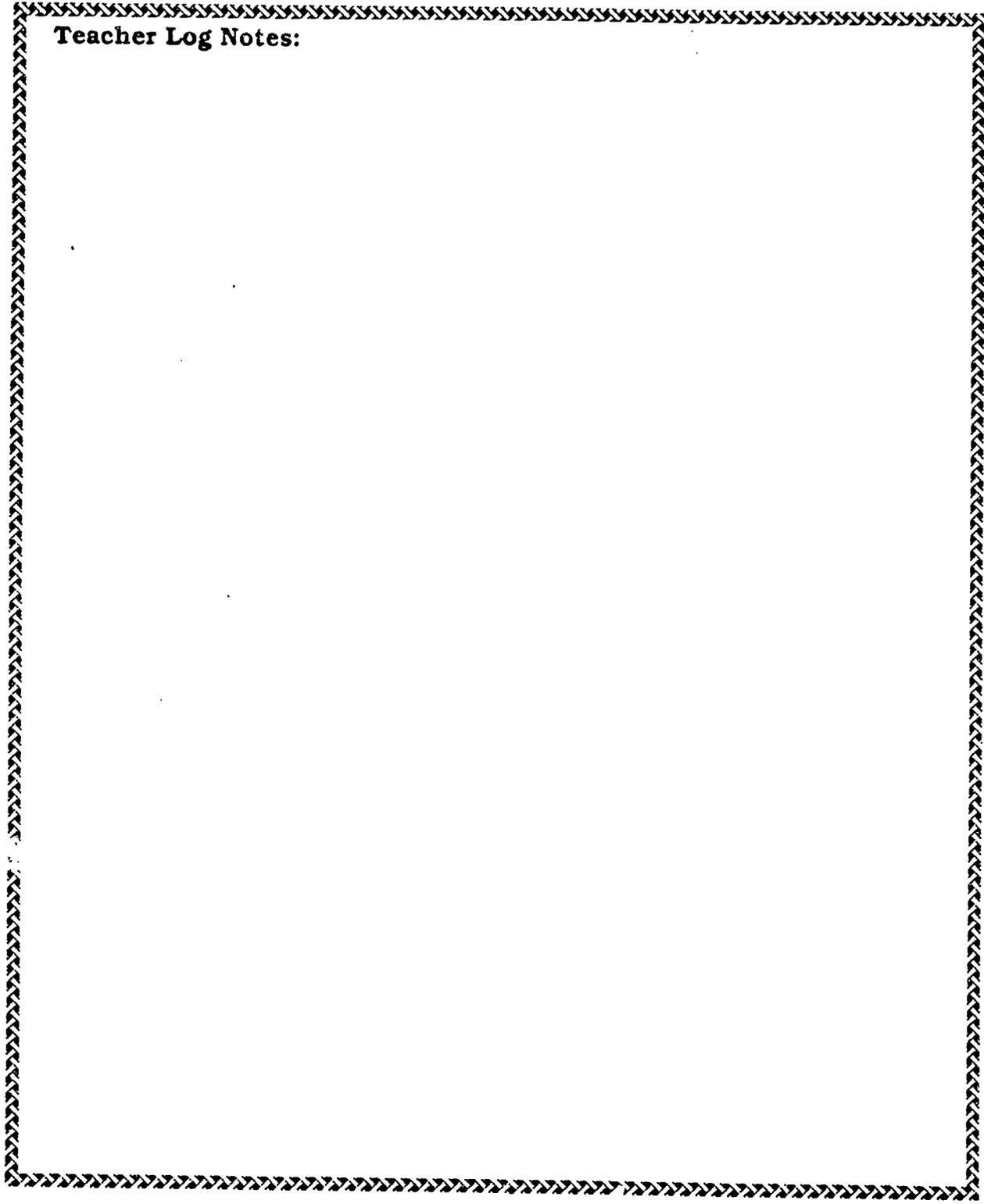
1. Have the students review their **Concept Maps** about change and make additions related to the novels.
2. Provide each student with a large sheet of *drawing* paper, which he/she should divide in half. Tell the students that they will be discussing the imagery in two songs written for the musical production of *The Secret Garden*. Play the selection "The House Upon the Hill" from the Broadway production of *The Secret Garden*; on the drawing paper, have each student draw a picture of the images created by that song. Then, play "Wick" and have the students draw a picture on the other half of the drawing paper. Discuss the mood created by each song. Have the students share and discuss their drawings.

### Questions to Ask:

- \* *Compare/contrast the moods created by each selection.*
- \* *How does each song relate to the written text?*
- \* *What are the singer's emotions in each song?*
- \* *Identify the mood of the last song for this story. (Play the last song, Finale.)*
- \* *How does music change your perceptions of the novel?*
- \* *If music were to accompany your other novel, what characteristics would it have? Create appropriate song titles.*

3. In this session, the majority of the time should be spent organizing the culminating products: the persuasive essay and the persuasive speech. Provide ample time for research work. Remind the students to track their progress using the **Research Model** in Section III.
4. Students should also use this time to conference with the teacher and peer editors.

**Teacher Log Notes:**



## Overview of Lesson 18

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
| X                         | X       | X       |         | X       | X       |

### **Instructional Purpose:**

- \*To respond to a literature selection through reading, writing, and discussion.
- \*To administer post assessments in literature and writing.

### **Materials Used:**

1. "Poor People" by Leo Tolstoy (Handout 18A).  
\*Tolstoy, L. (1898). *The complete works of Lyof N. Tolstoi*. NY: Crowell.
2. Student Response Logs.
3. Postassessment for Literature/Reading (Handout 18B).
4. Postassessment for Writing (Handout 18C).
5. Literature Web (See reproducible form in Appendix).

## Lesson 18

### Activities:

1. Remind students that the unit theme is "Exploring Change Through Literature." Have them review their **Concept Maps** and add ideas about change which they have gained from the literature read thus far. Provide them with time to revise the maps in their response logs.
2. Tell the students that they will be reading a story by Leo Tolstoy. Have the students silently read "Poor People" (Handout 18A).
3. Administer the **Reading Postassessment** (20 minutes). (Handout 18B)
4. Administer the **Writing Postassessment** (15 minutes). (Handout 18C)
5. Collect the assessment papers and then orally discuss the assessment questions.

### Questions to Ask:

#### Literary Response and Interpretation Questions

- \* How did the title of the story relate to its topic? How did your title compare to the actual title of the story?
- \* If you encountered Zhanna's dilemma, what would you have done?
- \* If you were Zhanna, how would you explain to the children what happened?

#### Reasoning Questions

- \* Decision making is a part of life. What decisions do Zhanna and her husband make and why? In your response log, evaluate the consequences their decisions will bring to them.
- \* What inferences can you draw from the ending about what will happen to the widow's children? To Zhanna and her family?
- \* How does the concept of doing the right thing regardless of additional hardships relate to the story?

#### Change Questions

- \* Characters change themselves or are changed by events. How does this statement apply to the story we just read?

7. Have students do a **Literature Web** for "Poor People."



**Homework:**

1. Have the students cite examples from the literature which support these generalizations. Have the students make final modifications to their concept maps about People and Change.
2. Prepare for your oral presentation.

**Teacher Log Notes:**

**"Poor People"**  
by  
**Leo Tolstoy**  
(Handout 18A)

In a small fisherman's cabin, near the edge of the sea, Zhanna, a fisherman's wife, sat by the fire mending an old sail. It was dark and cold outside. The wind was howling. There was a storm over the sea. But in the cabin it was warm and cozy. The earthen floor had been swept clean and a comforting fire was spluttering and hissing softly in the fireplace. Five young children were asleep on a wide bed in the corner.

Zhanna's husband had put out to sea early that morning and had not yet returned. She kept listening to the drone of the waves and the fury of the wind. She was worried.

The old wooden clock struck ten—then eleven, and still he did not return. Zhanna thought of her fisherman husband—how he didn't spare himself and would stay out fishing in cold weather and in storms. She, too, worked from morning till night. But they never had enough to eat. The children didn't have shoes and went about barefoot both in winter and in summer. Zhanna was grateful though that they were strong and healthy. Then she thought of her husband again and she said to herself, "Where is he now? May the Lord watch over him!"

It was too early to go to bed. She put down her sewing, wrapped herself in a heavy shawl, lit a lantern, and went outside to see if the sea was calming down, whether the beacon was still burning in the lighthouse, and if she could see her husband's boat coming in. But she saw nothing in the black darkness.

Zhanna remembered that she had intended to visit her neighbor, the widow, who was very poor and ill and had two small children to care for. Life had been very hard for this woman. "I'll go and stay with her for a while," Zhanna thought.

She approached her neighbor's hut and knocked. There was no answer. Zhanna pushed the door open and entered. It was damp, cold, and dark inside. She raised the lantern to see where the sick woman was. She saw her lying on a small bed that stood right across from the door. The woman was lying very quietly, her head was tilted way back. She did not move at all. Her face was as white as the pillow, and her arm hung limply from the side of the bed.

And on the same bed, near the dead mother, two little children were sleeping. They were curly haired and chubby. They had been covered carefully with the mother's threadbare shawl and with her dress. Evidently the dying woman had tried to care for her young ones to the very last moment of her ebbing life. The children were breathing easily and sleeping peacefully.

Zhanna wrapped the children in her shawl and took them home with her. She put the sleeping orphans near her own children and drew the curtain across the bed.

She was pale and shaken. "What will her husband say? After all, they had five children of their own and a lot of care they were. Why did she bring the others!" Zhanna sat there, at the bed, for a long time, worrying.

It finally stopped raining and it was getting light outside, but the wind continued to howl. Suddenly the door to the cabin was opened, a stream of cold sea air blew into the room and a tall dark-skinned man entered.

"It's me, Zhanna," her husband said.

"Oh, it's you! Thank God!" Zhanna said but she didn't dare look him in the face.

"The weather was awful," he continued. "I hardly caught anything and the nets got torn. I was lucky to get back alive. And what did you do while I was away?"

"I? . . ." she began, and grew paler. "I sat here sewing. It was scary. I worried about you."

They were silent for a while.

"Our neighbor, the widow, died! Death was not easy for her. How her heart must have ached for her two little ones...."

Zhanna said no more. Her husband frowned. Then his face grew thoughtful and he looked troubled. After a while he said:

"We'll have to take them in. We'll manage to survive—somehow. Hurry and get them."

But Zhanna did not move.

"Why don't you go? Don't you want to take them in? What's wrong with you, Zhanna?"

"Here they are. I've already brought them," Zhanna said, parting the bed curtain.

## Postassessment Literature/Reading (Handout 18B)

Name: \_\_\_\_\_

Read the story and answer the questions. You have 20 minutes.

1. State an important idea of the story in a sentence or two.
2. Use your own words to describe the significance of the following sentence.  

(page 201) "They had been covered carefully with the mother's threadbare shawl and with her dress."
3. What does the story tell us about the idea of change? Support what you say with details from the story.
4. Create a title for this selection. List two reasons based on the reading.

**Postassessment for Writing (Handout 18C)**

Name: \_\_\_\_\_

Do you think that the story, "Poor People," should be required reading for all students in your grade?

**Directions:** Write a paragraph to answer the question. State your opinion, include three reasons for your opinion, and write a conclusion to your paragraph.

## Overview of Lesson 19

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
|                           |         | X       |         |         |         |

### **Instructional Purpose:**

\*To enhance oral presentation skills.

### **Materials Used:**

1. Persuasive Speech Evaluation Form (Handout #3, Section V).
1. Software: MECC Outliner, The Children's Writing and Publishing Center, Magic Slate, Writing an Opinion Paper, Just a Little Lie.

## Lesson 19

### Activities:

1. Students will give their speeches on their issue of significance.
2. Students will use the **Persuasive Speech Evaluation Form** (Section V) to rate speeches.
3. After all speeches have been given, discuss areas of strength and improvement for each speech. Have students turn in their persuasive essays.
4. Discuss extension activities.



### Homework:

Think of a change that has occurred in your own life or a change you have observed in the life of someone else. Be prepared to share this story during the next class period.



### Extensions:

Some Russian folktales which you may enjoy reading are:

Cleaver, E. (1990). *Petrouchka*. Toronto: Macmillan of Canada.

Cole, J. (1983). *Bony-legs*. New York: Four Winds Press.

Domansaka, J. (1981). *A scythe, a rooster, and a cat*. New York: Greenwillow Books.

Riordan, J. (1976) *Tales from Central Russia*. New York: Viking Press.

Create a literature web for one of the stories.

### Teacher Log Notes:

A large rectangular box with a decorative border, intended for the teacher to write log notes. The border consists of a repeating pattern of small, stylized, interlocking shapes.

## Overview of Lesson 20

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
| X                         | X       | X       | X       | X       | X       |

### ***Instructional Purpose:***

- \*To explore change in the lives of students.
- \*To examine how the experiences of this unit support the generalizations about change.

### ***Materials Used:***

1. Change Matrix (Handout 20A).

## Lesson 20

### Activities:

1. Students were asked to come to class prepared to write about a change in their own lives or one that they have observed in the life of someone they know. In their **Response Journals**, have them write about this event or situation that features change.
  2. Have students share their stories in small groups.
  3. While they are in their small groups, have students complete the **Overall Change Matrix** (Handout 20A) on the literature used in the unit and their own story that was just written in the Response Journal.
  4. As a whole class activity, use the matrix as a basis for discussion about the ways in which change affected the lives of the people in the literature studied in this unit. Then extend the discussion by asking students to respond to the question, "How has the world around you affected your life?" Put butcher paper or other large paper on the wall for summarizing the responses.
  5. Revisit the five generalizations on change.
    - \* Change is linked to time. (How is change linked to time?)
    - \* Change may be positive or negative. (Does change always represent progress?)
    - \* Change may be perceived as orderly or random. (Can we predict change?)
    - \* Change is everywhere. (Does change apply to all areas of our world?)
    - \* Change may happen naturally or may be caused by people. (What causes change?)
  6. Divide students into five small groups. Assign each group one of the change generalizations. Allow 10-15 minutes of discussion within the groups to address the following question as it relates to that generalization.
    - \* *How have all of the various experiences of this unit supported the generalization?*
- Students should take notes on the discussion.
7. Have students share their findings with the whole class.
  8. Have each child review the contents of his/her writing portfolio. Make this assignment: **REREAD THE SELECTIONS IN YOUR WRITING PORTFOLIO. IN PARAGRAPH FORM, REFLECT ON HOW YOU HAVE GROWN AND/OR CHANGED AS A WRITER DURING THIS UNIT. CONCLUDE**

WITH A PARAGRAPH EVALUATING YOUR STRENGTHS AND WEAKNESSES AS A WRITER.



***Homework:***

Prepare for post test on Grammar Packet within the week. (Teachers should schedule as soon after Lesson 20 as possible.)

**Teacher Log Notes:**

A large rectangular area with a decorative border, intended for writing teacher log notes. The border consists of a repeating pattern of small, stylized 'V' or 'W' shapes. The interior of the rectangle is blank, providing space for handwritten notes.

### Overall Change Matrix (Handout 20A)

| Literature                         | Changes in characters | Changes in setting | Changes in relationships | Change in you as a result of reading |
|------------------------------------|-----------------------|--------------------|--------------------------|--------------------------------------|
| "Power of Light"                   |                       |                    |                          |                                      |
| "Lenny's Red Letter Day"           |                       |                    |                          |                                      |
| "Carrying the Running-Aways"       |                       |                    |                          |                                      |
| African American Poetry            |                       |                    |                          |                                      |
| "Old Man and His Affectionate Son" |                       |                    |                          |                                      |
| "Tongue Cut Sparrow"               |                       |                    |                          |                                      |
| Emily Dickinson Poetry             |                       |                    |                          |                                      |
| "Poor People"                      |                       |                    |                          |                                      |
| Your own story                     |                       |                    |                          |                                      |

## Unit Extensions

1. Read through the editorial section of the newspaper. Select an issue to which you have a reaction and write a letter to the editor about it. (Before doing so, be sure to read the rules stated in the newspaper about writing such a letter.)

2. Read another novel from the list in Handout 2A. React to it in a one page paper.

3. Choose a short poem from one of the following American authors, map it, and prepare a 5 minute presentation on its meaning. Use one of the following graphic organizers: concept map or generalization scheme or a web.

- Emily Dickinson
- Walt Whitman
- Robert Frost
- Langston Hughes
- Maya Angelou

4. Poetry books which you may enjoy reading are:

Plotz, H. (Ed.). (1977). *The gift outright: America to her poets*. New York: Greenwillow.

Cummings, E. E. (1983). *Hist whist and other poems for children*. New York: Liveright.

Livingston, M. C. (1982). *How pleasant to know Mr. Lear!* New York: Holiday.

Kennedy, X. J., Kennedy, D. M., & Weinhaus, K. A. (1982). *Knock at a star: A child's introduction to poetry*. Boston, MA: Little, Brown.

Frost, R. (1959). *You come too: Favorite poems for young people*. Owings Mills, MD: Stemmer House Publishers.

Name Of Unit: \_\_\_\_\_  
Grade Level: \_\_\_\_\_

**Teacher Feedback Form**

To the Teacher:

After you have implemented this unit with students, please complete this form and return it to:

Center for Gifted Education  
College of William and Mary  
P. O. Box 8795  
Williamsburg, VA 23187  
804-221-2363

- |                                                                  | To a great extent |   |   |   | Not at all |
|------------------------------------------------------------------|-------------------|---|---|---|------------|
| 1. I enjoyed using this unit.                                    | 5                 | 4 | 3 | 2 | 1          |
| 2. My students enjoyed the unit.                                 | 5                 | 4 | 3 | 2 | 1          |
| 3. I would recommend the following changes in the unit:          |                   |   |   |   |            |
| 4. I would like to see the following readings added to the unit: |                   |   |   |   |            |
| 5. I would like to see the following deleted from the unit:      |                   |   |   |   |            |
| 6. Other comments:                                               |                   |   |   |   |            |

Thank you for your cooperation.

## V. Assessments

This section contains copies of recommended teacher assessments for use during unit implementation. Assessments focus on key student outcomes of the unit. The following specific forms are included:

1. Group Discussion Assessment
2. Writing Self Assessment
3. Peer Assessment of Writing
4. Teacher Assessment for Writing
5. Persuasive Speech Evaluation Form
6. Teacher Reasoning Assessment
7. Concept of Change Assessment
8. Research Product Assessment
9. Overall Student Assessment Progress Report

## Group Discussion Assessment (Handout #1)

Name \_\_\_\_\_ Date \_\_\_\_\_

**Directions:** Use the following rating scale to evaluate each quality.

3 = Excellent

2 = Satisfactory

1 = Needs Improvement

|                                                                             | Needs<br>Improvement | Satisfactory | Excellent |
|-----------------------------------------------------------------------------|----------------------|--------------|-----------|
| <b>CONTENT</b>                                                              |                      |              |           |
| - Did the student respond openly to the reading?                            | 1                    | 2            | 3         |
| - Did the student interpret ideas in the reading?                           | 1                    | 2            | 3         |
| - Did the student cite relevant examples from the reading to support ideas? | 1                    | 2            | 3         |
| - Did the student use reasoning skills in understanding the reading?        | 1                    | 2            | 3         |
| - Did the student relate the reading to the concept of change?              | 1                    | 2            | 3         |
| <b>PARTICIPATION</b>                                                        |                      |              |           |
| - Was the student attentive to the discussion?                              | 1                    | 2            | 3         |
| - Did the student contribute relevant ideas?                                | 1                    | 2            | 3         |

\*\*\*\*\*  
 COMMENTS: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Writing Self Assessment (Handout #2)

Name \_\_\_\_\_

Exercise \_\_\_\_\_

**Directions:** Use the following rating scale to evaluate each quality.

3 = Excellent                      2 = Satisfactory                      1 = Needs Improvement

|                                             | Needs<br>Improvement | Satisfactory | Excellent |
|---------------------------------------------|----------------------|--------------|-----------|
| <b>CONTENT</b>                              |                      |              |           |
| -My main idea is clear                      | 1                    | 2            | 3         |
| -My details support the main idea           | 1                    | 2            | 3         |
| -My ideas are organized logically           | 1                    | 2            | 3         |
| -My arguments are strong and well-supported | 1                    | 2            | 3         |
| -My vocabulary is rich and varied           | 1                    | 2            | 3         |
| <b>MECHANICS</b>                            |                      |              |           |
| My spelling is accurate                     | 1                    | 2            | 3         |
| My capitalization is correct                | 1                    | 2            | 3         |
| My punctuation is correct                   | 1                    | 2            | 3         |

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MY WRITING SAMPLE IS STRONG IN THESE WAYS:

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MY WRITING SAMPLE COULD BE IMPROVED IN THESE WAYS:

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**Peer Assessment of Writing (Handout #3)**

Reader \_\_\_\_\_

Writer \_\_\_\_\_

**Directions:** Read your partner's writing sample carefully. Complete each sentence.

1. I like the part where \_\_\_\_\_

2. I'd like to know more about \_\_\_\_\_

3. I think the main idea is \_\_\_\_\_

4. I like the way you described \_\_\_\_\_

\*\*\*\*\*

THE WRITING SAMPLE IS STRONG IN THESE WAYS:

\_\_\_\_\_  
\_\_\_\_\_

THE WRITING SAMPLE COULD BE IMPROVED IN THESE WAYS:

\_\_\_\_\_  
\_\_\_\_\_

## Teacher Assessment for Writing (Handout #4)

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Directions:** Use the following rating scale to evaluate each quality.

3 = Excellent

2 = Satisfactory

1 = Needs Improvement

|                                                                                                 | Needs<br>Improvement | Satisfactory | Excellent |
|-------------------------------------------------------------------------------------------------|----------------------|--------------|-----------|
| 1. Expresses good ideas.                                                                        | 1                    | 2            | 3         |
| 2. Smooth and orderly flow of ideas.                                                            | 1                    | 2            | 3         |
| 3. Displays appropriate level of detail.                                                        | 1                    | 2            | 3         |
| 4. Demonstrates appropriate elements of<br>structure (introduction, body, conclusion)           | 1                    | 2            | 3         |
| 5. Uses descriptive language, vocabulary                                                        | 1                    | 2            | 3         |
| 6. Uses correct language.                                                                       | 1                    | 2            | 3         |
| 7. Demonstrates correct use of language<br>mechanics (e.g., capitalization and<br>punctuation). | 1                    | 2            | 3         |

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PARTICULAR STRENGTHS:

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AREAS NEEDING IMPROVEMENT:

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### Speech Evaluation (Handout #5)

Name \_\_\_\_\_

Exercise \_\_\_\_\_

**Directions:** Use the following rating scale to evaluate each quality.

3 = Excellent

2 = Satisfactory

1 = Needs Improvement

|                                                                                | Needs<br>Improvement | Satisfactory | Excellent |
|--------------------------------------------------------------------------------|----------------------|--------------|-----------|
| The purpose of the speech was clear.                                           | 1                    | 2            | 3         |
| The speaker's reasoning was clear and logical.                                 | 1                    | 2            | 3         |
| The basic components of the argument were evident.                             | 1                    | 2            | 3         |
| The speaker showed knowledge of the subject.                                   | 1                    | 2            | 3         |
| The speaker addressed opposing points of view.                                 | 1                    | 2            | 3         |
| The speaker was audible, maintained eye contact,<br>and spoke with expression. | 1                    | 2            | 3         |
| The speaker held the interest of the audience.                                 | 1                    | 2            | 3         |

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THE BEST PART OF THIS SPEECH WAS:

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A SUGGESTION FOR IMPROVEMENT IS:

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## Teacher Reasoning Assessment (Handout #6)

Name \_\_\_\_\_ Date \_\_\_\_\_

**Directions:** Please rate each student on his/her reasoning skills evidenced in oral and written communication.

3 = To a Great Extent      2 = To Some Extent      1 = Not At All

|                                                                                                 | Not at All | To Some<br>Extent | To a Great<br>Extent |
|-------------------------------------------------------------------------------------------------|------------|-------------------|----------------------|
| 1. To what extent is the reasoning clear?                                                       | 1          | 2                 | 3                    |
| 2. To what extent is the reasoning specific as in citing appropriate examples or illustrations? | 1          | 2                 | 3                    |
| 3. To what extent is the reasoning logically consistent?                                        | 1          | 2                 | 3                    |
| 4. To what extent is the reasoning accurate?                                                    | 1          | 2                 | 3                    |
| 5. To what extent is the reasoning complete?                                                    | 1          | 2                 | 3                    |

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PARTICULAR STRENGTHS:

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AREAS NEEDING IMPROVEMENT:

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## The Concept of Change Assessment (Handout #7)

Name \_\_\_\_\_ Date \_\_\_\_\_

**Note to Teacher:** Choose one of the attached poems to distribute to the students for this assessment.

### Directions:

**A. Read the attached poem and comment on the presence of the following generalizations about change.**

1. Change is linked to time.  
Examples from the written piece:
  
2. Change is everywhere.  
Examples from the written piece:
  
3. Change may be positive.  
Examples from the written piece:
  
4. Change may be negative.  
Examples from the written piece:
  
5. Change may be perceived as orderly.  
Examples from the written piece:
  
6. Change may be perceived as random.  
Examples from the written piece:
  
7. Change may happen naturally.  
Examples from the written piece:
  
8. Change may be caused by people.  
Examples from the written piece:

**B. Write a short paper demonstrating how the concept of change applies to this poem or article.**

**Dear March by Emily Dickinson**

Dear March, come in!  
How glad I am!  
I looked for you before.  
Put down your hat--  
You must have walked--  
How out of breath you are?  
Dear March, how are you?  
And the rest?  
Did you leave Nature well?  
Oh, March, come right upstairs with me,  
I have so much to tell!

I got your letter, and the birds'--  
The maples never knew  
That you were coming -- I declare,  
How red their faces grew!  
But, March, forgive me--  
And all those hills  
You left for me to hue--  
There was no purple suitable,  
You took it all with you.

Who knocks? That April!  
Lock the door!  
I will not be pursued!  
He stayed away a year, to call  
When I am occupied.  
But trifles look so trivial  
As soon as you have come;  
That blame is just as dear as praise  
And praise as mere as blame.

Source:  
Dickinson, E. (1989). *I'm nobody! Who are you?* Owings Mills, MD: Stemmer House  
Publishers, Inc.

## The Cat and The Moon by William Butler Yeats

The cat went here and there  
And the moon spun round like a top,  
And the nearest kin of the moon,  
The creeping cat, looked up.  
Black Minnaloushe stared at the moon,  
For, wander and wail as he would,  
The pure cold light in the sky  
Troubled his animal blood.  
Minnaloushe runs in the grass  
Lifting his delicate feet.  
Do you dance, Minnaloushe, do you dance?  
When two close kindred meet,  
What better than call a dance?  
Maybe the moon may learn,  
Tired of that courtly fashion,  
A new dance turn.  
Minnaloushe creeps through the grass  
From moonlit place to place,  
The sacred moon overhead  
Has taken a new phase.  
Does Minnaloushe know that his pupils  
Will pass from change to change,  
And that from round to crescent,  
From crescent to round they range?  
Minnaloushe creeps through the grass  
Alone, important and wise,  
And lifts to the changing moon  
His changing eyes.

Source:

Koch, K. & Farrell, K. (Eds.). (1985). *Talking to the sun: An illustrated anthology of poems for young people*. NY: Henry Holt and Company.

## Research Project Assessment (Handout #8)

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Directions:** Use the following rating scale to evaluate each quality.

3 = Excellent                      2 = Satisfactory                      1 = Needs Improvement

|                                                        | Needs<br>Improvement | Satisfactory | Excellent |
|--------------------------------------------------------|----------------------|--------------|-----------|
| 1. Issue and problem are clearly defined.              | 1                    | 2            | 3         |
| 2. Sources are diverse.                                | 1                    | 2            | 3         |
| 3. Literature sources are summarized.                  | 1                    | 2            | 3         |
| 4. Interview or survey questions are included.         | 1                    | 2            | 3         |
| 5. Interviews and/or surveys are summarized.           | 1                    | 2            | 3         |
| 6. Results are reported appropriately.                 | 1                    | 2            | 3         |
| 7. Interpretation of data was appropriate.             | 1                    | 2            | 3         |
| 8. Implications were made from the data.               | 1                    | 2            | 3         |
| 9. Given the data, reasonable conclusions were stated. | 1                    | 2            | 3         |
| 10. The project paper was mechanically competent.      | 1                    | 2            | 3         |

\*\*\*\*\*  
STRENGTHS OF THE PROJECT:

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AREAS FOR IMPROVEMENT:

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## Overall Student Assessment Progress Report (Handout #9)

Name \_\_\_\_\_ Date \_\_\_\_\_

**Directions:** Please rate each of the following using the scale: 3 = Excellent; 2 = Satisfactory; 1 = Needs Improvement. Also, write a brief narrative assessing the student's ability, progress, or other pertinent information.

|                                                   | Needs<br>Improvement | Satisfactory | Excellent |
|---------------------------------------------------|----------------------|--------------|-----------|
| <b>GOAL #1 - INTERPRETATION OF LITERATURE</b>     |                      |              |           |
| - Preassessment for literature.                   | 1                    | 2            | 3         |
| - Literature webs.                                | 1                    | 2            | 3         |
| - Quality of literature discussion.               | 1                    | 2            | 3         |
| - Postassessment for literature.                  | 1                    | 2            | 3         |
| <b>GOAL #2 - WRITING</b>                          |                      |              |           |
| - Preassessment for writing.                      | 1                    | 2            | 3         |
| - Persuasive writing.                             | 1                    | 2            | 3         |
| - Literary response writings.                     | 1                    | 2            | 3         |
| - Postassessment for writing.                     | 1                    | 2            | 3         |
| <b>GOAL #3 - GRAMMAR/VOCABULARY</b>               |                      |              |           |
| - Preassessment for grammar.                      | 1                    | 2            | 3         |
| - Vocabulary webs.                                | 1                    | 2            | 3         |
| - Postassessment for grammar.                     | 1                    | 2            | 3         |
| <b>GOAL #4 - LISTENING/SPEAKING</b>               |                      |              |           |
| - Small/large group discussion.                   | 1                    | 2            | 3         |
| - Student presentation based on research project. | 1                    | 2            | 3         |
| - Oral presentation of research.                  | 1                    | 2            | 3         |

\*\*\*\*\*

Briefly comment on the student's progress in understanding the concept of "change."

Briefly comment on the student's progress in reasoning ability.

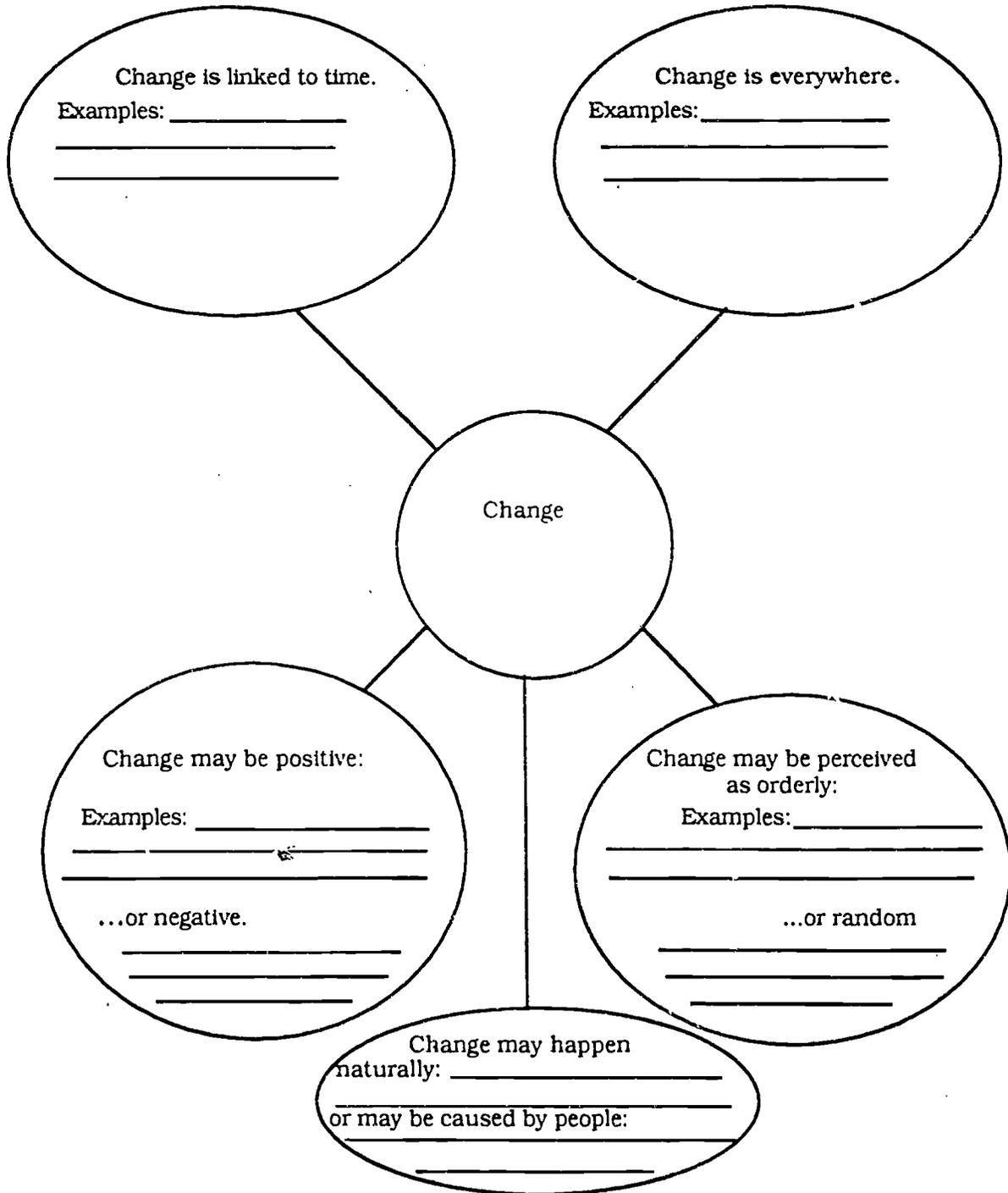
## VI. Appendix

This section contains copies of reproducible forms for use during unit implementation. The following specific forms are included:

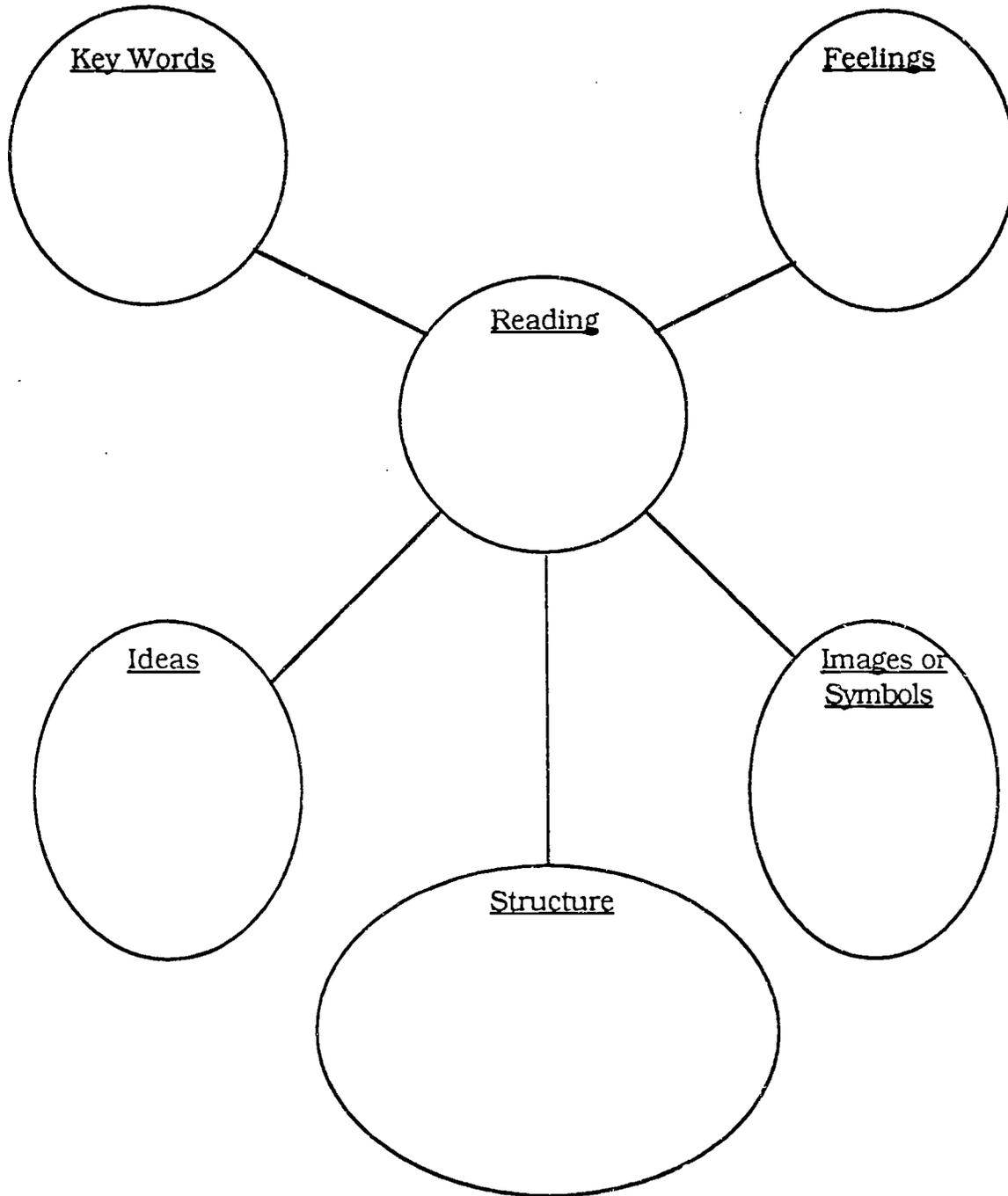
1. Change Model
2. Literature Web
3. Vocabulary Web
4. Research Model
5. Model for Persuasive Writing and Speaking
6. Venn Diagram

## Change Model

Develop a list of three - five examples for each of the following statements (generalizations) about change.

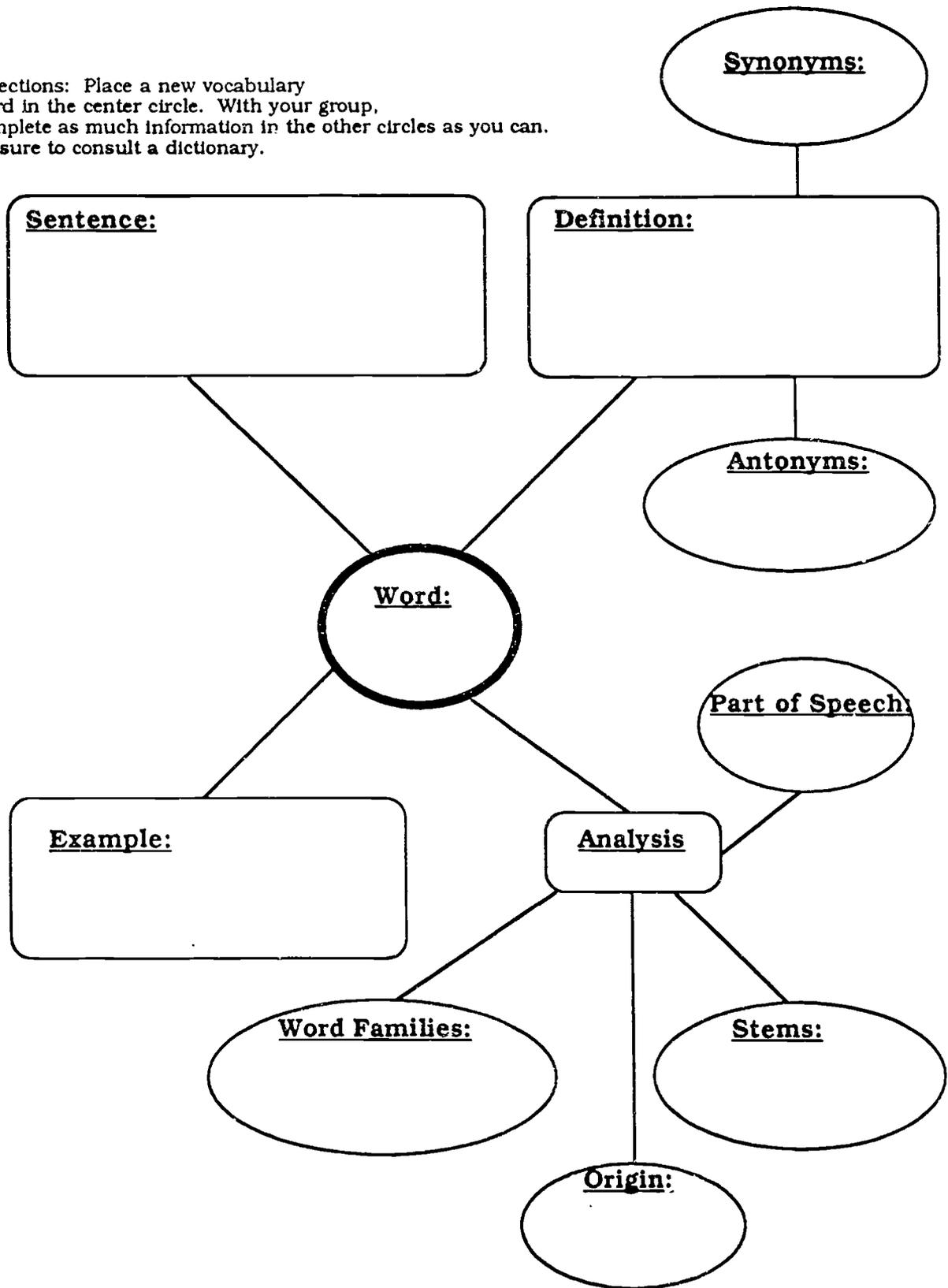


Literature Web Model



# Vocabulary Web Model

Directions: Place a new vocabulary word in the center circle. With your group, complete as much information in the other circles as you can. Be sure to consult a dictionary.



## Research Model

### **1. Identify your issue or problem.**

What is the issue or problem?

Who are the stakeholders and what are their positions?

What is your position on this issue?

### **2. Read about your issue and identify points of view or arguments through information sources.**

What are my print sources?

What are my media sources?

What are my people sources?

What are my preliminary findings based on a review of existing sources?

### **3. Form a set of questions that can be answered by a specific set of data.**

Ex: 1) What would the results be of \_\_\_\_\_? 2) Who would benefit and by how much? 3) Who would be harmed and by how much?

My Questions?

### **4. Gather evidence through research techniques such as surveys, interviews, or experiments.**

What survey questions should I ask?

What interview questions should I ask?

What experiments should I do?

**5. Manipulate and transform data so that it can be interpreted.**

How can I summarize what I found out?

Should I develop charts, diagrams, or graphs to represent my data?

**6. Draw conclusions and inferences.**

What do the data mean? How can I interpret what I found out?

What conclusions and inferences can be drawn from my results?

**7. Determine implications and consequences.**

What are the implications and consequences of my results in light of the initial problem?

Do I know enough or are there now new questions to be answered?

**8. Communicate Results.**

Have I used Sections I-VII above to organize a written report?

Have I used Sections I-VII above to organize an oral presentation?

## Model for Persuasive Writing and Speaking

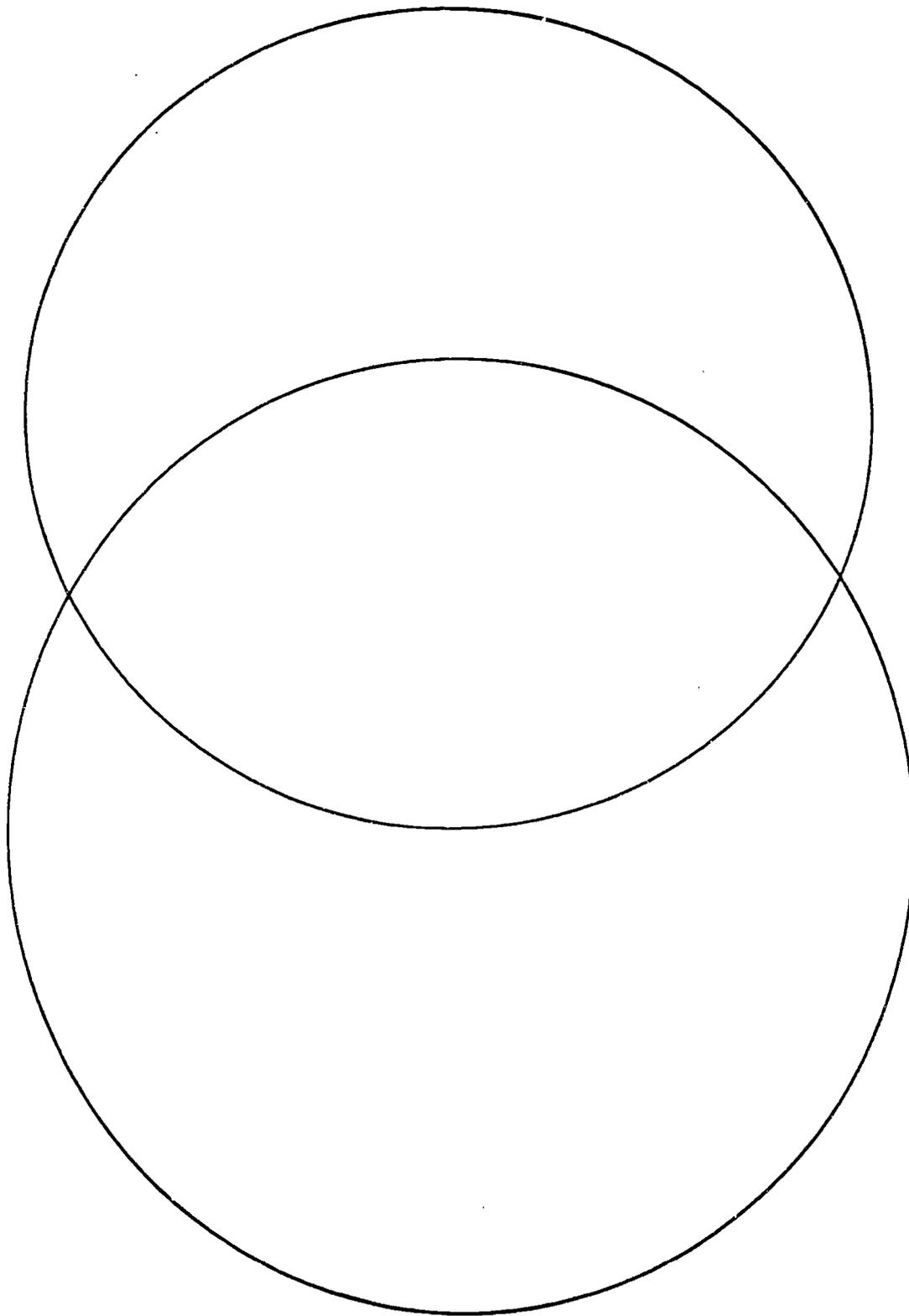
State your issue or problem. Give illustrations and examples of it.

Present and develop an argument for dealing with your issue or problem in a particular way. Cite reasons for your position. Use sources you have read or interviewed to support your argument.

Develop a conclusion for your argument that restates your problem and resolves it.

NOTE: Organize your argument so that it is clear, specific, accurate, and logically consistent.

Venn Diagram



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## VII. Unit Bibliographies

This section contains bibliographies useful to teaching and implementing the unit. The section is organized as follows:

- 1) the works taught in the unit and resource materials used in its development;
- 2) an annotated bibliography on the concept of change; and
- 3) a technology bibliography.

A final assessment form for teachers may be found on the last page.

### Works Used in the Unit

- \*Adoff, A. (Ed.). (1974). *My black me: A beginning book of black poetry*. New York: Dutton.
- American heritage dictionary of the English language*. (3rd. ed). (1992). Boston: Houghton-Mifflin.
- Anders, G., & Beech, L. W. (1990). *Reading: Mapping for meaning*. New York, NY: Sniffen Court Books.
- Anderson, P.S., & Lapp, D. (1988). *Language skills in elementary education*. New York, NY: Macmillan Publishing Company.
- Appel, A. Jr. (1992). *The art of celebration: Twentieth-century painting, literature, sculpture, photography, and jazz*. New York: Alfred A. Knopf, Inc.
- \*Ashley, B. (1981). *I'm trying to tell you*. New York: Penguin.
- Barth, E. (1971). *The story of Emily Dickinson: I'm nobody! Who are you?* New York, NY: The Seabury Press.
- Barth, J. L., & Shermis, S. S. (1981). *Teaching social studies to the gifted and talented*. Indianapolis, IN: Indiana State Department of Public Instruction; Lafayette, IN: Purdue University Division of Curriculum. (ED 212118)
- Bishop, R. S. (1987). Extending multicultural understanding through children's books. In B.E. Cullinan (Ed.), *Children's literature in the reading program* (pp. 60-67). Newark, DE: International Reading Association.
- Brooks, B. (1986). *Midnight hour encores*. New York, NY: Harper & Row.
- \*Burnett, F.H. (1962). *The secret garden*. New York, NY: Scholastic, Inc.
- Chaney, A. L. (1992, June). *Issues in contemporary oral communication instruction*. Paper presented at the Language Arts Summer Institute, College of William and Mary, Williamsburg, VA.
- \*Choi, S. N. (1991). *Year of impossible goodbyes*. New York: Dell.
- Cincerelli, C. J. (1990). *Integrating literature, language and the arts: Using a Russian folktale*. Carthage, IL: Good Apple, Inc.
- Cole, J. (1983). *Bony-legs*. New York: Four Winds Press.
- Cummings, E. E. (1983). *Hist whist and other poems for children*. New York: Liveright.

- Dallas Museum of Art. (1989). *Ancestral legacy: The African impulse in African-American art*. Dallas, TX: Author.
- Dickinson, E. (1989). *I'm nobody! Who are you?* Owings Mills, MD: Stemmer House Publishers, Inc.
- Domansaka, J. B. (1981). *A scythe, a rooster, and a cat*. New York: Greenwillow Books.
- Feder, N. (1965). *American Indian art*. New York: Harry N. Abrams, Inc.
- \**Folk tales of old Japan*. (1975). Tokyo, Japan: The Japan Times.
- Frost, R. (1959). *You come too: Favorite poems for young people*. Owings Mills, MD: Stemmer House Publishers.
- Furst, P. T., & Furst, J. L. (1982). *North American Indian art*. New York, NY: Rizzoli International Publications, Inc.
- Ganapole, S. J. (1989). Designing an integrated curriculum for gifted learners: An organizational framework. *Roepers Review*, 12(2), 81-86.
- Glen, D. (1990). Women who have made changes. *Challenge*, 8(5), 14-18.
- Greenfield, E. (1972). *Honey, I love and other love poems*. New York, NY: Thomas Y. Crowell.
- Greenfield, E. (1981). *Daydreamers*. New York, NY: Dial Books for Young Readers.
- Hall, D. (Ed.). (1985). *The Oxford book of children's verse in America*. New York, NY: Oxford University Press, Inc.
- Hamilton, V. (1987). *The mystery of Drear House*. New York: Greenwillow Books.
- \*Hamilton, V. (1985). *The people could fly: American black folktales*. New York: Knopf.
- Hamilton, V. (1973). *The time-age tales of Jahdu*. New York: Macmillan.
- Hamilton, V. (1971). *The planet of Junior Brown*. New York: Macmillan.
- Hamilton, V. (1968). *The house of Dies Drear*. New York: Macmillan.
- Highwater, J. (1983). *Arts of the Indian Americans: Leaves from the sacred tree*. New York: Harper & Row, Publishers.

- Highwater, J. (1978). *Many smokes, many moons: A chronology of American Indian history through Indian art*. Philadelphia, PA: J. B. Lippincott Company.
- Howard, K. (Spring, 1990). Making the writing portfolio real. *The Quarterly of the National Writing Project and the Center for the Study of Writing and Literacy*, 12(2). p 4-7.
- Howard, N. (1992). The unexpected. In J. VanTassel-Baska (Ed.), *Planning effective curriculum and instruction for gifted learners* (pp. 335-348). Denver, CO: Love Publishing Company.
- Junyk, M. (1992). Women in literature. *Educational Oasis*, 7(4), 33-36.
- Kennedy, C. (1994). *Teaching with writing: The state of the art*. In Center for Gifted Education (Ed.), *Language Arts Topics Papers*. Williamsburg, VA: Center for Gifted Education, College of William and Mary.
- Kennedy, X. J., Kennedy, D. M., & Weinhaus, K. A. (1982). *Knock at a star: A child's introduction to poetry*. Boston, MA: Little, Brown.
- Koch, K. & Farrell, K. (Eds.). (1985). *Talking to the sun: An illustrated anthology of poems for young people*. NY: Henry Holt and Company.
- Langrehr, J. (1988). *Teaching students to think*. Bloomington, IN: National Education Service.
- Lipson, G.B., & Romatowski, J. A. (1983). *Ethnic pride*. Carthage, IL: Good Apple.
- Lipson, G. C., & Greenberg, B. N. (1981). *Extra! Ext-a! Read all about it: How to use the newspaper in the classroom*. Carthage, IL: Good Apple.
- Livingston, M. C. (1982). *How pleasant to know Mr. Lear!* New York: Holiday.
- Lucas, S.E. (1986). *The art of public speaking*. New York, N : Random House.
- \*Maky, M. (1992). *Underrunners*. New York: Viking.
- Marzano, R.J. (1991). *Cultivating thinking in English*. Urbana, IL: National Council of Teachers of English.
- Mattingley, R. (1992). Create a classroom of playwrights. *Challenge*, 10(4), 58-61.
- \*McAlpine, H., & McAlpine, W. (1958). *Japanese tales and legends*. Oxford, England: Oxford University Press.

- Minn, L. B. (1982). *Teach speech: Oral presentation Strategies*. Carthage, IL: Good Apple, Inc.
- \*Morton, M. (Ed.). (1967). *A harvest of Russian children's literature*. Berkeley, CA: University of California Press.
- Norton, D. E. (1982). Using a webbing process to develop children's literature units. *Language Arts*, 59(4), 348-356.
- Olson, C. B. (1991). The thinking/writing connection. In A.L. Costa (Ed.), *Developing minds: A resource book for teaching thinking* (pp. 147-152). Alexandria, VA: Association for Supervision and Curriculum Development.
- Parnes, S. J. (1975). *Aha! Insights into creative behavior*. Buffalo, NY: DOK Publishers.
- \*Paterson, K. (1977). *Bridge to Terabithia*. New York, NY: Thomas Y. Crowell Company.
- Paul, R. (1992). *Critical Thinking*. Santa Rosa, CA: The Foundation for Critical Thinking.
- Cleaver, E. (1990). *Petrouchka*. Toronto: Macmillan of Canada.
- Plotz, H. (Ed.). (1977). *The gift outright: America to her poets*. New York: Greenwillow.
- Polette, N. (1984). *The research book for gifted programs*. O'Fallon, MO: Book Lures, Inc.
- Riordan, J. (1976) *Tales from Central Russia*. New York: Viking Press.
- Ryan, M. (1987). *So you have to give a speech!* New York, NY: Franklin Watts.
- Schoeberlein, M. (1989). Emily Dickinson. *Educational Oasis*, 5(1), 40-42.
- \*Sebestyen, O. (1983). *Words by heart*. New York. Bantam.
- Seddon, M. (1991). Motherhood: From mythology to more. *Challenge*, 9(5), 5C.
- \*Singer, I. A. (1984). *Stories for children*. New York, NY: Farrar, Straus, and Giroux.
- Sisk, D. (1990). Using the future as an organizing construct for curriculum. *Challenge*, 9(2), 46-50.
- Sloan, G. D. (1991). *The child as critic*. New York, Teachers College Press.

\*Soto, G. (1991). *Taking sides*. San Diego, CA: Harcourt Brace Jovanovich.

\*Speare, E.G. (1958). *The witch of Blackbird Pond*. Boston, MA: Houghton Mifflin Company.

\*Sperry, A. (1940). *Call it courage*. New York, NY: Macmillan Publishing Co., Inc.

Sullivan, C. (Ed.). (1989). *Imaginary gardens: American poetry and art for young people*. New York: Harry N. Abrams, Inc.

\*Taylor, M. D. (1981). *Roll of thunder, hear my cry*. Santa Barbara, CA: Cornerstone Books.

The National Museum of Women in the Arts. (1987). *Women in the arts*. New York: Harry N. Abrams, Inc.

Thompson, M. C. (1990). *Classics in the classroom*. Monroe, NY: Trilljura Press.

Tiedt, I.M. (1989). *Writing: From topic to evaluation*. Boston, MA: Allyn and Bacon.

Toulmin, S., Rieke, R., & Janik, A. (1979). *An introduction to reasoning*. New York, NY: Macmillan.

Troy, A. (1989). *The Secret Garden: Study guide*. Palatine, IL: Novel Units.

VanTassel-Baska, J. (1992). *Planning effective curriculum for gifted learners*. Denver, CO: Love Publishing Company.

Vetrone, K. (1986). No need to see. *Gifted Child Today*, 9(2), 41-45.

Whitehead, R. (1968). *Children's literature: Strategies of teaching*. Englewood Cliffs, NJ: Prentice-Hall, Inc.

\* Denotes literature specifically used in the unit lessons.

## Annotated Bibliography on Change

This bibliography offers challenging literature, insight into change, and springboards for exploring issues of significance. The books explore language implicitly through exquisite writing and explicitly through language study and language play. Autobiographical works of writers, a special feature of this bibliography, provide a first-hand account of the writing process and the development of talent. Each title included here supplies a variety of opportunities for making meaning through careful reading, reflection, and investigation.

*American heritage dictionary of the English language.* (3rd. ed). (1992). Boston, MA: Houghton-Mifflin.

The third edition of the *American Heritage Dictionary* provides a unique reference source for the study of words. Throughout the dictionary, paragraph notes highlight usage, synonyms, regional notes, and word histories. The dictionary is illustrated with line drawings and photographs.

Christiansen, C. (1993). *The ice horse*. New York: Dial.

Based on the author's experience of finding the ruins of the Newtonhook Icehouse which once supplied all the ice for New York City, this book demonstrated how changes in technology change live and communities.

Cowing, S. (1989). *Searches in the American Desert*. New York: McElderry.

This book recounts the stories of eight quests that led to change in the southwestern deserts of the United States. It includes Estevan, an African slave who led Spanish treasure seekers to a legendary city of gold; Brigham Young, who guided the Mormons to create the "Kingdom of God;" Richard Wetherill, a cowboy who found the continent's largest archeological ruin, and J Robert Oppenheimer, the physicist at Los Alamos Scientific Laboratory who led the team that developed the atom bomb.

Epsy, W. R. (1982). *A children's almanac of words at play*. New York: Clarkson N. Potter. (Intermediate)

Here, you can find silly stuff and not-so-silly stuff about words for every day of the year. For instance, with the words "bag" and "ball," you can replace the A with any other vowel and still have a good word. Or you can learn the origin of words such as mner ionics. *A Children's Almanac of Words at Play* is based on Epsy's books for adults that include: *O Thou Improper, Thou Uncommon Noun, An Almanac of Words at Play, Another Almanac of Words at Play, The Game of Words, and Have a Word on Me*.

Giblin, J. C. (1987). *From hand to mouth: Or, how we invented knives, forks, spoons, and chopsticks & the table manner to go with them*. New York: Crowell.

This historical account of eating utensils provides a social context for looking at changes and cycles. It includes a discussion of the introduction of the fork, the rounding of knife tips, and the decline of Asian children's dexterity in using chopsticks. Other titles by Giblin that document social and cultural change include *Let There be Light: A book about Windows* (1988), *The Truth about Santa Claus* (1985), and *Walls: Defenses throughout History* (1984).

Grahame, K. (1959). *The wind in the willows*. New York: Scribner's. (Intermediate)

"Never in his life had he seen a river before--this sleek, sinuous, full-bodied animal, chasing and chuckling, gripping things with a gurgle and leaving them with a laugh, to fling itself on fresh playmates that shook themselves free, and were caught and held again...The Mole was bewitched, entranced, fascinated." Join mole, rat, and toad as they explore life, fast cars, and the river.

Greenfield, H. (1978). *Sumer is icumen in: Our ever-changing language*. New York: Crown.

In short, lucid chapters, Greenfield chronicles the history of the English language. He includes information on how proper nouns change into common words, euphemisms, slang, and the future of the language.

Hamilton, V. (1990). *Cousins*. New York: Philomel.

Eleven-year-old Cammy hates her practically perfect cousin, Patty Ann, and wishes for her death. When Patty Ann dies in a freak accident, Cammy is haunted by what she perceives to be her magical power. Introspection and a strong family enable Cammy to exorcise her demons and to change her perspective.

Howker, J. (1985). *Badger on the barge and other stories*. New York: Greenwillow.

This collection centers on the relationships a child and an elderly person. In each story, the young person gains significant insight into self and life.

Irving, W. (1929/1987). *Rip Van Winkle*. New York: William Morrow.

This edition of a classic story of change is illustrated by N. C. Wyeth.

Juster, N. (1961). *The phantom tollbooth*. New York: Random. (Intermediate)

You must play a clever word game to untangle the plot of this humorous story.

MacLachlan, P. (1988). *The facts and fictions of Minna Pratt*. New York: Harper.

Minna Pratt is an eleven-year-old cellist who quests for the perfect vibrato. Vivid characters and elegant style laced with humor are hallmarks of this author.

*Merriam-Webster's collegiate dictionary, 10th edition*. (1993). Springfield, MA: Merriam-Webster.

The definitions for each word entry are arranged in historical order, and the first definition is accompanied by the date of earliest recorded use in English. Therefore, this dictionary helps students to understand change in the English language.

Pettepice, T., & Aleksin, A. (Eds.). (1990). *Face to Face: A collection of stories by celebrated Soviet and American writers*. . New York: Philomel.

The eighteen short stories in this collection focus on the transition from childhood to adulthood.

Terban, M. (1991). *Hey, hay! A wagonful of funny homonym riddles*. NY: Clarion. (All ages)

Readers are challenged to answer riddles (What do you call the person who inherits what we breathe?) and to solve sentence puzzles with double and triple homonyms (When I see the right place, I will quote a passage from Shakespeare). Another book by Terban, *The Dove Dove*, (Clarion, 1988) offers additional homograph riddles.

von Tscherner, R., & Fleming, R. L. (1987). *New Providence: A changing cityscape*. San Diego: Harcourt Brace Jovanovich.

Although New Providence is a fictional cityscape that is the creation of a team of architectural historians and designers, it is authentic in its detail. Each double-spread illustration that chronicles changes from 1910 to 1987 is preceded by two pages of text describing the changes and cultural context. An endnote provides information as to where the buildings, signs, and details used in the illustrations are located in real cities.

## Technology Bibliography

The following materials are valuable for use as teaching tools and/or extension activities in language arts units. This list is not exhaustive; teachers are encouraged to explore the resources available in their school divisions.

The software described below is appropriate for various grade levels. Many gifted learners will be able to use programs designed for higher grade levels. The teacher should preview all software and make recommendations for use based on the abilities of his/her students.

### **MINNESOTA EDUCATIONAL COMPUTING CONSORTIUM (MECC)**

3490 Lexington Avenue North  
St. Paul, Minnesota 55126  
612-481-3500

1. Ghost Writer (Grades 7-12): Focuses student attention on the critical examination and revision stages of the writing process.
2. MECC Outliner (Grades 6-22): An outlining utility program which includes lessons that tie language arts concepts to word processing.
3. MECC Speller (Grades 6-10): Is designed to help students correct spelling and selected usage errors in their writing.
4. MECC Write Start (Grades 6-10): Includes ten word processing activities; allows students to experiment with the relationship of words, ideas, and language.
5. MECC Writer (Grades 6-adult): A simple word processing package which allows students to compose, edit, and print text.
6. Show Time (Grades 6-9): Allows students to write plays and see them performed on the computer.
7. Spellevator (Grades 1-12): Is designed to motivate students to practice their classroom spelling words.
8. Spelling Workout (Grades 1-12): Guides students through a three-step spelling process.
9. Those Amazing Reading Machines, I-IV (Grades 5-6): Each package contains catalog descriptions of Rube Goldberg-type machines; the student's task is to help the editors correct errors in the descriptions by reading for detail and sequence.

10. Word Herd: Look-Alikes (Grades 7-9): Look-alike words are presented on three levels: definition, context, and word expansion with prefixes and suffixes.

11. Word Herd: Sound-Alikes (Grades 7-9): Sound-alike words are presented on three levels: definition, context, and word expansion with prefixes and suffixes.

12. Writing an Opinion Paper (Grades 10-12): Prepares student authors to write a paper expressing an opinion on a topic of their choice.

#### **THE LEARNING COMPANY**

6493 Kaiser Drive Fremont, California 94555  
1-800-852-2255

1. The Children's Writing and Publishing Center (Grades 2-12): Is a desktop publishing program that allows students to manipulate text and pictures in a flexible, page layout setting.

2. Gertrude's Puzzles (Grades 3-7): Provides six challenging puzzles to expand students' analytical thinking skills.

3. Magic Spells (Grades 1-6): Provides spelling practice using a patterned approach to spelling instruction.

#### **SUNBURST COMMUNICATIONS**

101 Castleton Street Pleasantville, New York 10570-9905  
1-800-628-8897

1. Bank Street Beginner's Filer (Grades 2-6): Introduces students to database concepts by helping them locate, collect, organize, and report information.

2. Bank Street School Filer (Grades 5-12): Helps students develop critical thinking and computer literacy. Is useful for generating reports.

3. Bookmate (Grades 3-5): Helps students select quality books they will enjoy reading.

4. Groupwriter (Grades 3-5): Enables group discussion and debate using a networking system.

5. Hide 'n Sequence, Elementary (Grades 4-2): Is a language game which provides experience with reading and writing sequence skills.

6. Just a Little Lie (Grades 6-8): Allows students to examine moral issues as they write short stories. They practice word processing skills while developing plot, creating characters, and writing dialogue.

7. Magic Slate (Grades 2-adult): A word processing program which ties language arts concepts to word processing.
8. M-ss-ng L-nks: English Editor (Grades 4-5): Students solve puzzles by making educated choices about language based on an increasing number of clues.
9. M-ss-ng L-nks: Young People's Literature (Grades 4-6): Students solve puzzles by making educated choices about language based on an increasing number of clues. It offers a variety of passages from children's classics.
10. A Newbery Adventure: A Wrinkle in Time (Grades 5-7): The Newbery adventure story is presented in an interactive format which reinforces vocabulary and comprehension skills.
11. A Newbery Adventure: Island of the Blue Dolphins (Grades 5-7): This Newbery adventure story is presented in an interactive format which reinforces vocabulary and comprehension skills.
12. One of a Kind (Grades 4-8): Expands students' vocabulary and enhances creativity.
13. Proof It! (Grades 5-7): Students perfect proofreading and language skills while editing short, interesting lessons.
14. The Railroad Snoop (Grades 5-7): Students write a short story from the perspective of a young snoop. They practice word processing skills while developing plot, creating characters, and writing dialogue.
15. Watership Down (Grades 5-8): Allows the teacher to combine oral reading of children's literature and creative writing.
16. Write a Story! (Grades 5-7): Students practice word processing skills as they develop plot, create characters, and write dialogue for a story about an imaginary journey into the future.issues as they write short stories. They practice word processing skills while developing plot, creating characters, and writing dialogue.