

# *Video Game Adventures*

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**Middle Grades ELA**



**Essential Understanding: Conflict  
Reveals Character**

**SPARK Camp 2015**

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# Introduction

## Rationale:

**Video Game Ventures** is an opportunity to engage gifted learners with the state curriculum in a meaningful way that best fits their needs and interests. The idea is to take literary elements of writing a narrative to a level of interest to incite students to research, write, and create using technology. This interdisciplinary approach is meant to be a real world experience where students can utilize their interest in history and technology to learn about Conflict and its influence upon character in a story.

## Differentiation for Gifted Learners:

### Content

The content is appropriate for gifted learners in that gifted students need to learn the content associated with the curriculum, it is the how that helps supports their specific development needs. The content addresses academic needs and includes student interest. The student learn the content through the lens of their own interests which is especially appropriate for gifted learners who often like to focus on specific points of interest such as a specific historical figure, aspect of biology, or hobby making the learning more relevant to the learner.

### Process

In this Unit there is some direct instructions, but there are more active learning structures that are appropriate for gifted learners such as High level Questioning using Higher order of Blooms and Costa's, Visual Thinking Strategies, Socratic Seminar, Discussion, Kohlberg's Moral Dilemmas. These lesson structure support inquiry, deep thinking, and challenge the ideas and beliefs of students in a way that peaks their interests and is supportive of Metacognitive strategies requiring students to think about that they think and why. Students become more actively engaged in the learning and are required to take more ownership of their thinking and experience. Such approaches require gifted learners to justify their findings and explain their positions, strengthening the rigor and relevance of the experiences.

### Product

In this unit the final summative product is a video game which is an amalgamation of research, reading, writing, social studies, and technology that takes planning, development, patience, and skill. This type of assignment is complex and requires lots of thought, creativity, and is challenging to even the most skilled techie. Students have to go deep into the concept of Conflict to bring all the elements together. Which makes the learning environment of a camp for gifted students the perfect time and place for such a daunting undertaking. This allows students to spend more time on task to complete such an intricate task. Students must understand the concept, select and research a topic, then creatively weave those facts into a story and character development through the conceptual lens of Conflict, and present that story using technology.

The camp environment is a perfect opportunity to allow some students to go ahead when ready, some students made games and used gaming interface to understand game play for learning, and to begin making their games. It is also the perfect opportunity to differentiate for those not yet ready to take on that challenge. Some students had no interest in making games, so they made storyboards. Each student was able to choose which path they took based upon their interests and skills, self-selecting groups based upon interests and outcome goals for the final product. Students had to find creative ways to show the story, rather than tell it in the traditional format of a written short story. This forces them to think deeper about the content, making the task more complex as is needed for gifted learners.

# Goals and Outcomes

## Content goals

Within this unit, the goal is for students to experience a unit that connects various strands of English Language Arts (reading, writing, speaking, and listening), in an interdisciplinary unit that utilized technology. The learning goals encompass Literature, Informational Text, and Writing goals that are intertwined in such a way that reflects real world application of learning. Students must research, using quality methods and informational resources, to select a historical figure from a specific time period. Once this selection is made and approved, the student will then conduct research to learn more about the person and the time within which they lived focusing upon the concepts of conflict and character.

The informational text they extract from their research will feed their creation of a video game. The video game development process will resemble writing a story. Students must develop their character(s), setting, and plot through the conceptual lens of conflict. In doing so students are now incorporating Social Studies and Literature to create historical fiction, a video game loosely based upon true events, thus further incorporating technology into the learning experience. Students will develop a product that reflects their research and use of technology to “write” a story about a historical figure and the time period within which they lived. This story will utilize literary elements in such a way that the relationship between the concepts of conflict and character are evident. This approach moves students from the rudimentary approach of rote memorization of definitions to a deeper understanding and ability to apply the learning goals at a higher level of thinking appropriate for gifted learners.

### 1. Process Goal

The goals of process connect to students' ability to research and select quality resources; read, understand, and utilize informational text; develop a character and story using the researched information that utilizes Literary elements, especially conflict and character; effectively utilize technology to “write” their story as a video game (or using another tech tool).

### 2. Concept Goal

The purpose of teaching through a concept is to fuel a deeper level of understanding about the curriculum through a specific focus, a concept. This unit is completely centered on the concept of Conflict. The essential understanding is that **Conflict Reveals Character**. The learning goal is for students to truly understand the impact conflict has upon character as a trait and the general impact it has upon characters in a story. That impact can be positive or negative. They should ask questions about the motives of characters that lead them back to elements of the plot connected to conflict to see the interconnectedness of plot, conflict and character(s). As such students should incorporate this understanding into their own creations.

### 3. Align with CC

#### Goal Alignment with Common Core and SCOS

Reading	Writing	Research	Technology
Informational <a href="#">CCSS.ELA-LITERACY.RI.7.3</a> <b>Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).</b>	<a href="#">CCSS.ELA-LITERACY.W.7.3</a> <b>Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive</b>	<b>Research to Build and Present Knowledge:</b> <a href="#">CCSS.ELA-LITERACY.W.7.7</a> Conduct short research projects to answer a	<b>Essential Standard</b> 7.SI.1 Evaluate information resources based on specified criteria. Clarifying Objectives 7.SI.1.1 Evaluate resources for reliability. (Reliability can be determined by currency, credibility, authority, etc. depending on the

<p><u>CCSS.ELA-LITERACY.RI.7.6</u> Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.</p> <p><i>Integration of Knowledge and Ideas:</i></p> <p><u>CCSS.ELA-LITERACY.RI.7.7</u> Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).</p> <p><u>CCSS.ELA-LITERACY.RI.7.8</u> Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.</p> <p><u>CCSS.ELA-LITERACY.RI.7.9</u> Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.</p> <p><b>Literature</b> <u>CCSS.ELA-LITERACY.RL.7.3</u> Analyze how particular elements of a story or drama</p>	<p><b>details, and well-structured event sequences.</b></p> <p><u>CCSS.ELA-LITERACY.W.7.3.A</u> Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</p> <p><u>CCSS.ELA-LITERACY.W.7.3.B</u> Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</p> <p><u>CCSS.ELA-LITERACY.W.7.3.C</u> Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p> <p><u>CCSS.ELA-LITERACY.W.7.3.D</u> Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</p> <p><u>CCSS.ELA-LITERACY.W.7.3.E</u> Provide a conclusion that follows from and reflects on the narrated experiences or events.</p> <p><i>Production and Distribution of Writing:</i></p> <p><u>CCSS.ELA-LITERACY.W.7.4</u></p>	<p>question, drawing on several sources and generating additional related, focused questions for further research and investigation.</p> <p><u>CCSS.ELA-LITERACY.W.7.8</u> Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.</p> <p><u>CCSS.ELA-LITERACY.W.7.9</u> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p><u>CCSS.ELA-LITERACY.W.7.9.A</u> Apply <i>grade 7 Reading standards</i> to literature (e.g., "Compare and contrast a fictional portrayal of a time, place, or character and a</p>	<p>curriculum topic). <u>7.SI.1.2</u> Evaluate content for relevance to the assigned task. <u>7.SI.1</u> Evaluate information resources based on specified criteria. <u>7.SI.1.3</u> Evaluate resources for point of view, bias, values, or intent of information.</p> <p><b>Essential Standard</b> <u>7.TT.1</u> Use technology and other resources for assigned tasks. Clarifying Objectives <u>7.TT.1.1</u> Use appropriate technology tools and other resources to access information. <u>7.TT.1.2</u> Use appropriate technology tools and other resources to organize information (e.g. graphic organizers, databases, spreadsheets, and desktop publishing). <u>7.TT.1.3</u> Use appropriate technology tools and other resources to design products to share information with others (e.g. multimedia presentations, Web 2.0 tools, graphics, podcasts, and audio files).</p> <p><b>Essential Standard</b> <u>7.RP.1</u> Apply a research process to complete given tasks. Clarifying Objectives <u>7.RP.1.2</u> Implement an independent research process activity that is student selected.</p> <p><b>Essential Standard</b> <u>7.SE.1</u> Apply responsible behaviors when using information and technology resources. Clarifying Objectives <u>7.SE.1.1</u> Apply ethical behavior (copyright, not plagiarizing, proper netiquette) when using resources. <u>7.SE.1.2</u> Apply the safety precautions necessary when using online resources (personal information, passwords, etc.).</p>
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<p>interact (e.g., how setting shapes the characters or plot). <u>CCSS.ELA-LITERACY.RL.7.6</u> Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.</p> <p><i>Integration of Knowledge and Ideas:</i></p> <p><u>CCSS.ELA-LITERACY.RL.7.7</u> Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).</p> <p><u>CCSS.ELA-LITERACY.RL.7.9</u> Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.</p>	<p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p><u>CCSS.ELA-LITERACY.W.7.5</u> With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 7 <a href="#">here</a>.)</p> <p><u>CCSS.ELA-LITERACY.W.7.6</u> Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.</p>	<p>historical account of the same period as a means of understanding how authors of fiction use or alter history").</p> <p>CCSS.ELA-LITERACY.W.7.9.B <i>Apply grade 7 Reading standards</i> to literary nonfiction (e.g. "Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims").</p>	
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# Assessment Plan

To determine student needs and strengths in the areas addressed, I will use journal entries, foldables, text annotations, reading logs, discussions, stations, planning materials and the performance task of creating a video game or tech representation of the figure and time period selected. Further, the performance task will be assessed using a rubric.

## Journals

Journals provide an opportunity for me to know what level of understanding students have initially and monitor their progress throughout the learning as determined by their written responses.

This mix of formative and summative assessments during the course of the unit will be beneficial in determining the specific needs of students as it relates to the concept, content curriculum standards, and technology. Addressing the needs of students also allows for differentiation on an individual level. For example, there are students who have stellar oral communication and technology skills, but lack the writing skills to communicate effectively. In determining this early on, I can utilize supports for research and planning, group students effectively, and utilize specialized skill sets that students bring to the table. These types of tasks make it more feasible to determine strengths and needs through student led discourse. As facilitator, I am also assessor.

## Journal, Notebook Entries, and Station Rubric

Point Value	Requirements
<b>3</b>	All parts of the assignment have been completed, and are completed correctly. The work is neat and utilizes complete sentences if necessary. The topic is addressed completely in a clear manner. This entry represents a clear and deep understanding of the topic.
<b>2</b>	The entry represents basic knowledge and understanding of the topic. There are minor errors in the assignments. It is generally neat and readable. Most components are complete, but not all.
<b>1</b>	The assignment has been completed inaccurately. There are major errors and/or major parts missing. It is sloppy, difficult to read, and incoherent. The response and work presented does not show a clear understanding of the topic.
<b>Comments</b>	



In groups, analyze the Art/ Music, or other artifact you have before you. How has the creator of this media portrayed conflict? Be very specific and refer to specific attributes of the artifact you group is examining. Try to contribute commentary that is different than that which has already been listed. Students will complete a graphic organizer to help them keep track of their thoughts and make comparisons between items.

Other Questions to examine: How has the creator used tone, mood, and theme as it relates to conflict? How has the creator addressed purpose and audience? What questions about conflict come to your mind when examining this artifact?



-200 JWC, Kalem

The author and the artist are blaming others to the conflict by showing images that it will make discrimination and hate. They glorified the purpose - equality by showing women who pushed for equality, women not happy for equality, the option was denied it.

Questions about conflict that come to mind...

- Why do people want taking the people discriminated against?
- Why do the women in the first picture represent? How do they relate to the conflict?
- Why do so many Jews decide to come to the U.S. instead of other countries?
- Why were only the Jewish people killed?

The author of each image and people's reaction to comedy address if there are no people in the picture then it comedy address through the facts that so many people want to leave.

David K

Jewish migration in America encouraged immigration

Card of Evidence:

- Pic 1: Through body motions
- Pic 2: Through words
- Pic 3: Through numbers
- Pic 4: Through words

1. By looking at the pictures everywhere has some conflict Pic 1 it looks like the women are telling the men to leave Pic 2 it looks like women fighting back Pic 3 says migrate for an unknown reason Pic 4 it's Russian options?

2. The creator makes it seem like who cares about the rights of other unless you're a wealthy man.

3. Why not give women a choice? Why the Jews leave? Does being wealthy make you better?

JWC

JWC

1) ~~Denies~~ the role that the British are playing.

2) Horatio's Journey

Dark chaos fourth

People...  
- ...  
- ...  
- ...

Result  
- ... people are angry  
- ...

Topic - ...  
Overturn government



European invaded America and...  
 Native, as well as killing animals (buffalo),  
 ...  
 Pic 1: They show conflict through the character's body,  
 Pic 2: They show conflict through color  
 Pic 3: They show conflict through showing it  
 directly  
 (stone/wood/stone)  
 Pic 1: dark/dark/innocent  
 Pic 2: sad/sad/segregation  
 Pic 3: dark/dark/hellish winds on horse

David 16

1. The creator makes me wonder more about the picture and why it is what it is. The conflict they will have maybe they didn't think of.
2. The creator addresses purpose by making a detailed picture to show conflict.
3. Why did the Europeans invade America? Why were they using horses? What is the purpose of killing all the bison?



The creator...  
 Pic 1: They show conflict through the character's body,  
 Pic 2: They show conflict through color  
 Pic 3: They show conflict through showing it directly

Question	Response	Number
Matthew's Dilemma Response	no 1	no 1
	no 4	no 4
	no 5	no 5
	yes women love too young women deserve the we are both	
	no 3	no 3
	no 2	no 2

Rosa Parks - Segregation

The conflict she went through was being an African-American woman being treated differently. She was sitting in her seat and asked to move so a man of the opposite race could sit down. Rosa knew that was not right so she stood up for herself. Standing up for yourself can have some bad effects.

Exposition: Going to America, introducing the characters.

Inciting Incident (Complication): They realize surviving is harder than they thought.

Rising Action: something gets intense.

Climax: They run out of supplies.

Falling Action:

How have the characters been affected or changed as a result of this event? What do they learn about themselves? About others?

she learns that she was stranger than she thought and more capable, but she should not be as trusting of all of her peers.

What does the climax reveal about the main character or other characters?

she has to make a decision of whether to abandon her father or most likely starve. It proves she is not entirely loyal to England.

FALLING ACTION  
How does the conflict begin to unravel, fall apart, or begin to reach a resolution?

she decides to leave their settlement with the other colonists.

Describe how the characters interact with one another. How have their interactions shaped the events in the story?

They support one another and must rely on each other to completely survive. This helps them keep the climax at bay for a while.



**RAISING ACTION** describe the events that further complicate matters and lead up to the climax.

**EVENT** Things are happening supplies what for what about the conflict?

The people for using them what does the conflict reveal about the main character or other characters?  
 She is smart, because she knows what to sacrifice in a crisis.

Others become unhelpful.  
 How have the characters been affected or changed as a result of the event? How have they stayed the same?  
 She is still the same person, but she is definitely more desperate and resourceful.

How does this event relate or connect to other events?  
 This is a more specific part of the conflict.

**INITIATING INCIDENT** Which event introduces the first complication/conflict?  
 They get to the USA and have to fend for themselves.

**Nature**  
 What type of conflict is introduced?  
 Man vs. Nature

What does this conflict reveal about the main character or other characters?  
 They must be brave and persevere. They have to think of creative solutions to survive.

How have the characters been affected or changed as a result of this event? How have they stayed the same?  
 She has always been a strong character, but now she has many life skills and is more independent.

**EXPOSITION** What type of narration is the story? (First person point)

It is in 1st person.  
 From whose point-of-view is the story told?  
 From Eleanor Dorr's point of view.

How does the author introduce the reader to the main characters?  
 I introduce her by explaining things from her perspective and starting when they are about to leave.

Is the EXPOSITION long enough? Too short? Do you wish you had more details or fewer before the initiating incident? Explain.  
 I think it is long enough because it takes place over small moments during a span of several months.

Historical Time period - Victorian Era or somewhere around the mid-1800s

The character I would use would be an unladylike girl who is actually a spy and wants for gender equality.

Part of the conflict - in this time period, girls are stereotyped and must act very proper at all times, and the character does not like this. Many women felt like it was their duty to be this way - but there were others who wanted to change that.

You would research and develop ideas on the time period and find ideas on opinions that relate to the conflict you want to research.

I think that they should have the game creator or like a comic should check it out and add some things or delete some things.

Censorship is when someone filters something or someone's speaking because it's inappropriate.

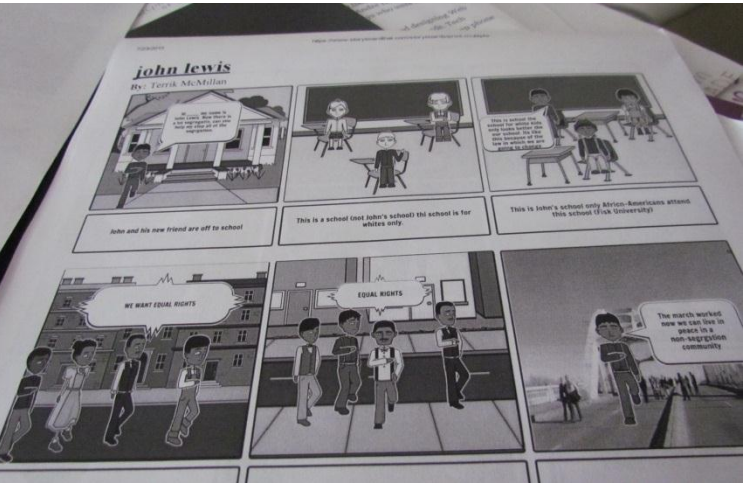
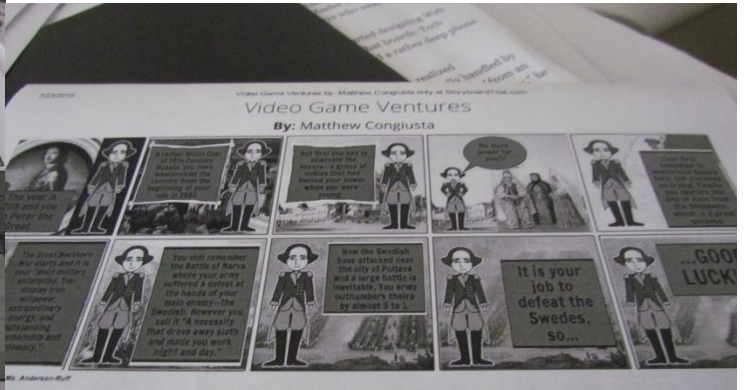
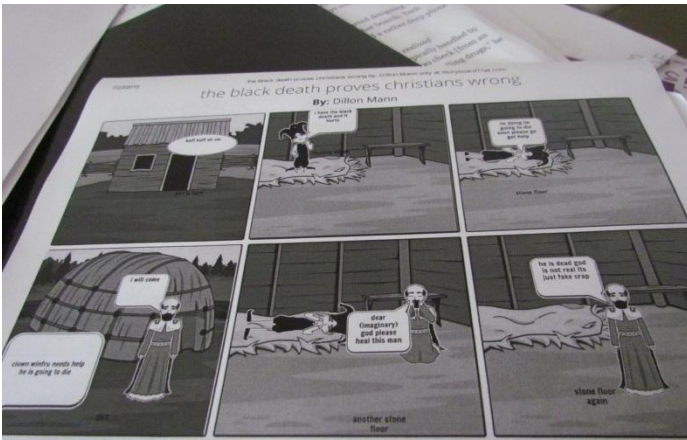
It could be connected because if they have like a bad conflict they would curse or do any other bad things. But if it's like a calm cool & collected person they would try to kill them with kindness.

It could reveal the character by if they like censor that person a lot that they aren't a really good character.

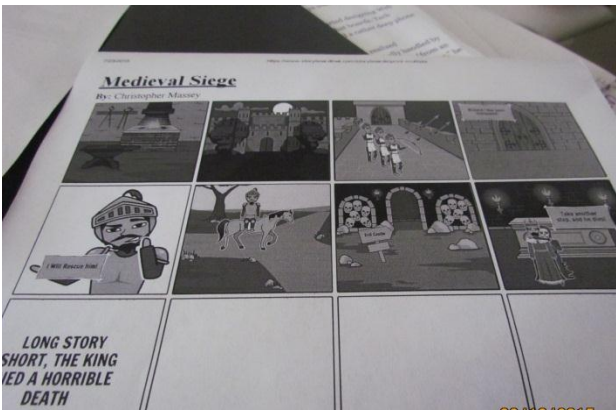
## Performance Task Rubric

## Conflict Reveals Character: Video Game or Storyboard

Traits Scale	Conflict	Character	Graphics	Play	Story Accuracy
<b>Weight</b>	<b>25</b>	<b>25</b>	<b>15</b>	<b>20</b>	<b>15</b>
<b>4</b>	The conflict is evident and well developed. There are multiple examples of f conflict. It is very easy for the reader to understand the problem the main characters face and why it is a problem. Story centers on a compelling, recognizable & believable conflict which drives characters in their actions and choices.	Characters are unique with clear personalities and identifiable, believable motivations. Their actions are consistent and relatable. Characters are clearly based upon research and connected to the conflict.	Graphics add to the understanding of the Conflict and the character.	Game has good play, good action. Consistent play throughout game. It is fun.	Extracted relevant information. Presented content clearly and concisely with a logical progression of ideas.
<b>3</b>	Story centers on a recognizable, believable conflict which drives characters in their actions and choices. Conflict intensifies unevenly over the course of the story but still leads up to a climax. Conflict is resolved by end	Characters are interesting with clear personalities. Their actions are consistent but their motivations may be vague or unclear. There is a clear presence of historical research and some connection to conflict.	Graphics are clear and related to the topic of the story.	The game play is at a basic level. There is action.	Extracted mostly relevant information. Presented content clearly and concisely with a logical progression of ideas.
<b>2</b>	Story centers on a conflict which drives characters in their actions and choices. Intensity flat-lines or jerks around leading to the climax. Resolution is vague, rushed, flimsy or otherwise weak.	Characters are flat but recognizable with clearly defined traits. Motives and actions may be inconsistent or unclear. Character may be difficult to relate to or believe due to inconsistent connection to historical research and the conflict.	Graphics seem disconnected from the rest of the project	Game is not smooth. The action is inconsistent.	Extracted a lot of information which wasn't relevant. Presented content which failed to maintain a consistent focus, showed minimal organization and effort, and lacked an adequate ideas and details.
<b>1</b>	Conflict is unclear, unbelievable and/or does not anchor character actions. Pacing is weak and resolution is unclear, unbelievable or non-existent.	Characters are poorly defined, stretch credibility, have little to no motivations or are otherwise flat and unrealistic. Do not adhere to historical representations and no connections to conflict.	Graphics require an explanation from the designer to be able to understand the relationship.	Game does not play well and is incoherent.	Extracted irrelevant information. Presented content which was unfocused, poorly organized, showed little thought or effort.







Unit

Lessons



TEACHER NAME		Lesson #
Jamel A. Anderson-Ruff		1
MODEL	CONTENT AREA	GRADE LEVEL
Questioning	ELA	7 <sup>th</sup> -8 <sup>th</sup>
CONCEPTUAL LENS		LESSON TOPIC
Conflict		Story Board That: The impact of conflict upon character and plot development
LEARNING OBJECTIVES (from State/Local Curriculum)		
<p><u>CCSS.ELA-LITERACY.RL.7.1</u> Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><u>CCSS.ELA-LITERACY.RL.7.2</u> Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> <p><u>CCSS.ELA-LITERACY.RL.7.3</u> Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> <p><u>CCSS.ELA-LITERACY.RL.7.4</u> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.</p> <p><u>CCSS.ELA-LITERACY.RL.7.6</u> Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.</p> <p><u>CCSS.ELA-LITERACY.RL.7.7</u> Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).</p> <p><u>CCSS.ELA-LITERACY.RL.7.9</u> Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.</p> <p><u>CCSS.ELA-LITERACY.RL.7.10</u> By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p><u>CCSS.ELA-LITERACY.W.7.3</u> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><u>CCSS.ELA-LITERACY.W.7.3.A</u> Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</p> <p><u>CCSS.ELA-LITERACY.W.7.3.B</u> Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</p> <p><u>CCSS.ELA-LITERACY.W.7.3.C</u> Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p> <p><u>CCSS.ELA-LITERACY.W.7.3.D</u> Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</p> <p><u>CCSS.ELA-LITERACY.W.7.3.E</u> Provide a conclusion that follows from and reflects on the narrated experiences or events.</p>		
THE ESSENTIAL UNDERSTANDING (What is the overarching idea students will understand as		THE ESSENTIAL QUESTION (What question will be asked to lead students to

<i>a result of this lesson?</i>	<i>“uncover” the Essential Understanding)</i>
Conflict reveals Character	How does conflict reveal character?
<p align="center"><b>CONTENT KNOWLEDGE</b> (What factual information will students learn in this lesson?)</p>	<p align="center"><b>PROCESS SKILLS</b> (What will students be able to do as a result of this lesson?)</p>
<ul style="list-style-type: none"> <li>• Types of conflict. This includes internal and external conflict such as man vs. man, man vs. self, man vs. nature, man vs. society, man vs. machine.</li> <li>• Story elements such as setting, plot, theme, character, and conflict.</li> <li>• Impact of story elements upon the quality of a story</li> <li>• Students will understand how conflict influences story development including plot and character development in character driven narratives.</li> <li>• Student will understand how conflict shapes character in a story.</li> <li>• Students will understand the relationship between the plot, and events in the conflict upon specific character trait development.</li> </ul>	<ul style="list-style-type: none"> <li>• Students will be able to compare and contrast the types of conflict and their impact upon the story and characters.</li> <li>• Students will be able to read text within the 6-8 grade range (and beyond)</li> <li>• Students will be able to determine words in context of complex text.</li> <li>• Students will be able to analyze text for literary elements and author’s craft for their impact upon story development.</li> <li>• Students will be able to determine and analyze theme.</li> <li>• Students will be able to analyze a fictional portrayal in reference to the real event.</li> <li>• Students will be able to write a research based narrative about a historical figure.</li> </ul>

**GUIDING QUESTIONS**

*What questions will be asked to support instruction?*

*Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding*

Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
<ul style="list-style-type: none"> <li>• What is conflict?</li> <li>• How would you describe the conflict of a historical event to which you are drawn.</li> <li>• What is character? How can you describe the multiple meanings of this</li> <li>• Think about a historical figure who has displayed great character or questionable character. Briefly share your thoughts with your shoulder partner about this character/figure and why they came to mind.</li> <li>• Select a time period and person where conflict is involved. What criteria would you use if you were asked to select a time period or person to research?</li> <li>• What are some qualities about the time period and person you selected that make them good choices to further examine conflict?</li> <li>• What makes a great video game?</li> <li>• Where do video game makers get their ideas?</li> <li>• What are some of the connections we can make between the elements of the responses given?</li> <li>• Do you recognize any elements that are also present in a good literary work such as a short story or novel.</li> <li>• What elements do you recognize...? Hopefully students will list conflict, characters, setting, etc.</li> <li>• What role do you think conflict plays in the making of a great video game?</li> </ul>	<ul style="list-style-type: none"> <li>• Identify the type(s) of conflict within your selection.</li> <li>• How do you know that this is the type of conflict represented? Use evidence from the text to support your answer.</li> <li>• What impact do they have upon the characters? Plot of the story? How do you know? Use evidence from the text to support your answer.</li> <li>• Are all character traits admirable?</li> <li>• What impacts the development of admirable and less than admirable, character traits as evidenced by the thoughts, words, and deeds of a character, real or fictional? Refer to your selection to make connections and use details from the text as evidence.</li> <li>• How does the type and quantity of conflict impact the quality of the story?</li> </ul>	<ul style="list-style-type: none"> <li>• What impact did the conflict and time period have on shaping the character or historical figure you selected? Use textual evidence to defend your answer.</li> </ul> <p><u>As you consider the time period and historical figure you would like to research, consider these questions:</u></p> <ul style="list-style-type: none"> <li>• As you conducted your research, what unexpected conflicts did you discover?</li> <li>• How did the conflict you unearthed about your historical figure and time period impact your selections? The direction of your story/game development?</li> <li>• How might your own character impact the way in which you interpret your research?</li> <li>• How might your character impact the way in which you present the story of this time and this person?</li> <li>• What conflicts does your chosen character/ historical figure grapple with? How did they handle these situations? How do their responses shape their character as people?</li> <li>• How would you create a narrative that presents the historical time period and historical figure of your choice in a way that accurately and excitingly depicts the conflict(s) faced and the impact of conflict upon the shaping of that historical figure and their character in a balanced manner?</li> </ul>

**DIFFERENTIATION**

*(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.*

Content	Process	Product	Learning Environment
Students will have exposure to and process content beyond their grade level. This content will engage and challenge them, stretching their thinking.	The use of questioning will activate prior knowledge and student interest. Most importantly it will		

	<b>guide students to think deeply about the subject in a way that activates higher order thinking skills.</b>		
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**Engage and Connect** - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or **hooks the students**.

**Warm-up**

Take 2-3 minutes to write down your thoughts about what makes a great story.

Watch the following video clip about what makes a great story. Record your reaction to and thoughts about what those interviewed think. Cut out each shape and post onto the appropriate poster as you share your response.

<http://www.theatlantic.com/video/index/374941/what-makes-a-story-great/>

The following questions will be printed on cards. Each question will be printed on a different color paper. Students will be given cards randomly and write for 5-10 minutes. Students will then find another student with the same color paper they have and share what they wrote (5-7 min). One person from each group will share with the class. (1 min time limit using timer)

- **What is conflict? Give as much specific detail and as many examples as you can in the allotted time.**
- **How would you describe the conflict in a historical event to which you are drawn?**
- **What is character? Think about a historical figure who has displayed great character or questionable character. What role does conflict play in determining, shaping, or revealing their character? Briefly share your thoughts with your shoulder partner about this character/figure and why they came to mind. Be sure to connect your response the "character" of the character.**
- **Select a historical time period or person you would like to research and write about. What criteria linked to conflict would you use if you were asked to select a time period or person to research?**
- **Select a time period or person you would like to research and write about. What are some qualities about the time period and person you selected linked to conflict and character that make them good choices to research and write about and create a video game?**

**Day 1**

**Teacher asks students:** What makes a great video game?

**Teacher asks:** Where do video game makers get their ideas?

**Teacher asks:** What are some of the connections we can make between the elements of the responses given?

**Teacher asks:** Do you recognize any elements that are also present in a good literary work such as a short story or novel. What elements do you recognize...? **Hopefully students will list conflict, characters, setting, etc.**

**Teacher asks:** What role do you think conflict plays in the making of a great video game?

Ice Breaker

- Create a moniker for yourself that uses your first name and another word that describes how you handle conflict. This word should also begin with the same letter as your first name a reveal something about your character as a person. Select a piece of paper. Make it into a trifold name tent. Write your moniker in the center of the tri-fold and decorate it with items that reinforce the idea/theme of your moniker.
- On the top portion of your name tent, complete a 3-2-1 for this course

3 things you hope to learn

2 aspects of video games that you like

1 interesting fact about yourself you want to share

- Share your name tent with the class.

**Explain** - *Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.*

**After the last rotation, each group will report their findings about the artifact to begin discussion about how that artifact represents or embodies conflict. Use these questions to guide your discussion if applicable.**

- **Identify the type(s) of conflict within your selection.**
- **How do you know that this is the type of conflict represented? Use evidence from your artifact to support your answer.**
- **What impact do they have upon the characters? Plot of the story? How do you know? Use evidence to support your answer.**
- **Are all character traits admirable? How do less than admirable character traits impact conflict?**
- **What impacts the development of admirable and less than admirable, character traits as evidenced by the thoughts, words, and deeds of a character, real or fictional? Refer to your selection to make connections and use details from the artifact as evidence.**
- **After hearing the explanations for responses of other groups, how have your opinions altered about how each (or any) of the artifacts' embodiment of conflict? Explain using specific examples.**

**Elaborate** —*Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways*

**Still in groups**

**Now, I will give you background narrative about the artifacts you have examined. Read the information for the artifact of the last station where your groups worked. Read the narrative for connections to conflict and the artifact.**

- **Have any of your questions been answered?**
- **Does the story match your ideas about how the artifact connects to conflict?**
- **Use evidence to support your responses. What types of conflict are represented amongst the artifacts?**
- **How does the type and quantity of conflict impact the quality of the story?**
- **Develop a proposal of how would you create a video game to represent this story and artifact that utilizes conflict?**
- **Create an outline of the main characters, setting, conflict, and general plot. Evaluate and describe how real events and facts influencing your decisions?**
- **Share your work with the class.**

**Evaluate:** *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

Each artifact and story connects with a real video game. You will now compare what your group came up with to how the makers of your video game decided to tell the story of the historical event(s) with which they chose to work. What elements are present in both your design and the game maker's design, what elements are different? What are some elements you did not include but now think you should have included? Evaluate how your group used and approached conflict, compare and contrast that with the actual game. **Create a set of guidelines (rubric) for selecting text (historical time period and characters) creating a great video game based upon your learning.**

Share your rubric with the class.

Listen to the following story. As you listen, determine if there is conflict in the story, and explain what type of conflict (support with evidence). What would happen if you were to evaluate the text *Sister Ann's Hand*

based upon your guidelines for creating a great video game? Present your findings to the class.

<http://www.slideshare.net/harste/sister-annes-hands>

*Post story discussion questions:*

- **What impact did the conflict and time period have on shaping the character or historical figure you selected? Use textual evidence to defend your answer.**

**As you consider the time period and historical figure you would like to research, consider these questions:**

- In what ways might you be biased towards this time period and figure?
- How might your own character impact the way in which you interpret your research?
- How might your character impact the way in which you present the story of this time and this person?
- What can you do to overcome your own bias, and the potential bias of others, to present this time and person in a balanced light? Does your chosen character/ historical figure grapple with any biases, conflict? How did they handle these situations?
- How would you create a narrative that presents the historical time period and historical figure of your choice in a way that accurately and excitingly depicts the conflict(s) faced and the impact of conflict upon the shaping of that historical figure and their character in a balanced manner?

**At home:**

**Performance Task**

You are a video game developer specializing in educational games about historical periods and figures. You know that you must catch the player's attention, and decide to use conflict as a center focus of teaching about this time period and person. Select a time period and historical figure where conflict can be emphasized, and about whom you would like to develop a video game. You are preparing a presentation to potential investors and buyers for your video game concept. Using Storyboard That, create a storyboard of your game idea that best represents the historical time period, historical figure and the major accomplishments and conflicts they faced. Consider and demonstrate how conflict reveals the character of your historical figure and how you will teach the player about the time period and the figure in a way that the player (learner) will want to play (learn) and the investors and buyers will want to support your idea. In short, how will the story of your person be unfold. <http://www.storyboardthat.com/>  
In addition, use the following link to determine what platform would best fit your game ideas and your knowledge, skills, and understandings about video game development. This will help guide your game development. [www.cs-first.com](http://www.cs-first.com)

I am providing some historical figures and websites to help you research. You may select one of the following.

Queen Nzingha,  
Empress Wu Zetian,  
Makeda Queen of Sheeba,  
Catherine I of Russia

Remember, your time and person should have conflict for you to explore and highlight in your storyboard and game.

<b>TEACHER NAME</b>		<b>Lesson #</b>
Jamel A. Anderson-Ruff		2
<b>MODEL</b>	<b>CONTENT AREA</b>	<b>GRADE LEVEL</b>
VTS	English Language Arts	7th
<b>CONCEPTUAL LENS</b>		<b>LESSON TOPIC</b>
Conflict		Using visuals to support the conflict and character, theme and overall ideas of your story/game
<b>LEARNING OBJECTIVES</b> <i>(from State/Local Curriculum)</i>		
<p><b><u>CCSS.ELA-LITERACY.RL.7.2</u></b>  Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> <p><b><u>CCSS.ELA-LITERACY.RL.7.3</u></b>  Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> <p><b><u>CCSS.ELA-LITERACY.RL.7.4</u></b>  Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.</p> <p><b><u>CCSS.ELA-LITERACY.RL.7.6</u></b>  Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.</p> <p><b><u>CCSS.ELA-LITERACY.SL.7.1</u></b>  Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p><b><u>CCSS.ELA-LITERACY.SL.7.1.A</u></b>  Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p><b><u>CCSS.ELA-LITERACY.SL.7.1.B</u></b>  Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.</p> <p><b><u>CCSS.ELA-LITERACY.SL.7.1.C</u></b>  Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.</p> <p><b><u>CCSS.ELA-LITERACY.SL.7.1.D</u></b>  Acknowledge new information expressed by others and, when warranted, modify their own views.</p> <p><b><u>CCSS.ELA-LITERACY.SL.7.2</u></b>  Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.</p> <p><b><u>CCSS.ELA-LITERACY.SL.7.3</u></b>  Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.</p>		



<b>THE ESSENTIAL UNDERSTANDING</b> <i>(What is the overarching idea students will understand as a result of this lesson?)</i>	<b>THE ESSENTIAL QUESTION</b> <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i>
<p align="center"><b>Conflict Reveals Character</b></p>	<p align="center"><b>How does Conflict reveal Character?</b></p>
<b>CONTENT KNOWLEDGE</b> <b>(What factual information will students learn in this lesson?)</b>	<b>PROCESS SKILLS</b> <b>(What will students be able to do as a result of this lesson?)</b>
<p><b>Students will learn:</b></p> <ul style="list-style-type: none"> <li>○ There are two types of conflicts: Internal and External conflicts</li> <li>○ Conflict is represented in 4 major ways.</li> <li>○ Man vs. Man, Man vs. Self, Man vs. Nature, Man vs. Society,</li> <li>○ They will know that each can be presented differently</li> <li>○ The impact of conflict upon the plot and characters</li> <li>○ The impact of conflict and character(s) upon theme.</li> <li>○ understand that an author uses the plot and conflict in characterization.</li> <li>○ The types of characterization: Direct and Indirect (STEAL).</li> <li>○ The most important aspects of video game design.</li> <li>○ How an author develops a story through plot, character, and conflict</li> </ul>	<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>○ Analyze for literary elements such as theme, conflict, characters.</li> <li>○ Participate in discussions.</li> <li>○ Use evidence to support views</li> <li>○ Analyze the arguments and viewpoints of others.</li> <li>○ Create graphic representations that portray conflict, theme, and character appropriately.</li> <li>○ Use technology to support learning using an online storyboard creator and later on, video gaming software.</li> <li>○ Develop theme, characters, and conflict in the plot of their own stories that are based upon a specific historical time period and figure of their choice.</li> <li>○ To support and elaborate upon ideas.</li> <li>○ Determine and evaluate arguments and claims through discussion</li> <li>○ Work collaboratively</li> </ul>

**GUIDING QUESTIONS**

*What questions will be asked to support instruction?*

*Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding*

Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
<p>Considering your favorite picture book, how do the graphic representations in that book depict conflict? How do they depict character?</p> <p>What is the role of graphics in books, magazines, and video games? How important are they?</p>	<p>What is happening in this piece (painting, picture, or sculpture)?</p> <p>What do you see that makes you say that?</p> <p>What more can you find?</p> <p><b>**See attached station handouts</b></p>	<p>How does an author convey conflict in their artwork? How does a writer convey conflict in their writing?</p> <p>How does an author develop characters and reveal their character within their writing? Thinking as a video game developer how will you use graphics to enhance the experience of your game? How will you design or structure your graphics convey the intended ideas?</p> <p>How will the viewer/player of your game recognize and understand the conflict you are portraying?</p> <p><i>How will you use graphic representations to reveal the relationship between conflict and character in your video game?</i></p> <p>Based upon your observations, how does conflict impact character?</p> <p>When you compare and contrast the impact of illustrations in picture books to graphics in video games, how important are those pictures in expressing conflict and character? What role and purpose do they fulfill?</p>

**DIFFERENTIATION**

*(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.*

Content	Process	Product	Learning Environment
	<p>The process of creating Digital Storyboard and Video game requires complex thinking and mastery of the topic to engage the learner at a higher level of readiness.</p> <p>Students must use complex thinking and high levels of mastery, therefore Tapping into higher order thinking skills.</p>	<p>The product engages gifted learners through their interests in a product that reflects real world applications and uses for the learning.</p>	

## PLANNED LEARNING EXPERIENCES

*(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)*

**Please view all handouts in their separate files for best formatting.**

### Part One

**Engage and Connect** - *This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.*

**Hook:** student volunteers will play a video game on the brightlinks, (Minecraft) for a bout 5-7 minutes. Next the teacher will move into the connections and discuss... How many of you have played this game? Video games? What makes a great game? Where do developers get their ideas about graphics and design? Here is a clip that may give some insight. <https://youtu.be/c0o6BPYKBiA> (any comments or questions?)

Today we will be examining various aspects of game design. While we will look at the important components of game design, we will be focusing on graphic representations and how those representations help to convey ideas and story elements such as conflict and character.

Students will watch the first minute of the following video about the most important aspects of game design.

[https://youtu.be/wxyA\\_IK8h0](https://youtu.be/wxyA_IK8h0)

Students will then be give 5 pillars (paper pillars). They will then use the rotunda and pillar cutouts to create their own their ideas about the important elements of video games.

**Journal & Share:** *Write a journal response to one the following questions using the graphic organizer I have provided.*

- **Considering your favorite picture book, how do the graphic representations in that book depict conflict? How do they depict character?**
- **When you compare and contrast the impact of illustrations in picture books to graphics in video games, analyze the importance of those pictures in expressing conflict and character.**

**Students will share and discuss their journal responses.**

### Part Two

**Explore** - *In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.*

**Students will view a picture of the Maria Martins Sculpture "The Impossible, III" from 1946 (pictured below. They will see a copy without description)**

**Look at the picture posted in the front of class. Answer the three questions on your half slip of paper. You may not talk to anyone or share before it is time. Look at the picture and focus on what you see and what you think about because of what you see. Use the back of the paper if you need additional space. Be sure to number your responses on the back. (10-15 min)**

- **What is happening in this piece (painting, picture, or sculpture)?**
- **What do you see that makes you say that?**
- **What more can you find?**

**Discussion:**

**Once students have had the opportunity to analyze the piece and answer the questions, the teacher will facilitate a discussion by posing the three questions above: What is happening in this piece, what do you see that makes you say that, and what more can you find. During this time students will share their findings.**

**Additional discussion questions to ask to keep the discussion going:**

- **How is this similar to or different from other art pieces you have experienced?**

- What do you think the creator's purpose was in creating this piece? How do you know?
- What are some things you would change about the piece?

**Explain** - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

### **Parts Three-Five**

**Directions:** Let's review what we have learned so far.... Now we will look at some artifacts in much the same manner as we just did. These artifacts will come from museums, books, and media (video games). For each Station you will have a different type of artifact that you will analyze for conflict and character. You may even be asked to analyze them through a specific perspective. For example you may be asked to analyze from the perspective of a video game critic or a video game designer.

For learning stations, students will be grouped in small groups of no more than three. The teacher will introduce the activity using a PPT presentation. The directions and materials for each station will be posted in the station. I frequently use stations, so students know and understand how they work.

**Learning Stations:** complete one each for Art, Illustrations, and Video Games

Artifacts in stations will be identifiable by folder and numbering system. Each station will have the appropriate artifacts, technology, and handouts.

- The Gallery: Art
- The Drafting Table: Picture book illustrations
- Cyberspace Galleria: Video Games
- Show Me: Content Instruction (Mini-Lesson)

In small Groups of 2 or 3, students will rotate around 4 learning stations with a station guide to complete. Students will work together to complete the stations. One student in each group will be the facilitator and one will be the time keeper. Each student is responsible for recording their own work though they can work together as outlined in the guide. Students will view the artifacts at each station and complete the tasks. Note: Pictures for illustrations will come from Minty, Sister Anne's Hands, Thank You Mr. Falker, La Mariposa, Running for Hope, Pink and Say, Chicken Sunday, and Where the Wild Things Are. Video game artifacts such as the wiki and specific graphics and videos from Assassin's Creed, Harry Potter, and others will be used (previously viewed to ensure appropriateness).

### **Gallery walk**

Students will participate in a gallery walk where they will examine text to correlate with each graphic representation. At that time they will discuss how the graphic representations match with the appropriate text. They will discuss their expectations and ideas about how well the two correlate using evidence to support their ideas. Students will do this in the same groups of 2-3 used for stations. After which we will have a debriefing session about the experience with one person from each group sharing something the group experienced/discussed. Then allowing for responses and other points of discussion.

**Elaborate** —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

### **Parts Six-Seven**

**Storyboard That:**

Read the assigned story. Create a storyboard using [www.storyboardthat.com](http://www.storyboardthat.com) of the conflict and characters. Your storyboard should have at least 6 frames and reflect as many details from the story.

Students will then post their storyboards. Students will do a gallery walk where they view each storyboard, discuss and decipher the conflict and story that is reflected to see which group is the most accurate. To do so, the presenting group will read their story and students will discuss the accuracy of their predictions or support their representational decisions.

**Evaluate:** This phase assesses both learning and teaching and can use a wide variety of informal and formal

assessment strategies.

### **Part Eight- Ten**

#### **Final Discussion:**

Using the appointments handout, take 3-5 minutes to discuss and complete the questions with 3 people you have not had the opportunity to work with. Use the appointment handout to guide your movements and discussions.

How does an artist convey conflict in their artwork?

How does a writer convey conflict in their writing?

How does an author develop characters and reveal their character within their writing?

Thinking as a video game developer, how will you use graphics to enhance the experience of your game?

How will you design or structure your graphics to convey the intended ideas?

How will the viewer/player of your game recognize and understand the conflict you are portraying?

*How will you use graphic representations to reveal the relationship between conflict and character in your video game?*

Based upon your observations, how does conflict impact character?

Debriefing-teacher led

From these learning experiences, what have you learned about Conflict? and Character? Hopefully they will get the essential understanding of conflict reveals character. Support this with examples from the narratives read and artifacts experienced.

#### **Let the Games Begin:**

Research the time periods, event, and historical figure of your choice. How would you design artifacts, similar to the ones analyzed in the cyber station, for your game? Be sure that they demonstrate the conflict and characters in a way that drives and enhances the plot. Use Wikispaces to collect and display your artifacts. You must have a narrative describing the conflict, historical period, event, and historical figure, create an avatar for your historical figure, a picture or illustration that depicts the setting, and a video that you include on the wiki you develop. Be sure that the essential understanding that Conflict reveals character is evident and discernable within your artifacts.

TEACHER NAME		Lesson #
J. Anderson-Ruff		3
MODEL	CONTENT AREA	GRADE LEVEL
Kohlberg	ELA	7-8
CONCEPTUAL LENS		LESSON TOPIC
Conflict		Gaming Dilemmas
LEARNING OBJECTIVES (from State/Local Curriculum)		

CCSS.ELA-LITERACY.RI.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RI.7.2

Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.7.3

Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

CCSS.ELA-LITERACY.RI.7.7

Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).

CCSS.ELA-LITERACY.RI.7.8

Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.

CCSS.ELA-LITERACY.RI.7.9

Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

**Social Studies**

EX.7.G.1 Describe conditions that shape the environment.

EX.7.E.1 Understand implications of economic decisions on needs and wants.

EX.7.C&G.1 Understand rights and responsibilities of an individual in relationship to society.

**Technology Essential Standards**

7.SI.1 Evaluate information resources based on specified criteria.

7.TT.1 Use technology and other resources for assigned tasks.

7.RP.1 Apply a research process to complete given tasks.

7.SE.1 Apply responsible behaviors when using information and technology resources.

<b>THE ESSENTIAL UNDERSTANDING</b> <i>(What is the overarching idea students will understand as a result of this lesson?)</i>		<b>THE ESSENTIAL QUESTION</b> <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i>	
<b>Conflict Reveals Character</b>		<b>How does conflict reveal character?</b>	
<b>CONTENT KNOWLEDGE</b> <b>(What factual information will students learn in this lesson?)</b>		<b>PROCESS SKILLS</b> <b>(What will students be able to do as a result of this lesson?)</b>	
<ul style="list-style-type: none"> <li>• Inferences</li> <li>• Arguments</li> <li>• Central Idea</li> <li>• Reading informational text</li> <li>• Main idea</li> <li>• The connection between real events and written accounts, fiction and non-fiction accounts.</li> <li>• Challenges facing specific groups in the gaming industry</li> <li>• Challenges facing parents of children who pay video games</li> <li>• Challenges of game developers as they select game content, create and market video games</li> <li>• How the challenges above represent conflict and shape/determine character in text, games, and real life.</li> <li>• The overall impact of video game content, topics, and images upon the quality of these video games.</li> </ul>		<ul style="list-style-type: none"> <li>• Cite several pieces of textual evidence</li> <li>• Support analysis of what the text says explicitly</li> <li>• Support analysis of inferences drawn from the text</li> <li>• Determine two or more central ideas in a text</li> <li>• Analyze the development of two or more central ideas over the course of the text</li> <li>• Provide an objective summary of the text.</li> <li>• Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).</li> <li>• Compare and contrast a text to an audio, video, or multimedia version of the text</li> <li>• Analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).</li> <li>• Trace and evaluate the argument and specific claims in a text</li> <li>• Assess whether reasoning is sound</li> <li>• Assess whether evidence is relevant and sufficient to support claims.</li> </ul>	
<b>GUIDING QUESTIONS</b> <i>What questions will be asked to support instruction?</i> <b>Include both “lesson plan level” questions as well as questions designed to guide students to the essential understanding</b>			
<b>Pre-Lesson Questions:</b>		<b>During Lesson Questions:</b>	
<ul style="list-style-type: none"> <li>• Think of a conflict related to the video game issue. What is the conflict? How does this conflict impact the video game industry? How might this conflict reveal character?</li> <li>• Consider all that we have learned/explored about</li> </ul>		<ul style="list-style-type: none"> <li>• How would you respond to the dilemma presented?</li> <li>• How does this dilemma represent conflict?</li> <li>• How is character impacted by the conflict?</li> </ul>	
		<b>Post Lesson Questions:</b>	
		<ul style="list-style-type: none"> <li>• How would you structure your game and its content such as characters, scenery, dialogue, and conflict in a manner appropriate to your audience?</li> <li>• How would this structure demonstrate appropriate depictions of women and other marginalized groups?</li> <li>• How would you rate your game?</li> <li>• How would you justify your rating?</li> <li>• How does your game demonstrate the relationship</li> </ul>	

<p>conflict and character, how can you differentiate between conflict and violence?</p>	<ul style="list-style-type: none"> <li>• How might perspective determine one's take on a given conflict?</li> <li>• What might that difference in perspective reveal about character and character development?</li> <li>• What information from the text would you use to support your view?</li> <li>• What trends do you notice connected to conflict? If this was the only information you had, how would you characterize the gaming industry?</li> <li>• How does this timeline reflect the importance of gaining information from several sources when researching?</li> </ul>	<p>between conflict and character?</p>
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**DIFFERENTIATION**

*(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.)*

Content	Process	Product	Learning Environment
<p>The content is appropriate for gifted learners because it is provocative and controversial. This pulls the students in for a higher level of engagement.</p>	<p>The process of using the Kohlberg model forces gifted students to think deeply about a topic in addition to thinking deeply about their own opinions. Student then grapple with the dilemma, hear, from others, and then re-evaluate their position once presented with new information. Students must think about why they have formed their opinions and justify those opinions.</p>		

**PLANNED LEARNING EXPERIENCES**

*(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)*

**Engage and Connect** - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.

**Journal: (hook)**



### Explore the two areas in a journal response

- Think of a conflict related to the video game issue. What is the conflict? How does this conflict impact the video game industry? How might this conflict reveal character?
- Consider all that we have learned/explored about conflict and character, how can you differentiate between conflict and violence.

Share your responses with a partner.

**Explore** - *In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.*

- Analyze the Video game controversy timeline. What trends do you notice connected to conflict? If this was the only information you had, how would you characterize the gaming industry?
- How does this timeline reflect the importance of gaining information from several sources when researching?

### Introduce and Clarify the Dilemma & Identify Issues Involved

Student will be in two small groups. There are two dilemmas

Student will read the dilemma and answer a few short questions about the dilemma. We will discuss briefly to ensure they understand the facts.

### Identify a tentative position

Individually, students will select from a list of possible positions to take and provide a brief explanation of why they selected that position. The teacher will circulate to each group and do a straw poll of the responses.

**Explain** - *Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.*

### Small Groups

Questions:

- How would you respond to the dilemma presented?
- How does this dilemma represent conflict?
- How is character impacted by the conflict?
- What information from the text would you use to support your view?

In the two small groups students will discuss the selected dilemma and their selected response to the dilemma. Students will give their reasoning for their selections. Once each group has discussed the current dilemma, they will then repeat this process for the next dilemma.

**Elaborate** —*Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways*

### Reconvene

Once both dilemmas have been discussed in small groups, the class will reconvene to discuss each dilemma together.

**Evaluate:** *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

### Reevaluate Positions

Students will be provided an article about how the dilemmas played out in real life.

After reading the article and watching a brief media clip, students will reevaluate their initial positions about each dilemma considering the discussions of various ideas from their peers in an individual writing assignment.

clip

<http://www.telegraph.co.uk/culture/culturenews/11180510/gamergate-misogynist-felicia-day-zoe-quinn-brianna-wu.html>

*Closure:*

Questions for connection to students' own game:

- What system could you create to decrease or eliminate the doxing of those who speak out against the ills associated with the gaming industry?
- How would you structure your game and its content such as characters, scenery, dialogue, and conflict in a manner appropriate to your audience?
- How would this structure demonstrate appropriate depictions of women and other marginalized groups?
- How would you rate your game?
- How would you justify your rating?
- How does your game demonstrate the relationship between conflict and character?

<b>TEACHER NAME</b>		<b>Lesson #</b>
Jamel Anderson-Ruff		4
<b>MODEL</b>	<b>CONTENT AREA</b>	<b>GRADE LEVEL</b>
Socratic Seminar	English Language Arts	7th
<b>CONCEPTUAL LENS</b>		<b>LESSON TOPIC</b>
Conflict		How do you decide what content is appropriate for your viewing/target audience?
<b>LEARNING OBJECTIVES</b> (from State/Local Curriculum)		
<p><b><u>CCSS.ELA-LITERACY.RL.7.2</u></b> Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> <p><b><u>CCSS.ELA-LITERACY.RL.7.3</u></b> Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> <p><b><u>CCSS.ELA-LITERACY.RL.7.4</u></b> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.</p> <p><b><u>CCSS.ELA-LITERACY.RL.7.5</u></b> Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning</p> <p><b><u>CCSS.ELA-LITERACY.RL.7.6</u></b> Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.</p> <p><b><u>CCSS.ELA-LITERACY.SL.7.1</u></b> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p><b><u>CCSS.ELA-LITERACY.SL.7.1.A</u></b> Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p><b><u>CCSS.ELA-LITERACY.SL.7.1.B</u></b> Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.</p> <p><b><u>CCSS.ELA-LITERACY.SL.7.1.C</u></b> Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.</p> <p><b><u>CCSS.ELA-LITERACY.SL.7.1.D</u></b> Acknowledge new information expressed by others and, when warranted, modify their own views.</p> <p><b><u>CCSS.ELA-LITERACY.SL.7.2</u></b> Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.</p> <p><b><u>CCSS.ELA-LITERACY.SL.7.3</u></b> Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.</p> <p><b><u>CCSS.ELA-LITERACY.SL.7.4</u></b> Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.</p>		

THE ESSENTIAL UNDERSTANDING <i>(What is the overarching idea students will understand as a result of this lesson?)</i>		THE ESSENTIAL QUESTION <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i>
<i>Conflict reveals Character</i>		<i>How does conflict reveal character?</i>
CONTENT KNOWLEDGE <i>(What factual information will students learn in this lesson?)</i>		PROCESS SKILLS <i>(What will students be able to do as a result of this lesson?)</i>
Students will learn about: <ul style="list-style-type: none"> <li>• The Supreme Court case involving violent video games and children.</li> <li>• Purpose, Audience, and Context</li> <li>• Theme</li> <li>• Impact of structure and content upon meaning</li> <li>• Main Idea</li> <li>• Creating, presenting, and evaluating arguments</li> <li>• How conflict shapes character</li> <li>• How an author shapes their writing, fiction and non-fiction, author’s craft</li> <li>• Censorship and its impact</li> </ul>		Students will be able to: <ul style="list-style-type: none"> <li>• Evaluate content for appropriate audience</li> <li>• Research</li> <li>• Make a video</li> <li>• Close read and annotate a selection to prepare for discussion.</li> <li>• Discussion Participation</li> <li>• Analyze Text and graphics</li> <li>• Evaluate systems (rating systems)</li> <li>• Apply systems (apply rating systems to their own choices and game development)</li> <li>• Make appropriate decisions about content</li> <li>• Questioning skills</li> <li>• How to present ideas and arguments clearly</li> <li>• Problem solving</li> </ul>
GUIDING QUESTIONS <i>What questions will be asked to support instruction?</i> <i>Include both “lesson plan level” questions as well as questions designed to guide students to the essential understanding</i>		
Pre-Lesson Questions:	During Lesson Questions:	Post Lesson Questions:
<ul style="list-style-type: none"> <li>• What kind of video games do you play?</li> <li>• What is censorship? In what ways is censorship connected to conflict and character?</li> <li>• Who should determine what content children are allowed to see and hear? How might this question represent conflict and reveal character?</li> </ul>	<ul style="list-style-type: none"> <li>• Which video games are you restricted from playing?</li> <li>• How do you feel about your level of exposure, restricted or not.</li> <li>• How might the differing exposure levels of children to violent video games connect to conflict and character?</li> <li>• What are possible relationships between video games and character?</li> <li>• What role does censorship play in the relationship between video games and character?</li> <li>• Why is video game violence an important topic?</li> </ul>	<ul style="list-style-type: none"> <li>• How does what you have learned impact the work you will complete in your video game?</li> <li>• How does content choice and its appropriate match to specific audiences reveal character? How might content choice and audience match also represent conflict?</li> <li>• What are the distinctions between conflict and violence? How would you compare and contrast conflict and violence?</li> <li>• How could you evaluate and rate the content of your game according to the currently used rating system in a way that considers your beliefs and knowledge about video games, and the content you plan to use/have used in your game?</li> <li>• What purpose does violence in video games play? Why do you think it is included in so many games?</li> <li>• What questions would you ask a video game developer about this topic?</li> <li>• How do you think video game creators determine what content is appropriate for specific audiences?</li> <li>• How has the creator used graphics to create a story that has conflict and develops character(s)?</li> <li>• What are some elements you observe in these graphics that you would like to use in your own game?</li> </ul>

**DIFFERENTIATION**

*(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.*

Content	Process	Product	Learning Environment
	<p><b>Socratic Seminar</b> This is an opportunity for gifted learners to dig deeply into the topic and connect with text as they grapple with and form their own opinions and questions about a specific text. This opportunity to probe engages gifted learners at a high level.</p>		<p>This will take place in a homogeneously grouped session for gifted students. This setting will encourage thinking, questions, and activities specifically designed to challenge and stretch the gifted learner.</p>

## PLANNED LEARNING EXPERIENCES

*(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)*

### Socratic Seminar Plan

**Engage and Connect** - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.

#### Anticipation guide

Students will complete the Anticipation Guide and share some of their responses

Journal: 5-7 minutes

- What is censorship? In what ways is censorship connected to conflict and character?
- Who should determine what content children are allowed to see and hear? How might this question represent conflict and reveal character?

**Quick partner discussion: What kind of video games do you play?**

After students answer this question we will have a brief discussion about censorship and its connection to the concept and article to build background knowledge and interest.

**Explore** - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.

**Explain** - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

Socratic Seminar

Students will watch the following video about video game violence. As they watch they will complete a video viewing guide.

[http://www.pbs.org/newshour/extra/daily\\_videos/can-violent-video-games-cause-violent-behavior/](http://www.pbs.org/newshour/extra/daily_videos/can-violent-video-games-cause-violent-behavior/)

Students will read an article using close reading strategies. They will annotate the article (without specific guidelines. Students know and have been taught to use the margin to make notes and write questions. They know and understand to underline and circle key ideas, words they don't know, and to use arrows and lines to connect ideas. Students will then read the articles "The Controversy Over Video Game Ratings" and "Supreme Court Has Ruled; Now Games Have a Duty" (combined into one document), and complete the metacognitive reading guide.

Socratic Seminar using two articles condensed into one.

Students will engage in close reading using a metacognitive log as they annotate and read their article. Student will come up with 5 questions they have as a result of watching the video and reading the articles.

I will use one circle structure for this seminar since there are only 11 students and this is not the regular class setting. I will also use talk tickets to moderate the seminar. Each student must use at least one talk ticket, but only gets three. If a student uses all of their talk tickets, they may come up to the "hot seat" to engage briefly. Students will refer to the metacognitive stems previously taught and posted to help frame questions, responses, and the expression of ideas. I will discuss the rules of seminar and assign a student to map the seminar for future reference and planning.

**Lead question:** How is the Supreme Court ruling upon the video gaming industry representative of conflict?

#### Other possible questions

- Which video games are you restricted from playing?
- How do you feel about your level of exposure, restricted or not.
- How might the differing exposure levels of children to violent video games connect to conflict and character?
- What are possible relationships between video games and character?
- What role does censorship play in the relationship between video games and character?
- Why is video game violence an important topic?

**Elaborate** —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

#### Sort

Students will view a video/wiki clip for a video game. As students watch, they will complete a Pro/Con or Plus/Delta chart to guide their thinking about what they are viewing. [http://assassinscreed.wikia.com/wiki/Assassin%27s\\_Creed?file=Assassin%27s\\_Creed\\_Rogue\\_-](http://assassinscreed.wikia.com/wiki/Assassin%27s_Creed?file=Assassin%27s_Creed_Rogue_-)

### [Story Trailer](#)

The above will be used along with the games and videos from lesson 2.

Explore graphics and excerpts from various video games match them along various headings: Purpose/Audience/conflict type/character traits/theme/rating

Using the video game rating system, determine the rating of each game. Do you agree? Why or why not.

#### Discussion-

- How does what you have learned impact the work you will complete in your video game?
- How does content choice and its appropriate match to specific audiences reveal character? How might content choice and audience match also represent conflict?
- What are the distinctions between conflict and violence? How would you compare and contrast conflict and violence?
- How could you evaluate and rate the content of your game according to the currently used rating system in a way that considers your beliefs and knowledge about video games, and the content you plan to use/have used in your game?
- What purpose does violence in video games play? Why do you think it is included in so many games?
- What questions would you ask a video game developer about this topic?
- How do you think video game creators determine what content is appropriate for specific audiences?
- How has the creator used graphics to create a story that has conflict and develops character(s)?
- What are some elements you observe in these graphics that you would like to use in your own game?

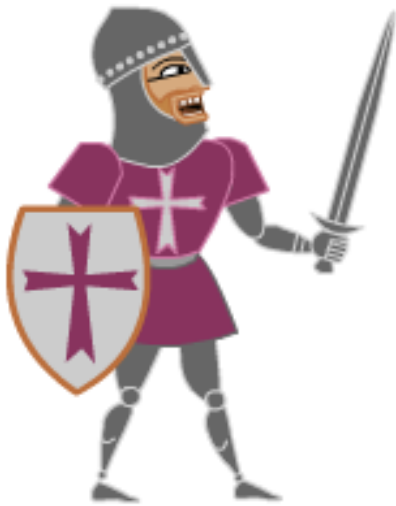
**Evaluate:** *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

- *Create a PS/training video that will help other video game creators/programmers make good decisions about content selection and design in appropriately matching content to audience and purpose, especially audience. This includes graphics, dialogue, music, topics, themes and setting.*
- *Take on the role of video game developer and begin selecting graphics and graphic representations for your game that consider the concept of conflict and its relationship to character. How will your graphics represent conflict and character in the context of your time period, event, and historical figure? How will your graphics embody or portray the theme you want to convey?*
- Students will research and create the visual context for their video game that includes setting, plot, characters, and conflict.
- Anticipation guide revisited. Compare with ideas at beginning of lesson.



## Mission Conflict: Using History as the Ultimate Prompt to Create a Video Game

Intrigued by a historical time period where conflict is rampant? Do you hear the clangs of swordplay when read about an ancient battle, or see the haze of smoke



cannon fire? Though some and writing are not quite interesting, ok downright boring. You know that the conflict historical figures have endured is unbelievably fascinating. There is that saying, "Truth is Stranger than Fiction." As a writer and historian, you realize that making research, reading, and writing about history exciting would bring more teens to the subject.



you left by history that

**YOUR MISSION SHOULD YOU CHOOSE TO ACCEPT IT:** Team up with others to develop a video game about a Historical Figure and the time period in which they lived. This game should be

educational and highlight the conflict during the time period and the conflict endured by the Historical figure you selected. Your team will include a Historical Researcher, Story Developer, Marketing Specialist, and Video Game Developer. Remember that the conflict and its relationship to character should take center stage in your game. It's all about the Conflict.

Your finished product will be entered into a tournament. Your classmates and I will playtest your games to determine which team reigns supreme!

Be sure to demonstrate the conflict and characters in a way that drives and enhances the plot. Consider and demonstrate how these factors reveal the character of your historical figure and how you will teach the player about the time period and the figure in a way that the player (learner) will want to play (learn) and the investors and buyers will want to support your idea. In short, how will the story of your person unfold?

**This message will self- destruct in 5 seconds...**



# Think Sheet

In addition, use the following link to determine what platform would best fit your game ideas and your knowledge, skills, and understandings about video game development. This will help guide your game development. [www.cs-first.com](http://www.cs-first.com) You may also use Gamestar Mechanic to help develop your video game. Research the time periods, event, and historical figure of your choice. How would you design artifacts, similar to the ones analyzed in the cyber station, for your game?. <http://www.storyboardthat.com/>

1. You are preparing a presentation to potential investors and buyers for your video game concept. Using Storyboard That, create a storyboard of your game idea that best represents the historical time period, historical figure and the major accomplishments and conflicts they faced.
2. Use Wikispaces to collect and display your artifacts. You must have a narrative describing the conflict, historical period, event, and historical figure, create an avatar for your historical figure, a picture or illustration that depicts the setting, and a video that you include on the wiki you develop. Be sure that the essential understanding that Conflict reveals character is evident and discernable within your artifacts. Don't forget the music. Considering using free websites for music design like jamstudio.com.
3. Be sure to document your research and use quality research methods.
4. Every video game has a story. The writer should develop this story around the conflict revealed through the research.
5. The Marketing Specialist has to develop a plan/presentation to "sell" the game as an educational tool that is demonstrative of Conflict and its relationship to character.
6. If your team chooses you may develop a game that is not a video game instead. All components should still be completed. Please see your teacher to get more specific information if this is your choice.

Using the appropriate platform and information, create a video game about the time period and historical figure you selected. Your game should represent the pillars in the rotunda you created to represent the most important elements of a video game using conflict and character as driving forces to tell the story.

Unit

Resources

**What is conflict? Give as much specific detail and as many examples as you can in the allotted time.**

**How would you describe the conflict in a historical event to which you are drawn?**

**What is character?**

**Think about a historical figure who has displayed great character or questionable character. What role does conflict play in determining, shaping, or revealing their character? Briefly share your thoughts with your shoulder partner about this character/figure and why they**

**came to mind. Be sure to connect your response the “character” of the character.**

**Select a historical time period or person you would like to research and write about. What criteria linked to conflict would you use if you were asked to select a time period or person to research?**

**Select a time period or person you would like to research and write about. What are some qualities about the time period and person you selected linked to conflict and character that make them good choices to research and write about and create a video game?**

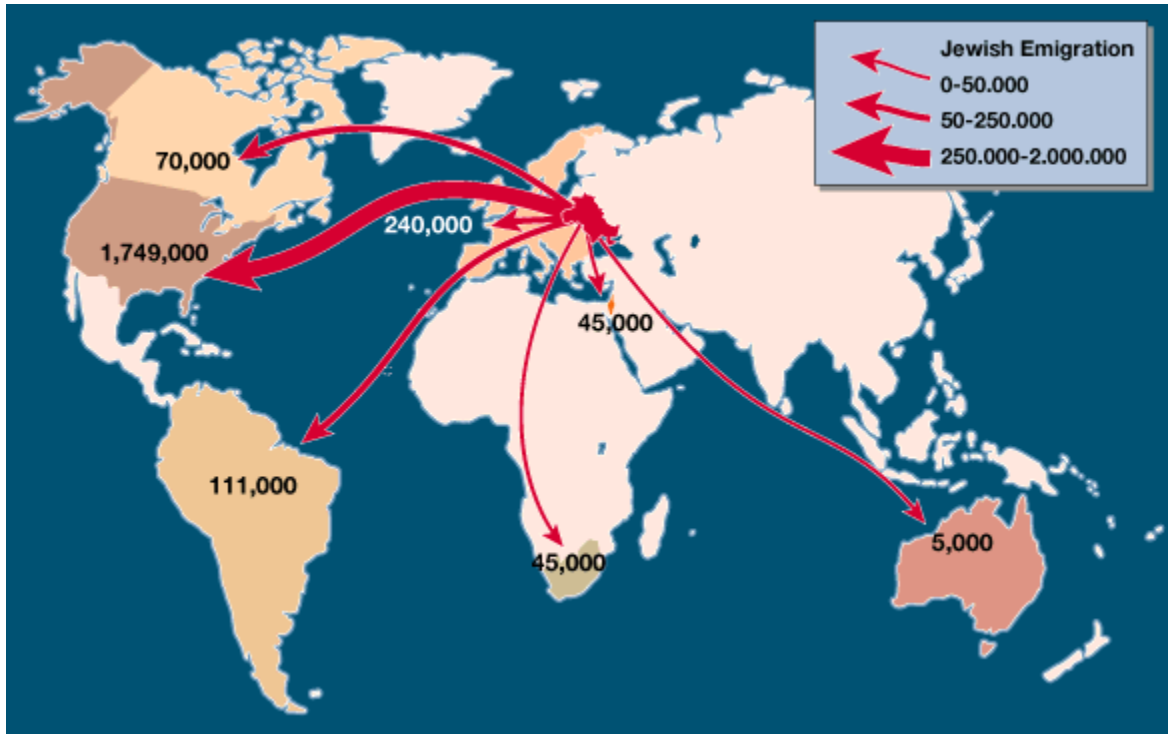
Gallery Walk

Gallery #1



[https://commons.wikimedia.org/wiki/File:Jewish immigration Russia United States 1901.jpg](https://commons.wikimedia.org/wiki/File:Jewish_immigration_Russia_United_States_1901.jpg)





[http://www.friends-partners.org/partners/beyond-the-pale/eng\\_captions/39-4.html](http://www.friends-partners.org/partners/beyond-the-pale/eng_captions/39-4.html)



<https://www.flickr.com/photos/9679871@N04/4834424169>



[http://starofdavida.blogspot.com/2014\\_09\\_01\\_archive.html](http://starofdavida.blogspot.com/2014_09_01_archive.html)

Video Game: Mission US 4: City of Immigrants

[https://youtu.be/Ny0gxd-jVEw?list=PL3UxRrX1zOu0040JrDfuuqmd\\_ykNWAEG](https://youtu.be/Ny0gxd-jVEw?list=PL3UxRrX1zOu0040JrDfuuqmd_ykNWAEG)

Narrative

<http://jwa.org/encyclopedia/article/eastern-european-immigrants-in-united-states>



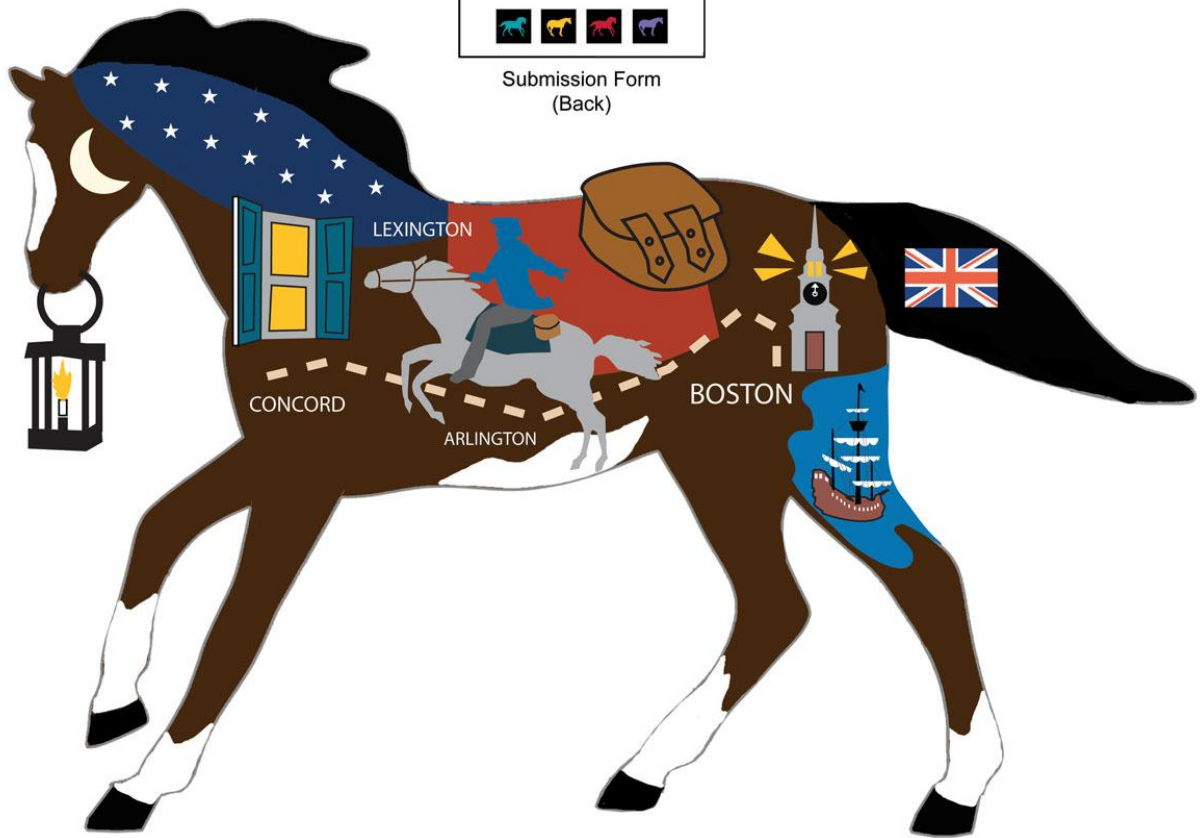
Gallery #2  
Paul Revere's ride







Submission Form  
(Back)



Artist Name: Denise F. Brown Title of Pony: Paul Revere's Midnight Ride — "THE BRITISH ARE COMING!"

<http://raccoonstudios.com/blog/wp-content/uploads/2011/06/denisebrownpaulrevereponyartweb.jpg>

listen from 0:00- 0:15

[https://youtu.be/\\_dKJ75F3tj8](https://youtu.be/_dKJ75F3tj8)

<b>B</b>	<b>I</b>	<b>N</b>	<b>G</b>	<b>O</b>
Treaty of Paris	Bunker Hill	Stamp Act	Lord Cornwallis	Lexington
Locke	Patriot	<del>Representation</del>	Paul Revere	Thirteen
Charleston	Montreal	Free Space!	New York	Boston Tea Party
Loyalist	Saratoga	Yorktown	George Washington	Benjamin Franklin
Taxation	Benedict Arnold	<del>Philadelphia</del>	Colonies	Savannah

<https://www.bingocardcreator.com/bingo-cards/american-history/american-revolution>

Philadelphia  
Loyalist  
Locke  
Treaty of Paris  
Independence  
Yorktown  
Patriot  
Taxation  
Benjamin Franklin  
Thirteen  
New York  
Charleston  
Lord Cornwallis

Boston Tea Party  
Lexington  
Savannah  
Representation  
Paul Revere  
Stamp Act  
Bunker Hill  
George Washington  
Benedict Arnold  
Montreal  
Saratoga  
Colonies

Narration/Text

### Paul Revere's Ride By Henry Wadsworth Longfellow

Listen my children and you shall hear

Of the midnight ride of Paul Revere,

On the eighteenth of April, in Seventy-five;  
Hardly a man is now alive  
Who remembers that famous day and year.

He said to his friend, "If the British march  
By land or sea from the town to-night,  
Hang a lantern aloft in the belfry arch  
Of the North Church tower as a signal light,--  
One if by land, and two if by sea;  
And I on the opposite shore will be,  
Ready to ride and spread the alarm  
Through every Middlesex village and farm,  
For the country folk to be up and to arm."

Then he said "Good-night!" and with muffled oar  
Silently rowed to the Charlestown shore,  
Just as the moon rose over the bay,  
Where swinging wide at her moorings lay  
The Somerset, British man-of-war;  
A phantom ship, with each mast and spar  
Across the moon like a prison bar,  
And a huge black hulk, that was magnified  
By its own reflection in the tide.

Meanwhile, his friend through alley and street  
Wanders and watches, with eager ears,  
Till in the silence around him he hears  
The muster of men at the barrack door,  
The sound of arms, and the tramp of feet,  
And the measured tread of the grenadiers,  
Marching down to their boats on the shore.

Then he climbed the tower of the Old North Church,  
By the wooden stairs, with stealthy tread,  
To the belfry chamber overhead,  
And startled the pigeons from their perch  
On the sombre rafters, that round him made  
Masses and moving shapes of shade,--  
By the trembling ladder, steep and tall,  
To the highest window in the wall,  
Where he paused to listen and look down  
A moment on the roofs of the town  
And the moonlight flowing over all.

Beneath, in the churchyard, lay the dead,  
In their night encampment on the hill,  
Wrapped in silence so deep and still  
That he could hear, like a sentinel's tread,  
The watchful night-wind, as it went  
Creeping along from tent to tent,  
And seeming to whisper, "All is well!"  
A moment only he feels the spell  
Of the place and the hour, and the secret dread  
Of the lonely belfry and the dead;  
For suddenly all his thoughts are bent  
On a shadowy something far away,  
Where the river widens to meet the bay,--

A line of black that bends and floats  
On the rising tide like a bridge of boats.

Meanwhile, impatient to mount and ride,  
Booted and spurred, with a heavy stride  
On the opposite shore walked Paul Revere.  
Now he patted his horse's side,  
Now he gazed at the landscape far and near,  
Then, impetuous, stamped the earth,  
And turned and tightened his saddle girth;  
But mostly he watched with eager search  
The belfry tower of the Old North Church,  
As it rose above the graves on the hill,  
Lonely and spectral and sombre and still.  
And lo! as he looks, on the belfry's height  
A glimmer, and then a gleam of light!  
He springs to the saddle, the bridle he turns,  
But lingers and gazes, till full on his sight  
A second lamp in the belfry burns.

A hurry of hoofs in a village street,  
A shape in the moonlight, a bulk in the dark,  
And beneath, from the pebbles, in passing, a spark  
Struck out by a steed flying fearless and fleet;  
That was all! And yet, through the gloom and the light,  
The fate of a nation was riding that night;  
And the spark struck out by that steed, in his flight,  
Kindled the land into flame with its heat.  
He has left the village and mounted the steep,  
And beneath him, tranquil and broad and deep,  
Is the Mystic, meeting the ocean tides;  
And under the alders that skirt its edge,  
Now soft on the sand, now loud on the ledge,  
Is heard the tramp of his steed as he rides.

It was twelve by the village clock  
When he crossed the bridge into Medford town.  
He heard the crowing of the cock,  
And the barking of the farmer's dog,  
And felt the damp of the river fog,  
That rises after the sun goes down.

It was one by the village clock,  
When he galloped into Lexington.  
He saw the gilded weathercock  
Swim in the moonlight as he passed,  
And the meeting-house windows, black and bare,  
Gaze at him with a spectral glare,  
As if they already stood aghast  
At the bloody work they would look upon.

It was two by the village clock,  
When he came to the bridge in Concord town.  
He heard the bleating of the flock,  
And the twitter of birds among the trees,  
And felt the breath of the morning breeze  
Blowing over the meadow brown.

And one was safe and asleep in his bed  
 Who at the bridge would be first to fall,  
 Who that day would be lying dead,  
 Pierced by a British musket ball.

You know the rest. In the books you have read  
 How the British Regulars fired and fled,---  
 How the farmers gave them ball for ball,  
 >From behind each fence and farmyard wall,  
 Chasing the redcoats down the lane,  
 Then crossing the fields to emerge again  
 Under the trees at the turn of the road,  
 And only pausing to fire and load.

So through the night rode Paul Revere;  
 And so through the night went his cry of alarm  
 To every Middlesex village and farm,---  
 A cry of defiance, and not of fear,  
 A voice in the darkness, a knock at the door,  
 And a word that shall echo for evermore!  
 For, borne on the night-wind of the Past,  
 Through all our history, to the last,  
 In the hour of darkness and peril and need,  
 The people will waken and listen to hear  
 The hurrying hoof-beats of that steed,  
 And the midnight message of Paul Revere.

<https://www.paulreverehouse.org/ride/real.html>

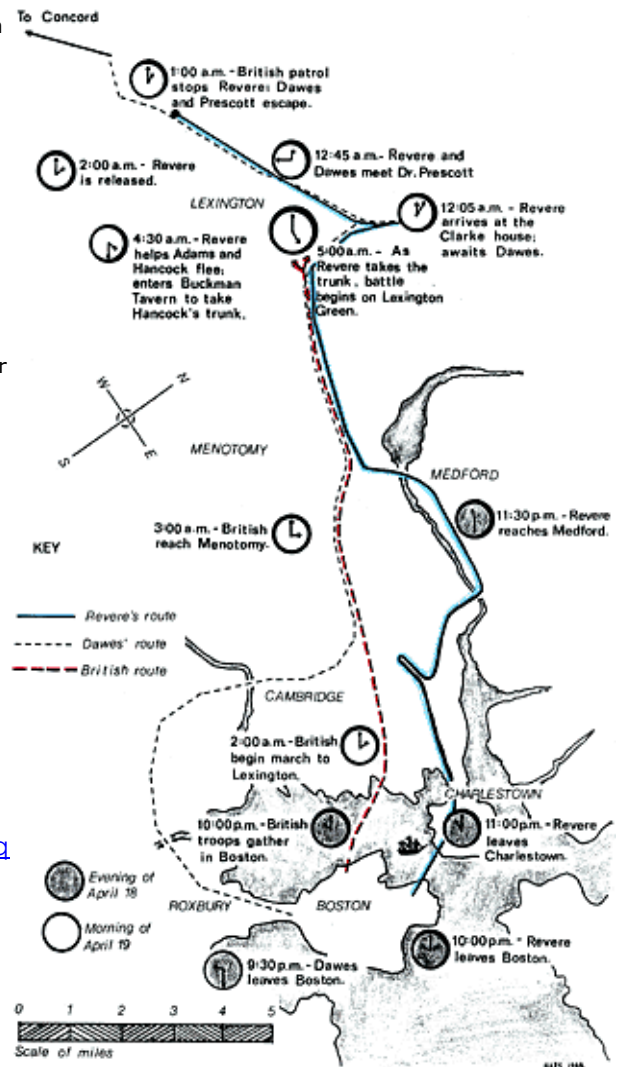
In 1774 and the Spring of 1775 Paul Revere was employed by the Boston Committee of Correspondence and the Massachusetts Committee of Safety as an express rider to carry news, messages, and copies of resolutions as far away as New York and Philadelphia.

On the evening of April 18, 1775, Paul Revere was sent for by Dr. Joseph Warren and instructed to ride to Lexington, Massachusetts, to warn Samuel Adams and John Hancock that British troops were marching to arrest them. After being rowed across the Charles River to Charlestown by two associates, Paul Revere borrowed a horse from his friend Deacon John Larkin. While in Charlestown, he verified that the local "Sons of Liberty" committee had seen his pre-arranged signals. (Two lanterns had been hung briefly in the bell-tower of Christ Church in Boston, indicating that troops would row "by sea" across the Charles River to Cambridge, rather than marching "by land" out Boston Neck. Revere had arranged for these signals the previous weekend, as he was afraid that he might be prevented from leaving Boston).

On the way to Lexington, Revere "alarmed" the country-side, stopping at each house, and arrived in Lexington about midnight. As he approached the house where Adams and Hancock were staying, a sentry asked that he not make so much noise. "Noise!" cried Revere, "You'll have noise enough before long. The regulars are coming out!" After delivering his message, Revere was joined by a second rider, William Dawes, who had been sent on the same errand by a different route. Deciding on their own to continue on to Concord, Massachusetts, where weapons and supplies were hidden, Revere and Dawes were joined by a third rider, Dr. Samuel Prescott. Soon after, all three were arrested by a British patrol. Prescott escaped almost immediately, and Dawes soon after. Revere was held for some time and then released. Left without a horse, Revere returned to Lexington in time to witness part of the battle on the Lexington Green.

Video Game:

[https://youtu.be/ed\\_1ZsFOX7k?list=PL3UxRrX1zOu0040JrDfuug\\_md\\_ykNWAEGg](https://youtu.be/ed_1ZsFOX7k?list=PL3UxRrX1zOu0040JrDfuug_md_ykNWAEGg)





Gallery #3  
Marie Antoinette



<http://www.smithsonianmag.com/history/marie-antoinette-134629573/?page=2>

Watch and listen to this video

<http://www.history.com/topics/marie-antoinette>

The story of the French Revolution



<https://legionofhonor.famsf.org/legion/exhibitions/royal-treasures-louvre-louis-xiv-marie-antoinette>





<http://blog.catherinedelors.com/16th-of-october-1793-execution-of-marie-antoinette-2/>



Narrative/ Text

### **MARIE ANTOINETTE: EARLY LIFE**

Marie Antoinette, the 15th child of Holy Roman Emperor Francis I and the powerful Habsburg empress Maria Theresa, was born in Vienna, Austria, in 1755—an age of great instability for European monarchies. In 1766, as a way to cement the relatively new alliance between the French and Habsburg thrones, Maria Theresa promised her young daughter’s hand in marriage to the future king Louis XVI of France. Four years later, Marie Antoinette and the dauphin were married by proxy in Vienna. (They were 15 and 16 years old, and they had never met.) On May 16, 1770, a lavish second wedding ceremony took place in the royal chapel at Versailles. More than 5,000 guests watched as the two teenagers were married. It was the beginning of Marie Antoinette’s life in the public eye.

*Did You Know?*

*There is no evidence that Marie Antoinette ever said that starving peasants should “eat cake” if they had no bread. In fact, the story of a fatuous noblewoman who said “Let them eat cake!” appears in the philosopher Jean-Jacques Rousseau’s *Confessions*, which was written around 1766 (when Marie Antoinette was just 11 years old).*

### **MARIE ANTOINETTE: LIFE AT VERSAILLES**

Life as a public figure was not easy for Marie Antoinette. Her marriage was difficult and, as she had very few official duties, she spent most of her time socializing and indulging her extravagant tastes. (For example, she had a model farm built on the palace grounds so that she and her ladies-in-waiting could dress in elaborate costumes and pretend to be milkmaids and shepherdesses.) Widely circulated newspapers and inexpensive pamphlets poked fun at the queen’s profligate behavior and spread outlandish, even pornographic rumors about her. Before long, it had become fashionable to blame Marie Antoinette for all of France’s problems.

## MARIE ANTOINETTE: THE FRENCH REVOLUTION

In fact, the nation's difficulties were not the young queen's fault. Eighteenth-century colonial wars—particularly the [American Revolution](#), in which the French had intervened on behalf of the colonists—had created a tremendous debt for the French state. The people who owned most of the property in France, such as the Catholic Church (the “First Estate”) and the nobility (the “Second Estate”), generally did not have to pay taxes on their wealth; ordinary people, on the other hand, felt squeezed by high taxes and resentful of the royal family's conspicuous spending.

Louis XVI and his advisers tried to impose a more representative system of taxation, but the nobility resisted. (The popular press blamed Marie Antoinette for this—she was known as “Madame Veto,” among other things—though she was far from the only wealthy person in France to defend the privileges of the aristocracy.) In 1789, representatives from all three estates (the clergy, the nobility and the common people) met at Versailles to come up with a plan for the reform of the French state, but noblemen and clergymen were still reluctant to give up their prerogatives. The “Third Estate” delegates, inspired by [Enlightenment](#) ideas about personal liberty and civic equality, formed a “National Assembly” that placed government in the hands of French citizens for the first time.

At the same time, conditions worsened for ordinary French people, and many became convinced that the monarchy and the nobility were conspiring against them. Marie Antoinette continued to be a convenient target for their rage. Cartoonists and pamphleteers depicted her as an “Austrian whore” doing everything she could to undermine the French nation. In October 1789, a mob of Parisian women protesting the high cost of bread and other goods marched to Versailles, dragged the entire royal family back to the city, and imprisoned them in the Tuileries.

In June 1791, Louis XVI and Marie Antoinette fled Paris and headed for the Austrian border—where, rumor had it, the queen's brother, the Holy Roman Emperor, waited with troops ready to invade France, overthrow the revolutionary government and restore the power of the monarchy and the nobility. This incident, it seemed to many, was proof that the queen was not just a foreigner: She was a traitor.

## **MARIE ANTOINETTE: THE TERROR**

The royal family was returned to Paris and Louis XVI was restored to the throne. However, many revolutionaries began to argue that the most insidious enemies of the state were not the nobles but the monarchs themselves. In April 1792, partly as a way to test the loyalties of the king and queen, the Jacobin (radical revolutionary) government declared war on Austria. The French army was in a shambles and the war did not go well—a turn of events that many blamed on the foreign-born queen. In August, another mob stormed the Tuileries, overthrew the monarchy and locked the family in a tower. In September, revolutionaries began to massacre royalist prisoners by the thousands. One of Marie Antoinette's best friends, the Princesse de Lamballe, was dismembered in the street, and revolutionaries paraded her head and body parts through Paris. In December, Louis XVI was put on trial for treason; in January, he was executed.

The campaign against Marie Antoinette likewise grew stronger. In July 1793, she lost custody of her young son, who was forced to accuse her of sexual abuse and incest before a Revolutionary tribunal. In October, she was convicted of treason and sent to the guillotine. She was 37 years old.

## **MARIE ANTOINETTE: LEGACY**

The story of revolution and resistance in 18th-century France is a complicated one, and no two historians tell the story the same way. However, it is clear that for the revolutionaries, Marie Antoinette's significance was mainly, powerfully symbolic. She and the people around her seemed to represent everything that was wrong with the monarchy and the Second Estate: They appeared to be tone-deaf, out of touch, disloyal (along with her allegedly treasonous behavior, writers and pamphleteers frequently accused the queen of adultery) and self-interested. What Marie Antoinette was actually like was beside the point; the image of the queen was far more influential than the woman herself.

Gallery #4  
Cheyanne Odessy



<http://www.history.co.uk/study-topics/history-of-america/european-invasion>



<http://www.smithsonianmag.com/history/where-the-buffalo-no-longer-roamed-3067904/>





[https://en.wikipedia.org/wiki/Racism\\_in\\_the\\_United\\_States](https://en.wikipedia.org/wiki/Racism_in_the_United_States)

#### Text Narrative

#### Where the Buffalo No Longer Roamed

The Transcontinental Railroad connected East and West—and accelerated the destruction of what had been in the center of North America



By [Gilbert King](#)

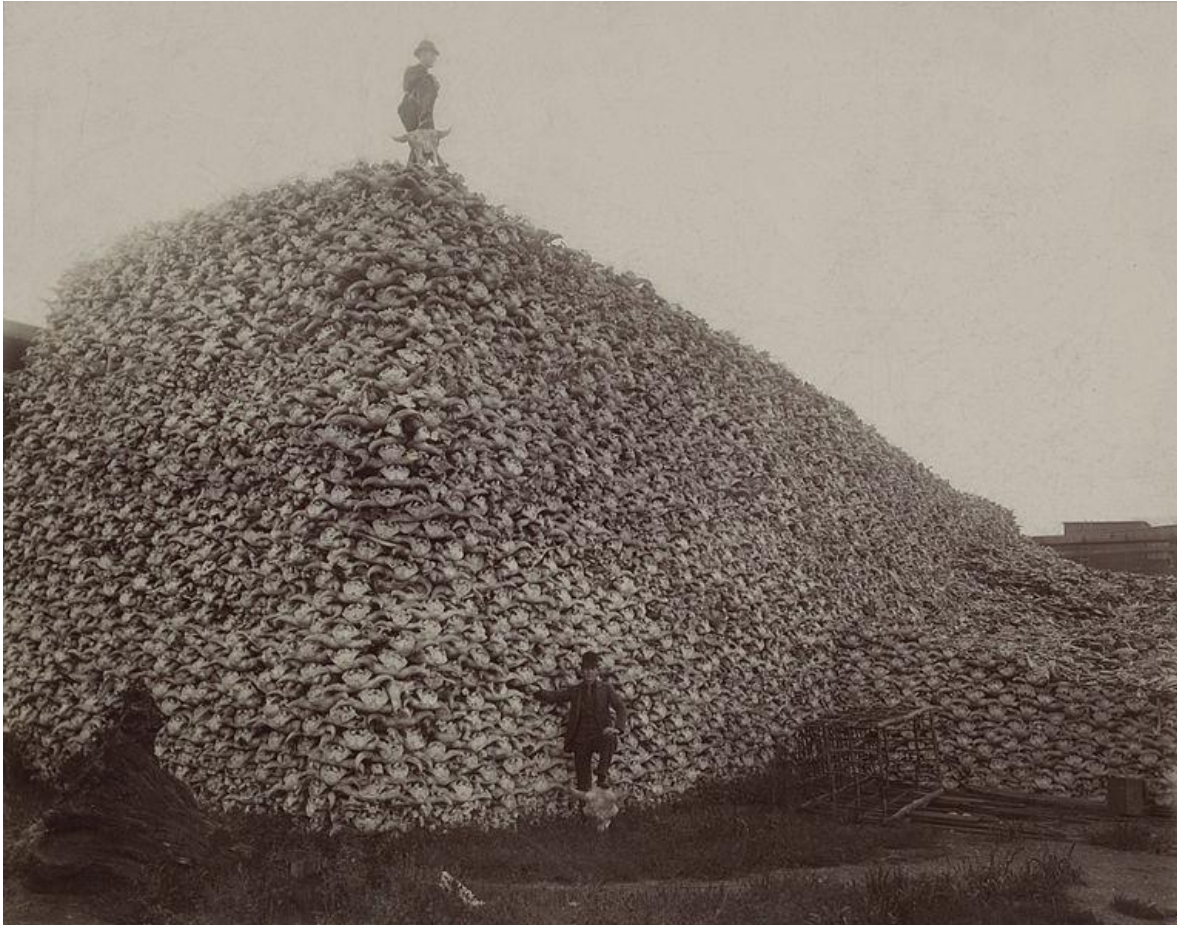
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Image: <http://blogs.smithsonianmag.com/history/files/2012/07/transcontinental-railroad-history-buffalo-small.jpg>



[image: http://blogs.smithsonianmag.com/history/files/2012/07/767px-Bison\\_skull\\_pile\\_edit.jpg](http://blogs.smithsonianmag.com/history/files/2012/07/767px-Bison_skull_pile_edit.jpg)



A pile of American bison skulls in the mid-1870s. Photo: Wikipedia

The telegram arrived in New York from Promontory Summit, Utah, at 3:05 p.m. on May 10, 1869, announcing one of the greatest engineering accomplishments of the century:

*The last rail is laid; the last spike driven; the Pacific Railroad is completed. The point of junction is 1086 miles west of the Missouri river and 690 miles east of Sacramento City.*

The telegram was signed, “Leland Stanford, Central Pacific Railroad. T. P. Durant, Sidney Dillon, John Duff, Union Pacific Railroad,” and trumpeted news of the completion of the Transcontinental Railroad. After more than six years of backbreaking labor, east officially met west with the driving of a ceremonial golden spike. In City Hall Park in Manhattan, the announcement was greeted with the firing of 100 guns. Bells were rung across the country, from Washington, D.C., to San Francisco. Business was suspended in Chicago as people rushed to the streets, celebrating to the sounding of steam whistles and cannons booming.

Back in Utah, railroad officials and politicians posed for pictures aboard locomotives, shaking hands and breaking bottles of champagne on the engines as Chinese laborers from the West and Irish, German and Italian laborers from the East were bugged from view.

image: [http://blogs.smithsonianmag.com/history/files/2012/07/Russell.\\_Promontory\\_NPS1-500x369.jpg](http://blogs.smithsonianmag.com/history/files/2012/07/Russell._Promontory_NPS1-500x369.jpg)



Celebration of the completion of the Transcontinental Railroad, May 10, 1869. Photo: Wikipedia

Not long after President Abraham Lincoln signed the Pacific Railway Act of 1862, railroad financier George Francis Train proclaimed, “The great Pacific Railway is commenced.... Immigration will soon pour into these valleys. Ten millions of emigrants will settle in this golden land in twenty years.... This is the grandest enterprise under God!” Yet while Train may have envisioned all the glory and the possibilities of linking the East and the West coasts by “a strong band of iron,” he could not imagine the full and tragic impact of the Transcontinental Railroad, nor the speed at which it changed the shape of the American West. For in its wake, the lives of countless Native Americans were destroyed, and tens of millions of buffalo, which had roamed freely upon the Great Plains since the last ice age 10,000 years ago, were nearly driven to extinction in a massive slaughter made possible by the railroad.

Following the Civil War, after deadly European diseases and hundreds of wars with the white man had already wiped out untold numbers of Native Americans, the U.S. government had ratified nearly 400 treaties with the Plains Indians. But as the Gold Rush, the pressures of [Manifest Destiny](#), and land grants for railroad construction led to greater expansion in the West, the majority of these treaties were broken. Gen. [William Tecumseh Sherman](#)'s first postwar command (Military Division of the Mississippi) covered the territory west of the Mississippi and east of the Rocky Mountains, and his top priority was to protect the construction of the railroads. In 1867, he wrote to Gen. Ulysses S. Grant, "we are not going to let thieving, ragged Indians check and stop the progress" of the railroads. Outraged by the [Battle of the Hundred Slain](#), where Lakota and Cheyenne warriors ambushed a troop of the U.S. Cavalry in Wyoming, scalping and mutilating the bodies of all 81 soldiers and officers, Sherman told Grant the year before, "we must act with vindictive earnestness against the Sioux, even to their extermination, men, women and children." When Grant assumed the presidency in 1869, he appointed Sherman Commanding General of the Army, and Sherman was responsible for U.S. engagement in the Indian Wars. On the ground in the West, Gen. Philip Henry Sheridan, assuming Sherman's command, took to his task much as he had done in the Shenandoah Valley during the Civil War, when he ordered the "scorched earth" tactics that presaged Sherman's March to the Sea.

Early on, Sheridan bemoaned a lack of troops: "No other nation in the world would have attempted reduction of these wild tribes and occupation of their country with less than 60,000 to 70,000 men, while the whole force employed and scattered over the enormous region...never numbered more than 14,000 men. The consequence was that every engagement was a forlorn hope."

The Army's troops were well equipped for fighting against conventional enemies, but the guerrilla tactics of the Plains tribes confounded them at every turn. As the railways expanded, they allowed the rapid transport of troops and supplies to areas where battles were being waged. Sheridan was soon able to mount the kind of offensive he desired. In the Winter Campaign of 1868-69 against Cheyenne encampments, Sheridan set about destroying the Indians' food, shelter and livestock with overwhelming force, leaving women and children at the mercy of the Army and Indian warriors little choice but to surrender or risk starvation. In one such surprise raid at dawn during a November snowstorm in Indian Territory, Sheridan ordered the nearly 700 men of the Seventh Cavalry, commanded by [George Armstrong Custer](#), to "destroy villages and ponies, to kill or hang all warriors, and to bring back all women and children." Custer's men charged into a Cheyenne village on the Washita River, cutting down the Indians as they fled from lodges. Women and children were taken as hostages as part of Custer's strategy to use them as human shields, but Cavalry scouts reported seeing women and children pursued and killed "without mercy" in what became known as the Washita Massacre. Custer later reported more than 100 Indian deaths, including that of [Chief Black Kettle](#) and his wife, Medicine Woman Later, shot in the back as they attempted to ride away on a pony. Cheyenne estimates of Indian deaths in the raid were about half of Custer's total, and the Cheyenne did manage to kill 21 Cavalry troops while defending the attack. "If a village is attacked and women and children killed," Sheridan once remarked, "the responsibility is not with the soldiers but with the people whose crimes necessitated the attack."



image: [http://blogs.smithsonianmag.com/history/files/2012/07/459px-Philip\\_Sheridan\\_-\\_Brady-Handy-382x500.jpg](http://blogs.smithsonianmag.com/history/files/2012/07/459px-Philip_Sheridan_-_Brady-Handy-382x500.jpg)



Gen. Philip Sheridan photographed by Matthew Brady. Photo: Library of Congress

The Transcontinental Railroad made Sheridan's strategy of "total war" much more effective. In the mid-19th century, it was estimated that 30 million to 60 million buffalo roamed the plains. In massive and majestic herds, they rumbled by the hundreds of thousands, creating the sound that earned them the nickname "Thunder of the Plains." The bison's lifespan of 25 years, rapid reproduction and resiliency in their environment enabled the species to flourish, as Native Americans were careful not to overhunt, and even men like [William "Buffalo Bill" Cody](#), who was hired by the Kansas Pacific Railroad to hunt the bison to feed thousands of rail laborers for years, could not make much of a dent in the buffalo population. In mid-century, trappers who had depleted the beaver populations of the Midwest began

trading in buffalo robes and tongues; an estimated 200,000 buffalo were killed annually. Then the completion of the Transcontinental Railroad accelerated the decimation of the species.

Massive hunting parties began to arrive in the West by train, with thousands of men packing .50 caliber rifles, and leaving a trail of buffalo carnage in their wake. Unlike the Native Americans or Buffalo Bill, who killed for food, clothing and shelter, the hunters from the East killed mostly for sport. Native Americans looked on with horror as landscapes and prairies were littered with rotting buffalo carcasses. The railroads began to advertise excursions for “hunting by rail,” where trains encountered massive herds alongside or crossing the tracks. Hundreds of men aboard the trains climbed to the roofs and took aim, or fired from their windows, leaving countless 1,500-pound animals where they died.

*Harper’s Weekly* described these hunting excursions:

*Nearly every railroad train which leaves or arrives at Fort Hays on the Kansas Pacific Railroad has its race with these herds of buffalo; and a most interesting and exciting scene is the result. The train is “slowed” to a rate of speed about equal to that of the herd; the passengers get out fire-arms which are provided for the defense of the train against the Indians, and open from the windows and platforms of the cars a fire that resembles a brisk skirmish. Frequently a young bull will turn at bay for a moment. His exhibition of courage is generally his death-warrant, for the whole fire of the train is turned upon him, either killing him or some member of the herd in his immediate vicinity.*

Hunters began killing buffalo by the hundreds of thousands in the winter months. One hunter, Orlando Brown brought down nearly 6,000 buffalo by himself and lost hearing in one ear from the constant firing of his .50 caliber rifle. The Texas legislature, sensing the buffalo were in danger of being wiped out, proposed a bill to protect the species. General Sheridan opposed it, stating, “These men have done more in the last two years, and will do more in the next year, to settle the vexed Indian question, than the entire regular army has done in the last forty years. They are destroying the Indians’ commissary. And it is a well known fact that an army losing its base of supplies is placed at a great disadvantage. Send them powder and lead, if you will; but for a lasting peace, let them kill, skin and sell until the buffaloes are exterminated. Then your prairies can be covered with speckled cattle.”

image: [http://blogs.smithsonianmag.com/history/files/2012/07/Chief\\_Black\\_Kettle1.jpg](http://blogs.smithsonianmag.com/history/files/2012/07/Chief_Black_Kettle1.jpg)



Chief Black Kettle, leader of the Southern Cheyenne. Photo: Wikipedia

The devastation of the buffalo population signaled the end of the Indian Wars, and Native Americans were pushed into reservations. In 1869, the Comanche chief Tosawi was reported to have told Sheridan, “Me Tosawi. Me good Indian,” and Sheridan allegedly replied, “The only good Indians I ever saw were dead.” The phrase was later misquoted, with Sheridan supposedly stating, “The only good Indian is a dead Indian.” Sheridan denied he had ever said such a thing.

By the end of the 19th century, only 300 buffalo were left in the wild. Congress finally took action, outlawing the killing of any birds or animals in Yellowstone National Park, where the only surviving buffalo herd could be protected. Conservationists established more wildlife preserves, and the species slowly rebounded. Today, there are more than 200,000 bison in North America.

Sheridan acknowledged the role of the railroad in changing the face of the American West, and in his *Annual Report of the General of the U.S. Army* in 1878, he acknowledged that the Native Americans were scuttled to reservations with no compensation beyond the promise of religious instruction and basic supplies of food and clothing—promises, he wrote, which were never fulfilled.



“We took away their country and their means of support, broke up their mode of living, their habits of life, introduced disease and decay among them, and it was for this and against this they made war. Could any one expect less? Then, why wonder at Indian difficulties?”

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Video Game

[https://youtu.be/wA0uohSSX1M?list=PL3UxRrX1zOu0040JrDfuuqmd\\_ykNWAEgG](https://youtu.be/wA0uohSSX1M?list=PL3UxRrX1zOu0040JrDfuuqmd_ykNWAEgG)





# VIDEO GAME ADVENTURES

Where Character and Conflict Collide in the **ULTIMATE** Gaming Experience *Mwah Ha Ha Ha!!:*

...Umm Really we are going to learn about conflict and character through historical figures and put them into video games. I hope you like it.

Mrs. J. Anderson-Ruff  
SPARK Camp 2015



# ICE BREAKER

- Ice Breaker
- Create a moniker for yourself that uses your first name and another word that describes how you handle conflict. This word should also begin with the same letter as your first name and reveal something about your character as a person. Select a piece of paper. Make it into a trifold name tent. Write your moniker in the center of the tri-fold and decorate it with items that reinforce the idea/theme of your moniker.
  - On the top portion of your name tent, complete a 3-2-1 for this course
  - 3 things you hope to learn
  - 2 aspects of video games that you like
  - 1 interesting fact about yourself you want to share
  - Share your name tent with the class.

## GALLERY WALK

- Examine the artifacts in your area.
- Feel free to look up any item
- Discuss with your group members
- Answer the questions using the color coded post it notes
- Post onto the poster
- You will share about the last stop you make on the gallery walk
- Share one thing your group discussed that was interesting
- Share one thing that another group commented that your group found interesting.

The artifacts are all connected!

Where/what is the conflict?

## GAME TIME!

Now we will watch video clips that connect to each gallery stop and sets of artifacts. Can you match the gallery to the clip?

How is the conflict revealed in the artifacts portrayed in the video clip? Do they match? What are your thoughts?



## YOUR TURN

- Identify the type(s) of conflict within your selection.
- How do you know that this is the type of conflict represented? Use evidence from your artifact to support your answer.
- What impact do they have upon the characters? Plot of the story? How do you know? Use evidence to support your answer.
- Are all character traits admirable? How do less than admirable character traits impact conflict?
- What impacts the development of admirable and less than admirable, character traits as evidenced by the thoughts, words, and deeds of a character, real or fictional? Refer to your selection to make connections and use details from the artifact as evidence.
- After hearing the explanations for responses of other groups, how have your opinions altered about how each (or any) of the artifacts' embodiment of conflict? Explain using specific examples.

# WRAP UP: CONFLICT



Conflict can be Internal or External



WHERE WOULD EACH FIT?  
INTERNAL/EXTERNAL

Do you agree with each of these?

What are some categories we could add or subtract?

## VIDEO GAME CONNECTION

- ◉ What makes a great video game?
- ◉ Where do video game makers get their ideas?
- ◉ What are some of the connections we can make between the elements of the responses given?
- ◉ Do you recognize any elements that are also present in a good literary work such as a short story or novel.
- ◉ What elements do you recognize...? Hopefully students will list conflict, characters, setting, etc.
- ◉ What role do you think conflict plays in the making of a great video game?

## HOMWORK: CHOSE YOUR PLATFORM

- Go to the following websites:
  - [www.cs-first.com](http://www.cs-first.com)
  - <https://scratch.mit.edu/>
  - [Storyboardthat.com](http://Storyboardthat.com)
  - <https://www.touchdevelop.com/>
  - [http://gamestarmechanic.com/teachers/using\\_gamestar](http://gamestarmechanic.com/teachers/using_gamestar)
  - And read the two blog posts I hand out to you. It has more options.
- 
- Decide which platform would be best to complete your video game. Consider how much experience you have, how much time you will spend, how your story will unfold using this medium.

## WHAT WOULD YOU DO?

- Read the dilemma
- Without talking with others, select the response you most agree with.
- Use the space beside that response to explain why you selected that response.



REFLECTION: NOW THAT YOU HAVE DISCUSSED IN GROUPS AND AS A CLASS, HOW WOULD YOU RESPOND TO EACH DILEMMA? HAD YOUR OPINION CHANGED?

Complete handout.