



**Literacy Design  
Collaborative**

# How do Writers Use Literary Devices to Create Meaning?

★ TASK

by Cari R. Pauley

This four-week unit allows students to explore several pieces of literature from the Contemporary Period to analyze how literary devices used in those pieces help the writers to convey meaning.

GRADES

**11**

DISCIPLINE

 **ELA**

COURSE

 **English  
11**

PACING

 **N/A**

## *Section 1: What Task?*

### ***Teaching Task***

#### ***Task Template IE3 - Informational or Explanatory***

How do writers use literary devices to create meaning? After reading "The Death of the Ball Turret Gunner," excerpts from Night, "Night Journey," "The Beautiful Changes," "Mirror," "Mushrooms," and "Eleven", write an essay in which you explain how three different writers use three different literary devices to create meaning in literature. (You will use one literary device per writer selected). Support your discussion with evidence from the texts.

### ***Standards***

***Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects***

**RL.11-12.1**

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

**RL.11-12.3**

Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

**RL.11-12.4**

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**RL.11-12.6**

Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**RL.11-12.10**

By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11—CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11—CCR text complexity band independently and proficiently.

**W.11-12.2**

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**W.11-12.4**

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**W.11-12.5**

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

***Texts***

🔗 **"The Death of the Ball Turret Gunner" by Randall Jarrell**

🔗 **Night by Elie Wiesel (excerpt 1 p. 23-28) (excerpt 2 p. 71-77) (excerpt 3 p. 90-95)**

🔗 **"Night Journey" by Theodore Roethke**

🔗 **"The Beautiful Changes" by Richard Wilbur**

🔗 **"Mirror" by Sylvia Plath**

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🔗 **"Mushrooms" by Sylvia Plath**

🔗 **"Eleven" by Sandra Cisneros**

**Student Work Rubric - Informational or Explanatory Task - Grades 9-12**

|   | Emerging   | Approaches Expectations  | Meets Expectations  | Advanced  |
|---|--|--|---|---|
|   | 1  | 2  | 3   | 4   |
| <b>Controlling Idea</b>                     | Presents a general or unclear controlling idea.  | Presents a <b>clear</b> controlling idea <b>that addresses the prompt</b> , with an <b>uneven focus</b> .  | Presents <b>and maintains a clear, specific</b> controlling idea that addresses <b>all aspects</b> of the prompt and <b>takes into account the complexity of the topic</b> .  | Presents and maintains a <b>precise, substantive</b> controlling idea that addresses all aspects of the prompt, <b>takes into account the complexity of the topic</b> and, where appropriate, <b>acknowledges gaps in evidence or information</b> . |
| <b>Selection &amp; Citation of Evidence</b> | Includes minimal details from sources.<br>Sources are used without citation.   | Includes <b>details, examples, and/or quotations</b> from sources that are <b>relevant to the controlling idea</b> .<br><b>Inconsistently</b> cites sources.                                       | Includes details, examples, and/or quotations from sources that <b>support the controlling and supporting ideas</b> .<br><b>Consistently</b> cites sources <b>with minor formatting errors</b> .                                      | Includes <b>well-chosen</b> details, examples, and/or quotations from sources that <b>fully support</b> the controlling and supporting ideas.<br>Consistently cites sources <b>using appropriate format</b> .                                       |
| <b>Development / Explanation of Sources</b> | Explanation of ideas and source material is irrelevant, incomplete, or inaccurate.   | Explains ideas and source material <b>to support the controlling idea</b> , with <b>some incomplete reasoning or explanations</b> .  | <b>Accurately</b> explains ideas and source material and <b>how they support</b> the controlling idea.  | <b>Thoroughly</b> and accurately explains ideas and source material <b>to support and develop</b> the controlling idea.   |
| <b>Organization</b>                         | Lacks an evident structure. Makes unclear connections among ideas, concepts, and information.  | <b>Groups ideas and uses transitions</b> to develop the controlling idea, with <b>some lapses in coherence or organization</b> .   | <b>Groups and sequences</b> ideas to <b>develop a cohesive explanation</b> . Uses transitions to <b>clarify the relationships among complex ideas, concepts, and information</b> .  | Groups and sequences ideas <b>in a logical progression in which ideas build to create a unified whole</b> . Uses <b>varied</b> transitions to clarify the <b>precise</b> relationships among complex ideas, concepts, and information.              |
| <b>Conventions</b>                          | Major errors in standard English conventions interfere with the clarity of the writing.<br>Language or tone is inappropriate.                                  | Errors in standard English conventions <b>sometimes interfere</b> with the clarity of the writing.<br>Uses language and tone that are <b>sometimes inappropriate</b> for the audience and purpose. | <b>Consistently applies</b> standard English conventions; <b>minor errors</b> , while noticeable, <b>do not interfere</b> with the clarity of the writing.<br>Uses language and tone <b>appropriate to the audience and purpose</b> . | Consistently applies standard English conventions, <b>with few errors</b> . Demonstrates <b>varied syntax and precise word choice</b> .<br><b>Consistently</b> uses language and tone appropriate to the audience and purpose.                      |
| <b>Content Understanding (Generic)</b>      | Attempts to include disciplinary content in explanation or argument but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate. | Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.  | Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.  | Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.   |

## ***Background for Students***

The work we do in this unit will allow you to experience various examples of American writing from the Contemporary time period. It will also allow you to analyze how those writers use literary devices to convey meaning. We will be creating a notebook for the unit. At the end of the unit, you'll be writing an expository piece to explain how writers use those devices to convey meaning.

## ***Extension***

Not provided

## *Section 2: What Skills?*

### ***Preparing for the Task***

**BRIDGING CONVERSATION > TASK ENGAGEMENT:** Ability to connect the task and new content to existing knowledge, skills, experiences, interests, and concerns.

**TASK ANALYSIS:** Ability to understand and explain the task's prompt and rubric.

### ***Reading Process***

**PLANNING THE READING:** Ability to anticipate /predict themes, concepts, ideas that might appear in literary selections.

**QUESTIONING:** Ability to read and understand a text, and ability to identify literary devices/rhetorical strategies

**POST-READING > ENHANCING COMPREHENSION:** Ability to identify the central point and main supporting elements of a text.

**POST-READING > ACADEMIC INTEGRITY:** Ability to use and credit sources appropriately.

### ***Transition to Writing***

**BRIDGING CONVERSATION > IDENTIFYING SIGNIFICANT ELEMENTS:** Ability to begin linking reading results to writing task.

### ***Writing Process***

**DEVELOPMENT > BODY PARAGRAPHS:** Ability to construct an initial draft with an emerging line of thought and structure.


**DEVELOPMENT > INTRODUCTORY PARAGRAPH:** Ability to establish a controlling idea and consolidate information relevant to task.

**REVISION, EDITING, AND COMPLETION > REVISION:** Ability to refine text, including line of thought, language usage, and tone as appropriate to audience and purpose.

**REVISION, EDITING, AND COMPLETION > EDITING:** Ability to proofread and format a piece to make it more effective.



**REVISION, EDITING, AND COMPLETION > FINAL DRAFT:** Ability to submit final piece that meets expectations.

## Section 3: What Instruction?

| PACING  | SKILL AND DEFINITION   | PRODUCT AND PROMPT   | SCORING GUIDE   | INSTRUCTIONAL STRATEGIES  |
|---|--|--|---|---|
| <b>Preparing for the Task</b>   |  |  |   |   |
| 45 mins   | <b>BRIDGING CONVERSATION &gt; TASK ENGAGEMENT:</b><br>Ability to connect the task and new content to existing knowledge, skills, experiences, interests, and concerns. | <b>EXPLORING THE CONTEMPORARY ERA</b><br>Today you are going to work with two different partners and explore major events in our history since 1939. I want you to have a better idea of what was happening in the world that could influence the literature that was written. I also want you to have a better idea of why some of these events are important and how they changed us as people.<br><br>The graphic organizer will be page 2 of a notebook we'll be keeping for this unit. Page 1 is your table of contents for the unit. | Adequate completion of information collection sheet and mini poster.  | <ol style="list-style-type: none"> <li>1. Assign students a partner. In partners, have students read/explore the timeline of major historical events of the Contemporary era. Have them complete both sections of the information collection sheet. (Part one -- Select five events from the timeline that are the most important and/or had the biggest impact. Include the event and the significance. Part two -- Select three events that should have been on the timeline but are not and explain their significance/importance. Why should they have been included? How did each event change us or impact us?)</li> <li>2. Assign students a new partner. Have them compare notes, looking for commonalities, differences, etc. Have them select their top two events for each part of the information collection sheet.</li> <li>3. Working with the same partner in Step 2, have the students develop a mini poster on copy paper that lists their top events and explains each event's significance. Which events did they select as the most important, life changing? Why? (Depending on time, the mini poster could be as simple as a listing of the events and their significance or the students could enhance this information with related graphics.)</li> <li>4. After completion of the mini poster, each team will share the events they selected and why with the rest of the class. Consider this an information presentation. As a class debrief, discuss which events were picked repeatedly, what were the outliers, etc.</li> </ol> |
| Additional Attachments:<br><br> <b>task engagement information collection sheet.docx</b> |  |  |   |   |
| 10 mins   | <b>TASK ANALYSIS:</b><br>Ability to understand and explain the task's prompt and rubric.   | <b>BREAKING DOWN A PROMPT</b><br>Carefully read the prompt. Then complete your graphic organizer. In the first column, identify any words or terms that you need to know to be able to understand what the prompt is asking you to   | This will vary according to level of instruction. Your goal is this to be a habit of mind where students begin to use this system as a natural process when they see a prompt or a problem.<br><br>First Column - any term that is essential to understanding | <ol style="list-style-type: none"> <li>1. Give students the prompt.</li> <li>2. Tell them to break down the prompt.</li> <li>3. Circulate to see if they follow the process.</li> <li>4. Briefly discuss the prompt.</li> </ol>   |







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|  |   | <p>do. In the second column, list the actions you need to take to be able to complete the prompt. In the third column, list the things you need to make sure you discuss as you complete the prompt.</p> <p>The graphic organizer is page 3 of your notebook.</p> | <p>is identified.</p> <p>Second Column - the verbs that appear in all template tasks (read, write, support) are identified.</p> <p>Third Column - all questions or tasks present in the prompt are identified</p> |  |
| <p>Additional Attachments:</p> <p> <b>prompt document.docx</b></p> <p> <b>Breaking Down the Prompt</b></p> |   |   |   |  |
| 20 mins  | <p><b>TASK ANALYSIS:</b></p> <p>Ability to understand and explain the task's prompt and rubric.</p>                                     | <p><b>RUBRIC ANALYSIS</b></p> <p><i>With members of your group, rewrite levels 3 and 4 of your area of the rubric in student-friendly language. Be prepared to explain the elements necessary for achieving each score in your area of the rubric.</i></p>        | <ul style="list-style-type: none"> <li>Students will create posters and explain to the class the requirements for a 3 &amp; 4 in each particular area of the rubric.</li> </ul>                                   | <ul style="list-style-type: none"> <li>Divide students into random groups.</li> <li>Give each student a copy of the rubric and assign areas of the rubric to each group.</li> <li>Direct students to dictionaries and thesauruses as needed.</li> <li>Provide help clarifying unfamiliar terms as needed.</li> <li>Use questioning techniques to guide students during sharing phase as needed.</li> </ul>   |
| <b>Reading Process</b>   |   |   |   |  |
| 10 mins  | <p><b>PLANNING THE READING:</b> Ability to anticipate /predict themes, concepts, ideas that might appear in literary selections.</p>    | <p><b>MAKING PREDICTIONS BASED ON THE TASK ENGAGEMENT</b></p> <p>Now that we've explored the historical events of the time period, let's anticipate the types of things we'll see in the literature we'll read this unit.</p>                                     | Participation in the discussion.  | <p>Lead the students in a whole-group discussion:</p> <ul style="list-style-type: none"> <li>What do you expect to see in the literature we'll read this unit?</li> <li>Why do you expect that?</li> </ul> <p>Feel free to have one student act as recorder for the class. Time permitting, at the end of the unit, review the list compiled to see if those items were found in the literature.</p> <p>(Typically, students expect war, death, destruction, sadness . . . The events from the timeline lead the students in this direction. They are not expecting some of the themes and ideas they will encounter with the literature in this unit. Not every selection in this unit is pessimistic.)</p> |
| 45 mins  | <p><b>QUESTIONING:</b></p> <p>Ability to read and understand a text, and ability to identify literary devices/rhetorical strategies</p> | <p><b>FINDING THE EXTENDED METAPHOR IN "THE DEATH OF THE BALL TURRET GUNNER"</b></p> <p>We're going to begin this unit by reading a poem written during World War II. As we work, we'll be compiling information on your own paper. The</p>                       | Completion of activities listed in instructional strategies.  | <p>(NOTE: Some of the strategies below have been modified from items in the the Holt text <i>Elements of Language</i> - fifth course.)</p> <p>1. Tell students they will be reading a war poem written during WWII. Ask -- Do you expect it to be pro war? Anti war? Why? (Have students write their responses on paper. This will become #4 of the notebook. After a few minutes of quiet think/write time, have students share their thoughts.)</p>  |





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|                  |  | work we create for this poem will be #4 of your notebook.  |  | <p>2. Read "The Death of the Ball Turret Gunner."</p> <p>3. Remind students what an extended metaphor is. Ask them to find the extended metaphor of this poem. (Prompt them -- What is the poet comparing the gunner's death to?) As necessary, help them see the extended metaphor of childbirth. (Have students add this to #4.)</p> <p>4. In partners, have students find at least three pieces of evidence from the poem to prove the metaphor is childbirth. (Mother, belly, hosing out the body, etc.) (Have students add this to #4.)</p> <p>5. Post three questions. With a partner, have students find</p> <ul style="list-style-type: none"> <li>• What is the temperature like in the ball turret? How do you know? (freezing cold -- his clothing is frozen)</li> <li>• How do you know the speaker didn't choose to join the military? (the speaker "fell into the state")</li> <li>• Where in the poem does the speaker compare himself to an animal? What is the literal meaning of the comparison? What is the metaphorical meaning of the comparison? (in line two the speaker says "my wet fur froze" -- literally, this is the lining of his jacket, wet and frozen from combat/altitude -- metaphorically, he feels trapped like an animal, treated no better than roadkill that is hosed away after death)</li> </ul> <p>(Have students add this to #4.)</p> <p>6. Group discussion: Is the poem pro war or anti war? What makes you think that? (Often, students expect this WWII poem to be pro-war. They are usually surprised at the dark tone of this poem.) (Have students add their answers to #4.)</p> |
| 1 hr and 30 mins | <b>QUESTIONING:</b><br>Ability to read and understand a text, and ability to identify literary devices/rhetorical strategies | <b>NIGHT: EXAMINING THE CHARACTER OF MME. SCHACHTER</b><br>Today we're going to read an excerpt from Elie Wiesel's memoir <i>Night</i> . We'll also be examining one of the "characters" from Wiesel's memory.<br><br>Work we create will be pages 5 and 6 of your notebook. | Adequate completion of the active reading guide and graphic organizer. | Day One <ol style="list-style-type: none"> <li>1. Ask students to complete a KWL about the Holocaust. Discuss.</li> <li>2. Read the first excerpt of <i>Night</i> (pages 23-28 of the Hill and Wang edition). During reading, have students complete the active reading guide. Discuss the guide at the end of the reading. (This guide is #5 in the notebook.)</li> </ol> Day Two <ol style="list-style-type: none"> <li>1. Divide students into groups -- your number of groups should be divisible by three.</li> <li>2. Provide each group with copies of one section of the excerpt. For example, the ones get p. 23-24; the twos get p. 25-26; the threes get p. 27-28. Have the students</li> </ol>  |




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|                  |  |  |  | <p>reread the section, highlighting references to Mme. Schachter -- her personal appearance, the things she says, her actions, and things others say about her/to her and/or do to her. Have students label the items they've highlighted using the categories above.</p> <ol style="list-style-type: none"> <li>Have students create a four square graphic organizer. An example is attached below. (This graphic organizer is #6 in the notebook).</li> <li>Have students place the information they found and highlighted into the appropriate spots of the graphic organizer.</li> <li>Reorganize the students so that each group contains a one, a two and a three -- have students share the information they found.</li> <li>Discuss -- What tools does an author use to create a believable character? (What kind of information did Wiesel give us so that we would have a better understanding of Mme. Schachter?)</li> </ol> |
|                  | <p>Additional Attachments:</p> <p> four square.jpeg</p> <p> Night excerpt 1.docx</p>     |  |  |   |
| 1 hr and 30 mins | <p><b>QUESTIONING:</b><br/>Ability to read and understand a text, and ability to identify literary devices/rhetorical strategies</p>   | <p><b>NIGHT: EXAMINING IRONY</b><br/>We're going to read another section of <i>Night</i>. As we work on this section of the memoir, we'll be creating pages 7 and 8 of our notebooks.</p>            | Successful completion of the reading guide and the irony analysis. | <p>Day One</p> <ol style="list-style-type: none"> <li>Ask students what they already know about "selections" and Dr. Mengele during the Holocaust.</li> <li>Read section two of <i>Night</i> (pages 71-77 of the Hill and Wang edition). During reading, have students complete the active reading guide. Discuss after reading. (This is #7.)</li> </ol> <p>Day Two</p> <ol style="list-style-type: none"> <li>In partners, have students use their smart phones (to find the definitions of irony, verbal irony, situational irony, and dramatic irony) and the text (to explore irony in the memoir) to complete #8 of the notebook.</li> </ol>  |
|                  | <p>Additional Attachments:</p> <p> Irony in Night.docx</p> <p> Night part 2.docx</p> |  |  |   |
| 1 hr             | <p><b>QUESTIONING:</b><br/>Ability to read and understand a text, and ability to identify literary devices/rhetorical strategies</p>   | <p><b>NIGHT: EXAMINING THEME</b><br/>Today we'll be reading a third excerpt from <i>Night</i>. We'll also be revisiting theme by finding themes for the three sections of the memoir we've read.</p> | Completion of notebook #9.   | <ol style="list-style-type: none"> <li>Read the third excerpt of <i>Night</i>. During reading, students should complete the first 10 questions of the reader's guide (#9 of notebook). After reading, discuss items 1-10 on the reader's guide.</li> <li>Remind students of the characteristics of theme <ul style="list-style-type: none"> <li>must be in the form of a sentence</li> </ul> </li> </ol>  |



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|         |  |   |                             | <ul style="list-style-type: none"> <li>• must be larger than the text itself</li> <li>• must be a lesson or message about life or humanity</li> </ul> <p>3. In teams, have students find a theme for each of the three sections of <i>Night</i> we read. These should be recorded on the bottom of #9. Discuss.</p>  |
|         | <p>Additional Attachments:</p> <p> <b>Night part 3.docx</b></p>   |   |                             |  |
| 50 mins | <p><b>QUESTIONING:</b><br/>Ability to read and understand a text, and ability to identify literary devices/rhetorical strategies</p>   | <p><b>"NIGHT JOURNEY" -- EXPLORING METAPHOR, IMAGERY AND TONE</b><br/>Today we'll be reading a poem from the Contemporary time period. We'll also be exploring metaphor, imagery and tone as we create #10 of our notebook.</p> | Completion of notebook #10. | <p>(NOTE: Some of these strategies have been modified from the Holt text <i>Elements of Literature</i> -- fifth course.)</p> <ol style="list-style-type: none"> <li>1. Ask students about taking plane trips/train trips. Allow students to share their experiences. (Some students will not have had any experience with either.)</li> <li>2. Ask students to think/pair/share -- What do people experience on a train trip that they would miss on a plane trip? (You may want to share with students that it takes a train about three days to make a trip across the country, while it takes an airplane about five hours.) Have students record their thoughts on a piece of paper. This will be #10 of the notebook.</li> <li>3. Read "Night Journey." (Because of its length, read it twice.) Ask students what the poem is about, in general.</li> <li>4. Divide students into four teams. Jigsaw the following four items. Responses will be recorded on #10 of the notebook. <ul style="list-style-type: none"> <li>• What metaphors in lines 6-8 help us imagine the bridges, the trees, and the mist in new ways? (three metaphors and what each one means)</li> <li>• In lines 16-24 what imagery does Roethke use to help us SEE and HEAR what the speaker of the poem SEES and HEARS? (need both sight imagery and hearing imagery)</li> <li>• What is the speaker's ATTITUDE toward the train and the land? Which line of the poem gives you this answer?</li> <li>• Why does the speaker use the first person pronoun "we" in line 18?</li> </ul> </li> </ol> |
|         | <p>Additional Attachments:</p> <p> <b>Teacher notes for the jigsaw items.docx</b></p> <p> <b>How to jigsaw</b></p> <p> <b>Night Journey</b></p> |   |                             |  |

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| 50 mins   | <p><b>QUESTIONING:</b><br/>Ability to read and understand a text, and ability to identify literary devices/rhetorical strategies</p> | <p><b>"THE BEAUTIFUL CHANGES" -- EXPLORING THEME</b><br/>Today we're going to read a LOVE poem. I want you to think about how the speaker of the poem expresses his love.</p> <p>The work we create with this poem will be #11 of your notebook.</p>  | Completion of notebook #11.    | <ol style="list-style-type: none"> <li>1. Have students brainstorm (with a partner) the first three questions on the student handout. (This is notebook #11.) Discuss.</li> <li>2. Read "The Beautiful Changes." Due to its length, read it a second time. Ask the students to discuss what they think they see and understand about the poem.</li> <li>3. In partners, have students complete questions 4-10 on the student handout. Give the students several minutes to work with the partner, then facilitate a group discussion of the questions.</li> </ol>   |
| <p>Additional Attachments:</p> <p> <b>The Beautiful Changes -- teacher notes.docx</b></p> <p> <b>The Beautiful Changes.docx</b></p> |  |   |                                |   |
| 1 hr and 30 mins  | <p><b>QUESTIONING:</b><br/>Ability to read and understand a text, and ability to identify literary devices/rhetorical strategies</p> | <p><b>"MIRROR" AND "MUSHROOMS" -- LOOKING AT SPEAKER, SYMBOLISM, PERSONIFICATION, TONE, AND THEME</b><br/>The poems we'll be looking at next are wonderful examples of how a writer can use personification to convey an important message.</p> <p>The work we create for these poems will be #12 of your notebook.</p> | Completion of #12 of notebook. | <p>(NOTE: Some strategies are modified from the Holt text <i>Elements of Literature</i> -- fifth course.</p> <p>All work created during this sequence should be kept together as #12 of the notebook.</p> <ol style="list-style-type: none"> <li>1. Discuss -- Why do people use mirrors? What can mirrors show us or tell us?</li> <li>2. Read "Mirror" two times -- it's short. Ask students what they think the poem is about.</li> <li>3. In partners, have students complete the guide for "Mirror." Discuss.</li> <li>4. Ask students to brainstorm about the power of nature. What examples can they think of? Which events create awe? Which events create horror? After students have shared their thoughts, ask them where mushrooms fit in. (Students may not have much to say about the awe or horror of mushrooms, but some may know about how mushrooms can grow anywhere, appear overnight, take over a yard, etc.)</li> <li>5. Read "Mushrooms" two times -- it's short. Ask students what they think the poem is about.</li> <li>6. In partners, have students complete the guide for "Mushrooms." Discuss.</li> </ol> |
| <p>Additional Attachments:</p> <p> <b>Mirror and Mushrooms.docx</b></p>  |  |   |                                |   |
| 1 hr and 30 mins  | <p><b>QUESTIONING:</b><br/>Ability to read and understand a text, and ability to identify literary devices/rhetorical strategies</p> | <p><b>"ELEVEN" -- EXPLORING CHARACTERIZATION AND THEME</b><br/>Today we're reading a contemporary story I know you'll relate with.</p> <p>We'll also be creating #13 of the notebook.</p>   | Successful completion of #13.  | <ol style="list-style-type: none"> <li>1. Read "Eleven" by Sandra Cisneros.</li> <li>2. In partners, have students complete #13, the handout for the story. Discuss. (This could be done as a jigsaw, in teams, etc.)</li> </ol>  |

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|         |   | Additional Attachments:   |   |  |
|         |   |  <b>handout for "Eleven"</b>   |   |  |
| 30 mins | <p><b>POST-READING &gt; ENHANCING COMPREHENSION:</b></p> <p>Ability to identify the central point and main supporting elements of a text.</p> | <p><b>SHORT REFLECTIVE ENTRY FOR EACH TEXT</b></p> <p>Now that we've read all the selections for this unit, let's examine the central point or main idea of each selection. In other words, what is the author trying to accomplish? Which parts of the text show you that?</p> <p>We'll create #14 of our notebook as we collect information during this activity.</p> | <ul style="list-style-type: none"> <li>Answers questions with credible response.</li> </ul>   | <p>Ask students to make a list of the reading selections we read this unit.</p> <p>For every selection, have students write the central point/main idea, then identify evidence from the selection to support that central point/main idea.</p>  |
| 40 mins | <p><b>POST-READING &gt; ACADEMIC INTEGRITY:</b></p> <p>Ability to use and credit sources appropriately.</p>                                   | <p><b>ACADEMIC INTEGRITY</b></p> <p>Let's refresh our memories about plagiarism and using citations. We're going to practice quoting evidence using the appropriate conventions.</p>  | <ul style="list-style-type: none"> <li>Provides an accurate definition of plagiarism.</li> <li>Lists several appropriate strategies for avoiding plagiarism.</li> <li>Quotes evidence using the correct conventions.</li> </ul> | <ol style="list-style-type: none"> <li>Define "plagiarism" and list ways to avoid it.</li> <li>Have students talk in pairs and discuss respect for others' work to assemble evidence and create texts. Share out as a whole class.</li> <li>Discuss academic penalties for stealing others' thoughts and words.</li> <li>Show students the citations that are provided at the end of a sample text. Explain that students are responsible for citing texts properly.</li> <li>Read the Quoting Others handout as a class.</li> <li>Using one of the prompts on the handout, have students interview each other on a specific topic. Advise students to take notes on their interviews.</li> <li>Have students compose a short write-up of their interviews, taking care to include at least three quotes from their interview partner. Include a word limit (e.g. 200 words) so students do not feel compelled to write too much.</li> <li>Ask students to share their interviews by reading the interview that is about them, paying attention to accurate quotations.</li> <li>Have students practice quoting text from articles using the handout and share out.</li> </ol> |
|         |   | Additional Attachments:   |   |  |
|         |   |  <b>Quoting Others Handout</b>   |   |  |





### Transition to Writing

## How do Writers Use Literary Devices to Create Meaning?

|                        |   |  |   |   |
|------------------------|---|--|---|---|
| 45 mins                | <b>BRIDGING CONVERSATION &gt; IDENTIFYING SIGNIFICANT ELEMENTS:</b> Ability to begin linking reading results to writing task.   | <b>PULLING IT ALL TOGETHER</b><br>Let's organize our thoughts before we begin writing. We're going to create a graphic organizer that will help us write our essays. This GO will be #15 of the notebook.  | Completion of the graphic organizer created during this unit.   | Have students create a grid with five columns: title, literary device, definition of literary device, example of the literary device, explanation of why the writer used that literary device.<br><br>For column one, have students list the reading selections from the unit.<br><br>For column two, have students identify one literary device from the reading selection in the corresponding row.<br><br>In column three, have students write a definition for that literary device.<br><br>In column four, have students provide at least one example of the literary device they identified as being in that reading selection.<br><br>Finally, in column five, have students write an explanation -- Why did the writer use that device? What point was the writer trying to make?<br><br>Allow students time to work together, to compare notes. Perhaps, allow students to work with a partner or in a team. Facilitate the discussion, helping students as necessary. |
| <b>Writing Process</b> |   |  |   |   |
| 1 hr and 30 mins       | <b>DEVELOPMENT &gt; BODY PARAGRAPHS:</b><br>Ability to construct an initial draft with an emerging line of thought and structure.   | <b>CREATING THE BODY</b><br>Today we'll write a rough draft of the body of our essay. We're doing this first because sometimes writers find it easier to write the introduction after they've written the body.<br><br>You'll need to choose three of the literary devices/rhetorical strategies we worked with during this unit.<br><br>Let's take one more look at the prompt before we begin. | Completion of rough draft -- three paragraphs that identify, explain, and analyze the writers' use of three different literary devices.                                 | Take time to review the prompt -- also review the work done with the prompt at the beginning of the unit. Remind students this is the question the essay will answer. (A copy of the prompt is attached below.)<br><br>Provide students with the "cheat sheet" that will help guide their thoughts as they write the rough draft of the body. Allow them time to write, offering the students help as necessary.  |
|                        | Additional Attachments:<br><br> <b>prompt document.docx</b><br> <b>Cheat Sheet.docx</b> |  |   |   |
| 30 mins                | <b>DEVELOPMENT &gt; INTRODUCTORY PARAGRAPH:</b> Ability to establish a controlling idea and consolidate information relevant to   | <b>INTRODUCTION PARAGRAPH</b><br>Now that you've written the body of the essay, let's develop an effective and engaging introduction paragraph for your essay.   | Meets expectations if: <ul style="list-style-type: none"> <li>• Hook is engaging and relevant</li> <li>• Explanation successfully bridges hook and argument.</li> </ul> | *This tool should be used with students who already know their thesis, <b>not</b> as a tool to develop one.<br><br>1. Using the handout, do a think aloud in which you walk through the steps to develop an introduction paragraph. Think about several   |



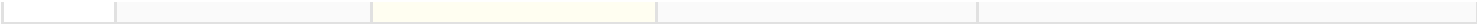
## How do Writers Use Literary Devices to Create Meaning?

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|         | task.   | The introduction must include a hook, an explanation, and a thesis.   | <ul style="list-style-type: none"> <li>Thesis is specific, well articulated, and the actual topic of the paper.</li> </ul>  | <p>hooks, and chose the best one (emphasizing that the first idea isn't always the best).</p> <p>2. Allow students to complete the handout independently.</p> <p>3. Finish with a share, either class wide or between partners.</p>   |
|         | <p>Additional Attachments:</p> <p> <b>Intro Handout</b></p>  |   |   |   |
| 50 mins | <p><b>REVISION, EDITING, AND COMPLETION &gt;</b></p> <p><b>REVISION:</b> Ability to refine text, including line of thought, language usage, and tone as appropriate to audience and purpose.</p>  | <p><b>USING ARMS TO REVISE</b></p> <p>You will use the ARMS strategy to systematically revise your writing and give feedback to others about their writing.</p> | <p>Complete:</p> <ul style="list-style-type: none"> <li>Evidence of feedback: <ul style="list-style-type: none"> <li>Added words or sentences</li> <li>Removed words or sentences</li> <li>Moved words or sentences</li> <li>Substituted words or sentences</li> </ul> </li> </ul> <p>Not Complete</p> <ul style="list-style-type: none"> <li>Missing or incomplete feedback</li> </ul> | <ul style="list-style-type: none"> <li>Explain: When we revise our writing, we are looking at the ideas and progression of the writing. To help you revise your writing, we are going to use the <b>ARMS</b> strategy.</li> <li>Display ARMS strategy: <ul style="list-style-type: none"> <li><b>A</b>dd words or sentences where information is missing or lacking development</li> <li><b>R</b>emove words or sentences that do not fit or are repetitive</li> <li><b>M</b>ove words or sentences around to help the flow of the essay</li> <li><b>S</b>ubstitute weak words and/or sentences with more specific vocabulary</li> </ul> </li> <li>Briefly review the <b>ARMS</b> strategy with the students (if it has been taught before).</li> <li>For students unfamiliar with this strategy, more time will be needed for modeling: <ul style="list-style-type: none"> <li>Model how (any why) to add, remove, move, and substitute words/sentences with an example text (suggestion: use a piece of your own writing as an example to revise)</li> </ul> </li> <li>Assign students partners. Instruct students to use this strategy on their partner's writing.</li> <li>Monitor and assist as needed</li> <li>Invite students to conference when revisions are complete, encouraging them to explain the changes they made to their partner.</li> </ul> <p>Note: "Additional Peer Revision" and "Peer Checklist for Revision" below offer different revision strategies.</p> |
|         | <p>Additional Attachments:</p> <p> <b>Use ARMS to Revise</b></p> <p> <b>Additional Peer Revision Resource</b></p> <p> <b>Peer Checklist for Revising with a little Editing</b></p> |   |   |   |
| 50 mins | <p><b>REVISION, EDITING, AND COMPLETION &gt;</b></p> <p><b>EDITING:</b> Ability to proofread and format a piece to make it more effective.</p>  | <p><b>USING CUPS TO EDIT</b></p> <p>You will use CUPS editing strategy to edit writing and help give systematic feedback to others to improve their</p>         | <p>Assess self editing and/or peer editing as complete or not complete.</p> <p><b>Complete:</b></p> <ul style="list-style-type: none"> <li>Evidence of student</li> </ul>   | <ul style="list-style-type: none"> <li>Explain: Once you've revised your writing, it's time to edit. When editing, use the <b>CUPS</b> strategy.</li> <li>Display the <b>CUPS</b> strategy (i.e. anchor charts, projected for students, etc. <ul style="list-style-type: none"> <li>Check the following in your writing and</li> </ul> </li> </ul>  |



## How do Writers Use Literary Devices to Create Meaning?

|      |   |   |  |   |
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|      |   | writing.  | <p>feedback from self and/or peer(s)</p> <ul style="list-style-type: none"> <li>◦ comments/suggestions</li> <li>◦ proofreading marks</li> </ul> <ul style="list-style-type: none"> <li>● Completed Checklist</li> </ul> <p><b>Not Complete:</b></p> <ul style="list-style-type: none"> <li>● No evidence of student feedback from self and/or peer(s)</li> <li>● No Checklist</li> </ul> | <p>when peer editing:</p> <ul style="list-style-type: none"> <li>● <ul style="list-style-type: none"> <li>■ Capitalization</li> <li>■ Usage</li> <li>■ Punctuation</li> <li>■ Spelling</li> </ul> </li> <li>● Briefly review the <b>CUPS</b> strategy with the students who have used it before.</li> <li>● For students unfamiliar with this strategy, model how to edit for capitalization, usage, punctuation, and spelling with a example text (suggestion: use a piece of your own writing to edit)</li> <li>● assign students to partners to employ the <b>CUPS</b> strategy with a piece of their writing <ul style="list-style-type: none"> <li>◦ walk around and give feedback to students where needed</li> </ul> </li> <li>● Invite students to conference with their partner, outlining and explaining the edits made.</li> </ul> <p><i>Note: "NCTE Edit Checklist" and "Peer Checklist" included below in teacher resources outline alternative editing strategies</i></p> |
|      | <p>Additional Attachments:</p> <ul style="list-style-type: none"> <li>📄 CUPS Editing Checklist</li> <li>📄 CUPS Editing Checklist</li> <li>📄 CUPS Editing Strategy</li> <li>🔗 NCTE Edit Checklist</li> <li>📄 Peer Checklist (Revision and Edit)</li> </ul> |   |  |   |
| 1 hr | <p><b>REVISION, EDITING, AND COMPLETION &gt; FINAL DRAFT:</b> Ability to submit final piece that meets expectations.</p>  | <p><b>FINAL DRAFT</b></p> <p>Now, we will be creating final drafts of our essays.</p> <p>(Teacher must provide information as to format. For example, the final draft may need to be double-spaced, have one-inch margins, be in Times New Roman font, etc. Teacher must also decide if this step is to be done in class or outside of class.)</p> <p>After you final draft is finished, you'll turn in complete set of drafts and the final version of your piece. You will also turn in the notebook we've compiled during this unit.</p> | <ul style="list-style-type: none"> <li>● Fits the "Meets Expectations" category in the rubric for the teaching task.</li> </ul>  | See above.  |



*Instructional Resources*

No resources specified

## *Section 4: What Results?*

### ***Student Work Samples***

No resources specified

### ***Teacher Reflection***

Not provided