

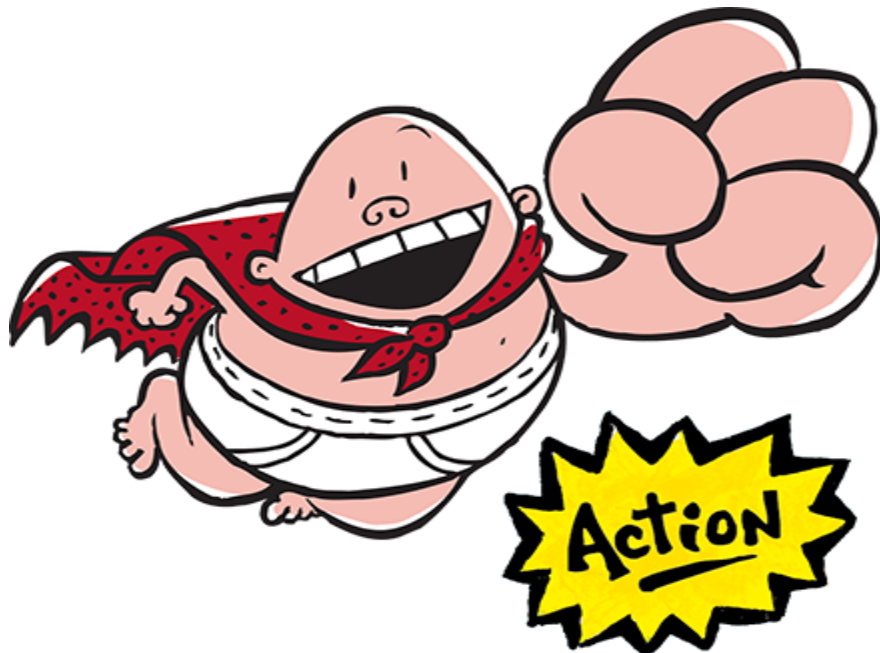


# Graphic Novel Adventure

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4<sup>th</sup>/5<sup>th</sup> grade

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## II. Introduction

**Rationale-** Why are the skills, content and concepts presented in this unit important for students to learn?

This unit is designed for gifted learners. The basis of effective curriculum for gifted learners is high quality curriculum for all learners. Creating curriculum for gifted learners “should be viewed as a long-term process involving adaptation of the general curriculum and/or augmenting the curriculum with robust complex material appropriate to the learner’s precocities rather than adding or deleting curriculum”(Stephens & Karnes, 2016). The skills, content and concepts selected for this unit reflect several key principals of effective curriculum:

Principle 1: High-quality curriculum for all learners is rooted in the disciplines. (Stephens & Karnes, 2016) The content knowledge for this unit comes directly from the Common Core Standards for Language Arts. Following recommendations for best practices, I have been selective in choosing fewer core ideas and focused on those that are at the heart of the discipline. Throughout the unit, the focus is on character elements; character traits, how characters respond to challenges/events in the narrative, good vs. evil, compare and contrasting characters and how the visual and narrative elements enhance one another. In addition, the performance task represents a selection of core proficiencies from the Writing standards.

Principle 2: High-quality curriculum for all students is relevant and engaging (Stephens & Karnes, 2016). Curriculum becomes relevant when “meaningful connections between students and what they are learning” (Stephens & Karnes, 2016) are present. The design should provide many opportunities for students to make connections between the material and their personal

lives. The conceptual lens for this unit is “Expression” which provides many opportunities for students to connect personally. As students work through the content they are analyzing expression in the works of others, and they compare and contrast this to how they would express those feelings, moods and traits themselves as artists. In the process skills they are actually doing the expressing themselves as they create. By selecting Identity as the second concept that makes up the Essential Understanding: Expression reveals Identity; I have opened the door for students to see themselves as a starting point for exploration of the concepts. It is an open invitation to draw on their personal experiences and perspectives as they work through the content, develop the skills and complete the performance task. It is, literally, “all about them!”



Principle 4: High-quality curriculum for all students is concept-based. (Stephens & Karnes, 2016)

This unit is focused through the conceptual lens of Expression. The Essential Understanding is “Expression reveals Identity” and the Essential Question is “How does Expression reveal Identity?” The importance of the selection of these specific concepts is addressed above: in order to deliver material that is engaging and relevant. However, the overall importance of the use of concept based learning is that “the most powerful way to organize curricula is through concepts.” (Stephens & Karnes, 2016) It is especially important to design curricula with strong alignment: “Concepts work most powerfully when they are linked to important disciplinary content and skills.” (Stephen & Karnes, 2016) When we design instruction in which concepts can work powerfully, we are providing a marvelous learning experience for our students. By harnessing the power of concept-based learning we help students to “hang” factual knowledge on a “hook” and use this to make this knowledge into new and deeper understandings. They are

able to synergize factual and conceptual levels of thinking. It also invites students to bring their own thinking to the process and make the learning personally meaningful. “This invitation involves them emotionally-they are personally invested-and the motivation for leaning increases” (Erickson, 2007).

Principle 6: High-quality curriculum for all students moves learners toward expertise and

Principle 7: High-quality curriculum for all students emphasizes problems, products and performances that are true-to-life (Stephens & Karnes, 2016). Curriculum that nurtures expertise is based on discipline relevant knowledge. That is why the performance task (which includes both content and process skills) in this unit is the creation of a graphic novel sample that the students will use to pitch their book. Students use real materials to undertake an authentic task and create a real product. When they pitch their book, they are working as professional authors and practicing a real world skill. They are working as authors, i.e., as experts.

**Differentiation for Gifted Learners-**What elements of this unit make it particularly beneficial or appropriate for gifted learners?

The design of this unit is based on “the highest quality general education curriculum possible” (Stephens & Karnes, 2016). However, in order to be fully effective for gifted learners “even the highest quality education must be tailored to fit student needs” (Stephen & Karnes, 2016). The unit has been tailored, or differentiated in several ways to fit the needs of gifted students:

**Content:** The **learning objectives** are aligned with above-grade level standards for ELA (**acceleration**): they are selected from one, to two (this is a mixed age group) grade levels above

the most recently completed grade. The **vocabulary** is selected from advanced level (as high as middle school) literary terms. There is a built in **choice of pace** (self-pacing) for the content as well: because the writing component is open-ended, students may go as fast as they wish and they may go as far as they like, with-in the four-day instructional period.

**Process:** The lesson models chosen for this unit exemplify **complexity**, necessitate **depth** of understanding and provide a **challenge** for gifted learners. The *Taba* model (Day 1: challenge, complexity, creativity) requires students to use critical thinking skills as they analyze the items on their list and classify the various aspects/facets of the items. They must do this collaboratively, using communication and **creativity** (group discussion/brainstorm). *Visual Thinking Strategy* (Day 2: depth, challenge, creativity) requires students to use the language of the discipline (ELA terms- see vocab in content knowledge) to examine details and discover patterns in a work of art (an expression). In the process, students raise unanswered questions and form big ideas as they make inferences about the art. The *Socratic Seminar* (Day 3: challenge, complexity, depth) requires students to synthesize multiple points of view on at least two levels. First, the text itself reflects multiple points of view and second, their classmates have different points of view (and different responses to the text). Complexity is again added as the students explore the concepts in the text through inference, analogy and even satire (literary aspects paralleling symbolism) as opposed to working with concrete examples only.

**Product:** The product for this unit is a performance task- students create a graphic novel sample and pitch it to a literary critic. This is a great fit for gifted learners (and all learners) as reflected in Principle 7 (Stephens & Karnes, 2016) in that it emphasizes a product and a performance that is true to life. I asked the questions: Who does this in real life? [An author does this.] “What real situations require this kind of thinking?” [An author trying to get their work published.] It

passes the tests and is a real world product and a real world performance. I also included choice (four options) for the product, in order to enable a student to follow a personal interest/focus. This can be very important for high-level achievement in the gifted population- they will often show giftedness in a specific area of interest. The nature of the performance task embodies **creativity** on the highest levels as students generate story ideas and create their own graphic novel. The Creative Problem Solving lesson was especially **challenging** as the whole group (Day 4: challenge, creativity) was required to generate ideas about how to make the best possible pitch, how to choose the best solutions, to write an action plan based on those choices, and apply this during their pitch.

**Learning Environment:** The Spark Camp provided a beneficial learning environment for these gifted learners. It was both a mirror and a window. Being in a group with other bright peers provided a welcome challenge- here were other young people who also had great ideas and quick answers. This was a welcome challenge academically and socially to most of the campers. At the same time, it was a validating experience to be with other students who are just like them: achievers, who see themselves as strong students and value learning and ideas. For my unit, I let students choose to work on their performance task as individuals or form a writer/illustrator team. It was about a half and half split, and I think this enhanced the learning environment in that students could work in their best style: socially or go solo. In addition, the performance task provided a learning environment/experience that was “authentic to, and mimic, the work of professionals” (Wiggins & McTighe, 2011).

**Population of gifted children for whom the unit is intended-** socioeconomic background, interests, talents, characteristics. What are their needs?

My group at Spark camp was predominantly male: thirteen boys and three girls. Most of the group was Caucasian (13), with three African American boys. I do not have specific information on economic background, but am told that the camp is mostly attended by students who do not come from at-risk populations. However, the camp directors encourage attendance from students from lower socio-economic communities (which is often parallel to minority populations in Durham) and provide several scholarships.

As a whole, the group was clearly avid about graphic novels and absolutely loved the break time because they could choose a book from the mini-library I provided and just read for fun. You could truly hear a pin drop during this time; as well as groans of anguish when time was up.

The achievement level was clearly very high in the group. It was amazing to see how quickly they these students engaged in each lesson and devoured the material. They have an assurance, a sense of self (intellectual self), and a sense of themselves as the “measure of all things.” They feel that their opinion counts- and they have an abundance of opinions. This shows that they are adept at processing everything in the learning environment; in fact they appear to be processing the material constantly. Many students appeared to be thinking out loud- it was always on topic, attentive and often opened up a lively “side-bar” discussion that was also entirely on topic.

Therefore, I realize that these students need challenging, open-ended questions, they need opportunities to discuss and discourse with one another and they need many venues for self-expression. In light of these needs, I feel that the performance task was a good fit for the group,

as well as the four lesson models I chose for the unit. These models really do work for gifted students!

This group showed an immense power of imagination. It was astounding to see and hear all the possible ideas they came up with: such divergence in their thinking. And then they would switch up- analyze and evaluate all the ideas on the table- displaying a wonderful ability to utilize divergent and convergent thinking and apply each appropriately. In light of this observation, these students need a rich array of creative outlets, problems to solve and hands-on learning.



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Development.

### III. Goals and Outcomes

#### CONTENT GOALS AND OUTCOMES

**GOAL 1: To develop an understanding of key elements of character in narrative as well as develop an understanding of the relationship between visual and written forms of expression in stories, for example in a graphic novel.**

*Students will be able to:*

- A. Analyze how visual elements contribute to the meaning, tone or beauty of a text (e.g. graphic novel). Connects to CCSS 5.4
- B. Describe the traits and experience of characters (thoughts, words or actions), drawing on specific details in a text or other art form. Connects to CCSS 4.2
- C. Examine the ways in which characters respond to challenges in a narrative and how their actions drive narrative. Connects to CCSS 5.2
- D. Compare and contrast the treatment of similar themes and topics (e.g. good vs. evil) and patterns of events (e.g. the “quest”) in stories. Connects to CCSS 4.9

#### PROCESS GOALS AND OUTCOMES

**GOAL 2: To develop reasoning skills with application to English Language Arts.**

*Students will be able to:*

- A. State a purpose for various modes (verbal, written, pictorial) of communication- both their own as well as those of other authors.
- B. Define a problem, and generate solutions, given a problem/challenge.
- C. Formulate multiple perspectives on a given text, on a given issue, and on a given problem/ challenge.
- D. State assumptions behind a line of reasoning (Taba, Visual Thinking, Socratic Seminar and Creative Problem Solving).
- E. Provide evidence from a text, or personal experience, to support an opinion, statement or conclusion.
- F. Make inferences and formulate generalizations based on text, concrete observations of an object, as well as the ideas of others.

GOAL 3: To develop writing/communication skills

*Students will be able to:*

- A. Prewrite: generate (brainstorm) ideas, gather information, select and discard ideas, and begin to organize ideas into a coherent work.
- B. Write: transfer ideas into their work, categorize ideas and information and begin to sequence/synthesize ideas into a coherent narrative.
- C. Revise: students critique their work, evaluate what works and what does not, and determine if their work is an accurate representation of their ideas.
- D. Proofread: students evaluate their work and determine if they have communicated their ideas clearly. Students evaluate their work from the point of view (perspective) of the reader.
- E. Pitch: students summarize and present the highlights of their work, communicate its value and utilize persuasive arguments.

### CONCEPT GOALS AND OUTCOMES

GOAL 3:

*Students will be able to:*

- A. Use the language of the discipline (ELA) to identify, classify, compare and contrast multiple diversities of expression and form generalizations about them.
- B. Analyze the connection between Expression and Identity in various works- text, sculpture, culture, illustration.
- C. Predict the impact that Expression can have on Identity as well as the impact of Identity on Expression.
- D. Transfer their understanding of how Expression reveals Identity to their own work.

#### IV. Assessment Plan

Formative assessment- There were three forms of formative assessment for this unit:

1. Academic assessment: I already knew that these students are identified as gifted and I designed the unit in order to meet the needs of this group. They are rising 4<sup>th</sup> and 5<sup>th</sup> graders, so I chose learning objectives that were **at least** one grade level above (acceleration). I chose vocabulary from middle school lists of literary terms and I chose the four lesson models (Taba, Visual Thinking Strategy, Socratic Seminar and Creative Problem Solving) because they are effective for gifted learners.

2. Assessment of personal interests: I knew these students had a baseline interest in graphic novels because they chose my class; “Graphic Novel Adventures.” I wanted to build on this and get more specific information so our very first activity was a free browse of the mini library of graphic novels and silent reading. *I was amazed to see the degree of engagement* in this group; it was clear that I had students who were avid readers. You could literally hear a pin drop. I was able to observe and take note of what the students chose to read, giving me a better insight into individual interests (character-based, plot-driven, sci-fi vs. fantasy, humor, action or drama). The ice-breaker followed this activity and several questions connected to the reading which gave me and the group opportunities to learn more about personal interests with-in the graphic novel genre.

3. Assessment of knowledge of vocabulary of the discipline: I began each day with direct vocabulary instruction using large print words on sentence strips to build a word wall. The word wall stayed up throughout the camp to support strong communication skills (written and verbal) and we added to it daily. I already knew the students were advanced linguistically, *so I was surprised* to find that there were plenty of gaps in knowledge as I introduced words. This was great feed-back for me. In light of this information, I took more time to define, clarify and provide examples for these words. I provided students with the opportunity to use the words themselves (usually the following day). I would select these words for review; I made sure to use them repeatedly during instruction and coached students to help them utilize them during discussion as well.

The Summative Assessment for this unit is the performance task:

**You are an aspiring (developing) professional writer.** For the next four days, use your writing and illustrating skills to create a sample of a graphic novel that you will use to try to get a book deal with the Fresh Expressions Publishing Co. of NYC.

Your task is to create a riveting sample and pitch your potential book to an expert literary critic. Show how your graphic novel is an expression of yourself to be considered for publication at this famous company that has a track record of discovering hot new authors.

I designed the performance task to give students the opportunity to demonstrate how they can apply the knowledge, skills and understanding they learned in the unit in an authentic real life situation.

**I used the “GRASPS” ideas to design an authentic task:**

**G-Goal:** create a graphic novel sample...

**R-Role:** you are an aspiring professional writer...

**A-Audience:** pitch your sample to a literary critic...

**S-Situation:** try to get a book deal...

**P-Product:** a graphic novel sample..

**S-Standards:** Guidelines for sample. (See below)

**I tested the performance task with the “2 questions” –**

1. Could the performance be accomplished *without* in-depth understanding? (No)

2. Could the specific performance be poor, but the student still understand the ideas in question? (No, because the student must connect Expression to their Identity as part of the pitch).

For the purposes of Spark camp, I used guidelines in place of a hard rubric for the “S” – Standards and Criteria, part of GRASPS. When I use this unit in regular instruction, I modify (see modified guidelines below) the guidelines into expectations to develop the rubric and assign points on a scale for each one.

**You have a choice of four products to choose from. You may choose to focus on 1.Character Development, 2.Setting, 3.Story Arc (plot) or 4.Author/Illustrator Collaboration.**

**In order to create a successful graphic novel sample:**

**For character development:**

-does your sample show the “character bible” details about your character: their traits, likes and dislikes, and what motivates them.

-does your sample use distinct traits to express up the identity of your character?

-did you use tools of the graphic novel to express the identity of your character? Think about the words and the pictures...

-does your sample express an “antagonist/protagonist” conflict?

**For setting:**

-do you have a strong “splash page” to express the setting in your graphic novel?

-does your sample express the identity (traits, special qualities, unique characteristics) of your setting?

-did you use the tools of graphic novels to express the setting? Think about the words and the pictures...

-did you include both “real” in your setting (could happen in real life) and fantasy (magical, could not happen in real life)?

-did you show a clear setting: for example, a “lost” place, or on another planet, or in another time?

**For story arc:**

-does your sample include a character(s) outline?

- does it show several aspects of their identity?

- does your story have an “antagonist/protagonist” conflict/relationship?

-does your story have a problem and a solution?

-did you use the problem and solution to express the identities of your hero/villain?

-does your story have a beginning, middle and end?

**For author/illustrator collaboration:**

-do the illustrations and the words work together? do they enhance each other?

-did the illustrator in your team use the pictures help express the words?

-did the writer in your team use the words express the pictures?

-does your story express both partners in the team?

-does the story include any components from the other three choices (character, setting, story arc)?

**Summative Assessment** for the pitch part of the performance task is a checklist rubric using three components:

1. Did the student refer to, or use any of the three parts of the action plan during the pitch?
2. Did the student's sample follow the guidelines for the product chosen?
3. Did the student demonstrate how their story expresses their identity during the pitch?

Scale is from 0 to 10 possible points. In reflection, and in light of my experience teaching at Spark camp, I realize that I am not a proponent of points as stand-alone feedback or evaluation. Especially for these students; I observed that they are often sensitive, highly competitive and feel a lot of pressure to show "results" (grades, test scores). Results like these (data) do not necessarily translate into true learning or personal growth. I observed that the identification with academic success is already ingrained in this group (by 4<sup>th</sup>/5<sup>th</sup> grade).

In light of these observations, I am interested in building a learning environment that is a supportive community, where students discover individual strengths and interests. I want to encourage the students to learn with and from one another and learn to look for the value of each individual person- and truly collaborate. Not only is this important for personal emotional growth, it is a great asset in the workplace (college and career ready).

In reflection, I would translate the rubric score into a narrative for each student as a tool to provide feed-back about their strengths as well as opportunities to make a better pitch, or a stronger graphic novel moving forward (focus on growth).

I am also interested in providing opportunities for metacognitive development. For example, I would encourage/coach each student in how to come up with a plan for the "next time"- what do they want to add, get better at, and how will they know that they have made the changes they plan to make? This helps learners develop a mind-set that values growth and personal ownership of learning ☺

So- in this way- the summative assessment becomes a formative assessment driving the next unit of instruction.

<i>Student</i>	<i>Action plan 0-3</i>	<i>Guidelines 0-4</i>	<i>Expression 0-2</i>
N			
O			
R			
B			
Z			
Ry			
E			

Na			
M			
L			
Ma			
T			
C			
Ch			
Cu			

For further assessment (multiple ways for students to succeed) through-out the unit, I used the 6 Facets of Understanding to track evidence of students understanding, using observation of student questions, comments, and responses.

Assessment of Understanding Demonstrated by the 6 Facets

Lesson	Explanation	Interpretation	Application	Perspective	Empathy	Self-Knowledge
Highest level	<i>Sophisticated</i>	<i>Profound</i>	<i>Masterful</i>	<i>Insightful</i>	<i>Mature</i>	<i>Wise</i>
	<i>In-depth</i>	<i>Revealing</i>	<i>Skilled</i>	<i>Thorough</i>	<i>Sensitive</i>	<i>Circumspect</i>
	<i>Developed</i>	<i>Perceptive</i>	<i>Able</i>	<i>Considered</i>	<i>Aware</i>	<i>Thoughtful</i>
	<i>Intuitive</i>	<i>Interpreted</i>	<i>Apprentice</i>	<i>Aware</i>	<i>Developing</i>	<i>Unreflective</i>
Lowest level	<i>Naïve</i>	<i>Literal</i>	<i>Novice</i>	<i>Uncritical</i>	<i>Egocentric</i>	<i>Innocent</i>

**Explanation:** (C) “I made my book using these little pages on a ring so that you can put it in your pocket and carry it with you” (developed, in-depth)

(C) “I used the exploding gold sparkles to show that my heroine has magical powers [when she saves someone]” (sophisticated)

**Interpretation:** (B) during roll the dice- “When I am at home, not at school, sometimes I express myself by wearing a lot of my Mom’s black eyeliner” (perceptive, revealing)

(M) “My story is all about how this guy made it into the NBA, because I want to be an NBA player too”(perceptive, revealing)

(L) “she is not an individual person- because she does not have a face –so she is a symbol and represents victory” (profound)

**Application:** During the Creative Problem Solving lesson, several students wanted to bake cookies or brownies for the publisher as a strategy. (able, skilled) This evolved into a lively discussion about the possible effectiveness of various forms of bribery and also possibility of



threat. (able, skilled). (Z) “If you don’t publish me, I will go to another publisher and you will regret it when my book is a huge success” (masterful). The group was split right down the middle on the ethics of using bribery/threat.

**Perspective:** The Socratic Seminar provided students with many opportunities to see and hear other points of view through critical eyes and ears. The text used is the graphic novel auto-bio on Dav Pilkey’s author website. Dav’s childhood experience brought out many insights and issues from multiple points of view: Dav, other students in his class, his teacher, the administration, etc.)

When newborn Dav draws a mean picture of his nurse on the wall:

(T) “that is bullying!” (considered, insightful)

Dav in elementary school; several students said “Dav was a bad/horrible/terrible kid” (aware, considered)

(L) “I feel sorry for his teacher” (thorough) but “he made the other kids laugh (considered)

(R) “Maybe Dav needed medication” (Insightful)

When one of Dav’s teachers confiscates his notebook and reads it, and praises Dav for his talent:

Several students concluded that Dav was so happy that a teacher finally liked him that “was why he started writing books” and “now he is so famous and successful” (insightful, thorough)

**Empathy:** Upon reflection, I realize that this component was a challenge. I think the best examples were in the (whole group) development of an Action Plan(solution) as part of Creative Problem Solving: “How do we make the best possible pitch”?

In the process of choosing criteria for selecting from the list of over 30 ideas, the students had many opportunities to find value in what others chose, even when they did not agree. (mature, sensitive). The success of creating an action plan, developed and accepted by the group, is evidence of empathy:

Action Plan for a great pitch- **“Praise the publisher for the great books they publish, show how original and exciting yours is, and if that does not work, dangle the carrot”.**

**Self-Knowledge:** the opportunity to develop self-knowledge was observable during Roll the Dice, especially on Day 2 when the questions were an exploration about the creative process (writing/illustrating) and inspiration.

Group consensus: everyone liked music, but it could not be too loud and a lot of noise in general was bad. (thoughtful)

(O) “I am writing a book at home right now. I always put my ideas in my journal” (circumspect)

(B) “I am inspired by movies because they are so visual” (thoughtful)

The final area that I assessed was the essential understanding: Expression reveals Identity. I asked students to respond to the essential question: How does Expression reveal Identity?; several times during the unit.

The following student responses (quick writes) demonstrate the essential understanding.

The comments from the tally sheet during the Socratic Seminar demonstrate several of the 6 facets of understanding: explanation, perspective, and empathy.

Day :

1

Student work  
Essential

Question

THE ARTIST'S EXPRESSION IS  
BASICALLY SHOWING HOW HE MADE  
THE SCULPTURE AND THE  
SCULPTURE ITSELF HELPED  
US FIND OUT THAT SHE WAS NIK

Day 2:

Q: How did the artist use  
Expression to tell us about the  
Sculpture's Identity?

A: The artist used expression  
to tell about the sculpture's  
identity by taking away the head  
and arms + giving it wings.

Day 2

The artist show its identity by  
showing how it felt with its body  
instead of showing it from the head.

# Day

The artist used expression to tell us about the sculpture's identity by putting stuff like wings and robes to show what it was. It was an angel.

## Day

He/she put wings on it to show like a god or an angel and made it white to reinforce that. Both things make us think of something angelic.

## DAY 2

Q: HOW DID THE ARTIST USE EXPRESSION TO TELL US ABOUT THE SCULPTURE'S IDENTITY?

A: BY GIVING IT WINGS AND A GRACEFUL POSE IT REPRESENTS BEAUTY AND KINDNESS.

Student work Essential Question

Day 2

How did the artist use expression to tell us about the sculptures identity?

- The artist used color
- The made it look like their was some motion
- Their were no arms or heads.

Day 7

How did the artist use expression to tell us about the sculptures identity?

Answers

The artist used color to make the sculptures look like they were in motion. They were no arms or heads.

7

# "Fish Bowl" Tally Sheet

Observer Name \_\_\_\_\_

Observee Name \_\_\_\_\_

Observee Name \_\_\_\_\_

Opening Question: How does Dav use expression to show identity.

## Instructions for outer circle:

- Determine which inner circle participant(s) you will observe.
- Focus on that person during the seminar (but don't be too obvious).
- Each time the person you are observing demonstrates one of the following behaviors, place a check in the appropriate box.
- Your teacher will give you instructions on how you are to share this sheet with the class/student.

Behavior	1	2	3	4	5	6	7	8	9
Asks a question	✓								
Shares an answer / solution	✓	✓							
Shares Information not related to text	✓								
Refers to the text	✓	✓	✓						
Makes eye contact with group while speaking	✓	✓	✓						

Share something positive you observed everybody do or say while participating in this Socratic Seminar.

Something positive that I observed was everybody showing a solution to every question they had to answer. They also related to each other and gave helpful feedback to one another about their answer. (2nd group)

# "Fish Bowl" Tally Sheet

Observer Name \_\_\_\_\_

Observee Name \_\_\_\_\_

Observee Name \_\_\_\_\_

Opening Question: In this text how does Jav  
use expression to reveal his identity

### Instructions for outer circle:

- Determine which inner circle participant(s) you will observe.
- Focus on that person during the seminar (but don't be too obvious).
- Each time the person you are observing demonstrates one of the following behaviors, place a check in the appropriate box.
- Your teacher will give you instructions on how you are to share this sheet with the class/student.

Behavior	1	2	3	4	5	6	7	8	9
Asks a question	✓	✓	✓	✓	✓	✓	✓	✓	✓
Shares an answer / solution	✓	✓	✓	✓	✓	✓	✓	✓	✓
Shares Information not related to text	✓	✓	✓	✓	✓	✓	✓	✓	✓
Refers to the text	✓	✓	✓	✓	✓	✓	✓	✓	✓
Makes eye contact with group while speaking	✓	✓	✓	✓	✓	✓	✓	✓	✓

Share something positive you observed \_\_\_\_\_ do or say while participating in this Socratic Seminar.

\_\_\_\_\_ is listening well, asks questions, gives answers, talks about the text, doesn't talk about the text, and makes eye contact most of the time.

# "Fish Bowl" Tally Sheet

Observer Name \_\_\_\_\_

Observee Name R \_\_\_\_\_

Observee Name \_\_\_\_\_

Opening Question: In this text how does dau use expression to reveal his identity?

### Instructions for outer circle:

- Determine which inner circle participant(s) you will observe.
- Focus on that person during the seminar (but don't be too obvious).
- Each time the person you are observing demonstrates one of the following behaviors, place a check in the appropriate box.
- Your teacher will give you instructions on how you are to share this sheet with the class/student.

Behavior	1	2	3	4	5	6	7	8	9
Asks a question									
Shares an answer / solution	✓	✓	✓						
Shares Information not related to text	✓								
Refers to the text	✓	✓	✓	✓	✓				
Makes eye contact with group while speaking	✓	✓	✓	✓	✓	✓	✓	✓	✓

Share something positive you observed \_\_\_\_\_ do or say while participating in this Socratic Seminar.

When everyone was talking about nose lengths he stayed on track.

\_\_\_\_\_

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<b>TEACHER NAME</b>		<b>Lesson #</b>
Melissa Chiti		1
<b>MODEL</b>	<b>CONTENT AREA</b>	<b>GRADE LEVEL</b>
Taba Concept Development	Language Arts	4 <sup>th</sup> and 5 <sup>th</sup>
<b>CONCEPTUAL LENS</b>		<b>LESSON TOPIC</b>
Expression		Graphic Novels
<b>LEARNING OBJECTIVES</b> <i>(from State/Local Curriculum)</i>		
<p>4<sup>th</sup> and 5<sup>th</sup> grade CCSS- Language Arts Literacy: Literature</p> <p>4.2. Describe in depth a character, drawing on specific details in the text (e.g., a character’s thoughts, words or actions).</p> <p>4.7. Make connections between the text and the visual representation of the text.</p> <p>4.9. Compare/contrast the treatment of similar themes and topics (e.g. good vs. evil) and patterns of events (e.g. the “quest”) in stories.</p> <p>5.2. Determine how characters respond to challenges</p> <p>5.3. Compare/contrast two or more characters.</p> <p>5.4. Analyze how visual elements contribute to the meaning, tone or beauty of a text (e.g. graphic novel).</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>
Expression reveals Identity		<i>How does Expression reveal Identity?</i>
<b>CONTENT KNOWLEDGE</b> <i>(What factual information will students learn in this lesson?)</i>		<b>PROCESS SKILLS</b> <i>(What will students be able to do as a result of this lesson?)</i>
<p><b>Vocabulary (ELA):</b> Students will know...</p> <ul style="list-style-type: none"> <li>-that “<b>characteristics</b>” are important features of a person or place.</li> <li>-that “<b>fantasy</b>” is a work in which the plot cannot occur in the real world, it usually involves witchcraft or magic, and often happens on an undiscovered planet/created world.</li> <li>-that “<b>significance</b>” starts with the word “sign” and refers to meaningful, important things. It also refers to the “meaning” of something.</li> <li>-that <b>mood/tone</b> is the atmosphere in a story; how it makes you feel, evoking emotions (through words and pictures).</li> <li>-to “<b>portray</b>” someone in to describe them in a certain way. In art, it is to show who a person is, bringing to light their most important qualities.</li> <li>-that “<b>unify</b>” is to bring all the elements (of a story, a work of art) together to form a harmonious whole.</li> </ul> <p><b>Vocabulary (to prepare for Process Skills):</b> Students will know...</p> <ul style="list-style-type: none"> <li>-that to “<b>elaborate</b>” means to tell more, add details.</li> <li>-that to “<b>clarify</b>” means to explain/modify your statements/ideas to make it easier for others to understand exactly what you mean.</li> </ul> <ul style="list-style-type: none"> <li>• Thoughts, words and actions reveal a character’s identity (individuality, self).</li> <li>• Heroes (characters) in graphic novels (stories) exhibit a vast range of traits, but show similarities as well: there are patterns across literature and other art forms (film, music, sculpture...).</li> <li>• How characters respond to challenges determines the direction of the narrative (plot points).</li> <li>• Graphic novels utilize visual elements to a great degree to contribute to the meaning, tone and beauty of the characters.</li> <li>• There is an essential and dynamic connection between the text and the illustrations in graphic novels.</li> </ul>		<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>• <b>Investigate</b> –(seek information about their experience) as they generate items for the list</li> <li>• <b>Classify</b> –arrange items into groups with attributes in common: traits based on criteria (motivation, flaws, appearance, personal loss...)</li> <li>• <b>Segmentation and Blending</b> –separate and rejoin parts of a whole (items on a list).</li> <li>• <b>Form conclusions</b> (Comprehension): form a <b>generalization</b> about hero traits in general from items on the list.</li> <li>• <b>Interpret</b> –give reasons (reasoning behind) to support the groupings as well as the generalizations formed.</li> <li>• <b>Describe</b> the important character traits of a variety of protagonists/heroes of graphic novels-</li> <li>• <b>Communicate/Synthesize</b> –students create the list as a class; and they discuss how to group, label and regroup, and form generalizations, using their own reasoning synthesized with the reasoning of others in the class</li> <li>• <b>Analyze</b> how the traits drive/impact the narrative of a story.</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*

<b>Pre-Lesson Questions:</b>	<b>During Lesson Questions:</b>	<b>Post Lesson Questions:</b>
<p>For Hook:</p> <ul style="list-style-type: none"> <li>How have you expressed yourself today?</li> </ul> <p>For Taba Concept part of the lesson:</p> <ul style="list-style-type: none"> <li>How many people, places or things did you see in the graphic novels that connect to expression?</li> </ul>	<p>Begin Taba Concept Dev: Listing-</p> <ul style="list-style-type: none"> <li>How many items can we capture- the people, places or things, that have something to do with “expression”?</li> <li>What did you see that connected to “expression”?</li> </ul> <p>Grouping-</p> <ul style="list-style-type: none"> <li>Do any of these items go together?</li> <li>Which items in our list go together because they are alike in some aspect of “expression”?</li> <li>Why (asking for reasoning) would you group these items together?</li> </ul> <p>Naming/Labeling-</p> <ul style="list-style-type: none"> <li>Thinking about the reasons you put these together...what would be some good names for each group?</li> <li>Which name describes (fits) the group most accurately?</li> </ul> <p>Subsuming-</p> <ul style="list-style-type: none"> <li>We put _____ in this group. What other groups could it go into?</li> <li>Which (could any) groups could fit inside another group?</li> </ul> <p>Regrouping-</p> <ul style="list-style-type: none"> <li>Can we find brand new categories to use to group the items on our original list?</li> <li>Why would you group them that way?</li> </ul> <p>Synthesizing-</p> <ul style="list-style-type: none"> <li>Can someone say, in one sentence, something about all these groups?</li> <li>Based on our discussion and groupings, what can we say in general, about “expression” in our exploration of graphic novels?</li> </ul>	<ul style="list-style-type: none"> <li>Based on these examples, what can you conclude about expression? (Generalizations)</li> </ul> <p><b>Essential Question:</b></p> <ul style="list-style-type: none"> <li>How does Expression reveal Identity?</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.*

<b>Content</b>	<b>Process</b>	<b>Product</b>	<b>Learning Environment</b>
<p>Many of the graphic novels are on a 5<sup>th</sup> grade/Middle school reading level (advanced)</p> <p>Vocabulary (see Content Knowledge) is selected from middle school ELA and vocabulary lists</p> <p>Questioning is used as a strategy throughout the lesson. Questions are chosen to facilitate the highest order thinking skills.</p>	<p>Students must use creativity, collaboration, communication (group discussion, group brainstorm, etc.).</p> <p>Students must use critical thinking skills as they analyze the items on the list and classify aspects/facets of the expression.</p> <p>The choice of the lesson model: Taba Concept Development is a good fit for gifted learners.</p>	<p>Products will be open-ended; and consist of the first (1/4<sup>th</sup>) portion of the unit product: students can freely respond in a variety of formats (short essay, poem, lyrics, and illustration) in their journals, or they can use the end of lesson questions as prompts for their writing.</p> <p>Further choice: students can begin work in graphic novel format- developing a hero/character in visual format or written.</p>	<p>SPARK Camp itself is a specialized environment providing an opportunity for intensive (4 day camp) learning with other AIG students ☺</p>

		<p>Product for the Unit: students have choice and are encouraged to follow personal interest within the graphic novel context. They will be working as authors (experts) and working on real world products (creating a graphic novel).</p> <p>Acceptable Evidence includes the following:</p> <p><b>Required:</b> responses (4) to Essential Question- can be any format.</p> <p><b>Plus:</b> one of the following-</p> <ul style="list-style-type: none"> <li>*A well-developed character including both visual and textual aspects</li> <li>*A well-developed developed setting including both visual and textual aspects</li> <li>*A story board with beginning, middle and end, including both visual and textual aspects</li> <li>*A narrative story arc only (no visuals) with some character development, setting ideas- this is to keep open the option of collaborating with a partner in the real world model of writer + illustrator and requires a well-developed narrative.</li> </ul>	
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## 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/Intro: this will have two parts because this is the first day of camp and we will have an ice-breaker.**

*Part 1 Ice-breaker* (10 mins): Roll the Dice Ice-breaker- I have a list of 18 numbered items (ex: #17 If I could travel anywhere I would go to...) students can pair and share (this gives them a chance to rehearse their response and then share with whole group)- students roll the dice and then tell their name and share depending on the number they roll. I will roll and share first to model. At a couple points in the day, I will try to refer back to something I found out about someone, to model active listening and giving someone authentic attention and building relationships.

*Part 2 Engage:* (5 min) Read an excerpt from the Bone series, from the Great Cow Race. In my response, include refers to how the author “expresses” Grandma’s strength through the text, and how the author uses the visual setting to “express” the mood/tone of the story.

Teacher Question for hook: (2 min) How have you expressed yourself today?

**Explore:** *Whole group “Field Trip”* (15 mins): I will prepare a browsing center mini-collection containing of a wide range of graphic novels. Students will take a “field trip” to the browsing center. Before they begin to browse, I will clarify that the focus of the field trip is to look for examples of expression. They will have the option to record their thoughts or take notes in their journals as they browse. I will use a chime to signal when it is time to move to a new book. Students will be able to see a minimum of three books. I will tell students that the center will be open during breaks for further browsing.

After the field trip I will ask students to reflect **briefly** (2 min) on what they discovered (examples of expression). Students may do this orally or write in their journals, they may work in pairs or solo. This “field trip” is the experience the students will respond to in the Taba Concept Development lesson.

Begin the Taba model:

Listing- (time is flexible for the steps in the Taba model and depends on level of engagement, estimate about an hour to cover all the steps, not including breaks)

Teacher Questioning to facilitate listing:

- How many items can we capture (from our “field trip” exploration of the graphic novels) - the people, places or things, that have something to do with “expression”?
- What did you see that connected to “expression”?

1. Students will provide items; I will make an inclusive list on the board.

**Explain:** Students get the opportunity to evaluate the list: what have they learned so far and maybe begin to notice some patterns.

Grouping-

1. Students will group the items from the comprehensive list into smaller lists by sorting the items under labels, based on similarities. Students must come up with at least four groups, with at least four items in each and they can only use each item once. Time allowed will vary depending on student engagement.

I will facilitate and support with questioning:

- Do any of these items go together?
- Which items in our list go together because they are alike in some aspect of “expression”?
- Why (asking for reasoning) would you group these items together?

I will also model good group (communication, collaboration) and team-work skills (unobtrusively) as well as provide positive feedback when students show these skills themselves.

Labeling- Students suggest labels for the newly defined groups, and explain the reasons for their choices.

I will facilitate and support with questioning:

- Thinking about the reasons you put these together...what would be some good names for each group?
- Which name describes (fits) the group most accurately?

I will continue to model good group and team-work skills as well as provide positive feedback when students show these skills themselves.

The grouping and the labeling will most likely evolve simultaneously: one informing the other. Teacher questioning will support the new learning: such as having students communicate the reasons (How? And Why questions) for choosing a particular label is important during this stage.

**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:

Subsuming-

At this point, if the students have not already thought about it, the teacher will ask:

- We put \_\_\_\_\_ in this group. What other groups could it go into?
- Which (could any) groups could fit inside another group?

Regrouping-

1. Students are now challenged to regroup the items under new categories (labels). Rules are: Create at least three new groups, and you cannot just rename existing groups. Items must again be grouped because they are similar in some ways as it relates to expression.

Teacher Questioning to facilitate:

- How many find brand new categories can we find to use to group the items on our original list?
- Why would you group them that way?

**Evaluate:** Forming Generalizations: Students synthesize the information by summarizing the data and forming generalizations.

Teacher Questioning:

- Can someone say, in one sentence, something about all these groups?
- Based on our discussion and groupings, what can we say in general, about “expression” in our exploration of graphic novels?

To close the lesson: students will address the essential question to show their understanding of the concept “expression”. They may answer orally or in writing, however everyone is required to make a final written note of their answer in their journals. Students may prepare to answer the question by a brief turn and talk in pairs or groups, or fly solo. 😊

**Essential Question: How does Expression reveal Identity?**

For the balance of the time, the class will do independent practice: begin to work on their graphic novels:

I will introduce this Performance Task at this point on the first day. Students will have writer’s workshop time each day after the model lesson.

Product for the Unit: students have choice and are encouraged to follow personal interest within the graphic novel context. They will be working as authors (experts) and working on real world products (creating a graphic novel). *Students will not be expected to complete a graphic novel, but to work on (the process of) writing a graphic novel.*

## **Performance Task:**

### **Performance Task SPARK Camp                      Chiti**

**You are an aspiring (developing) professional writer.** For the next four days, use your writing and illustrating skills to create a sample of a graphic novel that you will use to try to get a book deal with the Fresh Expressions Publishing Co. of NYC.

Your task is to create a riveting sample and pitch your potential book to an expert literary critic. Show how your graphic novel is an expression of yourself to be considered for publication at this famous company that has a track record of discovering hot new authors.

Note: Students will have a choice of what to focus on in their sample (product). For example: they may focus a character(s), they may focus on setting (an imaginary world-fantasy), they may create a story board, or they may choose real-world collaboration with a partner: one student illustrates and one writes.

I will provide a non-evaluative checklist of suggestions for things to think about each product choice (these are guidelines, if needed):

**You may want to think about:**

For **character development:**

-you may want to use the “character bible” handout to create details about your character: their traits, likes and dislikes, and what motivates them.

-what makes up the identity of your character?

-how are you going to express the identity of your character? Think about the words and the pictures...

-you may want to use the “antagonist/protagonist” handout to work on your heroes and villains

**For setting:**

-a “splash page” is a great way to express a setting in a graphic novel

-what is the identity (traits, special qualities, unique characteristics) of your setting?

-how are you going to express the setting? Think about the words and the pictures...

-what is “real” in your setting (could happen in real life) and what is fantasy (magical, could not happen in real life)?

-is your setting a “lost” place, or on another planet, or in another time?

**For story arc:**

-did you outline a character(s)?

- how did you show aspects of their identity?

- you may want to use the “antagonist/protagonist” handout to work on your heroes and villains

-does your story have a problem and a solution?

-how can you use the problem and solution to express the identities of your hero/villain?

-does your story have a beginning, middle and end?

**For an author/illustrator collaboration:**

-do the illustrations and the words work together? do they enhance each other?

-how do the pictures help express the words?

-how do the words express the pictures?

-how does having two identities (the two partners) impact (affect) expression in your story?

-you may use any of the suggestions listed above for your collaboration

**Materials List:**

I will use pages 11, 16-21, 26, 32, 33 and 36 from the pdf (link below) for **optional** handouts. Most of these are templates with frames and gutters already drawn. Students will also have blank paper, graph paper and rulers if they prefer to create their own frames and gutters. There is also a character development guide, and an antagonist/protagonist template.

[http://www.penguin.com/static/pdf/teachersguides/you\\_can\\_do\\_a\\_graphic\\_novel\\_TG.pdf](http://www.penguin.com/static/pdf/teachersguides/you_can_do_a_graphic_novel_TG.pdf)



TEACHER NAME		Lesson #
Chiti		2
MODEL	CONTENT AREA	GRADE LEVEL
Visual Thinking Strategy	Language Arts	4th/5th
CONCEPTUAL LENS		LESSON TOPIC
Expression		Character Traits
LEARNING OBJECTIVES (from State/Local Curriculum)		
<p>CCSS.ELA-LITERACY.RL.6.1- Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. I am tweaking this objective a bit to fit: in place of textual evidence, we will use visual evidence to connect the ELA standard to the visual arts standards. It also connects to the Visual Thinking Strategy: it begins with concrete evidence (“What do you see in this picture?”) and uses this to make inferences.</p> <p><b>5.V.1 Use the language of visual arts to communicate effectively</b>  <b>5.V.2 Apply creative and critical thinking skills to artistic expression</b></p> <p>Integrated with Unit Objectives:  <b>4<sup>th</sup> and 5<sup>th</sup> grade CCSS- Language Arts Literacy: Literature</b>  4.2. Describe in depth a character, drawing on specific details in the text (e.g., a character’s thoughts, words or actions).  4.7. Make connections between the text and the visual representation of the text.  4.9. Compare/contrast the treatment of similar themes and topics (e.g. good vs. evil) and patterns of events (e.g. the “quest”) in stories.  5.2. Determine how characters respond to challenges  5.3. Compare/contrast two or more characters.  5.4. Analyze how visual elements contribute to the meaning, tone or beauty of a text (e.g. graphic novel).</p>		
THE ESSENTIAL UNDERSTANDING (What is the overarching idea students will understand as a result of this lesson?)		THE ESSENTIAL QUESTION (What question will be asked to lead students to “uncover” the Essential Understanding)
Expression reveals Identity		How does Expression reveal Identity?
CONTENT KNOWLEDGE (What factual information will students learn in this lesson?)		PROCESS SKILLS (What will students be able to do as a result of this lesson?)
<p><b>Vocabulary (ELA):</b> Students will know...</p> <ul style="list-style-type: none"> <li>-that “<b>character traits</b>” are all the aspects of a person's behavior and attitudes that make up that person's personality- people in books have character traits too. <i>CCSS.RL.4.2</i></li> <li>-that “<b>attributes</b>” of a character are a qualities or features regarded as a characteristic or inherent part of someone. It is synonym of character traits. <i>CCSS.RL.5.4</i></li> <li>-that “<b>explicit</b>” means clear and in detail, leaving no room for confusion or doubt.</li> <li>-that “<b>infer</b>” means deduce or conclude (information) from evidence and reasoning rather than from explicit statements.</li> </ul> <p><b>Vocabulary (Visual Arts):</b> Students will know... <i>5.V.1, 5.V.2</i></p> <ul style="list-style-type: none"> <li>-that “<b>analyze</b>” means to examine the unique features of a work as they relate to principles of visual arts and/or across disciplines.</li> <li>-that “<b>balance</b>” is equilibrium in a composition; either asymmetrical or symmetrical.</li> <li>-that “<b>composition</b>” means the placement of forms, shapes, light and dark areas in a work of art. Artists use composition to direct a viewer’s eye to the most important elements of a piece.</li> <li>-that “<b>space</b>” is an element of art, and refers to distances or areas around, between or within components of a piece. Space can be positive (white or light) or negative (black or dark), open or closed, shallow or deep and two-dimensional or three-dimensional.</li> </ul> <p>-Students will know that textual evidence and visual evidence complement one another. <i>CCSS.RL.4.7, 5.4, 6.1</i>  - Students will know that events shape a character and the visual expression of a character compliments the text.</p>		<p>Students will be able to: <i>5.V.1, 5.V.2</i></p> <ul style="list-style-type: none"> <li>• <b>Observe and Collect Data:</b> as they mindfully observe, students will <b>describe</b> attributes, and they will gather and organize these observations and <b>synthesize</b> them with the observations of others in the group. <i>CCSS.RL.4.2, 5.3</i></li> <li>• <b>Investigate:</b> Students will seek information: they will form and ask questions in order to find their information. They will find answers in their own responses: <b>generate (create)</b> and the responses of classmates. <i>CCSS .RL.6.1</i></li> <li>• <b>Classify:</b> students will classify (arrange into like groups and label/identify) attributes. They will compare and contrast their responses and consider multiple viewpoints (reclassify) as they synthesize the responses of classmates.</li> <li>• <b>Form conclusions:</b> students will identify main ideas, generalize and form conclusions based on their observations as well as the synthesis of observations and conclusions of classmates.</li> <li>• <b>Interpret:</b> students will explain the meaning(s) of conclusions drawn from the synthesis of their responses and those of the group.</li> <li>• <b>Communicate Results:</b> students will practice respectful, inclusive, democratic and collaborative communication in classroom interactions.</li> <li>• Students will be able to <b>use the language of visual arts</b> to communicate their ideas about this work of art. <i>CCSS.RL.6.1</i></li> <li>• Students will <b>use critical thinking skills</b> to <b>create</b> new ideas and <b>make inferences</b>.</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>Question for Engage/Activate personal connection:</p> <ul style="list-style-type: none"> <li>• Visualize: What some symbols of victory?</li> <li>• How would <b>you</b> express victory:                             <ul style="list-style-type: none"> <li>-with a color?</li> <li>-with a shape?</li> <li>-with a sound?</li> </ul> </li> <li>• How might you identify someone who is victorious?</li> <li>• What might these symbols express about someone's identity?</li> </ul> <p>Questions guiding content:</p> <ul style="list-style-type: none"> <li>• How does information from text contrast to information from pictures? For content:(Students will know that textual evidence and visual evidence complement one another). <i>CCSS.RL.4.7, 5.4, 6.1</i></li> <li>• How was Elsa transformed by the events in Frozen? For content: (Students will know that events shape a character and the visual expression of a character compliments the text). <i>CCSS.RL.5.2</i></li> </ul>	<p><b>Questions Guiding VTS:</b> <b>Beginning round(s):</b></p> <ul style="list-style-type: none"> <li>• What is going on in this sculpture?</li> <li>• What do you see that makes you say that?</li> <li>• What else can you find?</li> </ul> <p><b>And:</b></p> <ul style="list-style-type: none"> <li>• Can you add to that? What else can you fine?</li> <li>• What else do you see?</li> <li>• What else is happening?</li> <li>• Does everyone agree with that?</li> <li>• Does anyone see something different?</li> </ul> <p><b>Guide students to support their observations with specific visual evidence:</b></p> <ul style="list-style-type: none"> <li>• Why do you think that?</li> <li>• How do you know that?</li> <li>• How might you describe what you know and why you know it?</li> <li>• What do you mean by that?</li> </ul> <p><b>Slowly begin to get more specific:</b></p> <ul style="list-style-type: none"> <li>• What can you tell be looking at her clothes, her body?</li> <li>• What do you thing is happening? Just happened?</li> <li>• What might happen next?</li> <li>• Who is she looking at? Why do you say that? How do you know?</li> <li>• What do you see that tells you that?</li> <li>• Let's look at the details-what else do you see?</li> <li>• Who do you think she is? What do you see that tells you that?</li> <li>• Let's look at the details again. What else do you see?</li> </ul> <p><b>Summarizing questions-closing in on "Expression":</b></p> <ul style="list-style-type: none"> <li>• After all we have said, what is the story?</li> <li>• How do you know? How did the artist express that to you?</li> <li>• What forms of expression did the artist use to tell the story of this figure?</li> <li>• What choices did the artist make that cause you to think that?</li> <li>• What do you think the artist wanted to tell us, to express, about this figure? About the event? About the place and time?</li> <li>• How does this sculpture, this artist's expression of this figure, reveal her identity to you?</li> </ul>	<ul style="list-style-type: none"> <li>• What do <b>you</b>, the artist/author, want to tell or express to, your reader about (character, setting, events) in your work (story)? <i>CCSS.RL.4.2, 4.7, 5.2, 5.3, 5.4, 5.V.1, 5.V.2</i></li> <li>• How will <b>you</b> express a victorious figure in your work? <i>CCSS.RL.4.9, 5.2, 5.V.2</i></li> <li>• How does Expression reveal Identity?</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>Use of 6<sup>th</sup> grade ELA learning objective-acceleration</p> <p>Selection of Vocab from middle school ELA and Visual Arts lists.</p> <p>Choice: Nike of Samothrace- a 3D visual will be more interesting and challenging because we are more familiar with 2D art. It is also very abstract in terms of setting, identity and action- making this a great choice to stimulate students' imaginations as they make inferences</p>	<p>The choice of lesson model: VTS- Students use observation and critical thinking to interpret the sculpture. Students will have the opportunity to problem solve, think critically and work collaboratively to investigate the art.</p>	<p>Students have choice (menu) of how to write their response to the essential questions</p>	<p>SPARK Camp itself is a specialized environment providing an opportunity for intensive (4 day camp) learning with other AIG students ☺</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** - (10 min) *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.*

The Engage ( and activate personal connection): begins with a visualization exercise:

- Visualize: What does victory look like to you? Allow students a few minutes to settle into the visualization.

Share with a partner: What kinds of things did you see?

Move the dialogue forward: Ask your partner:

- How would **you** express victory:
  - with a color? Why do you choose that color?
  - with a shape? Why do you choose that shape?
  - with a sound? Why do you choose that sound?

Move into a whole group discussion by having students take turns sharing one thing their partner said about how they would express victory.

**Explore** – (15 mins- flexible, time needed will depend on level of engagement) *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.*

In this part of the lesson we go into the Visual Thinking Strategy: I will project an image of the sculpture “Nike of Samothrace” or “Winged Victory” on the ActivBoard. Students are given time to observe the sculpture without speaking- for about three minutes (based on the crowd response ☺).

I will provide a small replica of the sculpture as well. This allows the students to see the work from all angles, in full 3D.

After the observation time, the teacher/facilitator begins with the most general questions, making sure to paraphrase what the students say and model acceptance of all ideas/input:

**Beginning round(s): go slowly and these may be repeated to promote participation, it may take a while for some students to speak up, make sure to leave plenty of response time.**

- What is going on in this sculpture?
- What do you see that makes you say that?
- What else can you find?

**And:**

- Can you add to that?
- What else do you see?
- What else is happening?
- Does everyone agree with that?
- Who agrees with \_\_\_\_\_?
- Who sees something different?
- What do you mean by that?

**Guide students to support their observations with specific visual evidence:**

- Why do you think that?
- How do you know that?
- Describe that to me.
- What do you mean by that?

The teacher/facilitator continues to paraphrase, as well as lead the group deeper into the discussion and observation with questioning

**Explain** - (15 mins- flexible, time needed will depend on level of engagement) 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.

The teacher/facilitator continues to paraphrase, as well as lead the group deeper into the discussion and observation with questioning- clearly modelling acceptance of all ideas and encouraging divergent thinking.

**Slowly begin to get more specific:**

- What can you tell be looking at her clothes, her body?
- What do you think is happening? Just happened?
- What might happen next?
- Who is she looking at? Why do you say that? How do you know?
- What do you see that tells you that?
- Let's look at the details-what else do you see?
- Who do you think she is? What do you see that tells you that?
- Let's look at the details again. What else do you see?

**Elaborate** —(15 mins- flexible, time needed will depend on level of engagement) 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

**Summarizing questions- in this final phase the teacher/facilitator leads the students to the *inference* making phase: go slowly and leave plenty of time for response cycles.**

- After all we have said, what is the story?
- How do you know? How did the artist express that to you?
- What choices did the artist make that cause you to think that?
- What do you think the artist wanted to tell us, to express, about this figure? About the event? About the place and time?
- How does this sculpture, this artist's expression of this figure, reveal her identity to you?

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

The balance of time left will be for writer's workshop- work on the performance task.

**Performance Task: You are an aspiring (developing) professional writer.** For the next four days, use your writing and illustrating skills to create a sample of a graphic novel that you will use to try to get a book deal with the Fresh Expressions Publishing Co. of NYC.

Your task is to create a riveting sample and pitch your potential book to an expert literary critic. Show how your graphic novel is an expression of yourself to be considered for publication at this famous company that has a track record of discovering hot new authors.

Teacher questions:

- What do **you**, the artist/author, want to tell or express to, your reader about (character, setting, events) in your work (story)?  
CCSS.RL.4.2, 4.7, 5.2, 5.3, 5.4, 5.V.1, 5.V.2
- How will **you** express a victorious figure in your work? CCSS.RL.4.9, 5.2, 5.V.2

To conclude the lesson, students respond to the Essential Question: choice of products includes: a short paragraph, poem, rap or lyrics. Students must connect their answer/ideas to the Nike figure in some way, but this is very flexible. This can be explicit or implied but I will ask the students to be ready to explain the connection. ☺

**Essential Question: How does Expression reveal Identity?**

Materials: Image of Nike of Samothrace projected on ActivBoard:

<http://www.theoi.com/image/S29.2Nike.jpg>



TEACHER NAME		Lesson #
Chiti		3
MODEL	CONTENT AREA	GRADE LEVEL
Socratic Seminar	Language Arts	4 <sup>th</sup> and 5 <sup>th</sup>
CONCEPTUAL LENS		LESSON TOPIC
Expression		Dave Pilkey (graphic novelist)
LEARNING OBJECTIVES <i>(from State/Local Curriculum)</i>		
<p><u>CCSS.ELA-LITERACY.RL.5.1</u> Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text</p> <p><u>RL.5.2:</u> Determine a theme from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</p> <p><u>RL.5.3:</u> Compare and contrast, drawing on specific details in the text (e.g., how characters interact).</p> <p>Craft and Structure: <u>CCSS.ELA-LITERACY.RL.5.4</u> Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.</p> <p><u>RL.5.5:</u> Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</p> <p><u>RL.5.6:</u> Describe how a narrator's or speaker's point of view influences how events are described.</p> <p>Integration of Knowledge and Ideas: <u>RL.5.7</u> Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, and poem).</p>		

<p style="text-align: center;"><b>THE ESSENTIAL UNDERSTANDING</b> <i>(What is the overarching idea students will understand as a result of this lesson?)</i></p>	<p style="text-align: center;"><b>THE ESSENTIAL QUESTION</b> <i>(What question will be asked to lead students to “uncover” the Essential Understanding?)</i></p>
<p><b>Expression reveals Identity</b></p>	<p><i>How does Expression reveal Identity?</i></p>
<p style="text-align: center;"><b>CONTENT KNOWLEDGE</b> <i>(What factual information will students learn in this lesson?)</i></p>	<p style="text-align: center;"><b>PROCESS SKILLS</b> <i>(What will students be able to do as a result of this lesson?)</i></p>
<p><b>Students will know:</b></p> <p><b>Analogy</b> is a comparison in which an idea or a thing is compared to another thing that is quite different in order to explain that idea or thing.</p> <p><b>Conflict</b> involves a struggle between two opposing forces.</p> <p><b>Connotation</b> refers to a <b>meaning</b> that is implied by a word apart from the thing which it describes explicitly.</p> <p><b>Foil</b> is a <b>character</b> who contrasts with another <b>character</b> —usually the protagonist— in order to highlight particular qualities of the other <b>character</b>.</p> <p><b>Imagery</b> is the <b>literary</b> term used for language and description that appeal to our five senses.</p> <p><b>Metaphor</b> is a figure of speech which makes an implicit, implied or hidden comparison between two things that are unrelated but share some common characteristics.</p> <p><b>Motif</b> is any recurring element that has symbolic significance in a story.</p> <p><b>Mood</b> is an emotional situation that surrounds the readers.</p> <p><b>Nemesis</b> is the principal enemy of the protagonist in a work of <b>literature</b>, <b>it is also</b> a situation of poetic justice where the good characters are rewarded for their virtues and the evil characters are punished for their vices.</p> <p><b>Point of View</b> is the way the author allows you to “see” and “hear” what’s going on,</p> <p><b>Satire</b> is a technique used by writers to expose and criticize foolishness and corruption of an individual or a society by using humor, irony, exaggeration or</p>	<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>• <b>Collaborate to analyze</b> a text</li> <li>• <b>Generate inferences</b> based on aspects of the text</li> <li>• <b>Hypothesize (synthesize)</b> based on the responses of others as well as on the data (text)</li> <li>• <b>Form conclusions (evaluate)</b> based on the text and the responses of others in the group</li> <li>• <b>Articulate/Communicate</b> observations/inferences to others</li> <li>• <b>Create</b> new understanding about the text as a result of synthesizing the responses of others with their own (collaborate)</li> </ul>

ridicule.

**Theme** is an opinion expressed on the subject (topic) of a text.

**(Conventions of Graphic Novels):**

-A **panel** is an individual frame, or single drawing, in the multiple-panel sequence of a comic strip.

-The **frame** consists of the lines and borders that contain the panels.

-The **gutter** is the space between the panels

-**Graphic Weight** is the way some images draw the eye more than others, creating a definite focus using color and shading in various ways

The **Socratic Seminar** is an instructional model that is a formal discussion. Students collaborate by listening closely to the comments of others, thinking critically for themselves, and articulate their own thoughts and their responses to the thoughts of others, in order to achieve a deep understanding of the concepts in the text.

**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><b>* Questions for Guiding Students to the Concepts/Essential Understanding)- Intro to concepts:</b></p> <ul style="list-style-type: none"> <li>-What does <b>expression</b> mean to you?</li> <li>-What can you add to what Tristan said about expression? Or How do you agree or disagree?</li>   <li>-What does <b>identity</b> mean to you?</li> <li>-How does your definition of identity compare/contrast to your partners?</li>   <p><b>* Questions for Guiding students to content: before the Socratic Seminar begins</b></p> <ul style="list-style-type: none"> <li>-How does analogy work in literature?(Analysis)</li> <li>-Share an example of conflict in something you have read. (Analysis)</li> <li>-How are connotation and description different? (comparison)</li> <li>-How does imagery help create the mood in a graphic novel?</li> <li>-How have you dealt with a nemesis in your personal life?</li> <li>-How does Dav use satire in Captain Underpants?</li> <li>-How has theme turned up in your personal experience?</li> </ul> </ul>	<p><b>*Questions for Guiding students through the model (Socratic Seminar)</b></p> <p><b>Introducing the text: close reading</b></p> <ul style="list-style-type: none"> <li>-Where are the words that you (or someone else) may not know? Circle these.</li> <li>-What questions come up for you as you read the text? Write these in the margins!</li> <li>-What keywords or phrases can you find in the text? Underline or highlight these.</li> <li>-What key ideas can you identify in the text? Summarize these in the margins.</li> <li>-What responses are you thinking aloud as you read this text? Note those thoughts down in the margins!</li> <li>-How can you connect your personal experiences with any parts of the text? Note these down as well.</li> </ul> <p><b>* opening the Socratic Seminar and during the seminar- students will facilitate the discussion themselves, with support as needed and will craft their own questions. I will have three opening questions ready and additional questions ready if discussion falters, as needed:</b></p> <p><b>Opening questions if needed:</b></p> <ul style="list-style-type: none"> <li>-How is identity revealed?</li> </ul>	<p><b>* After the seminar: informal debrief and share- the groups come together.</b></p> <p><b>This is the opportunity to facilitate metacognition (evaluation) in the students. Again, hopefully the students will have many further questions themselves, and that they will want to work through with both groups together- but I will have questions prepared to guide and develop reflection on the seminar as needed. (guide on the side!) Facilitate students asking themselves:</b></p> <ul style="list-style-type: none"> <li>-What did I do well during the seminar?</li> <li>-What could I improve in order to be a more effective participant?</li> <li>-How did my thinking grow/change from the beginning of the seminar to the end?</li> <li>-What questions or confusions did I have? Both before and after?</li> <li>-What did I see during the seminar that was effective?</li> <li>-How did the participants keep the conversation going?</li> </ul> <p><b>* To wrap up the lesson (if needed)- students will likely come to these points on their own:</b></p> <p><b>Revisit the opening question(s)-</b></p> <p><b>For example:</b></p>



<p>And: How does Dav use panels, frames, gutters and graphic weight in Captain Underpants (or Dog Man or examples from the website)?</p>	<p><b>-How do people find their identity? How do they reveal (communicate) it to others?</b></p> <p><b>-How is does Expression reveal Identity?</b></p> <p>Additional questions if needed:          -Izaiha, how do you know you understood what Rain said?          -Sudy, I am confused by what you said- what more can you tell me?          -How would you support that using the text?          -What can we infer about (Dav’s behavior in school) from the actions of his teachers?          -What theme or themes so you find in the text? Support your answer with details from the text.          -How would you restate that?          -It may not say so in the text, but what conclusion are you making?          -What other (different) points of view can you find in the text?          -And another point of view...</p>	<p><b>-How is does the graphic novel bio reveal Dav’s Identity?</b></p> <p><b>-How does Dav express his identity in the graphic novel?</b></p> <p><b>--How do you use evidence from the text?</b></p> <p><b>-How are art and expression related?</b></p> <p><b>-How do people find their identity?</b></p> <p><b>-How do they reveal (express/communicate) it to others?</b></p> <p><b>-How did your point of view about art and expression change because of the seminar?</b></p> <p><b>--How does Expression reveal Identity?</b></p>
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<b>DIFFERENTIATION</b>			
<i>(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.</i>			
Content	Process	Product	Learning Environment
<p>-The vocab focus is on more complex concepts such as Connotation, Foil, Motif, Mood, Nemesis, Satire, Understatement, Gutter, and Graphic Weight</p>	<p>Choice of lesson model: the Socratic Seminar            -Increases critical thinking skills and questioning skills            -Provides an opportunity for the development of collaboration, teamwork and</p>	<p>The product is the new understanding that is the result of synthesizing the text with the responses of everyone in the group. This is a great match for gifted learners- providing complexity, conceptual depth, the opportunity for</p>	<p>SPARK Camp itself is a specialized environment providing an opportunity for intensive (4 day camp) learning with other AIG students 😊</p>

<p><b>Tiered Up by Added Complexity(Bette Gould &amp; Sandra Kaplan):</b></p> <p><i>Ethics</i>- draw conclusions about Dav’s education experience from the text and connect it to decisions in education today (inclusion, learning styles, gifted education).</p> <p><i>Big Ideas</i>- draw conclusions about identity based on the text</p> <p><i>Different Perspectives</i>- explore and discuss multiple perspectives (how others viewed Dav) via the text</p>	<p>communication skills</p> <p>-Students get to develop skills of synthesis: they synthesize the text as well as all the responses of the other students in the discussion</p> <p>-Develops listening skills and empowers students</p> <p>-Gifted students thrive in this process</p>	<p>students to express themselves and their amazing ideas.</p> <p>Students are empowered to arrive at <b>unique</b>, new and complex understandings</p>	
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## 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.*

As students enter the room- they will see the word "Identity" written in very large font on one side of the Activboard. We will open with a question:

-Who are you? What are three things that express your identity?

Students will have time to discuss, share ideas and examples and partner up- I will provide further questions, if needed, to take the discussion deeper:

*On the board, I will note down some concepts, ideas and examples the group comes up with.*

On the other side of the board is the word "Expression"-I will ask the students:

-What does **expression** mean to you?

-How does your definition of expression compare/contrast to your partners?

*On the board, I will note down some concepts, ideas and examples the group comes up with.*

**Next I will show Dav Pilkey's website in the center of the board, "book-marked" by our concept words (Identity and Expression) and the "word wall" of related ideas, concepts and examples.**

Students will visit the author website of Dav Pilkey. Dav is the author of Captain Underpants, Dog Man and other graphic novels/series.

They will see pics of Dav and samples of his artwork and read a short bio clip. The clip is a good intro to Dav's style as well as a hook into the full text auto-biography we will use as the text for the seminar.

**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.*

Next I will introduce the text (the full auto-biography from the website). I will provide a hard copy. This autobiography is written as a graphic novel excerpt, embedding many of the motifs, themes and characteristics of Dav's work and personality. It recounts his educational experience, and his struggle to fit in as a student. Dav uses satire, mood, theme, nemesis, conflict, imagery, etc., as well as the conventions of graphic novels. The text is a good choice for Socratic Seminar because it is relevant to the students, it has multiple ideas and opportunities to explore values, it has complexity because it covers multiple points of view, and includes a degree of ambiguity due to the various view-points.

Students do a close reading of the text:

- Where are the words that you (or someone else) may not know? Circle these.
- What questions come up for you as you read the text? Write these in the margins!
- What keywords or phrases can you find in the text? Underline or highlight these.
- What key ideas can you identify in the text? Summarize these in the margins.
- What responses are you thinking aloud as you read this text? Note those thoughts down in the margins!
- How can you connect your personal experiences with any parts of the text? Note these down as well.

**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.*

Students are now ready; open the seminar:

The group is divided into two – an inner circle and an outer circle (the fish bowl model). Although there are other possible configurations, I will use this one because I am most familiar with it. The inner circle will discuss first. The outer circle will have a tally sheet to facilitate the observation of a member of the inner circle. They will note down when the person they are observing does the following: contributes a new idea, asks a question, refers to the text, makes a positive comment, makes a negative comment, and gives general feedback.

I will provide an opening question(s): Note: in class, we had a single opening question, but some of my research shows models that provide three, so I have provided the following-

Top pick:

**--How does Expression reveal Identity?**

Two additional questions:

**-How do people find their identity?**

**-How do they reveal (express/ communicate) it to others?**

I will facilitate/participate as needed but hopefully the students will take on more of the leadership and my role will diminish. A goal, for the future, is that students will assume the role of facilitator/participant.

**Before the lesson**, I will give the students a copy of their tally sheets so they understand the expectations for participation.

-I can keep a different tally sheet that reflects individual participation- referring to text, making inferences, making a positive comment, giving general feedback.

- Student self-assessment: personal goals for the next seminar.
- Student evaluation of the seminar: what did the students think? I will give them ownership in their assessment by incorporating their evaluation of the discussion.
- The idea is to help students focus on the new thoughts, ideas or new understandings about identity and art that they have reached as a result of examining the text and participating in the seminar.

Half-way through, the groups will switch.

If needed, I will provide facilitation, modelling and further questions if the discussion falters:  
Additional questions if needed:

- Izaiha, how do you know you understood what Rain said?
- Sudy, I am confused by what you said- what more can you tell me?
- How would you support that using the text?
- What can we infer about (Dav's behavior in school) from the actions of his teachers?
- What theme or themes so you find in the text? Support your answer with details from the text.
- How would you restate that?
- It may not say so in the text, but what conclusion are you making?
- What other (different) points of view can you find in the text?
- And another point of view...

**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*

**1.** The two groups come together and debrief: using the tally sheets as a guide.

Before the lesson, I gave the students a copy of their tally sheets so they would understand the expectations for participation.

- I can keep a different tally sheet that reflects individual participation- referring to text, making inferences, making a positive comment, giving general feedback.
- Student self-assessment: personal goals for the next seminar.
- Student evaluation of the seminar: what did the students think? I will give them ownership in their assessment by incorporating their evaluation of the discussion.
- The idea is to help students focus on the new thoughts, ideas or new understandings about identity and art that they have reached as a result of examining the text and participating in the seminar.

As part of the debriefing, I will facilitate an informal group discussion:

**How did your ideas, thoughts, opinions change as a result of participating in the seminar?**

**2.** Students use the tally sheets to evaluate the discussion (as a whole group).

- What did I do well during the seminar? What did someone else do well?
- What could I improve in order to be a more effective participant?
- How did my thinking grow/change from the beginning of the seminar to the end?

- What questions or confusions did I have? Both before and after?
- What did I see during the seminar that was effective?
- How did the participants keep the conversation going?

**3.** Students form personal goals (informal) about what they would like to try/do more of, in the next Socratic seminar.

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

At the close of the lesson, I ask the students to look again at the Activboard and reflect on our group notes about Identity and Expression.

I ask again: How have your ideas changed about how:

**- Identity is revealed?**

And-

**-How do people find identity?**

After a quiet period of “think time,” I ask the students to complete a quick write:

### **How does Expression reveal Identity?**

- The quick write will indicate how students have come to new understanding(s) about the essential question.

The balance of time left will be for writer’s workshop; work on the performance task:

### **Performance Task:**

**You are an aspiring (developing) professional writer.** For the next four days, use your writing and illustrating skills to create a sample of a graphic novel that you will use to try to get a book deal with the Fresh Expressions Publishing Co. of NYC.

Your task is to create a riveting sample and pitch your potential book to an expert literary critic. Show how your graphic novel is an expression of yourself to be considered for publication at this famous company that has a track record of discovering hot new authors.

Note: Students will have a choice of what to focus on in their sample (product). For example: they may focus a character(s), they may focus on setting (an imaginary world-fantasy), they may create a story board, or they may choose real-world collaboration with a partner: one student illustrates and one writes.

Materials: I will use the Dav Pilkey bio from his author website. Link is below:

<http://www.pilkey.com/pdf/dav-pilkey-bio.pdf>



TEACHER NAME		Lesson #
Chiti		4
MODEL	CONTENT AREA	GRADE LEVEL
Creative Problem Solving	Language Arts	4 <sup>th</sup> and 5 <sup>th</sup>
CONCEPTUAL LENS		LESSON TOPIC
Expression		Writer's Workshop: Graphic Novels
LEARNING OBJECTIVES (from State/Local Curriculum)		
<p><b>4<sup>th</sup> and 5<sup>th</sup> grade CCSS- Language Arts Literacy: Literature</b></p> <p>4.2. Describe in depth a character, drawing on specific details in the text (e.g., a character's thoughts, words or actions).  4.7. Make connections between the text and the visual representation of the text.  4.9. Compare/contrast the treatment of similar themes and topics (e.g. good vs. evil) and patterns of events (e.g. the "quest") in stories.  5.2. Determine how characters respond to challenges  5.3. Compare/contrast two or more characters.  5.4. Analyze how visual elements contribute to the meaning, tone or beauty of a text (e.g. graphic novel).</p> <p><b>5<sup>th</sup> grade CCSS- Language Arts Literacy: Writing</b></p> <p>5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.  5.3.A. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.  5.3.B. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.  5.3.C. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.  5.3.D. Use concrete words and phrases and sensory details to convey experiences and events precisely.</p> <p>Production and Distribution of Writing:  5.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.  5.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p>		
THE ESSENTIAL UNDERSTANDING (What is the overarching idea students will understand as a result of this lesson?)		THE ESSENTIAL QUESTION (What question will be asked to lead students to "uncover" the Essential Understanding)
Expression reveals Identity		<i>How Does Expression reveal Identity?</i>
CONTENT KNOWLEDGE (What factual information will students learn in this lesson?)		PROCESS SKILLS (What will students be able to do as a result of this lesson?)
<p><b>Students will know:</b></p> <p>-that descriptive details and a clear sequence of events are effective techniques for writing narrative. (W.5.3)</p> <p>-that introducing a narrator and/or characters and establishing a situation orients a reader. (W.5.3.A)</p> <p>-dialogue, description and pacing are narrative techniques that develop events and show how characters respond to situations. (and this connects to: Expression reveals Identity (W.5.3.B and Essential Understanding).</p> <p>-that writers use transitional words, phrases and clauses to manage the sequence of events (move narrative forward). (W.5.3.C)</p> <p>-that writers use concrete words and phrases and sensory details to express experiences and character traits (W.5.3.D)</p>		<p>Students will know how to:</p> <p>Process Skills that connect to Conceptual Problem Solving: observe, analyze, evaluate, take perspectives, build on other's ideas, and synthesize ideas.</p> <p>Process Skills that connect to ELA content:</p> <p>-Prewrite: brainstorm, form conclusions about the purpose and goals for writing (CCSS.W.5.4 and 5.5) Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience), use graphic organizers (classify/segment/blend) to connect ideas, and design (problem solve) a coherent structure for a writing piece.</p> <p>-Draft: generate and develop (create) ideas for their graphic novel sample (CCSS.W.5.5).</p>



<p>-that effective writing is specific to its task, purpose and audience. (W.5.4)</p> <p>-that a “pitch” can be verbal or written and often a combination of both. Verbal <b>pitches</b> are for face-to-face meetings with an agents or <b>publishers</b> and are opportunities to impress either an agent or editor and getting your manuscript read by the people who can get it published.</p>	<p>-Revise and Edit: students revise specific aspects of their writing to make it more coherent and clear (CCSS.W.5.3.C. Use a variety of transitional words, phrases, and clauses to manage the sequence of events. CCSS.W.5.3.D. Use concrete words and phrases and sensory details to convey experiences and events precisely, and W.5.5.)</p> <p>Pitch their work— students will interpret, analyze and evaluate their work for their pitch. (this connects to unit performance task).</p>
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**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>Hook:  <b>-Why do you think Dr. Seuss’s first book was rejected by 27 publishers?</b>                      -Why might it have been the manuscript?                      -Why might it have been his presentation?                      -How do authors increase their chance of success by matching their work with the right publishers?</p> <p><b>Creative Problem solving Challenge:</b>  <b>-How do we make the best possible pitch for our graphic novel book idea?</b></p>	<p><b>(CPS):</b>                      -How can we present our book idea in the best possible way?                      -How can we make our work stand out from the crowd? How do we put our “mark” or identify the work as our own?                      -How can we show that we are serious authors who can get the job done?                      -How can we be sure we have covered all the bases?                      -Why is it important that we show professionalism?                      -How will making a personal connection increase our chance of success?                      -How can we show that our work is an expression of our identity?</p> <p>-How do we want to decide which ideas will work best?                      -How do we decide which ideas will help us express ourselves best?                      -What are other ways to evaluate the list?                      -Why (or why not) do total points equal = the best idea?                      -Why is it important to determine if it is a viable (actually possible to carry out) idea?</p> <p>-How can we be sure we did not leave out any important criteria (time/money)?                      -What criteria are most important to us as a group?</p> <p>-What needs to be done?                      -Who will be responsible for each task?                      -What is a reasonable time frame?                      -What are some potential stumbling blocks in the process?</p>	<p>-How does your graphic novel express your identity?                      -What do we reveal about ourselves when we write?                      -How does writing shape our identity?</p> <p><b>-Essential Question: How does Expression reveal Identity?</b></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><b>Acceleration:</b> use of 4<sup>th</sup> and 5<sup>th</sup> grade learning objectives.</p> <p>Multiple Perspectives: students juggle multiple perspectives as they analyze and synthesize ideas for solutions (to the challenge) with those of their classmates.</p>	<p><b>Choice of lesson model: Creative Problem Solving.</b> This is a great match because it fits the needs of many gifted learners: it addresses advanced conceptualization- high cognitive and problem solving abilities including balancing convergent and divergent thinking. In addition, it provides the opportunity for gifted students to communicate ideas and develop new and deeper understandings collaboratively.</p>	<p>The product of this lesson is the solution to the challenge “<b>How do we make the best possible pitch for our graphic novel book idea?</b>” The solution evidences high cognitive thinking and problem solving abilities. It also provides evidence of creativity as students use originality, risk-taking and suspension of judgment, and must balance divergent and convergent thinking.</p>	<p>SPARK Camp itself is a specialized environment providing an opportunity for intensive (4 day camp) learning with other AIG students ☺</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 (10 min)** - *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.*

This lesson opens with a mini-brainstorm: The question- **"Why do you think Dr. Seuss's first book was rejected by 27 publishers?"** Students turn and talk and then do a whole group share. Make a list of some responses on the board, and use the following guidelines to encourage the creation of new ideas: Defer Judgment, Combine and Build, Seek Wild Ideas, Go for Quantity.

Questions to facilitate if necessary:

- Why might it have been the manuscript?
- Why might it have been his presentation?
- How do authors increase their chance of success by matching their work with the right publishers?

Introduce the **Challenge (Opportunity)**: "We have a **challenge**, and it is also an **opportunity**- **How do we make the best possible pitch for our graphic novel book idea?**

**Explore (15 min)**- *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.*

Begin the **Generating Ideas** phase: encourage students to come up with ideas- Lots of ideas and the wilder the better. The goal is to create an environment in which the barriers to divergent thinking are removed: adverse criticism is out, free-wheeling is encouraged, quantity leads to quality and combining/improving on ideas is wanted.

Clarify the guidelines: **hold off on judgment, combine and build, seek wild ideas, and go for volume.** To generate a long list, we have the goal of generating at least 30 ideas in 7 minutes. Record the list on the board, in a column, and keep the action rolling.

Questions:

- How can we present our book idea in the best possible way?
- How can we make our work stand out from the crowd?
- How can we show that we are serious authors who can get the job done?
  
- How can we be sure we have covered all the bases?
- Why is it important that we show professionalism?
- How will making a personal connection increase our chance of success?
- How can we show that our work is an expression of our identity?

**Explain (15 min)**- *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.*

Begin the **Solution Finding** phase: this is the switch to convergent thinking processes.

First part of Solution Finding: the group comes up with a set of criteria that they want to use to evaluate the list of ideas. We will use a simple matrix- the ideas are recorded in a column and the criteria are added across the top. We will use a plus/minus system to evaluate. The scoring is not meant to be the final decision about the solution- it is just a framework for rational (convergent, evaluative) thinking about the list of ideas.

Questions: -How do we want to decide which ideas will work best?

- What are other ways to evaluate the list?
- Why (or why not) do total points equal = the best idea?
- Why is it important to determine if it is a viable (actually possible to carry out) idea?
  
- How can we be sure we did not leave out any important criteria (time/money)?
- What criteria are most important to us as a group?

A bit of a switch on identity: identity of audience: connects to purpose of our writing:

- How does the identity of our audience influence our expression (choices we make as writers)?

**Elaborate (15 min)**—*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*

Begin the **Acceptance Finding** phase: back to divergent thinking: this is where the problem solvers actually create a plan of action.

Questions:

- What needs to be done?
- Who will be responsible for each task?
- What is a reasonable time frame?

-What are some potential stumbling blocks in the process?

Post the action plan. Students are now well prepared to pitch their book idea.

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

For the balance of the time, the class will complete their performance task: students take turns pitching their idea to the literary expert while the others continue to work on their graphic novels.

\*The lesson, and unit, culminates with a final journal entry: How does your graphic novel express your identity? And a final reflection on the...

**Essential Question: How does Expression reveal Identity?**

## VI. Unit Resources

### Books/Articles

Avery, L.D., & Little, C.A. (2003). Concept Development and Learning. In J. Van Tassel-Baska & C. A.

Little (Eds.), *Content-based curriculum for high-ability learners*. (pp. 101-124). Waco, TX: Prufrock.

Burke, K., (2010). *Balanced Assessment: from Formative to Summative*, Bloomington, IN: Solution Tree Press.

Erickson, H.L. (2007). *Concept-based curriculum and instruction for the thinking classroom*.

Thousand Oaks, CA: Corwin Press.

Gallagher, S. (2013). Gaining Depth of Thought Through Conceptual Reasoning. *NCGAT Newsletter* (13-14).

Gallagher, S. (2013). *Concept Development: A Hilda Taba Strategy* (pp.1-15). Unionville, NY: Royal Fireworks Press.

Gronlund, N.E., (2006). *Assessment of Student Achievement*, 8<sup>th</sup> ed. Boston, MA: Pearson.

Karnes, F. A., & Stephens, K. R. (2008). *Achieving excellence: Educating the gifted and*

*talented*. Upper Saddle River, NJ: Pearson/Merrill/Prentice Hall.

Kimmel, S.C., (2014). *Developing Collections to Empower Learners*. Chicago, IL: American Association

Of School Librarians.

Robinson, K., Sr. (2011). *Out of Our Minds: Learning to Be Creative* (2<sup>nd</sup> ed.). Chichester,

UK: Capstone Publishing.

Robinson, K., Sr. (2009). *The Element: How Finding Your Passion Changes Everything*. NY, NY:

Penguin Books.

Stephens, K.R., & Karnes, F.A. (Eds.) (2016). *Introduction to Curriculum Design in Gifted Education*. Waco, TX: Prufrock Press.

Tomlinson, C.A. (1999). *The Differentiated Classroom: Responding to the Needs of All Learners*. Alexandria, VA: Association for Supervision and Curriculum Development.

Wiggins, G.P., & McTighe, J. (2011). *The Understanding by Design Guide to Creating High-Quality Units*. Alexandria, VA: Association for Supervision and Curriculum Development.

### **Websites (used for instruction)**

[http://www.penguin.com/static/pdf/teachersguides/you\\_can\\_do\\_a\\_graphic\\_novel\\_TG.pdf](http://www.penguin.com/static/pdf/teachersguides/you_can_do_a_graphic_novel_TG.pdf)

This website is an educational resource for writing graphic novels with students. Provides ideas for templates with frames and gutters in various configurations as well as a character development guide, and an antagonist/protagonist template.

<http://www.pilkey.com/pdf/dav-pilkey-bio.pdf>

The Dav Pilkey official author website (Captain Underpants). We use his graphic novel auto-biography for the text for Socratic Seminar.

<http://www.theoi.com/image/S29.2Nike.jpg>

This site has an excellent image of Nike of Samothrace- I projected it on ActivBoard for our Visual Thinking Strategy lesson as a supplement to the 3D replica of the sculpture.