The Fault in Our Stars

By: John Green

A 25 Lesson Unit about

Survival

Loss

and

Beliefs

Ms. Halley Mack	12th Grade	Contemporary American Literature
Dr. J. Schappe	EDUC 416	December 15, 2014

WHY TEACH IT? WHY LEARN IT?

The Fault in Our Stars, a fictional, young adult novel written by John Green is a compelling story of survival, loss, and beliefs, which will help to shape a new understanding of these concepts. It is highly relevant to the lives of 12th graders, who are adolescents that come across struggles with friendships, family relationships, and encounters with terminal illness. At the senior level, this text offers literary depth by providing multiple levels of meaning, symbolism, and some ambiguity. Finally, this text challenges students to identify with a context that many adolescents to not experience personally, but usually from a distance, living with pediatric cancer. For a diverse class of twenty students (11 White, 5 African American, 2 Asian, and 2 Hispanic), with various socioeconomic backgrounds in a suburban community, this unit works to include all types of learners through differentiated instruction.

With a constructivist approach, students will be active participants in constructing their own understanding and knowledge, as the teacher acts as a facilitator for activities and discussions. Since most students are not at reading level (13 students are 2-4 grades behind), this unit will work with graphic tools, multiple modes of communication, and a variety of extension texts to help scaffold these students towards a twelfth grade reading ability. There is one student in the class with dyslexia. That student will have specific accommodations provided in each lesson; some examples of those accommodations include: verbal and written modes of communication provided simultaneously, extended time, and the use of graphic organizers. Overall, this unit will work to express the importance of storytelling, and how survival, loss, and beliefs can work as an integral part of a story—in literature and in the stories of our lives.

WHAT WE PLAN TO ACCOMPLISH…

1. Using a range of texts, students will determine the ways in which the concepts, loss, survival, and beliefs, connect to the unit text and their own world, with the intent to apply learning to real world contexts.

2. Students will differentiate between various note-taking skills and graphic organizers in order to recognize how complex ideas, concepts, and information build upon one another to form a whole.

3. Students will deconstruct literature and major concepts in order to expose multiple perspectives, which is conducive to questioning one's own beliefs.

4. Students will reflect on personal beliefs and processes to adjust their spoken, written, and visual language to communicate effectively with a variety of audiences, for a variety of purposes.

STANDARDS: COMMON CORE & NCTE

READING INFORMATIONAL TEXTS
CC.1.2.12.A: Key Ideas and Details: Main Idea
CC.1.2.12.B: Key Ideas and Details: Text Analysis
CC.1.2.12.C: Key Ideas and Details: Text Analysis
CC.1.2.12.D: Craft and Structure: Point of View
CC.1.2.12.F: Craft and Structure: Vocabulary
CC.1.2.12.G: Integration of Knowledge and Ideas: Diverse Media
CC.1.2.12.K: Vocabulary Acquisition and Use
CC.1.2.12.L: Range of Reading

READING LITERATURE
CC.1.3.12.A: Key Ideas and Details: Theme
CC.1.3.12.B: Key Ideas and Details: Text Analysis
CC.1.3.12.C: Key Ideas and Details: Literary Elements
CC.1.3.12.D: Craft and Structure: Point of View
CC.1.3.12.E: Craft and Structure: Text Structure
CC.1.3.12.F: Craft and Structure: Vocabulary
CC.1.3.12.G: Integration of Knowledge and Ideas: Sources of Information
CC.1.3.12.H: Integration of Knowledge and Ideas
CC.1.3.12.I: Vocabulary Acquisition and Use
CC.1.3.12.J: Vocabulary Acquisition and Use
CC.1.3.12.K: Range of Reading

WRITING
CC.1.4.12.A: Informative/ Explanatory
CC.1.4.12.B: Informative/ Explanatory: Focus
CC.1.4.12.C: Informative/ Explanatory: Content
CC.1.4.12.D: Informative/ Explanatory: Organization
CC.1.4.12.E: Informative/ Explanatory: Style
CC.1.4.12.F: Informative/ Explanatory: Conventions of Language
CC.1.4.12.G: Opinion/ Argumentative
CC.1.4.12.H: Opinion/ Argumentative: Focus
CC.1.4.12.M: Narrative
CC.1.4.12.N: Narrative: Conventions of Language

CC.1.4.12.S: Response to Literature

CC.1.4.12.T: Production and Distribution of Writing: Writing Process

CC.1.4.12.U: Technology and Publication

CC.1.4.12.V: Conducting Research

CC.1.4.12.X: Range of Writing

SPEAKING AND LISTENING

CC.1.5.12.A: Comprehension and Collaboration: Collaborative Discussion

CC.1.5.12.B: Critical Listening

CC.1.5.12.C: Comprehension and Collaboration: Evaluation

CC.1.5.12.D: Presentation of Knowledge and Ideas: Purpose, Audience, and Task

CC.1.5.12.E: Presentation of Knowledge and Ideas: Context

CC.1.5.12.F: Integration of Knowledge and Ideas: Multimedia

CC.1.5.12.G: Conventions of Standard English

NCTE

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

HOW IT WILL BE ASSESSED...

FORMATIVE ASSESSMENT

Formative assessments are utilized by the teacher to measure student comprehension of any given topic or subtopic. Based on formative assessments, instruction may move backward or forward, always grounded in the needs of the students. Each day I will use a checklist (format may vary) to keep track of student participation. The checklist will have each student names, boxes to put dots or checkmarks in, and perhaps a space for a few notes. This type of assessment helps to keep track of individual student progress, especially pertaining to speaking and critical listening. I will also ask students to turn in index cards with responses to various prompts on them. Sometimes the index cards are used to check reading comprehension, other times they are used as a self-assessment for students to relay their current concerns. This type of assessment gives students a voice in the classroom, and a say in their learning. It allows students an opportunity to reflect and practice self-assessment. Formative assessment which occurs in a culminating assignment can be accomplished effectively via logs for phases. The students will be working in at their own rate through a set of phases, and during each phase the student will turn in a log. The log will help to reflect on reading, and to self-assess the student's project efforts. I will formatively assess by collecting any major worksheet, graphic organizer, etc. that may have resulted from a lesson in order to provide written feedback.

Feedback to students should be constant as it allows students to learn from their previous work in order to build upon it and improve in the future. Feedback gives teachers an opportunity to communicate on an individual, group, or class-wide basis. Feedback can be unique to assignment or activity type, and is necessary for meaningful learning. A few ways that I will provide feedback in the classroom are verbally, short written notes, rubrics or assignment sheets, or email. Depending on the assessment, feedback will vary. If it is an in class discussion, with multiple student inputs, I will respond verbally to the class, being as specific and clear as possible. I may even scribe those responses onto the blackboard. On assessments like index cards, short written notes indicating whether or not the student is on track would be more appropriate. Logs work much in the same way. Peers can also assess one another in some instances. During a lesson featuring online collaboration, students comment on one another's online posts, providing feedback to their classmates. For the culminating project, phase III, features peer editing as a major activity. Students usually provide feedback to one another via two or three constructive comments. Overall, formative assessments play a major role in constructing a unit which accommodates all learners in the classroom.

SUMMATIVE ASSESSMENT

Students are asked to create a Eulogy using one of three formats for their culminating project. It is a summative assessment because it asks students to use Bloom's highest level of the taxonomy to process the information learned throughout the entire unit, and thus, create something to represent that knowledge. It asks students to work in phases to construct either a traditional oral presentation, a storybook via an App, or a multimedia presentation of a person's life and death. Since the students are afforded to opportunities for choice, this project allows students to utilize their home languages and cultures to interact with the classroom community. This project takes the major thematic focus: telling someone's story and puts it at a forefront for students to focus a potential meaning behind the unit they have just studied. Feedback for the summative assessment will be in rubric format with written comments when necessary. The feedback for this unit will ultimately serve to guide the student's success in future culminating projects and learning.

LESSONS IN SEQUENCE

1/25—PRE-READING: ICEBREAKER

Students will utilize their home language(s) and culture(s) to create a star shaped representation of themselves in order to establish and maintain a conductive classroom climate.

EQ: How can we use home literacies to represent ourselves?

Major Features—at home literacies/ student cultures   *Interdisciplinary*—Social Studies*human condition

2/25—PRE-READING: WHERE I'M FROM & QUICKSEARCH

Students will be exposed to multimodal "Where I'm From" poems, and asked to write their own, in order to develop skills for writing for multiple purposes and genres.

Students will use a quicksearch chart and the internet to explore and summarize information about pediatric cancer, in order to develop technological literacies and research techniques.

EQ: How can we use technology to build a background of information?

Major Features—multimodality & research

3/25—CHAPTER 1 (3-21): RATING ROOMMATES & PADLET

The first chapter introduces us to our main character, Hazel Grace Lancaster. She is a 16 year old girl who has been diagnosed with depression...and terminal lung cancer. She meets supporting character, Isaac, when her mother forces her from the T.V. to attend a cancer support group for adolescents at the local church. The story takes place "in the 137th nicest city in America," Indianapolis, Indiana, during the present day (Green, 2012, p.4). More importantly, she is attracted by a 17 year old boy in remission from osteosarcoma, Augustus, and eventually agrees to go to his house to see a movie, *V for Vendetta.*

Students will rate characters based on personality traits, and produce their own example of a character profile, using characters from the primary text, in order to build from students existing literacies to establish new academic literacies.

EQ: How do personality traits affect a character's appeal?

Major Features— collaboration, technology, and multiple modes   **survival*

4/25—CHAPTER 2 (22-37): WHERE I'M FROM & FODP

Chapter 2 talk a lot about "cancer perks," the characters' favorite books and authors, as well as, telling *your* story (not just your cancer story). Augustus and Hazel build upon their friendship, and a reference is made to Shakespeare's famous tragedy, *Romeo and Juliet.*

Students will share and review virtual postings of written (OR multimodal) "Where I'm From" poems in order to build classroom community and literacy skills.

Students will collaborate in groups to analyze various text samples in order to establish the difference between various focuses, organizational techniques, development styles, and purposes.

EQ: How might various genres of writing differ?

Major Features— collaborative strategies & technology   **beliefs*

5/25—CHAPTER 3 (38-47): READING PROCESS SELF-EVAL. & P.O.V. USING DRAMA

After exchanging novels with one another, Hazel reads Augustus's favorite book, *The Price of Dawn*. We are introduced to Hazel's good friend, Kaitlyn, whom she is feeling more and more estranged from these days. They meet at the mall where Hazel encounters a young, curious girl named Jackie.

Students will evaluate their own status as an active reader, and then choose three changes they can make in their current reading habits in order to plan on how to improve as a reader.

Students will use general directions and defined character traits to act out two roles in order to establish two viewpoints, and ultimately understand that the way in which a story is told is crucial to its meaning.

EQ: How might we use role play to develop understanding and analyze meaning?

Major Features—self-assessment, acting & performance   *beliefs, loss*

6/35—CHAPTER 4 (48-63): FORMING LITERATURE CIRCLES

Chapter 4, also known as, the "night of the broken trophies," occurs when Isaac's girlfriend of 2 years, Monica, leaves him because she cannot deal with the fact that he will soon be blind from his cancer. He is absolutely devastated and seeks refuge at Augustus's house. Soon, Hazel is invited to join and they all witness how pain "demands to be felt" as Augustus gives Isaac a bunch of childhood basketball trophies to smash (Green, 2012, p.63).

Students will inhabit one of four roles: summarizer, illustrator, literary luminary, or character creator, in order to use close reading skills to analyze and collaborate with peers about a portion of the text.

EQ: How might collaborating on close reading open spaces for new interpretations?

Major Features— close reading & social learning   *loss, beliefs*

7/25—CHAPTERS 5 & 6 (64-104): WEEKLY POEM (SHAKESPEARE)

Phone communication increases between Isaac and Hazel. Isaac contacts Hazel's favorite author, Peter Van Houten, in an attempt to find out the truth behind the novel, *An Imperial Affliction*. They hear back from his assistant and are invited to Amsterdam to visit! Augustus uses his wish to take Hazel to Amsterdam, but they need some approval first.

Students will use a handout to note key ways in which one can enter a conversation, and will utilize the handout during seminar discussions of the concepts: survival, loss, and beliefs.   *survival, loss, beliefs*

EQ: In which ways do the concepts of survival, loss, and beliefs impact the novel and our own lives?

Major Features— seminar & speaking and listening   *Interdisciplinary*—Social Studies*human condition

8/25—CHAPTER 7 (105-113): JOINING THE CONVERSATION & SEMINAR STYLE

Hazel has an intense medical episode, but recovers. Her mother decides that it is "a thing they can live with" (Green, 2012, p. 107). The characters hear from

Peter Van Houten, who makes references to Shakespeare's "Sonnet 55" and Archibald MacLeish's "Not Marble Nor the Gilded Monuments." Both poems are about intense emotion, death, and fading memories.

Students will compare and contrast the similarities and differences between various presentations of Shakespeare's Sonnet #55, in order to interpret literature from a different time period and culture.   *beliefs, loss, survival*

EQ: How might changing the mode effect the communication of an idea?

Major Features— Classic text & time period   *Interdisciplinary—*Social Studies*culture

9/25—CHAPTER 8 (114-127): METACOGNITION, NOTE TAKING & EPISODIC NOTES

Chapter 8 puts us in the middle of a Cancer Team meeting for Hazel. Hazel asks her doctors if she can go to Amsterdam. Each doctor, her parents, and Hazel all offer a unique perspective on the situation because of their contexts. Eventually it is agreed that Hazel can go. Also, Hazel and Augustus talk about nostalgia while selling an old swing set online.

Students will view a pop-culture example of metacognition and a multiplicity of note taking strategies, in order to develop thinking and learning skills that will work for each individual's own purposes.

Students will use an adapted version of Burke's (2002) episodic notes in order to differentiate between multiple perspectives.   *beliefs, survival*

EQ: How might thinking about thinking change our learning habits?

Major Features— metacognition & critical thinking   *Interdisciplinary—*Art/Culture*pop culture

10/25—CHAPTER 9 (128-135): LITERATURE CIRCLES

It's the day before Amsterdam. Hazel returns to support group and there have been a few losses. Augustus and Hazel play a video game about honor and sacrifice (at least in Augustus's opinion).

Students will re-inhabit the roles of summarizer, illustrator, literary luminary, and character creator (choosing a different role this time around), in order to deconstruct a portion of the text.

EQ: Why might we divide and conquer the analysis of a text through roles?

Major Features— social learning & routine building   *loss, survival*

11/25—CHAPTERS 10-12 (136-208): WEEKLY POEM (HAIKU)

Augustus, Hazel, and her mom all go to Amsterdam. It is a glorious trip, but Peter Van Houten is not who he was expected to be. Hazel, Augustus, and Peter's assistant, Lidewij, go to a Holocaust museum.

Students will collaborate in groups and use a graphic organizer to determine the purpose behind one of two seasonal poems.

Students will model their poems after the samples in class and their notes in order to design a seasonal poem that's purpose is to describe a character in the primary text.

EQ: In which ways can we use seasons to demonstrate character traits?

Major Features— seasonal poems & writing across genres   *beliefs, survival, loss*
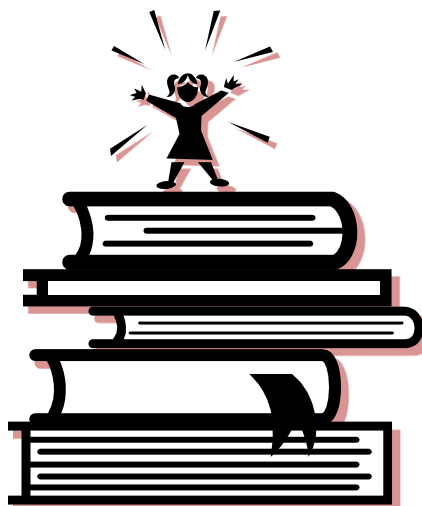
12/25—CHAPTER 13 (209-218): MASLOW'S HIERARCHY & GOOGLEDOCS

It is departing day in Amsterdam and Hazel is thinking about how she disagrees with Maslow's Hierarchy of Needs. Augustus tells Hazel that most of his body is made of cancer now, and that he hasn't been given much time.

Students will use a video clip from *The Simpson's Movie* to write a reflection connecting the film clip and a quote from the primary text.

Students will use a guided worksheet to demonstrate their ability to research and identify relevant details in an informational text.

Students will use the online writing tool, googledocs, to clarify their position after reading the McLeod (2007) informative, and Green (2012) fictional, texts.

Students will use GoogleDocs to interact with one another's responses digitally by providing insightful feedback to peers in order to practice peer review and maintain a cooperative classroom climate.   *beliefs, survival*

EQ: How might online collaboration help me to understand a new idea?

Major Features— pop culture & online writing   *Interdisciplinary*—Art/Culture*pop culture

13/25—CHAPTERS 14-16 (219-238): MEMOIR & CREATING A DIALOGUE WITH THE TEXT

Hazel and Gus return home, in love, and decide to show Isaac how to seek revenge against Monica. Augustus is deteriorating and now is referred to as "late-stage Gus" (Green, 2012, p. 234).

Students will use a non-fiction, memoir text and an adapted dialogue worksheet from Groenke & Scherff (2010) in order to respond to a series of questions which establish a reader's reaction to a memoir text. *beliefs, loss, survival*

EQ: In which ways are memoirs different from other texts?

Major Features— memoir & reader's response   *Interdisciplinary*—Social Studies*human condition

14/25—CHAPTERS 17 & 18 (239-247): SPEED DATING

Augustus begins to feel helpless. He risks his health for independence and Hazel has to call an ambulance.

Students will participate in two-minute discussions generated by student questions and concerns about the primary text, in order to defend, judge, and select viewpoints and opinions.

EQ: How might discussion encourage or discourage personal viewpoints?

Major Features— critical analysis & speaking and listening   **survival, loss, beliefs*

15/25…24/25—CULMINATING PROJECT: EULOGIES & FINISHING THE NOVEL

Chapter 19 is the last good day with Gus before the Last Good Day.
Chapter 20 is the Last Good Day. Augustus asks Isaac and Hazel to write Eulogies so that he can attend his own funeral.
Chapter 21 is when Augustus dies, eight days after his prefuneral.
Chapter 22 is Augustus's funeral, and Peter Van Houten shows up.
Chapter 23 starts when Hazel decides to visit Isaac and play blind video games. It ends after Hazel learns that Augustus left something in writing for her.
Chapter 24: Gus's dad calls Hazel to tell her about a notebook with missing pages, and she takes Isaac to the church to look for them but they have no luck. Hazel's mom reassures Hazel about their life once she passes.
Chapter 25 is the end of the novel. Hazel receives the letter from Augustus which was a drafted Eulogy for Hazel. It was sent to Van Houten to edit, but he did not feel the need to, and returned it to Hazel. She reads it, says "I do" and the book ends.

Students will work through five phases in order to develop, draft, edit, finalize, and publish an original eulogy in order to create a product to represent the importance of storytelling.

Students will read independently and examine prompts on phase-oriented logs in order to reflect and respond to the final six chapters of the novel, while reading.

Students will choose between three different modes for their presentation styles in order to practice communicating purpose via a wide range of literacies.

EQ: How can we effectively tell the story of someone's life and death?   *survival, loss, beliefs*

Major Features— summative assessment, extensive process, and creating meaning

25/25—POST-READING: PERFORMANCE POSSIBILITIES & THE FILM VERSION

Students will return to an anticipation chart from the start of the unit to re-evaluate their initial predictions.

Students will view selective scenes from the film version of the primary text in order to evaluate the effectiveness of various performance choices.

Students will discuss as a class different performance possibilities opened up by the primary text in order to participate as knowledgeable, reflective, creative, and critical members of an academic society.

EQ: How might we determine the best way to portray a scene?   *beliefs*

Major Features— critical evaluation, speaking & listening   *Interdisciplinary*—Art/Culture*film

References

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Secondary Education Lesson Plan – English
Penn State Harrisburg

Your Name: Ms. Mack	**Lesson Title: Pre-Reading** **# in Unit Sequence: 1 of 25**
Content Area/Course Title: Contemporary American Literature **Unit Title: *The Fault in Our Stars***	**Lesson Duration (class period length): 45 mins** **Multi-day Lesson Plan: Yes or <u>No</u>**
Grade Level: 12	**Interdisciplinary Element (select 2-3):** **English _X__ Social Studies _____ Math_____** **Performance Arts/Culture: __X__** **Other (specify):**

RATIONALE:

       Adolescents are in search of their identity and should be given opportunities to express who they are. Students from diverse cultural backgrounds are not always able to communicate in the mode or language which they excel in most, but multicultural education, as shown in this lesson, can enforce classroom community. It can also help ELLs draw connections between the content we are learning in English to their first language. Furthermore, there are tremendous benefits to teaching specific words to students, and teaching individual words is a way to help students build a rich vocabulary bank. Completing a vocabulary study on the word "fault" and a close reading on the title allows the students to begin thinking about the unit text. Constructing an artifact to represent oneself allows students an opportunity to connect to the unit from the first lesson. Prior to this lesson, school record were consulted to identify reading level and proficiencies on standard tests for each student.

GUIDING QUESTION(S)/ ESSENTIAL QUESTION(S):
- How might the word "fault" have various definitions or meanings?
- How can we use home literacies to represent ourselves in an academic setting?

LEARNING OBJECTIVES(S):
- Students will use close reading skills to identify the potential denotations and connotations behind the title of the unit's primary text, John Green's *The Fault in Our Stars* during a class discussion, in order to evaluate how words shape meaning in texts.
- Students will use their home literacies and personal identities to construct an artifact (star) in order to develop competency of the English language and build classroom community.

PENNSYLVANIA CORE and NATIONAL (NCTE) STANDARDS:
Common Core:
- Reading Informational Texts
    - CC.1.2.12.F: Craft and Structure: Vocabulary
    - CC.1.2.12.G: Integration of Knowledge and Ideas: Diverse Media
    - CC.1.2.12.J: Vocabulary Acquisition and Use
    - CC.1.2.12.K: Vocabulary Acquisition and Use
- Reading Literature
    - CC.1.3.12.F: Craft and Structure: Vocabulary
    - CC.1.3.12.I: Vocabulary Acquisition and Use
    - CC.1.3.12.J: Vocabulary Acquisition and Use
- Writing
    - CC.1.4.12.S: Response to Literature
- Speaking & Listening
    - CC.1.5.12.A: Comprehension and Collaboration: Collaborative Discussion
    - CC.1.5.12.B: Comprehension and Collaboration: Critical Listening
    - CC.1.5.12.C: Comprehension and Collaboration: Evaluating Information

NCTE:
- 1, 3, 4, 10, 11

ASSESSMENT:

Formative Measure(s):
- S will complete a pre- and post-reading anticipation guide for the novel
- During class discussions of the meanings of connotation, denotation, and fault, T will scribe discussion and evaluate S comfort with word meanings through verbal communication and listening.
    - If S responses and limited or hesitant, T should encourage S participation by giving hints or relating meaning through connections to S lives.
- T can answer any concerns about Student Stars upon explanation of assignment or after class, but will be attentive to S response to the assignment (addressing any anxiety, etc.)

Assessment Documentation [Data Collection Instrument]:
- The anticipation guide will be collected for 5 in class activity points
- T will use seating chart to mark participation &/or misbehavior &/or inattentiveness

Feedback Provided:
- The anticipation guide is worth 5 in class activity points and will be returned on the final lesson for reflection.
- T will provide verbal feedback during discussion
- T will provide a score for completion out of 25 points for Student Stars
- Student Stars will be displayed around the room throughout the duration of the unit.

ACADEMIC/CONTENT VOCABULARY:
- Denotation

- Connotation
- Close Reading
- Fault
- Underlings

PRIOR KNOWLEDGE:
- S will know one another as this unit will occur later in the school year
- S will most likely be aware of cancer and terminal illnesses

<u>**LESSON PROCEDURES**</u>:
"Materials table" includes: star stencils and cardboard, prompt for student stars, Vocabulary Reference booklet, writing utensils, tissues, and S copies of the primary text. The room will be arranged in pairs, facing inwards.

TEXTS & MODALITIES:
- Primary Text: *The Fault in Our Stars* by John Green—printed word text
- "Fault" PowerPoint—multimodal, digital presentation

INTRODUCTION:
- S will walk in and take their seats while an image of the book cover for the new primary text, John Green's *The Fault in Our Stars* will be projected. [see "Fault" PPT]
- T will hand out S copies of primary text
- 2 mins
- T will hand out an anticipation guide adapted from Charlie AuBuchon and Carol Olson (2011).
- S will complete the anticipation guide on the first and final lesson.
    o Guide will be collected for 5 in class activity points
- 5 mins

CORE LESSON ACTIVITIES:
- TEACH INDIVIDUAL WORDS (Burke, 2013, p. 264) adapted close reading of the title.
- T will write the word connotation and denotation on the board
- T: does anyone know what either of these words mean?
- S: allow student responses, may vary
- T/S: denotation- dictionary definition, connotation- an idea or feeling evoked by a word
    o T: emphasize the hint, d=denotation & dictionary
- T: make note of these definitions in your notebook or binders
- 3 mins
- T: speaking of definitions, before we get too far into our word study, I need to give you your Vocabulary Reference books which you will receive only for this unit.
- T: the Vocab Reference book is separated by chapter and provides many vocabulary words that are unique or challenging. Brief dictionary definitions are provided next to each word.

- T: this Vocabulary Reference book should be used while you are reading…when you come across a word that you do not know or understand, *refer* to this booklet in order to find out. If I missed a word that you find concerning, add it to the back of the book on the blank pages with a dictionary definition and receive extra credit for each word at the end of the unit. You do not have to find extra words, this is just an opportunity to do so if you see fit. (hand out booklets)
- T: does anyone have any questions about the booklet?
  - S: concerns
- 1 min
- T: Now, focusing back to the title of the book—still projected—*The Fault in Our Stars*… we'll create *our* own *stars* later, but for let's look at the word *fault* for the time being.
  - Progress PPT to slide 2
- T: Do any of you want to define the word fault for the class, feel free to define what this word may mean to you in your first language, as well as in English…
- S: allow S responses,
  - If S give any of the definitions of slide 4, use it to scaffold to the next portion of the lesson—see slide 4 of PPT
  - Have S scribe definitions on board
- 5 mins
- T: as a class let's decide which of these definitions would be considered connotative and which one's denotative.
  - As a class mark C for connotative and D for denotative on the board
- T: I'll show you which connotations came into my head when I heard fault
  - Progress to slide 3
- T: Let's look at what the Oxford English Dictionary Online provided for us as denotative, or dictionary, definitions for the word *fault*
  - Progress to slide 4
- 4 mins
- T: Seems a little wordy, how about we match those definitions with some that google found for us…
  - Slide 5
- T: How about some images to help describe those definitions
  - T: talk to a partner about which definitions from slide 5, and now your notebook, match up with these images & why you paired each image with each definition.
- S: some student volunteers share matchings with class until all are paired
- 7 mins
- T: Okay, since we have discovered how the word fault can have many meanings—both connotative and denotative—let's discover why the author John Green may have chosen this title in the first place…
  - Slide 6
  - Allow S guesses
  - Slide 7
- 3 mins

- T: talk with class about remaining slides and the connection to Shakespeare's *Julius Caesar*.
- T: wrap up final conclusions
- 7 mins

CLOSURE:
- ICEBREAKER (Burke, 2013, p. 211)
- T: will hand out directions sheet/prompt
- T: everyone will create their own star considering that any one of us may suffer with something we consider a fault.
- T: you can use anything that you feel represents you, quotes, pictures, materials, etc.
- T: you can also complete this project using your home language if you would like to
- T: The stars will be displayed all around the room throughout the duration of the unit.
- 8 mins

DIFFERENTIATION:
- Students can communicate in their home language
- Visual learners benefit from the physical artifact that is the product of this activity
- Activist learners will benefit by "doing" in this activity instead of just reading or listening
- Auditory learners will benefit from the constant verbal discussion and dialogue revolving around the topic
- Extroverts will benefit by participating in class discussion
- Introverts will benefit through the independent expression allowed through the icebreaker assignment

ACCOMMODATIONS:
- Key words or points written on board
- This lesson includes a balance of a variety of visual and participatory activities
- The response mode is changed to a visual artifact representation instead of traditional written or spoken word.
- Work samples will be displayed to aid in comprehension

LESSON EXTENSION or INSTRUCTIONAL MODIFICATION:
- Different definitions or images may be provided to relate better to S interests.
- More explanation of connection between Shakespeare's *Julius Caesar* and John Green's *the Fault in Our Stars* may be provided for interesting S
- This lesson could be modified to provide examples of faults or stars from various cultures and communities.
- School translator will be utilized if necessary.

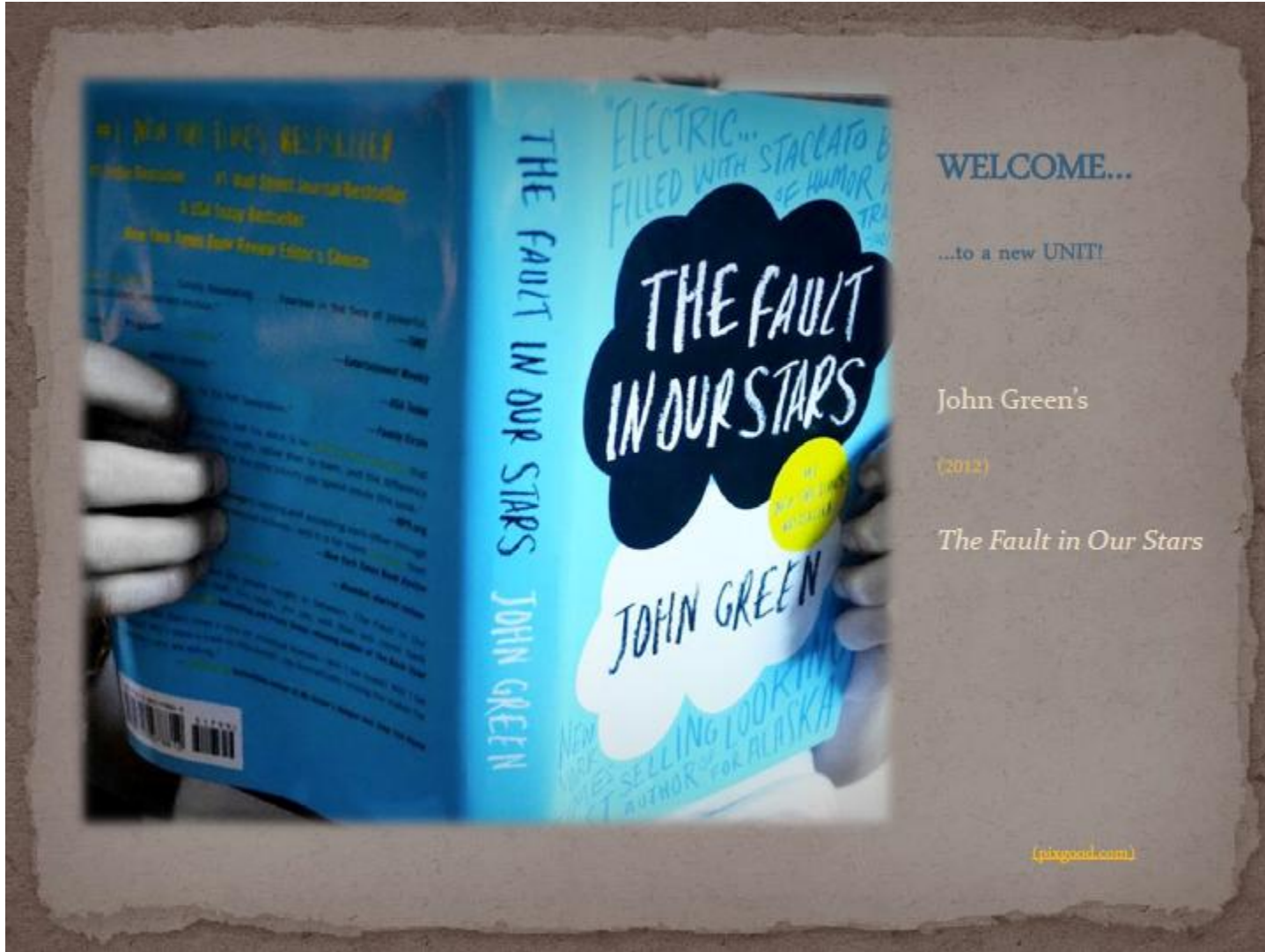**INTERDISCIPLINARY ELEMENT AND CONNECTIONS BEYOND THE LESSON**:
- This lesson allows for student cultures to be represented via an artifact that will be displayed for all students to learn from one another.

Anticipation Guide for *The Fault in Our Stars* by John Green

Below are eight statements that pertain to our new primary text, The Fault in Our Stars by John Green. For the pre-reading section, make a judgment and agree or disagree with what you believe will occur in the novel. For the post-reading section, state what actually happens, and write a paragraph on the back of this sheet, reflecting any similarities or differences. Cite some textual evidence for support.

STATEMENT	BEFORE READING	AFTER READING
1. When problems arise, family members become close to one another.		
2. Strangers are always afraid to help those in need.		
3. Facing tragedy makes you grow up more rapidly.		
4. People find it easy to change their habits or beliefs when they need to survive.		
5. Teenage daughters often find it difficult to get along with their mothers.		
6. When survival is the primary concern, romantic love cannot evolve.		
7. When you lose someone, you lose them forever.		
8. Friendship means sharing your thoughts with another person.		

Adapted with some alterations in the statements from Olson (2011) Figure 6.1: Anticipation Guide: Anne Frank: The Diary of a Young Girl. (p. 130). Reprinted with permission originally from Charlie AuBuchon.

(click to link)

WELCOME...

...to a new UNIT!

John Green's

(2012)

The Fault in Our Stars

(pixgood.com)

"WE ALL HAVE OUR FAULTS" STUDENT STARS!

Customize your own star

- Use a cardboard cutout of a star
- Decorate it with anything that you feel represents you as a person
- Use pictures, quotes, words, and materials to make your star one of a kind.
- Feel free to use your home language to express yourself
- The stars will be displayed around the room to see throughout the unit
- Worth 25 points

Due Date:

Wednesday @ the beginning of class

THE FAULT IN OUR STARS
John Green
Contemporary | American | Literature

Secondary Education Lesson Plan – English
Penn State Harrisburg

Your Name: Ms. Mack	**Lesson Title: Chapter 4—Literature Circles** **# in Unit Sequence: 6 of 25**
Content Area/Course Title: Contemporary American Literature **Unit Title: The Fault in Our Stars**	**Lesson Duration (class period length): 45 mins** **Multi-day Lesson Plan: Yes or <u>No</u>**
Grade Level: 12	**Interdisciplinary Element (select 2-3):** **English __X__ Social Studies _____Math_____** **Performance Arts/Culture:_____** **Other (specify):**

RATIONALE:
   Literature circles enable students to pursue individual interests, abilities, and readiness as readers (Groenke & Scherff, 2010, p.38). Adolescents benefit from social learning and need to be prepared to be able to apply themselves as active members of a group. By conducting a close reading of chapter 4 of the primary text, students are able to put themselves both near the character experiences and the literary elements of the text. As Isaac, a friend of the protagonist, loses his girlfriend because of his own terminal illness, the other characters must react to an event which is very close to home, as they have illnesses as well. Our students have a chance to see the multiplicity of pain in this chapter, and what it means for different people to be able to continue to survive. Isaac's girlfriend felt that she could not survive happily with a boy who will not be able to see, for example, and that is a different form of survival than our other characters seem to face. Through literature circles, students will have the opportunity to read, write, and discuss the potential challenges portrayed in this chapter.

GUIDING QUESTION(S)/ ESSENTIAL QUESTION(S):
- How might collaborating on close reading open spaces for new interpretations?

LEARNING OBJECTIVE(S):
- Students will examine various aspects of chapter four in the primary text through different literature roles in order to analyze the impact of the author's choices regarding how to develop and relate elements of a story.

PENNSYLVANIA CORE and NATIONAL (NCTE) STANDARDS:
Common Core:
- Reading Literature

- o CC.1.3.12.A: Key Ideas and Details: Theme
  - o CC.1.3.12.B: Key Ideas and Details: Text Analysis
  - o CC.1.3.12.C: Key Ideas and Details: Literary Elements
  - o CC.1.3.12.F: Craft and Structure: Vocabulary
  - o CC.1.3.12.K: Range of Reading
- Writing
  - o CC.1.4.12.S: Response to Literature
  - o CC.1.4.12.X: Range of Writing
- Speaking & Listening
  - o CC.1.5.12.A: Comprehension and Collaboration: Collaborative Discussion
  - o CC.1.5.12.D: Presentation of Knowledge and Ideas: Purpose, Audience, and Task
  - o CC.1.5.12.E: Presentation of Knowledge and Ideas: Context

NCTE:
- 3, 4, 5, 10, 11

ASSESSMENT:

Formative Measure(s):
- T will make sure S are on track and focused while working in literature circle groups
- T can provide assistance to S groups or individually during S work time.

Assessment Documentation [Data Collection Instrument]:
- Seating chart: names and extended writing space
- Literature Role work—individual student work (may be on notebook paper, graph paper, plain paper, etc.)
- "Circle of Knowledge—Group Reflection" worksheet

Feedback Provided:
- Verbal feedback will be provided during explanation of literature circle roles
- Verbal feedback will be provided as T moves from group to group during collaborative discussions
- Brief comments will be made on individual student literature circle work, overnight.
- "Circle of Knowledge—Group Reflections" will receive 2 completion points

ACADEMIC/CONTENT VOCABULARY:
- Legacy*
- Narcissistic*
- Eccentric*
- Arsenic*
- Perpetuity*
- Taut*
- Sage*
- Salvation*

- Entendre*
- Summarizer
- Illustrator
- Literary Luminary
- Character Creator

Students have a vocabulary reference book for all words directly out of the text

PRIOR KNOWLEDGE:
- S have read up to chapter 4 in the primary text.
- S have worked in collaborative groups in the past.

<u>LESSON PROCEDURES</u>:

The room is arranged into groups of 4, with the center of the room open, and plenty of space for movement. On the board in large letters it will read: CHOOSE A COLORED STICKY NOTE & CHOOSE A SEAT. The materials table will have a stack of "Role Reminder" worksheets, "Circle of Knowledge—group reflection" worksheets, writing utensils, tissues, and sticky notes (5 colors, 4 of each). Underneath each desk arrangement (5 groups of 4) there is one colored sticky note, which indicates the grouping for this activity.

TEXTS & MODALITIES:
- Trophies from childhood awards—physical artifact
- Pillows—physical artifact
- Primary Text: *The Fault in Our Stars* by John Green—printed word text

INTRODUCTION:
- In the center of the room, there will be a large number of trophies from childhood awards and events (this is meant to mimic the "night of the broken trophies" which occurs in today's selection of the primary text, chapter four.)
- There will also be pillows and soft objects scattered around the room (for comfort while working in groups, but also to mimic the text.)
- This activator is meant to provoke prior knowledge from the chapter and an emotional response from the students
- 2 mins

CORE LESSON ACTIVITIES:
- FORMING LITERATURE CIRCLES (Groenke & Scherff, 2010, pp. 38-43)
- T will ask students to look under the desks and match themselves with their designated seating area.
- T will ask students to familiarize themselves with their new groups.
- 5 mins
- T will hand out "Role Reminder" worksheets to each student
- T will explain that today we are going to begin learning how to work in literature circles.

- In a literature circle, students are expected to inhabit one of the four roles, practice the activity given, and report back to the group to share one another's findings.
  - The idea is to "divide and conquer" in a sense, and also to be exposed to modes of analysis.
- Four S volunteers may read the role descriptions aloud to the class.
  - Opportunity for S questions and concerns (pause)
- 10 mins
- T will give each S a "Circle of Knowledge—group reflection" worksheet
- T will ask S groups to assign roles
  - S write role of the day on the top of the "Circle of Knowledge" worksheet
  - T will make note of S role choices on seating chart
  - T will tell S that they may choose to communicate in their home languages, and can work together as a group to communicate that meaning to one another
    - T or translator guidance can be provided
- S will use chapter 4 and their role descriptions to deconstruct today's selection
- 18 mins

CLOSURE:
- T will ask S to come together and complete "Circle of Knowledge—group reflection" sheet after sharing one another's progress
- S will work in groups until the close of class, and will turn in reflections upon the exit of class
  - If more time is necessary, worksheets may be handed in the following class period
- 10 mins

DIFFERENTIATION:
- Auditory learners will benefit from group discussion of literature circle roles.
- Visual learners will benefit from illustrator and character creator roles.
- ELLs have a chance to communicate in diverse ways—writing, drawing, choosing imagery.
- Introverts will enjoy working on their role assignment independently before sharing with a group
- Extroverts will enjoy the opportunity to share with a group
- Students may choose to communicate in their home languages

ACCOMMODATIONS:
- Literature Circle groups establish a routine, where when implemented students inhabit one of the four roles each time
- The response mode changes depending on which literature circle role students choose
- Peer mediated learning is available through the structure of this lesson
- Directions may be repeated when necessary

LESSON EXTENSION or INSTRUCTIONAL MODIFICATION:
- Student groups may be rearranged if they are not cooperative
- Roles may be altered to fit the needs of the class (for example, character creator may become questioner instead).

INTERDISCIPLINARY ELEMENT AND CONNECTIONS BEYOND THE LESSON:
- Students are exposed to physical artifacts which also appear in the selected reading of the primary text in order to make connections to home literacies.

Role Reminder
Role Reminder

Role 1: SUMMARIZER

1. Write a fifty-word, a twenty-five-word, and a one-sentence précis that summarizes today's reading. Then choose a word and finally a symbol that represent the key point of today's selection.

2. Prepare a fifty-word and a twenty-five word précis on today's reading selection.

3. Construct an outline that depicts the plot events of today's reading selection.

4. Complete a sequence chain of the plot events in today's reading selection.

Role 2: ILLUSTRATOR

1. Select a piece of published artwork that embodies the same feelings and emotions evoked from the setting and mood of today's selection. Prepare a rationale for your choice of artwork.

2. Create an original piece of artwork that depicts the feelings or emotions evoked from today's selection.

3. Create a storyboard or illustrated sequence outlining the events that occur in today's selection.

Role 3: LITERARY LUMINARY

1. Select a passage that supports one of the underlying themes in the novel that we've been discussing in class. In addition, choose one passage that is a negative or opposite representation of the underlying theme. Explain your passage choices and support them with textual references.

2. Select two passages that *most* help us to understand the theme of the selection. Defend why you chose these two passages.

3. Locate give controversial or thought-provoking passages from the text. Discuss how the passages support the theme of the story.

4. Locate five surprising or humorous passages from the text that help develop the main idea. Explain why you chose these passages.

Role 4: CHARACTER CREATOR

1. Pick a character in the novel and explain how a contemporary pop-culture figure embodies the same characteristics of this character.

2. Develop and illustrate an extended metaphor that represents attributes, values, beliefs, etc., of a central character.

3. Step inside the mind of character and create a sensory study by describing his or her *thoughts, dreams, values, relationships, perceptions, feelings,* and *journeys*, based on today's reading selection.

Consider the following questions: What does the character think and dream about? What are his or her perceptions? How is he or she perceived by others? How does the character feel about certain people or issues? What special relationships has the character established? What journeys do you forsee for your character? What journeys has he or she already taken?

CIRCLE OF KNOWLEDGE—GROUP REFLECTION—*LITERATURE CIRCLES*

I chose to inhabit the role of _____ **on (date)** _____

My partners' roles include… *[provide a summary—written, drawn, or both—for each partner's work]*

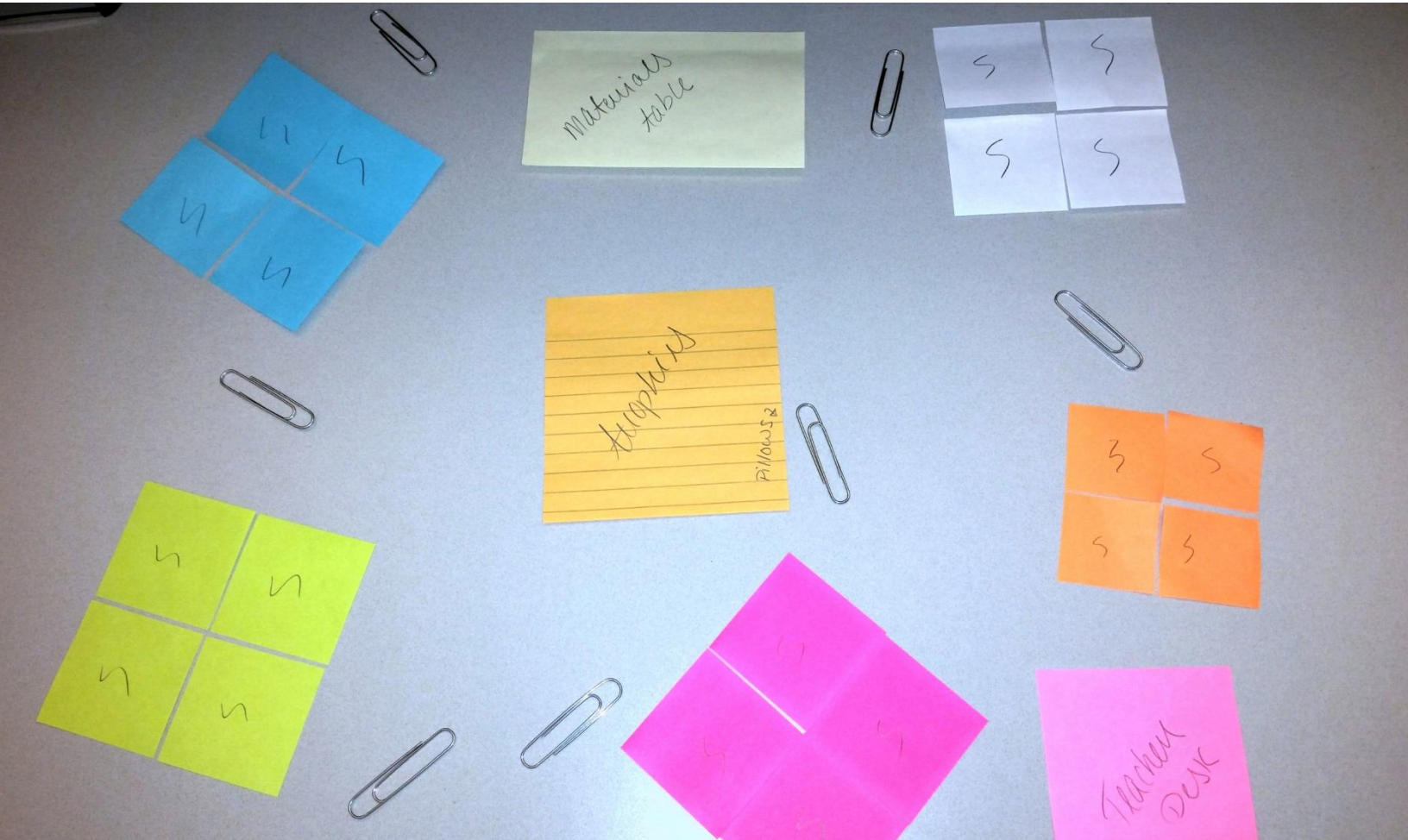**1.**_____

p. #(s):
important quote(s)?

2._____

p. #(s):
important quote(s)?

3._____

p. #(s):
important quote(s)?

rough draft of room arrangement

Secondary Education Lesson Plan – English
Penn State Harrisburg

Your Name: Ms. Mack	**Lesson Title: Chapter 7—Sonnet 55** **# in Unit Sequence: 8 of 25**
Content Area/Course Title: Contemporary American Literature **Unit Title: The Fault in Our Stars**	**Lesson Duration (class period length): 45 mins** **Multi-day Lesson Plan: Yes or <u>No</u>**
Grade Level: 12	**Interdisciplinary Element (select 2-3):** **English __X__ Social Studies _____Math_____** **Performance Arts/Culture:_____** **Other (specify):**

RATIONALE:
There is always room for the classics, especially Shakespeare, in any unit or lesson. Since, Shakespeare made the sonnet famous in the 17th century, it has grown in population, especially as of late. Through sonnets, students are given a venue to understand a form of intense emotion which often coincides with the influx of emotions brought on by puberty and adolescent development. Moreover, students are exposed to a language study which correlates with the primary text because of the references made by Peter Van Houten in the seventh chapter of the novel. We also know that students in the 21st century learn best multimodally, because it is what they are used to, so in order to process classic texts in a way that connects to their existing literacies, a teacher-constructed multimodal representation of "Sonnet 55" will close this lesson with a reflection of the influence of different modes on cognition.

GUIDING QUESTION(S)/ ESSENTIAL QUESTION(S):
- How could changing the mode effect the communication of an idea and how we perceive it?

LEARNING OBJECTIVES(S):
- Using different versions of Shakespeare's "Sonnet 55," students will determine the value of each mode in an effort to evaluate multiple examples of different media and formats of a text.

PENNSYLVANIA CORE and NATIONAL (NCTE) STANDARDS:
Common Core:
- Reading Literature
  - CC.1.3.12.A: Key Ideas and Details: Theme

- o CC.1.3.12.B: Key Ideas and Details: Text Analysis
- o CC.1.3.12.E: Craft and Structure: Text Structure
- o CC.1.3.12.F: Craft and Structure: Vocabulary
- o CC.1.3.12.G: Integration of Knowledge and Ideas: Sources of Information
- o CC.1.3.12.H: Integration of Knowledge and Ideas
- Writing
  - o CC.1.4.12.S: Response to Literature
  - o CC.1.4.12.X: Range of Writing
- Speaking & Listening
  - o CC.1.5.12.A: Comprehension and Collaboration: Collaborative Discussion
  - o CC.1.5.12.B: Comprehension and Collaboration: Critical Listening
  - o CC.1.5.12.C: Comprehension and Collaboration: Evaluating Information

NCTE:
- 1, 2, 3, 4, 9

ASSESSMENT:

Formative Measure(s):
- S will self-reflect as readers of this novel
- T will use critical listening to make notes during discussion
- S will complete a worksheet while listening to the audio selection of the sonnet
- S will complete index cards after they watch the multimodal composition

Assessment Documentation [Data Collection Instrument]:
- T will collect reflections
- T will use a blank notepad to note specifics of S responses during discussion
- T will collect the worksheet for 5 completion points
- T will collect index cards to adjust future instruction

Feedback Provided:
- T will keep this assessment to help understand the students
- T will provide verbal feedback during discussion
- T will give S 5 completion points for worksheet of audio version of text
- T may provide written comments on worksheet.
- T may refer to index responses in a future class if necessary

ACADEMIC/CONTENT VOCABULARY:
- Sonnet
- Shakespeare
- Mode(s)
- Multimodal
- Supernovae*
- Stimuli*

- PET scan*
- Aqueous*
- Dementia*
- Coterie*
- Gratification*
- Novelist Emeritus*

Students have a vocabulary reference book for all words directly out of the text

PRIOR KNOWLEDGE:
- S should have read up to chapter 7 in primary text
- S are familiar with William Shakespeare

LESSON PROCEDURES:
Materials Table will include: Sonnet worksheets, copies of Shakespeare's "Sonnet #55", copies of Archibald MacLeish's "Not Marble Nor the Gilded Monuments"

TEXTS & MODALITIES:
- Primary Text: *The Fault in Our Stars* by John Green—printed word text
- Extension Text: *The Fault in Our Stars* Movie by 20th century FOX—film, multimodal
- "Sonnet #55"—William Shakespeare—printed word text, poetry
- "Sonnet #55" by James Earl Jones—William Shakespeare—auditory, poetry
- "Sonnet #55" Multimodal composition—William Shakespeare—multimodal, digital
  - "Heaven"—Beyoncé Knowles—auditory, song

INTRODUCTION:
- T: Take a moment to reflect on what you've read thus far… Using three sentences and a stick figure drawing, describe yourself as a reader of this novel.
- T will show the first 2-4 mins of SC. 11 of the film version of the text after students begin to work to evoke intense emotion
- 5 mins

CORE LESSON ACTIVITIES:
- WEEKLY POEM—Shakespeare's Sonnet 55
- T: A Sonnet is a very popular form of poetry that is used to express intense emotion. In chapter seven of our novel, Van Houten talks about the dead in some intense ways. He expresses some of his thoughts by referring to two poems, does anyone recall what those poems were? Hint, one of them is a sonnet!
- S: allow responses—Shakespeare's "Sonnet #55" & Archibald MacLeish's "Not Marble Nor the Gilded Monuments"
- T: nice job, let's take a closer look at Shakespeare's "Sonnet 55" (hand out Sonnet worksheets)
- 5 mins
- T: or rather, let's take a closer listen to James Earl Jones, a famous actor, read the selection a few times.

- Play from http://www.poetryoutloud.org/poems-and-performance/listen-to-poetry as many times as necessary (approx 3-5) and allow students to work on worksheets (1:26)
    - These worksheets are used to activate thinking, and will help to feed critical thinking, speaking, and listening during class conversation by constructing a foundation of knowledge about Sonnets.
    - T will collect the worksheet for 5 completion points
- 10-15 mins
- T: think together with a partner near you about the reading of Sonnet 55…
    - T: what senses did it activate
    - T: how did it make you feel, or what did it make you think about
    - T: was hearing the sonnet read professionally helpful in your understanding of the meaning of the poem?
    - T: do you have any thoughts about what this Sonnet might be about? Write those thoughts down.
        - T should verbally offer questions to class to help activate thinking when necessary, or if discussion is lacking. T will write these questions on the board as they are vocalized to the class.
- T: Look at your copy of Sonnet 55 and read through it with your partner a couple times. Make some notes near the lines, and try to decipher what this poem could be about.
- T: Let's do the first line together, "Not marble, nor the gilded monuments/ Of princes, shall outlive this powerful rhyme;"
    - T: the first half is talking about marble and gilded monuments… what are these things? What do these words even mean?
        - Define marble, gilded, and monuments with S
    - Okay, so what about the second half—"Of princes, shall outlive this powerful rhyme;"
        - Connect "gilded monument of princes" with S and elaborate on timelessness of literature
- T: Now try the rest with your partner; I will be around to help if you need me.
- T: As you finish reading, one of each pair come up to the board and write a few summarizing thoughts (1-5) in sentences or bullet points on the board.
- Discuss thoughts as a class
- 15-20 mins

CLOSURE:
- T: Let's look at this Sonnet in one more way before we go today…
    - Show Multimodal composition of Sonnet 55 (0:57.50)
- T pass out index cards
- T: on your index card reflect on the how the way in which we perceive something—by listening, by reading, by touching, tasting, or by seeing—can change how we think about its meaning. Refer specifically to your experience with Sonnet 55.
- Continue to play Multimodal composition a few times while S write, or replay James Earl Jones reading, if requested.

- 5-8 mins

DIFFERENTIATION:
- Visual learners will benefit from the imagery provided in poetry
- Auditory learners will benefit from listening to the poem's being read aloud
- Introverts will benefit from the independent reading of other students' work
- Technology is utilized in this lesson
- Sensory focus may help students understand the complexity of a subject and add non-traditional access to texts
- Interpersonal learners will enjoy analyzing the Shakespeare sonnets by group

ACCOMMODATIONS:
- A weekly routine of reading 1 poem a week is established to create regular exposure to something new or different
- Simultaneous verbal and written information will be provided during poetry analysis
- Cues may be used to denote key ideas in poetry
- Peer collaboration combines different ability levels

LESSON EXTENSION or INSTRUCTIONAL MODIFICATION:
- If time allows/student demands ensue, we can take a closer look at MacLeish's "Not Marble Nor the Gilded Monuments"
- If index cards demand, T will spend more time discussing the effect of different modes on comprehension

INTERDISCIPLINARY ELEMENT AND CONNECTIONS BEYOND THE LESSON:

CITATION

MacLeish, A. (1930) Not Marble Nor the Gilded Monuments. Thoughts worth thinking. Retrived

from http://www.rjgeib.com/thoughts/marble/adele.html

Jones, J. E. (2011). Sonnet 55: written by William Shakespeare. In *Poetry out loud* (1:26).

Retrieved from http://www.poetryoutloud.org/poems-and-performance/listen-to-

poetry

Shakespeare, W. (1609). Sonnet 55. Amanda Malbillard. Retrieved from

http://www.shakespeare-online.com/sonnets/55.html

Sonnet—a form of poetry that expresses

ɪɴᴛᴇɴsᴇ EMOTION.

➢ Sonnet's have become …

    Unpopular   semi-popular   very popular

               … in the past _____ years.

➢ Sonnets were invented in _____ during the

    _____ period.

➢ Sonnets were made popular by _____ _____.

➢ Explain why people typically write sonnets by citing some information from the James Earl Jones reading of Sonnet 55:

William Shakespeare

Sonnet 55

Not marble, nor the gilded monuments

Of princes, shall outlive this powerful rhyme,

But you shall shine more bright in these contents

Than unswept stone, besmear'd with sluttish time.

When wasteful war shall statues overturn,

And broils root out the work of masonry,

Nor Mars his sword nor war's quick fire shall burn

The living record of your memory.

'Gainst death and all-oblivious enmity

Shall you pace forth; your praise shall still find room

Even in the eyes of all posterity

That wear this world out to the ending doom.

So, till the judgment that yourself arise,

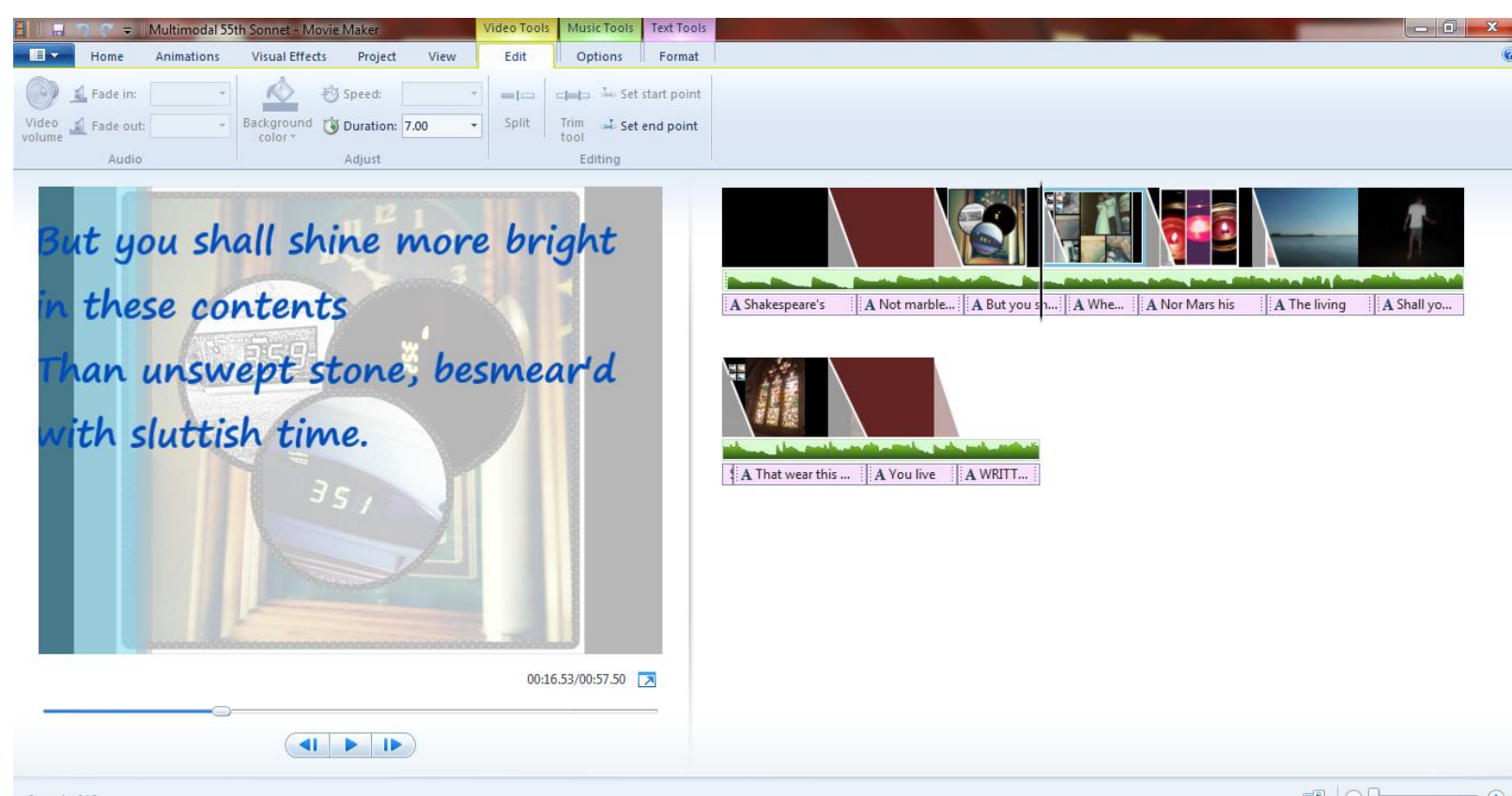You live in this, and dwell in lovers' eyes.

Retrieved from http://www.shakespeare-online.com/sonnets/55.html
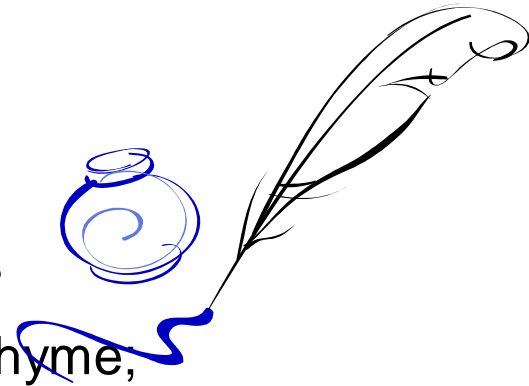
Multimodal version of Sonnet 55

Multimodal 55th Sonnet.mp4 (Command Line)

also submitted to the box @ psu

[screenshot below]

Archibald MacLeish

"Not Marble Nor the Gilded Monuments"

The praisers of women in their proud and beautiful poems,
Naming the grave mouth and the hair and the eyes,
Boasted those they loved should be forever remembered:
These were lies.
The words sound but the face in the Istrian sun is forgotten.
The poet speaks but to her dead ears no more.
The sleek throat is gone -- and the breast that was troubled to listen:
Shadow from door.

Therefore I will not praise your knees nor your fine walking
Telling you men shall remember your name as long
As lips move or breath is spent or the iron of English
Rings from a tongue.

I shall say you were young, and your arms straight, and your mouth scarlett:
I shall say you will die and none will remember you:
Your arms change, and none remember the swish of your garments,
Nor the click of your shoe.

Not with my hand's strength, not with difficult labor
Springing the obstinate words to the bones of your breast
And the stubborn line to your young stride and the breath to your breathing
And the beat to your haste
Shall I prevail on the hearts of unborn men to remember.

(What is a dead girl but a shadowy ghost
Or a dead man's voice but a distant and vain affirmation
Like dream words most)

Therefore I will not speak of the undying glory of women.
I will say you were young and straight and your skin fair
And you stood in the door and the sun was a shadow of leaves on your shoulders
And a leaf on your hair --

I will not speak of the famous beauty of dead women:
I will say the shape of a leaf lay once on your hair.
Till the world ends and the eyes are out and the mouths broken
Look! It is there!

Retrieved from http://www.rjgeib.com/thoughts/marble/adele.html

Secondary Education Lesson Plan – English
Penn State Harrisburg

Your Name: Ms. Halley Mack	**Lesson Title: Chapter 8—Episodic Notes** **# in Unit Sequence: 9 of 25**
Content Area/Course Title: **Contemporary American Literature** **Unit Title: *The Fault in Our Stars***	**Lesson Duration (class period length): 45 mins** **Multi-day Lesson Plan: Yes or <u>No</u>**
Grade Level: 12	**Interdisciplinary Element (select 2-3):** **English <u>X</u> Social Studies <u>X</u> Math_____** **Performance Arts/Culture:_____** **Other (specify):**

RATIONALE:

The goal of this lesson is to provide students with skills in perspective-taking when reading. Students will also discover how to best organize their thoughts and develop schemas of information. A schema is an idea of concept that is stored away in the filing cabinets of our minds; it is a way to organize information in our brains in way that we can easily retrieve it later. Students are given the opportunity to develop a schema about perspective-taking and the importance of considering multiple points of view. Students will be able to actively construct knowledge by utilizing graphic organizers and active reading practices. During this class period we work to emphasize students' ability to communicate effectively when speaking and listening, both in large and in small group settings. Students will be able to utilize the Episodic Notes as a resource for speaking, reading, and writing later on, as well.

GUIDING QUESTION(S)/ ESSENTIAL QUESTION(S):

- How can we utilize perspective-taking in our reading and our everyday lives?
- How can graphic organizers help to develop an understanding of a text?
- How might thinking about thinking change our learning habits?

LEARNING OBJECTIVES(S):

- Using Burke's adapted Episodic Notes, students will produce visual image and written text to demonstrate how people create solid schemas of information.
- Students will demonstrate the ability to represent multiple perspectives with textual evidence, using Burke's adapted episodic notes.

PENNSYLVANIA CORE and NATIONAL (NCTE) STANDARDS:

Common Core:
- Reading Literature
  - CC.1.3.12.A: Key Ideas and Details: Theme
  - CC.1.3.12.B: Key Ideas and Details: Text Analysis
  - CC.1.3.12.E: Craft and Structure: Text Structure
  - CC.1.3.12.F: Craft and Structure: Vocabulary
  - CC.1.3.12.I: Vocabulary Acquisition and Use
  - CC.1.3.12.K: Range of Reading
- Writing
  - CC.1.4.12.S: Response to Literature
- Speaking & Listening
  - CC.1.5.12.A: Comprehension and Collaboration: Collaborative Discussion
  - CC.1.5.12.D: Presentation of Knowledge and Ideas: Purpose, Audience, and Task
  - CC.1.5.12.E: Presentation of Knowledge and Ideas: Context
  - CC.1.5.12.G: Conventions of Standard English

NCTE:
- 1, 3, 4, 5, 9, 10, 11

ASSESSMENT:

Formative Measure(s):
- T will look for all S to have last night's homework responses out during the start of class
- T will listen for S vocabulary that indicates an understanding of the note-taking and schema discussions
- T will listen for accurate definitions during partner discussion about schemas and metacognition.
- T will watch to see how S form groups and collaborate, specifically looking for speaking and listening skills, as well as, attentiveness and respect.
- T will walk around and talk with as many S as possible about their current train of thought and progress on the episodic notes worksheet.

Assessment Documentation [Data Collection Instrument]:
- T will collect all S homework responses pertaining to Chapter 8
- T will ask S groups to turn in episodic notes graphic organizer for 10 points
- When T will ask for S volunteers for responses to class- T scribes responses on board
- T will note briefly on chart if any S seem to be struggling with aspects of reading comprehension, fluency, note-taking, or collaboration when meeting with groups and listening to class discussion—chart has 2 sections, S names with participation boxes, and across from that an area for key notes to be made about each S.

Feedback Provided:
- Homework responses will receive a completion grade *1 point*
- T will provide S with verbal feedback during class discussion which works to facilitate and clarify the conversation.
- T will scribe S responses various times throughout class
- If S group(s) are not cooperating, T will meet with group(s) independently during class to resolve any issues.
- Any struggling S should be given attention during one-on-one meetings, but if necessary time is needed, a pass will be given for the S to stop by for help during a free period.

ACADEMIC/CONTENT VOCABULARY:
- Viewpoint/ Point of View
- Episodic Notes
- Schema
- Metacognition
- Phalanxifor*
- Evolve*
- Edema*
- Alpha*
- Omega*
- Whirring*
- Pedophile*
- Sentimentality*

Students have a vocabulary reference book for all words directly out of the text

PRIOR KNOWLEDGE:
- S have been reading the primary text continuously since the start of the unit.
- S should be aware of the definition of viewpoint or point of view however, T anticipates not all S will have a full understanding of its meaning.

LESSON PROCEDURES:

The room is arranged in groups of 4— Desks are table style, facing one another.
The "Material's table" includes: Notebook paper, blank paper, pens, pencils, and markers, Burke's adapted episodic notes graphic organizers, the primary text: *The Fault in Our Stars* by John Green, a bin of 20 assorted 4-color crayons, & the projector is used at the end of class to display homework (ch. 9 reading)

TEXTS & MODALITIES:
- Primary Text: *The Fault in Our Stars* by John Green—printed word text
- Extension Text: *Spongebob Squarepants* "Squlliam Returns" by United Plankton Pictures—Multimodal, visual image and audio

INTRODUCTION:

- T will have previous night's homework response questions on the board:
    - "What is everyone concerned about at the start of this chapter? Why?"
    - "Does everyone feel the same way about this topic (above answer)? Explain…"
- S can volunteer to share their responses from the previous night's homework
    - All responses will be collected for completion points
- 5 mins

CORE LESSON ACTIVITIES:

- T will tell students to be aware of the way in which different characters react to a scenario
    - T should ask S to note whether or not characters react in a way that is similar or different from one another
        - Repeat * accommodation
    - T will model a note-taking strategy on the board before S begin
        - T will choose S to read from chapter 1 of the primary text (p. 3 to top of p.4) about depression
        - T will model note-taking on the topic—depression in this case—and how three characters have differing opinions about it
            - Chart organizer model
            - Web organizer model
            - See Attached sample: EXHIBIT A
        - Written & Verbal Instruction * Accommodation
    - T will ask S to think about which type of note-taking strategy they would like to use and to choose one—T asks S to indicate what style they will most likely use in the top corner of the notebook (this is to help students to stay organized and remain focused)
- 3-5 mins
- T will explain to S that note-taking and graphic organizers help us to think about thinking… we want to think about our own thinking so that we can think about and understand how we think and learn best. This is called METACOGNITION (T write on board)
- T will write SCHEMA on the board
    - T will allow S definitions if any
    - T will briefly explain that schemas are a way of describing how people organize their thoughts; think of your brain like a room full of filing cabinets… when you need a specific piece of information you go to a specific cabinet, pick a specific drawer to pull out, and a designated folder inside that drawer holds the information you were looking for. That information inside the folder is the idea you thought of and stored away for later.
    - T will allow S concerns

- o T will show Nickelodeon's *Spongebob Squarepants* because there is an episode where Spongebob cannot remember his name and is searching through the filing cabinets of his mind
    - ▪ No Weenies Allowed/ **Squilliam Returns** [Season, 3, Episode 8]
    - ▪ T elaborates that Spongebob's name is the specific idea in this example, which he has stored away in a certain part of his brain.
  - o Turn and tell a partner:
    - ▪ What's a schema?
    - ▪ What's metacognition?
    - ▪ What did that Spongbob clip have to do with those two things?
  - o T allow some S to share with class
- • 10-12 mins
  - o T transitions by handing out Burke's adapted Episodic Notes
    - ▪ While handing out the notes, the T explains that using a graphic organizer like Episodic Notes can help us to do a lot of different things, most importantly, it helps us to organize and think about our own thought process. As we sort through textual evidence, cite specific portions of the text, explain them, and create a visual representation of that part of the text, we are organizing and further developing our schema about chapter 8, and our schema about perspective taking, and even our schema about each character.
    - ▪ T: This lesson specifically works to tease out the different perspectives that are occurring about the same topic: Hazel going to Amsterdam.
      - • Written & Verbal Instruction * Accommodation
- • S will use an adapted, 4-square, version of Burke's episodic notes in groups
- • S will choose a crayon out of a bin full of 20 crayons, 4 of each color, like colored crayons will be grouped together
    - ▪ See Attached: EXHIBIT B
  - o T will explain to S that the 4-square will be used to exhibit the different viewpoints of characters at the beginning of the chapter (during the meeting at the hospital).
  - o T tells S that they should choose 4 characters from the chapter and visually represent their point of view. This representation can be realistic or symbolic.
  - o T explains that where there is room to write written text, students should provide one quotation from the text that represents the image (or the inspiration behind it).
    - ▪ T reminds S that they should use MLA in-text citation format
  - o T explains that S should assign rolls in their groups and come up for a method to produce a final, shareable product
    - ▪ There will be a total of 5 Episodic Notes sheets in each group—one per individual and one as the final group product.
    - ▪ T reminds S of the importance of filling out individual copies as reference material for later thinking and writing, as well as, for being an active contributor to the group.

- o T will walk around and talk with as many S groups as possible about their current train of thought and progress on the episodic notes worksheet.
  - ▪ T will note briefly on chart if any S seem to be struggling with aspects of reading comprehension, schemas, Episodic Notes, etc.
    - • Any struggling S should be given attention during one-on-one meetings, but if necessary time is needed, a pass will be given for the S to stop by for help during a free period.
  - ▪ Written & Verbal Instruction * Accommodation
- 15-20 mins

CLOSURE:

- T will have as many S groups as possible share their Episodic Notes with the class
  - o If all S groups do not have time, Episodic Notes will be collected and commented on, and presentations will continue the following day
- T will ask S groups to turn in episodic notes graphic organizer for 10 points
  - o See Attached mini-rubric: EXHIBIT C
- T finalizes with class that perspective-taking can and should be utilized in any situation where multiple voices have an opportunity to be heard. T reminds S that we want to consider all possible solutions to a situation, because all participants/people in that situation have an equally valid context from which they come, and bring experience. When considering multiple viewpoints, we are trying to arrive at a "best guess" or in other words, the best possible outcome to whatever the situation may be.
- T reminds that we want to continue to work on metacognition—thinking about thinking, and building schemas that help us to have a bank of knowledge to reference in the future.
- T projects homework on board and announces: Read Chapter 9 for tomorrow's class and use a graphic organizer of your choice—think: what will help you think and organize your thoughts best?
  - o T: remember, you chose an organizer and wrote in your notebook at the start of class, if you are having trouble deciding, maybe that organizer will work well here.
    - ▪ Repeat * accommodation
    - ▪ Written & Verbal Instruction * Accommodation
- 5-10 mins

DIFFERENTIATION:

- ESL students are welcome to write in their home language, as long as the textual evidence is in English and the citations as well.
- ESL students will benefit from the visual aspect of this lesson, where they are able to create a new understanding of the material via imagery.
- Visual learners will benefit from the drawing portion of the episodic notes activity
- Auditory learners will benefit from the ongoing discussion and collaboration with peers.

- Kinesthetic learners will benefit from the transition of activity types: modeling, partner and group collaboration, and class discussion.
- This lesson is appropriate especially for extroverts as it utilizes social collaboration.

ACCOMMODATIONS:

- T will repeat instruction especially during interactive instruction
- T will utilize a graphic organizer, Burke's adapted episodic notes during instruction
- T will use step-by-step instruction and use the gradual release model
- T will simultaneously provide written and verbal instruction by scribing discussion, using visual note-taking examples, and explaining the graphic organizer activity
- T will write key points on the chalkboard when scribing discussion and modeling note-taking

LESSON EXTENSION or INSTRUCTIONAL MODIFICATION:

- If students seem to be confused or struggling during one-on-one meetings, depending on the amount of students (< 3), T will give S passes to meet with T for review or re-explanation during their free time. If the class is struggling (> 3) we will extend this lesson into multimodal format the following day.
- When T has as many S groups as possible share their Episodic Notes, if all S groups do not have time, Episodic Notes will be collected and commented on, and presentations will continue the following day

INTERDISCIPLINARY ELEMENT AND CONNECTIONS BEYOND THE LESSON:

- This lesson relates to Social Studies because it studies the human condition

CITATION(s):

Hillenburg, S. (Creator), & Osborne, K. (Writer), & O'Hare, M. (Writer), & Williams, M. (Writer), &

Lender, J. (Writer), & Henderson, S. (Writer), & Tibbitt, P. (Writer).(2002). No weenies allowed/

squilliam returns [Season, 3, Episode 8]. In Drymon, D. (Producer), & Hillenburg, S. (Producer),

Spongebob squarepants. Los Angeles, California: United plankton pictures.

Pritchard, A. (2009). Schema theory. In *Ways of learning: learning theories and styles in the classroom*

(2nd ed., chap. 3, pp. 21-23). New York: Routledge.

Note-taking : modeling skills

(example of Black Board)

WEB EXAMPLE

Depression is a side effect of dying

Hazel

Doc. Tim

Depression

Depression needs treatment

Hazel needs support group
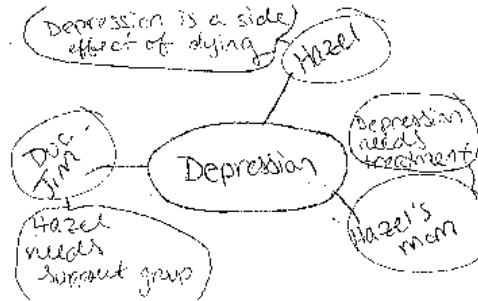
Hazel's mom

CHART EXAMPLE

	HAZEL	HAZEL'S mom	DOCTOR TIM
DEPRESSION	THINKS Depression is a side effect of dying	Depression needs treatment	Hazel needs support group

EXHIBIT A
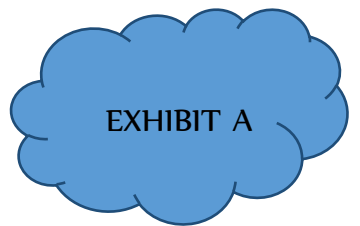
Ms. Halley Mack

NAME:	PERIOD:

Caption _____

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Adapted with an extra square   from:
Tools for Thought *by Jim Burke (Heinemann: Portsmouth, NH);*

EXHIBIT B

Episodic Notes: Chapter 8: Mini-Rubric

☐ *We put all names of group members and*

   the class period at the top   /2

☐ *We represented 4 different characters with…*

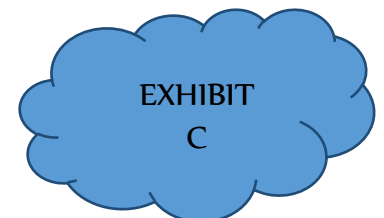- A realistic portrayal of the scene, or a   /2
  symbolic representation of the scene
- A quote from the primary text, which   /2
  relates to the depiction
  - I cited the quote using MLA   /2
    in-text formatting
- An explanation of the image and text that   /2
  we chose for each character's point of view

Total point value: /10

EXHIBIT
C

Secondary Education Lesson Plan – English
Penn State Harrisburg

Your Name: Ms. Mack	**Lesson Title: Chapters 10-12—Haiku & Amsterdam** **# in Unit Sequence: 11 of 25**
Content Area/Course Title: Contemporary American Literature **Unit Title: The Fault in Our Stars**	**Lesson Duration (class period length): 45 mins** **Multi-day Lesson Plan: Yes or <u>No</u>**
Grade Level: 12	**Interdisciplinary Element (select 2-3):** **English __X__ Social Studies _____Math_X___** **Performance Arts/Culture:_____** **Other (specify):**

RATIONALE:
There is a heavy emphasis on poetry in the novel, so it is important to place a heavy emphasis on poetry activities for the unit. Adolescents are able to create, assimilate, or accommodate their schemas about Haiku poetry, which holds a specific format based on line and syllable count. Because of this, students are exposed to the interdisciplinary element of math. Haiku's help to guide students in summarization skills and expressing the effect our senses have on our cognitive process, when they are activated. Poetry also equips students with the ability to think critically about a text in a diverse format and style.

GUIDING QUESTION(S)/ ESSENTIAL QUESTION(S):
- In which ways can we outline the plot of the story?
- How might Haiku's help us to express emotion?

LEARNING OBJECTIVES(S):
- Students will use a plot graph to classify portions of the text utilizing textual evidence from the novel.
- Students will demonstrate their ability to support analysis and reflection of literature by writing a Haiku about the reading selection.

PENNSYLVANIA CORE and NATIONAL (NCTE) STANDARDS:
Common Core:
- Reading Literature
  - CC.1.3.12.A: Key Ideas and Details: Theme
  - CC.1.3.12.C: Key Ideas and Details: Literary Elements
  - CC.1.3.12.F: Vocabulary

- o CC.1.3.12.J: Vocabulary Acquisition and Use
  - o CC.1.3.12.K: Range of Reading
- Writing
  - o CC.1.4.12.S: Response to Literature
  - o CC.1.4.12.T: Production and Distribution of Writing: Writing Process
  - o CC.1.4.12.U: Technology and Publication
- Speaking & Listening
  - o CC.1.5.12.A: Comprehension and Collaboration: Collaborative Discussion
  - o CC.1.5.12.D: Presentation of Knowledge and Ideas: Purpose, Audience, and Task
  - o CC.1.5.12.E: Presentation of Knowledge and Ideas: Context

NCTE:
- 1, 3, 4, 5, 8, 11

ASSESSMENT:

Formative Measure(s):
- For much of the lesson, T will scribe on the board and use critical listening to assess speaking and listening skills of S.
- S will use a web-based NCTE resource to create a multimodal Eulogy

Assessment Documentation [Data Collection Instrument]:
- T will scribe S responses on board
- S will have a gallery walk of Haiku for peer review in 2 days

Feedback Provided:
- T will provide verbal feedback during discussion, and written feedback in the form of mind mapping on the board via scribing S responses.
- S will receive peer response
- S will receive 25 points for completion

ACADEMIC/CONTENT VOCABULARY:
- Jockey*
- Locales*
- Exclusivity*
- Terminal* (airport)
- Sovereignty*
- Flummoxed*
- Askew*
- Contemporaneity*

Students have a vocabulary reference book for all words directly out of the text

PRIOR KNOWLEDGE:
- S will need to have read up to chapter 12 in the primary text

- S will need a background knowledge of plot diagrams

LESSON PROCEDURES:

S desks will be arranged in a horseshoe shape to optimize discussion. The "Materials table" will include: laptops, paper, writing utensils, primary text copies, tissues, and blank plot graphs for S who want them during the discussion.

TEXTS & MODALITIES:
- Primary Text: *The Fault in Our Stars* by John Green—printed word text
- Multimodal Haiku Builder—NCTE—multimodal, digital texts

INTRODUCTION:
- A large plot blank plot graph will be drawn on the board
- T will prompt S to describe the unfolding of the plot from the beginning of the novel until today's selection (to chapter 12).
  - see sample attached (Exhibit 1)
  - this activity precedes the climax in chapter 13
- 8 mins

CORE LESSON ACTIVITIES:
- T will write the word "HAIKU" on the board in capital letters
- T will ask S if anyone knows what a Haiku is
  - Allow S responses
    - May be: a form of Japanese poetry, 5 syllables/7 syllables/5 syllables, etc.
- 2 mins
- T will ask a S to scribe on the board some key words that will help define a Haiku…
  - T tells S that a Haiku is a type of poetry which originated in Japan
  - T will also tell S that a Haiku is typically about nature, however, it can be written about anyone
  - T will tell class that Haiku's are unique because they focus on how many syllables are in a word.
  - T will continue, Haiku's have the following format: line 1= 5 syllables, line 2= 7 syllables, and line 3= 5 syllables.
  - T: Many times in line 3, the final 5 syllables represent an "Aha Moment" or a moment when a sudden realization occurs.
    - T: this final line should be some sort of reflection of line 1 and 2
- 8 mins
- T will model writing a Haiku with the class on the board.
- T will ask S to help brainstorm some words that could be used to write a Haiku about [a topic of the class's interest, for example, football]
  - T will scribe words which relate to football as S call them out
  - After there are about 15-20 words to choose from,

- T will choose 2 words to practice with class and will count how many syllables are in each word
- T will then ask S to turn to a partner and list how many syllables are in each of the remaining words
- T will circulate and converse with S as necessary
- T will ask partner group to go up to the board and list amount of syllables
- Class will agree and/or disagree with partner group—corrections may be made
  - T will look at list of words and put a 5 syllable line together for line 1, then 7 syllable line for 2, and a 5 syllable, Aha moment line, for line 3.
  - T will ask S volunteer to read Haiku aloud
- 12 mins
- T will transition briefly to discuss last night's reading
- T will ask S to reflect on the plot graph we constructed at the start of class, and how the rising action is unfolding thus far.
- T will ask S to write their Haiku about one of two things
  - the Amsterdam trip that Hazel, her mom, and Augustus went on during chapters 10-12
  - Or, how the action has unfolded from chapter 1 until chapter 12
- 10 mins

CLOSURE:
- During the end of class and for homework, S will use http://www.readwritethink.org/files/resources/interactives/haiku/ by NCTE to brainstorm, draft, and write their Haiku's (due in 2 class periods for 25 points)
- 5 mins

DIFFERENTIATION:
- Visual learners will benefit from the imagery provided in poetry
- Auditory learners will benefit from listening to the poem's being read aloud
- Sensory focus may help students understand the complexity of a subject and add non-traditional access to texts
- Introverts will enjoy working on their role assignment independently before sharing with a group
- Extroverts will enjoy the opportunity to share with a group
- ELLs will be able to apply background knowledge to create poetry

ACCOMMODATIONS:
- Directions will be repeated when necessary
- Key words will be scribed on the blackboard
- Peer mediated learning is available during this lesson
- A weekly routine of reading 1 poem a week is established to create regular exposure to something new or different

LESSON EXTENSION or INSTRUCTIONAL MODIFICATION:
- Discussion topic may alter depending on the needs of the class.

INTERDISCIPLINARY ELEMENT AND CONNECTIONS BEYOND THE LESSON:
- This lesson involves math because it focuses on the pattern of Haiku poetry, as well as, how many syllables are in a word (counting.)

CITATION

Haiku. (2014). [interactive Haiku creator]. National Council of Teachers of English. Retrieved

   from http://www.readwritethink.org/files/resources/interactives/haiku/

A plot graph for chapters 1-12 of John Green's *The Fault in Our Stars*

Augustus, Hazel, and her mom go to Amsterdam. Peter Van Houten is a harsh alcoholic and a huge let down, but the trip is still fabulous and enjoyable

Invited to Amsterdam to meet Van Houten, Augustus uses his wish to make this happen---doctors deliberate in chapter 8, but ultimately choose to let Hazel go on the trip

Exchanges favorite book with Augustus, *An Imperial Affliction* for *The Price of Dawn*. Augustus writes to Peter Van Houten, the author of AIA.

Builds relationship with Augustus, meets his parents, continues friendship with Isaac (who loses gf to breakup in ch. 4)

EXPOSITION:
Introduced to Hazel, her family, and the church peer group.

The setting: Indianapolis, Indiana
Present day

EXHIBIT
1

Secondary Education Lesson Plan – English
Penn State Harrisburg

Your Name: Ms. Halley Mack	**Lesson Title: Chapter 13— Maslow's Hierarchy & Hazel's Needs** **# in Unit Sequence: 12 of 25**
Content Area/Course Title: Contemporary American Literature **Unit Title: The Fault in Our Stars**	**Lesson Duration (class period length): 45 mins** **Multi-day Lesson Plan: Yes or <u>No</u>**
Grade Level: 12	**Interdisciplinary Element (select 2-3):** **English _X_ Social Studies _X__ Math_____** **Performance Arts/Culture:_____** **Other (specify):**

RATIONALE:

This lesson allows for students to extend content from the primary text, *The Fault in Our Stars*, and further evaluate its meaning via a web source. Writing today takes far more modes into account than ever before, so our students need to be prepared to write in many different formats (Burke, 2013, p.66). This source helps students to take information in a fictional text and apply it to an informational one, and their own lives. The conceptual focus of this lesson is *survival*. We want to discover what it means to maintain livelihood as a human being, and what it means for people with terminal illness to maintain livelihood. Specifically, this lesson is based on chapter 13 of the primary text. Chapter 13 questions the validity of a psychological theory of motivation, Maslow's *Hierarchy of Needs* (McLeod, 2007). Students are given a wide access to tools which help to construct knowledge. These tools include: traditional paper and written text, multimodal displays of Maslow's information, writing on the web through *GoogleDocs*, and working both individually and with peers to discuss and work through his information. Overall students are working collaboratively to understand implied meanings and what it means to write in multiple modes (Burke, 2013, p.96).

GUIDING QUESTION(S)/ ESSENTIAL QUESTION(S):
- How might Maslow's *Hierarchy of Needs* make implications about humanity?
- How can we define livelihood?
- How can we effectively express our ideas and opinions through writing?
- How might online collaboration help me to understand a new idea?

LEARNING OBJECTIVES(S):
- Students will use a video clip from *The Simpsons Movie* to write a reflection connecting the film clip and a quote from the primary text.
- Students will use a guided worksheet to demonstrate their ability to research and identify relevant details in an informational text.
- Students will use the online writing tool, *GoogleDocs*, to reflect on and analyze both informative, McLeod (2007), and fictional, Green (2012), texts
- Students will use the online writing tool, *GoogleDocs*, to interact with one another's responses digitally by providing insightful feedback to peers.

PENNSYLVANIA CORE and NATIONAL (NCTE) STANDARDS:
Common Core:
- Reading Informational Texts
    - CC.1.2.12.A: Key Ideas and Details: Main Idea
    - CC.1.2.12.B: Key Ideas and Details: Text Analysis
    - CC.1.2.12.C: Key Ideas and Details: Text Analysis
    - CC.1.2.12.F: Craft and Structure: Vocabulary
    - CC.1.2.12.G: Integration of Knowledge and Ideas: Diverse Media
    - CC.1.2.12.J: Vocabulary Acquisition and Use
    - CC.1.2.12.K: Vocabulary Acquisition and Use
- Reading Literature
    - CC.1.3.12.B: Key Ideas and Details: Text Analysis
    - CC.1.3.12.F: Craft and Structure: Vocabulary
    - CC.1.3.12.I: Vocabulary Acquisition and Use
- Writing
    - CC.1.4.12.A: Informative/ Explanatory
    - CC.1.4.12.B: Informative/ Explanatory: Focus
    - CC.1.4.12.C: Informative/ Explanatory: Content
    - CC.1.4.12.F: Informative/ Explanatory: Conventions of Language
    - CC.1.4.12.S: Response to Literature
    - CC.1.4.12.T: Production and Distribution of Writing: Writing Process
    - CC.1.4.12.U: Technology and Publication
    - CC.1.4.12.V: Conducting Research
    - CC.1.4.12.X: Range of Writing
- Speaking & Listening
    - CC.1.5.12.A: Comprehension and Collaboration: Collaborative Discussion
    - CC.1.5.12.G: Conventions of Standard English
NCTE:
- 1, 2, 3, 4, 5, 6, 8, 11

ASSESSMENT:

Formative Measure(s):
1. T is looking to see student reactions to introduction activity
2. Partner worksheet will be monitored via T checking in with each group—checklist monitors participation, but personal discussion with groups helps T to monitor understanding
3. Class discussion will provide T with an insight of student understanding of topic

Assessment Documentation [Data Collection Instrument]:
1. T will collect activator half-sheet responses will be collected for 1 in class activity point
2. T will collect partner worksheet on McLeod's (2007) Maslow webpage will be graded for completion 4 points
3. T will maintain a checklist indicating effort during partner work: checkmark for adequate attentiveness and effort and an X for students who are allowing the partner to do their work, or those who do not attempt to engage
4. The S's *GoogleDocs* post will be graded according to prompt sheet for a possible total of 20 points

Feedback Provided:
1. S will be encourage to provide peer feedback to one another in many ways
    a. During the partner activity
    b. Via online writing, peer responses
2. T will provide feedback by…
    a. Grading all activity materials for a point value
    b. Talking to partner groups one on one as they work
    c. Redirecting and/or elaborating on class discussion of Maslow

ACADEMIC/CONTENT VOCABULARY:
- Livelihood
- Bluster*
- Machismo*
- Hierarchy*
- Transfigured*
- Fragmentation*
- Palliative*
- Martyr*
- Ludicrous*

Students have a vocabulary reference book for all words directly out of the text

PRIOR KNOWLEDGE:
- S know how to use MLA formatting
- S know how to use *GoogleDocs*.

LESSON PROCEDURES:

S are grouped in 2s, the room in arranged in a V shape. The materials table will have: half-sheet activator worksheet, writing utensils, the guided worksheet for Maslow, and the writing prompt sheet. The projector will be playing video clip as students walk in. SmartBoard is available as well as a traditional blackboard. All students are have school-provided laptops for today's lesson. T has already distributed laptops, however, S are told to keep them closed until that activity begins.

TEXTS & MODALITIES:
- Primary Text: *The Fault in Our Stars* by John Green—printed word text
- Extension Text—*The Simpson's* Movie by FOX—Digital, multimodal
- Extension Text—www.simplypsychology.org/maslow—by Saul McLeod—Digital, multimodal, written text, image
- *GoogleDocs* by Google—Digital, written text, image

INTRODUCTION:
- As students enter the room, *The Simpson's Movie* will be playing
  - Clip of EPA and dumping waste into water, harming wildlife
    - This is a harsh topic that needs attentions, FOX gives the topic meaningful attention, but does it in a comedic way
- T will have written on the board: Is this funny?
- T will pass out half sheets of paper that have this written at the top: "You have a choice in this world about how to tell sad stories, and we made the funny choice…" (Green, 2012, p. 209)
- S will write about whether or not telling sad stories "the funny way" is an appropriate or o.k. thing to do
- 1 in class activity point
- 10 minutes

CORE LESSON ACTIVITIES:
- T will ask S, what is *livelihood?*
- S responses will vary, possibly: neighborhood, life, living, what keeps you alive… etc.
  - if S do not respond, T will prompt
- T will confirm that livelihood is a means of securing those things necessary for life (Livelihood, n.d.).
- T will pass out guided worksheet about Maslow's Hierarchy
- T: Abraham Maslow is a psychologist who thought of a theory to describe how people evolve throughout their lives.
- S will partner up with someone they do not usually work with (their choice)
  - T will maintain checklist for partern attentiveness
- S will work together using the McLeod, S. A. (2007) webpage
- T will walk around room, guiding students on a pair by pair basis, and answer general concerns about the activity

- S will come together as a class under T direction to do so
  - 4 completion points
- S will offer an explanation of Maslow's Hierarchy
  - People start by fulfilling basic needs, like shelter, food and water. Then, as they accomplish each need, the people can progress to the next level of the hierarchy, achieving things like belonging, love, and higher-order thought. Ultimately, the goal is to move the peak of the hierarchy, self-actualization. That's basically when you know why you are alive and your purpose, you feel complete.
  - Allow multiple responses and redirect when necessary
- T will briefly sum-up the Hierarchy with any necessary details.
- T will ask students to consider how someone's livelihood is affected by Maslow's Hierarchy: what is the connection?
- S respond verbally or by writing responses on the blackboard or SmartBoard
- 25 minutes

CLOSURE:

- T: let's move our focus back to the primary text…
- T will hand out mini-prompt with the p. 213 quote from Hazel at the top
  - "Maslow's pyramid seemed to imply that I was less human than most people, and most people seemed to agree with him"
- T will emphasize that S should be looking to figure out how we can express ourselves through writing, in order to organize and appropriately express ideas and opinions
- T will explain to S that for an assignment, due prior to class on the following day, S will use their guided worksheet, and newfound knowledge to critically analyze the statement which Hazel makes about Maslow's Hierarchy.
- T will review all instructions as listed (see attached document)
  - T: use GoogleDocs to post an informative paragraph about Maslow's Hierarchy, and another paragraph detailing your opinion about Hazel's interpretation of the theory.
  - T: Write in complete sentences and use a picture or two to help explain
  - T: Try not to use too many direct quotes, paraphrase instead!
    - Cite in MLA please, for in-text citations only, no works cited needed.
  - T: After you make your post, look around at some peers' to state one thing that became more clear after reading their post, one general comment or concern, and ask them a question to help spark further discussion.
  - T: Be critical and creative.
  - T: Complete this post for homework tonight; it is due by 7 a.m. to allow last minute peer reviews
- S may express questions and concerns
- 10 minutes

DIFFERENTIATION:
- Visual learners will benefit from the webpage graphics
- Auditory learners will benefit from discussion and the multimodal component of the webpage
- Introverts will benefit from the online interaction of GoogleDocs posts
- ELLs will have better access to materials with images and multimodal component
- Extroverts will benefit from partner work
- ELLs will benefit from partner work

ACCOMMODATIONS:
- There is a flexible work time for the GoogleDocs post as students have time in class (if extra) and time at home
- Work samples are displayed as students have access to one another's GoogleDocs posts.
- Directions may be repeated when necessary
- Key words are scribed on the board

LESSON EXTENSION or INSTRUCTIONAL MODIFICATION:
- If students are not grasping Maslow's hierarchy, more time will be devoted to reaching an understanding of this theory, more whole class instruction will be provided
- If students do not draw connections between the fictional and informational text, we will re-write after the re-teaching of this lesson

INTERDISCIPLINARY ELEMENT AND CONNECTIONS BEYOND THE LESSON:
- This lesson discusses aspects of human nature (social studies)
- This lesson discovers the meaning behind psychologist, Abraham Maslow's Hierarchy of Needs (social studies—psychology)

CITATION(s):

Brooks, J. L, Groening, M., Silverman, D., Castellaneta, D., Fox Home Entertainment, Inc. (2007).

    The Simpsons movie. Beverly Hills, California: 20th Century Fox Home Entertainment.

Livelihood [Def. 1]. (n.d.). *Oxford English Dictionary Online,* Retrieved 01 October 2014.

McLeod, S. A. (2007). Maslow's Hierarchy of Needs. Retrieved from

    www.simplypsychology.org/maslow.html

Please explore the webpage: http://www.simplypsychology.org/maslow.html with a partner
& these thought provokers… Please complete your own worksheet

1. What is a motivational theory?

What motivates people to do the things that they do, and to behave the way that they behave

2. On a basic level, what did Maslow want to understand?

What motivates people

3. What does Maslow believe that people possess that are **unrelated to** (his idea goes against more traditional psychological thought) rewards or unconscious desires?

A set of motivation systems

4. What did Maslow think about how people are motivated? Cite some text from Saul McLeod (the author of this article)

He thought that people wanted to achieve certain needs, and that "when one need is fulfilled a person seeks to fulfill the next one, and so on" (Saul, n.pag).

5. On the back of this sheet, draw **your own** representation of Maslow's Hierarchy, and write (or draw) a brief description about each level of the pyramid, be original:

Various student representations of the pyramid: Physiological, Safety, Social, Esteem, Self-Actualization

6. What is implied by the hierarchy of needs?

Students should express something about how one thing must be achieved before the next, or a concern about de-humanization of some types of people… responses can vary, but should be sound in reference to Maslow's theory.

7. Watch the video until she finishes talking about the second level of needs: safety—think about what Hazel said—summarize this section, use examples

Various student responses should relate to video content about safety as a need

"Maslow's pyramid seemed to imply that I was less human than most people, and most people seemed to agree with him" – Hazel- p.213

☐   I used my *GoogleDocs* account for this post.   **/2**

☐   I explained Maslow's Hierarchy of Needs to my peers by…   **/5**

- o   Writing in complete sentences
- o   Double checking my spelling and grammar
- o   Using 1-2 graphics/pictures to help me explain
- o   Minimizing quotation use to 0-2 quotes
- o   Citing anything I used directly from a source (especially my graphic)
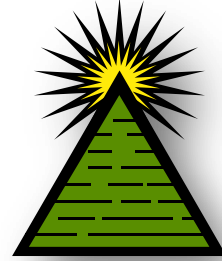
☐   I stated my opinion (agree/disagree) regarding the quote at the top of the   **/10**

page (spoken by Hazel) by…

- o   Clearly articulating or explain my stance on the issue
- o   Continuing to utilize complete sentences
- o   Still double checking my spelling and grammar
- o   Citing the primary text with MLA in-text citations
- o   Citing the secondary text with MLA in-text citations

- ▪   *See full citations for sources at bottom of page*

☐   I commented on 2 peers' *docs* by…   **/3**

- o   Stating one things that is more clear after reading the post
- o   Stating one general comment or concern
- o   Asking one question

TOTAL POSSIBLE POINTS   ***/20***

Works Cited
Green, John. *The Fault in Our Stars*. New York: Dutton Books. 2012. Print.
McLeod, Saul A. *Maslow's Hierarchy of Needs*. Simply Psychology, 2007. Web. 28 September 2014.

Secondary Education Lesson Plan – English
Penn State Harrisburg

Your Name: Ms. Mack	**Lesson Title: Chapters 14-16—Memoir** **# in Unit Sequence: 13 of 25**
Content Area/Course Title: Contemporary American Literature **Unit Title: The Fault in Our Stars**	**Lesson Duration (class period length): 45 mins** **Multi-day Lesson Plan: Yes or <u>No</u>**
Grade Level: 12	**Interdisciplinary Element (select 2-3):** **English __X__ Social Studies __X__ Math_____** **Performance Arts/Culture: __X___** **Other (specify):**

RATIONALE:

　　Students in high school often study fictional text, yet write in a way that is non-fiction, via analytical or expository essays. However, research has indicated that from a young age, many readers—especially struggling ones—prefer to read and think about non-fiction texts (Groenke & Scherff, 2010, p. 77). These texts are relatable to adolescents because they provide facts which are comparable both to history and their own lives. A memoir provides a form of nonfiction which pairs well with reader-response theory, and thus allows readers wide access to interpretation of this literature. Students will read a memoir topically related to their primary text in order to reap a new sort of understanding from this non-fiction portrayal of terminal illness. This lesson will push students to think about their personal understanding of these texts in a way that is critical and not at surface level.

GUIDING QUESTION(S)/ ESSENTIAL QUESTION(S):
* How might a non-fiction text elicit a wide-range of responses from its readers?
* How do memoirs differ from other types of texts?

LEARNING OBJECTIVES(S):
* Students will read a memoir using a web-based resource in the favor of determining the value of memoirs.
* Using a guided worksheet, students will work with a partner to recognize how words and phrases shape meaning in texts with the intent to practice reader's response.

PENNSYLVANIA CORE and NATIONAL (NCTE) STANDARDS:
Common Core:
* Reading Informational Texts

- o CC.1.2.12.A: Key Ideas and Details: Main Idea
  - o CC.1.2.12.D: Craft and Structure: Point of View
  - o CC.1.2.12.F: Craft and Structure: Vocabulary
  - o CC.1.2.12.J: Vocabulary Acquisition and Use
  - o CC.1.2.12.L: Range of Reading
- Reading Literature
  - o CC.1.3.12.A: Key Ideas and Details: Theme
  - o CC.1.3.12.D: Craft and Structure: Point of View
  - o CC.1.3.12.F: Craft and Structure: Vocabulary
  - o CC.1.3.12.I: Vocabulary Acquisition and Use
  - o CC.1.3.12.K: Range of Reading
- Writing
  - o CC.1.4.12.S: Response to Literature
  - o CC.1.4.12.X: Range of Writing
- Speaking & Listening
  - o CC.1.5.12.A: Comprehension and Collaboration: Collaborative Discussion
  - o CC.1.5.12.B: Comprehension and Collaboration: Critical Listening
  - o CC.1.5.12.D: Presentation of Knowledge and Ideas: Purpose, Audience, and Task
  - o CC.1.5.12.E: Presentation of Knowledge and Ideas: Context

NCTE:
- 1, 2, 3, 4, 11

ASSESSMENT:

Formative Measure(s):
- S will share character Haiku's from lesson 11 in a gallery walk formation
- S will participate in collaborative discussions, and T will listen for key words and phrases related to the lesson
- S will complete the First Response worksheet
- S will reflect briefly on Augustus' comment... think: *How might memoirs differ from other types of texts*, by writing 2 comments on an index card
  - o 1. Why might Augustus want a memoir instead of another type of text?
  - o 2. If *The Fault in Our Stars* was a non-fiction text, would it be considered a memoir? Why or why not?

Assessment Documentation [Data Collection Instrument]:
- T will use checklist to note that all S are actively attending the gallery walk of Haiku's and making personal notes to themselves
- T will use a checklist to document participation and intriguing comments from collaborative discussions
- S will turn in First Response worksheet for 5 in class activity points
- Index card for closure reflection will be collected as S exit

Feedback Provided:
- T will ask for S to use their personal notes to provide feedback on peer work, without being specific to criticize another classmates work
    - o   T will scribe on board
- T will provide verbal feedback to S during discussions
- First Response worksheet
    - o   Teacher will comment on any necessary areas—briefly
    - o   Worksheet will be returned the following day
- T may choose to bring up index card, memoir comments at the start of the next class, or not.

ACADEMIC/CONTENT VOCABULARY:
- Pompeii*
- Ignorance*
- Stiletto*
- Defeatist*
- Elegance*
- Commiserate*
- Intrusive*
- Cloyingly*
- Prematorium*
- Nostalgia*
- Eponymous*
- Armada*
- Memoir*
- Reader-response theory

Students have a vocabulary reference book for all words directly out of the text

PRIOR KNOWLEDGE:
- Students will have read up to chapter 16 in the primary text

LESSON PROCEDURES:
The room will be arranged in pairs of two, with half of the desks on one side of the room (facing the desks on the other half, similar to debate style). The materials table will be in the center of the room and will include the following: a stack of "First Reactions—Reader Response" worksheets, either laptops to link to the memoir or printed copies of the memoir text, writing utensils, tissues, and a print out of the PowerPoint notes for the student with dyslexia.

TEXTS & MODALITIES:
- Primary Text: *The Fault in Our Stars* by John Green—printed word text
- Extension Text: "She has Cancer" by Jane D.—digital, printed word text & image

INTRODUCTION:
- S will share character Haiku's from lesson 11 in a gallery walk formation
    - Laptops will be set up around the room and students can walk, individually, partnered, or in groups, and view other students' work
    - S should take personal notes on projects in order to prepare to provide feedback to the class
- T will ask for S feedback on peer work, without being specific to criticize another classmates work
- 8 mins

CORE LESSON ACTIVITIES:
- T: Today we are going to look at our primary text in another unique way, and we will accomplish that by reading a different type of text, a memoir.
- T: What's a memoir?
    - Allow any S responses first
    - T: a memoir takes us back in time, to a specific moment in someone's life
    - T: The description of this moment is often vivid or intense
- 2 mins
- T: the memoir we are going to read is similar to our primary text in a few ways…
    - It is from the perspective of an adolescent girl
    - It has to do with a cancer diagnosis
    - It revolves around our major concepts: survival, loss, and beliefs.
- T: the memoir we are going to read is different than our primary text in a few ways as well…
    - A memoir is always non-fiction, our primary text is fictional
    - This memoir is written by the adolescent girl, Jane D., whereas our fictional text is written by John Green through the perspective of an adolescent girl, Hazel Grace Lancaster.
- T: ultimately, a memoir shows the honest unfolding of human struggles and triumphs.

[beginning lecture will be accompanied by a PowerPoint presentation]
- 15 mins
- S will THINK-PAIR-SHAIR, using attached "First Reactions—Reader Response" worksheet
    - Work independently to read the memoir & fill out up to "Response/ your reading"
    - Work with a partner to fill in "Their response(s)/ other readings"
    - Share findings as a class
        - [T: Use headings from worksheet as discussion guide]
    - Work independently to fill in "Evolution of my reading"
    - Turn in worksheet for 5 points
        - Teacher will comment on any necessary areas—briefly
        - Worksheet will be returned the following day
- 15 mins

CLOSURE:
- T: Augustus says in chapter 16: "Sometimes I dream that I'm writing a memoir. A memoir would be just the thing to keep me in the hearts and memories of my adoring public" (Green, 2012, p. 235). [quote is projected on board]
- T: Please reflect briefly on Augustus' comment... think: *How might memoirs differ from other types of texts?*
    - T: Write 2 comments on an index card and please hand it to me as you exit the room
        - 1. Why might Augustus want a memoir instead of another type of text?
        - 2. If *The Fault in Our Stars* was a non-fiction text, would it be considered a memoir? Why or why not?
- 5 mins

DIFFERENTIATION:
- Students will have access to a nonfiction text which can be helpful for struggling readers
- Existential learners will enjoy pondering the questions of life and death
- Auditory learners will benefit from discussion and hearing the memoir aloud
- A non-traditional text is utilized to enhance exposure, meaning, and understanding
- Introverts will enjoy analyzing the text independently
- Extroverts will enjoy reading together and discussing the text

ACCOMMODATIONS:
- Students are provided with a graphic organizer, chart, which asks for reader's response reflections
- PowerPoint notes will be printed
- Peer mediated learning is available after reading the memoir
- Cues on the chart organizer help students to note important details

LESSON EXTENSION or INSTRUCTIONAL MODIFICATION:
- If necessary, this lesson can be extended to provide students with a different example and/or more time

INTERDISCIPLINARY ELEMENT AND CONNECTIONS BEYOND THE LESSON:
- This lesson is interdisciplinary for Social Studies because it studies the human condition
- This lesson is interdisciplinary for Art/Culture, as well as Social Studies, because it provides an activator which relays images from historical events.
- Students will be encouraged to read more non-fiction texts on their own time, and can be provided with age-appropriate recommendations.

CITATION
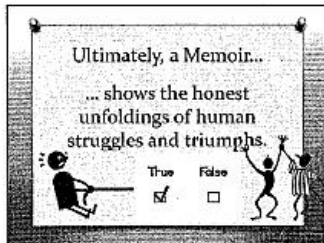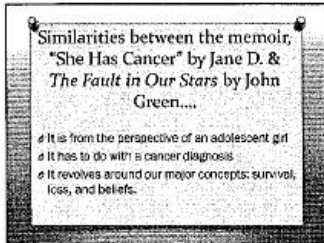D. J. (2009). She has cancer. *Teen Ink*, November. Retrieved from

http://www.teenink.com/nonfiction/memoir/article/141838/She-Has-Cancer

[down-sized worksheet—usually landscape, full page]

First Reactions—Reader Response

Feelings/ emotions	Perceptions	Judgments of importance	Author	Response/ your reading	Their response(s)/ other readings	Evolution of your reading
What feeling did the text awaken in you? What emotions did you feel as you read the text?	What did you see happening in the memoir?	What is the most important word in the text?	What sort of person do you imagine the author of this text to be?	How did you respond to the text?	How did your reading differ from that of your discussion partner?	How did your understanding of the text or your feelings about it change as you talked?

Re-adapted from (Groenke & Scherff, 2010, p.83), originally adapted from "Dialogue with a Text," R.E. Probst, 1988, *English Journal*, 77(1), pp. 35-36.

12/1/2014

Memoir

What's a Memoir?
- A non-fiction text
- Written to capture a vivid, intense, and/or specific moment in time

Similarities between the memoir, "She Has Cancer" by Jane D. & *The Fault in Our Stars* by John Green....
- It is from the perspective of an adolescent girl
- It has to do with a cancer diagnosis
- It revolves around our major concepts: survival, loss, and beliefs.

Differences between the memoir, "She Has Cancer" by Jane D. & *The Fault in Our Stars* by John Green....
- A memoir is always non-fiction, our primary text is fictional
- This memoir is written by the adolescent girl, Jane D., whereas our fictional text is written by John Green through the perspective of an adolescent girl, Hazel Grace Lancaster.

Ultimately, a Memoir...
... shows the honest unfoldings of human struggles and triumphs.

True ☑   False ☐

1

[Memoir Lecture PowerPoint]

Secondary Education Lesson Plan – English
Penn State Harrisburg

Your Name: Ms. Mack	**Lesson Title: The Culminating Project** **# in Unit Sequence: 15-24/25**
Content Area/Course Title: Contemporary American Literature **Unit Title: The Fault in Our Stars**	**Lesson Duration (class period length): 45 mins** **Multi-day Lesson Plan: <u>Yes</u> or No**
Grade Level: 12	**Interdisciplinary Element (select 2-3):** **English _X__ Social Studies ___X___ Math_____** **Performance Arts/Culture: __X___** **Other (specify):**

RATIONALE:

The culminating project and major summative assessment are vital to capstone a student's learning of a unit. Students will create their own Eulogy to reflect upon a major theme of the primary text: telling the story of someone's life and death. Throughout the process of completing and performing their projects, students will work individually and with peers to pre-write, research, produce, peer-review, edit, and finalize a major academic presentation. Students will be able to connect to the relevance of this multi-day lesson because every person passes through the life cycle, so societies create ways to commemorate parts of this process. Like learning the words to a birthday song at the turn of one's age, learning to construct a Eulogy is a skill which may easily pay off during one's future.

GUIDING QUESTION(S)/ ESSENTIAL QUESTION(S):
- How might presenting a Eulogy impact a group or society?
- How can we effectively tell the story of someone's life and death?

LEARNING OBJECTIVES(S):
- Using a set of phases in the form of logs, students will assemble Eulogies which is conducive to telling the story of someone's life and death for an audience.
- Students will design a Eulogy using guidelines for a formal presentation, with regard to conveying a clear and distinct purpose.

PENNSYLVANIA CORE and NATIONAL (NCTE) STANDARDS:
Common Core:
- Reading Informational Texts
  - CC.1.2.12.A: Key Ideas and Details: Main Idea

- o CC.1.2.12.D: Craft and Structure: Point of View
- o CC.1.2.12.F: Craft and Structure: Vocabulary
- o CC.1.2.12.G: Integration of Knowledge and Ideas: Diverse Media
- Reading Literature
  - o CC.1.3.12.A: Key Ideas and Details: Theme
  - o CC.1.3.12.B: Key Ideas and Details: Text Analysis
  - o CC.1.3.12.E: Craft and Structure: Text Structure
  - o CC.1.3.12.F: Craft and Structure: Vocabulary
- Writing
  - o CC.1.4.12.A: Informative/ Explanatory
  - o CC.1.4.12.B: Informative/ Explanatory: Focus
  - o CC.1.4.12.C: Informative/ Explanatory: Content
  - o CC.1.4.12.D: Informative/ Explanatory: Organization
  - o CC.1.4.12.E: Informative/ Explanatory: Style
  - o CC.1.4.12.S: Response to Literature
  - o CC.1.4.12.T: Production and Distribution of Writing: Writing Process
  - o CC.1.4.12.U: Technology and Publication
  - o CC.1.4.12.X: Range of Writing
- Speaking & Listening
  - o CC.1.5.12.B: Comprehension and Collaboration: Critical Listening
  - o CC.1.5.12.C: Comprehension and Collaboration: Evaluating Information
  - o CC.1.5.12.D: Presentation of Knowledge and Ideas: Purpose, Audience, and Task
  - o CC.1.5.12.E: Presentation of Knowledge and Ideas: Context
  - o CC.1.5.12.F: Integration of Knowledge and Ideas: Multimedia

NCTE:
- 1, 2, 3, 4, 5, 6, 7, 8, 11

ASSESSMENT:

Formative Measure(s):
- T will mark speaking and listening on a checklist for participation
  - o Marks may be made if there is student who seems of concern to make note to see the student after class.
    - ▪ There is a large note section at the bottom to make notes for the whole class
  - o This check will verify student understanding by listening for key words and phrases related to the lesson and the culminating project.
- S will work through the Background Builder worksheet with a partner during class.
- S will peer edit projects during phase IV
- S will complete logs for each phase of the project (5).
- S audience members will write 2 best practices and 1 improvement for public speaking on an index card and place it in the "reflection box" on the materials table upon exit for the presentation of the Eulogies.

- S will hand in script-like materials so that the T can review these materials while grading and also give S some back up for their grades, instead of basing the grade mainly on performance.

Assessment Documentation [Data Collection Instrument]:
- Checklist with student names and a large box for writing at the bottom of the page.
- Background Builder worksheet: T will walk around with checklist to answer student questions and to observe that all students are on task.
- S will peer edit projects during phase IV using blank rubrics for 5 points of in class activity points
- Logs will be collected for 10 in class activity points each, total=50 points.
- Index cards will be collected at the end of each presentation day to allow for a student-student assessment and peer feedback
- S will hand in any script-like materials after they give their presentation

Feedback Provided:
- T will provide verbal feedback in class, but will also seek out students of concern after class.
- T will read reflections for each class and choose exemplary best practices and improvements from the class. That feedback will be on the board for display upon the start of the next class.
- The Background Builder worksheet will receive 10 in class activity points for each student who is on task during class. (this worksheet may be completed outside of class for those who are absent
- S will peer edit one another during phase IV using a blank copy of the rubric for the project, giving students written comments and potential scores.
    - S will be encouraged to focus highly on written feedback related to the effectiveness of the project against the rubric, not so much a number or letter grade.
    - 5 in class activity points
- Written feedback will be provided at the beginning of the next class for any phases completed in the previous class period.
- Based on S thoughts about best practices and needed improvements, as displayed on the index card, each class will receive best practice and improvement advice from their class on the blackboard the following day.
- S will be given written feedback on the rubric with regard to their scripts or note cards.

Summative:
- S final presentations will act as the capstone of the unit
- S will present a Eulogy in a traditional speech format, Storybook App format, or multimodal composition format.
- S will be graded based on a rubric totaling 100 points

- T will provide feedback in the form of best practices on the board, but also with the rubric for each student.
  - o Number/letter grades indicated
  - o Room for written comments

ACADEMIC/CONTENT VOCABULARY:
- Irrevocably*
- Acquired*
- Inexorable*
- Plateaued*
- Self-aggrandizing*
- Resonances*
- Harmonic*
- Terrestrial*
- Extolling*
- Galled*
- Pulpit*
- Labyrinthine*
- Nihilism*
- Eulogy*
- Culminating

Students have a vocabulary reference book for all words directly out of the text

PRIOR KNOWLEDGE:
- S have used the Storybook App in the past
- S have had the opportunity to create multimodal artifacts prior to this unit

LESSON PROCEDURES:
The room is arranged into stations conductive to the learning environment demanded in each phase (phase 1, 2, & 3: straight forward rows / phase 4: partner groups, facing one another / phase 5: groups of 4 for potential collaboration). Materials table includes: packet of Eulogy materials (see attached), writing utensils, laptops, tissues, graphic organizers, rulers, and blank paper. During presentation days, there will be a box made with reflective tin foil, to be mirror-like. The box will be closed with a slit in the top to receive index cards.

TEXTS & MODALITIES:
- Primary Text: *The Fault in Our Stars* by John Green—printed word text
- Extension Text: *The Fault in Our Stars* Movie by 20th century FOX—film, multimodal
- Extension Text: www.thefuneralsite.com/ResourceCenters/EulogyResourceCenter/Eulogy_Famous.html —digital, web-based text, image

INTRODUCTION:
- 3-5 mins

REVEAL DAY:
- T will show S a portion of film leading up to chapter 19 (late stage Gus, before the last good day before the Last Good Day) to evoke emotion, interest, and to summarize past events in the text
- Film: SC. 22 (approx. 1:30—1:31)

PHASES I-V:
- Phase I
  - Have S take seats (may choose)
  - Explain feedback process, and recap from reveal day
- Phases II-V
  - Review feedback from previous phase.

PRESENTATIONS:
- Exemplary best practices and improvements will be on the board for students to review.
  - Day 1: words of advice will be posted—this advice will be individualized based on the needs of the class and potential struggles they may encounter—this advice should pertain to the guidelines and rubric.

CORE LESSON ACTIVITIES:

REVEAL DAY:
- T will hand out packet of Eulogy project materials: "WAIT! What's a Eulogy," "Eulogy" prompt sheet, "Let's build some background knowledge," the rubric, and the 5 log phases.
- T: today starts the beginning of the end…of our unit! Each of you will be creating your own Eulogies to commemorate a person's life and death.
- T: Take a look at the first page of your packet… who can tell me what a Eulogy is for?
  - S: responses… to tell the story of someone's life and death…
- T: how might we effectively tell the story of someone's life and death? What types of things might we include?
  - S: responses
  - If no response, T will prompt
  - T scribe S responses on board—group think
  - T checklist
- 10 mins
- T: Okay, you all have plenty of ideas, let's take a look at a few Eulogies and decide what they deem as important to constructing this public speech.
- T: Turn to page 2 of the Eulogy and work with a partner to complete the worksheet.
  - S pairs will retrieve 1 laptop/pair from the cart next to the materials table.
  - In class activity (10 points)
- 15 mins

- T will bring class together
- T: let's talk about some of the Eulogies you've just read and examined…who wants to volunteer a potential conceptual focus or theme of a Eulogy. Begin by telling us which Eulogy you are referring to, and its author.
    - S responses… if no responses, T will call on students at random.
    - T checklist
    - T scribe conceptual focuses on board, making a mind map for students to draw connections between the similarities and differences between the Eulogies.
    - T should encourage S to model their Eulogies off of these examples, but to be selective about which Eulogies have the best techniques for the purpose they are aiming for.
- S lead discussion about the relationship between the various Eulogies' speakers and subjects.
- T: Does this relationship matter? Why or why not?
    - Allow S to form their own conclusions.
    - T scribe some of these conclusions for the class.
    - T checklist
- 10 mins

PHASES I-V: [see attached logs]
- 35 mins
- Log 1: chapters 19-20
    - S begin to work immediately on project, and may utilize any necessary classroom resources, including the T.
    - S must complete log 1 and submit it for feedback
- Log 2: chapters 21-22
    - S continue to work diligently on project, laptops and tablets are made available to S, and S may request to go to the library during class time to work on their projects.
    - S must complete log 2 and submit it for feedback
- Log 3: chapter 23
    - S continue to work diligently on project, laptops and tablets are made available to S, and S may request to go to the library during class time to work on their projects.
    - S must complete log 3 and submit it for feedback
- Log 4: chapter 24
    - S will partner up, by choice, for peer editing
    - S will be given a blank copy of the rubric to review peer work
    - S must complete log 4 and submit it for feedback
- Log 5: chapter 25 (end)
    - S will work on finalizing the project and may have access to any necessary resources
    - S must complete the final log and submit it for feedback

PRESENTATIONS:
- 35 mins
- S order will be chosen the Monday prior to the actual presentation of the Eulogies
  - Volunteers will be taken first, and all other project dates are established by drawing names from a hat at random.
  - Monday is a built in day to choose presentation dates and wrap-up and S concerns about the project or novel.
  - T checklist
  - It will basically be phase VI of the project, and will function as a workshop day
- S will present Eulogies based on project presentation date decided on Monday
  - T will use rubric to assess
- T: Please bring any script, note cards, or notes which helped you to build the language in your presentation. I will look over these as I finalize your grades. You may use these things during the presentation, but will have to turn them in afterwards

CLOSURE:
- 5-8 mins
REVEAL DAY:
- T should use the prompt sheet and rubric to explain the guidelines of the culminating assessment
  - T: 1st you will choose WHO you want to write about
    - Person in your life
    - Person from pop-culture
  - T: Then you will choose HOW you want to present your Eulogy
    - Traditional oral presentation
    - Storybook App
    - Multimodal composition
  - T: Next, select a quote from the primary text which relates thematically to your Eulogy, and explain its significance
    - Think about our concepts: loss, survival, and beliefs…
  - T: Finally, validate your choices and begin working on the phases of the project.
  - T: Each phase has a portion of the reading to complete our primary text.
  - T: Each phase will help you progress towards the next step of completing your Eulogy.
  - S questions aloud to interrupt at any time.
PHASES I-V:
- Complete and submit log for phase
PRESENTATIONS:
- Class reflections
  - S audience members will write 2 best practices and 1 improvement for public speaking on an index card and place it in the "reflection box" on the materials table upon exit.

DIFFERENTIATION:
- Student choice opens spaces for cultural and linguistic differences
- Extroverts will enjoy presenting their Eulogies to the class
- Introverts will enjoy working independently on their projects
- Technology is utilized in this assignment for research and in some cases, presentation
- The phase structure of this assignment opens spaces for students to work at their own pace
- Visual learners will benefit from the emphasis on the visual component of this Eulogy presentation
- Logical/mathematical learners will enjoy the structure of the assignment
- Presentation dates are chosen at random, after volunteers
- Kinesthetic learners will enjoy the physical component of presenting

ACCOMMODATIONS:
- Students are able to work at their own pace through the design of the phase structure
- Instructions will be repeated and available constantly through written format
- Verbal and visual information will be combined throughout the phases
- The change in response mode of the assignment allows flexibility for students
- A balance of presentations will occur by the nature of student choice
- Peer mediated learning occurs as students teach one another about the person they constructed Eulogies for

LESSON EXTENSION or INSTRUCTIONAL MODIFICATION:
- The post-reading lesson may be pushed back to allow more time for student presentations.

INTERDISCIPLINARY ELEMENT AND CONNECTIONS BEYOND THE LESSON:
- Students will study, design for, and present a project relating to the human condition (social studies).
- Each presentation will be unique to the subject's culture and heritage (art/culture)

CITATION

The Funeral Site. (2014). Eulogies of famous people. Retrieved from

   www.thefuneralsite.com/ResourceCenters/EulogyResourceCenter/Eulogy_Famous.html

...THINK ABOUT...

What makes the person *unique*, or special?

[character traits]

Which quote can you integrate from the primary text?

[connect]

What message do you want to send about the person?

[purpose]

WAIT!
WHAT'S A *EULOGY* ?

"A speech that praises someone who died"
(merriam-webster dictionary online)

We write Eulogies typically to present at someone's funeral. This type of speech is often used to pay respect to a person's character traits, accomplishments, and life in general. Eulogies can have comedic aspects in some cases, but are generally serious in the way that they are meant specifically to pay respects to a person.

"...I cannot tell you how thankful I am for our little infinity. I wouldn't trade it for the world. You gave me forever within the numbered days, and I'm grateful" (Green, 260) .

Let's build some background knowledge!

http://www.thefuneralsite.com/ResourceCenters/EulogyResourceCenter/Eulogy_Famous.html

FOLLOW THE LINK FOR THE WEBPAGE ABOVE

Read 2 Eulogies and reflect critically on the following prompts…

INDICATE EULOGY CHOICE **1:**

WHAT IS THE CONCEPTUAL FOCUS OR THEME OF THE EULOGY? HOW CAN YOU TELL?

HOW ARE THE SPEAKER AND THE SUBJECT RELATED? CITE A QUOTE THAT INDICATES THAT RELATIONSHIP.

INDICATE EULOGY CHOICE **2:**

WHAT IS THE CONCEPTUAL FOCUS OR THEME OF THE EULOGY? HOW CAN YOU TELL?

HOW ARE THE SPEAKER AND THE SUBJECT RELATED? CITE A QUOTE THAT INDICATES THAT RELATIONSHIP.

EULOGY: *telling the story of someone's life and death*

1. CHOOSE a person to write about

➢ You can choose someone you know personally.

They may still be alive, or they may have passed.

➢ OR, you can choose someone in society.

They may be famous to all of us, or they may just be famous to you.

Validate your choice in step 3.

2. CHOOSE a presentation style.

Each presentation should be between 3-6 minutes

➢ You can choose to give a traditional oral presentation style Eulogy.

This is where you dress up, and give a live speech or performance about someone's life & death.

➢ OR, you can choose to construct a storybook version of a Eulogy using the Storybook App.

This is where you use an iPad to tell a story of someone's life & death through multiple modes.

➢ OR, you can choose to create a multimodal digital storytelling version of a Eulogy.

This is where you use technology to create a video with audio and visual effects to tell the story of someone's life and death— must have video-program approved during phase I of project.

Validate your choice in step 3.

3. CHOOSE a quote from the primary text which you will cite in your Eulogy.

Think about your Eulogy thematically. What message does it ultimately send? How can you relate your Eulogy to the events which occur in the primary text, John Green's *The Fault in Our Stars*. Cite the quote in your Eulogy (use character name, chapter, and page number—verbally or represented via written text).

4. EXPLAIN why you made the choices you made (on the back of this sheet).

Write a paragraph explaining why you chose who you chose. Think about the significance of that person's life and death; what impact have they made? Why did you choose that quote, or are there a few quotes you are considering? Explain. Also, explain what presentation style you chose and why you think it will be most effective for your Eulogy choice and personal style.

5. LIST any concerns you have about this project....

(use the back of this paper, or a separate sheet of paper.)

A little extra guidance for the culminating project (EULOGY)...

NEED TO KNOW:
- Progress through the project using PHASES.
  - Each phase coincides with a reading from the closing of our primary text (chapters 20-25)
- Each project TYPE will be slightly different due to formatting.
- EVERYONE will be graded using the SAME rubric.

Traditional Oral Presentation
- SCRIPTING—Try using note cards or an outline.
- RESOURCE—Watch some videos from TED or review some more sample Eulogies.

The Storybook App
- SCRIPTING—Try using an outline or a storyboard.
- RESOURCE—Use "Storybook Creator" (from iTunes or the Play store for Android)

A Multimodal Composition
- SCRIPTING—Try using an outline or a storyboard.
- RESOURCE—Think about music or sound you could add to your presentation (what purpose does it serve?)

My Project Notes...

Culminating Assignment: EULOGY

CATEGORY	20—19	18—16	15—12	11 & below
Point of View - Awareness of Audience	Strong awareness of audience in the design. Students can clearly explain why they felt the vocabulary, audio and graphics chosen fit the target audience.	Some awareness of audience in the design. Students can partially explain why they felt the vocabulary, audio and graphics chosen fit the target audience.	Some awareness of audience in the design. Students find it difficult to explain how the vocabulary, audio and graphics chosen fit the target audience.	Limited awareness of the needs and interests of the target audience.
Presentation Style	Student follows guidelines specific to presentation type: oral, storybook, or multimodal. Presentation goes above and beyond expectations.	Student follows guidelines specific to presentation type: oral, storybook, or multimodal.	Student follows most guidelines pertaining to presentation type, but missed 1-2 major aspects	Student does not follow guidelines specific to presentation type
Demeanor	Takes care to address peers using eye contact, standing up, facing the class, and speaking with volume.	Takes care to address peers by practicing most of the characteristics listed to the left (19-20 column)	Professional demeanor lacks in 3 or more areas, as listed in the 19-20 column (left).	Does not take care to address peers.
Point of View - Purpose	Establishes a purpose early on and maintains a clear focus throughout; presentation is a Eulogy about a person of choice	Establishes a purpose early on and maintains focus for most of the presentation; presentation is a Eulogy about a person of choice	There are a few lapses in focus, but the purpose is fairly clear; presentation is about a person of choice	It is difficult to figure out the purpose of the presentation.
Technicalities	No distracting errors; presentation is between 3-6 minutes; 1 quote cited from primary text.	Some distracting errors; presentation is 2 minutes or 7 minutes; 1 quote cited from primary text.	Many distracting errors; presentation is more than 1 minute outside of 3-6 minute range; or no quote from primary text.	Too many distracting errors, reading and comprehension is difficult; no quote from primary text.

TOTAL   /100

COMMENTS

LOG: PHASE I

1. **ON CHAPTERS 19 & 20:**
   HOW MIGHT CREATING EULOGIES BE HELPFUL FOR AUGUSTUS, ISAAC, AND HAZEL? (think about LOSS, SURVIVAL, and/or BELIEFS)

2. **WHO'S YOUR PERSON? WHAT'S YOUR PRESENTATION STYLE?**

(multimedia projects: please specify what program you will be utilizing to make your Eulogies)

3. **WHAT GRAPHIC TOOL DID YOU USE? WHY?**

4. **DID YOU FINISH YOUR PRE-WRITING TODAY? HOW DID IT GO?**

LOG: PHASE II

1. **ON CHAPTERS 21 & 22: LOCATE THE QUOTE THAT YOU FOUND MOST COMPELLING DURING THESE 2 CHAPTERS & EXPLAIN ITS SIGNIFICANCE; IF YOU FOUND NOTHING COMPELLING EXPLAIN IN DETAIL WHY NOT.**

2. **DID YOU DO ANY RESEARCH FOR YOUR PROJECT? WHY/WHY NOT?**

3. **WHICH QUOTE DID YOU CHOOSE TO INCLUDE FROM THE PRIMARY TEXT? WHAT IS ITS CONNECTION TO YOUR EULOGY?**

4. **HOW DO YOU THINK YOUR PROJECT IS COMING ALONG? TELL ME A LITTLE BIT ABOUT IT…**

LOG: PHASE III

1. **ON CHAPTER 23: WHAT WAS VAN HOUTEN'S PURPOSE IN THIS CHAPTER? WHY DOES HE SHOW UP AGAIN?**

2. **HOW FAR ALONG ARE YOU NOW? DO YOU HAVE ANY CONCERNS GOING INTO PHASE IV: EDITING?**

3. **DID THE ONE-ON-ONE CONFERENCE HELP IN ANY WAY, OR ARE THERE ANY CONCERNS I MAY HAVE MISSED?**

LOG: PHASE IV

1. **ON CHAPTERS 24 & 25: REFLECT ON THE ENDING OF THE BOOK. WRITE A PARAGRAPH DESCRIBING YOUR REACTION.**

2. **HOW WAS/WASN'T PEER EDITING HELPFUL TO YOUR PROCESS?**

3.   **WHAT DID YOU LEARN ABOUT *GLOBAL REVISION*? *LOCAL REVISION*?**

LOG: PHASE V

1. **ARE YOU FEELING CONFIDENT AFTER POLISHING, OR GETTING READY TO PUBLISH, YOUR EULOGY?**

2. **WHAT CONCERNS DO YOU HAVE ABOUT PRESENTING?**