

**Lesson:** Word Families

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**Standard:**

1.R.FS.2

Demonstrate understanding of spoken words, syllables, and sounds (phonemes).

- a. Recognize and produce rhyming words.
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**Purpose of Instruction:***What key concepts or procedures will be taught?*

- Some words rhyme
- Rhyming words often belong to the same word family.

*What purposes or objectives will I explicitly communicate to students?*

- Knowing about rhyming words and word families will help you quickly increase the number of words you can read.
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**Materials Needed:***What materials will be needed?*

- Hunk of Junk poem

*What advance preparation is needed?*

- Copies of *Hunk of Junk* poem (attached)
  - Optional: preparation of materials and worksheets from  
<http://www.wordway.us.com/FamilySets/Toonsunk.pdf>
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**Time Needed:***How much time will be spent assessing for necessary foundational competencies?*

- 5 minutes

*How much time will be devoted to direct, explicit instruction?*

- 15 minutes

*How much time will be devoted to small group and/or individual work?*

- 40 minutes
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**Introduction and Explanation:**

*How will I get and hold students' attention?*

- Ask students what they consider to be junk.

*How will I tie lesson objectives to student interest and previous classroom activities?*

- Let's see how many words can you think of that rhyme with **pan**?
- Write them on the board as the students come up with them.

*What questions might I ask to stimulate student thinking?*

- What is alike about all of these words?
- Prompt until they see that they all end with **-an**:

*How will I introduce and explain key skills and concepts (e.g., Inductive method, mini-lecture, demonstration, notes, etc.)?*

- This is an example of a word family: the **-an** word family.
  - All of these words were built by adding a letter to the beginning of **-an**
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**Modeling:**

*How will I model this skill or strategy for my students (e.g., examples, demonstrations, discussions)?*

- We are going to be working today with the **-unk** word family.
- What words rhyme with **sunk**? (write **sunk** on the board and underline **unk**)
- Write word rhymes on the board. Underline the **unk** part of the words. Correct non-rhymes, and almost-rhymes. Tell why they are not correct.
- Hand out copies of the **-unk** word family poem.
- Tell them that this poem should be easier for them to read because when they come to a word with **-unk** at the end of it, they only need to add the new beginning sound to it to know what the word is.
- Model with one word.
- Then read the poem aloud, with the students following along on their copies.
- Now, read the poem together.

*How will I break complex skills or bodies of information into understandable components?*

- Teaching what makes a word rhyme with another.
  - Showing how word families rhyme.
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**Guided Practice:**

*How will students practice using the skill or concept targeted by the standard?*

- Then have the students practice reading the poem out loud in small groups. Let each student read the poem out loud once; then repeat so each student gets the chance to read the poem twice.

*How will I gradually withdraw support as students become capable of independent performance?*

- Circulate and provide assistance as needed.
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**Evaluation of Student Understanding**

*How will I correct misunderstandings and reinforce learning?*

- While circulating, monitor for mastery and difficulties. Assist as needed.

*How will I evaluate students' understanding and their readiness to move forward?*

- Noting students' progress towards mastery while circulating.

*What activities will I suggest for enrichment and remediation?*

- Additional worksheets and activities for this word family are available at  
<http://www.wordway.us.com/FamilySets/Toonsunk.pdf>
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**Reflection, Closure, and Connection:**

*How will I engage students in reflecting on what they have learned?*

- Why are rhyming and word families related?
- How do they help you decipher words?

*What will I use to draw ideas together for students at the end?*

- Why do word family groups rhyme?

*What lessons can I preview for students that will follow as a result of this lesson?*

- Tomorrow, we will be writing our own story using a word family.
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*Adapted from:*  
**A Hunk of Junk!**

*By Cherry Carl*

I'm in a funk,

All because of a

Hunk of junk.

I slunk by the closet

To get some of my junk.

And then I heard

A big Ker—plunk!

The door flew open

And now, I'm sunk!

I guess I need

To buy a trunk.

Source: [Images@Toonaday.com/Toonclipart.com](http://Images@Toonaday.com/Toonclipart.com)

More -unk words

Bunk

Chunk

Clunk

Dunk

Flunk

Gunk

Hunk

Junk

Plunk

Punk

Shrunk

Skunk

Slunk

Spunk

Stunk

Sunk

Trunk

Kerplunk



**Lesson:** Homonyms

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**Standard:**

2.RVA.1

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on level appropriate content, choosing freely from an array of strategies.

- e. Use glossaries and dictionaries, both print and digital, to determine or clarify the meaning of words and phrases.
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**Purpose of Instruction:**

*What key concepts or procedures will be taught:*

- Some words sound alike, but mean different things
  - Context and dictionaries can be used to determine what the word means as it is used in a reading.
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*What purposes or objectives will I explicitly communicate to students?*

- A homonym is a word can sound the same but have more than one meaning.
  - It is important to know homonyms when reading so that you can get the right meaning.
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**Materials Needed:**

*What materials will be needed?*

- List of common homonyms (attached)
  - Homonym worksheets (attached)
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*What advance preparation is needed?*

- Copies need to be made for students
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**Time Needed:**

*How much time will be spent assessing for necessary foundational competencies?*

- 10 minutes
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*How much time will be devoted to direct, explicit instruction?*

- 10 minutes
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*How much time will be devoted to small group and/or individual work?*

- 1 hour and a half
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**Introduction and Explanation:**

*How will I get and hold students' attention?*

- Write **see** and **sea** on the board.
- Write **to**, **two**, and **too**
- Write **there**, **their**, and **they're**
- Do you ever get confused about which word mean what?

*How will I tie lesson objectives to student interest and previous classroom activities?*

- This lesson will help you become less confused about words that sound alike but mean different things.

*What questions might I ask to stimulate student thinking?*

- Can you think of another word or pair of words that sound the same, but have different meanings?

*How will I introduce and explain key skills and concepts (e.g., Inductive method, mini-lecture, demonstration, notes, etc.)?*

- List their word pairs on the board
- These words are called homonyms. They sound the same, but mean different things. Sometimes they are spelled alike, like **duck**. What are the two meanings of duck? Sometimes they are spelled differently, but sound alike, like **to/too/two**.
- When reading, we need to use context clues to determine the meaning of homonyms that share a spelling.
  - For example: You need to *duck* when entering the house.

**Modeling:**

*How will I model this skill or strategy for my students (e.g., examples, demonstrations, discussions)?*

- Model by “thinking aloud” how to figure out the meanings of the word **duck** in the following sentence: *The duck needed to duck to get out of its cage.*
- Distribute the handouts. Model how to complete one or two sentences. Then do a couple of sentences with the whole group.

*How will I break complex skills or bodies of information into understandable components?*

- By being careful to keep the students' current reading levels in mind when selecting homonyms to study.
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**Guided Practice:**

*How will students **practice** using the skill or concept targeted by the standard?*

- Complete Cloze Activity #1 in small groups. Discuss answers.

*How will I gradually withdraw support as students become capable of independent performance?*

- Circulate and monitor for understanding. Assist as needed. When small groups have completed Cloze Activity #1 accurately, have students complete Cloze Activity #2 independently.
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**Evaluation of Student Understanding**

*How will I correct misunderstandings and reinforce learning?*

- Correct while circulating and during the group check.

*How will I **evaluate** students' understanding and their readiness to move forward?*

- By their progress towards mastery shown by their word lists.

*What activities will I suggest for enrichment and remediation?*

- Find homonyms in your reading books/material.
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**Reflection, Closure, and Connection:**

*How will I engage students in **reflecting** on what they have learned?*

- Have students share the homonyms that they found in their reading books/material.

*What will I use to **draw ideas together** for students at the end?*

- Small groups share their homonym sentences with the whole group.

*What lessons can I **preview** for students that will follow as a result of this lesson?*

- Tomorrow, we will write sentences using homonym pairs.
    - For example: Duck! You're about to be hit by a low-flying duck.
-

## Common homonyms include:

ad/add	doughs/doze	its/it's	passed/past	sea/see	to/too/two
allowed/aloud	earn/urn	jam/jamb	patience/patients	seam/seem	toad/toed/towed
ant/aunt	ewe/you	jeans/genes	pause/paws	seas/sees/seize	toe/tow
ate/eight	eye/I	knead/need/kneed	peace/piece	serf/surf	told/tolled
ball/bawl	fare/fair	knight/night	peak/peek/pique	serge/surge	tracked/tract
band/banned	feat/feet	knows/nose/no's	peal/peel	sew/so/sow	trussed/trust
bear/bare	find/fined	lead/led	pedal/peddle	shoe/shoo	use/ewes
be/bee	fir/fur	leased/least	peer/pier	side/sighed	vein/vane
billed/build	flea/flee	lessen/lesson	pi/pie	sighs/size	verses/versus
blew/blue	flew/flu/flue	lie/lye	plain/plane	sign/sine	vial/vile
board/bored	flower/flour	links/lynx	plum/plumb	sight/site/cite	vice/vise
boy/buoy	for/four/fore	load/lode/lowed	praise/prays/preys	slay/sleigh	wade/weighed
brake/break	forth/fourth	loan/lone	presence/presents	soar/sore	wail/whale
by/bye/buy	foul/fowl	locks/lox	principal/principle	soared/sword	waist/waste
beach/beech	frees/freeze	loot/lute	prince/prints	sole/soul	wait/weight
bolder/boulder	gneiss/nice	maid/made	quarts/quartz	son/sun	waive/wave
bread/bred	gnu/knew/new	mail/male	quince/quints	some/sum	Wales/whales
brouse/brows	gored/gourd	maize/maze	rain/reign/rein	spade/spayed	war/wore
capital/capitol	gorilla/guerrilla	meet/meat	raise/rays/raze	staid/stayed	ware/wear/where
caret/carrot/carat/karat	grays/graze	medal/meddle	rap-wrap	stair/stare	warn/worn
cell/sell	grate/great	mince/mints	read/reed	stake/steak	wax/whacks
cent/scent/sent	guessed/guest	miner/minor	real/reel	stationary/stationery	way/weigh/whey
census/senses	gym/Jim	missed/mist	reek/wreak	steal/steel	we/wee
cereal/serial	hale/hail	mooed/mood	rest/wrest	straight/strait	weather/whether
chews/choose	hall/haul	morning/mourning	review/revue	suede/swayed	we'd/weed
choral/coral	hare/hair	muscle/mussel	right/rite/write	summary/summery	weld/welled
chute/shoot	heal/heel/he'll	mussed/must	ring/wring	sundae/Sunday	we'll/wheel
clothes/close	heard/herd	nays/heights	road/rode/rowed	tacks/tax	wen/when
colonel/kernel	hew/hue	no/know	roe/row	tail/tale	we've/weave
creak/creek	hi/high	none/nun	role/roll	taut/taught	weak/week
crews/cruise	higher/hire	nose/knowns/no's	root/route	tea/tee	which/witch
cymbal/symbol	him/hymn	not/knot/naught	rose/rows	teas/tease/tees	whirled/world
days/daze	hair/hare	one/won	rote/wrote	tents/tense	whirred/word
dear/deer	hoarse/horse	or/oar/ore	roux/rue	tern/turn	whine/wine
dew/do/due	hole/whole	overdo/overdue	rye/wry	there/their/they're	whoa/woe
die/dye	hour/our	paced/paste	sacks/sax	threw/through	who's/whose
disc/disk	idle/idol	pail/pale	sail/sale	throne/thrown	wood/would
discreet/discrete	idle/idol/idyl	pain/pane	sawed/sod	thyme/time	worst/wurst
discussed/disgust	in/inn	pair/pare/pear	scene/seen	tide/tied	yoke/yolk
doe/dough	incite/insight	pain/pane		tighten/titan	you'll/yule
					your/you're

Source: <http://www.enchantedlearning.com/english/homonyms/>

# Homonyms: Cloze Activity #1

Fill in the blanks using words from the word bank.

## Word Bank:

see	differently	plain	ad	eye	ant
sound	aunt	flea	maze	ring	hail
knead	wring	sea	wail	plane	need
dog	whale	flee	add	maize	won

Homonyms (also called homonyms) are words that \_\_\_\_\_ like one another but have different meanings. Some homonyms are spelled the same, like "bark" (the sound a \_\_\_\_\_ makes) and "bark" (the outer layer of a tree trunk). Some homonyms are spelled \_\_\_\_\_, like "one" (the number) and "\_\_\_\_\_ " (having been victorious).

Some common homonyms that are spelled differently include:

- \_\_\_\_\_ (what we see with) / I (me),
- hale (healthy) / \_\_\_\_\_ (frozen rain),
- \_\_\_\_\_ (short for advertisement) / \_\_\_\_\_ (to sum),
- \_\_\_\_\_ (a social insect) / \_\_\_\_\_ (a female relative),
- \_\_\_\_\_ (an insect that lives on dogs) / \_\_\_\_\_ (to leave quickly),
- \_\_\_\_\_ (to mix bread dough) / \_\_\_\_\_ (to require),
- \_\_\_\_\_ (corn) / \_\_\_\_\_ (a labyrinth),
- \_\_\_\_\_ (simple) / \_\_\_\_\_ (a flying machine),
- \_\_\_\_\_ (jewelry worn on the finger) / \_\_\_\_\_ (to twist the water out of),
- \_\_\_\_\_ (large body of water) / \_\_\_\_\_ (to use your eyes),
- \_\_\_\_\_ (to cry loudly) / \_\_\_\_\_ (a large sea mammal).

Source: <http://www.enchantedlearning.com/english/homonyms/cloze1/>

## Homonyms: Cloze Activity #2

Fill in the blanks using words from the word bank.

**Word Bank:**

two stairs night meanings	be there trunk so	flower role they're nose	their words knows horse	hoarse yoke stares roll	sew hair yolk flour
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Homonyms (also called homonyms) are \_\_\_\_\_ that sound like one another but have different \_\_\_\_\_. Some homonyms are spelled the same, like "trunk" (the long nose of an elephant), "trunk" (the rear compartment of a car), "trunk" (a large traveling case) and "\_\_\_\_\_" (the main support of a tree). Some homonyms are spelled differently, like "to" (toward), too (also), and "\_\_\_\_\_"(the number).

Some common homonyms that are spelled differently include:

- knight (a medieval fighter) / \_\_\_\_\_ (when it is dark),
- \_\_\_\_\_ (to exist)/bee (a buzzing insect),
- hare (rabbit) / \_\_\_\_\_ (strands that grow on your head),
- \_\_\_\_\_ (the reproductive part of some plants) / \_\_\_\_\_ (ground-up grain),
- \_\_\_\_\_ (having a rough voice) / \_\_\_\_\_ (a large, fast mammal),
- \_\_\_\_\_ (has knowledge of) / \_\_\_\_\_ (we smell with this),
- \_\_\_\_\_ (a part in a movie) / \_\_\_\_\_ (small bakery item),
- \_\_\_\_\_ (use a needle and thread) / \_\_\_\_\_ (very),
- \_\_\_\_\_ (at that place)/ \_\_\_\_\_ (belonging to them) / \_\_\_\_\_ (short for "they are"),
- \_\_\_\_\_ (a series of steps) / \_\_\_\_\_ (looking at something for a long time),
- \_\_\_\_\_ (an animal harness) / \_\_\_\_\_ (the yellow part of an egg).

Source: <http://www.enchantedlearning.com/english/homonyms/cloze2/>

**Lesson:** Similes and Metaphors

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**Standard:**

3.R.VA.2

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings (including synonyms, antonyms, idioms)

- a. Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.
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**Purpose of Instruction:**

*What key concepts or procedures will be taught:*

- Similes and metaphors and the differences between them.

*What purposes or objectives will I explicitly communicate to students?*

- Writers often use similes and metaphors to describe one thing by comparing it to another. We will be learning about the differences between similes and metaphors.
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**Materials Needed:**

*What materials will be needed?*

- None

*What advance preparation is needed?*

- The teacher should review the list of metaphor examples attached so that there are enough examples available as the lesson progresses.
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**Time Needed:**

*How much time will be spent assessing for necessary foundational competencies?*

- 5 minutes

*How much time will be devoted to direct, explicit instruction?*

- 15 minutes

*How much time will be devoted to small group and/or individual work?*

- 40 minutes
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**Introduction and Explanation:**

*How will I get and hold the students' attention?*

- Tell students: *I am a bear today.* What does that mean?

*How will I tie lesson objectives to student interests and previous classroom*

- Play the YouTube video song *Similes and Metaphors*:  
<http://www.youtube.com/watch?v=uoSBVNUO2LU>

*What questions might I ask to stimulate student thinking?*

- Why do writers use metaphors and similes?
- What is the difference between them?

*How will I introduce and explain key skills and concepts (e.g., Inductive method, mini-lecture, demonstration, notes, etc.)?*

- Metaphors compare two different things directly. Similes are indirect and use words such as **like** and **as**.
    - Metaphor example: *He had the heart of a lion.*
    - Simile example: *He was fierce as a lion.*
  - You can turn a metaphor into a simile by adding words such as **like** and **as**.
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**Modeling:**

*How will I model this skill or strategy for my students (e.g., examples, demonstrations, discussions)?*

- Have students give you examples of metaphors.
- Tell the students we will turn these into similes.
- Demonstrate how to do this with the first two metaphors.
- Do several more together with the group.

*How will I break complex skills or bodies of information into understandable components?*

- By using simple, direct language and talking only about metaphors and similes.
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**Guided Practice:**

*How will students practice using the skill or concept targeted by the standard?*

- Come up with five more examples of metaphors in small groups; write them down, then turn them into similes and write the simile.

*How will I gradually withdraw support as students become capable of independent performance?*

- Facilitate the discussion and gradually allow the students to facilitate their own discussions in small groups.
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**Evaluation of Student Understanding**

*How will I correct misunderstandings and reinforce learning?*

- By suggesting alternatives or by asking if they can think of an alternative to the answer they gave.

*How will I evaluate students' understanding and their readiness to move forward?*

- By listening to the discussions and reading their metaphors and similes.

*What activities will I suggest for enrichment and remediation?*

- Write a story or poem using metaphors and similes.
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**Reflection, Closure, and Connection:**

*How will I engage students in reflecting on what they have learned?*

*What will I use to draw ideas together for students at the end?*

- Share the lists of similes and metaphors they have identified in small groups with the large group. Label each, and talk about why each one is a metaphor or a simile.

*What lessons can I preview for students that will follow as a result of this lesson?*

- Tell the students there are many other forms of figurative speech that we will be learning about and provide an example of the next type you will be teaching next.
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## EXAMPLES OF METAPHORS

- The snow is a white blanket.
- America is a melting pot.
- Her lovely voice was music to his ears.
- Life is a rollercoaster.
- The alligator's teeth are white daggers.
- Their home was a prison.
- His heart is a cold iron.
- She is a peacock.
- He is a shining star.
- Time is money.
- My teacher is a dragon.
- Tom's eyes were ice.
- The detective's face was wood as he listened to her story.
- She feels that life is a fashion show.
- The world is a stage.
- My kid's room is a disaster area.
- The children were flowers grown in concrete gardens.
- Kisses are the flowers of affection.
- His words were cotton candy.
- Mary's eyes were fireflies.
- John's suggestion was just a Band-Aid.
- The cast on his broken leg was a plaster shackle.
- Jane's ambitions are a house of cards.
- Her long hair was a flowing golden river.
- The computers at school are old dinosaurs.
- Laughter is the music of the soul.
- He is a night owl.
- Maria is a chicken.
- The falling snowflakes are dancers.
- With his new haircut, he was a sheepdog.
- At five o'clock, the interstate was a parking lot.
- Books are keys to your imagination.
- Her teddy bear was her best friend, never telling her secrets.
- The peaceful lake was a mirror.
- Terry was blue when his goldfish died.
- The wind was an angry witch.
- The ballerina was a swan, gliding across the stage.

- Her angry words were bullets to him.
- Your brain is a computer.
- Jamal was a pig at dinner.
- You are my sunshine.
- The car was a furnace in the sun.
- Thank you so much. You are an angel.
- That coach is an ogre.
- Ben's temper was a volcano, ready to explode.
- The kids were monkeys on the jungle gym.
- The sun is a golden ball.
- The clouds are balls of cotton.
- Sue's room is a zoo with fish, a gerbil and a parakeet.
- The park was a lake after the rain.
- The lightning was fireworks in the sky.
- That lawn is a green carpet.
- My dad is a road hog.
- The stars are sparkling diamonds.
- Those two best friends are two peas in a pod.
- He is a walking dictionary.
- Donations for the popular charity were a tsunami.
- Necessity is the mother of invention.
- My big brother is a couch potato.
- The road was a ribbon stretching across the desert.
- The teenager's stomach was a bottomless pit.
- The thunder was a mighty lion.
- The moon is a white balloon.
- Toddlers are rug rats.
- The stormy ocean was a raging bull.
- Her tears were a river flowing down her cheeks.

Source: <http://examples.yourdictionary.com/reference/examples/metaphor-examples-for-kids.html>



**Lesson:** Comprehending Literature – Key Ideas and Details

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**Standards:**

## 4.R.VA.4

Acquire and use accurately level-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

## 4.R.CL.1

Demonstrate and use a variety of comprehension strategies to obtain key ideas and details from text.

- b. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments
  - e. Cite several pieces of textual evidence that most strongly support analysis of what the text says explicitly as well as inferences drawn from the text; predict probable outcomes from knowledge of events obtained from a reading selection.
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**Purpose of Instruction:**

*What key concepts or procedures will be taught?*

- Citing textual evidence that supports an argument. Drawing inferences.

*What purposes or objectives will I explicitly communicate to students?*

- The explicit purpose of this lesson will be to gather evidence in support of an argument.
  - A secondary purpose of this lesson is to grow our student's vocabulary.
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**Materials Needed:**

*What materials will be needed?*

- A copy of *The Tell-Tale Heart* by Edgar Allan Poe, vocabulary list and key questions for each student (attached)

*What advance preparation is needed?*

- Download text with audio presentation of *The Tell-Tale Heart* at <http://youtube.com/watch?v=LUFqBKUwRe8>
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**Time Needed:**

*How much time will be spent assessing for necessary foundational competencies?*

- None – this is new material

*How much will be devoted to direct, explicit instruction?*

- Ten minutes

*How much time will be devoted to small group and/or individual work?*

- Fifty minutes or longer
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**Introduction & Explanation:**

*How will I get and hold students' attention?*

- Show the UFO headline (attached).

*How will I tie lesson objectives to student interests and previous classroom activities?*

- We will be reading a story about someone who may or may not be crazy. Be thinking about what determines madness while we study this story.

*What questions might I ask to stimulate student thinking?*

- In reference to the UFO headline, ask: *Do you think people who claim to have seen a UFO are crazy? How do you know?*

*How will I introduce and explain key skills and concepts (e.g., inductive method, mini-lecture, demonstration, notes, etc.)?*

- Tell the students that they will be watching the text of "The Tell Tale Heart" written by Edgar Allan Poe in 1843 while hearing someone read the story. While listening and reading along, think about the questions listed above. Tell them that since the story was written so long ago, and in England, some of the spellings, punctuation, and words will be used differently than they are used to.
  - Show the YouTube video of the text with audio:  
<http://youtube.com/watch?v=LUFqBKUwRe8>
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**Modeling:**

*How will I model this skill or strategy for my students (e.g., exemplars, demonstrations, discussions)?*

- Watch and listen to the YouTube video along with the students. Model good listening skills.
- Lead a discussion about the Key Questions. During the discussion, model how to find evidence for answers to the key questions from the text.
- Show students the text of the story that has vocabulary words highlighted (attached). Tell them that many of these words may be new to them, or used in unfamiliar ways. Before reading the story, they will be breaking into small groups to identify the meanings of the highlighted words.
- Model how to determine the meaning of the words: select the first two words on the list. Show them that the list is in the order in which the words appear in the story. Find the word "acute" in the story. Model by "thinking aloud" what you know about the meaning of the word. I know an acute illness is a serious one that has bad symptoms now. How can that relate to "acute hearing"? I'm going to read the sentence it is in, and the one before and after to see if they give me any clues (context clues). OK....he's talking about how he hears everything. So maybe acute in this context means very sensitive? Let's look it up. (Go to the dictionary.) Do the same process with the next word.
- Give each small group x number of words to define in this way. (Determine the number of words for each group by dividing the list equally between them.) Then share your definitions with the group. When we agree with the definitions, we will write them in our charts and students will be ready to read the story on their own.

**Guided Practice:**

*How will students practice using the skill or concept targeted by the standard?*

- Students will break into small groups and define the words assigned as described above.
- After the discussion and presentation of the vocabulary list (attached), students will read the story independently. They will be looking for additional evidence of their decisions regarding the answers to the key questions, and writing answers to each question, noting evidence from the text.
- Students will then read the story independently, looking for evidence to support their answers to the 3 key questions. Each student will write their answers, citing evidence from the story to support their stance.

*How will I gradually withdraw support as students become capable of independent performance?*

- Circulate and offer support as needed.
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**Evaluation of Student Understanding:**

*How will I correct misunderstandings and reinforce learning?*

- After completion of the vocabulary activity in small groups, each group will present its definitions. The teacher will lead a discussion fine-tuning each definition by checking it in context. Students will then write the definition in their chart.
- After completion of the independent reading activity, lead a discussion about their findings. Ask leading questions to correct misunderstandings and to come to consensus.
- After completion of the writing activity, the teacher will read and comment on each student's answers.

*How will I evaluate students' understanding and their readiness to move forward?*

- Through reading the students' answers to the key questions, and listening to their comments during the discussion.

*What activities will I suggest for enrichment and remediation?*

- Students will re-write any incorrect responses to the key questions.
  - Enrichment: students can read other Poe stories online.
-

**Reflection, Closure, & Connection:**

*How will I engage students in reflecting on what they have learned?*

- After completion of the independent reading, lead a discussion regarding their findings.

*What will I use to draw ideas together for students at the end?*

- During the discussion, build consensus regarding answers to the key questions.

*What lessons can I preview for students that will follow as a result of this lesson?*

- Finding details is one way to help comprehend a text, whether it is a story or a difficult college text. We will be applying these same skills to non-fiction reading in future lessons.
-

Sunday 13 April 2014

## The TELEGRAPH

### **UFO files: Midlands couple tracked by UFO on 40 mile journey**

*Source: <http://www.telegraph.co.uk/>*

## KEY QUESTIONS

- Is the narrator mad (crazy)?
- Why doesn't the narrator believe he is mad?
- Did the police officers really know the narrator had committed the crime before he confessed?

## Vocabulary for *The Tell Tale Heart*

Define the words as they are used in the context of this story. List of words is in the order in which they appear in the story.

WORD	MEANING
Acute	
Hearken	
Conceived	
Object	
Foresight	
Dissimulation	
Cunningly	
Vexed	
Profound	
Extent	
Sagacity	
Hearkening	
Death watches	
Mortal terror	
Stifled	
Overcharged with awe	
Welled up from my own bosom	
Distracted	
Fancy them	
Suppositions	

Vain	
Stalked	
Enveloped	
Mournful	
Unperceived	
Crevice	
Stealthily	
Marrow	
Refrained	
Tattoo of the heart	
Waned	
Dismembered	
Scantlings	
Cunningly	
Wary	
Suavity	
Aroused	
Bade	
Chamber	
Audacity	
Reposed	
Ere	
Vehemently	
Trifles	
Tolerable	

Derision	
Hypocritical	
Dissemble	
Hideous	

# The Tell Tale Heart

by Edgar Allan Poe  
1843

TRUE! --nervous --very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses --not destroyed --not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? **Hearken!** and observe how healthily --how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. **Object** there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture --a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees --very gradually --I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded --with what caution --with what foresight --with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it --oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly --very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this, And then, when my head was well in the room, I undid the lantern cautiously--oh, so cautiously --cautiously (for the hinges creaked) --I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights --every night just at midnight --but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers --of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he

heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back --but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out --"Who's there?"

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening; --just as I have done, night after night, **hearkening to the death watches in the wall.**

Presently I heard a slight groan, and I knew it was the groan of **mortal terror**. It was not a groan of pain or of grief --oh, no! --it was the low **stifled** sound that arises from the bottom of the soul when **overcharged with awe**. I knew the sound well. Many a night, just at midnight, when all the world slept, it has **welled up from my own bosom**, deepening, with its dreadful echo, the terrors that **distracted** me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to **fancy them** causeless, but could not. He had been saying to himself --"It is nothing but the wind in the chimney --it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp." Yes, he had been trying to comfort himself with these **suppositions**: but he had found all in **vain**. All in vain; because Death, in approaching him had **stalked** with his black shadow before him, and **enveloped** the victim. And it was the **mournful** influence of the **unperceived** shadow that caused him to feel --although he neither saw nor heard --to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little --a very, very little **crevice** in the lantern. So I opened it --you cannot imagine how **stealthily**, stealthily --until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye.

It was open --wide, wide open --and I grew furious as I gazed upon it. I saw it with perfect distinctness --all a dull blue, with a hideous veil over it that chilled the very **marrow** in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.

And have I not told you that what you mistake for madness is but over-acuteness of the sense? --now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I **refrained** and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eve. Meantime the hellish **tattoo of the heart** increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every

moment! --do you mark me well I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me --the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once --once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eve would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night **waned**, and I worked hastily, but in silence. First of all I **dismembered** the corpse. I cut off the head and the arms and the legs.

I then took up three planks from the flooring of the chamber, and deposited all between the **scantlings**. I then replaced the boards so cleverly, so **cunningly**, that no human eye --not even his --could have detected anything wrong. There was nothing to wash out --no stain of any kind --no blood-spot whatever. I had been too **wary** for that. A tub had caught all --ha! ha!

When I had made an end of these labors, it was four o'clock --still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, --for what had I now to fear? There entered three men, who introduced themselves, with perfect **suavity**, as officers of the police. A shriek had been heard by a neighbor during the night; suspicion of foul play had been **aroused**; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

I smiled, --for what had I to fear? I **bade** the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search --search well. I led them, at length, to his **chamber**. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild **audacity** of my perfect triumph, placed my own seat upon the very spot beneath which **reposed** the corpse of the victim.

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, **ere** long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: --It continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness --until, at length, I found that the noise was not within my ears.

No doubt I now grew very pale; --but I talked more fluently, and with a heightened voice. Yet the sound increased --and what could I do? It was a low, dull, quick sound --much such a sound as a watch makes when enveloped in cotton. I gasped for breath --and yet the officers heard it not. I talked more quickly --more **vehemently**; but the noise steadily increased. I arose and argued about **trifles**, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men --but the noise steadily increased. Oh God! what could I do? I foamed --I raved --I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder --louder --louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! --no, no! They heard! --they suspected! --they knew! --they were making a mockery of my horror!-this I thought, and this I think. But anything was better than this agony! Anything was more **tolerable** than this **derision**! I could bear those **hypocritical** smiles no longer! I felt that I must scream or die! and now --again! --hark! louder! louder! louder! louder!

"Villains!" I shrieked, "**dissemble** no more! I admit the deed! --tear up the planks! here, here! --It is the beating of his **hideous** heart!"

*-The End-*

Source: <http://xroads.virginia.edu/~hyper/poe/telltale.html>



**Lesson:** Glaciation (Reading/Science)**Standard:**

4.R.RS.3

Follow precisely a multi-step procedure when carrying out experiments, taking measurements, or performing technical tasks.

4.R.RS.4

Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to reading comprehension grade equivalent 6.0-8.9.

**Purpose of Instruction:**

*What key concepts or procedures will be taught?*

- What a glacier is
- How glaciers form terrain
- Content specific vocabulary

*What purposes or objectives will I explicitly communicate to students?*

- Knowing the meaning of content words is essential to understanding. We will learn vocabulary words and concepts related to glaciation.

**Materials Needed:**

*What materials will be needed?*

- Paper and pencil, ice cubes (with and without sand), plastic cups, paper towels, easel paper and markers.
- Text on glaciation written at the 6-8.9 grade level: How do Glaciers Affect Land? <http://nsidc.org/cryosphere/glaciers/questions/land.html>
- Photographs of glaciated landscape and glaciers (from the internet)

*What advance preparation is needed?*

- Prepare enough ice cubes so that every group will be able to have two cubes (one with sand and one without).
- Arrange materials so they will be ready for each group.
- Place the easel paper or a white board in front of the class to record comments.

**Time Needed:**

*How much time will be spent assessing for necessary foundational competencies?*

- 5 minutes review

*How much will be devoted to direct, explicit instruction?*

- 10 minutes

*How much time will be devoted to small group and/or individual work?*

- 50 minutes

**Introduction & Explanation:**

*How will I get and hold students' attention?*

- Show the students a picture of Long Island, New York or some place that meets the criteria of a glaciated landscape and is more relevant to the students you teach. Explain to them that the land they are looking at is a result of glaciation. Define glaciation.

*How will I tie lesson objectives to student interests and previous classroom activities?*

- Show pictures of glaciers from the Internet. Ask students if there are any glaciers in the world today. Show examples of changes caused by a glacier.

*What questions might I ask to stimulate student thinking?*

- Think about where you live. Has the place where you live ever been affected by a glacier?

*How will I introduce and explain key skills and concepts (e.g., inductive method, mini-lecture, demonstration, notes, etc.)?*

- Mini-lecture, discussion and experimentation. Begin by defining glacier. Have the students read the article on glaciation (attached). Ask them to underline any words they aren't familiar with.

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**Modeling:**

*How will I model this skill or strategy for my students (e.g., exemplars, demonstrations, discussions)?*

- List the words on the board that the students have underlined.
- Model methods of determining the meaning of several unfamiliar words: breaking into word parts, context clues, and using an online dictionary.

*How will I break complex skills or bodies of information into understandable components?*

- By showing students categories of word defining strategies.

---

**Guided Practice:**

*How will students practice using the skill or concept targeted by the standard?*

- Tell the students to define the words on the vocabulary list, plus those they have underlined, in small groups of two or three.
- After they have done that, tell them they will be conducting an experiment on glaciation. Hand out the instructions. Model how to read through each instruction step by step, and taking notes as they progress through the experiment.
- They will then write a paragraph, using vocabulary words from their lists.

*How will I gradually withdraw support as students become capable of independent performance?*

- Circulate and provide assistance as needed, helping the students to think through the processes themselves.

**Evaluation of Student Understanding:**

*How will I correct misunderstandings and reinforce learning?*

- Students will share their paragraph aloud for the class. The class will decide if the student used the new vocabulary words in a proper context.

*How will I evaluate students' understanding and their readiness to move forward?*

- The students' paragraphs will reveal the depth of their understanding of glaciation's effect on land.

*What activities will I suggest for enrichment and remediation?*

- Students will rewrite their paragraphs and correct any mistakes that might have been made.
  - Students can find additional examples of glaciation on the internet to share with the group.
- 

**Reflection, Closure, & Connection:**

*How will I engage students in reflecting on what they have learned?*

- As a glacier moves downhill pressing the sand, and other particles, against the earth, what will the result be?

*What will I use to draw ideas together for students at the end?*

- Show pictures of glaciated land.
- Ask: *How does a glacier affect land for? How has glaciation affected land in our state?*

*What lessons can I preview for students that will follow as a result of this lesson?*

- We will be learning about canyon formation, a result of glaciation and erosion.
-

# How do glaciers affect land?



Glacier National Park, in Montana, U.S.A., also shows a variety of glaciated valleys. Here, part of the mountain has been cut away by a glacier. —U.S. Air Force collection/NSIDC

Glaciers not only transport material as they move, but they also sculpt and carve away the land beneath them. A glacier's weight, combined with its gradual movement, can drastically reshape the landscape. Over hundreds or even thousands of years, the ice totally changes the landscape. The ice erodes the land surface and carries the broken rocks and soil debris far from their original places, resulting in some interesting glacial landforms.

## Glacial Erosion

Common all over the world, glaciated valleys are probably the most readily visible glacial landform. Similar to fjords, they are trough-shaped, often with steep vertical cliffs where entire mountainsides were removed by glacial action. One of the most striking examples of glaciated valleys can be seen in Yosemite National Park, where glaciers literally sheared away mountainsides, creating deep valleys with vertical walls.

Fjords, such as those in Norway, are long, narrow coastal valleys that were originally carved out by glaciers. Steep sides and rounded bottoms give them a trough-like appearance. Because of glacial erosion on the below sea level land surface, when glaciers finally disappear, sea water covers the valley floor.



The Matterhorn in Switzerland was carved away by glacial erosion. The cirque on this side still contains a glacier, and to the far left, a hanging glacier clings precariously to the side of the peak. Notice the crevasses on each of the glaciers. This photograph dates from 1894. —NSIDC

The famous Matterhorn in Switzerland displays three types of glacial erosion:

- Cirques are created when glaciers erode backwards, into the mountainside, creating rounded hollows shaped like a shallow bowls.
- Aretes are jagged, narrow ridges created where the back walls of two cirque glaciers meet, eroding the ridge on both sides.
- Horns, such as the famous Matterhorn in Switzerland, are created when several cirque glaciers erode a mountain until all that is left is a steep, pointed peak with sharp, ridge-like aretes leading up to the top.

## Glacial Landforms

Fjords, glaciated valleys, and horns are all erosional types of landforms, created when a glacier cuts away at the landscape. Another type of glacial landform is created by **deposition**, or what a glacier leaves as it retreats or melts away.

Till is material that is deposited as glaciers retreat, leaving behind mounds of gravel, small rocks, sand and mud. It is made from the rock and soil ground up beneath the glacier as it moves. Glacial till can form excellent soil for farmland.



An eroded moraine juts above the landscape in the Rhone Valley, Switzerland. Giant boulders stud some of the pinnacles, left behind by a retreating glacier. A small tunnel has been cut through the moraine, seen at the center of the photograph. —  
*H.F. Reid Collection, 1902/NSIDC*

Material a glacier picks up or pushes as it moves forms moraines along the surface and sides of the glacier. As a glacier retreats, the ice literally melts away from underneath the **moraines**, so they leave long, narrow ridges that show where the glacier used to be. Glaciers don't always leave moraines behind, because sometimes the glacier's own **meltwater** carries the material away.

Streams flowing from glaciers often carry some of the rock and soil debris out with them. These streams deposit the debris as they flow. Consequently, after many years, small steep-sided mounds of soil and gravel begin to form **adjacent** to the glacier, called kames.

**Kettle lakes** form when a piece of glacier ice breaks off and becomes buried by glacial till or moraine deposits. Over time the ice melts, leaving a small depression in the land, filled with water. Kettle lakes are usually very small, and are more like ponds than lakes.



Meltwater flows out from under the terminus of Forno Glacier in this photograph from 1899. —H. F. Reid Collection, 1899/NSIDC

Glaciers leave behind anything they pick up along the way, and sometimes this includes huge rocks. Called erratic boulders, these rocks might seem a little out of place, which is true, because glaciers have literally moved them far away from their source before melting away.

**Drumlins** are long, tear-drop-shaped sedimentary formations. What caused drumlins to form is poorly understood, but scientists believe that they were created sub-glacially as the ice sheets moved across the landscape during the various ice ages. Theories suggest that drumlins might have been formed as glaciers scraped up sediment from the underlying ground surface, or from erosion or deposition of sediment by glacial meltwater, or some combination of these processes. Because the till, sand and gravel that form drumlins, are deposited and shaped by glacier movement, all drumlins created by a particular glacier face the same direction, running **parallel** to the glacier's flow. Often, hundreds to thousand of drumlins are found in one place, looking very much like whalebacks when seen from above.

Source: <http://nsidc.org/cryosphere/glaciers/questions/land.html>

## Experiment on Glaciation

1. Take a regular ice cube and rub it on the outside of one side of the plastic cup.  
What happens?
2. Take an ice cube with sand on its bottom and rub it on the outside of another side of the plastic cup. What happens?
3. What is the difference between the effects of the ice cube without sand, and the one with sand, when rubbing the outside of the plastic cup?
4. What does this have to do with glaciation?
5. What does the regular ice cube represent in the process of glaciation?
6. What does the ice cube with the sand on it represent?
7. How does this experiment show what happens to land during glaciation?

Write a paragraph summarizing the experiment and what it shows about glaciation.

## Glaciation - Vocabulary

Note: Words are listed in the order in which they appear in the article.

WORD	MEANING
Glacier	
Erodes	
Debris	
Fjord	
Trough-shaped	
Deposition	
Moraines	
Meltwater	
Adjacent	
Kettle lakes	
Drumlins	
Parallel	

**Lesson:** Interpreting political cartoons**Standards:**

5.R.CI.9

Identify opinions, propaganda, and bias within written publications.

5.R.RH.8

Assess the extent to which the reasoning and evidence in a text support the author's claims.

5.R.RH.11

Select and use appropriate computer research tools and resources to obtain information.

**Purpose of Instruction:***What key concepts or procedures will be taught?*

- Locating details, making inferences, interpreting political cartoons, identifying bias, and conducting Internet research.

*What purposes or objectives will I explicitly communicate to students?*

- We will learn how to find key details in a political cartoon and research the significance of those details in order to interpret the cartoonist's meaning.

**Materials Needed:***What materials will be needed?*

- A copy of the cartoon for each student. (Mark McGuire / Roger Maris cartoon available at [www.drewlitton.com](http://www.drewlitton.com))
- Computer and Internet access for each student
- Three column blank chart labeled Details, Questions, and Significance for each student. (attached)

*What advance preparation is needed?*

- Prepare introductory statement.
- Print copies as needed.

**Time Needed:***How much time will be devoted to direct, explicit instruction?*

- 10 minutes

*How much time will be spent assessing for necessary foundational competencies?*

- 5 minutes

*How much time will be devoted to small group and/or individual work?*

- 75 minutes

**Introduction & Explanation:**

*How will I get and hold students' attention?*

- Begin by saying something provocative regarding sports and steroid use.
  - For example: *All champion-level sports figures use steroids today.*

*How will I tie lesson objectives to student interest and previous classroom activities?*

- Ask and discuss: *What is your favorite sport? What do you know about the use of steroids in sports? Who are some of your sports heroes? How would you feel if you learned that your sport hero used steroids to enhance performance?*

*What questions might I ask to stimulate student thinking?*

- Discuss: *What is a political cartoon? Why do writers use them? Are they fact or opinion? How do you know what is fact and what is an opinion or bias in a political cartoon?*

*How will I introduce and explain key skills and concepts (e.g., Inductive method, mini-lecture, demonstration, notes, etc.)?*

- Discussion and demonstration
- 

**Modeling:**

*How will I model this skill or strategy for my students (e.g., examples, demonstrations, discussions)?*

- Distribute a copy of the cartoon to be used.
- Draw a 3 column chart on the board. Label Column 1 *Details*; Column 2 *Questions*; and Column 3 *Significance*. (attached)
- Identify a key detail and write it in Column 1.
- Think aloud about what kinds of research questions could come from that detail; decide on one and write it in Column 2.
- Think aloud about how you could find answers to your questions by using the internet.
- Provide an example of an answer to the research question that you might find on the internet, and talk about its significance. Write that in the Column 3.

*How will I break complex skills or bodies of information into understandable components?*

- By using the 3 column chart.
-

**Guided Practice:**

*How will students **practice** using the skill or concept targeted by the standard?*

- The whole group will brainstorm additional details from the cartoon and develop research questions from the details.

*How will I gradually withdraw support as students become capable of independent performance?*

- Students will then independently identify additional details, develop their own questions, research the significance, and chart the information.
- 

**Evaluation of Student Understanding:**

*How will I correct misunderstandings and reinforce learning?*

- As students work on their individual charts, they will compare them in small groups as the teacher circulates and assists as needed.

*How will I **evaluate** students' understanding and their readiness to move forward?*

- The teacher then leads a classroom discussion regarding what they put in their charts; students identify omissions, additions, and corrections to the first two columns of their charts.
- After research, the teacher leads a classroom discussion leading to a consensus regarding the meaning and significance of the cartoon.

*What activities will I suggest for enrichment and remediation?*

- Research steroid use in other sports. Repeat activity with another cartoon.
- 

**Reflection, Closure, & Connection:**

*How will I engage students in reflecting on what they have learned?*

- Discuss: *Why is this topic important? How do the significant findings connect to social issues (fairness, justice, corruption, integrity) in other areas of life?*

*What will I use to draw ideas together for students at the end?*

- Emphasize that identifying evidence to support a claim is a critical skill for the GED® test.

*What lessons can I preview for students that will follow as a result of this lesson?*

- Show the students an example of a political cartoon about politics. Tell them that we will be studying many kinds of political cartoons.
-



Source: <http://www.drewlitton.com/?p=1870>

# Political Cartoon Data Chart

<b>Details</b> <i>List a detail from the cartoon.</i>	<b>Questions</b> <i>List questions that arise from reading the cartoon that you will need to research.</i>	<b>Significance</b> <i>After research, what is the significance of the detail you noted?</i>
1. Mark McGuire is spitting on Roger Maris' gravestone.	1. What is the connection between Mark McGuire and Roger Maris?  2. What did Mark McGuire do that "disrespected" Roger Maris?	Write in what you found out about your question in Column 3 and how is that represented by the detail in Column 1?



**Lesson:** Compare/Contrast a Poem and a Song

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**Standards:**

6.R.CL.5

Analyze how an author's choice concerning how to structure specific parts of a text ....contributes to its overall structure and meaning as well as aesthetic impact.

6.R.CL.7

Analyze multiple interpretations of a story, drama, or poem....evaluating how each version interprets the source text.

6.R.VA.2

Demonstrate the understanding of figurative language, word relationships, and nuances in word meanings.

---

**Purpose of Instruction:**

*What key concepts or procedures will be taught:*

- Analyzing figurative language
- Structure of texts
- Comparing and contrasting a source text and an interpretation of that text in another form.

*What purposes or objectives will I explicitly communicate to students?*

- We are going to be looking at a piece of literature that was originally written in one form, and later was adapted to another form.
- 

**Materials Needed:**

*What materials will be needed?*

- Copies of the poem "Richard Cory" by E. A. Robinson and lyrics from the song "Richard Cory" by Paul Simon (attached)
- YouTube Video of the song by Paul Simon
- Blank Venn Diagram for each student (attached)

*What advance preparation is needed?*

- Students should have had practice reading and interpreting other poems and figurative language before this lesson occurs.
-

**Time Needed:**

*How much time will be devoted to direct, explicit instruction?*

- 15 minutes

*How much time will be spent assessing for necessary foundational competencies?*

- 5 minutes

*How much time will be devoted to small group or individual work?*

- 45 minutes
- 

**Introduction & Explanation:**

*How will I get and hold students' attention?*

- Play the Paul Simon song *Richard Cory* from YouTube.

*How will I tie lesson objectives to student interest and previous classroom activities?*

- Do you know of any poems that have been turned into songs?

*What questions might I ask to stimulate student thinking?*

- How are poems and songs alike? How are they different?

*How will I introduce and explain key skills and concepts (e.g., Inductive method, mini-lecture, demonstration, notes, etc.)?*

- Discussion
- 

**Modeling:**

*How will I model this skill or strategy for my students (e.g., examples, demonstrations, discussions)?*

- Paul Simon wrote his song after a poem written many years earlier (in 1892), titled *Richard Cory*. Read the poem *Richard Cory* aloud to the class.
- Would you have recognized the song as being from the poem?
- Focus on how they are alike and how they are different. Draw a Venn Diagram on the board. Label one circle Poem; and one circle Song. Think aloud and write in a few examples of similarities and differences in language, structure, and meaning between the source piece (the poem) and its interpretation (the song).
- Include finding an example of figurative language: Show the words “glittered when he walked” and locate the corresponding words in the Paul Simon song.

*How will I break complex skills or bodies of information into understandable components?*

- By using the Venn Diagram
-

**Guided Practice:**

*How will students **practice** using the skill or concept targeted by the standard?*

- The students complete Venn Diagrams independently, with a partner, or in a small group.

*How will I gradually withdraw support as students become capable of independent performance?*

- The teacher will circulate to monitor understanding and provide assistance as needed.
- 

**Evaluation of Student Understanding:**

*How will I correct misunderstandings and reinforce learning?*

- The teacher will monitor understanding throughout the lesson's progress and provide correction and support as needed.

*How will I **evaluate** students' understanding and their readiness to move forward?*

- When completed, the group will discuss their Venn Diagrams, and compile a group one on the board.
- Students will compare their Venn Diagrams with the class diagram on the board.

*What activities will I suggest for enrichment and remediation?*

- Students will have a choice to take a poem and write a song or use an existing song to write a poem.
- 

**Reflection, Closure, & Connection:**

*How will I engage students in **reflecting** on what they have learned?*

- The teacher will lead a discussion on: *Which medium was more effective to you in communicating the meaning of the poem/song? Why? How?*

*What will I use to **draw ideas together** for students at the end?*

- Discuss the surprise ending in terms of tone, structure, and meaning.

*What lessons can I **preview** for students that will follow as a result of this lesson?*

- This type of compare/contrast would also apply to a book and its counterpart as a movie. (e.g., Hunger Games)
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**Richard Cory (Poem)****By E. A. Robinson**

Whenever Richard Cory went down town,  
We people on the pavement looked at him:  
He was a gentleman from sole to crown,  
Clean favored, and imperially slim.

And he was always quietly arrayed,  
And he was always human when he talked;  
But still he fluttered pulses when he said,  
'Good-morning,' and he glittered when he walked.

And he was rich - yes, richer than a king -  
And admirably schooled in every grace:  
In fine, we thought that he was everything  
To make us wish that we were in his place.

So on we worked, and waited for the light,  
And went without the meat, and cursed the bread;  
And Richard Cory, one calm summer night,  
Went home and put a bullet through his head.

**Richard Cory (Song)**  
**By Paul Simon**

They say that Richard Cory owns one half of this whole town,  
With political connections to spread his wealth around.  
Born into society, a banker's only child,  
He had everything a man could want: power, grace, and style.

But I work in his factory  
And I curse the life I'm living  
And I curse my poverty  
And I wish that I could be,  
Oh, I wish that I could be,  
Oh, I wish that I could be  
Richard Cory.

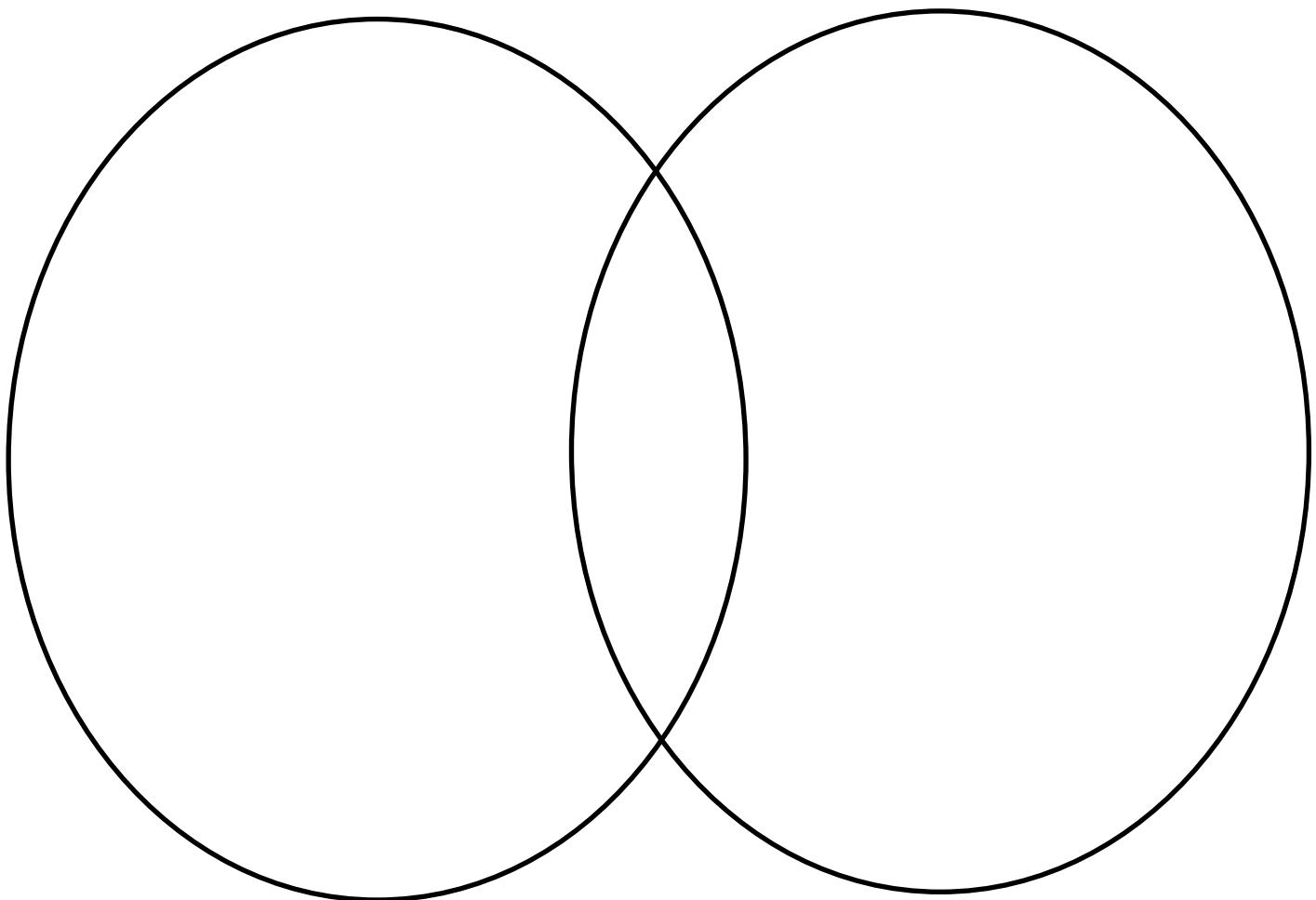
The papers print his picture almost everywhere he goes:  
Richard Cory at the opera, Richard Cory at a show.  
And the rumor of his parties and the orgies on his yacht!  
Oh, he surely must be happy with everything he's got.

But I work in his factory  
And I curse the life I'm living  
And I curse my poverty  
And I wish that I could be,  
Oh, I wish that I could be,  
Oh, I wish that I could be  
Richard Cory.

He freely gave to charity, he had the common touch,  
And they were grateful for his patronage and thanked him very much,  
So my mind was filled with wonder when the evening headlines read:  
"Richard Cory went home last night and put a bullet through his head."

But I work in his factory  
And I curse the life I'm living  
And I curse my poverty  
And I wish that I could be,  
Oh, I wish that I could be,  
Oh, I wish that I could be  
Richard Cory.

# Venn Diagram



**Lesson:** Primary and Secondary Sources

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**Standards:**

5.R.RH.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

5.R.RH.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

5.S.CC.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on texts, topics, and issues appropriate to skill level, building on others' ideas and expressing their own clearly and persuasively.

- e. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
- 

**Purpose of Instruction:**

*What key concepts or procedures will be taught?*

- Differentiating between a primary and secondary resource and how each is used for a writing project.

*What purposes or objectives will I explicitly communicate to students?*

- We will be learning how to use primary and secondary sources to add credible depth to their research projects.
- 

**Materials Needed:**

*What materials will be needed?*

- For this lesson the instructor should come to class with a wide variety of resources (pictures, letters, newspaper articles, etc.) about the battle of Shiloh that took place in April of 1862 in Tennessee. These are available on the internet. (Google: Battle of Shiloh first-hand accounts)

*What advance preparation is needed?*

- Copy the handout *Questions to Ask about Primary and Secondary Sources* for each student.
-

**Time Needed:**

*How much time will be spent assessing for necessary foundational competencies?*

- 5 minutes

*How much will be devoted to direct, explicit instruction?*

- 10 minutes

*How much time will be devoted to small group and/or individual work?*

- 45 minutes
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**Introduction & Explanation:**

*How will I get and hold students' attention?*

- Provide an example of a witness to a robbery (primary source) and a person who heard about the robbery from a friend (secondary source). What is the difference between the two? Who is more likely to have a more accurate account? What if the witness was a friend of the robber?

*How will I tie lesson objectives to student interests and previous classroom activities?*

- Briefly discuss whether all first-hand accounts are accurate. What happens in trials with first-hand and second-hand accounts? Why must their accuracy be proven?

*What questions might I ask to stimulate student thinking?*

- How do we know whether a source is primary or secondary?
- How can we decide how accurate a source's content is?
- Are all primary sources more accurate and truthful than secondary sources?

*How will I **introduce and explain** key skills and concepts (e.g., *inductive method, mini-lecture, demonstration, notes, etc.*)?*

- Discussion, questioning, and hands-on learning.
- 

**Modeling:**

*How will I **model** this skill or strategy for my students (e.g., *exemplars, demonstrations, discussions*)?*

- Take 3-4 pieces of text and pictures, and think aloud to the group as you decide whether each is a primary or secondary source. Then ask yourself aloud the kinds of questions listed on the *Questions to Ask about Primary and Secondary Sources* handout for each category of material.
- Have students come up with additional kinds of questions to add to each list.

*How will I break complex skills or bodies of information into understandable components?*

- By having actual primary and secondary source materials to see and handle, and having a list of distinct questions to ask about each material.
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**Guided Practice:**

*How will students practice using the skill or concept targeted by the standard?*

- In small groups, have the students sort the materials you have given them into primary sources and secondary sources. Have each group present their findings for this exercise and defend their decision on why a particular material was primary or secondary.
- Have them answer the questions on the list that pertain to the type of material they are examining.
- Discuss what they have found about the accounts from different sources.

*How will I gradually withdraw support as students become capable of independent performance?*

- Circulate and assist only as needed.
- 

**Evaluation of Student Understanding:**

*How will I correct misunderstandings and reinforce learning?*

- Ask leading questions to help them re-think any errors in grouping or answering.

*How will I evaluate students' understanding and their readiness to move forward?*

- Monitor the accuracy of sorting and answering questions about each piece of material.

*What activities will I suggest for enrichment and remediation?*

- Locate other sources from the internet and go through the same process with them until mastery is obtained.
- 

**Reflection, Closure, & Connection:**

*How will I engage students in reflecting on what they have learned?*

- Large group discussion on what has been learned about the battle from all of these different kinds of resources that textbook reading alone would not have provided. Include discussion about what questions students have that remain unanswered, and/or conflicting information.

*What will I use to draw ideas together for students at the end?*

- A final discussion about how the use and proper citation of primary and secondary sources can strengthen; how accuracy and validity can be determined; and cautions to keep in mind when reading both.

*What lessons can I preview for students that will follow as a result of this lesson?*

- Applying the skills of source analysis to readings like those that will appear on the GED® test.
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## Questions to Ask about Primary and Secondary Sources

### Photos and Drawings:

- Is this an actual photograph or is it artwork?
- If it is artwork, was the artist actually on the battlefield?
  - Is it realistic or romanticized?
- Additional questions:

### Battlefield reports:

- Who wrote the report? When? Where?
- What political side was the writer on?
- What was the rank of the writer?
- What was his purpose of writing the report?
- Additional questions:

### Newspaper articles:

- Who wrote the article?
- How close to the time of the battle was the article written?
- Did the newspaper have a political basis?
- What was the purpose of the article?
- What kind of sources does the article cite?
- Additional questions:

### Letters:

- Who was the writer? What was his or her connection to the battle?
- When was the letter written? How close to the time of the battle?
- To whom was the letter written? What was the purpose of the letter?
- Additional questions: