

8th GRADE ELA - UNDERSTANDING BY DESIGN UNIT PLAN

Stage 1 – Desired Results		
<p>Established Goals</p> <p><i>List the Standard(s) you will address.</i></p> <p>CCSS.ELA-LITERACY.RL.8.4</p> <p>CCSS.ELA-LITERACY.RI.8.3</p> <p>CCSS.ELA-LITERACY.RI.8.4</p> <p>CCSS.ELA-LITERACY.W.8.1.B</p> <p>CCSS.ELA-LITERACY.W.8.2.B</p> <p>CCSS.ELA-LITERACY.W.8.2.D</p>	<p>Developer: Kristina Doubet</p> <p>Unit Topic: Powerful Language</p>	<p>Content Area: ELA</p> <p>Grade Level: 8th – First Unit of the Year</p>
	Meaning	
	UNDERSTANDINGS	ESSENTIAL QUESTIONS
	<p><i>Students will Understand THAT...</i></p> <p><u>Overarching Understandings</u></p> <ol style="list-style-type: none"> 1. Power is determined by context, influence, and impact. 2. Writers can manipulate language to evoke change. 3. Writers can craft messages using language to exert <u>power</u> over people’s perceptions and behaviors. <p><u>Topical Understandings</u></p> <ol style="list-style-type: none"> 4. Imagery and figurative language can give the writer the <u>power</u> to paint pictures in readers’ heads. 5. Voice is the writer revealed. (Rick Wormeli) 6. Writers have tools to communicate voice. 7. Writers have tools to craft logical and emotive appeals tailored to their audience. 	<p><i>Students will keep considering...</i></p> <p><u>Overarching EQs</u></p> <ol style="list-style-type: none"> 1. Where does power come from? Who “has” it? Why? 2. What makes writing <u>powerful</u>? 3. To what extent does a writer have the <u>power</u> to shape thoughts, beliefs, and actions? <p><u>Topical EQs</u></p> <ol style="list-style-type: none"> 4. What language “tools” best help writers paint pictures in readers’ heads? 5. To what extent is “who I am” – my identity – reflected on the page? 6. What determines the power of an argument?
	Acquisition	
	KNOWLEDGE	SKILLS
	<p><i>Students will know...</i></p> <ol style="list-style-type: none"> 1. Definitions and examples of imagery, simile, metaphor, analogies, idioms, allusions, irony, etc. 2. Definition and descriptors of voice 3. Strategies for finding the “just right” word or phrase 4. Definitions/examples of argumentative techniques and fallacies 5. Definitions and examples of claim/counterclaim 6. Definitions and examples of logos, ethos, pathos 	<p><i>Students will be able to... (include Bloom’s Label)</i></p> <ol style="list-style-type: none"> 1. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings (RL.8.4/RI.8.4) 2. Analyze the impact of specific word choices on meaning and tone... (RL.8.4) 3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (RI.8.3). 4. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events (W.8.2D)

NOTE: Unit is now featured in McTighe, Doubet, Carbaugh (2019) Designing Authentic Performance Tasks and Projects: Tools for Meaningful Learning and Assessment. ASCD.

Understanding by Design 2.0 - Wiggins and McTighe, 2011

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		<p>5. Develop a topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples (W.8.2B).</p> <p>6. Support claim(s) with logical reasoning and relevant evidence... demonstrating an understanding of the topic or text (W.8.1B)</p>
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Stage 2 – EVIDENCE (PERFORMANCE ASSESSMENT OUTLINE)

<p>STANDARDS FOR SUCCESS: Rubric Criteria (Categories)</p> <p style="text-align: center;"><u>Writing Piece</u></p> <p>Clarity of Ideas</p> <p>Compelling Organization</p> <p>Powerful Word Choice</p> <p>Emergence of Voice</p> <p style="text-align: center;"><u>Review</u></p> <p>Pathos, Ethos, Logos</p> <p>Claim/Counterclaim</p> <p>Use of Evidence</p>	<p>GOAL: Select and manipulate language to craft powerful messages that bring about changes in readers’ impressions, perspectives, beliefs, or actions.</p> <p>Choose one of the Following:</p> <table border="1" style="width: 100%; border-collapse: collapse; margin-top: 10px;"> <thead> <tr> <th style="width: 15%;">Role</th> <th style="width: 30%;">Audience</th> <th style="width: 30%;">Product/Performance (Format)</th> <th style="width: 25%;">Situation (Topic)</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">Storyteller</td> <td>Listeners of “The Moth” – A Podcast featuring amateur storytellers sharing significant life events</td> <td>A Podcast (recorded story with script) of a pivotal moment in your life.</td> <td>You have been selected to share your “pivotal moment” story on “The Moth” podcast.</td> </tr> <tr> <td style="text-align: center;">Author</td> <td>Members of the Scholastic Art and Writing Award committee for the new edition of <i>The Best Teen Writing</i></td> <td>Story or Essay adhering to <i>The Best Teen Writing’s</i> publishing guidelines</td> <td>This year’s edition’s theme is “The Power of Words”</td> </tr> <tr> <td style="text-align: center;">Journalist</td> <td>Selection committee for new articles at Commonlit.org, which is soliciting student-created Informational Texts</td> <td>An original piece – with supporting evidence – on what actually can “buy” or give us happiness</td> <td>Commonlit.org has put out a call for the student perspective on what leads to happiness (to add a new theme to those we studied in class).</td> </tr> </tbody> </table> <p style="margin-top: 10px;">You will also write a “review” of your work in which you recommend it to future listeners/readers by using pathos, ethos, and logos (including claim/counterclaim and supporting evidence from your piece).</p>	Role	Audience	Product/Performance (Format)	Situation (Topic)	Storyteller	Listeners of “The Moth” – A Podcast featuring amateur storytellers sharing significant life events	A Podcast (recorded story with script) of a pivotal moment in your life.	You have been selected to share your “pivotal moment” story on “The Moth” podcast.	Author	Members of the Scholastic Art and Writing Award committee for the new edition of <i>The Best Teen Writing</i>	Story or Essay adhering to <i>The Best Teen Writing’s</i> publishing guidelines	This year’s edition’s theme is “The Power of Words”	Journalist	Selection committee for new articles at Commonlit.org, which is soliciting student-created Informational Texts	An original piece – with supporting evidence – on what actually can “buy” or give us happiness	Commonlit.org has put out a call for the student perspective on what leads to happiness (to add a new theme to those we studied in class).
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Performance Tasks Descriptions

“The Moth” Podcaster

“The Moth” podcast (<https://themoth.org/podcast>) is producing a “student-series” of podcasts for an upcoming episode. Their series title is “A pivotal moment.” Write a story for this podcast submission. You can use your Memory Poem as the seed, or choose another important life-moment to describe. The story should be four to six minutes in length when read aloud and should feature imagery and figurative language that has the power to paint pictures of your experience in the minds of the podcast’s listeners. Return to the work of Gary Soto, Ray Bradbury, etc. for more inspiration on how to do this. Remember – according to the site’s description, “Moth stories are true as remembered by the storyteller.” So, stay true to your memories and impressions and let your voice shine through so that your audience can picture your moment vividly.

The Best Teen Writer

You have decided to submit an original piece to be considered for inclusion in the upcoming *The Best Teen Writing of 2018*. The theme of the 2018 edition is “The Power of Words.” Write an account – true or fictitious – that illustrates how peoples’ words have the power to build up others - or tear them down. This piece should follow the Scholastic Award Committee’s writing guidelines (www.artandwriting.org) and exhibit their criteria for excellence (*Originality, Technical Skill, and Emergence of Personal Vision or Voice*). Return to the work of the student authors we studied in class as well as to experts such as Ray Bradbury for demonstration of *Technical Skill*, but make sure your piece is *Original* and compelling in its presentation of how words can impact the trajectory of people’s lives. To get your piece noticed among the thousands of entries the committee receives, make sure your *Voice* – or your narrator’s *Voice* – leaps off the page and grabs the reader immediately.

The Pursuit of Happiness

The website Commonlit.org wishes to add the student perspective on “Happiness” to its theme of “Power and Greed.” In class, we read and discussed several informational texts presenting varied views about whether or not money has the power to buy happiness (<https://www.commonlit.org/themes/power-greed/questions/does-money-buy-happiness>). Now Commonlit would like to hear what YOU believe DOES have the power to “buy” happiness. Your first step is to search your heart, your mind, and your values to determine your belief about the true source of happiness. Whatever you choose (comfort, friendship, family, faith, sacrifice, etc.), you must support your assertion with evidence from other sources, including other articles as well as interviews or surveys you conduct yourself. You will use this evidence – along with strong word choice and a definitive voice – to inform student readers about what you have discovered in your research about the source of true happiness. Be sure to adhere to the length and format of the Commonlit pieces we studied in class.

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Rubric for Performance Tasks (Based on Spandel's 6 Traits)

	Accepted for Publication	Accepted w/ Minor Revisions	Resubmit w/ Significant Revisions
Published Piece			
Clarity of Ideas	<p><i>Text is clear and focused; captures reader's attention.</i></p> <ul style="list-style-type: none"> • Topic is narrow and manageable. • Details are relevant, interesting, vivid, accurate. • Point is clear; tells whole story; no trivia. • Details support the writing's main idea. • Ideas engage, inspire, or intrigue reader. 	<p><i>Text's ideas are focused but general, obvious</i></p> <ul style="list-style-type: none"> • Topic is broad, but understandable. • Details are loosely related, obvious, or flat. • Point gives general idea; may be vague or incomplete. • Details provide some support for main idea • Ideas may leave reader guessing; not specific. 	<p><i>Text lacks clear idea, purpose, and details.</i></p> <ul style="list-style-type: none"> • Topic is hazy; no evident focus/purpose • Details are missing, incorrect, or unclear • Difficult to identify main idea • Details seem disconnected from main idea; random • Ideas may confuse the reader
Compelling Organization	<p><i>Order compels, enhances, and moves ideas.</i></p> <ul style="list-style-type: none"> • Introduction intrigues, invites; conclusion resolves • Sequencing is logical and effective • Pacing is well controlled and purposeful • Organization flows smoothly; matches purpose 	<p><i>Order moves reader through with some confusion</i></p> <ul style="list-style-type: none"> • Introduction/conclusion are evident but weak • Sequencing makes sense in most parts • Pacing is inconsistent but fairly well controlled • Organization offers limited support 	<p><i>Order appears random; no identifiable structure.</i></p> <ul style="list-style-type: none"> • Introduction/conclusion ineffective • Sequencing seems random • Pacing is awkward or frustrating • Organization makes it hard to identify main idea
Powerful Word Choice	<p><i>Words are precise, interesting, engaging, powerful.</i></p> <ul style="list-style-type: none"> • Words are specific, accurate; meaning is clear • Imagery and figurative language paint vivid pictures in the reader's mind • Words and phrases are striking and memorable • Language is natural, effective, and appropriate • Every word counts—any repetition or omission is purposeful 	<p><i>Words are common and obvious; they lack energy.</i></p> <ul style="list-style-type: none"> • Features functional, clear language that is used correctly • Attempts at imagery and figurative language paint hazy pictures • Words and phrases convey meaning; but aren't memorable • Language may be stilted or reflect thesaurus overload • Choices may need pruning—or expansion 	<p><i>Words are simple, vague, or limited</i></p> <ul style="list-style-type: none"> • Words are nonspecific, distracting, or vague • Missing imagery and figurative language • Words and phrases detract from meaning • Language reflects wordiness or unnecessary repetition • Word choice feels random—not a real “choice”

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Clarity of Voice	<p><i>Writing is compelling, engaging; aware of audience.</i></p> <ul style="list-style-type: none"> • Writer’s Voice is as individual as fingerprints • Writer AND reader love sharing this aloud • Writer’s presence is powerfully projected on the page • Expository writing is committed, persuasive • Narrative writing is honest, engaging, personal 	<p><i>Writing seems sincere but unaware of audience</i></p> <ul style="list-style-type: none"> • Writer’s Voice emerges in portions of the piece • There are share-aloud moments in the piece • Writer’s presence stands out from many others • Expository writing shows some commitment • Narrative writing is reasonably sincere but plain 	<p><i>Writer seems indifferent, distanced from topic/audience.</i></p> <ul style="list-style-type: none"> • No sense of person behind the words—yet • Writer is not ready to share this piece • Writer’s thoughts/feelings do not come through • Expository writing lacks any commitment • Narrative writing shows no attempt at voice
Review			
Use of Pathos and Ethos	<ul style="list-style-type: none"> • Pathos - Reviewer firmly establishes authority through clear and technically correct writing • Ethos - Reviewer deliberately and clearly appeals to reader’s emotions, imaginations, or sense of sympathy 	<ul style="list-style-type: none"> • Pathos - Reviewer establishes some authority through writing that is somewhat clear and mostly technically correct • Ethos - Reviewer vaguely appeals to reader’s emotions, imaginations, or sense of sympathy 	<ul style="list-style-type: none"> • Pathos – Unclear or technically incorrect writing detracts from credibility Ethos - Reviewer vaguely appeals to reader’s emotions, imaginations, or sense of sympathy
Logos - Use of Claim/ Counterclaim	<ul style="list-style-type: none"> • Reviewer poses credible claims • Reviewer anticipates several arguments that may be posed by critics and logically refutes them 	<ul style="list-style-type: none"> • Reviewers claims seem credible but cast reasonable doubt • Reviewer anticipates a single argument that may be posed by critics and logically refutes it 	<ul style="list-style-type: none"> • Reviewer’s claim lacks credibility • Reviewer’s attempts at refuting critics’ arguments – if present – are presented illogically or incompletely
Logos - Use of Evidence	<p>Reviewer refutes arguments and defends stance using specific details from the text and other sources.</p>	<p>Reviewer uses vague details the text and/or other sources to refute argument potentially posed by critics.</p>	<p>Reviewer uses sparse, vague, or incorrect details from the text/other sources in an attempt to refute critics’ potential arguments.</p>

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STAGE 3: THE LEARNING/FORMATIVE ASSESSMENT PLAN (USE AS MANY ROWS AS NECESSARY)			
Lesson # & Topic/Focus	UKDs (#s from Stage 1)	Interactive GROUP Activities that could serve as Class-Level Formative Assessment	Concrete INDIVIDUAL Formative Assessments and their Use
<p>Lesson 1 - Introduction:</p> <p style="text-align: center;">“Power”</p> <p>Observation and Inference</p>	<p>EQ1, U1, K1</p>	<p>Show picture of Banksy’s “Armored Dove” and have students complete a “3-Looks” exercise (K. Gallagher).</p> <ul style="list-style-type: none"> • On the first look, they record observations (what they SEE). • On the second look, they record additional observations. • On the third look, they record guesses or questions about the meaning of what they see. <p>In groups, students compare notes; each group develops and shares its most intriguing OBSERVATION and its most pressing INFERENCE and QUESTION. These will structure a debrief featuring an exploration of students’ questions and an explanation of the mural’s context... as well as its impact (irony, symbolism, etc.)</p>	<ul style="list-style-type: none"> • After discussing both the context of the mural and the impact of the artist – as well as similar situations and “artists” with which students are familiar - students will complete a blog post (KidBlog) answering the unit’s first Essential Question, “Where does Power come from? Who has it? Why?” They can defend their answers with fodder from class discussion or with additional examples. • Responses will be used as a pre-assessment to give the teacher a general impression of each students’ readiness for analytic thinking and descriptive writing. In addition, select portions those of responses – those utilizing imagery – will be displayed during the next class.
<p>Lesson 2 - Imagery:</p> <p>The Power to Activate the Senses</p>	<p>U3, EQ2, K1, K3, S1, S2, S4</p>	<ul style="list-style-type: none"> • Small Groups complete a “Probable Passage” (prediction exercise - K. Beers) with Gary Soto’s poem, “Oranges.” Teacher reads the poem aloud to class (with their eyes closed). At the poem’s completion, students silently write down 3 things they remember – that they can picture in their heads – from the poem. Pair-Share to make a list on board. • Ask what the items on the list have in common (Imagery). Define “Imagery” and make logographic cues to code examples on board. • Read the poem aloud again, but with students following along. Students make their own logographic cues to code the entirety of the poem. • Then return to Probable Passage to debrief the meaning and the power imagery has to convey that meaning. • Show examples of student writing from previous day and ask students to Think-Pair-Share for what sense it appeals to, why it is powerful, etc. 	<ul style="list-style-type: none"> • Ask students to think of a favorite moment from their past – one that is especially good and stands out in their memories. If students would rather choose a difficult but meaningful moment, that’s OK; just let them know they will be sharing with a classmate • Student record their sensory codes and then - next to each code – record a part of the memory that appeals to that sense. If they think of something to compare it to, they can include that, too (e.g., Soto’s orange to “a fire in his hands”) • Students pair up and share their lists; partners share what they picture when they hear their peer’s descriptions (teacher circulates). Together they troubleshoot to increase the power of their imagery/descriptions. • Students turn lists into an actual poem. Everyone looks at Gary Soto’s work as a model and attempts a beginning. After 5 minutes, the teacher asks who needs a “lifeline.” Those who do receive samples and stems as scaffolding

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Lesson # & Topic/Focus	UKDs (#s from Stage 1)	Interactive GROUP Activities that could serve as Class-Level Formative Assessment	Concrete INDIVIDUAL Formative Assessments and their Use
<p style="text-align: center;">Lesson 3 - Word Choice:</p> <p style="text-align: center;">The Power to Paint Pictures in Readers' Minds</p>	<p style="text-align: center;">U4, EQ4, K1, K3, S1, S2, S3, S4</p>	<p>Begin with another “3 Looks” exercise (K. Gallagher), but this time with text – Billy Collin’s “Introduction to Poetry.” Use general patterns from pre-assessment to group student in like-readiness groups and assign stanzas of the poem to groups according the stanza’s degree of abstraction.</p> <ul style="list-style-type: none"> • First Look – Key words that jump out • Second Look – Pictures conveyed by key words • Third Look – Meaning conveyed by key words <p>Each group presents its stanza and findings; teacher uses Q and A to probe and push... while monitoring student understanding. Class begins a chart – “Tools” for increasing language power.</p> <p>Next, move to mixed groups (number off in original groups) and examine several black-out poems with same three questions as posed in the “3 Looks” activity. Quartet Quiz to debrief (Padlet)</p>	<p>After the teacher answers questions posed in the Quartet Quiz, students are given old books, magazines, newspapers and tasked with creating their own black out poems. After 10 minutes of poring over sources, teacher offers a small group huddle for those who can’t settle on a source to use and direct them toward engaging pieces based on their interests.</p> <p>Each student creates his/her own black-out poem as well as a rationale/explication of it following the same three questions used in the two group formative assessments. Poems are posted in the room.</p>
<p style="text-align: center;">Lesson 4a – Metaphor and Simile:</p> <p style="text-align: center;">The Power to Paint Pictures in Readers' Minds</p>	<p style="text-align: center;">U1-4, EQ1-4, K1, K3, S1-4</p>	<p>Begin with a “Tea Party” for Ray Bradbury’s “All Summer in a Day.” Make sure the Tea Party cards contain similes and metaphors from the story, but don’t call attention to this yet. After the Tea Party, have each TP group (random) post their predictions on GoFormative. Read the piece aloud in class with “speed bumps” for Think-Pair-Shares at key moments. At the end, groups revise their synopses on a second GoFormative question. Teacher gives feedback using the site’s features.</p> <p>Two groups (by readiness from Pre-Assess.) – One examines “What Do We Do with a Difference” by James Berry (concrete); the other examines a first-person Bullying Poem from the book, <i>Dear Bully</i> (abstract). In a Socratic Seminar, members of both groups take turns in inner/outer circles discussing their poem’s imagery, similes and metaphors, and connections to the story as well as the question, “Where do bullies get their power?” (take on EQ1). While in outside circle, students record connections between two poems and thoughts about the revamped EQ1.</p>	<p>Students conclude this class by individually writing an “I Believe” statement about bullying on Kidblog. In these statements, they must include and underline at least one simile and one metaphor. This will serve as a formative assessment for the next portion of the lesson, which will consist of students creating tiered Metaphor Me poems.</p>

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<p style="text-align: center;">Lesson 4b – Metaphor and Simile AND Voice</p> <p style="text-align: center;">The Power to Paint Pictures in Readers’ Minds and The Power to Project Yourself onto the Page</p>	<p>U1-5, EQ1-5, K1-3, S1-4</p>	<p>After volunteers share their poems, the class discusses how each student conveyed who they were through their poetry. Did they capture themselves? Did their personalities and attitudes emerge from the page? Define this as “Voice” and share that “Voice is the writer revealed.” Debrief HOW they communicated voice. Start a Voice “tools” chart.</p> <p>Give students a choice of bullying essays to read (describe the authors of each piece). Use Pickers to determine choices. Form small groups to JIGSAW the readings and analysis – Like-essay (expert) groups look for 1) powerful language, 2) emergence of voice, and 3) sources and manifestations of power (in regard to bullying). In mixed (home) groups, students share their findings. Class adds to 2 “Tools” charts for guiding questions 1 and 2.</p>	<p>In response to exit cards from previous day, students will complete one of two tiered “Metaphor Me” poems – one that is more of a conceit (extended metaphor – advanced) and one that is a series of couplets (less of a leap than a conceit).</p> <p>After a full class discussion and posting of student-created charts, students return to their Metaphor Me poems to amplify their voice using at least one of the “tools” discussed in the chart. These amplifications will be used to gauge student understanding as well as to serve as examples of voice (“who said it?”) in the next lesson.</p>
<p style="text-align: center;">Lesson 5 – Voice:</p> <p style="text-align: center;">The Power to Project Yourself onto the Page</p>	<p>U4-5, EQ3, K3-4, S4-5</p>	<p>Read sample “amplifications” and see if classmates can determine – by the voice – who the author is. Also discuss the “power” of a clear writer’s voice.</p> <p>Read several letters from <i>The Day the Crayons Quit</i>. As a class, add to the Tools chart generated in previous lesson.</p> <p>Jigsaw the remaining letters from Crayons... (determined by students’ choices of colors). After they’ve read, they share their “letter” and add to the class’s master “Tools” chart.</p> <p>Move to finding voice in more complex texts. Read a power-oriented essay aloud and ask students to use Analytical Role Cards (trios) to note (and use logographic cues to code) tools used to create 1) powerful language, 2) emergence of voice, and 3) sources and manifestations of power</p> <p>Discuss and add again to class’s master “Tools” Charts</p>	<p>Students choose from a list of topics and write a paragraph in which they express their opinion while using a strong writer’s voice. They can use tools from the chart to scaffold their work. They must include a “PS” explaining the tools they used and why. In addition, they trade paragraphs with partners and do a “PS” for their partner (tools used & power/impact).*</p> <p>*Used as a FA to determine group huddles next class.</p>

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<p style="text-align: center;">Lesson 6a – Argumentative Techniques:</p> <p style="text-align: center;">The Power to Change Reader’s Minds and Actions</p>	<p style="text-align: center;">U2-6, EQ7, K4-6, S4-6</p>	<p>Read <i>Don’t Let the Pigeon Drive the Bus</i> through one time and then read it again with students physically moving on invisible “Likert Scales” (K. Beers) to indicate how much power each of his individual claims/arguments have. Students must discuss and defend their “stance” for each argument. For several claims, ask students to surmise what argument the Pigeon is anticipating from his “audience” when he make his claim</p> <p>Introduce persuasive techniques (E/P/L) & fallacies; small “mixed” groups of students map those techniques in a new Pigeon book, <i>Don’t Let the Pigeon Stay up Late</i>. They also complete written Likert Scales and compile “anticipated arguments.” Begin a class chart of “Tools that give you power to win an argument.”</p> <p>After groups present, apply the same techniques to an online Ad.</p> <p>Give four choices of ads for students to examine. Students indicate their choice of ad on Post it Notes and place on their foreheads. They then move to the corner of the room that houses their chosen ads and examine them for techniques used (E/L/P), power/ effectiveness of those techniques, and anticipated arguments. Each group presents one ad to the class. Teacher probes, gives feedback, and redirects as necessary and uses responses to launch a lesson on claim/counter claim.</p>	<p>*Begin with Group Huddles, if necessary.</p> <p>Learning Profile assignment – 3 Sternberg Options – Students select their favorite and write independently. They can share out in mixed groups.</p> <p>Post its serve as a quick interest formative assessment. They are necessary to ensure students pick the ads that interest them rather than the ads their friends choose.</p> <p>Pull up a new Ad and ask students to complete an adapted Debate Team Carousel (techniques; anticipated arguments; evidence; effectiveness). Students must sign each box so that the teacher can collect it and use it as formative assessment to drive assignment of Amazon Reviews the following day.</p>
<p style="text-align: center;">Lesson 6b – Argumentative Techniques:</p> <p style="text-align: center;">The Power to Change Reader’s Minds and Actions</p>	<p style="text-align: center;">U2-6, EQ7, K4-6, S4-6</p>	<p>Move to a full class examination of an Amazon Review (K. Gallagher) of a product familiar to students. Use same protocol used to analyze the ad (techniques, effectiveness, anticipated arguments) but add in the ideas of TONE and Evidence and Claim/Counter Claim.</p> <p>Debate Team Carousel for new Amazon Review (in readiness groups with different Reviews tiered by difficulty).</p> <p>Debrief the Reviews with each group presenting the BEST and WORST portion of the ad (and why). Last check for understanding before writing their own Reviews</p>	<p>New DTC Readiness Groups determined by examining each student’s DTC from previous day.</p> <p>Students write their own Amazon Reviews for a product or book/movie that has had the power to change their mind, life style, etc. They must employ all the techniques discussed and analyzed in the previous lessons. They can pull tools from the charts. Provide template for students who are “stuck.”</p>

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<p style="text-align: center;">Lesson 7 – Citing Evidence:</p> <p style="text-align: center;">The Power to Change Reader’s Minds and Actions</p>	<p>ALL</p>	<p>Review all three charts generated thus far. Refocus from examining the power of words to asking, “What has power over US?” Pose this question and glean responses. From that, grab the idea of society or money and use that to introduce the article, “Keeping Up with the Joneses” (Commonlit.org). Students read (and listen to teacher’s recorded reading, if desired) that article using logographic cues to note instances of powerful language, persuasive techniques (E/L/P), claim/counterclaim, and use of evidence. They then disperse into ThinkDots groups to discuss the article using deBono’s Six Thinking Hats (jigsawed). Full class discussion ensues.</p> <p>Pair up students who read different articles and conduct a Structured Academic Controversy around the Claim, “Money does have the power to bring happiness.” They should pull from all three articles in their debates (both sides) and use Ethos, Pathos and Logos in their synthesis statement. Synthesis statements should use tools from every chart in the room.</p>	<p>Interest-based choices of articles. Students then select either “High Incomes don’t bring Happiness” or “You Can Buy Happiness if it’s an Experience” and read/code in the same manner described above. They each write a comment on the article on Kidblog about strength and weakness of the piece.</p> <p>Comment serves as FA to help teacher adjust pairs for Structured Academic Controversy (next step), which should be heterogeneous in terms of readiness.</p>
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Performance Task Time

- Reintroduce Product Options (these will have been previewed individually each time that particular option’s “mentor text” and low-stakes writing option were featured).
- Give class time to work, pulling small groups to work on skills necessary for all tasks and accessing further resources online, if desired (including teacher-created “tutorials”).

Students may also use this time to prepare for the upcoming test on vocabulary and select skills (anything not assessed in the GRASPS)

FINAL NOTE: This unit is to serve as a “sampler” and an introduction to many ideas and skills that will be explored in more depth throughout the year. It is important for students to have multiple exposures to these skills, as they are complex. This unit’s work will not indicate mastery, but familiarity.