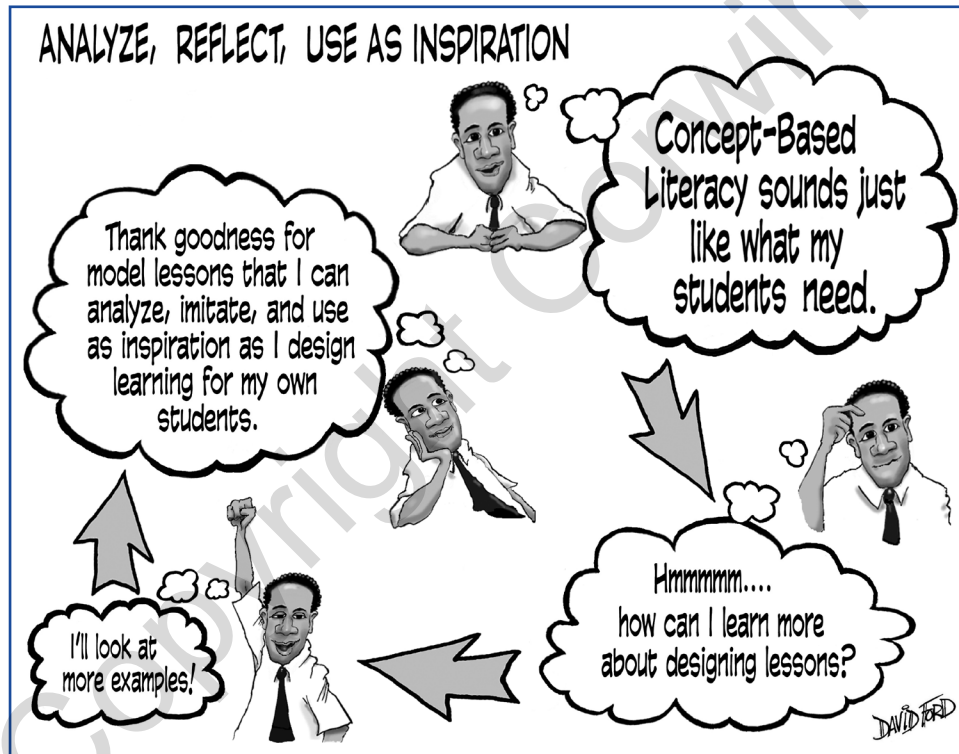


Learning From Model Literacy Lesson Plans

FIGURE 3.1



From the critical components of Concept-Based lesson planning, we now take you on a deep dive into a literacy lesson on multiple fronts. This chapter is richly informative and will make your Concept-Based literacy classroom come alive! There is a lot in here; it includes the following:

- A discussion of the role of inquiry in a literacy classroom, followed by an explanation of how inductive inquiry and explicit skill instruction work together in Concept-Based teaching.
- A blank Concept-Based lesson planner template embedded with Concept-Based lesson-planning rubric criteria to help explain the purpose of each section of the planner.

- Four Model Lessons, centered on different generalizations, each representing a strand of comprehensive, well-balanced literacy instruction. An explanation of the strands comes prior to the lesson examples.
- A Spotlight, in each Model Lesson, of a “tried and true,” high-impact literacy practice.
- Questions for you to consider (sprinkled throughout each Model Lesson) to help extend your thinking and deepen your learning about designing Concept-Based lesson plans.
- A brief reflection to wrap up each Model Lesson followed by a progression of generalizations. The progressions are our attempt to emphasize that student learning is a journey, much like our own as Concept-Based teachers. The “whole” or bigger picture must be kept in mind as we invest in our students each day.

Don't let the list above overwhelm you. Each point is interconnected and may include many elements of your current teaching. Sharpening, clarifying, and aligning your understanding are our goals.

Role of Inductive Inquiry in a Concept-Based Literacy Classroom

Literacy teachers traditionally gravitate toward explicit skill development and linear skill progressions. Complex processes are broken into little bits, assuming that this separation will lead to easier mastery. As a result, from the student perspective, learning often feels like a series of isolated skills in disjointed tasks that never come together to form a connected understanding. This cycle may continue year after year until the student has lost all perspective on what it *feels* like to be a proficient reader and writer. How do we avoid this?

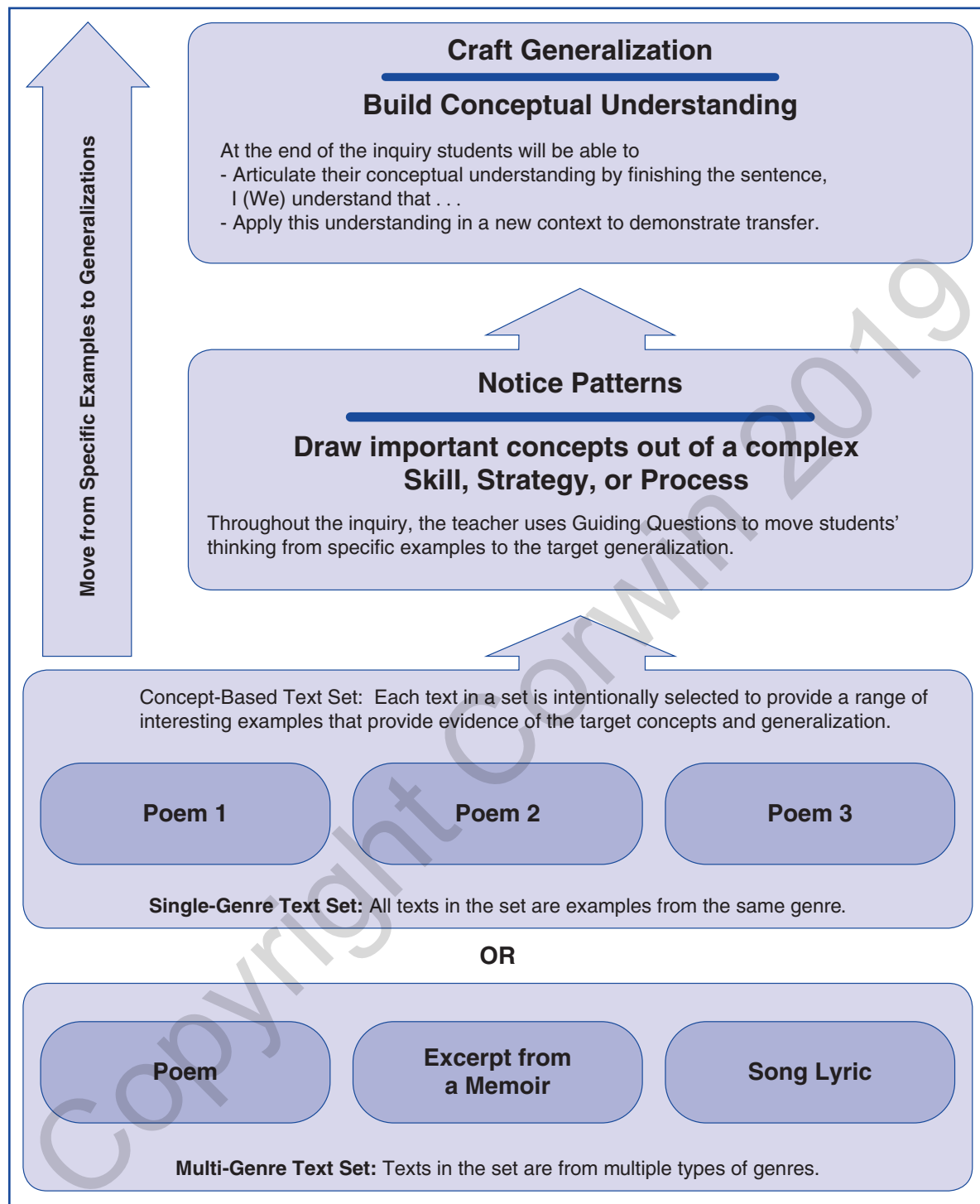
One pillar of Concept-Based lesson planning is designing learning experiences that reflect the process of inductive inquiry. The power of inductive inquiry in a literacy classroom shouldn't be underestimated. Inquiry learning experiences in a literacy classroom allows students to be actively engaged in the construction of meaning through the exploration of rich text examples across a range of genres.

In an inductive, inquiry-based learning experience, students:

1. Investigate multiple examples for a specific purpose with a conceptual focus
2. Draw out or identify concepts from the examples
3. Collect evidence and notice patterns across examples (which will serve as support for the generalization)
4. Build a transferable understanding that transfers either within the discipline or beyond the discipline
5. State the understanding in their own words by completing the phrase, “As a result of this investigation, we/I understand that . . .”

To move beyond the routine execution of the skills, strategies, and processes, students need opportunities to construct understanding on their own in meaningful and authentic contexts. As we design lesson plans, this goal remains at the forefront of our thinking. If teaching literacy through inquiry is new for you, don't worry; the model lesson plans will provide you with many ideas!

FIGURE 3.2 EXAMPLE OF INDUCTIVE INQUIRY IN A LITERACY CLASSROOM



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Balancing Inductive Inquiry and Explicit Instruction

Knowing that learning through inquiry is the basis of a Concept-Based literacy classroom, teachers often wonder about the role of explicit skill instruction. CBCI is aligned with the best practices associated with balanced literacy, which include opportunities for explicit instruction before, within, or alongside the inquiry process. In other words, even in a single

lesson plan, instruction may incorporate inquiry AND explicit instruction in the context of high-impact literacy practices.

Guided and structured inquiry lessons, as described in Marschall and French's book *Concept-Based Inquiry in Action* (2018), keep the learning of processes, strategies, and skills contextualized; but there are times when processes, strategies, and skills require separate, sequenced, and direct (explicit) instruction. To provide explicit instruction, teachers may temporarily **Pause** the inquiry process, and **Zoom-in** on the specific skill, strategy, or process.

There are many reasons why a teacher might **Pause**, but below are three prevailing practices.

- **A Planned Pause for Daily Small-Group Instruction:** Sometimes explicit instruction occurs in small groups that meet regularly for short strategy lessons. These students **Pause** and step out of the inquiry work briefly for instruction that deliberately targets, or **Zooms-in** on, their skill development. The teacher rotates instruction with 1–2 small groups, daily, in a corner of the room for approximately 20 minutes for a tightly focused skill lesson (Lanning, 2013). Students then jump back into the larger classroom literacy community to actively participate in an inquiry tied to the Concept-Based Curriculum.
- **A Planned Pause Within an Inquiry Lesson (Whole Class):** Teachers can also purposely plan parts of an inquiry lesson where instruction will **Pause & Zoom-in** for the whole class, because there are key skills and knowledge (learning targets) that are foundational to the inquiry and require explicit instruction. The key here is knowing when, during the inquiry process, the focus of instruction requires a shift to a specific skill without letting students lose the flow of the inquiry process.
- **A Spontaneous Pause for the Whole Class or a Targeted Group of Students:** In another case, a **Pause** within an inquiry process can be spontaneous, because an unanticipated learning need surfaced. In other words, while students are in the midst of solving a problem or responding to an inquiry question, the teacher notices several students struggling with a particular skill or lacking the appropriate background knowledge important to the inquiry. He quickly **Zooms** his teaching in and explicitly addresses the identified learning need.

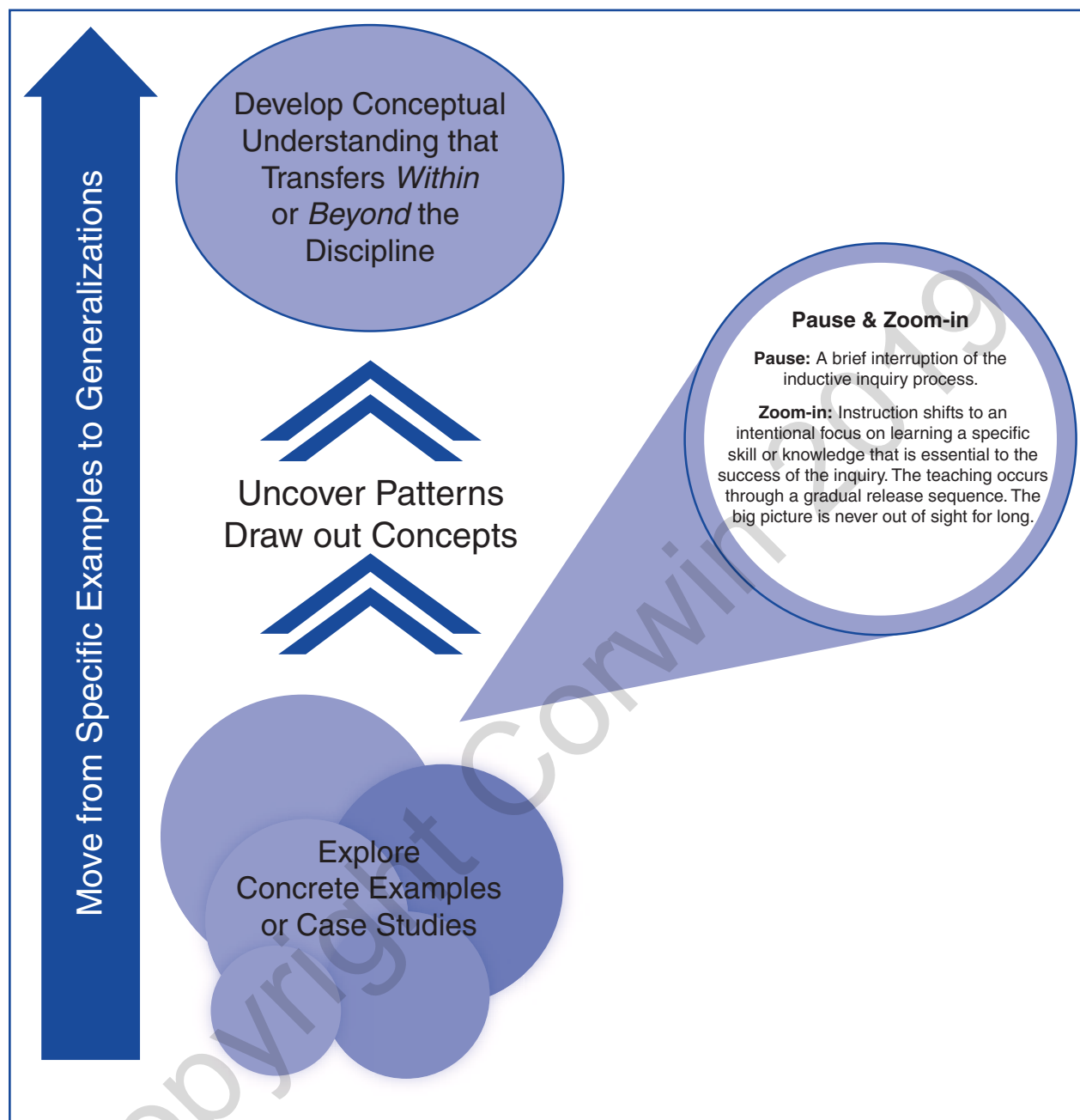
In each description above, a **Pause** is just that, a temporary pause. The word *pause* implies that there is something greater going on in the classroom that is paused in order to **Zoom-in** and address a specific skill or knowledge that is lacking. A two-dimensional classroom is not likely to have that “something greater” going on. Rather, in two-dimensional literacy classrooms, explicit instruction may be the only approach. In this case, the goal becomes mastery of specific skills, while conceptual understanding and transfer are assumed rather than deliberately developed and expected. In Concept-Based instruction, students engage in meaningful, motivating inquiry processes with learning experiences that require thinking and develop understanding of how literacy “works.” Explicit instruction is alive and well and purposeful, but student learning goes beyond facts and skills.

The word *pause* implies that there is something greater going on in the classroom that is paused in order to **Zoom-in** and address a specific skill or knowledge that is lacking.

What does **Pause & Zoom-in** look like in practice? The Model Lesson Plans in this chapter show different classroom scenarios where instruction **Zooms-in** on a specific skill.

In each situation, students are developing skills that are meaningful and relevant to their literacy learning. However, conceptual understanding is never out of sight for long. The teacher simply

FIGURE 3.3 BALANCING INDUCTIVE INQUIRY WITH INTENTIONAL SKILL DEVELOPMENT



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Pauses & Zooms-in, then allows students to continue with their larger inquiry as shown in Figure 3.3. A gradual release framework structures how explicit instruction is delivered. The teacher maintains control at the beginning of the lesson but progressively releases responsibility for the thinking and work to the students, stepping back in with specific, corrective feedback as needed.

The Developing Concept-Based Teacher Rubric

“The Developing Concept-Based Teacher: *Lesson Planning*” rubric (Resource E) is a valuable tool in identifying the critical areas and criteria for designing lessons with fidelity to the tenets of Concept-Based Curriculum and Instruction. This rubric follows the steps of

lesson design outlined in Chapter 2 and helps teachers see how they are progressing in their journey to becoming a Master Concept-Based teacher. It may be used in a variety of ways, but, in keeping with the purpose of this chapter, we are correlating each component, first, with a blank lesson planner template, and, later, with model lesson plans to help you better understand how to construct quality Concept-Based instruction.

Correlation Between Concept-Based Lesson Planner Template and the Concept-Based, Lesson-Planning Rubric

Most of the language from the rubric (in the side boxes in Figure 3.4) comes from the “master” Concept-Based lesson planning column, which is the ultimate target. The criteria highlight the

Examples of Pause and Zoom-in

A Spontaneous Pause for the Whole Class or a Targeted Group of Students:

Let’s imagine a classroom of ninth graders are conducting an inquiry about author bias in their nonfiction curriculum unit. Since the students are from a rural farming community, many families access water from private wells on properties, so the teacher suggests that students investigate articles about the impact of pesticides used on the locally grown crops. The teacher soon notices that although the students are beginning to flush out text bias, many of the sources students are accessing are out of date. The teacher might say, “Let’s **Pause** here, and **Zoom-in** on evaluating sources. Why should we care about the date a website was published?” After providing explicit instruction on the skill of evaluating sources, the teacher Zooms back out and students continue their inquiry. All students in a class may benefit from a **Pause & Zoom** (as in this scenario), or the teacher may briefly pull together a small group of identified students.

A Planned Pause for Daily, Small Group Instruction:

Here’s another example of explicit instruction. A new Concept-Based literature unit was recently launched in this fourth grade classroom. The teacher opens today’s literacy block with a minilesson, centering on a learning experience from the curriculum unit that sets up an inquiry task. After 5–7 minutes, the teacher points out the additional literacy assignments to be completed once students have finished their inquiry work for the day, and the students are released from the minilesson to begin their work.

Next, the teacher begins her small-group reading instruction. She meets daily with two groups, on a rotation basis, for approximately 20 minutes each, to explicitly teach ongoing skills. The explicit small-group instruction in and of itself is not the end goal, but rather, it continues to build and strengthen the skills students need to participate in the richer and conceptual inquiry task.

A Planned Pause Within an Inquiry Lesson (Whole Class):

Now, imagine a group of sixth graders exploring the relationship between *personal experience* and *identity*. In this unit, students read several short memoirs of various authors’ personal experiences. They are now beginning to craft vignettes that represent significant moments from their childhood and helped to shape their identity. The teacher knows students need explicit instruction in how to conclude their narrative vignettes, as this genre is new to them. Midway through the students’ first draft of their personal narratives, the teacher **Pauses and Zooms-in** on techniques for writing personal narrative conclusions. To do this he selects and reads aloud a closing paragraph from one of the memoirs the students previously read. He models his thinking for students: *What do I notice about how this author brought closure to her personal narrative? One thing I see is that the author is reflecting on her experience. What does she want me to take away from her story? I think it is . . . , and so on.* Students are guided through a second example before they are released back to their process writing. Through this **Pause & Zoom**, students discover writing techniques that they can immediately use in their own writing. Now they are prepared to finish writing their personal narratives.

FIGURE 3.4 CONCEPT-BASED LESSON PLANNING TEMPLATE WITH RUBRIC CRITERIA

CONCEPT-BASED LESSON PLANNER

Unit Title: _____ **Instructor:** _____

Subject: _____ **Grade Level:** _____

Lesson Number: 1 **Lesson Time Frame:** _____ days

Engages synergistic thinking—asks students to consider knowledge/skills through conceptual lens

Lesson Opening: (to be communicated with students at lesson onset):

Engages synergistic thinking—asks students to consider knowledge/skills through conceptual question(s) or lens.

Learning Design:
Lesson design is primarily inductive, requiring students to engage in a multifaceted inquiry process and to reflect on the connections across the examples presented so that students can formulate and defend their generalizations.
A deductive design may also be included to support learning the foundational facts and skills (*Pause & Zoom-in*).

Learning Targets: What students will Understand (Generalizations), Know and be able to do (Skills)

Generalization(s) (Students will understand that . . .)

Guiding Questions

- 1a.
- 1b.
- 1c.
- 1d.
- 1e.

Strand **Critical Content (Know)** **Key Skills (Able to Do)**

Understanding:

Responding:

Critiquing:

Producing:

Learning Targets
Represent what students are expected to Know, Understand, and Do;
NOTE: There will only be 1–2 generalizations per lesson. The focus of inquiry is lost if there are too many generalizations to uncover. There are, however, Critical Content and Key Skill lesson learning targets for each of the 4 unit Strands because students need experiences across all strand modes in order to fully understand the target generalization.

Guiding Questions
Questions are different types (factual, conceptual, debatable) and are listed throughout the plan.
The lesson plan shows a deliberate effort to use questions to help students bridge from the factual to the conceptual level of understanding.

(Continued)

FIGURE 3.4 (Continued)

| | | | | |
|---|------------------------------------|------------------------|--|--|
| <p>Learning Experiences</p> <p>Student work requires students to cognitively wrestle with and synthesize knowledge, skills, and concepts under study in relevant contexts that lead to the realization of the generalization.</p> <p>Student work is at the appropriate level of challenge, is intellectually and emotionally engaging, meaningful, and relevant to the discipline, and provides appropriate student choice.</p> <p>Tasks are deliberately designed to enhance the transfer of learning across other disciplines and situations.</p> | Learning Experiences | Differentiation | <p>Differentiation</p> <p>Plans for differentiation to meet the needs of all learners are included and support all students' meeting a common conceptual understanding (generalization).</p> <p>Differentiation is based on the analysis of multiple data points that reveal individual student learning needs.</p> <p>Specific accommodations are readily available based on anticipated student misconceptions and needs.</p> | |
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| | | | | |
| | | | | |
| <p>Assessment</p> <p>Assessment types are varied so they assess students' developing knowledge, skills, and understandings (generalizations) and allow for timely feedback.</p> <p>Assessments provide relevant information about students' process of learning as well as their learning products.</p> <p>Student self-assessment is valued.</p> | <p>Materials/Resources:</p> | | <p>Closing:</p> <p>Plans for a way that evidence of learning can be reviewed collectively.</p> | |
| | <p>Assessments:</p> | | | |
| | <p>Closing:</p> | | | |

TABLE 3.1 MODEL LESSON GENERALIZATIONS BY STRAND

| | Strand | Generalization |
|---------------------|--------------------|---|
| Model Lesson Plan 1 | Understanding Text | <i>Collaborative deep text analysis supports the recognition and grasp of allusions by providing new insight and extending understanding.</i> |
| Model Lesson Plan 2 | Responding to Text | <i>Discourse enables participants to revise and deepen their current understanding of a topic, idea, or concept.</i> |
| Model Lesson Plan 3 | Critiquing Text | <i>An author's purpose, audience, and message direct the best choice of communication medium.</i> |
| Model Lesson Plan 4 | Producing Text | <i>Writers create precise images, people, places, and events in a reader's mind through specific words and details.</i> |

intent of each step of lesson planning. As you read, consider how these descriptors are similar to or different from how you typically approach: 1) a lesson's learning targets, 2) your lesson opening, 3) student learning experiences, 4) differentiation, 5) assessments, and 6) lesson closing.

When compared side by side with the lesson plan template, you can see how the rubric criteria from “The Developing Concept-Based Teacher: *Lesson Planning*,” serve as benchmarks when writing a lesson. As you work, it may be helpful to translate the descriptors into questions. For example, the lesson opening criterion: “Engages synergistic thinking—asks students to consider knowledge/skills through a conceptual lens,” becomes: “Does my lesson opening engage synergistic thinking by asking students to consider knowledge/skills through a conceptual lens?” Your answer to this question then determines your next steps. If you answer yes, continue with your lesson planning. If you answer no, then rethink the lesson opening. What *could* you do to “engage synergistic thinking?” Model Lesson Plan 1 (Fig. 3.5) demonstrates this process.

Learning Through Model Lesson Plans

The four lesson plans in this chapter are not meant to be make-it-take-it lessons, but rather models for you to analyze, imitate, and use as inspiration as you design your lessons for your unique students. In the Resources section of this book, you will find the Concept-Based Curriculum units from which each Model Lesson was crafted. The models also represent lessons at various stages of the curriculum unit implementation.

Each of the Model Lessons centers on a specific generalization, drawn from a curriculum unit. The target generalization in each Model Lesson primarily represents one of the four strands in order to provide examples of all types of literacy lessons. (See Table 3.1)

A lesson spans more than one class (day), because guiding students’ thinking to the realization of the target generalization takes time. We don’t want to muddy the waters by having too many generalizations in a lesson where the focus of inquiry is lost or becomes confusing. That said, as you read through each lesson, you will notice that even when the emphasis of a lesson generalization is on a particular strand, the natural reciprocity among the four means that learning in other strands is being advanced concurrently through the learning experience.

Model Lesson Plan 1 (drawn from Resource A-3): Understanding Text

Introduction

In a vibrant classroom filled with laughter and energetic eighth graders, students are excited to share with each other all that they are discovering in their novels. Lessons are from their curriculum unit titled “Dystopian Societies: Could this really be our future?” In previous weeks, the students explored the relationship between the setting and the believability of speculative fiction stories and how readers discover the negative elements of dystopian novels through their connections with the protagonist. This week, students are getting ready for their next mini-inquiry in this curriculum unit. The teacher uses a series of guiding questions to help bridge students’ thinking about the process of reading from the skill level to the conceptual level. Since the instruction in this classroom represents the three-dimensional Concept-Based model, all students are reading a title selected from a classroom set of multiple dystopian novels. Each student is reading a different novel. The students’ individual novels serve as “case studies” as they conduct mini-inquiries designed to help uncover a transferable, conceptual understanding (generalization) that supports their development as capable, discerning readers.

SPOTLIGHT:
High-Impact Literacy Practice #1

Close Reading

“The practice of close reading, an instructional technique for inspecting a brief passage of text to determine its inferential meaning, is not a new one . . .

“The teacher pauses frequently to ask text-dependent questions that cause readers to look back into the text (and thus reread). These are focusing rather than funneling questions, and move from literal to structural and inferential levels of analysis” (Fisher, Frey, & Hattie, 2016, pp. 89–90).

Students will continue reading and working with their new dystopian novels for the next several weeks—hence, this lesson plan spans about a week of class periods. Taking the time to design a lesson that frames multiple blocks of instruction helps teachers design with the “whole” in mind. The lesson will be “tweaked” daily, based on how students are progressing, but a broader lesson plan breaks away from the “what should I do tomorrow?” mindset. Front-loading planning time results in teaching efficiency and provides time for students to grapple and ponder and discuss as their thinking is guided toward the construction of the lesson generalization. If students can articulate a generalization after a single class period, it most likely means the generalization was not very robust!

Things to Notice as You Read Model Lesson Plan 1:

- How the teacher structures learning through inductive inquiry.
- How the teacher uses the technique of Pause & Zoom-in with guided instruction and minilessons to intentionally develop both skill and conceptual understanding.
- How the teacher uses a single-genre text set, which allows student choice of text and enables “case studies” for students to learn and compare the intricacies of the genre.
- How the teacher encourages students to draw out concepts and notice patterns through periodic Close Reading.
- How the lesson focuses on students’ understanding of the reading process, not just the specific text.

Reflection on Model Lesson Plan 1

The first Model Lesson focuses on the Strand *Understanding Text* to address the instruction students continue to need to keep them engaged and thriving as literacy learners. In this well-structured lesson plan, the teacher effectively blends inquiry, explicit instruction, and independent practice, while still allowing students the opportunity to explore and cognitively wrestle with the material. Through Close Reading, students actively notice elements from their own novels, compare with partners, compare in table groups, and generalize as a class. The use of a simple graphic organizer like Resource B-1 can help students organize information and notice patterns. In the final step, students are given the chance to put the understanding gained through this learning experience into their own words by crafting a generalization. Students began by identifying key concepts and used two or more of the concepts in a statement of relationship with the sentence starter, “We understand that . . .” as a tool to express their thinking in terms of conceptual understanding.

The conceptual understanding, gained through mini-inquiries such as this, is transferable; thus, it can apply to any book the student is reading now, and in the future. If all students are reading the same book, they no longer have the opportunity to look for a range of different patterns. One text for all locks learning to a specific text and to a specific author. Students are denied the opportunity to generalize, explore diverse texts, and develop their own conceptual understanding. By using the generalization as a specific target for instruction, by incorporating peer collaboration, and by providing a choice in texts, students use the skills, strategies, and texts to come to a deeper understanding of the reading and writing process.

FIGURE 3.5 MODEL LESSON PLAN 1

CONCEPT-BASED MODEL LESSON 1

Unit Title: *Dystopian Societies: Could this really be our future?*
Grade Level: 8
Lesson Number: 2 **Lesson Time Frame:** 7–9 days

Lesson Opening: (to be communicated with students at lesson onset)

Through our exploration of our dystopian novels, we are beginning to realize that the perfect societies created in our stories are not so perfect after all . . . a darker side is becoming apparent! We began the unit by exploring how the content of dystopian novels creates a world that seems believable to the reader. We came to understand that *“The believability of science-speculative fiction stories increases when the new world contains a blend of realistic and unrealistic elements.”* [Teacher points to the generalization posted on chart paper] Last week, we explored the role that the protagonist plays in helping the reader discover the negative elements of the society. You came up with the generalization: *Readers discover the negative elements of a dystopian society through connections with the struggles of a protagonist.* [Again, teacher points to where the generalizations are posted on chart paper on the wall.]

Now, we are going to start digging even deeper and really hone in, as readers, on our text analysis skills. This will not only increase your ability to more deeply understand literature, but it will also help you become more critical consumers of the things you encounter in the world around you. You will become master detectives as you make discoveries of those hidden messages that readers often overlook. Nothing will get by you! You will be amazed at all you can learn from your novel through the process we call Close Reading. Close Reading requires you, as a reader, to deeply analyze text. Let’s get started.

Learning Targets: What students will Understand (Generalizations), Know and be able to Do (Skills)

Generalization(s) (Students will understand that . . .) Note: Generalizations may apply to one or a series of lessons. #G indicates the target generalization from the curriculum unit.

Unit G#4 Collaborative deep text analysis supports the recognition and grasp of allusions by providing new insights and extending understanding.

Guiding Questions

- 4a. What is deep analysis of a text? (F)
- 4b. What strategies are important when collaborating with others in deep text analysis? (F)
- 4c. What is an allusion? (F)
- 4d. How does an author’s use of allusions change reading expectations? (C)
- 4e. How can collaborative deep text analysis help uncover meaning that may have been previously unnoticed? (C)
- 4f. How can collaborative deep text analysis provide new insights and extend understanding? (C)
- 4g. Why do some texts lend themselves to collaborative deep analysis more than others? (C)
- 4h. What are the potential consequences of not deeply analyzing complex text? (D)

| Strand | Critical Content (Know) | Key Skills (Able to Do) |
|---------------------------|---|---|
| Understanding Text | <ul style="list-style-type: none"> • Definition of allusion • Strategies for deep text analysis | CCSS.ELA-LITERACY.RL.8.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. CCSS.ELA-LITERACY.RL.8.9: Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. |
| Responding to Text | <ul style="list-style-type: none"> • Collaborative discussion protocols • Perspectives—interpretation | CCSS.ELA-LITERACY.SL.8.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others’ ideas and expressing their own clearly. |
| Critiquing Text | <ul style="list-style-type: none"> • Author’s intent • Connotation | CCSS.ELA-LITERACY.RL.8.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. |
| Producing Text | <ul style="list-style-type: none"> • Text evidence • Elaboration | CCSS.ELA-LITERACY.L.8.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening. |

How does this lesson opening engage students’ minds and interests?

How does this lesson opening connect to and extend previous thinking?

How does using a generalization as a learning target help ensure instruction is designed to support conceptual understanding?

How do the guiding questions help students reach a conceptual level of understanding?

(Continued)

FIGURE 3.5 (Continued)

| Learning Experiences | Differentiation |
|---|---|
| <p>Review and Pre-Assessment:</p> <p>Ask students to reflect on the reading strategies they use for comprehending complex texts versus how they read less challenging texts.</p> <p>Ask students what they think about the meaning of the terms: <u>Deep Text Analysis</u> and <u>Surface Reading</u>:</p> <p>Create a T-chart comparing the characteristics of each term.</p> <p>First brainstorm individually, then compare ideas with table groups.</p> <p>Collect group responses on a chart for the wall.</p> | <div style="border: 1px solid black; padding: 5px; background-color: #e6f2ff;"> <p>As you read the description of differentiation that follows, think about this: How does this lesson support the needs of all learners in meeting a common conceptual understanding?</p> </div> |
| <p>Mini-Inquiry:</p> <p>Let students know that in their new dystopian novel they will go beyond the literal interpretation of the text to discover the hidden references and deeper meanings that the author uses to communicate his/her message. The focus will be on the concepts of <i>Deep Text Analysis</i> and <i>Allusion</i>. Distribute excerpts from different types of texts (containing allusions) to each group. Have students first read excerpt independently. After initial read, ask students to:</p> <ul style="list-style-type: none"> Identify what the texts have in common (each text references something beyond the text) Pose and guide general responses to: <i>What is an allusion?</i> (GQ#4c) Reread the groups' excerpt and circle any allusions (references beyond the text) Each table discusses why the author may have used this allusion. | <p>Methods of differentiation throughout the lesson:</p> <p>Graphic organizers and sentence starters as determined by individual needs.</p> <p>Opportunities for students to process thinking verbally.</p> |
| <p>Guided Instruction: [Teacher scaffolds questions as needed, periodically gives students time to share their thinking with a partner before reporting out.]</p> <p>Read aloud _____ text excerpt.</p> <ul style="list-style-type: none"> <i>What is an example of an allusion or hidden reference in this text?</i> <i>How do we know that is an allusion?</i> <p>Reread an allusion from text.</p> <ul style="list-style-type: none"> <i>What can we infer about this allusion?</i> <i>What do we know about _____?</i> <i>Why would the author use it?</i> <i>What meaning or insight did his or her allusion add for you as the reader?</i> <i>What strategies did you use to unpack the allusion? How did hearing the thinking of others help you understand the allusion?</i> <i>How does an author's use of allusions change reading expectations?</i> (GQ#4d) [The writer expects the reader to have enough knowledge to recognize the allusion and infer its importance in a text.] <i>What strategies are important when collaborating with others in deep text analysis?</i> (GQ#4b) <i>Can more be added now to your understanding of the difference between Deep Text Analysis and Surface Reading?</i> <p>Summary: Readers use Deep Text Analysis to uncover hidden references in complex text. A few words can have a major impact on how a reader interprets and understands the author's message.</p> | <p>Text set contains examples that all students can access, including visual and artistic expressions.</p> <p>Students self-select dystopian novels.</p> <p>Range of text options including varied reading levels, and topics based on student interests.</p> <p>Provide audio versions of the text.</p> <p>Two options for processing charts. One provides additional scaffolding and sentence starters.</p> |
| <p>Mini-Inquiry and Independent Practice:</p> <p>Ask students to notice how, at different points in their dystopian novel, they will engage in deep analysis of their reading, and, other times, surface level reading. Reminder: <i>The challenge for readers is to become fluent in the ability to flow back and forth between deep text analysis and reading for pleasure.</i></p> <p>Pose the question: <i>What are the potential consequences of not deeply analyzing complex text? (GQ#4h)</i> [students will revisit their initial responses later.]</p> <p>Have students engage in daily reading, and each day record evidence of Allusions using a Processing Chart, such as Resource B-1. <u>Column 1:</u> Text Detail and page # (for example, "Oh, so you think you are Einstein?"); <u>Column 2:</u> Writer's Craft—What was the author referring to? (for example, A Famous Person); <u>Column 3:</u> Reader's Craft—How did you as a reader uncover and make sense of this detail or hidden meaning? (for example, Background knowledge, context clues)</p> <p>At the opening of each day, model how you are completing your Processing Chart. [Teacher uses the dystopian novel he/she is personally reading.]</p> <p>Read a short excerpt of text, model questions and thinking aloud, then record the evidence in chart. During the remainder of the class time, monitor and support students through individual conferences.</p> <p>Give students opportunities at the end of class each day to reflect, compare, discuss, and add to their Processing Charts with their small group.</p> | <p>Check-in with individual students on a daily basis and provides scaffolding through questions as determined by need.</p> <p>Discusses discoveries with individual students before having them share in table groups to help those students prepare for the group discussion.</p> |

| | |
|--|---|
| <p>Assessment: Ask students to individually cut their responses from Column 1 of their Processing Chart into horizontal strips to allow for easier sorting.</p> <p>In table groups, ask students to discuss, sort, and create categories for their collective text details. Have students create a label for each category on a sticky note.</p> <ul style="list-style-type: none"> • Example: “My story made a reference to the American Civil War. Did anyone else notice references to events from history? Let’s create a label: Historical Events.” • Example: “My story referenced a scene from Alice in Wonderland. Let’s create a label: Other Books.” <p>Collect categories across groups and take students back to their initial definition of Allusion: <i>Looking at all the categories of Allusions you found in your texts, can we add anything to our original definition?</i></p> <p>[Student findings: An allusion is a quick reference to a person, place, thing or idea of historical, cultural, literary or political significance beyond the text at hand. The person or thing is not described in detail. It is just a little detail inserted into the text.]</p> <p>Ask students to repeat the sorting process from strips of the remaining two columns from their Processing Charts.</p> <p>Pose the question . . . <i>How can collaborative deep text analysis help uncover meaning that may have been previously unnoticed?</i> (GQ#4e)</p> <p>Have students reflect individually, compare thinking with a partner, and share out with whole class.</p> <p>Ask students to hold silent written conversations about the following question: <i>What are the potential consequences of not deeply analyzing text?</i>(GQ#4g-h)</p> <ul style="list-style-type: none"> • Students respond to the question individually on the top of a blank sheet of notebook paper for a 2 minute Quick Write. • Students then engage in a silent written conversation as they rotate their sheets of notebook paper around the table group. Each student reads the responses of the students that came before them, then they add to and extend the thinking. • Once all table group members have responded to each student’s initial response and the response that followed, they have permission to speak about their written conversation. • Groups then share with the whole class the highlights of their written conversations. • Students revisit the initial brainstorm from the first day of the lesson sequence and add new understanding about the process of deep text analysis. • Ask: <i>How can collaborative deep text analysis provide new insights and extend understanding?</i> (GQ#4f) • Have students individually craft a statement of their conceptual understanding (generalization) and add to poster on wall. | <p>Strategic student grouping</p> <p>How does the process of sorting help students identify patterns?</p> <p>How was this series of learning experiences deliberately designed to enhance the transfer of learning?</p> |
| <p>Materials/Resources</p> <ul style="list-style-type: none"> • Examples of allusions across a variety of text styles and genres • Class set of dystopian novels • Dystopian novel for teacher model lesson • Poster paper for wall chart • Student handout/graphic organizers to record discoveries • Small slips of paper • Prepared graphic organizers with extra scaffolding based on student need • Notebook paper for t-charts, and written conversation <p>Assessment: See lesson plan</p> | |

Vertical Progressions Support Coherence

Model Lesson 1 introduced you to analyzing Concept-Based lesson planning. This was a Grade 8 lesson. Across Concept-Based Curriculum units, Generalizations are written as progressions. In Table 3.2, you can see how generalizations from curriculum units in previous and subsequent grade levels will continuously support and extend students’ conceptual understanding in this strand. Curriculum coherence is vitally important if we want to deliberately build students’ subject area expertise and deepen their understanding and retention of literacy learning.

TABLE 3.2 VERTICAL PROGRESSION FOR MODEL LESSON 1

| | Grade 5 | Model Lesson Plan- Grade 8 | Grade 10 |
|--|---|---|---|
| Generalization (Understanding Strand) | <i>Figurative language requires readers to think and use strategies to appreciate the meaning an author is communicating.</i> | <i>Collaborative deep text analysis supports the recognition and grasp of allusions by providing new insight and extending understanding.</i> | <i>Reliable evidence, uncovered by close reading, may stimulate reevaluation and revision of an existing understanding.</i> |

Model Lesson Plan 2 (drawn from Resource A-4): Responding to Text

SPOTLIGHT: High-Impact Literacy Practice #2

Student-Led Dialogic Learning
“Exposure to the knowledge, ideas, and perspectives of others, particularly when these do not align with those of the person being exposed, fosters cognitive growth when given the space and tools for sense making” (Fisher, Frey, Hattie, & Thayre, 2017, p. 99).

Introduction

In a unit titled *Every Voice Counts: The Struggle for Equity*, seventh-grade students are asking themselves, “How do I use my voice to raise awareness of important issues?” They are exploring the relationship between effective communication and clarity as they investigate struggles for equity around the world, including access to education, water, shelter, food, family and love, and economic opportunities. In inquiry groups, students will read and analyze resources to build understanding of the topic, while gaining a deeper understanding of the qualities and characteristics of informational texts that communicate information for the reader with clarity. A heavy emphasis is placed on student-led dialogic learning and developing an understanding of the value of collegial discussion in deepening and revising thinking. In this lesson, students begin to realize the power of communication and collaboration.

Things to Notice as You Read Model Lesson Plan 2:

- How the teacher blends teacher-led dialogic instruction with student-led dialogic learning.
- How students are given appropriate choice and input into the direction of their learning within the framework of the unit.
- Learning is focused on understanding a process (such as responding to text) that promotes the transfer of learning to new situations.

Reflection on Model Lesson Plan 2

The second Model Lesson focuses on the Strand *Responding to Text* to demonstrate the essential role that thinking, reflection, collaboration, and communication play in developing conceptual understanding. When student voices are valued and when students are given appropriate choice in their learning, engagement levels soar. Learning focused on a process promotes student choice because different topics and texts can be adjusted each year. In this lesson students investigate struggles for equity around the world, but the learning is not just about the topic. Rather, the lesson deepens students’ understanding about what it means to be an effective communicator and a close reader. To honor student interests, the teacher could easily change topics next year. Not only did students engage in meaningful discourse, but they are also given the opportunity to reflect on the value of such conversations.

FIGURE 3.6 MODEL LESSON PLAN 2

CONCEPT-BASED MODEL LESSON 2

Unit Title: *Every Voice Counts: The struggle for equity*
(inspired from unit designed by Burlington-Edison School District, Burlington, WA, USA)

Grade Level: 7 **Lesson Time Frame:** 3–4 days

Lesson Opening: (to be communicated with students at lesson onset)

What does it mean to *thrive* vs. *survive*? What does it take for people to *thrive* in their lives, not just *survive* in their lives. Take a moment to reflect on this individually, and then you will share your thinking with a partner. Write your initial thinking on a sticky note, and place the sticky note under the *Before* column, on our class chart labeled *Before* and *After*. Throughout this unit, we will continue revising our chart. Once you are finished, think about this: “Why is discourse important?”

Learning Targets: What students will Understand (Generalizations), Know and be able to Do (Skills)

Generalization(s) (Students will understand that . . .) Note: Generalizations may apply to one or a series of lessons. G# indicates the target generalization from the curriculum unit.

Unit G#2) Readers analyze the development of the central idea of a text to create an objective summary.

- 2a. What is the central idea(s) of your text? Support with evidence. (F)
- 2b. What reading strategies helped you determine the central idea(s)? (F)
- 2c. How did the author of your article develop the central idea(s) across the text? (F)
- 2d. What is “an objective summary” of text? (F)
- 2e. What skills support crafting an objective summary of a text? (F)
- 2f. How does analyzing how the central idea(s) of text is developed vs. simply identifying the central ideas(s) help ensure a summary will be objective? (C)
- 2g. Why are objective summaries of text important? (C)

Unit G#3) Discourse enables participants to revise and deepen their current understanding of a topic, idea, or concept.

- 3a. What does a respectful conversation look like and sound like? (F)
- 3b. What did someone say during your group conversation that caused you to think differently about the topic? (F)
- 3c. What role does discourse play in understanding a text? (C)
- 3d. Why is it necessary to revise thinking? (C)
- 3e. Do we always have to accept the ideas of others? (D)

| <u>Strand</u> | <u>Critical Content (Know)</u> | <u>Key Skills (Able to Do)</u> |
|---------------------------|---|---|
| Understanding Text | <ul style="list-style-type: none"> • Key vocabulary: strive and thrive • Central ideas • Elements of an objective summary | CCSS.ELA-LITERACY.RI.7.2: Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text. |
| Responding to Text | <ul style="list-style-type: none"> • Procedures of collegial-Socratic discussions • Relevant and different types of questions • Sentence starters to provoke elaboration | CCSS.ELA-LITERACY.SL.7.1C: Pose questions that elicit elaboration and respond to others’ questions and comments with relevant observations and ideas that bring the discussion back on topic as needed. |
| Critiquing Text | <ul style="list-style-type: none"> • Value of various presentation media formats and visuals | CCSS.ELA-LITERACY.SL.7.2: Analyze the main ideas and supporting details presented in diverse media and formats (for example, visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study. |
| Producing Text | <ul style="list-style-type: none"> • Paragraph organization: topic sentence, details, elaborations, closing sentence | CCSS.ELA-LITERACY.W.7.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. |

| Learning Experiences | Differentiation |
|--|--|
| <p>G#3: Inquiry into the relationship between discourse and a reader’s understanding</p> <p>Students brainstorm answers to GQ 3a. <i>What does a respectful conversation look like and sound like? (F)</i></p> | <p>Scaffold close reading as needed by individual students</p> <p>Audio support</p> |
| <p>Close Reading (see Fisher, Frey, Hattie, & Thayre, 2017)</p> <p>Text Selection—Select an article related to the topic of Struggles for Equity Around the World. The text should be challenging, targeted to the interests of the class, and provoke students’ thinking.</p> <p>Initial Reading—Students focus on the gist, or constructing basic meaning.</p> <p>Annotation—Students read and annotate using the method of annotation previously taught in class.</p> <p>Repeated Reading—Students reread the article focusing on gaining a deeper meaning and answering questions marked during annotation.</p> <p>Responding to Texts—Prepare for Socratic Seminar. Ask students to write three questions to be posed during the discussion. Review sentence stems for posing questions, and respond to the questions of others. Include a variety of language complexity levels to meet each student at an appropriate level.</p> | <p>Why is Socratic Seminar an effective technique to allow students to cognitively wrestle with and synthesize the knowledge, skills, and concepts under study?</p> |
| <p>Hold Socratic Seminar</p> <p>Distribute a reference sheet with the academic conversation sentence stems previously discussed. Students form an inner circle and an outer circle. Swap positions halfway through. Students pose and respond to questions, directing the flow of the conversations independently. Try to refrain from directing the conversation unless necessary. Allow students to wrestle with the text.</p> | <p>Sentence stems to support academic discourse</p> |
| <p>Reflection after Socratic Seminar</p> <p>Students complete a reflection and self-assessment (Resource C-3) including GQ# 3b, 3c, and 3d: GQ#3b. <i>What did someone say during your group conversation that caused you to think differently about the topic? (F)</i> GQ#3c. <i>What role does discourse have in understanding a text? (C)</i> GQ#3d. <i>Why is it necessary to revise thinking? (C)</i></p> | <p>Why is reflective thinking important?</p> |
| <p>End of Lesson Discussion</p> <p>Ask GQ#3e. <i>Do we always have to accept the ideas of others? (D)</i> Students first discuss with a shoulder partner, then share out as a class.</p> | |
| <p>G#2: Inquiry Into an Author’s Development of the Central Ideas of a Text</p> <p>Create a single genre text set of nonfiction articles about struggles for equity around the world.</p> <p>Examples of Struggles for Equity:</p> <ul style="list-style-type: none"> • Access to education • Access to family and love • Access to clean water • Access to food • Access to shelter • Access to economic opportunities <p>Students form inquiry pairs.</p> <p>Student pairs select one article from a single genre text set. Students read and analyze the text to determine, GQ#2a. <i>What is the central idea(s) of your text? Support with evidence. (F)</i></p> <p>Ask student pairs to now think about, GQ#2b. <i>What reading strategies helped you determine the central idea(s)? (F)</i> First ask students to reflect on their reading and discuss with a partner what they did as a reader to help uncover the central idea.</p> <p>Partners now investigate GQ#2c. <i>How did the author of your article develop the central idea(s) across the text? (F)</i> Students can use a graphic organizer to help organize their thinking as they respond. Share with class and create a master list or anchor chart for the class.</p> <p>Brainstorm as a class answers to GQ#2d., 2e. <i>What is “an objective summary” of text? (F) What skills support crafting an objective summary of a text? (F)</i></p> <p>Have students write a 1–2 paragraph objective summary of their article.</p> | <p>How does a single genre text set allow for appropriate levels of challenge, intellectual and emotional engagement, and appropriate student choice?</p> <p>Use more explicit teaching, questioning and modeling as needed for support and/or extension.</p> |

Now that you have read your article, analyzed how the author developed the central idea, and written an objective summary, use the collaborative discussion behaviors you learned earlier and get back in your small inquiry groups to discuss GQ#2f. *How does analyzing how the central idea(s) of text is developed vs. simply identifying the central ideas(s) help ensure a summary will be objective?* (C)

Return to opening question: What does it mean to *thrive* vs. *survive*? What does it take for people to *thrive* in their lives, not just *survive* in their lives. Now that you have learned more about the difference, take a moment to reflect on this individually, then share your thinking with a partner. Write your current thinking on a sticky note, and place the sticky note under the *After* column on our class chart.

Final class discussion: GQ#2g *Why are objective summaries of text important?* (C)

On an exit slip, students write a generalization explaining the relationship between an *analysis*, a *central idea*, and an *objective summary*.

Why is it essential to create learning experiences for students that address Understanding, Responding, Critiquing, and Producing Text in every lesson?

Materials/Resources

- Articles related to the topic
- Sticky notes
- Sentence stems for academic conversations
- Before, During, and After anchor chart

Assessment:

- Review annotations from close reading
- Observations of conversations during partner, small group, and whole class discussions
- Socratic Seminar Reflection and Self-Assessment
- Exit slip

The technique of Socratic Seminar was strategically selected to help students understand the relationship between discourse and the revision of thinking. Often students reflect on the topic after the Socratic Seminar, but not the process of being a speaker and listener. Concept-Based learners reflect on the process and product to help develop an understanding of *why* we do what we do as readers, writers, speakers, listeners, and viewers.

Vertical Progressions Support Coherence

Model Lesson 2 provides an example of Concept-Based learning in a Grade 7 lesson classroom. As we noted in Model Lesson 1, in Concept-Based Curriculum units, we write generalizations as progressions so that as students move through the K–12 system, teachers are providing learning experiences to deepen conceptual understanding. Ensuring that curriculum is vertically aligned allows students the opportunity to discover the intricacies of a discipline, one well-planned year at a time. In English language arts, concepts such as *discourse* remain constant across the grades, but a student’s understanding of the microconcepts in discourse must increase with age and maturity. In the vertical progression below, notice how the concept of discourse is taught each year, yet the intentional use of additional microconcepts ensures that students are deepening their understanding to become more effective communicators.

TABLE 3.3 VERTICAL PROGRESSION FOR MODEL LESSON 2

| Model Lesson Plan | | | |
|---|--|--|--|
| | Grade 4 | Grade 7 | Grade 9 |
| Generalization (Responding Strand) | <i>Effective discourse counts on participants sharing ideas and considering the ideas of others.</i> | <i>Discourse enables participants to revise and deepen their current understanding of a topic, idea, or concept.</i> | <i>Effective discourse challenges participants to respond to diverse perspectives, justify their own views, and make new connections in light of the evidence and reasoning presented.</i> |

Model Lesson Plan 3 (drawn from Resource A-5): Critiquing Text

SPOTLIGHT:
High-Impact Literacy Practice #3

Extended Writing
“Writing is the result of knowledge construction. Evidence of a student’s transfer of knowledge can be found in the extended writing pieces he or she creates. Writing instruction, like reading, is a constellation of approaches, as students move from ideas (surface), to thinking (deep), to constructing knowledge (transfer)” (Fisher, Frey, & Hattie, 2016, p. 124).

Introduction

A commitment to the development of students as autonomous, informed thinkers becomes more essential as technologies flood people around the world with daily renderings of events, information, and opinions. The critical evaluation of these ideas, arguments, and points of view is essential to distinguish what is true and what isn’t, to know whose voice we can trust, and to uncover sources behind information. The critiquing strand of Concept-Based Curriculum and Instruction lays the foundation for this dimension of literacy learning and continues to “grow it” from the time students enter school until they graduate.

Students in this ninth-grade classroom are spending a few weeks thinking about the choices authors make and the impact those choices have on readers. By this time, students are progressing in their knowledge and understanding of what it takes to be a critical evaluator of information. In this unit, they also learn how they can leverage this understanding to advance their own arguments and points of view. As you read through the full unit (in the Resource section) and the model lesson below, consider how students are being prepared to be thoughtful, informed citizens.

Things to Notice as You Read Model Lesson Plan 3:

- How the teacher uses authentic resources to represent the concepts under study.
- How the teacher creates opportunities for dynamic literacy discussions after students have time to individually process information.
- How the teacher uses Tracking Thinking Charts to help students see how their thinking grows and changes throughout the lesson.
- How the teacher uses Extended Writing to see how students are able to synthesize their learning and to assess their conceptual understanding.

Reflection on Model Lesson Plan 3

The third Model Lesson focuses on the Strand *Critiquing Text* to highlight the importance of how we need to interact with the world as critical consumers of information. Through this collaborative mini-inquiry, the ninth-grade students analyze two different mediums, addressing the same topic, and how medium impacts subject representation. Students are active readers, writers, speakers, listeners, and viewers as they investigate the authentic topics and mediums.

At the conclusion of their work, the teacher assigned Extended Writing and asked students to express a transferable, conceptual understanding about the medium choices authors make and the consequences of those choices on the message and audience. The teacher did not make assumptions about what the students understand and will be able to transfer as a result of their learning experience; rather, the teacher specifically pushed the lesson through to three-dimensional instruction.

Vertical Progressions Support Coherence

Generalizations that may be targeted in grades leading up to this Model Lesson are in Table 3.4. We need to consider students traveling from grade level to grade level to ensure

FIGURE 3.7 MODEL LESSON PLAN 3

CONCEPT-BASED MODEL LESSON 3

Unit Title: Oh The Choices Authors Face!
Grade Level: 9 **Lesson Time Frame:** 5 days

Lesson Opening: (to be communicated with students at lesson onset)

In our current unit, we have been examining many of the choices authors make and the impact of those choices—intended or unintended—on the reader. Today, we are going to look at another choice authors make—the choice about medium.

“The medium is the message.” Marshall McLuhan first coined this phrase in the 1960s book titled *Understanding the Media: The Extensions of Man*. He wrote at a time when we didn’t have many of the communication technologies we have today, but his message remains highly relevant. Let’s start by thinking about these questions: What are some of the different mediums you rely on for information? Does medium affect your interest and understanding of a subject or topic? How do authors decide which type to use?

Over the next several classes, you will be conducting a series of mini-inquiries. You will have new text(s) for each inquiry. Your responsibility is to collaborate and engage in meaningful discourse as you and your teammates analyze a range of subjects, across a variety of mediums, while deepening your understanding of the concepts under study: *medium and subject representation*.

Learning Targets: What students will Understand (Generalizations), Know and be able to Do (Skills)

Generalization(s) (Students will understand that . . .) Note: Generalizations may apply to one or a series of lessons. G# indicates the target generalization from the curriculum unit.

Unit G#4: An author’s purpose, audience, and message direct the best choice of communication medium.

4a. What are examples of different types of communication mediums? (F)
 4b. What details of the subject _____ are represented in the first medium example (e.g., print)? What details remain the same or change when this same subject is represented in a different medium? (e.g., video clip)? (F)
 4c. How do different mediums shape how a subject is represented? (C)
 4d. How is an author’s purpose reflected in his/her choice of medium? (C)
 4e. Can one medium be relied on more than another to accurately represent a subject? (D)

| Strand | Critical Content (Know) | Key Skills (Able to Do) |
|---------------------------|---|--|
| Understanding Text | <ul style="list-style-type: none"> Effective reading strategies Author’s purpose | CCSS.ELA-LITERACY.RL.9-10.4: Determine the meaning of words and phrases as they are used in a text, including figurative connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone. CCSS.ELA.LITERACY.SL.910.1D: Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented. |
| Responding to Text | <ul style="list-style-type: none"> Protocols for effective discussions Group member responsibilities | CCSS.ELA-LITERACY.SL.9-10.1.A: Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. |
| Critiquing Text | <ul style="list-style-type: none"> Effect of different types of medium Impact of the different choices authors make | CCSS.ELA-LITERACY.RL.9-10.7: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment). CCSS.ELA-LITERACY.RI9-10.7: Analyze various accounts of a subject told in different mediums (for example, a person’s life story in both print and multimedia), determining which details are emphasized in each account. |
| Producing Text | <ul style="list-style-type: none"> Language conventions in different mediums | CCSS.ELA-LITERACY.L.8.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening. |

How do the guiding questions help students reach a conceptual level of understanding?

(Continued)

FIGURE 3.7 (Continued)

| Learning Experiences | Differentiation |
|--|---|
| <p>Mini-Inquiry 1—Tracking Thinking:</p> <p>Assign students to groups of 3–5. Provide each group with one piece of poster paper. [One piece of poster paper encourages more collaboration and shared thinking.]</p> <p>Ask each group to create a visual depiction of their current understanding of the relationship among the concepts: <u>author’s purpose</u>, <u>types of media</u>, and <u>subject representation</u>.</p> <p>Students should do this in black marker.</p> | <p>Ideas for differentiation:</p> <ul style="list-style-type: none"> • Provide groups with texts at varying levels of complexity • Select a range of mediums to allow for multiple points of access or ways to process the concepts understudy, for example, artwork vs. print-based text • Intentionally plan collaborative teams based on the assets each team member could bring to the group • Provide sentence stems to support academic discourse |
| <p>Mini-Inquiry 2—Analyzing:</p> <ul style="list-style-type: none"> • Provide texts on the same subject to small groups of students in two different mediums. Ask: GQ#4a. <i>What are examples of different types of communication mediums?</i> Share responses. • Have students initially read, view, or hear both versions individually. Next, ask students to identify and record in a Venn diagram the <i>significant</i> differences of the subject’s representation in the two versions—GQ#4b. <i>What details were changed, added, or deleted from the original? What stayed the same?</i> • Ask each group to use information from their completed Venn diagram to discuss GQ#4c. <i>How do different mediums shape how a subject is represented?</i> And, GQ#4d. <i>How is an author’s purpose reflected in his/her choice of medium?</i> • After time for discussion, hand out a new color of marker and ask each group to update their thinking on the poster paper used in Mini-Inquiry 1. • Ask groups to summarize the shifts in their thinking and understanding with the class. • Ask, what do you now understand about the relationship between the concepts of: <i>medium, author’s purpose and subject representation</i> that you didn’t before? • After class sharing, groups edit their Tracking Thinking poster paper one more time. | <div data-bbox="1097 847 1491 975" style="border: 1px solid black; padding: 5px; background-color: #e6e6fa;"> <p>Why is it important to intentionally plan questions before teaching a lesson?</p> </div> |
| <p>Mini-Inquiry 3—Analyzing:</p> <p>Repeat the process using new text examples. After each round of inquiry, be sure to identify a new color of marker for students to update their thinking on their poster.</p> <p>If time (or for groups that finish ahead of time), the process can be repeated. Repeating this process multiple times allows deeper analysis and time for students to notice and synthesize patterns across several sets of paired texts. Students will also be noticing patterns across the work of other groups in the Gallery Walk.</p> <p>Ideas for comparing subject representation across mediums:</p> <ul style="list-style-type: none"> • View the original cartoon versus the Jim Carrey movie <i>How the Grinch Stole Christmas</i>. • Watch a video clip portrayal of a current event versus the story of the event in a newspaper. • Listen to a podcast story versus watching it performed. • Observe an artist’s painting of a scene or event versus a written description. | <div data-bbox="1097 1506 1491 1661" style="border: 1px solid black; padding: 5px; background-color: #e6e6fa;"> <p>How does the structure of this lesson help ignite students’ synergistic thinking and build a bridge to a deeper conceptual understanding?</p> </div> |
| <p>Gallery Walk:</p> <p>Arrange student posters around the room. Have students conduct a brief gallery walk looking for patterns in evidence collected across all groups.</p> <p>Student Reflection:</p> <p>Ask, “What happened to your thinking since Mini-Inquiry 1?” and allow groups to look back on their original thinking (what they recorded on their posters in black marker) and to reflect on the process of how their understanding grew and deepened through each inquiry. Encourage groups to pay attention to the new layers of thinking that were added as indicated by each color. Students discuss at their table groups and then share with the class.</p> | |

| | |
|--|--|
| <p>Extended Writing: Ask students think back to their medium comparisons, their findings, and their discussions.</p> <p>“We started class several days ago with a quote by Marshall McLuhan: “The medium is the message.” Now that you have had the opportunity to critique how different mediums treat a subject, write a one-to two-page summary of what you think McLuhan meant. Why is what he said in the 60s still relevant and important to understand today? How will this quote affect the choices you make as an author? Cite specific evidence from your work throughout the week to support your thinking and conclude your writing with a statement that expresses the relationship among <i>medium</i>, <i>author’s purpose</i> and <i>subject representation</i> according to the generalization criteria we have practiced and learned previously: ‘I understand that . . .’”</p> | <p>Scaffold writing with graphic organizers and sentence stems</p> <p>Ask questions, based on individual student need, to help uncover patterns or to continue to deepen conceptual understanding.</p> |
| <p>Lesson Closing</p> <p>Closing question: Ask: <i>Can one medium be relied on more than another to accurately represent a subject?</i> (Students Think-Pair-Share their opinions) Create a connection between this lesson and what is coming next.</p> | <p>How can the lesson closing be used to deepen or extend conceptual understanding?</p> |
| <p><u>Materials/Resources</u></p> <ul style="list-style-type: none"> • Poster paper for each group • Set of colored markers for each group • Different mediums of the same subject <p><u>Assessment:</u></p> <ul style="list-style-type: none"> • Observation of students’ reflections on the Tracking Thinking Charts. Observe how their thinking grew and deepened over the course of the lesson. The intentional use of colors makes this easy to do. [This is also serves as a self-assessment for students.] • Grade each student’s Extended Writing piece. • Observations of group work. | |

TABLE 3.4 VERTICAL PROGRESSION FOR MODEL LESSON 3

| | Grade 5 | Grade 7 | Grade 9/10 |
|---|---|--|---|
| Generalization (Critiquing Strand) | <i>Analyzing features in different types of text (print versus digital) enhances a reader’s understanding and appreciation of a text.</i> | <i>Reading a text before hearing and/or seeing it performed supports a closer analysis of each medium.</i> | <i>An author’s purpose, audience, and message direct the best choice of communication medium.</i> |

that their knowledge, skills, and understandings (generalizations) are becoming building blocks to learning expectations that lie ahead and that their understandings are becoming more sophisticated and precise each year. This is how we help students develop as capable readers, writers, speakers, presenters, and thinkers!

Model Lesson Plan 4 (drawn from Resource A-6): Producing Text

Introduction

In a unit titled *Personal Narratives: Here’s My Story!* fifth-grade students are learning about the elements of a personal narrative. Several examples of personal narratives serve as mentor texts to help students notice how authors craft their narratives so readers can truly imagine being in the event. Many fifth graders struggle to convey events in their writing precisely. Weak description, and too many adjectives contribute to lackluster narratives. In this lesson,

students explore the relationship between sharing an event precisely and creating images for a reader. Before having students explore an intentionally designed personal narrative text-set through a Gallery Walk, the teacher conducts a Think-Aloud to model how she knows when a text *shows* versus *tells*. This gives all students access to expert thinking before beginning their mini-inquiry with a partner.

SPOTLIGHT:
High-Impact Literacy Practice #4

Think-Aloud

“When teachers explain their thinking in a way that students can understand, students are better able to imitate the thinking of their teachers. We’re not looking for students to simply replicate the work of the teacher but rather to explore the ways that other people think. Thinking is invisible, so teachers have to talk about their thinking. By listening to a teacher think, students are guided through the same cognitive processes that the expert uses, as if they were apprentices” (Fisher, Frey, Hattie, & Thayre, 2017, p. 53).

Things to Notice as You Read Model Lesson Plan 4

- How the teacher intentionally designed a text-set to help students notice patterns across many examples of personal narratives.
- How the teacher held a Think-Aloud to model the thinking process to be used in the Gallery Walk to ensure all students had access to expert thinking.
- How the Gallery Walk structure supports the process of inductive inquiry to promote student-led dialogic learning and to develop conceptual understanding about the writing process.

Reflection on Model Lesson Plan 4

The fourth Model Lesson focuses on the Strand *Producing Text* to help students move from mastering routine writing skills to creating a deep understanding of the choices that writers make to effectively communicate ideas. In this model lesson, if the teacher were to tell her students that they had to analyze four to six different texts, she would have likely have heard a series of moans and groans. It doesn’t sound like much fun, does it? However, when it is framed as an investigation into how writers bring events and experiences to life for the reader with the freedom to explore the texts around the room, engagement levels soar. Students are given choice, movement, and the chance to discover understanding on their own. Learning experiences such as Think-Alouds and Gallery Walks help build a conceptual understanding with which students can anchor the new skills they are learning.

Vertical Progressions Support Coherence

Let’s think again about the relationship between precise language and creating images in readers’ minds. In kindergarten, students may share stories through drawing a picture with labels to focus attention on specific details. By third grade, students demonstrate a greater understanding by conveying experiences in narratives through crafting *descriptions* of actions, thoughts, and feelings. In order to increase depth of understanding through the grade levels, the macroconcepts need to be drilled down to the more specific microconcepts. The more micro (specific) the concept is, the more expertise it takes to understand and express the idea. In other words, a progression of Concept-Based Curriculum units builds depth of understanding as concepts become more exact. Think about this: what separates a novice from an expert in a discipline? It’s the understanding of the microconcepts and the precise knowledge of the qualities unique to the subject.

In the vertical progression for students learning about precise language, notice the nuances in microconcepts that separate the fifth-grade generalization from the eighth- and ninth/tenth-grade generalizations. Do you see how the expectations for students’ understanding become more sophisticated and exact through the grades?

FIGURE 3.8 MODEL LESSON PLAN 4

CONCEPT-BASED MODEL LESSON 4

Unit Title: *Personal Narratives: Here's My Story*

Grade Level: 5

Lesson Time Frame: 2–3 days

Lesson Opening: (to be communicated with students at lesson onset)

In this unit, we've been thinking a lot about our experiences. Sometimes things happen in our lives that make us feel sad, other times we are presented with challenges to overcome, and of course we have many happy memories too. We have so much to share with each other! As fifth-grade students, you are becoming more mature in your writing. We are starting to realize that adding more adjectives does not always make our writing more descriptive.

Over the course of the next couple days, we are going to investigate how writers bring events and experiences to life for the reader. Our inquiry goal is for you to deepen your understanding of how writers effectively craft personal narratives. You can use what you learn from other authors to better share your own story in your own personal narrative collection.

To begin, I'd like to share with you two stories. I'm interested to see what you notice about the similarities and differences between the way the author shares what happened to her!

Learning Targets: What students will Understand (Generalizations), Know and be able to Do (Skills)

Generalization(s) (Students will understand that . . .) Note: Generalizations may apply to one or a series of lessons. G# indicates the target generalization from the curriculum unit.

Unit G#5: Writers create precise images of people, places, and events in a reader's mind through specific words and details.

- 5a. What do you notice about how__ (author) described the people, places, and events in your story? (F)
- 5b. What does it mean for a writer to show vs. tell? (F)
- 5c. How did the author of your book appeal to readers' senses? (F)
- 5d. How does an author's word choice create images for readers? (C)
- 5e. How does a personal narrative make it easier for a writer to create precise images for readers? (C)

| Strand | Critical Content (Know) | Key Skills (Able to Do) |
|---------------------------|--|--|
| Understanding Text | <ul style="list-style-type: none"> • Story elements: character, plot, setting, conflict, events, and so on • Inference | CCSS.ELA-LITERACY.RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. |
| Responding to Text | <ul style="list-style-type: none"> • Questions to clarify, fortify, extend • Strategies for active listening | CCSS.ELA-LITERACY.SL.5.1C: Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others. |
| Critiquing Text | <ul style="list-style-type: none"> • Elements of personal narratives | CCSS.ELA-LITERACY. RL.5.2: Compare and contrast stories in the same genre (for example, mysteries and adventure stories) on their approaches to similar themes and topics. |
| Producing Text | <ul style="list-style-type: none"> • Definition of precise language, concrete words and phrases, and sensory details | CCSS.ELA-LITERACY.W.5.3D: Use concrete words and phrases and sensory details to convey experiences and events precisely. |

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FIGURE 3.8 (Continued)

| Learning Experiences | Differentiation |
|---|---|
| <p>Hook: Share an excerpt from a personal narrative that <i>tells</i> about an experience through vague descriptions and weak adjectives, such as the example below: <i>I got stuck and freaked out. I didn't know what to do.</i></p> <p>Ask GQ#5a. <i>What do you notice about how _____ (author) described the event in the story? (F) Students share what they noticed.</i></p> <p>Share a short personal narrative that precisely <i>shows</i> the reader an experience using concrete words and phrases, and sensory details, such as the example below: <i>Pulling with all my might, I frantically tried to dislodge myself from the barbed wire fence. I knew my mother would be sick with worry over the late hour, but I was coming to realize that my efforts to free my jeans from the wires were futile. I had two choices—leave the new birthday gift on the fence or face humiliation when the sunlight brought the other children walking past old farmer John's field.</i></p> <p>Ask GQ#5a. <i>What do you notice about how _____ (author) described the event in the story? (F) Students share what they noticed.</i></p> <p><i>Ask students which version they liked better. Why? What made the difference between the two? Were they about the same topic?</i></p> <p>Ask GQ# 5b. <i>Based on what you noticed in the two stories, what does it mean to show vs. tell? (F) What does "showing" do for the reader? [creates images and so on] Can you better "see" the event in the second example?</i></p> <p>Inform students that they are going to investigate how writers of personal narratives use specific words and details to "show" vs. tell their readers about people, places, and/or events. Let students know that through the learning experiences ahead they should think about the relationship between an author's specific words and details and a reader's mental images.</p> | <div data-bbox="1107 577 1468 732" style="border: 1px solid black; padding: 5px;"> <p>How does the lesson opening and hook immediately engage students' minds and interests?</p> </div> |
| <p>Think-Aloud:</p> <p>Think-Aloud to model an explanation of how and why a text <i>shows</i> vs. <i>tells</i>.</p> <p>Think-Aloud Steps: Name the strategy, or skill: <i>As I am reading this narrative, I can tell that the experience described precisely because the writer shows . . . Explain when the strategy or skill is used: When the text says _____ (quote/detail) it appeals to my senses by helping me:</i></p> <ul style="list-style-type: none"> • see . . . because . . . • feel . . . because . . . • hear . . . because . . . • think of _____ smell . . . because . . . <p>Explain how or why the strategy or skill is used: <i>I think the author uses details like _____ (quote) so that as the reader I can . . .</i></p> <p>Repeat this process using a text that does not <i>show</i>, drawing attention to why the text is lacking.</p> <p>Explain that students should talk through the process of explaining <i>why</i> a text does or does not precisely <i>show</i> the reader the people, places, and events in the examples (as modeled in the Think-Aloud) when they explore the personal narratives with their partner in the Gallery Walk.</p> <p>Let students know you will be listening in and observing active listening and for how they pose questions to each other that extend, clarify, or fortify thinking. (If necessary, briefly review the criteria of each type of question from a previously constructed class anchor chart)</p> | <p>Distribute the sentence stems modeled during the Think-Aloud to support and extend students' academic language development throughout the remainder of lesson.</p> |
| <p>Mini-inquiry Structured as a Gallery Walk:</p> <p>Create a text-set of excerpts from personal narratives designed to lead students to unit generalization #5. Most text examples should demonstrate how <i>Personal narratives create images of people, places, and events in a reader's mind precisely through specific words and details</i>, but a few of the texts can be non-examples. (Seeing nonexamples helps students solidify their understanding of the examples as they notice attributes that are missing.)</p> | <div data-bbox="1107 1683 1468 1937" style="border: 1px solid black; padding: 5px;"> <p>How does learning through an intentionally designed personal narrative text-set with a gallery walk allow students to cognitively wrestle with and synthesize the knowledge, skills, and concepts under study?</p> </div> |

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| <p>Post the text-set across six to eight exhibits, or stations around the room. Students travel with partners, visiting each exhibit. As they visit each exhibit, students analyze and discuss the posted texts. Students complete a graphic organizer featuring guiding questions to help organize and scaffold thinking. On the graphic organizer, students should <u>quote accurately</u>, <u>analyze the quote</u>, and <u>reflect on the choices</u> of the author.</p> <p>Guiding Questions on the Graphic Organizer:</p> <ol style="list-style-type: none"> 1. What details (quotes) in the text seem to <i>show</i> the reader the people, places and events in the experience in vivid, realistic ways? 2. How does the detail(s) appeal to your senses? 3. Why do you think the author chose to include that detail? (F) | <p>Provide texts that represent a range of interests and reading levels.</p> <p>Create a graphic organizer using the guiding questions to scaffold thinking.</p> |
| <p>Notice Patterns:</p> <p>At the end of the gallery walk, ask student groups to first reflect on their work in the Gallery Walk. Next, students Think, Pair, then Share responses to GQ#5c–e with class:</p> <p>5c. How did the authors appeal to readers' senses? (F) 5d. How did the authors' word choice create images for readers? (C) 5e. How does a personal narrative make it easier for a writer to create precise images for readers? (C)</p> <p>Create a list of on the board as students report out answers so they can begin to look for patterns.</p> | <p>In this learning experience, what is the role of the teacher? What is the role of the student? Who is responsible for the construction of meaning?</p> |
| <p>Pause & Zoom-in:</p> <p>Refer back to the patterns noticed/discussed and ask: What is the definition of precise language? What are concrete words and phrases? What are sensory details? How do we use these techniques in our writing? Conduct a minilesson to develop the skill of using concrete words and phrases and sensory details to convey experiences and events precisely.</p> <p>Teacher Model:</p> <p>Teacher takes a vague sentence describing a personal experience, and Thinks Aloud the revision process with the class. The teacher defines each technique and models how to use concrete words and sensory details to convey what the people and the places in the experience look like, sound like, feel like, smell like, and so on. The revised version should convey the experience precisely.</p> <p>Guided Practice:</p> <p>In pairs, with feedback and support from the teacher, students experiment with describing common scenes from school, such as eating lunch in the cafeteria, forgetting an important homework assignment at home, getting a strong mark on a challenging test, or playing an intense game of four-square at recess. The school scenes can be shared as a class. Students should reflect on the specific words and details and how precise language appeals to your senses.</p> | <p>How does noticing patterns across many examples develop conceptual understanding?</p> <p>How is this different from focusing instruction on one text?</p> <p>Deliver additional instruction to individuals or small groups of students based on need.</p> <p>Structure collaborative groups to support the needs of diverse learners.</p> |
| <p>Independent Practice and Author's Craft Report:</p> <p>Ask students to write about a personal experience by describing a time in which they felt a strong emotion. After they complete their written piece, students write a brief "Craft Report" responding to the prompt: "In a short paragraph, cite examples of the specific words and sensory details you included in your written piece to create more precise mental images for your readers."</p> <p>Ask students to reflect on their process and product and set individual writing goals. Teacher assesses the writing samples to determine areas of need for future writing minilessons</p> | <p>Throughout this lesson plan, how does the teacher show a deliberate effort to use questions to help students bridge from the factual to the conceptual level of thinking?</p> |
| <p>Lesson Closing</p> <p>Explain that through the Think-Aloud, Gallery Walk and the writing minilesson, students developed and demonstrated a deeper understanding of how the genre of personal narratives effectively create precise images in a reader's mind. Now, we are ready to begin crafting an extended personal narrative to be included in <i>Personal Narratives: Here's My Story</i> collection. In the next lesson, students will begin considering potential memories to write about through a structured brainstorming protocol.</p> | |

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FIGURE 3.8 (Continued)

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| <p><u>Materials/Resources:</u></p> <ul style="list-style-type: none"> • Single-genre set of excerpts, examples and nonexamples, from personal narratives designed to lead students to the understanding in the generalization. • Graphic organizer to help students organize thinking during the Gallery Walk. • Excerpt from a personal narrative to use for a teacher-led Think-Aloud. The excerpt should provide a clear example of showing vs. telling. • Sticky notes <p><u>Assessment:</u></p> <ul style="list-style-type: none"> • Observations during the Gallery Walk. • Completed graphic organizers during the Gallery Walk. • Observations during the minilesson, guided practice, and independent practice • Assessment of the practice writing tasks to determine the focus of future writing mini-lessons • Student self-assessment and individually set writing goals • Understanding of the target generalization in craft report | <p>Why is it important to assess using a variety of assessment methods in authentic contexts?</p> |
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TABLE 3.5 VERTICAL PROGRESSION FOR MODEL LESSON 4

| | Grade 5 | Grade 8 | Grade 9/10 |
|--|---|--|---|
| Generalization (Producing Strand) | <i>Writers create precise images of people, places, and events in a reader’s mind through specific words and details.</i> | <i>Writers capture action and convey experiences and events through use of precise words and phrases, relevant descriptive details, and sensory language that pull readers into the plot of a story.</i> | <i>Writers create vivid pictures of the experiences, events, setting, and characters of a story through precise words and phrases, telling details, and sensory language that provide the reader with insights into the theme of the story.</i> |

Summary

By the time students enter fourth grade, they have had years of reading instruction and practice. This doesn’t mean they have outgrown specific instruction about the reading process. In fact, the amount of independent reading in increasingly complex texts is rapidly rising for students, and too often this is when they begin a downward spiral in their learning. As you design your own Concept-Based literacy lessons, refer back to this chapter often. The four lesson plans in this chapter are here for you to analyze, imitate, and use as inspiration as you design learning for your unique students. We are now ready for Chapter 4, where we help you think about how to design the learning experiences within a lesson plan so that conceptual understanding is continuously deepened.

Extending Thought

The question boxes embedded throughout each Model Lesson are intended to extend your thinking and provoke discussions with colleagues.

Remember: “All progress takes place outside the comfort zone.” —Michael John Bobak