



**Literacy Design
Collaborative**

Words Matter: Diction and Orwell's "Shooting an Elephant"

★ TASK ★ LADDER

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This explanatory LDC module is embedded within a larger unit; both the larger unit and module are documented here. The LDC module, on its own, starts at the "Task and Rubric Analysis: Part 4 of the Unit: Breaking Down the Prompt." Teachers may choose to teach the entire unit or teach the LDC module on its own depending on their students' needs.

The unit centers on diction and tone: how words carry multiple layers of meaning, and how authors purposefully choose words to convey deeper meanings. The ELA content is represented by these essential questions: 1) How is it that words can mean so much more than their dictionary definitions, and 2) How can word choice (a single word and/or a pattern of word choices) impact meaning?

This LDC module is designed to support the reading and writing process for the unit's final performance task, in which students write a literary analysis essay explaining how George Orwell's diction in his essay "Shooting an Elephant" develops tone and meaning.

The pre-module portion of the unit, represented here as a series of mini-tasks in the "Preparing for the Task" segment of the instructional ladder, utilizes supplemental texts that provide opportunities for students to practice this kind of analysis as a whole class and in small groups: Pat Mora's "Same Song," Robert Hayden's "Those Winter Sundays," and Sandra Cisneros's "Eleven."

The pre-module portion of the unit also features pre- and formative assessment activities, engagement activities designed to get students thinking about and playing with the core ideas and concepts of connotation and the power of word choice, and lessons around the concepts of diction and tone.

The unit and module were designed by a cohort of Common Assignment Study (CAS) teachers from Kentucky and Colorado, working with several partners, including the Gates Foundation; The Stanford Center for Assessment, Learning, and Equity; Westat; Research for Action; the Center for Assessment; The Colorado Education Initiative; The Fund for Transforming Education in Kentucky, and others. The design was based on the UBD template of Wiggins and McTighe.

Note: The full unit is represented here; the true beginning of the LDC module occurs with the *Task & Rubric Analysis* mini-task at the very end of the "Preparing for the Task" segment of the instructional ladder.


GRADES

10

DISCIPLINE

 ELA

COURSE

 English
10; English
II (2)

PACING

 N/A

Section 1: What Task?

Teaching Task

Task Template IE3 - Informational or Explanatory

How does Orwell use diction to convey tone? After reading "Shooting an Elephant", write an essay in which you explain how Orwell's diction conveys the narrator's complex attitude toward his surroundings and predicaments, such as the natives, the British, authority figures, or the very act of shooting the elephant. Support your discussion with evidence from the texts. What conclusions or implications can you draw about the narrator's attitude?

Standards

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

L.9-10.5

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

RL.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9-10.2

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

RL.9-10.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Focus

RL.9-10.6

Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

RL.9-10.10

By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9—10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9—10 text complexity band independently and proficiently.

W.9-10.2

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly

Focus

and accurately through the effective selection, organization, and analysis of content.

W.9-10.4

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

W.9-10.5

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.

W.9-10.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.9-10.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Texts

"Shooting an Elephant"

"Shooting an Elephant" is an essay by George Orwell, first published in the literary magazine *New Writing* in the autumn of 1936 and broadcast by the BBC Home Service on October 12, 1948. The essay describes the experience of the English narrator, possibly Orwell himself, called upon to shoot an aggressive elephant while working as a police officer in Burma. Because the locals expect him to do the job, he does so against his better judgment, his anguish increased by the elephant's slow and painful death. The story is regarded as a metaphor for British imperialism, and for Orwell's view that "when the white man turns tyrant it is his own freedom that he destroys."

"Eleven" by Sandra Cisneros

"Those Winter Sundays" by Robert Hayden

"Those Winter Sundays" is a fourteen-line lyric poem in free verse. It was first published in 1962.

"Same Song" by Pat Mora

The speaker of this excellent poem is a concerned mother who is tired and worried about the way that her children, a daughter and a son, invest so much time and energy into their looks but always seem to judge themselves harshly and as if they do not measure up to the beauty that they feel they must attain.

"Shooting an Elephant" (Abridged for differentiation)

Part 3: Words Matter Text Selections (Student Choice Options)

Unit Reading Packet

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

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

Earlier in this unit, we explored real-world examples of the power of words and learned how much of that power comes not from words' dictionary definitions but from their **connotation** and **tone**.

Tone refers to an author, narrator, or speaker's attitude toward the subject of the story and the readers of the story. Since we cannot hear a narrator's voice, our only clue to how he or she feels about what he or she writes about (that is, attitude or tone) is hidden in the text itself. If we analyze the word choice (diction) used, we can often figure out the tone. The ability to recognize tone can often be the key to understanding the text or not.

In this module, we will carefully analyze the diction and tone in George Orwell's "Shooting an Elephant" to better understand the narrator's complex attitude toward his surroundings.

Extension

Not provided

Section 2: What Skills?

Preparing for the Task

ACTIVATING PRIOR KNOWLEDGE: PART I OF THE UNIT: Students partake in a series of Pre-Module mini-tasks and activities that scaffold and lead up to the actual Module and Assignment Task regarding Orwell's diction.

ACTIVE READING AND ANNOTATION: PART 2 OF THE UNIT: Ability to hold thinking and mark up a piece of texts for a variety of elements. Texts in this part of the unit include the following: "Same Song", "Those Winter Sundays", and "Eleven".

SPEAKING AND LISTENING > PAIDEIA SEMINAR: Ability to begin linking reading results to writing task. Small group discussion and annotation of evidence for students' specific attitude toward surroundings.

UNIT FORMATIVE ASSESSMENT: Ability to demonstrate short analysis of ONE text and tone from Part II.

BRIDGING CONVERSATION IN SMALL GROUPS: PART 3 OF THE UNIT: Ability to work collaboratively in support of analysis of a text.

TASK AND RUBRIC ANALYSIS: PART 4 OF THE UNIT: Ability to understand and explain the task's prompt and rubric.

Reading Process

ACTIVE READING > ANNOTATION: Ability to closely read and annotate "Shooting an Elephant" for diction and tone.

Transition to Writing

BRIDGING CONVERSATION > IDENTIFYING SIGNIFICANT ELEMENTS: Ability to work with peers in analysis of diction. Ability to contribute to class model essay, recognizing significant elements of a literary analysis.

Writing Process

PLANNING > PLANNING THE WRITING: Ability to develop a line of thought and text structure appropriate to an argumentation task.

DEVELOPMENT > INITIAL DRAFT OF THE ANALYSIS: Initial draft of all parts including the Thesis (Controlling Idea) and conclusion about Orwell's use of diction.




REVISION, EDITING, AND COMPLETION > PEER EDITING: Ability to collaborate with peers on a piece of writing, providing relevant and effective feedback. Ability to utilize previous organizers and notes in a meaningful fashion.

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
Preparing for the Task				
10 mins	ACTIVATING PRIOR KNOWLEDGE: PART I OF THE UNIT: Students partake in a series of Pre-Module mini-tasks and activities that scaffold and lead up to the actual Module and Assignment Task regarding Orwell's diction.	PRE-ASSESSMENT: MULTIPLE CHOICE ON TONE AND MOOD Read the following poem carefully. Then answer questions 1-5.	Attached to the "Teacher Version" is the answer key to the pre-assessment.	<ul style="list-style-type: none"> Hand out pre-assessment and allow students 10-15 minutes. Assess the scores and gather the data to gauge prior knowledge of Tone and Mood.
Additional Attachments:  Tone and Mood Pre Assessment_Teacher Version w Key  Tone and Mood Pre-Assessment (Student Version)				
35 mins	ACTIVATING PRIOR KNOWLEDGE: PART I OF THE UNIT: Students partake in a series of Pre-Module mini-tasks and activities that scaffold and lead up to the actual Module and Assignment Task regarding Orwell's diction.	INTRO ACTIVITY 1: "TO THIS DAY" View the video, "To This Day," and jot down words you believe are considered "powerful."	No Scoring	NOTE: This video addresses serious emotional and mental health issues, including bullying, addiction, and more. Please preview the video and make sure it is appropriate for your students, and be aware that the video may be a trigger for some students. <ul style="list-style-type: none"> Play the video for students once and allow them to simply watch. Play it one more time and ask them to jot down words they feel are powerful. As the slide says, students can determine what they mean by "powerful." Then prompt discussion about the messages in the video and why the words they chose are powerful or influential.
Additional Attachments:  Powerpoint to Intro Activities: "To This Day"  "To This Day Project" (YouTube)  Intro Activities (Teacher Directions)				
20 mins	ACTIVATING PRIOR KNOWLEDGE: PART I OF THE UNIT: Students partake in a series of Pre-Module mini-tasks and activities that scaffold and lead up to the actual Module and Assignment Task	INTRO ACTIVITY 2: WORD SPLASH Examine the Word Splash on the slide and take 7-10 minutes to write your own fictional narrative, using every word you see here.	Students are able to generate a piece of writing inspired by the words on the slide, and then share.	<ul style="list-style-type: none"> Student instructions given on slide 2 Adjust time if needed, but it should be a quick activity Ask a few students to share their book jacket blurbs, encouraging the whole class to listen carefully for how they used the words from the word splash and how they added their own to develop a story. Prompt students to think about what kind/genre of story is being created and how they know from

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	regarding Orwell's diction.			<p>the words and the way they are used.</p> <ul style="list-style-type: none"> ● Project the original source of these words and discuss. ○ Why would Gingrich make this suggestion? ○ Do you think the strategy was effective? Why? (Etc.)
	<p>Additional Attachments:</p> <p> Intro Activity Powerpoint: Word Splash</p> <p> Intro Activity Teacher Directions</p>			
15 mins	<p>ACTIVATING PRIOR KNOWLEDGE: PART I OF THE UNIT:</p> <p>Students partake in a series of Pre-Module mini-tasks and activities that scaffold and lead up to the actual Module and Assignment Task regarding Orwell's diction.</p>	<p>INTRO ACTIVITY 3: WORDS AND WOMEN</p> <p>Let's make a class list of words we associate with women. Then I will show you 2 photos and we will see what fits and what doesn't.</p>	Students generate a list of associated words.	<ul style="list-style-type: none"> ● Student instructions are on the slides ● For each image, ask which of the words from the class-generated list apply to the picture. What words, if any, would need to be added to the list? Which words definitely do not apply? ● IMPORTANT NOTE: If you use the Patrick Swayze drag queen image on slide 8, please be prepared to handle any potentially sensitive conversations that arise about gender expression, sexual orientation, etc. Be alert to student "jokes" that could offend other students in the room.
	<p>Additional Attachments:</p> <p> Intro Activity Powerpoint: Words and Women</p> <p> Intro Activity Teacher Directions (Same as previous attachments)</p>			
15 mins	<p>ACTIVATING PRIOR KNOWLEDGE: PART I OF THE UNIT:</p> <p>Students partake in a series of Pre-Module mini-tasks and activities that scaffold and lead up to the actual Module and Assignment Task regarding Orwell's diction.</p>	<p>CONNOTATION VS. DENOTATION: LANGUAGE OF CARS</p> <p>Let's determine the difference between Connotation and Denotation. As you view the slides, write down the words you associate with each photograph.</p>	No Scoring	<ul style="list-style-type: none"> ● Project powerpoint ● At each slide, have a discussion of the connotations the class has come up with. ● End with discussing the difference between connotation and denotation using words from your students' lists.
	<p>Additional Attachments:</p> <p> Connotation vs. Denotation</p>			
40 mins	<p>ACTIVATING PRIOR KNOWLEDGE: PART I OF THE UNIT:</p> <p>Students partake in a series of Pre-Module mini-tasks and activities that scaffold and lead up to the actual Module and Assignment Task</p>	<p>CONNOTATIONS: SHIFTING MOOD (POSITIVE, NEGATIVE, NEUTRAL)</p> <p>Let's continue our work with Connotations, and see if we can't make small revisions to a piece that alters the tone or mood.</p>	4 point rubric students use to assess one another (attached as teacher resource).	<ul style="list-style-type: none"> ● Student directions are on the handout provided. ● Discuss each section of the hand out along the way, taking note of the words students are using. ● Share any revisions that are exemplary of shifting mood.






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	regarding Orwell's diction.			
	Additional Attachments:  Shifting the Mood Handout			
40 mins	ACTIVATING PRIOR KNOWLEDGE: PART I OF THE UNIT: Students partake in a series of Pre-Module mini-tasks and activities that scaffold and lead up to the actual Module and Assignment Task regarding Orwell's diction.	TONE AND MOOD: POWERPOINT LESSON As we explore the powerpoint, take copious notes on Tone vs. Mood. We will take a shot at trying to change the tone of a passage from <i>Of Mice and Men</i> at the end.	Students draft a revision of the <i>OMM</i> passage.	The PowerPoint explains the relationship between Mood and Tone. The last two slides of the PowerPoint have an excerpt from <i>Of Mice and Men</i> that student can analyze for tone and then make revisions to changing the tone. The PDF has a list of words that have positive, neutral, and negative tones to reiterate for students how words carry meaning beyond denotation.
	Additional Attachments:  Mood and Tone Instructional Resource  Tone Words List			
45 mins	ACTIVATING PRIOR KNOWLEDGE: PART I OF THE UNIT: Students partake in a series of Pre-Module mini-tasks and activities that scaffold and lead up to the actual Module and Assignment Task regarding Orwell's diction.	TONE AND MOOD INTERVENTION (OPTIONAL TASK) Talking about tone and mood requires a hefty vocabulary so that you can truly capture the "flavor" of the text. Rather than just saying a story is "sad," you want to be able to say it is "morose" or "somber." This activity will help you expand your vocabulary so you can talk about tone and mood in a more sophisticated way.	<ul style="list-style-type: none"> Students accurately define the base word and identify three appropriate synonyms. 	<ul style="list-style-type: none"> Student Directions are as follows: 1. You will be assigned a basic tone word like "happy" or "sad." 2. On the first layer of the ice cream cone, you will define the word. 3. On the top 3 "scoops," you will add three synonyms that could be used in place of the original word. 4. You can also color in each scoop to represent the emotions associated with each word. You can refer to the Tone and Mood Words List to help you fill out your graphic organizer. Teachers can show the completed example before students begin work. Teachers can review answers with the whole class or in small groups to ensure understanding. Activity can be done individually or in partners. If students are struggling with the distinction between tone and mood, use the "Tone and Mood Worksheet (Practice)" as a quick intervention.
	Additional Attachments:  Flavors of a Word (Graphic Organizer)  Tone and Mood Worksheet (Practice)  Tone and Mood Words List  Filled out "Flavors of a Word" example			
45 mins	ACTIVE READING AND ANNOTATION: PART 2 OF THE UNIT: Ability to hold thinking and mark up a	"SAME SONG": ACTIVE READING & WHIP AROUND Closely read and annotate the poem, "Same Song"	No Scoring	<ul style="list-style-type: none"> Detailed strategies and directions are included on the handout under "Teacher Resources". The strategies also include an analysis of the poem. Strategies include: students read "Same Song," teacher checks for understanding, students then





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	<p>piece of texts for a variety of elements. Texts in this part of the unit include the following: "Same Song", "Those Winter Sundays", and "Eleven".</p>	<p>by Pat Mora. Using your notes and highlights we will try and determine the Connotations of the author's language and how this contributes to Tone.</p>		<p>highlight words that they feel are the most important, students will choose one that they deem most important. Following this process, there will be discussion about how the words chosen add to the meaning of the poem.</p> <ul style="list-style-type: none"> Also included is a possible TPCASTT organizer for "Same Song" as an alternative activity.
	<p>Additional Attachments:</p> <ul style="list-style-type: none"> "Same Song" TPCASTT Organizer "Same Song" (text) "Same Song" Teacher Directions for annotation and whip-around 			
40 mins	<p>ACTIVE READING AND ANNOTATION: PART 2 OF THE UNIT: Ability to hold thinking and mark up a piece of texts for a variety of elements. Texts in this part of the unit include the following: "Same Song", "Those Winter Sundays", and "Eleven".</p>	<p>"THOSE WINTER SUNDAYS": ALPHABETICAL WORD LIST</p> <p>We are going to closely read the poem, "Those Winter Sundays" by Robert Hayden, paying close attention to the diction the poet uses.</p>	<ul style="list-style-type: none"> Students should contribute to class discussion of the poem and the diction. 	<ul style="list-style-type: none"> Strategies included on Teacher Handout, centering on choosing words from word list, highlighting, and working in partners as they analyze diction. Included, there is also an activity on "Jumbled Lines" teachers may use at his / her discretion.
	<p>Additional Attachments:</p> <ul style="list-style-type: none"> "Those Winter Sundays" (Text) "Those Winter Sundays" Teacher Protocol Poetry Reading Strategies (Teaching Channel) 			
40 mins	<p>ACTIVE READING AND ANNOTATION: PART 2 OF THE UNIT: Ability to hold thinking and mark up a piece of texts for a variety of elements. Texts in this part of the unit include the following: "Same Song", "Those Winter Sundays", and "Eleven".</p>	<p>"ELEVEN": WEIGH THE WORDS</p> <p>Closely read the short vignette, "Eleven", and use the Weigh the Words organizer to hold your thinking.</p>	<ul style="list-style-type: none"> Complete graphic organizer and annotate text. 	<ul style="list-style-type: none"> Hand out the graphic organizer to students, and as they read, they should be holding their thinking in each of the sections provided. Teacher can read through the text as a whole class, or students can read individually. Teachers may choose to discuss work sheets as a whole class or jigsawed. Alternately, students turn may them in.
	<p>Additional Attachments:</p> <ul style="list-style-type: none"> "Eleven" (Text) Weigh the Words Graphic Organizer 			
1 hr	<p>SPEAKING AND LISTENING > PAIDEIA SEMINAR: Ability to begin linking reading results to</p>	<p>PAIDEIA SEMINAR: "ELEVEN"</p> <p>Now that you've finished the Weigh the Words organizer, let's prepare for</p>	<ul style="list-style-type: none"> Students engaged in discussion / seminar 	<ul style="list-style-type: none"> Follow the protocol on the Paideia handout. Have students complete the Weigh the Words organizer as a Pre-Seminar process. Address the Core Questions as part of the Seminar.





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	writing task. Small group discussion and annotation of evidence for students' specific attitude toward surroundings.	a seminar discussing the importance of the diction in Cisneros's "Eleven".		<ul style="list-style-type: none"> Have students address the Closing Question as part of the Post-Seminar process. Lead into assignment task for the Module ("Shooting an Elephant")
	Additional Attachments:  "Eleven" Paideia Seminar Plan			
25 mins	UNIT FORMATIVE ASSESSMENT: Ability to demonstrate short analysis of ONE text and tone from Part II.	SHORT RESPONSE ON DICTION: FROM PART 2 TEXTS Analyze any one of the 3 texts from this section of the unit and follow the task on the Formative Assessment.	Use 1-4 Holistic Rubric for Pre-Module Formative (attached).	<ul style="list-style-type: none"> Students will choose from "Those Winter Sundays," "Same Song," or "Eleven" and write a short constructed response. This response will serve as a pre-module formative assessment. Teachers will be able to assess how well their students understand the prompt along with: <ul style="list-style-type: none"> Developing a strong thesis statement/controlling idea Embedding quotes from the text Explaining evidence Connecting diction to tone/speaker's attitude Describing tone/attitude in specific terms (beyond "happy" and "sad") Allow students to use any notes or annotations from their close readings in order to generate their short constructed response. See attached teacher guide for suggested ways to use the information you gather from this formative assessment to re-teach or otherwise adjust instruction
	Additional Attachments:  Pre-Module Formative Assessment Teacher Guide  Pre-Module Formative: Part II Texts			
1 hr and 30 mins	BRIDGING CONVERSATION IN SMALL GROUPS: PART 3 OF THE UNIT: Ability to work collaboratively in support of analysis of a text.	GROUP WORK ANALYSIS: CHOICE TEXTS In small groups, you will choose a text in which to analyze, complete an analysis outline, and present to the class.	<ul style="list-style-type: none"> Complete Analysis Outline as group. 	<ul style="list-style-type: none"> Group students together (number of groups determines number of texts to choose from) Allow groups to choose a text. In groups, students will fill out the handout. This will allow them to brainstorm the essay prompt and possible responses together. Follow the "Student Protocol" on attached handout.
	Additional Attachments:  Part III Text List  Group Work Protocol for Part III			
15 mins	TASK AND RUBRIC ANALYSIS: PART 4 OF THE UNIT: Ability to understand and explain the task's prompt and rubric.	BREAK DOWN THE PROMPT To respond successfully to a writing prompt, you need to be able to understand what it is	Not Scored, but teacher should check for understanding. Some likely "correct" responses:	<ul style="list-style-type: none"> Make sure students understand the difference between explicit and implied, and that writing prompts usually include implied questions in addition to the explicit question at the beginning of the prompt.

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		<p>asking you to do. A good essay answers all of the questions that are implied in a prompt. Our prompt starts with an explicit question ("How does Orwell use diction to convey tone?") but it also contains several implied questions. In this activity, you will read the prompt carefully and list all the questions it implies--that is, all the questions you would need to answer to write a successful essay in response to the prompt.</p>	<ul style="list-style-type: none"> • What predicament(s) is the narrator experiencing? • What are other important aspects of the narrator's surroundings that he might have strong feelings toward? • What is the narrator's attitude? • How is his attitude complex, or what is complex about his attitude? • What specific instances of diction reveal that attitude? 	<ul style="list-style-type: none"> • Model this process with a different prompt • Invite students to identify implicit questions in the prompt, framing the activity by saying "What do you need to know in order to write this essay?" • Pair students to share and improve their individual lists • Create a classroom list: Choose one student to share a few ideas on the board, and ask others to add to it. <p>IMPORTANT NOTE: Rubric analysis will happen in the "Transition to Writing" section of the module (Whole Class Essay Model minitask)</p>
<p>Standards:</p> <p>CCR.R.2 : Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</p> <p>CCR.W.10 : Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p>				
Reading Process				
1 hr and 30 mins	<p>ACTIVE READING > ANNOTATION: Ability to closely read and annotate "Shooting an Elephant" for diction and tone.</p>	<p>DIALECTIC JOURNAL: "SHOOTING AN ELEPHANT"</p> <p>Read and mark "Shooting an Elephant". Complete the dialectic journal to hold your thinking about diction and tone.</p>	Complete Dialectic Journal	<ul style="list-style-type: none"> • Have students read and mark the text (this can be an initial read done as homework) • Have students complete the dialectic journal to hold their thinking.
<p>Additional Attachments:</p> <p> Dialectical Journal</p> <p> "Shooting an Elephant" (Text)</p> <p> Dialectic Journal Instructions</p> <p> "Shooting an Elephant" (Abridged for differentiation)</p>				
Transition to Writing				
50 mins	<p>BRIDGING CONVERSATION > IDENTIFYING SIGNIFICANT ELEMENTS: Ability to work with peers in analysis of diction. Ability to contribute to class model essay, recognizing significant elements of a literary analysis.</p>	<p>SMALL GROUP ANNOTATION AND DISCUSSION</p> <p>Get together in your specific groups and annotate with a clearer focus on your chosen concept.</p>	No Scoring.	<ul style="list-style-type: none"> • Have students determine which aspect / predicament their essay will center on: Natives, Authority, etc... • Students then annotate specifically focused toward this aspect. • They then gather in small groups to discuss their findings. • Have students report out to the class what they have concluded and evidence they have found.

	Additional Attachments:  Small Group handout  Small Group Discussion Protocol			
1 hr and 30 mins	BRIDGING CONVERSATION > IDENTIFYING SIGNIFICANT ELEMENTS: Ability to work with peers in analysis of diction. Ability to contribute to class model essay, recognizing significant elements of a literary analysis.	WHOLE CLASS ESSAY MODEL After reading the model prompt, work in small groups to collaborate writing an introduction; then body paragraphs, then a conclusion. The class will vote on the best components as we build an exemplary essay.	Use the Explanatory Rubric to model scoring and analyze the rubric as well.	<ul style="list-style-type: none">● Teacher protocol handout is attached.● Have students gather in small groups and break down the sample task.● Each group will write an introduction paragraph first; share these and choose the best.● Assign different topics for body paragraphs to each group; they then write these and share.● Continue on to a conclusion written by all groups.● Evaluate the whole class essay (you can give them the score as a formative grade for this)
	Additional Attachments:  Whole-Class Essay: Teacher Protocol			
Writing Process				
40 mins	PLANNING > PLANNING THE WRITING: Ability to develop a line of thought and text structure appropriate to an argumentation task.	OUTLINE/ORGANIZER Create an outline based on your notes and reading in which you state your controlling idea, sequence your points, and note your supporting evidence.	<ul style="list-style-type: none">● Creates an outline or organizer.● Supports controlling idea.● Uses evidence from texts read earlier.	<ul style="list-style-type: none">● Students will use their dialectical journals and the results of their group bridging activity to generate a rough thesis statement, ideas for body paragraphs, and conclusions or implications they can draw about the narrator's attitude● Provide and teach one or more examples of outlines or organizers (example attached).● Remind students that this is an initial outline and that they will have more opportunities to refine their thesis statement and to plan each body paragraph in detail using the "MEAT" body paragraph outline tool.
	Additional Attachments:  Essay Planning/Outlining Handout			
40 mins	PLANNING > PLANNING THE WRITING: Ability to develop a line of thought and text structure appropriate to an argumentation task.	M.E.A.T. BODY PARAGRAPH OUTLINES Using your notes, full essay outline, and/or the assigned texts, create an outline for each body paragraph of your essay in which you state your main idea (topic sentence), support your main ideas with appropriate evidence, analyze that evidence, and transition / tie-up each body paragraph.	<ul style="list-style-type: none">● An outline is completed for each body paragraph● Each main idea works to support the controlling idea of the essay● Each main idea is supported by specific pieces of evidence● Each body paragraph contains analysis of the evidence● Each body paragraph concludes with a transition that ties up the	(See attached full instructional plan). 1) Discuss with students the function of body paragraphs, compare/contrast with the introductory paragraph, and situate body paragraphs in the full essay outline. 2) List and define the four key terms associated with M.E.A.T. 3) Provide a sample prompt and/or controlling idea and/or introductory paragraph to work from so can MODEL for students how to use M.E.A.T. graphic organizer to generate body paragraphs and/or have students work from the sample to fill out their own (see full instructional plan that is attached). 4) Score the student work that comes out of their practice. 5) Provide students with M.E.A.T. organizers to do

			paragraph and leads logically to the next one	the same thing for their actual body paragraphs for their essay.
<p>Standards:</p> <p>CCR.W.1 : Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>CCR.W.4 : Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>CCR.W.9 : Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>Additional Attachments:</p> <p> MEAT_StudentWork.pdf</p> <p> MEAT_Template_Handout.docx</p> <p> MEAT Instructional Plan.docx</p>				
40 mins	<p>PLANNING > PLANNING THE WRITING: Ability to develop a line of thought and text structure appropriate to an argumentation task.</p>	<p>IDEAS UNDER CONTROL</p> <p>Utilize a graphic organizer to make sure that your thesis and topic sentences relate to one another.</p>	<p>Thinking on sheet should reflect a strong, unified controlling idea throughout.</p>	<p>Using the graphic organizer, "Ideas Under Control", write in your thesis statement. Then think through what your topic sentences would be and write those in the boxes on the left.</p> <p>Trade papers with a classmate. Read your classmate's thesis and topic sentences and answer the questions on the right side under "Connections" to the best of your ability.</p> <p>Trade back. Do your classmate's answers reflect what you were thinking? Does your classmate think that your topic sentences connect to your thesis and answers the prompt? If not, revise your topic sentences and try again.</p> <p>When you think you've got it, have the teacher check it.</p> <p>This is just one option for using this graphic organizer. Feel free to use it in other ways depending on the needs of your students.</p> <p>It may be necessary to model what the answers on the right side should look like.</p> <p>It may be helpful to stress to students that this process will help ensure they are doing what they need to in order to earn a proficient score under "Controlling Idea" on the rubric.</p>
<p>Standards:</p> <p>W.9-10.2.C : Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>W.9-10.2.A : Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>Additional Attachments:</p> <p> Ideas Under Control</p>				

Words Matter: Diction and Orwell's "Shooting an Elephant"

1 hr and 30 mins	DEVELOPMENT > INITIAL DRAFT OF THE ANALYSIS: Initial draft of all parts including the Thesis (Controlling Idea) and conclusion about Orwell's use of diction.	INITIAL DRAFT OF ESSAY Write an initial draft complete with opening, development, and closing; insert and cite textual evidence of the diction as it relates to tone.	<ul style="list-style-type: none"> Provides complete draft with all parts. Supports the opening in the later sections with evidence and citations. 	<ul style="list-style-type: none"> Encourage students to re-read prompt partway through writing, to check that they are on track. Encourage students to utilize their notes, annotations, and evidence from the texts. Encourage students to think back and consider the Whole Class Model you wrote together and the elements that made it exemplary.
1 hr and 30 mins	REVISION, EDITING, AND COMPLETION > PEER EDITING: Ability to collaborate with peers on a piece of writing, providing relevant and effective feedback. Ability to utilize previous organizers and notes in a meaningful fashion.	FOCUS FOR EDITING: REVISION TASKS Use the Revision Guide and several of the editing activities to strengthen your Literary Analysis on "Shooting an Elephant".	Complete Revision activities.	<ul style="list-style-type: none"> Follow the "Teacher Guide for Peer Revision." All students should have a copy of the "Student Revision Guide." Students will use this worksheet to peer edit. Additional activities include: Revising Sentences, Focus on editing, and Delineate and Evaluate. These activities may be used at the teacher's discretion. <p>*This may take over the course of several periods.</p>
Additional Attachments: <ul style="list-style-type: none"> Delineate and Evaluate Handout Teaching Guide for Peer Revision and Editing Tasks Student Revision Guide Focus For Editing handout Revising: Sentence Variation 				
10 mins	REVISION, EDITING, AND COMPLETION > FINAL DRAFT: Ability to submit final piece that meets expectations.	WORDS MATTER: LITERARY ANALYSIS Turn in your complete draft, plus the explanatory rubric.	<ul style="list-style-type: none"> Fits the "Meets Expectations" category in the rubric for the teaching task. 	None
Standards: CCR.W.10 : Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.				
40 mins	REVISION, EDITING, AND COMPLETION > FINAL DRAFT: Ability to submit final piece that meets expectations.	DRAFTING A FINAL PRODUCT Students will draft a final product that meets their teacher's and the rubric's expectations.	LDC module rubric	Possible teacher expectations might include: <ul style="list-style-type: none"> double-spaced one side of the paper clean of any extra marks or scratch outs clear use of revisions from peer-editing polished (some teachers may require that the final draft is typed) <p>Students should review the rubric on more time before making final revisions and creating a final draft.</p>

Instructional Resources

Additional Resources

No resources specified

Section 4: What Results?

Student Work Samples

Advanced

 [Words Matter_Meets Expectations-Advanced Work Sample.pdf](#)

Meets Expectations

 [Words Matter_Meets Expectations Work Sample.pdf](#)

Approaches Expectations

 [Words Matter_Approaches Expectations Work Sample.pdf](#)

Not Yet

 [Words Matter_Not Yet Work Sample.pdf](#)

Teacher Reflection

Not provided

All Attachments

📄 "Eleven" by Sandra Cisneros : <https://s ldc.org/u/95pnmnxge0f36dbbf844asbxz>

🔗 "Shooting an Elephant" (Abridged for differentiation) :

<https://s ldc.org/u/enpntws3q1hvl72iyadw42d93>

📄 Part 3: Words Matter Text Selections (Student Choice Options) :

<https://s ldc.org/u/b92fp0uulocf5ggtd5n6mnp8>

📄 Unit Reading Packet : <https://s ldc.org/u/6vx9bi9pj3valrto24jaso6d6>

📄 Words Matter_Meets Expectations-Advanced Work Sample.pdf :

<https://s ldc.org/u/83moyjyn3azeyqessr1hqjctm>

📄 Words Matter_Meets Expectations Work Sample.pdf :

<https://s ldc.org/u/9amtw88urlzyyr7xkpnn6ulyg>

📄 Words Matter_Approaches Expectations Work Sample.pdf :

<https://s ldc.org/u/bzf4g7yb3rmlrujlszr70nlol>

📄 Words Matter_Not Yet Work Sample.pdf : <https://s ldc.org/u/6pncoyhwoljfyuq9bwlrdszc>