

Starting Out – Beginning and Becoming

English Language Arts 20: Unit One

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Rationale

This unit seeks to explore childhood and youth and the ways our experiences shape who we become. Throughout the unit, students will get a deeper understanding of how events, people, and places factor into the shaping of one's identity within the first stages of life. One way this will be accomplished is through a study of Harper Lee's *To Kill A Mockingbird*. The novel itself deals with several themes such as racism, social inequality, and morality, which are presented as issues of the past. Throughout this unit, students will make connections between the themes of the novel, short stories, poems and present day situations regarding racism and equality, morality. They will also gain an understanding of how such issues contribute to shaping a young person's mind and development. In addition, students will be given the chance to explore their own childhood, reflecting on factor(s) that have influenced their own youth experience and making personal connections to the material presented by the unit. In order to achieve a greater understanding, the resources in this unit will build on and reinforce different types of influences. Many deal with instances of relationships, abuse, and imagination in addition to others such as those presented through our novel study. The goal of this unit is to allow students a space where they may explore what it means to be a child and how childhood and youth is shaped and moulded by several positive and negative influences.

Outcomes

Comprehend and Respond

CR 20.1

View, listen to, read, comprehend, and respond to a variety of grade-appropriate First Nations, Métis, Saskatchewan, Canadian, and international texts that address:

- identity (e.g., Relationships with Family and Others);
- social responsibility (e.g., Evolving Roles and Responsibilities); and
- social action (agency)(e.g., The Past and the Present).

CR 20.2

View, comprehend, and develop coherent and plausible interpretations of informational and literary First Nations, Métis, Saskatchewan, Canadian, and international texts (including multimedia advertising) that use specialized visual features including illustrations, photographs, art works, maps, charts, graphs.

CR 20.3

Listen to, comprehend, and develop coherent and plausible interpretations of grade-appropriate informational and literary First Nations, Métis, Saskatchewan, Canadian, and international texts, including spoken instructions, and argumentative and persuasive speeches.

CR 20.4

Read and demonstrate comprehension and appreciation of grade-appropriate informational (including instructions and procedural texts) and literary (including fiction, nonfiction, script, poetry, and essays) First Nations, Métis, Saskatchewan, Canadian, and international texts.

Compose and Create

CC 20.2

Create visual or multimedia presentations using dramatization or role-play, including a presentation of an interview of a literary character (or author or historical or contemporary person) from a First Nations, Métis, Saskatchewan, Canadian, or international text.

CC 20.3

Speak to present ideas and information appropriately in informal (including discussions and collaborative work) and formal (including an interview, a dramatic reading, and introducing and thanking a speaker) situations.

CC 20.4

Create a variety of written informational (including an essay of explanation of a process, an application letter and résumé, and an argumentative or a persuasive essay) and literary (including a reflective or personal essay and an analysis of a literary text) communications.

Assess and Reflect

AR 20.1

Assess own ability to view, listen, read, speak, write, and use other forms of representing effectively.

AR 20.2

Establish goals and plans for personal language learning based on self- assessment of achievements, needs, and interests.

Possible Questions for Deeper Understanding

- ❖ How do the experiences of youth and childhood provide a foundation for life? How do the experiences of childhood and youth affect our development – mentally, physically, emotionally, and spiritually?
- ❖ What and how do play, a sense of wonder, imagination, and discovery contribute to the development of healthy children and youth? What are the benefits of developing imagination and a sense of wonder? How can a sense of wonder and imagination be fostered?
- ❖ How do relationships with others (e.g., parents, Elders, siblings, grandparents, role models, mentors) affect the identity, values, and beliefs of children and adolescents?
- ❖ How do children and youth perceive themselves and why? How do others perceive them? How do others' perceptions influence the identities that children and youth have of themselves?
- ❖ What ways of knowing, thinking, doing, and being have you developed as a result of your relationships in childhood and adolescence?

Saskatchewan Ministry of Education. (2012). English Language Arts 20 [Curriculum Guide]. Regina: Ministry of Education. Retrieved from https://www.edonline.sk.ca/bbcswebdav/library/curricula/English/English_Language_Arts/ela_20_2012.pdf

Outcomes	Lesson/Activity	Assessment
CC 20.1a&b CC 20.3a	Day 1 Intro to identity- Mandala project- See Lesson Plan #1	
	Day 2 Presenting Mandalas	
CR 20.4 a&d CC 20.4 c&i	Day 3 Talk about the significance of names and how our names may shape our identity- have the students do a fast write about their name- where did it come from? Are you named after someone? Or have the students write about a time that they were embarrassed at school- talk about how at my school the tradition was if someone dropped their tray in the cafeteria everyone clapped. Students will read the graphic story “John Joseph: The Boy Whose Last Name is a First Name”. Talk about style elements- use of humour and hyperbole- talk about how a graphic story also counts as literature- Students will analyze the boxes that have no dialogue and write about what is going on there and how they know. Answer questions about the use of caricature. Students will use ToonDoo to create the next four frames in John Joseph’s story using similar techniques they found in their analysis to continue the story Share their cartoons with each other	Students submit their 4 frames to continue the story (summative)
CR 20.2 a&d	Day 4 As a class, students will view the Disney short film “Little Matchgirl” to examine and introduce the elements of a short story. It will be used as a bit of a review for the students. Students will identify the parts of the short story (the structure) and will also examine how characterization is developed even without the use of sound. Matchgirl would be a good short film to show as a whole class because it is about childhood could spark a discussion about child poverty and how it exists within our own city. Discuss the stigma of laziness that surrounds those that live in poverty. Point out how she was anything but lazy and yet she still couldn’t feed herself. Students will then conduct a similar activity in small groups or pairs for the short film “Piper”. This activity will be handed in. Hahn, D. & Bloodworth, B. (Producers), & Allers, R. (Director). (September 7, 2006). <i>The Little Matchgirl</i> [Motion Picture]. United States. Walt Disney Animation Studios. Retrieved from https://www.netflix.com/search?q=short%20fil&jbv=80062011&jbp=0&jbr=0	Story structure graphic organizer for “Piper” (Formative)

	[Kid4Ever]. (2016, November 16). <i>Piper-Cute Bird From Pixar</i> . [Video File] Retrieved from https://www.youtube.com/watch?v=8mZ7n95NUTw	
CR 20.4 f&i	<p>Day 5</p> <p>Students will individually complete a short story analysis of “Penny in the Dust” by Earnest Buckler. Teacher will read “Penny in the Dust” aloud to the class and the students will have copies in front of them to follow along.</p> <p>After Reading: Respond to following questions:</p> <ul style="list-style-type: none"> • How does the setting affect events? (2) • What atmosphere is developed? (1) • Who are the main characters in the story? Briefly describe the traits the author develops for each. (8) • What is the key problem and how is it resolved? (3) • What is the climax? Explain. (3) • What is the point of view? (1) • How does it affect your understanding of the story? (2) • What literary techniques (foreshadowing, flashbacks, symbolism, imagery, metaphor) does the author use effectively? Identify or quote each. (5) • What is the theme of the story? Explain in detail. (5) <p>Once students have completed the questions they will then discuss their responses in pairs.</p> <p>Buckler, E. (1984). Penny in the Dust. Retrieved from http://chhsweb.ca/documents/homework/Penny%20in%20the%20Dust%20text.pdf</p> <p>Questions adapted from Kevin LaBelle</p>	Students will hand in their responses to “Penny in the Dust” questions (summative)
CR 20.4 b CC 20.1 a	<p>Day 6</p> <p>Students will read the short story “The Good Girls” by Fran Arrick. Students will engage in a “Before, During, and After” reading strategy. Before they read, students will predict what the text is about: “Because of the title, I think...”</p> <p>During reading, students will stop periodically to respond to prompts: “Based on the clues in this text, I think the author/character felt/thought...”</p> <p>After reading, students will provide reactions and responses to the text: “My first reaction was...”; “A question that I have is...”; “The main idea is...”</p> <p>Once they have completed the Before/During/After reading questions students will develop an extension for the ending of the story. Their extension must be 3-4 pages and must address what they think happened after the end of the story.</p> <p>Arrick, F. (1987). The Good Girls. Retrieved from Kevin LaBelle</p>	Students will submit their ending extensions (Summative)
	<p>Day 7</p> <p>See previous</p>	

<p>CR 20.3 e&h</p> <p>CC 20.4 d</p>	<p>Day 8</p> <p>Students will listen to Stuart Maclean’s “Planet Boy” which is about Stuart’s son Sam’s first experience at a school dance (24 mins)</p> <p>They will analyze the literary devices Stuart uses to tell the story. Students will complete a reflection question about their most memorable firsts that may have gone awry. Students will either write an instruction manual or a “_____ for Dummies” to help Sam navigate an element of the story (taking a girl to the dance, buying and applying deodorant, what to do at your first dance) or they could write it based on the experience they wrote about in their personal reflection (this way if students missed the previous day they still have something they could go on).</p> <p>Story retrieved from Katelyn’s CD collection</p>	<p>Instruction manual/ step by step process for surviving a childhood first. (Summative)</p>
	<p>Day 9</p> <p>See previous</p>	
<p><u>Humans of NY</u></p> <p>CC 20.4 a&g</p> <p>CC 20.1 b</p> <p><u>Children’s Book</u></p> <p>CC 20.4 a</p> <p>CC 20.1 b</p> <p>AR 20.1</p> <p>AR 20.2</p>	<p>Day 10</p> <p>Final assignment for short story section: students have a choice of what project they would prefer to do:</p> <ul style="list-style-type: none"> • Humans of New York project • Children’s Book Project <p>Humans of New York- another form of personal narrative which includes visual and written elements. Students will view a picture first complete some before viewing questions with just the picture to record their first impressions. Then they will read the story tied to the picture or you could set up stations with the pictures and the stories and have the students match which person they think matches which story and then reveal for them which really goes with which. Discuss the power of story and how the story affected perceptions of the person.</p> <p>Students must write a personal reflective essay in MLA format which will be submitted and then they have to interview someone else in the building (Students, teachers, caretakers, volunteers, support staff) about their story. Provide an example to the students. The one that students record about other people can be more informal and shorter. Stories and photos will be compiled online (Google Classroom).</p> <p>On first day of the work period where the students are actually writing their essays play the Brad Meltzer “Write Your Story, Change the World” Ted Talk as motivation for the project To present this project students would have the opportunity to hear about the narratives students gathered about other people. Students would show photo and read the narrative aloud.</p> <p>Children’s Story:</p>	<p><u>Humans of New York</u></p> <ul style="list-style-type: none"> • Personal essay • Secondary submission visual and written (Summative) <p><u>Children’s Book</u></p> <p>Book (Summative)</p> <p>Personal and group reflections (Formative)</p>

	<p>Students will work in groups of 2-3 to create a children’s story that encompasses the components of a short story that have been developed over the last few weeks. Students will create their own literature groups. Each student must produce 5 pages as an individual contribution. The book will also include a cover page and back page.</p> <p>They will complete three pre-writing stages before their final project:</p> <ol style="list-style-type: none"> 1. In your literature groups, generate a list of 5 children’s stories (books, movies, or specific tales). <ul style="list-style-type: none"> ○ Categorize each in a theme chart: family, friendship, death, human nature, fear. 2. develop a basic plan for your children’s book: <ul style="list-style-type: none"> ○ What moral message do you wish to communicate in your book? ○ What content would best communicate this type of message (fantasy or true-to-life)? ○ What complication would best emphasize your message? ○ What resolution would best emphasize your message? ○ What negative messages or values might be indirectly communicated through this? 3. Brainstorm some possible story ideas for your book. <ul style="list-style-type: none"> ○ Select one of these ideas to complete the following: ○ Write a summary of the storyline ○ Create visual plans for characters and setting ○ Plan the page divisions within the story. <p>Final production must be fully illustrated in colour. If students wish to create an E-book, they may but all illustrations must be hand drawn and scanned in. Students will get 5 class periods to work on this assignment in class. Final book will be graded based on an accompanying rubric. Students will peer-assess and self-assess group contributions.</p> <p>***In the other unit, “Moving Forward” we would offer a similar project where students could either create an essay or some other product to show learning. But if they chose the children’s story here they would be required to write the essay in the other unit to ensure they are meeting the ELA 20 essay requirements. ****</p>	
<p>CR 20.1 b CR 20.4 d</p>	<p>Day 15 Mini Lesson on persuasive techniques- ethos, pathos, logos</p> <p>Students will read the essay “I’m Not a Racist But” by Neil Bissoondath. Students will analyze the essay for its persuasive techniques. Students complete an exit slip discussing how the essay made them feel. How it “troubled” their understanding of racism and their position in relation to racism.</p>	<p>Exit slip (formative)</p>

	Bissoondath, N. (1994) “I’m Not Racist But...” Retrieved from http://enrightenglish10.weebly.com/uploads/1/4/3/2/14326768/08_e10-1_mockingbird_immotracistbutbissoondath.pdf	
CR 20.1 a, b, c,&f CR 20.3 e,&i	<p>Day 16 Collaborative Viewing guide “Brandon School Division threatens to suspend student for smudging”</p> <p>Introduce what smudging is and then watch the video of the students putting forward his argument. Conduct an “Agree/Disagree/Strongly Agree/ Strongly Disagree” exercise for larger group discussion. Students must choose a position about whether or not the student should be prevented from smudging due to school scent policies. Ensure you go over the rules of respectful discussion as this topic could be deeply personal to certain students. Students will complete an exit slip explaining what position they chose and why.</p> <p>(2014, February 6). Brandon School Division threatens to suspend student for smudging. CTV News Winnipeg. Retrieved from http://winnipeg.ctvnews.ca/brandon-school-division-threatens-to-suspend-student-for-smudging-1.1674449</p> <p>Collaborative Viewing Guide retrieved from: https://sites.google.com/site/stokestechnology/Home/instructional-strategies-for-engaging-learners/cognitive-strategies/collaborative-viewing-and-listening-guide</p>	Exit slips reflecting on why they sat where they sat (Formative)
CR 20.3 d&f	<p>Day 17 Blanket exercise- bring in Mike and Sheena Koops (teachers at Bert Fox in Fort Qu’appelle) to facilitate the exercise. Prep the students on what it is about and then let Mike and Sheena facilitate it (or bring in an elder to support me in doing this so that it is done in an authentic way) The activity may need to use a modified script due to time constraints.</p>	
CC 20.3 a	<p>Day 18 Use a modified talking circle to debrief the exercise. Teach the students about the sacred nature of the circle in First Nations culture. Break the students into three smaller circles first just to prompt discussion for students that may be shy. Have one student record the main points of discussion for assessment. Then reconvene in the larger circle to debrief the activity. Pass an object around the circle, speaker must be holding the object. Have students discuss their reactions to the exercise (something they learned, realized, etc.). Shy students may choose to pass.</p>	Discussion points (Formative)
CR 20.2 a, b &d	<p>Day 19 Introduce the video “Whose Land is it Anyway?” Talk about how the title is tied to an “Anishinaabe prophecy that declares now is the time for Aboriginal peoples and the settler community to come together and build the '8th Fire' of justice and harmony.” (From</p>	Viewing guide (Formative)

	<p>CBC Website). Let them complete the before viewing questions. Then watch the video for the remainder of class while they fill out a viewing guide. (45:00)</p> <p>Video Retrieved from R.O.V.E.R</p>	
CC 20.4 f	<p>Day 20- continued from previous</p> <p>Pass out the “Persuasive Essay Map” graphic organizer and project the interactive on the board. Using the information from the video pick a position and develop a title and develop a thesis as a class (Review the purpose of a thesis and characteristics of a strong thesis).</p> <p>Once we have a thesis developed the students will break into small groups to complete the “Reasons” and “Support” sections. Get them to add a section to the back that requires them to identify the opposing argument. Talk about how a strong persuasive essay refers to or at least considers the other side when formulating the argument for their paper. Reconvene and share the reasons and support- put student’s answers in projected map. Introduce idea of writing a strong conclusion and how the video “Writing a Killer Conclusion” and then develop a strong conclusion as a class. Hand out the persuasive essay assignment to each student.</p> <p>“Interactive Essay Map”. Retrieved from http://www.readwritethink.org/classroom-resources/student-interactives/persuasion-30034.html</p> <p>“Writing a Killer Conclusion”. Retrieved from https://www.youtube.com/watch?v=2L7aeO9fBzE</p>	
	<p>Day 21</p> <p>Research day and mini lesson on MLA Formatting</p>	
	<p>Day 21</p> <p>Work period</p> <p>Mini Lesson- Redundancies in student writing. Listen to Vinyl Café Story Exchange story about “Conan the Grammarian” (12 mins) (text version is also available at website bellow for those students who may find it useful), Then have students complete a short worksheet identifying redundancies in example sentences.</p> <p>Mittendorf, A.J. (2016) Conan the Grammarian. <i>Vinyl Café Story Exchange</i>. Podcast. Retrieved from http://www.cbc.ca/vinylcafe/story_exchange.php?vStoryID=366</p>	<p>Redundancies worksheet (Formative)</p>
AR 20.1 AR 20.2	<p>Day 22</p> <p>This will be the students’ final work period. Students must complete at least two rounds of peer editing before moving onto the good copy. Students will use the “Essay Scavenger Hunt” worksheet to</p>	<p>Hand in peer evaluations (Summative)</p>

	assist them in their editing of other students' work.	
	Day 23 Intro to poetry lesson: See lesson plan #2	Hand in Persuasive Essay (Summative)
	Day 24 See Previous	
CR 20.1 a, b, c &f CR 20.4 b	Day 25 Write the word "Home" on the whiteboard and have the students write about it for about 4 minutes. Students will answer the before reading question, "Because of the title I think..."; "I think that the author/presenter will say..." in regards to the title of the poem. Read the poem, "I Grew Up" by Lenore Keeshig-Tobias, aloud to the students. Then students will reread it to themselves and answer the during and after questions: During: "I can picture..."; "My thinking changed when I viewed, listened to, read..." After: "A 'golden' line for me is...." Then discuss how our notions of childhood and our identities are impacted by where we grow up. Keeshig-Tobias, L. I Grew Up. Retrieved from http://mrsunrau.weebly.com/uploads/8/6/8/2/8682184/i_grew_up.pdf	Hand in "Before, During, and After" answers (Summative)
CR 20.3 a&c CR 20.4 d&j	Day 26 "My Papa's Waltz" Play a recorded version of the poem and then have the students to a write a few sentences explaining what happens in the poem. This must be completed individually. Then do a mini lesson on word connotation and how it affects our understanding of the poem. Do carousel brainstorming activity to create word lists then choose one of them and outline which words have a positive, negative, or neutral connotation. After that have the students work together in small groups to find the connotation of words in the text. On a sticky note have the students write whether they think the poem is about a dance with her dad, or abuse (include three words that make you think that). Post on the board on the way out of class. Keep a tally of student responses and have the results for the students on the board when they come in the next day. Roethke, T (1942). My Papa's Waltz. <i>The Poetry Foundation</i> . Retrieved from https://www.poetryfoundation.org/poems-and-poets/poems/detail/43330 Carousel Brainstorm adapted from Carmen Holota	Exit Sticky Note (Formative)
CR 20.3 b&e	Day 27 See lesson plan 3	

	<p>Day 28</p> <p>Have students examine modern day poets (Instagram poets like Tyler Knott Gregson, Slam Poets- ted talks, Songs). Provide them with an overview list on a PowerPoint to get them thinking. Choose a poem from the categories above that pertains to childhood, imagination, identity, growing up, relationships, and analyze it using TP-CASTT.</p>	
	<p>Day 29</p> <p>Work Period</p> <p>Mini Lesson on dramatic reading techniques and annotating the poem for presentation. Provide students with time to practice and read aloud in pairs or small groups.</p>	
<p>CC 20.3 d&g</p> <p>CR 20.4 d&j</p> <p>AR 20.1</p> <p>AR 20.2</p>	<p>Day 30</p> <p>Do a poetry reading during class. The teacher should model this before asking the students to do so. Get the students to read their poetry- have to snap clap- maybe split the class in two to get through it quick enough- if students are terrified to present they can make a recording of it and play it for the group and then send it to me for grading. Students will complete a self-reflection about their growth and performance in relation to the dramatic reading.</p>	<p>Dramatic Reading</p> <p>TP-CASTT poem</p> <p>Annotation on poem for DR (Summative)</p> <p>Student Reflection (Formative)</p>
<p>CC 20.3 a</p>	<p>Day 31</p> <p>Introduce <i>To Kill a Mockingbird</i>.</p> <p>Students will complete an opinionnaire relating to the key themes and ideas that are going to be expressed in <i>To Kill A Mockingbird</i>. Each student will complete the opinionnaire individually. Students will get into groups of 3-4 and have a discussion of their responses. Have them discuss the reasons why they responded the way they did. On the points they disagree, encourage debate and discussion. Come together as a whole class and discuss the opinionnaire. What key themes are being expressed in this? Which points did you agree on? Which points did you strongly disagree on? Were there any points that made you feel uncomfortable?</p> <p>Hand out individual copies of the novel <i>To Kill A Mockingbird</i> to students.</p> <p>Lee, H. (1960). <i>To Kill a Mockingbird</i>. Philadelphia: Lippincott.</p>	
<p>CR 20.2 d, e&f</p>	<p>Day 32</p> <p>Students will participate in a carousel brainstorm. There will be</p>	<p>Carousel brainstorm</p>

	different terms on the papers such as The Great Depression, The KKK, Segregation, The Jim Crow Laws, 1930s. Provide an overview to the students of what the world was like during the time period of the novel. Include the following: music, fashion, latest technological advances, and pivotal historical events. Include a map of the states so the students get a sense of place. Use infographics, graphs, charts videos to supplement the presentation. Include examples of advertising from the time period and have the students critically examine it for the implicit and explicit messages being conveyed.	(Formative)
CR 20.2 a,d&j	Day 33 Talk about Harper Lee and how the book is inspired by the Scottsboro trial. Show the “Scottsboro: An American Tragedy” (84 mins). Take notes on key plot points to later compare to the events of the novel.	
CR 20.1 a, b&c	Day 34 Discuss the outcome of the trial and have the students do a think, pair share about their thoughts on the outcome of the trial. Introduce the theme of morality. Compare the plot of the novel to the events in the documentary. Have the students complete Venn diagrams on chart paper comparing the events to the novel. The plot points in the novel must be cited.	
CR 20.4 d CC 20.1 a&b	Day 35 Students will complete an assignment that focuses on the setting of the novel. They will work individually to complete and hand in the following: Complete ONE: <ul style="list-style-type: none"> • Select a location in the novel and draw it in detail based on the evidence. • Create a map of Scout’s neighbourhood, labelling all landmarks. Complete ONE: <ul style="list-style-type: none"> • Examine the scene and list the objects Boo left in the tree. For each, identify what you think he was trying to communicate. • Find an event you feel was affected by the setting. Write a paragraph exploring how/why it was affected. 	Hand in two completed elements (Summative)
CR 20.4 g&i	Day 36 Brainstorm as a class a character map on the board of who is who and they are all connected. Provide students with a mind map that they fill in as we go along. Discuss character development throughout the novel. Teach about flat and dynamic characters. Provide students with an example of both from the novel. In small groups students will then categorize the characters as flat or	Character development graphic organizer (Formative)

	dynamic using a graphic organizer. They must support their claims with evidence from the novel	
CR 20.4 d	Day 37 Mini lesson on point of view. Review all five types with students. Discuss whether or not Scout is a reliable narrator or not based on her age. How is Scout influenced by her surroundings and the people that are closest to her? How do these factors affect the way she views the world?	
CR 20.4 i CC 20.4 h	Day 38 Students will play a modified version of the logo game. They will be presented with images on the screen and they have to write down what each image represents. This will include a mixture of company logos, traffic symbols etc. to demonstrate how images carry more meaning than students may initially assume. Review symbolism with the students. Have them provide examples of well-known symbols they have encountered in previous English classes, TV shows etc. Present a few symbols from the book and mind-map student ideas about what the symbol may stand for. Choose 2 other symbols from the book and have students write a paragraph or two about what they think it is symbolic of and support claim with evidence from the text. Adapted from “The Logo Board Game” by Spin Master Games	Symbol Paragraphs (Formative)
CR 20.4 d&i AR 20.1	Day 39 See lesson plan 4	
	Day 40 See previous	
	Day 41 See previous	
CR 20.2 a&d	Day 42 Movie- TKAM Students will complete a viewing guide as they are watching the movie to identify differences between the movie and the novel. Pakula, A.J, (Producer). Mulligan, R (Director). (1963, March 16). <i>To Kill a Mockingbird</i> [Motion Picture]. United States. Universal Pictures.	Viewing guide (Summative)
	Day 43 See Previous	
CC 20.4 h	Day 44 Hand out the literary analysis essay assignment. Students will be able to choose to write about one of the following: <ul style="list-style-type: none"> Describe how racism affects the events in the novel <i>To Kill a Mockingbird</i>, by analyzing at least 3 significant moments, 	Literary analysis essay (Summative)

	<p>dealing with race, from the novel?</p> <ul style="list-style-type: none"> • Jem and Scout comes of age in this novel. Describe how Jem OR Scout change from the beginning to the end of the novel by analyzing at least three significant growing up moments from the novel. Be sure to explain why these moments are significant. • A recurring symbol throughout the novel To Kill a Mockingbird is the story Atticus tells his children, "...it is a sin to kill a mockingbird." Explain this metaphor and analyze the ways in which Atticus Finch, Tom Robinson, and Boo Radley are all metaphorically portrayed as mockingbirds. <p>Retrieved from: http://www.monroe.kyschools.us/searchResults.aspx?q=to%20kill%20a%20mockingbird ***Note: it is the first link on the list</p>	
	<p>Day 45 Work period Grammar fails activity to start class- Retrieved from: Deanna Cook</p>	<p>Grammar fails (Formative)</p>
	<p>Day 46 Work period- due at end of class Grammar fails activity to start class- Retrieved from: Deanna Cook</p>	<p>Grammar fails (Formative)</p>
<p>CC 20.1 b CC 20.4 h</p>	<p>Day 47 As the final project have the students create a character analysis mandala similar to one they made about themselves during the first lesson. Students will use feedback from the initial mandala as well as their self-assessment to create this one. Students will also have to create an artist statement about their mandala and how it represents their character in a holistic manner.</p>	<p>Mandala and Artist statement (Summative)</p>
	<p>Day 48 Work period</p>	
	<p>Day 49 Work period</p>	
<p>CR 20.2 d,&i AR 20.1 AR 20.2</p>	<p>Day 50 Students will post their mandalas and artist statements around the room and students can walk around and observe others artwork. (could even have fancy music playing and drinks in plastic champagne glasses for the students) Do a viewing guide where the students must observe certain things about the art pieces. Make note to the students that critiquing is not simply saying I like this or dislike that but instead it is going deeper and analyzing the ways that the artist has represented the character and conveyed meaning. Students will complete a reflection to hand in with their mandala to evaluate how they have improved and can still continue to grow.</p>	<p>Viewing guide Self-assessment</p>

Lesson #1: Introduction to Identity

Unit: ELA 20: Starting Out – Beginning and Becoming

Outcomes and Indicators:

CC 20.1a/b: Create a range of visual, multimedia, oral, and written texts to explore: identity (e.g., Relationships with Family and Others)

- a. Connect ideas, observations, opinions, and emotions to respond to and create texts
- b. Create spoken, written, multimedia, and other representations that include:
 - a clear thesis
 - accurate, appropriate, and convincing details to support the thesis
 - a style, voice, and format that is audience and purpose appropriate
 - unity, coherence, and emphasis in a logical progression and with logical support for ideas/thesis
 - effective and clear organization patterns

CC 20.3a: Speak to present ideas and information appropriately in informal (including discussions and collaborative work)...situations.

- a. Demonstrate flexibility in assuming a variety of group roles and take responsibility for tasks that achieve group goals including:
 - sticking to topic or focus and posing relevant questions
 - supporting ideas with examples and reasons
 - listening to the ideas of others and thinking about what they are saying

AR 20.1: Assess own ability to view, listen, read, speak, write, and use other forms of representing effectively.

AR 20.2 :Establish goals and plans for personal language learning based on self- assessment of achievements, needs, and interests.

Timeline:

1-2 days

Materials:

1 assignment sheet per student- includes examples of what mandalas look like and blurb on significance of circle in different cultures (including First Nations culture)

1 8.5/11 sheet of white paper per student

Paints/markers/pencil crayons

Visual timer

Set: Introduce the concept of the mandala as a way of representing ideas in circular form using images, colour, and symbols. Talk about the importance of the circle in different cultures especially First Nations culture- create a brainstorming web on the board

Development:

1. Day one: Explain the assignment to the students (See below)
2. Show them on a PowerPoint different examples of what a mandala looks like- go over symbolism
3. They have one class period to work on their mandala's which are supposed to symbolize their identity- anything not done in class will be homework
4. Day two: Students will present their mandala's to their classmates at two minute intervals: they are required to explain the symbols they used in their mandalas and how that represents them as an individual- they will present to their peers using the "speed dating" presentation technique- split the class in half by numbering the students a one or a two. The ones will remain stationary and the twos will rotate. Each student will be given two minutes to present their mandala and then call switch and the other partner presents. Depending on how effective the conversations are you could rotate through the whole group or just a few times. Opportunity for students to brainstorm for their exit slip summary.

Closure:

As an exit slip students will write a summary explaining their mandala and how each of the symbols represents an aspect of their identity. They will also do some self-reflection on how they feel the project went and where they could improve which will be used in a future assignment.

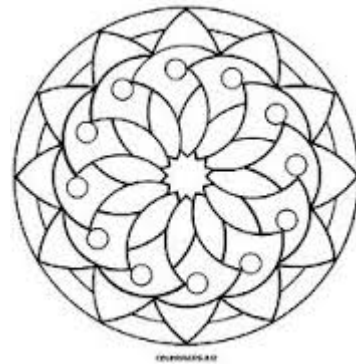
***Note: This activity will be modified later so that the students do a similar activity but about a character from the novel To Kill a Mockingbird. (I do, We do, You do)

Evaluation:

- Mandala and summary- students hand in both their mandala and their summary, you mark according to the rubric Outcome: CC 20.1a/b /18 marks

Mandala Assignment

The word "mandala" is from the classical Indian language of Sanskrit. Loosely translated to mean "circle," a mandala is far more than a simple shape. It represents wholeness, and can be seen as a model for the organizational structure of life itself--a cosmic diagram that reminds us of our relation to the infinite, the world that extends both beyond and within our bodies and minds.(www.mandalaproject.org)



Sacred Circle

The circle is a sacred symbol for the First Nations peoples of Canada. Seasonal migration was a continuous pattern in the lives of First Nations peoples, with each group following the same pattern each year, according to the natural cycles of the plants and animals.

Because the regular seasonal pattern of life and movement of the animals and people was a continuous pattern, like a circle with no beginning and no end, the circle became a sacred symbol for First Nations people, the circle of life and renewal.

The Passage of time also follows a circular pattern according to First Nations ways of knowing.

Assignment

You will create a mandala that contains images that symbolizes your identity. Think about the things that make you you. You may choose to consider things like your family, your interests, sports or activities you are involved in, things you are passionate about.

You must include at least 3 symbols in your mandala that represents who you are and what makes up your identity. Your name must appear somewhere in the mandala

Other Requirements:

- Your name must be incorporated somehow
- Your likes or your dislikes
- Be creative- this mandala will be a visual representation of who you are

To create your mandala you may choose to use pencil crayons, markers, paint, or any combination of the above. **All parts of the mandala must be produced by you.** Once it is completed you will discuss your mandala and explain your symbols to your peers. The final piece will be a 1 page summary describing to me your mandala. Please include an explanation what your symbols mean and why you chose them. This will be your exit slip from class.

Mandala and Summary Rubric

Category	Exceeds Expectations	Meets Expectations	Not yet Meeting Expectations
Visual Appearance /6	-The mandala clearly communicates the author's understanding of his/her own identity -viewer clearly understands what author was trying to communicate -Organization has been considered in construction of the mandala - circular/ logical flow	-The mandala communicate parts of the author's sense of identity -viewer can mostly understand what author was expressing -The organization of the mandala is challenging to follow -somewhat circular/ logical flow	-The mandala does not communicate the author's understanding of identity -viewer cannot decipher what author was trying to say -no attention has been paid to organization -mandala is not at all in a circular format and does not follow a logical flow
Symbolic elements /6	The author has chosen symbols that are easily recognizable and clearly indicate author's intention	The author has chosen symbols that are confusing and do not indicate author's intention	The author has chosen symbols that have nothing to do with what they were trying to communicate
Summary /6	The summary clearly explains all aspects of the mandala- describes the symbols and their importance to student's understanding of their identity	The summary explains some of the symbols in the mandala- some evidence of why symbols were chosen and why they are important to identity	The summary does not explain the symbols found in the student's mandala No consideration as to why symbols were chosen or ties to identity

/18 marks

Lesson #2 - Poetry Analysis (TP-CASTT)

Outcomes and Indicators:

CR 20. 4- Read and demonstrate comprehension and appreciation of grade-appropriate informational (including instructions and procedural texts) and literary (including fiction, nonfiction, script, poetry, and essays) First Nations, Métis, Saskatchewan, Canadian, and international texts.

d. Demonstrate critical reading behaviours including:

- paraphrasing and précising literary and informational texts
- using note making and outlining to improve understanding of texts
- recognizing and comprehending allusions and symbols (including iconography) from various cultures
- identifying the ways in which a text's organizational structure and elements support or confound its purpose
- identifying and analyzing explicit and implicit messages, viewpoints, and concepts

j. Demonstrate knowledge of poetry (metre, rhyme scheme, rhythm, alliteration, and other conventions).

Timeline:

1-2 days

Materials/Resources:

- TP-CASTT Worksheet- <http://msthibeault.weebly.com/uploads/2/3/0/6/23066818/tp-castt.pdf>
- TP-CASTT graphic organizer (optional for students that feel they need it)
- “My Heart Leaps Up” William Wordsworth- copies for the students and one to project
- Audio Version of “My Heart Leaps Up”
<https://www.youtube.com/watch?v=lrJ0hoqKjcQ>
- “Just Remember” by Monica Goulet copies for students

Set: Pass out the TP-CASTT worksheet and introduce TP-CASTTing as a strategy to break down and analyze poetry. Have them do the first step of the process by writing the title of the poem on the board and giving them 5 minutes to do a “fast write” (See David and Jessica’s Literacy Strategy Sheet) about what they think the title means. Then play an audio version of the poem for the students through twice.

Development:

- Work through the rest of the TP-CASTTing process with the students as a whole group using “My Heart Leaps Up” by Wordsworth.

***This section of the lesson would vary depending on the needs of the class. If they have a good grasp on certain aspects it'll be more of a refresher but if we got to something like connotation and they didn't understand I would linger on those aspects to make sure they got it.

- As we work through the process I would introduce each step and then give the students a few minutes to do each step with the poem and then briefly go over what the pairs got for each step of the process.
- Then provide the students with an opportunity to TP-CASTT in small groups of 2-3 using the poem “Just Remember” by Monica Goulet. Give them time to work through the process (30 minutes).
- Come back together to discuss their findings- address any areas that are still foggy in understanding the analysis process.
- Bring up the question for deeper understanding: “How do the experiences of youth and childhood provide a foundation for life? How do the experiences of childhood and youth affect our development mentally, physically, emotionally, and spiritually?”
 - Get the students to join with another small group to discuss in their small groups how childhood is represented differently in the two poems. (10 minutes)
 - How is childhood represented in the two poems?
 - How would the experience of the speakers differ?
 - How is spirituality expressed in the two poems?
 - How would the oppression expressed in the second poem affect the speaker and their development?

Closure: Get students to write an exit slip about how comfortable they feel with the TP-CASTTing process, where they feel they need further explanation, and have them answer one of the after reading questions in two to three sentences. Have them hand in their TP-CASTT

Evaluation: Formative

- TP-CASTTs of “Just Remember” and Exit Slips- I will take these in at the end of class to see where the students are at.

TP-CASTT Steps

T	TITLE	Before you even think about reading the poetry or trying to analyze it, speculate on what you think the poem <i>might</i> be about based upon the title. Often time authors conceal meaning in the title and give clues in the title. Jot down what you think this poem will be about
P	PARAPHRASE	Before you begin thinking about meaning or trying to analyze the poem, don't overlook the literal meaning of the poem. One of the biggest problems that students often make in poetry analysis is jumping to conclusions before understanding what is taking place in the poem. When you paraphrase a poem, write in your own words exactly what happens in the poem. Look at the number of sentences in the poem—your paraphrase should have exactly the same number. This technique is especially helpful for poems written in the 17 th and 19 th centuries. Sometimes your teacher may allow you to <i>summarize</i> what happens in the poem. Make sure that you understand the difference between a <i>paraphrase</i> and a <i>summary</i> .
C	CONNOTATION	Although this term usually refers solely to the emotional overtones of word choice, for this approach the term refers to any and all poetic devices, focusing on how such devices contribute to the meaning, the effect, or both of a poem. You may consider imagery, figures of speech (simile, metaphor, personification, symbolism, etc), diction, point of view, and sound devices (alliteration, onomatopoeia, rhythm, and rhyme). It is not necessary that you identify all the poetic devices within the poem. The ones you do identify should be seen as a way of <u>supporting the conclusions you are going to draw about the poem.</u>
A	ATTITUDE	Having examined the poem's devices and clues closely, you are now ready to explore the multiple attitudes that may be present in the poem. Examination of diction, images, and details suggests the speaker's attitude and contributes to understanding. You may refer to the list of words on <i>Tone</i> that will help you. Remember that usually the tone or attitude cannot be named with a single word Think <i>complexity</i> .

S	SHIFTS	<p>Rarely does a poem begin and end the poetic experience in the same place. As is true of most us, the poet's understanding of an experience is a gradual realization, and the poem is a reflection of that understanding or insight. Watch for the following keys to shifts:</p> <ul style="list-style-type: none"> • key words, (but, yet, however, although) • punctuation (dashes, periods, colons, ellipsis) • stanza divisions • changes in line or stanza length or both • irony • changes in sound that may indicate changes in meaning • changes in diction
T	TITLE	<p>Now look at the title again, but this time on an interpretive level. What new insight does the title provide in understanding the poem.</p>
T	THEME	<p>What is the poem saying about the human experience, motivation, or condition? What subject or subjects does the poem address? What do you learn about those subjects? What idea does the poet want you take away with you concerning these subjects? Remember that the theme of any work of literature is stated in a complete sentence.</p>

Retrieved from: <http://msthibeault.weebly.com/uploads/2/3/0/6/23066818/tp-castt.pdf>

My Heart Leaps Up

William Wordsworth

My heart leaps up when I behold
 A rainbow in the sky:
 So was it when my life began;
 So is it now I am a man;
 So be it when I shall grow old,
 Or let me die!
 The Child is father of the Man;
 And I could wish my days to be
 Bound each to each by natural piety.

TP-CASTTing “Just Remember” by Monica Goulet

Now that we have walked through the process of TP-CASTTing as a class you will have the opportunity to try the strategy out for yourself. In small groups of 2-3 you will read the poem “Just Remember” by Monica Goulet. Once you have done that you will work through the steps of TP-CASTTing. Feel free to mark up the poem you have been provided with. Once you are finished TP-CASTTing we will reconvene and discuss our findings. Good luck.

From where I sit and where you stand the
vantage point is quite different.
From what my kookum told me about my
past and what your grandfather wrote about
yours, there's a radical difference.
From what my children come home from
school crying about is quite opposite what
your children tell you.
From what I feel at your universities they are
not really my universities yet...
But maybe if you open the door and your
heart to welcome me here,
Maybe I can still shut the door in my mind that
remembers when you told me I didn't really
belong here...
And maybe just maybe, you'll finally accept
that I too have ancestors that were
articulate, creative, perceptive, intelligent
dynamic people
But don't continue to expect me to embrace
your Shakespeares, Mozarts, Picassos, and
Edisons.
I can no more be like them than I could be

like your Sleeping Beauty, Cinderella,
Rapunzel or Barbie.
Nor do I wish to be.
And my ancestors and I grow weary of
telling you this...

Exit Slip

1. How comfortable do you feel with the TP-CASTTing process? Do you think this strategy is effective in understanding poetry?

2. Are there any steps that you are unsure about and need further explanation about?

3. Please **choose one** of the following after reading questions and respond to it in 2-3 sentences.
 - a. The most important message from the poem is....
 - b. This word/phrase/sentence/part stands out for me because....
 - c. A question that I have is

TP-CASTT Graphic Organizer

T	TITLE	
P	PARAPHRASE	
C	CONNOTATION	
A	ATTITUDE	
S	SHIFTS	
T	TITLE	
T	THEME	

Lesson Plan #3: “Centaur” Listening Activity

Overview

Students will complete a listening activity using the poem “Centaur” by Mary Swenson. This will provide a basic introduction to the idea of imagination in childhood.

*Possible opening activity leading into *To Kill A Mockingbird*, where imagination is significant

Outcome

CR 20.3 Listen to, comprehend, and develop coherent and plausible interpretations of grade-appropriate informational and literary First Nations, Métis, Saskatchewan, Canadian, and international texts, including spoken instructions, and argumentative and persuasive speeches.

Student Objectives

SWBAT:

- Construct meaning through utilizing a before, during, and after strategy.
- Demonstrate critical listening behaviours.

Set (5 min.)

1. Before listening to the poem, students will respond individually to a “Before You Listen” prompt on the given handout. “What are some images that you might expect to hear in this poem?”

Development (45 min.)

2. “As You Listen (The First Time)” – As the poem is read to the students, they will make notes of particular words, images, and impressions that are used to describe the characters of the story. To be recorded in the structured handout.
3. Allow a brief period of time (i.e.: 1 min) for students to finishing making notes. Explain stage 2 of the listening activity.
4. “As You Listen (The Second Time)” – Students will be tested on their ability to focus on listening by filling in the missing blanks of the poem (in the handout).

Materials

Pen or Pencil

X copies of listening guide

Dictionary

“Big Idea”

What and how do play, a sense of wonder, imagination, and discovery contribute to the development of healthy children and youth? What are the benefits of developing imagination and a sense of wonder? How can a sense of wonder and imagination be fostered?

5. Brief pause. Allow students about 30 seconds to finish.
6. “After You Listen” – students will respond to a variety of comprehension questions regarding the poem’s content and meaning. Also included in the handout.
7. *If students complete responses before class is finished, they may work on other assignments or have time for silent reading.

Closure

Students will submit the handout for assessment before leaving the class.

Alterations

- Instead of having the teacher read the poem, use a recorded version of the poem (by the author if possible) to demonstrate the emphasis of certain words and phrases

Assessment

- Completed handouts

Sample Response Questions:

1. Identify 2-3 words you are not familiar with and, using a dictionary, record their meanings.
2. How would you describe the poem’s speaker (*persona* or voice)?
3. What is the significance of the speaker’s age?
4. How does the use of image and description contribute to the meaning of the poem?
5. What is the meaning of the poem?

Lesson Plan #4: Character Profile for *To Kill A Mockingbird*

Overview

Inspired by *Criminal Minds*, students will work together to create a psychological profile of a character from Harper Lee's *To Kill A Mockingbird*.

Outcome(s)

CR 20.4 Read and demonstrate comprehension and appreciation of grade-appropriate informational (including instructions and procedural texts) and literary (including fiction, nonfiction, script, poetry, and essays) First Nations, Métis, Saskatchewan, Canadian, and international texts.

d) Demonstrate critical reading behaviours...

i) Analyze the setting, plot, themes, characterization (including moral dilemmas as revealed by characters' motivation and behaviour), and narration of classic and contemporary literary texts, and consider what the texts suggest about the historical period in which they were written.

AR 20.1 Assess own ability to view, listen, read, speak, write, and use other forms of representing effectively.

Student Objectives

SWBAT:

- Analyze the psychological background of a character from *To Kill A Mockingbird*
- Identify the factors that most significantly impact a character

Set (10 min.)

8. Ask students to respond to the following question: "Why does Boo Radley save Jem and Scout at the end of the novel?" Have students respond on paper individually.
9. After students have had time to respond, have them discuss their answers to the question in pairs or small groups then as

Materials

Copy of *To Kill A Mockingbird* per student

Poster board (if students chose to create a poster for visual)

Scissors

Glue

Other Resources

Computers (for media visuals)

Graphic organizer

Self Reflection Questions

Possible "Big Idea"

Starting Out – Beginning and Becoming

- Triumphs and Trials
- Relationships with Family, Peers, and Others

How do the experiences of youth and childhood provide a foundation for life? How do the experiences of childhood and youth affect our development – mentally, physically, emotionally, spiritually?

a class.

Development (2.5 - 3 hrs.)

10. Introduce the concept of a psychological profile: a list and explanation of the various factors that affect a character's motivation and decision making throughout the course of the novel.
11. Ask the class to discuss: "What specific factors affect the way a character acts and behaves?"
12. Record discussion on the board. Possible factors include: family, emotions, historical events, interactions with a specific environment, physical traits, social influences, religion, etc.
13. Provide an example for students using a character from *To Kill A Mockingbird*. Example: Boo Radley and Family.
14. Give students the assignment handout and explain. Answer questions to clarify expectations.
15. Arrange students in groups of three. Have the groups select their character.
16. Students will decide amongst themselves the five most influential factors to their character.
17. For each factor, they will find a piece of evidence from the text to demonstrate the influence the factor has, a quote to support/illustrate the influence, and a symbol that relates to the factor and its significance to the character.
18. Allow students time to complete this task using a graphic organizer to assist.
19. Once finished, students will work to create a visual representation (i.e.: poster, brochure, multimedia, etc.) of their profile to deliver to the class.

Closure

20. Groups will present their final products to the class (10-15 minutes per group).
21. Students will reflect on their experience through reflection questions.

Assessment

- Self Reflection questions (to be handed in)
- Assignment rubric

Adaptations

Students may self reflect by creating a personal psychological profile of themselves dealing with one or two factors.

Character Profile Reflection Questions:

How did your understanding of the character change?

Which factor(s) seem to be most important in influencing the characters' motivations in the novel? Why do you think this might be?

How are the factors that affect people today similar to and different from those that are in the novel?

How effectively did your group collaborate? As an individual contributor, what did you do well at? What could be improved?

Graphic Organizer:

Character: _____

Factor	Evidence	Quote	Symbol

(Brief) Character Profile Assignment Instructions:

Directions: Choose one character from *To Kill A Mockingbird*. Think about the various factors that help to shape the way this character thinks and behaves. Choose five factors that you think are the most influential. In a group of three, collaborate and then create a visual representation demonstrating your character profile in a 10-15 minute presentation to the class.

Elements: Each piece of evidence, quote, and symbol must be accompanied by a paragraph that explains your reasoning.

Source:

<http://www.readwritethink.org/classroom-resources/lesson-plans/creating-psychological-profiles-characters-1184.html?tab=4#tabs>

Resources

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