

Sample UbD Units

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Stage 1 – Desired Results

Established Goals

G

Standard 6

Students will understand essential concepts about nutrition and diet.

6a -Students will use an understanding of nutrition to plan appropriate diets for themselves and others.

6c -Students will understand one's own eating patterns and ways in which these patterns may be improved.

Transfer

Students will be able to independently use their learning to...

T

- Determine what and how much they should eat to maintain optimum health and avoid nutritionally-related problems.

Meaning

UNDERSTANDINGS

Students will understand that...

- A balanced diet contributes to physical and mental health.
- The USDA Food Pyramid presents relative guidelines for nutrition.
- Dietary requirements vary for individuals based on age, activity level, weight, and overall health.
- Healthful living requires an individual to act on available information about good nutrition even if it means breaking comfortable habits.

ESSENTIAL QUESTIONS

Students will keep considering...

- What is healthful eating?
- Are you a healthful eater?
- How could a healthy diet for one person be unhealthy for another?
- Why are there so many health problems in the modern world caused by poor eating despite all of the available information?

Acquisition of Knowledge & Skill

Students will know...

- key nutrition terms - protein, fat, calorie, carbohydrate, cholesterol, vitamins, minerals
- types of foods in each food group & their nutritional values
- the USDA Pyramid guidelines
- variables influencing nutritional needs
- specific health problems caused by poor nutrition

K

Students will be skilled at...

- reading and interpreting nutrition information on food labels
- analyzing diets for nutritional value.
- planning balanced diets for themselves and others

S

Figure 1b

STAGE 2 – Evidence

Checks for Alignment	Students will show their learning by –
Evaluative Criteria • accurate and complete illustration of balanced eating • menu meets USDA guidelines • linkage between poor eating & specific health problems • accurate nutritional chart • clear & understandable explanation, suited to the audience	TRANSFER TASK(S): (framed using GRASPS) <u>You Are What You Eat</u> - Since our class has learning about nutrition, the first grade teachers have asked us to help their students learn about healthful eating. Your job is to create a picture book to use in teaching the first graders about the importance of good nutrition for healthful living. Include pictures to show what a "balanced diet" is, and show at least two health problems that can result from poor eating habits. <u>Camp Menu</u> - Since we have been learning about nutrition, the camp director at the Outdoor Ed. Center has asked us to propose a nutritionally-balanced menu for our three-day trip to the Center later this year. Using the USDA Food Pyramid guidelines and the Nutrition Facts on food labels, design a plan for three days, including the 3 main meals and 3 snacks (a.m., p.m., and camp-fire). Your goal: a tasty and nutritionally-balanced menu. In addition to your menu, prepare a letter to the camp director explaining how your menu meets the USDA nutritional guidelines. Include a chart showing a breakdown of the fat, protein, carbohydrates, vitamins, minerals, and calories. OTHER EVIDENCE: <u>Quiz 1</u> - the food groups <u>Quiz 2</u> - the USDA Food Pyramid recommendations <u>Prompt</u> - Describe two health problems that could arise as a result of poor nutrition and explain how these could be avoided. <u>Student Self-Assessment/Reflection</u> - To what the extent are you a health eater at the end of unit (compared to the beginning)?
• accurate • accurate • complete • honest • perceptive	

STAGE 3 – Learning Plan

Summary of Key Learning Events and Instruction (coded using A-M-T)

Coding for :
Alignment :

1. Begin with an entry question (Can the foods you eat cause zits?) to hook students into considering the effects of nutrition on their lives. M
 2. Introduce the essential questions and discuss the culminating unit performance tasks (Chow Down and Eating Action Plan). M
 3. Note: Key vocabulary terms are introduced as needed by the various learning activities and performance tasks. Students read and discuss relevant selections from the Health textbook to support the learning activities and tasks. As an on-going activity students keep a chart of their daily eating and drinking for later review and evaluation. A
 4. Present concept attainment lesson on the food groups. Then, have students practice categorizing pictures of foods accordingly. M
 5. Introduce the Food Pyramid and identify foods in each group. Students work in groups to develop a poster of the Food Pyramid containing cut-out pictures of foods in each group. Display the posters in the classroom or hallway. A
 6. Give quiz on the Food groups and Food Pyramid (matching format). A
 7. Review and discuss the nutrition brochure from the USDA. Discussion question: Must everyone follow the same diet in order to be healthy? A M
 8. Working in cooperative groups, students analyze a hypothetical family's diet (deliberately unbalanced) and make recommendations for improved nutrition. Teacher observes and coaches students as they work. M T
 9. Have groups share their diet analyses and discuss as a class. M
- (Note: Teacher collects and reviews the diet analyses to look for misunderstandings needing instructional attention.)
10. Each student designs an illustrated nutrition brochure to teach younger children about the importance of good nutrition for healthy living and the problems associated with poor eating. This activity is completed outside of class. M T
 11. Show and discuss the video, Nutrition and You. Discuss the health problems linked to poor eating. A
 12. Students listen to, and question, a guest speaker (nutritionist from the local hospital) about health problems caused by poor nutrition. A
 13. Students respond to written prompt: Describe two health problems that could arise as a result of poor nutrition and explain what changes in eating could help to avoid them. (These are collected and graded by teacher.) A
 14. Teacher models how to read and interpret food label information on nutritional values. Then, have students practice using donated boxes, cans and bottles (empty!). A
 15. Students work independently to develop the 3-day camp menu. T
 16. At the conclusion of the unit, students review their completed daily eating chart and self assess the "healthfulness" of their eating. Have they noticed changes? Improvements? Do they notice changes in how they feel and/or their appearance? M T
 17. Students develop a personal "eating action plan" for healthful eating. These are saved and presented at upcoming student-involved parent conferences. T
 18. Conclude the unit with student self evaluation regarding their personal eating habits. Have each student develop a personal action plan for their "healthful eating" goal. M T

Stage 1 – Desired Results

Established Goals

G

Maryland Visual Arts

Standard 1.2a: Compare how artists use narrative conventions in selected artworks

Standard 1.2b: Create narrative artworks from observation, memory, and imagination that show setting, characters, action, and differing points of view

Standard 2.3b: Plan personal artworks that interpret the unique styles and forms of different artists

Standard 3.2a: Communicate ideas and concepts by manipulating elements of art and principles of design to achieve specific visual effects

Standard 4.2c: Formulate, apply, and communicate criteria for making aesthetic judgments about personally created artworks and the artworks of others

Transfer

T

Students will be able to independently use their learning to...

- Create original narratives based on various themes and media.
- Use the artistic process in the creation of original narrative works.
- Select and effectively apply different media and conventions to the narrative.
- Analyze and critique works of art (including their own) against criteria.

Meaning

UNDERSTANDINGS

Students will understand that...

- Ideas for artworks may come from observations, imagination, personal experiences, and/or other artists
- Artists use narrative conventions similar to oral and written storytelling to tell stories.
- Artists select, organize, and manipulate art elements and principles of design to create specific effects and communicate meaning
- Decisions about art and artmaking can be based on established and personally developed criteria.

ESSENTIAL QUESTIONS

Students will keep considering...

- Where do artists get their ideas?
- How do artists tell stories with images?
- How can meaning be communicated in artworks?
- What do artists consider when making decisions about their work?

Acquisition of Knowledge & Skill

Students will know...

- background information on Jacob Lawrence, Romare Bearden, and Faith Ringgold
- key vocabulary and processes related to visual narrative, narrative conventions, art media and techniques
- stages of planning and finalizing compositions

K

Students will be skilled at...

- comparing, analyzing and discussing artworks
- generating ideas through brainstorming and sketching
- planning, selecting and organizing a variety of materials and images in a composition

S

Figure 2b

STAGE 2 – Evidence

Checks for Alignment		Students will show their learning by –
	Evaluative Criteria	TRANSFER TASK(S):
1.2a	• effective use of narrative conventions (characters, action, setting), art elements and design principles to communicate a story	<u>Analysis/Development of Personal Narrative</u> Students will analyze and compare artworks by Jacob Lawrence, Romare Bearden, and Faith Ringgold to identify characteristics of their style and ways they use narrative conventions to communicate visual stories. Students will use information learned from the analysis to generate ideas for a personal narrative by planning a series of sketches, selecting one idea to enlarge and finalize in a medium (collage, mixed media, and/or paint) influenced by their study. Students will prepare the final work for an exhibit.
1.2b		
2.3b		
3.2a	• effective use of selected media	
	• craftsmanship	
	• insightful, complete, and well-written	
		OTHER EVIDENCE:
2.3b		• Student self-reflections defending decisions made in creating, selecting media, and completing narrative compositions.
3.2a		• Teacher observations of the artistic process of planning, use of materials, work habits, and safety procedures.
4.2c		

Figure 2c

STAGE 3 – Learning Plan

Summary of Key Learning Events and Instruction

Coding for
Alignment

Lesson 1 (Background and research, analyze, observe)
Students will be introduced to three artworks. They will be asked to determine which one best "tells" a story and to identify what in the work contributes to storytelling. Teacher will guide students in analyzing a selected artwork to identify the narrative conventions (i.e., subject/characters, setting, time frame, action, text, sequence, etc.) used to communicate the story. Students will then work in pairs or trios to read about Jacob Lawrence, Romare Bearden, and Faith Ringgold and other narrative works by the artists. They will analyze and compare the artists' works to identify similarities and differences in themes or subject matter, use of narrative conventions/storytelling techniques and unique characteristics of their style. Based upon their group analysis and discussions, students will work from a writing prompt to draft a summary of their analysis.

Lesson 2 – (Imagine/generate ideas, reflect)

Students will share drafts from previous class then look at a teacher-made narrative sample and discuss the subject matter, ways that the sample incorporated narrative conventions discussed in the previous class, stylistic elements, and compositional qualities. Students will be presented with the performance task activity and criteria for creating a personal narrative. They will discuss themes/subjects that have significance to them and plan 3 sketches for a personal narrative that incorporates stylistic elements and/or media choices observed in their analysis of Lawrence, Bearden, and Ringgold's work. Students will critique their sketches to determine which one most effectively tells a personal story.

Lesson 3 – (Plan, experiment, reflect)

Students will select, refine, and enlarge one idea from their sketches that fulfills criteria established by the class, teacher and personal interests. Students will work in pairs to review each others' enlarged sketches and give feedback regarding effective narrative techniques and visual impact through choice of art elements and design principles. The teacher will demonstrate on the teacher-made sample ways to add paint, texture, and other collage components/materials to the composition. Students will experiment with collage and mixed media techniques by painting and/or collaging materials to parts of their sketches before applying them to the final composition. Students will complete a journal entry to reflect on the process and progress of their work.

Lessons 4, 5, 6, 7 (Studio time: experiment, revise/refine, reflect)–

Students will continue experimenting with media. Teacher will provide on-going feedback while students work and make refinements to the final composition. Students will share their works in progress, discuss processes and techniques, and consult with each other to determine what areas still need work and where modifications or changes may be needed. Students will complete a journal entry to reflect on the process and progress of their work at the end of each studio session.

Lesson 8 – (Reflect/self-evaluate)

Students will finalize their compositions and prepare their work for exhibition. They will complete a self-reflection of the work process, discuss whether they met the established criteria, and defend the choices they made in completing their work.

Stage 1 – Desired Results

Established Goals

G

State Standards related to linear relationships - equations, graphing, finding slope and intercepts, etc.

Barriers to desired results:

Some students get mixed up with negative slopes. Stress that they can place the negative in the numerator ("down and to the right") or the denominator ("up and to the left") and get the same result. Also, they should have a holistic understanding that negative slope represent a line that falls as we read the graph from left to right.

Students are often challenged by horizontal and vertical lines, partly because instructors often spend little time with them. They need to be encouraged to approach them differently. Rather than just memorize rules for recognizing them, try to get them to "read" the equation. ("x=4" tells us that the x-coordinate is "4" regardless of the y-coordinate. What points satisfy this condition? Can you list examples?)

Transfer

Students will be able to independently use their learning to...

T

T.1. recognize and solve real-world problems that are linear in nature.

Meaning

UNDERSTANDINGS

Students will understand that...

1. Mathematics can efficiently describe naturally occurring patterns. 2. Linear equations and their graphs are concise methods for representing relationships that involve constant rates of change. 3. We have more than one way to represent and understand linear relationships, including equations (in various forms), graphs, and tables. One representation may be more suitable than another for our needs. 4. Graphs of lines show us information that can be summarized in an equation. Any one of these representations can be used to generate the other two.

U

ESSENTIAL QUESTIONS

Students will keep considering...

1. What is the best way to represent (a particular relationship)?
2. What are the defining characteristics of a type of relationship? How do we best measure and interpret them?
3. When would I prefer one algebraic representation of a line over another? Is there always only one best option?
4. When should I use an equation? A graph? A table? How do I know?

Q

Acquisition of Knowledge & Skill

Students will know...

1. What is the formula for finding slope?
2. What is the y-intercept?
3. What is the slope-intercept form of a linear equation? Point-slope form?
4. What is the form of the equation of a vertical line? Horizontal? What is the slope of a vertical line? Horizontal?
5. How are the slopes of parallel lines related? Perpendicular lines?

K

Students will be skilled at...

1. Find distance and midpoint between two points.
2. Find the slope between two points and interpret slope.
3. Identify constant rate of change in real-world examples and recognize it as slope. 4. Write equations and graph lines given slope and y-intercept. 5. Write equations and graph lines given two points. 6. Change between the various forms of lines and extract information necessary for graphing. 7. Recognize parallel and perpendicular lines from their equations. 8. Graph linear absolute value equations, and compare them to related linear inequalities without absolute value. 9. Graph linear inequalities and compare them to related linear equations.

S

STAGE 2 – Evidence

Checks for Alignment		Students will show their learning by –
T1, U1 - U4 Q3, Q4 K1 - K3, S1 - S9	Evaluative Criteria Accuracy of the Mathematics, Justification of the Routes, Justification of the Mathematics, Clarity of the Materials, Effectiveness of the Presentation to the Owners.	TRANSFER TASK(S): <i>Task #1 -Title: As a Crow Flies...</i> In this assessment, students will do the mathematical analysis to determine the implications of a new airline's guarantees. "You are the Flight Network Adviser, in charge of analyzing how well your flight network will function. You need to choose the best hub for your airline, and write equations to describe the flight paths for six important destinations (chosen because they reflect the purpose of your airline). You must express and graph the relationship between average speed and distance traveled. Third, come up with a reference for the airline to use to estimate arrival times (give a range) to different cities. As a part of your final report, explain how the company could customize your formulas if they add new cities in the future."
	T1 U1 - U4 Q1 K1 - K5 S1 - S9	<i>Task #2: The Linear Sampler: An Identification Guide for younger students</i> The students will use their accumulated knowledge and recent experiences to write and illustrate the different types of problems and issues that they have addressed that involve linear relationships. They should give algebraic and graphic representations and identification tips. A comprehensive guide would include lines with positive slope, negative slope, horizontal, vertical, inequalities, absolute value, and pairs of lines that are parallel or perpendicular.
U3-4 Q1-2 K1 - K5, S1 - S9	Accuracy of the Mathematics, Work Quality.	OTHER EVIDENCE: <i>Quiz: Line Basics and Advanced Topics</i> Students will demonstrate the ability to write equations and graph lines given y-intercept and slope, point and slope, and two points. They will demonstrate their understanding of the concept of slope and its potential real-world applications. They will calculate the distance between two points and find the midpoint. Students will demonstrate the ability to recognize when a set of points does not determine a line, and special lines: horizontal and vertical. They will determine when lines are parallel or perpendicular. Students will demonstrate the ability to graph and interpret linear relationships that involve absolute value and linear inequalities. They will also write equations, given graphs, and interpret these relationships in real-world contexts.

STAGE 3 – Learning Plan

Summary of Key Learning Events and Instruction

Coding for Alignment

M	1	Name That Spot (M) Students will investigate paired data from a geometric standpoint using only natural language and observation. 1 Place two points on the board that are on the same line horizontally (don't actually draw a line at this point). Label them A and B. Ask students to describe what they see. How could they compare their locations? They should describe them in terms of one being to the left or the other to the right. They could estimate how far apart they are in inches. 2 Draw a line through the points, the real number line, and choose a zero point somewhere between A and B. Mark off dashes that indicate individual units. Now what can they say about the points? They can now give them labels that indicate position, as well as describe the distance between them using the units indicated by the dashes. Ask them to locate the point that is exactly half-way between them. Ask for the arithmetic they used, and show them that they have simply averaged the two numbers. 3 New example: Place two points on the board, A and B, that are not in a horizontal line.
A	2	The Cartesian-Coordinate Plane, Midpoints, and the Distance Formula (A) Students will receive direct instruction in the graphing of ordered pairs and how to find the distance between two points and their midpoint. Use the previous event's discussion to generate the formula for distance between points. Show them the formula as it is given in textbooks. HOWEVER, see if anyone can relate it back to the Pythagorean Formula.
M	3	How Much Can That Truck Hold? (M) Students will explore how one variable has a direct impact on a second in transporting sand. Tell students that you really love the seashore, and are considering redecorating your living room like the beach - paint the walls blue with an ocean mural on one side, set-up some beach chairs and an umbrella, but first you need to buy sand - a lot of sand. How many bags of sand do you need for an average-size living room. Solicit and check reasonable estimates. In the end, settle on something like 100 bags - 6000 pounds. Will you be able to get it all in one trip in a pick-up? There is a constant relationship between number of bags and weight - ask students to describe it. Have them create a chart for Home Depot to help customers who want to figure out how heavy a certain number of bags of sand will be and which kind of vehicle is best for which loads. How could we create a picture to represent this relationship?
A	4	Students will receive direct instruction in simple linear relationships and graphing them by plotting points. Give students practice writing simple linear equations from verbal descriptions.
M	5	Is it a Line? Make Meaning. In this event, students will explore sets of points that do not create a line and the special cases of horizontal and vertical lines. 1 Give students the following four sets of points and have them graph them on separate sets of axes. a (-3, -4), (1, 0) and (5, 4); b (-3, -4), (1, 0) and (5, 5); c (3, -5), (3, 0) and (3, 6); d (-4, 3), (0, 3) and (2, 3). First question - for each line is there a line that hits all three points? (Yes, except for (b)) If so, draw the line. For example (b), how many lines are there that hit at least two points? (3 distinct lines) For all combinations of points (3 per exercise), evaluate slope. Discuss findings. Use (a) to discuss collinear points and the fact that all slopes are equal. Use (b) to discuss that if points look like they might be collinear, checking the slopes between them is a way to test that. Discuss the special lines that are determined by (c) and (d). What are their slopes? Differentiate between slope being 0 for any horizontal line and slope not existing for a vertical line. If slope is 0, what happens to $y = mx + b$?
M	6	Special Meetings - or Not. Students will explore the slopes of parallel and perpendicular lines by creating graphic examples and analyzing them.
T	7	How Many Ways? Transfer. Students will apply their understanding of parallel and perpendicular lines in an event involving multiple solutions. Give students 3 non-collinear points. Ask them to try to create a pair of equations of parallel lines so that all three points are hit by one of the lines. Is this possible (yes), and if so, find all possible solutions (3 possible solutions). Give students 3 non-collinear points. Ask them to try to create a pair of equations of perpendicular lines so that all three points are hit by one of the lines. Is this possible (yes), and if so, find all possible solutions (3 possible solutions). 3 Give students 3 collinear points. Ask them to try to create a pair of equations of parallel lines so that all three points are hit by one of the lines. Is this possible (yes), and if so, find all possible solutions (infinite number of possible solutions - since one line hits all three, there are infinite possibilities for the second line).
M	8	How Far From Home? Students will consider the difference between location relative to a certain point and distance from that point, motivating absolute value equations. Draw a line on the board, representing a road that stretches from East to West. Draw a house at 0 and a person 10 miles to the left. Justify labeling this position as -10 based on past experience with the number line. Tell students that the person is going to travel East at 2 miles per hour. How long until they will be home? If they keep walking, where will they be after 8 hours?
M	9	Have students make a chart relating time to location (at time 0, location is -10, at time 1 location is -8, etc.). Ask them to write an equation and draw a graph that represents the relationship between time and distance from home. Which variable is dependent? Independent? Which should go on the horizontal axis? Some students may need some help with the fact that the variable of location is oriented horizontally in the diagram, but ends up being on the y-axis of our graph. Now add a third column to your chart labeled distance from home - ask students to fill in this column. With a different color, or a dashed line, have them graph the relationship of distance to time and compare it to location. How could we write an algebraic representation of distance versus time?

Stage 1 – Desired Results

Established Goals

G

MA Strand 2.8 Earth and Space Science Strand 2, standard 8: Examine models and illustrate that global wind patterns within the atmosphere are determined by the unequal heating between the equator and poles, Earth's rotation, and the distribution of land and ocean.

Transfer

T

Students will be able to independently use their learning to...

accurately predict and compare the climates of varied locations in terms of key climate-determining factors.

Meaning

UNDERSTANDINGS

Students will understand that...

- The unequal heating between the equator and poles, earth's rotation and the distribution of land and ocean generate the global wind patterns that determine climate.
- Most of what goes on in the universe involves some form of energy being transformed into another. Transformations of energy usually produce some energy in the form of heat, which spreads around by radiation and conduction into cooler places. (AAAS)

U

ESSENTIAL QUESTIONS

Students will keep considering...

- What causes weather and wind patterns?
- What factors affect climate?
- How do events in one geographical area affect another?
- How does climate affect agriculture?
- How can I apply these factors to locations on earth to determine the climate?

Q

Acquisition of Knowledge & Skill

Students will know...

- causes of wind and weather patterns
- factors affecting climate
- causes of the Coriolis effect
- how events in one geographical area affect another
- how climate affects agriculture

K

Students will be skilled at...

- interpret data illustrating the relationship between air pressure and temperature
- interpret isobar maps of gradient pressure
- apply the concepts of Newton's First Law, the spherical geometry of the earth, and centripetal acceleration to the Coriolis effect

S

Stage 2 – Evidence

Checks for Alignment	Evaluative Criteria	Assessment Evidence <i>Students will need to show their learning by –</i>
	- accuracy of predictions - thoroughness of explanation - quality of presentation	TRANSFER TASK(S): Comparing Climates Students will be asked to research the climate in our area and two other areas. One will be at our latitude but in the interior of the continent. The other will be at our longitude but at a tropical location. The students will compare the climates of these locations in terms of climate determining factors. They will do this in teams representing a climatological consulting firm seeking an account with a large agricultural business that has farms in each area. OTHER EVIDENCE: "open book" exam - quizzes on readings

Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

The teaching and learning needed to achieve the unit goals.

Checks:

- Students will
1. evaluate circulation cell diagram by identifying directions of air movement under specific conditions and explain these movements in terms of differential heating.
 2. perform the "Let's Go Fly a Kite" activity. This is the hook! This will be the introductory activity for the unit. After completing the first activity, in which students will learn about the relationship between air pressure and wind, they will make predictions about which campus location will have the best kite flying. Then the class will, kites in hand, travel around the campus looking for the best place to fly a kite. We will then use our results to ask questions about what causes wind patterns, why wind patterns differ and what causes these differences.
 3. read articles and perform a series of labs that illustrate Newton's First Law, and centripetal acceleration and then relate these to the Coriolis effect.
 4. analyze maps showing isobars and label the wind directions (and explain why.)
 5. study why the angle of the sun's rays cause differential heating. This will be applied to the different areas of the earth and seasons in our area.
 6. analyze an energy budget diagram showing the energy (heat) flow between the Sun, earth's surface and earth's atmosphere.
 7. analyze diagrams showing high and low pressure centers and describe air flow around and between these centers.
 8. study cases (articles supplied by teacher) in which events such as El Nino and volcanoes in one part of the world are thought to affect weather in another part of the world. They will then propose mechanisms by which this is possible.
 9. complete the "Comparing Climates" proposal, including presentations and self evaluation.

Stage 1 – Desired Results

Established Goals

G

OH Social Studies:
By the end of the 3-5 program:

A. Use map elements or coordinates to locate physical and human features of North America.

B. Identify the physical and human characteristics of places and regions in North America.

C. Identify and explain ways people have affected the physical environment of North America and analyze the positive and negative consequences.

D. Analyze ways that transportation and communication relate to patterns of settlement and economic activity.

Transfer

Students will be able to independently use their learning to...

T

T1 Accurately and insightfully infer the effects of geography and culture on regional history and economics, and predict future patterns of settlement.

Meaning

UNDERSTANDINGS

Students will understand that...

U1 We choose to define regions by various categories – physical features, boundaries, weather, culture, economy, recreation, country of origin, etc. – depending upon our interests and needs.
U2 Defining a vast area in terms of regions can provide a clearer sense of history, place, for both natives and visitors – especially where boundaries mask similarities and differences.
U3 The traditional regions of the United States reflect important differences not only in terrain but also in culture, economics, and demographics.
U4 Important generalizations can be made when examining geographical data and comparing regions; but stereotypes easily arise about people and places, interfering with our analyses unless we are careful.

U

ESSENTIAL QUESTIONS

Students will keep considering...

Q1 How does a region's physical characteristics influence who lives and migrates there and the industries and culture that develop there?
Q2 Just how different are the traditional US regions these days? To what extent have modern life and mass media made the idea of "region" less important?
Q3 What kinds of regions are most useful for us to define? To what extent do we define ourselves in 'regional' terms [e.g. southerner, coastal] as opposed to by state or nation? To what extent is defining an area as a "region" useful?

Q

Acquisition of Knowledge & Skill

Students will know...

K

K1 The major geographic and cultural features of their state

K2 The major geographic and cultural features of the regions of the country

S

Students will be skilled at...

S1 making inferences from and using state and national maps of different kinds

S2 recognizing stereotypes about people and regions and distinguishing them defensible generalizations based on evidence

STAGE 2 – Evidence

Checks for Alignment

Students will show their learning by –

Evaluative Criteria

TRANSFER TASK(S):

County regions: You are a real estate agent who has been asked to advise one of these people on where they should locate their homes or businesses in [your state]. Where should they go? Write a letter to these future residents, including two maps of different kinds of regions and explaining what's important in them. Your choice of people includes: a man who wants to set up a small furniture-making company, a family whose members are enthusiastic canoeists; a woman, moving from a nearby city, who wants to run for Congress; a couple that wants to open a large store that sells electronics, etc.

Come One, Come All: Part 1: You are an advertiser hired by the government of a Western or Southern state to develop a presentation that will entice people to settle and work there. What are the great possibilities for jobs, culture, and family life? What are the particular strengths and attractions of your state and your region? Who would most benefit from moving here and why? Working in a small group, you will need to "sell" your region, since other regions are competing with you for new jobs, industries, and citizens. Part 2: As a likely immigrant you have heard all of the arguments. Who made the most persuasive pitch? Where will you decide to move to and why? Write a letter to the regional tourist bureau discussing why you are going there and not to the other regions. (Note: Roles might include a large family from Minnesota in which Dad is a forester, a young woman who has just graduated from journalism school, an engineer from India).

Homegrown Regions: Our state is made up of regions, too, and our tourist board wants to attract more visitors. Some of the people who might be interested in visiting the state include: Bird watchers, Civil War history buffs (or similar), People interested in different kinds of music. People who like eating interesting foods, Genealogists studying the history of different ethnic groups, etc. Choose one kind of visitor, then create a state map that shows the significant regions. Afterward, design an itinerary for a ten-day bus trip around the state, explaining what the visitors can expect to experience in each region.

OTHER EVIDENCE:

Quizzes on key facts about regions and country

T1, Q1,
K1, S1,
all OH
Std

T1,
Q1, Q2
U1 - 4
S1-2
K1, K2
all OH
Std

T1
Q3
U4
K1-2
S1-4

K1-2
S1-4

STAGE 3 – Learning Plan

Summary of Key Learning Events and Instruction

Coding for Alignment

A, M

My regions: connect the study of regions to students' school and home lives: Small group activity mapping "regions" in the school; Individual work in mapping regions in students' homes. For both pieces: how does mapping these regions help us understand our school and homes? To whom might these maps be useful?

A, M, T

State regions: What are all the different possible ways of regionalizing our state? Needed: blank, acetate outline maps, including those that delineate council districts, enterprise zones, census tracts, and/or zoning districts. Working in small groups, each group prepares a map that shows one kind of region clearly. One member of each group explains the "regionalization" of the group's subject. Questions to consider: If you want to move to this county, which map would be most useful to you? Why? You want to build a movie theater. Which maps are most useful? Why? You want to locate a new landfill. Which maps do you consult? Why? Students begin laying acetates on top of each other and discussing the implications. What is the relationship between recreation areas and industrial zones? How is housing distributed, relative to major commercial zones? Which regions overlap and which don't? Why? Why don't you live next door to McDonald's? etc.

A, M

American Regions: (As this activity unfolds, you can interweave the later activity, "Fifty Nifty United States," which involves more knowledge than understanding): Opening question: Are the North and the South of the US different from one another? What about in our state? Think/Pair/Share: Begin with a T-chart. One column is headed: in the South... and the other column is headed: in the North... List all student answers on a sheet of chart paper that can be saved until the end of the unit. Discuss the difference between generalizations and stereotypes—Which are helpful? Which are harmful? Why? Where do our ideas of North and South come from? How can we tell the difference between useful generalizations and harmful stereotypes? Re-Think/Pair/Share: have each pair look at its list and cite a source for every item included on its list (Note: the goal here is to have students begin to think about the sources of their ideas and to challenge stereotypes that they might hold.) Return to the class list: which answers seem like stereotypes, which seem like useful generalizations? Why? Try to make generalizations: What distinguishes the North from the South, nationally and in our state? How do we know?

A, M

Research: Have students read selected passages from the textbook on US regions and their state, with emphasis on the North and the South, seeking information with which to answer the question. Rethinking: return to the list of North vs. South—Should we add to it? Subtract from it? Refine our thinking about it? Introduce the assessment: Come One, Come All Students present their presentations, complete part 2, then self-assessment on group process.

A, M, T

Fifty Nifty United States: Explain that students will need to be able to complete an outline map of the United States Pre-test: Students work independently, then with a partner, then in a group of four to see how many states they can identify. Play the Ray Charles song Fifty Nifty United States, then work with students to learn it Practice: students complete a map of the US. Introduce a visual mnemonic for memorizing the states: <http://www.papernapkin.com/imagine/index.html> Have them try to master another region of the US through this visual approach. Ask students to complete a worksheet on the relative helpfulness of the three types of mnemonics. Given this experience, how might they most productively memorize large amounts of information in the future?

A, M, T

State Regions: Introduce assessment: Homegrown Regions. Provide resource materials for state regions. Have students divide into groups of three and choose roles (principal researcher, graphic designer, copy writer). Teacher guides student research and assists students in crafting their brochures. Display resulting work in the classroom. Self-assessment on group process

M, T

Rethinking North and South: Have students complete a new, blank T-chart on North/South. Then, have them look back to their original answers, and post the original class chart. Ask these questions: What are the most important differences between your original list and your new list? How has your thinking about these regions changed as a result of this unit? Why did your thinking change?

Stage 1 – Desired Results

Established Goals

G

NY ELA: Standard 1: Students will read, write, listen, and speak for information and understanding. As listeners and readers, students will collect data, facts, and ideas; discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language to acquire, interpret, apply, and transmit information.

Standard 2: Students will read, write, listen, and speak for literary response and expression. Students will read and listen to oral, written, and electronically produced texts and performances, relate texts and performances to their own lives, and develop an understanding of the diverse social, historical, and cultural dimensions the texts and performances represent. As speakers and writers, students will use oral and written language for self-expression and artistic creation.

Standard 3: Students will read, write, listen, and speak for critical analysis and evaluation. As listeners and readers, students will analyze experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will present, in oral and written language and from a variety of perspectives, their opinions and judgments on experiences, ideas, information and issues.

Transfer

Students will be able to independently use their learning to...

T

T1 apply what they have learned in their reading about human blindness to real-world tragedy and comedy.

Meaning

UNDERSTANDINGS

Students will understand that...

U1 Human blindness is a function of pride, wishful thinking, and/or fear and denial of one's world collapsing. It is not ordinary ignorance or stupidity.

U2 Our character defines and determines us, yet there is always a capacity for personal freedom and change. Exploring our possibilities and limits is our fate. ("Fate" is not an ancient, outmoded concept)

U3 Authors often deliberately puzzle and shock us as to what is real and what is only apparent, making us more alert to the need for inquiry (and the role of irony in human experience). Great literature vividly portrays the mix of inner and outer life; and thus, how truth and illusion become intertwined in our minds.

U

ESSENTIAL QUESTIONS

Students will keep considering...

Q1 Who sees, who is blind?

Q2 How does who we are affect what we see (and don't see) and how we act? In what sense, in other words, is our destiny 'fated' and in what sense are we free to change?

Q3 What is a tragedy, and what should we learn from it? In what sense is tragedy ironic? and what should we learn from that?

Q

Acquisition of Knowledge & Skill

Students will know...

K

K1 Knowledge of the plot and timeline of the play. (It is not recommended that teachers demand knowledge of and therefore test every detail of the play and/or knowledge of Greek tragedy, Sophocles' life, etc.)

S

Students will be skilled at...

S1 The literacy skills highlighted for development in this unit are Questioning, Analyzing, and Inference (of Main Idea and Character).

S2 Clarifying the meaning of key concepts

S3 Discussion of the play via Socratic seminar and self-sustained small group work

STAGE 2 – Evidence

Checks for Alignment	Students will show their learning by –
Evaluative Criteria	TRANSFER TASK(S): Choose 1 from the first 3 options. Everyone must do #4. <i>The Delphic Oracle: Read All About It!</i> A ‘newspaper’ written in the language and style of the play, in which students provide articles with the ‘facts’ and various editorial ‘opinions’ about what can be learned from this ‘news’. ‘The Delphic Oracle has commissioned you to write...’ Include news, obituaries, an interview with the Shepherd and Creon, and an editorial on the crisis. <i>Oedipus’ diary:</i> Make a diary that Oedipus would have written to express his thoughts and feelings before and throughout the time of the play. Include a MINIMUM of six entries, totaling at least 4 pages. At least 3 of the entries should reflect the period before the play begins: after he fled his adoptive parents, after he killed Laius, and after he killed the Sphinx. <i>Get me re-write!</i> re-write of the story of Oedipus in a modern setting, and revise a key scene as an example of the revised version. Can you think of a similar modern tragedy? Can you place the story in a more modern context? Think of the rise and fall of a great athlete, politician, musician. Hook your peers – but be true to the play. Write a 1/3-page summary of the play for a movie/theater guide that will “hook” adolescents (but be accurate). Add at the end a single sentence that begins: “The moral of the story is...” Act out the key scene in teams. <i>A museum of the wise and foolish.</i> Students transfer their understanding of the play and generalize across the other prior readings from other units (<i>Catcher in the Rye</i>, Plato’s <i>Allegory of the Cave</i>, “The Emperor’s New Clothes,” etc.) by proposing a museum of wise and foolish people/characters. Working alone or in pairs, students develop a proposal for who should be in the museum (from both the readings and 4-5 real famous people), why, and what should be exhibited.
OTHER EVIDENCE:	OTHER EVIDENCE: <i>Essay:</i> Students write on 1 of the 3 Essential questions as it relates to them: Who sees, who is blind? (What might I be blind to and why?) How does who we are, our character, affect what we see and don’t see and how we act? (How has my character caused my behavior - and how ‘fated’ is it?) What is a tragedy, and what should I learn from it? <i>Ongoing:</i> Essential Question notes (from the graphic organizers); A quiz on the key events and timeline of the play; Quality of participation and collaboration in group work; The timelines: timelines as Oedipus imagines it - and as it really was; 5 cool words. Choose 3 interesting and key words from the play and make Frayer model flashcards for them. Two of the words were provided at the outset: ‘tragedy’ and ‘irony’.

STAGE 3 – Learning Plan

Summary of Key Learning Events and Instruction

Coding for :
Alignment

A	<i>Overview:</i> A rough guide for dividing up the text into assignments: Reading assignment #1 pp. 11 – 30 (lines 1 – 463, to Teiresias exit); Reading assignment #2 pp. 30 – 57 (lines 464 – 1073, to Jocasta exit); Reading assignment #3 pp. 58 – 76 (lines 1074 – 1530). For students with reading difficulties, consider using an abridged and adapted version of the play for middle and high schoolers: http://www.sfusd.edu/sch618/GreeksMultimediaProject/Oedipus/OedipusReadersTheater.html. <i>Establish reading-detective roles.</i> (A) Students choose and/or are assigned one of the 3 Questions to be an expert on. They will take this role and see it through their reading of the play; customized Inference equation worksheets are provided for students to record their findings [see unit attachments]. Students will track – every reference to ‘sight’ and ‘blindness’ (EQ 1); every reference to Oedipus’ character (EQ2); every reference to tragedy/fate/choice/luck (EQ3) <i>Background on the play, its author, and the historical context.</i> (A) Provide students or have them find a summary of the situation just prior to the opening scene of the play, with emphasis on the Riddle of the Sphinx, and the current plague on the city. After all, the viewers of the play in Sophocles’ time all knew the myths! <i>Anticipation Guide:</i> A brief survey of student attitudes and beliefs on the issues of the play. Do they believe in fate? Why are people blind to the truth? etc. Use specific beliefs for them to react to: e.g. “People are blind to the truth because they do not know the truth” “You cannot help but do certain things; it’s your character” <i>Frayer model for ‘tragedy’ and ‘irony’.</i> (M) Show students a Frayer model (a worksheets for tracking word definition, characteristics, examples, non-examples) for the key concepts of tragedy & irony. Model how to use it, and tell them they will be given regular opportunities to fill them out during the unit. Alert them to their final requirement for tracking 3 additional key words of their choosing (Stage 2 #14) <i>Essential Questions.</i> Have students do a 10 minute quick write in class at the start of the lesson on their particular Essential Question, in a simpler form, using the prompts below. This is a formative assessment, ungraded, done principally to alert the teacher to any readiness issues related to student writing and conceptualizing, and to provide “baseline” information for teacher and students about their thinking on the issues of the unit. Have you ever been completely blind to something that everyone but you could see as plain as day? To what were you blind, why couldn’t you ‘see’ it, and what made you finally see it? (EQ1) What is ‘character’? How much does your character determine how you will act? (EQ2) What do we mean when we say something is ‘tragic’? What makes an event “tragic” as opposed to merely “sad” (mindful of the ‘reading detective’ words for your role: “fate” “luck” and “choice”) (EQ3). Teacher solicits a few oral answers, and collects writing for review...
A	<i>Oral and silent reading of key passages</i> in class. Instruct, as needed, in light of quick-writes and timelines on plot for each of the 3 days and homework of reading.
M	<i>A Closer look at Teiresias and Oedipus exchange.</i> Based on student responses, students are given a more challenging task: read, take notes on, and discuss the entire exchange between the two, from the point of view of their reading role. Students can also be encouraged to reach some tentative general conclusions about their related, more general Essential Q, and write any such ideas down at the bottom of their reading-detective notes.
M	<i>Seminar on the 1st Essential Question.</i> If this is a new experience for students, you’ll need to build in mini-lessons on Socratic Seminar norms, roles, goals.
A	<i>Start 2 timelines.</i> (A, M) Once the processing of the reading assignment is finished, the class should begin the imagined timeline (What Oedipus thinks happened), and the real timeline of events, based on the background information, opening scene, and the play as it unfolds. This can be done as homework, in class by individuals; or as a think/pair/share, individually, then in small groups; or by the class as a whole on a classroom wall on paper or on a spare blackboard. Use this opportunity to do an informal assessment of who is ‘getting it’ and who isn’t, and thus who might need some more guided coaching in the next lesson.
M	<i>What can we infer?</i> (M) Using the Inference Equation worksheet, students draw tentative conclusions about the first two essential questions. Exit slip: (M) A reading Challenge bookmark is collected from each student about their reading, and a response to: <i>I understand... I don’t understand...</i>
A	<i>Summary of challenge bookmarks.</i> Where did people have trouble in their reading? How did they overcome it? On what strategies do we need more work? Teacher guides brief discussion and does mini-lessons, as needed.
A M	<i>Students edit their Frayer model concept sheets</i> on ‘tragedy’ and ‘irony’ (M)
A M	<i>Finish Timelines</i> (A, M)
T	<i>Prepare for essay writing</i> (M, T) and <i>performance tasks</i>
M	<i>Seminar on the Essential Qs</i> , now broadened beyond the play to their own lives and prior readings. Start with the first EQ, then gradually weave in the other two.

Stage 1 – Desired Results

Established Goals

G

- MS Competencies
1. The student will use word recognition and vocabulary (word meaning) skills to communicate.
 - g. The student will analyze and evaluate vocabulary usage based on appropriateness for context and purpose (e.g., formal and informal language). (DOK 3)
 2. The student will apply strategies and skills to comprehend, respond to, interpret, or evaluate a variety of texts of increasing length, difficulty, and complexity.
 - b. The student will analyze text to understand, infer, draw conclusions, or synthesize information. (DOK 2)
 - d. The student will respond to, interpret, or compare and contrast increasingly complex literary text, literary nonfiction, and informational text citing text-based evidence. (DOK 3)
 3. The student will express, communicate, evaluate, or exchange ideas effectively.
 - e. The student will compose persuasive text clearly expressing a main idea with supporting details, utilizing effective word choice and organization for a specific purpose and audience. (DOK 3)
 - f. The student will compose text of a variety of modes based on inquiry and research. (DOK 4)

Transfer

Students will be able to independently use their learning to...

T

- T1 Read for deep meaning by making valid inferences about any text

Meaning

UNDERSTANDINGS

Students will understand that...

U

- U1 Writers convey messages/themes through their writing; readers must draw inferences from the text to understand what the writer intended.
- U2 Good readers employ strategies to help them understand text.
- U3 Sometimes the author makes his/her meaning plain; often however, a reader must dig beneath the surface of the text to find that meaning.
- U4 An author's message can have personal significance for the reader. But sometimes we misread the text because of what is significant to us.

ESSENTIAL QUESTIONS

Students will keep considering...

Q

- Q1 What do good readers do when they don't understand?
- Q2 What is the author saying? How do I know? How do I read between the lines?
- Q3 How can I figure out the central idea or theme of this piece of text?
- Q4 What does this text have to do with me?

Acquisition of Knowledge & Skill

Students will know...

K

- K1 What do these key vocabulary words mean - theme, message, inference, concrete and implied messages, genre?
- K2 What is the difference between concrete and implied messages?
- K3 What is textual evidence? How can I use it to help me explain my thinking?

S

Students will be skilled at...

- S1 Set a purpose for reading
- S2 Follow a process for making inferences
- S3 Recognize author's message
- S4 Compare messages/themes between/among texts
- S5 Support thinking with appropriate textual evidence
- S6 Identify authors' tools for developing theme
- S7 Make personal connections to text and between

STAGE 2 – Evidence

Checks for Alignment	Students will show their learning by –
Evaluative Criteria	TRANSFER TASK(S):
Identifying Implied Messages or Themes in Text	Where Shall We Go? You and your family have been preparing for your upcoming family vacation. In your family, every family member is expected to help plan some part of the vacation. Your job is to find a location that would be fun for the whole family and that would have a lot to offer in the way of interests, entertainment, relaxation, etc. As you have researched possible places for your family to go on vacation, you have come to the conclusion that the final choice should involve someplace where there are opportunities to enjoy the water (e.g., fishing, boating, swimming, playing on the beach, enjoying sunrises and sunsets over the water, etc.).
Comparing Messages/Themes Between Texts	Your reading in preparation for this vacation has led you to some conclusions about where you should go. Two particular pieces of text have influenced your thinking through the message/theme they expressed. Write a recommendation that you are going to present to your parents regarding where your family should go on vacation this summer. Support your recommendation by explaining the inferences you drew from your reading.
Drawing Inferences to Connect Texts	
Q1, Q2, Q3:	
K2, K3	
S1, S2, S3, S5, S6, S7	
	OTHER EVIDENCE:
	Cloze Procedure for “Keira’s Magical Moment” Writing Prompt- Letter of Recommendation Recommendation for Family about Decision to take Scuba Diving Lessons Exit Ticket - Student Self-Assessment and Reflection Inferencing Exit Ticket Peer Evaluation of Writing Response - “To Dive or Not To Dive” It Says, I Say, and So... Graphic Organizer

STAGE 3 – Learning Plan

Coding for :
Alignment :

Summary of Key Learning Events and Instruction

	• Summary: students will be introduced to theme using objects that will bring them to a generalization, and the term THEME will be introduced. Students will then transfer this knowledge to developing smaller pieces of themes like farm, forest, etc. They will then move to identifying the theme of statements, and finally to identifying the theme of poems and stories. • Lay several objects or pictures of objects on a table so the whole class can see them. As you lay them out, one at a time, ask the students to write what these objects make them think of on individual white boards or an index card. Put the objects in this order: can of peas, napkin, a glass, salt and pepper shakers, a fork, a chicken leg, etc. (Have them respond in one word or phrase.) Have students hold up their boards/index cards all at one time, to see how the class responded. Help students see that just as those different items by themselves didn't seem to have particular significance alone, when put together they made you think of a meal. So the phrase – FAMILY MEAL - becomes a theme which connects all the items into something significant. • Next, group students in small groups of 2-3 children each. Give each group a card with a central idea on it (e.g., birthday party, farm, forest, etc. Have the groups brainstorm the smaller pieces which might go with that central idea or theme. Then increase the level of sophistication of this activity by moving from one word ideas to actual theme statements. Have the groups suggest several different situations or scenarios which might make these simple theme statements have significance. • Ask students if they have ever heard the word "theme" used in connection with the reading of stories, poems, etc. Provide for students a working definition of theme, such as "Theme is a statement of the central idea of a piece of writing." Help students understand that just like in the tactile examples they experienced, there are small "pieces" in text that don't seem to have a lot of significance separately, but when examined together can convey a theme, message, or central idea. • Throughout this unit, students should read a book-length text, ideally a novel. Offer students a choice between three or four reading-level appropriate books, to allow for future small-group discussions. During the unit, allow students time to read their books and discuss them with reference to the big idea of the unit: drawing inferences. These questions might help guide their discussions. What kind of character is X? How can you tell? How does X feel about this event or this person? How do you know, if he didn't tell you directly? What kind of place is this- scary? exciting? inviting? How can you tell? Why did this character take that action? How do you know? What would the character do if a certain event happened? What makes you think so? In all cases, students should be asked to show evidence from the text that supports their answers. • Have students look at the small "pieces" from a poem or story, one at a time in isolation. Just like they did with the meal items, have them try to predict the central idea, or theme of these "pieces" in a word or phrase. Students should come closer to the actual theme, as you uncover more and more of the "pieces." (e.g. "Keira's Magical Moment." Any other text that requires inference can be used.) Show students the graphic, "The Inference Equation." (See "unit attachments") Discuss with students how this process actually helped them draw inferences. Next, have students actually read "Keira's Magical Moment" or another short text to see if, indeed, they had accurately determined the central idea or theme of the story. Pose the essential questions for this unit. Point out to students that they have begun to explore those questions already as they tried to figure out the central idea or theme from small "pieces" of the text. Explain that there is a term for the kind of thinking they are doing during that kind of "figuring out" process. It is called inferring or making inferences. Making inferences means drawing conclusions as a result of thinking about what you know and the evidence you have available. • "It Says.... I Say.... So ..." To help students come to understand what it means to infer, begin with pictures. (Locate pictures which will make students naturally make inferences about what they see, in order to understand the pictures.) Have students make inferences based on what they see in the pictures vs. what they infer. Put this sentence on the board or overhead: "The cowboy rode off into the sunset." Ask students what the cowboy was wearing on his feet. (They'll respond most likely with a word like "boots.") Help students see that they draw an inference because nowhere in the sentence is there any information about what the cowboy was wearing on his feet. Have students identify what it was in the sentence that helped them make that inference. Help students see that the "It Says," in this case, refers to the text of the sentence itself. The "I Say" portion would be your own knowledge that cowboys wear boots. The "So" (or the inference) that results is that this cowboy is likely to be wearing boots. Try the same process again with the same sentence. This time ask students, "In what direction was the cowboy riding?" If any students struggle with the answer, show them that if a person isn't aware of the necessary background information, sometimes it is difficult to make inferences. • For practice, have students work in pairs moving around a series of small learning stations, at which they will make inferences about a short excerpt from a longer piece of text, in order to predict central idea or theme. When students have finished all of the stations, have them complete a self-reflection exit ticket, exploring their thinking process as they were making inferences about each text sample (see "unit attachments). Encourage students to refer back to their "It Says... I Say... So...." for specifics to use on their exit ticket. Then, have them read the actual pieces of text from which the samples at the centers were taken, to confirm their thinking - or explore why they were mistaken. • All along the way pause to consider the Essential Questions: what are we learning about authors and their messages? How do we make and test inferences? etc. • Finally, prepare students for the larger inference project, leading to their letters in the performance tasks.
Hook	
Equip, Rethink	
Why?	
Equip, Rethink, Evaluate, Tailor	
Equip, Evaluate	
Equip, Rethink, Evaluate, Tailor	
Equip, Evaluate	
Why?	

Stage 1 – Desired Results

Established Goals

G

Era 3, Standards, 1, 2, 3.
(National Standards for U. S. History)

- Chronology of the Revolution and relationships among events and people.
- Changes during the American Revolution (social and economic structure, ideals, government, attitudes)
- Historical thinking skills (defining issues, primary source interpretation and analysis, narrative, synthesis)

Transfer

T

Students will be able to independently use their learning to...

T1 Analyze and evaluate claims about American history and ideals in order to recognize when such claims are justified and when they are emotional or political appeals to nationalism.

Meaning

UNDERSTANDINGS

Students will understand that...

U1 History involves interpretation - it is not simply "the facts" - Historians piece together an incomplete record of the past, often using their imaginations to fill in the gaps and create a narrative.

U2 Class conflict, self-interest, crowd psychology, violence and even local politics play important, roles in the making of major historical crises.

U3 Americans rebelled for many reasons, but not because they had been long oppressed by the British. American nationalism was not a strong motivating force for the rebellion until its later years, if then.

ESSENTIAL QUESTIONS

Students will keep considering...

Q1 What does it mean to be an American?

Q2 What role do ideas, class conflict, self-interest, crowd psychology, violence and local politics play in major historical transitions?

Q3 What is history and what do historians do?

Q4 Why did Americans rebel in the 1760s and 1770s?

Q5 How revolutionary was the Revolution?

Acquisition of Knowledge & Skill

Students will know...

The main events, social and economic structures and ideas of the Revolutionary period, as well as the way in which different groups (sailors, southern planters, New England farmers, merchants and craftsmen, African Americans - both enslaved and free, women, American Indians) of Americans responded to the conflict with Britain and the sorts of changes each group experienced during that period.

K

Students will be skilled at...

S1 What historians do - historians make arguments - students should learn to identify them.

S2 Analyzing and evaluating the conflicting interpretations of the causes and meaning of the American Revolution.

S

STAGE 2 – Evidence

Checks for Alignment

Students will show their learning by –

Evaluative Criteria

- historically accurate
- lively and interesting writing
- makes clear what is and isn't known vs. what must be interpreted
- clear account
- an accurate account of what historians do
- thorough consideration of the parents' concerns

TRANSFER TASK(S):

As a noted historian, you have been asked to write a brief account for middle school students of: What really happened at Lexington? The account should be clear, engaging, and historically accurate. You must also work up a chapter on the pre-revolutionary years explaining how the revolution came to pass. The editors are looking for historically accurate but thought-provoking writing to 'hook' the middle schoolers on history.

Some parents have complained bitterly to the school board that the history program is teaching anti-American and anti-history teachings, by stressing the lack of agreement about what happened in our past and that history is just interpretation as opposed to the facts. You, as a distinguished histo-

OTHER EVIDENCE:

- Quiz on the class-generated timeline of key events
- Homework in which reading notes are examined

accurate
complete

STAGE 3 – Learning Plan

Summary of Key Learning Events and Instruction

Coding for :
Alignment :

A, M

Entry Point: (a) Have students read and take notes on six short accounts of the Battle of Lexington: The notetaking should involve writing down information such as author, date, type of document, intended audience, historical context, author's purpose, a summary of the key points and some thoughts on what can be inferred. Discuss with the students "What happened at Lexington?" Try to get them to see that there are questions that can't be answered (e.g. who shot first), but there are many things that can be determined, even though the writers disagree on much. Encourage them to use their imagination responsibly to fill in the gaps (e.g. the implications of wading waste-deep through Cambridge marsh and then marching in the middle of the night with tight britches - makes for a cranky regiment). Assign students to write a 500-word narrative on what happened at Lexington. (b) Have students read their narratives to each other in pairs or with the whole class. Read them Edmund Morgan's introduction to *The Birth of the Republic*, as a model of good imaginative historical narrative on Lexington. Ask them what questions come to mind - get beyond the questions about Lexington in particular and encourage them to ask questions which the documents raise about the Revolution itself (Why were the minutemen out there in the middle of night - and why didn't they themselves seem to know? Why was Gage in Boston? Some of the American authors talk about rights and liberties - what did they mean? Were they oppressed? How?). They should be asked to write questions with explanations in a journal entry in preparation for defining issues. (c) Have students study the Declaration of Independence (which few Americans have actually read). What questions come to mind now? (How come the war started before there was a Declaration? How come Jefferson is blaming the King for everything? Was this just propaganda? For whom?). Obviously students who are not used to being the ones that ask the questions will need some help in shaping the questions, but be sure that they have plenty of chance to articulate questions so that, in the end, pointing to the essential questions will seem to be simply a summation of all of their wondering. More journal writing on questions and issues.

A, M

Investigation: 1) Divide the class into small groups and assign a different set of documents to each group. Tell the students to study and discuss their material, trying to determine why the people they are studying rebelled. As they are doing this, ask them to submit important dates to a class time line (to take the place of a textbook). When they have finished their analysis, they should write a summary for the class, using this format: topic, documents studied, issues addressed by the documents, what we learned, examples of our analysis, unanswered questions. I have them post their summaries on our electronic bulletin board (I put my own on as a sample). The groups will need supervision to be sure they are interpreting the sources correctly and appreciate the complexities. When all is said and done, the students have written the text and need not be assigned any text reading.

A, M, T

2) Discuss the summaries. The students should realize that there was a lot of rebellion in the 1760s, much of it only indirectly in protest of Parliament's policies. They can write out their hypothesis now on *Why Americans rebelled*; if they have been writing in their journals as the summaries were shaping up and being discussed, they can use their journals to develop their hypotheses. They should note that it is possible to identify certain motivating forces which can be associated with certain groups.

A, M

3) Assign a set of interpretive articles demonstrating the variety of views on the meaning of the Revolution. Use the same groups to divide the articles, asking students to produce short summaries using this format: author, title, date written, purpose of author, thesis of author, type of evidence used and argument made, student's reaction. Have the class read all the summaries and discuss them - assign journal writing. Some additions to the time line may be made here.

M

4) Discuss how the Constitution is related to the Revolution - they should see ideological connections as well as implications for class conflict theories, and some contrast with the Declaration. Some of the story of the ratification process also reveals the role of local politics in what seems, on the surface, to be a national agenda issue. Give a quiz on the finished time line to be sure they know the ten or twelve events the class has identified as key.

M, T

5) Now students should be able to write a hypothesis of their own on the meaning of the Revolution. Have them discuss their hypotheses, using evidence to support their views. Then have them refine both this hypothesis and the one on why Americans rebelled, and submit final drafts. Before each hypothesis they should write a paragraph or two which defines the issues (that is, explains why anyone might disagree on the essential questions and why it's important to state one's hypothesis). *Assessment:* The teacher's evaluation should take into account the care and thoughtfulness with which the student has approached the whole investigation as well as the clarity and sophistication of each hypothesis. I use an evaluation sheet which is filled out by both me and the students at each step of the way.

Stage 1 – Desired Results

Established Goals

G NJ 7.1 World Languages: All students will be able to use a world language in addition to English to engage in meaningful conversation, to understand and interpret spoken and written language, and to present information, concepts, and ideas, while also gaining an understanding of the perspectives of other cultures. Through language study, they will make connections with other content areas, compare the language and culture studied with their own, and participate in home and global communities.

Transfer

T *Students will be able to independently use their learning to...*
speak and comprehend in the target language, in authentic situations
Recognize and appreciate aspects of the culture being visited

Meaning

UNDERSTANDINGS

U *Students will understand that...*

- U1 The Spanish plaza is a centuries old template for the heart of a city.
- U2 The stereotypical Spanish plaza can be found in cities, both large and small, throughout Spain and all of the Americas, including the United States.
- U3 In many Spanish plazas, there is a wide variety of stores, government offices, and often a park.
- U4 The Spanish plaza of a city is usually the central hub of activity, a place where people can go to relax or to meet with friends, and a place where tourists can get the best feel for the personality of the city.

ESSENTIAL QUESTIONS

Q *Students will keep considering...*

- Q1 What functions does the Spanish plaza serve in Spanish society?
- Q2 What makes a Spanish plaza appealing to tourists?
- Q3 What could I say to a tourist in my town that would convince him or her to visit the plaza?

Acquisition of Knowledge & Skill

Students will know...

- K1** Several possible layouts of a Spanish plaza. the Spanish terms for a variety of stores which can be found on a typical plaza (e.g., zapateria, carniceria, pasteleria, etc.);
- K2** Terms for various means of transportation and how to correctly use them.
- K3** Prepositions of location (e.g., detras de, al lado de, entre, etc.) in describing the layout of a plaza.

Students will be skilled at...

- S1** Giving directions in Spanish to a tourist visiting their city.
- S2** Correctly conjugating and using the relevant Spanish verbs required to describe locations, direction, time, etc...

Stage 2 – Evidence

Checks for Alignment	Evaluative Criteria	Assessment Evidence	
		<i>Students will need to show their learning by –</i>	
addresses all Stage 1 elements	- NI Descriptors - Linguistic - The Intermediate-Low language learner understands and communicates at the sentence level and can use simple sentences independently to Ask and answer questions related to everyday life. Handle simple transactions related to everyday life. Initiate, maintain, and end a conversation. Ask for and give permission. Express needs. Give reasons.	TRANSFER TASK(S):	Students will be assessed on two different tasks for this project: 1) their 3-D model of a Spanish plaza and 2) their 2 minute oral presentation in the role of tour guide describing their plaza and giving directions to a tourist. The assessment of the model will count 40% of the unit grade while the assessment of the oral presentation will count 60%. The greater weight on the oral presentation reflects our emphasis on developing performance skills.
		OTHER EVIDENCE:	Quizzes on verb conjugations, prepositions, nouns related to plazas and travel

Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

The teaching and learning needed to achieve the unit goals.

Checks:
WHERE

- W, E1
E1, R
E1, E2
E1, E2
E1, E2
W, E2,
R
1. Go to the computer lab to research the Spanish plaza. Students will first look up the web links provided, but then will find at least one additional web page on their own which provides information about a Spanish plaza.
 2. Take a trip to the school library to research Spanish plazas. What did you learn? What surprised you?
 3. CLASSWORK: Using the exercise on p. 62 in the workbook as a guide, work with a partner on describing in Spanish how to get from one part of the plaza (depicted on the workbook page) to another.
 4. CLASSWORK: Working in pairs, do exercise 11 on p. 251 of the textbook. Each student should describe in Spanish to his/her partner the location of each building listed under the map of the plaza.
 5. HOMEWORK: Write a brief paragraph in Spanish describing what kinds of products you can buy at each of the 7 stores listed in exercise 12 on p. 251 of the textbook.
 6. CLASSWORK: Write a letter to your penpal who is coming to visit you this weekend, telling him/her about the visit the two of you will make to the main plaza in your town. Tell him/her what kinds of shops and articles there are. Now, switch with a partner and have them tell you what they did and did not understand.

Stage 1 – Desired Results

Established Goals

G

Maine Learning Results -
H/PE Motor Skills 1, 2, 7, 8

Performance Indicators:

1. Demonstrate the correct use of skills in simplified versions of a variety of physical activities.
2. Identify the critical elements of more advanced movement skills.
8. Use feedback from others to improve a skill by focusing on critical elements of the skill.

Transfer

T

Students will be able to independently use their learning to...

- Maximize force production and accuracy in all physical activities involving striking (e.g., tennis), throwing (baseball), and kicking (e.g., soccer)
- Seek and use feedback to improve their performance in any endeavor.

Meaning

UNDERSTANDINGS

Students will understand that...

- A muscle that contracts through its full range of motion will generate greater force.
- The entire body needs to be involved in movements requiring a great deal of force.
- Follow-through provides greater momentum on impact or release and helps to improve accuracy.
- Feedback is information available during or after the movement.
- Self-directed learners analyze performance and make adjustments on the basis of feedback to improve their performance.

ESSENTIAL QUESTIONS

Students will keep considering...

Q

- How can I hit with greatest power without losing control?
- How can I improve my performance (golf game)?

Acquisition of Knowledge & Skill

K

Students will know...

- mechanics for the grip, stance and swing
- how club # relates to flight patterns
- factors affecting force production and control
- rules of the game (golf)

S

Students will be skilled at...

- executing the golf swing so that they ball takes flight and travels in a relatively straight pathway
- making adjustments to their movement in order to improve performance based on different types of feedback
- offering specific and corrective feedback to a partner

STAGE 2 – Evidence

Checks for Alignment		Students will show their learning by –
Evaluative Criteria	TRANSFER TASK(S):	<u>Driving the Ball</u> - This performance task assesses students' ability to use a full swing in order to strike a ball so that it takes flight and travels in a relatively straight pathway. <u>Putting Accuracy</u> - This performance task assesses students' putting skills in different situations (e.g., distance from hole, varied slopes, etc.) while demonstrating the ability to make adjustments to movements in order to improve accuracy based on feedback. <u>Reading the Ball</u> - Students make shots and puts from different distances and course conditions while demonstrating the ability to make adjustments to improve accuracy based on feedback. <u>Playing the Game</u> - Continued skill improvement and enjoyment of the game over time will provide the most "authentic" assessment for this unit.
	OTHER EVIDENCE:	<u>Par 3 Golf Test</u> - Students take a standardized golf test during which their various skill performances are videotaped for subsequent review and assessment. Students watch a videotape of their performance and check off the skill areas where they see themselves performing consistently well and identify the skills on which they need to work. <u>Ongoing Skill & Knowledge Assessments</u> - Students are given a golf skills self-assessment at the beginning of the unit that helps them analyze their skill levels. Students then complete a skill tracking assignment throughout the unit, moving from simple to more complex tasks. Tasks are matched with standards for completion so that students know when to move to the next task. It also gives them questions to assess their knowledge of rules of the game, club choices, etc.
		- skilled performance - effective adjustment - continuous improvement

Figure 10c

STAGE 3 – Learning Plan

Summary of Key Learning Events and Instruction

Coding for :
Alignment :

Lesson #1 – Unit Introduction and Feedback Show videotapes of people of various ages enjoying golf. Pose essential questions and present an overview of the assessment tasks and major learning activities, and schedule. Check for prior knowledge and skill levels. Questions: What types of feedback can you use in order to improve skill? How can feedback be used to increase accuracy and efficiency? Form Partnerships and introduce "golf" with hula hoops and different fun targets. Partners continue to practice giving 1 piece of positive specific feedback and 1 piece of instructional feedback. After a bit, introduce how we can get feedback from the result of movement and make conscious changes in movement to increase accuracy.

Lesson #2 – Golf Grip and Stance Instruct students on the golf grip. Partners take turns demonstrating each of the 3 grips to each other, offering and receiving feedback until each has identified the grip that they are most comfortable with. Introduce the stance using mechanics and skill cues outlined in the notes and have partners practice while giving each other feedback.

Lesson #3 – Swing Mechanics Questions: How can you hit the ball the greatest distance without losing control? What role does timing and speed of movement play in striking with a golf club so that the ball will take flight and travel in the desired direction? Review the proper mechanics for the grip and stance. Introduce the full swing mechanics and skill cues. Have partner practice without hitting the ball. Have them try to brush the grass. Then, practice with whiffle balls and short flight balls, taking turns giving and receiving feedback in partners. Introduce Individual Skill Sheets and have students begin self-assessments and skill cue targeting.

Lessons #4-5 – Force Production and Feedback Question: How are body segments and timing related to force production? Review basic stance and swing; then, demonstrate backswing and follow-through and the concepts behind controlling and producing force. Students practice driving the ball, with partners provide feedback. Complete the Reading the Ball Task and self-assess using the Skill Sheets.

Lessons #6-7 – Controlling Force Questions: How can you adjust your golf swing to increase accuracy when hitting to different distances? How is club # related to how the ball travels in the air? Students rotate around the field using an assortment of irons, golf balls, varied targets set at different distances. They experiment with choosing different # clubs, and practice making adjustments to their swing when dealing with different distances and clubs. Partners give and receive feedback, and complete Skill Sheets. Students continue to practice with feedback and modeling by teacher when needed. Complete the Driving the Ball task. Keep practicing and complete self assessment using the Skill Sheets.

Lesson #8-9 – Putting and Control Questions: What are the correct mechanics for a good putt? How is a putt different from swinging an iron? Give students putters and balls and assign them to a work station where they experiment with trying to come up with the most efficient way to putt the ball into the cup from different distances. Then, model proper stance and with student input come up with all of the important skill cues to focus on when working on effective putting. In pairs, students take turns putting, starting very close to the cup. If they make it they get to move their marker back one step. They continue taking turns. If they miss, on their next turn they must attempt that same distance again. Keep practicing and complete self assessment using the Skill Sheets.

Lesson #10 – Golfing with Gusto Discuss golf etiquette prior to the field trip to ***** Golf Club where students play 5-6 holes to apply their skills on the course.