edTPA Lesson Plan 1 of 3

Grade 11 College Prep English: Annotating for Characterization

Rhetorical Situation: Students are beginning a unit on *The Crucible*, by Arthur Miller, and learning different strategies for annotating complex texts. The lesson will be taught to an 11th grade English class of 25 students at Hamilton High School. Periods are 50 minutes long.

Professional Preparation

Learning Objective/Purpose: Students will learn to distinguish relevant details in a text by applying annotation strategies to note characterization within a complex text, and then make inferences and predictions based on background knowledge and notes.

Academic Language Required: characterization, annotation, evidence, theme, plot, traits, prediction, inference, quotation, paraphrase, relevance

Common Core Standards Addressed:
CCSS.ELA-LITERACY.CCRA.R.1
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
CCSS.ELA-LITERACY.RL.11-12.2
Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Resources and Materials: *The Crucible* — Arthur Miller (provided), whiteboard for Salem Witch Trials Notes, guided note packet, character packet, 3" x 5" notecards, different colored writing utensils, projector with Apple TV and iPad for interactive guided notes, student journals

Accommodations for Special Learners: All reading in class will be done aloud for visually impaired students. For visual learners, there will be a PowerPoint as well as handouts for guided note taking. To address culture in the unit, we will talk specifically about the effect of culture on the witch trials and what happened to people of different cultures in this time period as well as during other similar "witch hunts" in American history (i.e. red scare). The class will begin all assignments together, with modeling from the teacher, to help ensure that learners of all different levels are provided with an example. Any students struggling with the material will be able to meet with the host teacher during her lunch period, as well as before or after the school day.

Logistics of Lesson

Anticipatory Set/Lead/Intro/Attention Getter: Students will watch a short Simpson's clip off YouTube (https://www.youtube.com/watch?v=LCTREqf62Ck) that portrays the attitudes and irrationality of the witch trials in a comedic fashion. Following the brief

video, students will be asked to do a brief quick-write on some personality traits they expect to see from those involved in the Witch Trials.

→ *What are some character traits you expect to see from people in Salem during the Witch Trials? Briefly explain why you expect to see these.*

Discuss: Students will be asked to share their thoughts (looking for 3-5 volunteers) with the class. Some extension questions might include:

→ *Which characters from the video lead you to say that?*

→ *Can you think of any examples of this today?*

If not brought up by students, teacher will mention recent bomb threats on HHS, and prompt students, *What parallels do you see? What traits did this make you think of?*

→ *Are the traits you listed things you still see in society today?*

Learning Tasks/Instructional Strategies:

1. Students will watch short Simpson's representation of Salem in 1692 and complete brief quick-write on character traits, share answers with the class (anticipatory set)
2. Students will be provided guided notes packet (see pages 20-23) on Salem Witch Trials.
    a. Teacher will guide class through the notes using Apple TV for efficiency and interaction purposes
    b. For the concentric circles on page 2 of the notes, names will be "dragged and dropped" on the iPad (transfers to the screen) based on student predictions in class. Students will be given categories and names. After they have made predictions, the teacher will provide the correct answers, and discuss with students where they may have gone wrong. Check for understanding and/or confusion.
3. Students will be provided *Crucible* Character packet (see page 24-26).
    a. Partner activity: what does it mean to be "relevant"? Share a few thoughts with the class.
    b. The teacher will read the first portion of the packet, a short article on Arthur Miller, the author. Using think-aloud techniques, the teacher will mark for the students and discuss relevant details that could be related to the text as we prepare to start reading the play.
4. For homework, students will be asked to read the next portion of the character packet, a one and a half page passage from *The Crucible* that introduces the students to Reverend Parris. They should mark the passage for portions they think may be relevant.
5. On one side of a notecard, students will be asked to define relevance, and write one sentence explaining why they think it is important when annotating. Notecards will be turned in.

Informal and Formal Assessment:

Teacher will monitor and keep track of student participation in discussions.

Teacher will take a look at students' journal responses to Simpson's prompt from beginning of class, checking to make sure students responded thoughtfully to the prompt.

Teacher will look over notecards to check for understanding of the idea of relevance, and see which students have some understanding of its importance to annotation before the unit moves forward and begins to go over characterization annotation strategies.

Formal assessment will take place later on: at the conclusion of *The Crucible*, students will be expected to role play for a class "party" in which they are assigned characters. They will submit a brief piece explaining the choices they made as that character, using evidence from the text to support their actions and explanations.

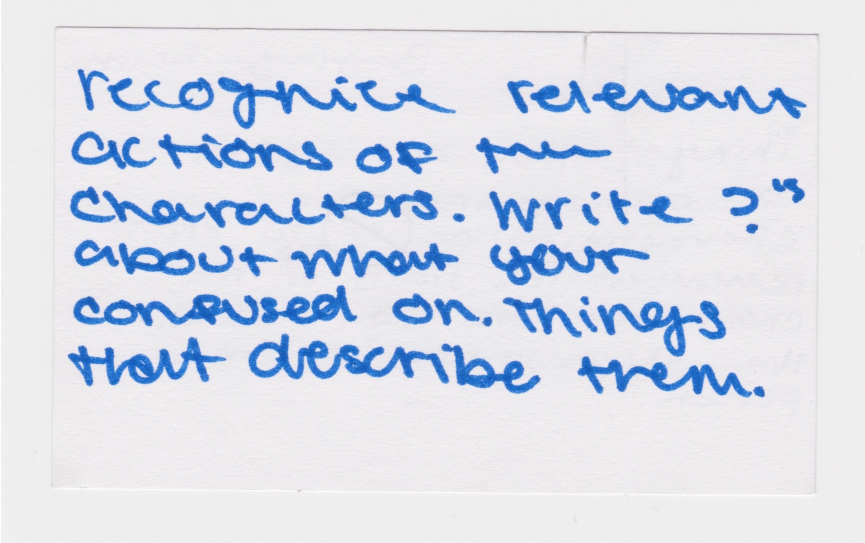
Explicitly Stated Rule: Something relevant is closely connected to the matter at hand. Relevant details about characters have an effect on themes and plot within a story.

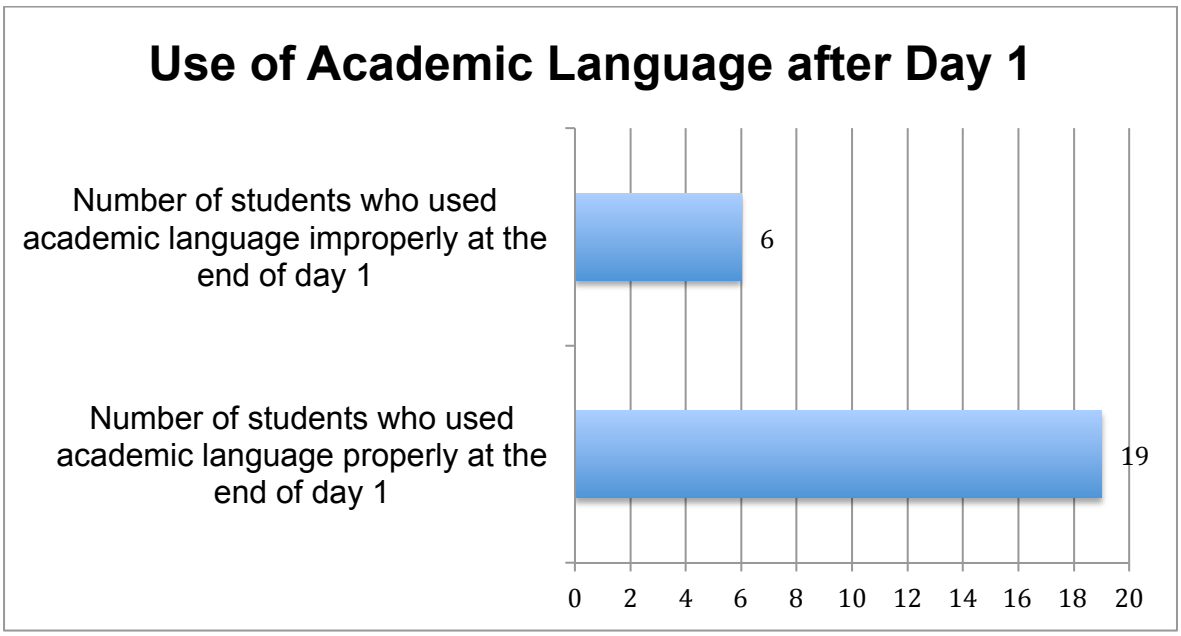
Quickwrite to Assess Use of Academic Language: At the end of class, students will have approximately three minutes to write on a notecard the definition of *relevance*, and why they think it is important to *theme* and *plot*.

Extension Activities for Mastery: Students will continue to work in characterization packet as the unit moves forward. Some reading will be done for homework in order to be most effective with class time.

Analysis of Student Writing Examples: Day 1

At the conclusion of day 1, the students seem to have a relatively solid grasp of the academic language that was presented that day. There were a handful of students who missed the mark with defining relevancy or failed to mention the word in their notecard entirely. This particular student falls somewhere in the middle, they understand that they should look for relevant details, but they failed to show their understanding of what relevance is:





Looking at the data, the class overall proved to have a solid understanding of the idea of looking for specific ideas that are clearly relevant to the plot or theme. They even wrote several decent statements about the way in which relevant details are distinguished from irrelevant because they actually affect the way the plot develops or what themes are evident.

edTPA Lesson Plan 2 of 3

Grade 11 College Prep English: Role of Characterization

Rhetorical Situation: Students have just begun a unit on *The Crucible*, by Arthur Miller, and just learned some strategies for annotating for characterization within complex texts. The lesson will be taught to an 11th grade English class of 25 students at Hamilton High School. Periods are 50 minutes long.

Professional Preparation

Learning Objective/Purpose: Students will apply annotation strategies, and use evidence and quotations to make inferences and predictions about the actions and roles of characters in the play.

Academic Language Required: characterization, annotation, evidence, theme, plot, traits, prediction, inference, quotation, paraphrase, relevance

Common Core Standards Addressed:
CCSS.ELA-LITERACY.CCRA.R.1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
CCSS.ELA-LITERACY.RL.11-12.2
Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Resources and Materials: *The Crucible* – Arthur Miller (provided), projector for anticipatory set questions and academic language definitions, whiteboard for characterization chart, characterization chart, character packet, 3" x 5" notecards, different colored writing utensils

Accommodations for Special Learners: All reading in class will be done aloud for visually impaired students. For visual learners, students will use a chart to keep track of traits and relevant quotes they find with regards to characterization. To address culture in the unit, we will talk specifically about the effect of culture on the witch trials and what happened to people of different cultures in this time period as well as during other similar "witch hunts" in American history (i.e. red scare). The class will begin all assignments together, with modeling from the teacher, to help ensure that learners of all different levels are provided with an example. Any students struggling with the material will be able to meet with the host teacher during her lunch period, as well as before or after the school day.

<u>Logistics of Lesson</u>
Anticipatory Set/Lead/Intro/Attention Getter: Students will watch the beginning of the 1996 film adaptation of *The Crucible* (directed by Nicholas Hytner), to see a scene that portrays the young girls of Salem in the woods with Tituba, a character that the class should know from the prior lesson on background knowledge and content. Inform students that this scene is not written into the play, and then have them speculate in small groups (3 or 4 students) as to why this scene may have been added to the play and what they think it says about the particular characters that are introduced within it. The following questions will be displayed one at a time as guiding questions for the groups to keep discussion on track.

→*What do expect from these characters later in the play?*
→*What do you think the girls were doing in the woods?*
→*How did Tituba react to what Abigail whispered into her ear? Why do you think she reacted this way? What might Abigail have said?*

Learning Tasks/Instructional Strategies:

6. Students watch introductory scene to film adaptation and talk in groups about why they think the scene was included in the film despite not being in the play, and what it says about certain characters. Report to class (anticipatory set).
7. Students will pull out character packets.
    c. Students were expected to have read the portion on Reverend Parris, and annotated for relevant characterization for homework.

   d. The teacher will read the passage aloud, and utilize think-aloud techniques to talk about what they believe is important on page one of the reading. As the teacher continues, he/she will begin to ask students to explain why they may have marked part of the text. For the last half page, students will be asked to stand up when they feel that a portion of the text embodies relevant characterization.
8. Students will be provided *Crucible* characterization chart (see page 27).
   a. Discuss: what are "traits" and what do we mean when we say we are asking for "quotations." Students may paraphrase if they want; define paraphrase.
   b. Small groups: in the same groups as during the anticipatory set, students will discuss what they think are the two most relevant examples of characterization in the passage about Reverend Parris and what they say about him as a character in the play. One representative from each group will write the two quotes on the board.
   c. The two most common quotes on the board will be used to complete column one of the first two rows of the characterization chart. Students will discuss as a class why they chose these quotes, then create a list of traits they gather about Reverend Parris based on these quotes.
9. Discuss: what is the difference between an inference and a prediction?
   a. Inference: to deduce or conclude information from evidence and reasoning rather than explicit statements
   b. Prediction: say or estimate that a thing will happen in the future or will be a consequence of something.
   c. Back to small groups: come up with one inference and one prediction about Reverend Parris using the chosen quotes as evidence to support their ideas. Each group will share one with the class.
10. Return student notecards from prior class session. On other side of notecard, students will talk about what to do when annotating for characterization and what it helps them do while reading complex texts. They are expected to use academic language to talk about the purpose here. Notecards should be written with proper grammar.
11. For homework, students will read and annotate the remainder of the character packet (3 pages) and bring it to class the next day. The teacher will be checking for annotations the next day for credit.

Informal and Formal Assessment:

Teacher will monitor and keep track of student participation in discussions.

Teacher will look over notecards to check for understanding of academic language surrounding inferences, predictions, quotations, evidence, and other annotation related language. Teacher will note improper grammar and look for any consistent mistakes.

Formal assessment will take place later on: at the conclusion of *The Crucible*, students will be expected to role play for a class "party" in which they are assigned characters. They will submit a brief piece explaining the choices they made as that character, using evidence from the text to support their actions and explanations.

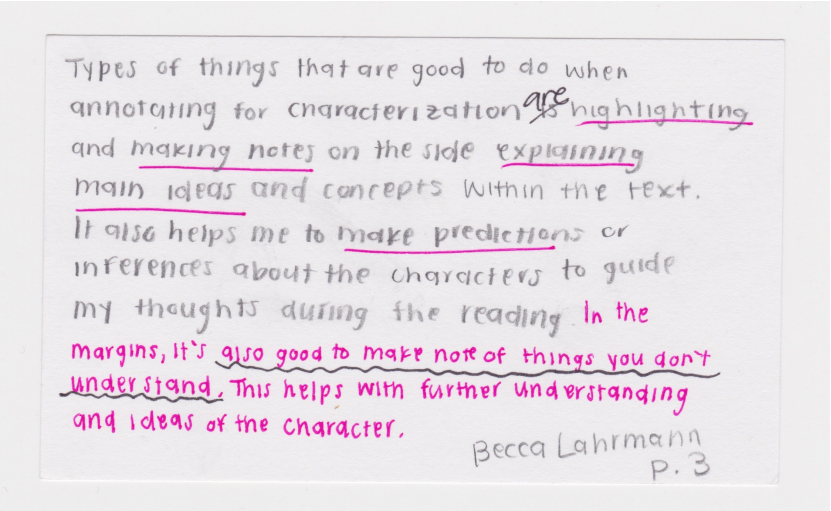
Explicitly Stated Rule: By annotating for relevant quotations that show characterization within the text, we may make inferences and predictions about the characters in the text and how they might contribute to the development of themes and plot in a complex text.

Quickwrite to Assess Use of Academic Language: At the end of class, students will have approximately three minutes to write on a notecard what understanding characterization allows them to do with a complex text (i.e. make predictions, inferences, and note character traits).

Extension Activities for Mastery: Students will continue to work in characterization packet as the unit moves forward. Some reading will be done for homework in order to be most effective with class time.

Analysis of Student Writing Examples: Day 2

At the conclusion of day 2, students understanding of academic language was even further improved. Almost every single student touched on multiple things that we discussed and used Academic language in their responses. This student talks about how annotating for characterization helps her make inferences and predictions:


Types of things that are good to do when annotating for characterization ~~is~~ are highlighting and making notes on the side explaining main ideas and concepts within the text. It also helps me to make predictions or inferences about the characters to guide my thoughts during the reading. In the margins, it's also good to make note of things you don't understand. This helps with further understanding and ideas of the character.

Becca Lahrmann
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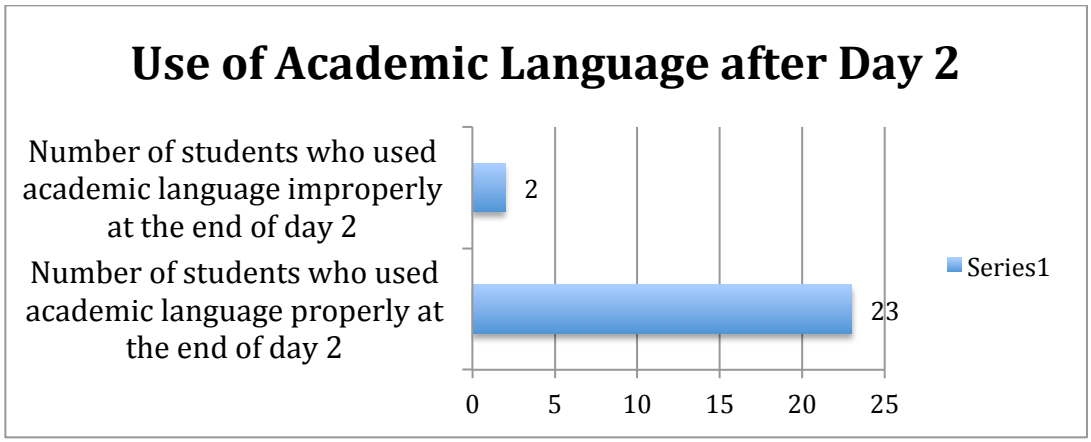
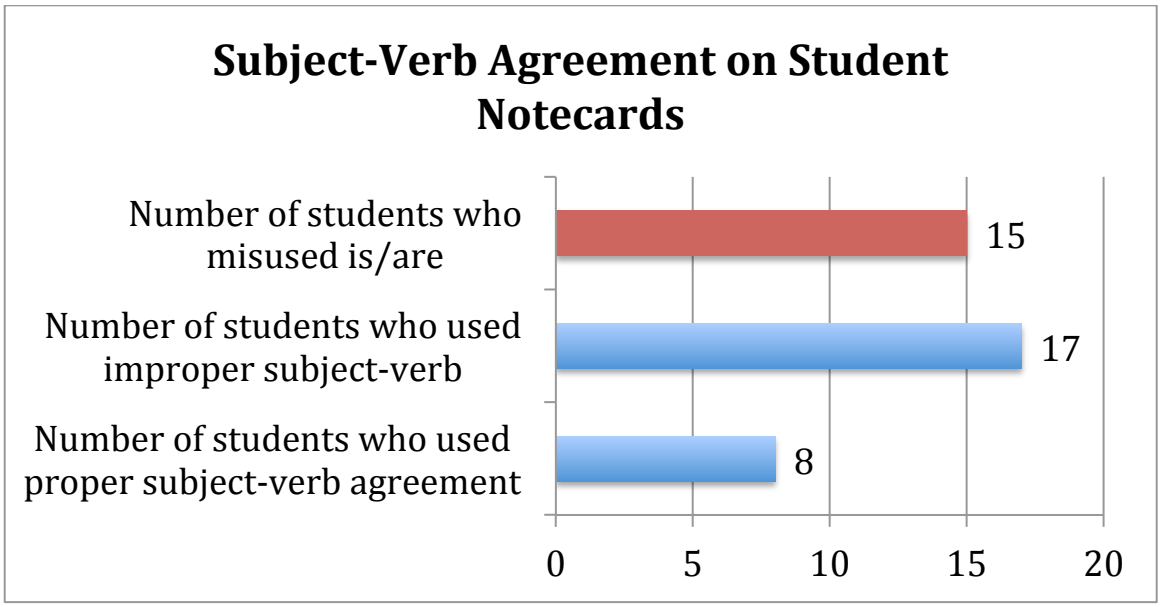


One thing that you might have noticed is this student's misuse of is/are, and that it has been corrected on the note card. As we read the notecards, we noticed an excess of students who made mistakes with subject-verb agreement. Here is a chart showing the number of students who used improper subject-verb agreement, and more specifically how many of those mistakes were with is/are:



Once we noticed this trend, we decided that our next lesson plan should give students proper instruction on subject verb agreement, but we wanted to do so in a way that would keep their minds wrapped around *The Crucible*.

edTPA Lesson Plan 3 of 3

Grade 11 College Prep English: *Crucible* Subject-Verb Agreement

Rhetorical Situation: Students are engulfed in the start of a unit on *The Crucible*, by Arthur Miller, and are learning to annotate for characterization within complex texts. The lesson will be taught to an 11th grade English class of 25 students at Hamilton High School. Periods are 50 minutes long.

Professional Preparation

Learning Objective/Purpose: Students will learn subject verb agreement, especially related to the use of is/are, and will apply this knowledge to continue working on annotation and characterization.

Academic Language Required: characterization, annotation, evidence, theme, plot, traits, prediction, inference, quotation, paraphrase, relevance, *subject, verb, singular subject, compound subject, plural*

Common Core Standards Addressed:
CCSS.ELA-LITERACY.W.11-12.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
CCSS.ELA-LITERACY.W.11-12.2.B
Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
CCSS.ELA-LITERACY.RL.11-12.2
Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Resources and Materials: *The Crucible* – Arthur Miller (provided), Chromebooks for individual work, projector for display of subject-verb agreement presentation, student journals, characterization chart, character packet, 3" x 5" notecards, different colored writing utensils

Accommodations for Special Learners: All reading in class will be done aloud for visually impaired students. For visual learners, there will be a handout, as well as a PowerPoint presentation. To address culture in the unit, we will continue talking specifically about the effect of culture on the witch trials and what happened to people of different cultures in this time period as well as during other similar "witch hunts" in American history (i.e. red scare). Any students struggling with the material will be able to meet with the host teacher during her lunch period, as well as before or after the school day.

<u>Logistics of Lesson</u>
Anticipatory Set/Lead/Intro/Attention Getter: Students will grab Chromebooks at the beginning of class and complete a brief true/false survey. Data from the survey will be shared with the teacher immediately. As a class, results of each question will be shown on the overhead. Students will be prompted to stand if they said true, and then students will be asked why they chose true or false based on this.
Survey questions:
Please select true or false for each of the following statements:

→ *It is possible for human beings who appear to be agreeable and normal to be knowingly and fully committed to evil.*
→ *Those who condone evil by not protesting it are as guilty as those who commit it.*
→ *Life is worth holding on to at all cost.*
→ *The truth and what is right always prevails.*

Learning Tasks/Instructional Strategies:

12. Students complete surveys individually on Chromebooks. While students complete surveys, teacher will do a homework check to make sure that students read and annotated the character packet. Once surveys are complete, class will

look at data. For each question, students who answered “true” will be asked to stand up. Students with differing responses will be asked to share their reasoning with the class (anticipatory set).

13. Students will pull out journals for note taking. Info from *Writers INC*, p. 558.
    e. Brief lesson with accompanying PowerPoint over subject-verb agreement:
        a. A verb must agree in number (singular or plural) with its subject. *Do not be confused by words that come between the subject and verb*.
            →Reverend Hale is...
            →The Proctors are...
            →Some *things* that are good to do when annotating for characterization *are*...
        b. Singular subjects joined by *or* or *nor* take a singular verb. When one of the subjects joined by *or* or *nor* is singular and one is plural, the verb must agree with the subject nearer the verb.
            →Is it Abigail *or* Ruth who *is* more at fault?
            →Neither *Betty* nor *the* <u>*other girls*</u> <u>*are*</u> truly bewitched
        c. Compound subjects (when two or more simple subjects, joined by a coordinating conjunction) connected with *and* require a plural verb.
            →Inferences *and* predictions *are* both good to do while reading a complex text.
        d. Some nouns that are plural in form but singular in meaning take a singular verb.
            →<u>*The gallows*</u> <u>*is*</u> a place where some suspected witches were taken.
    f. Students will be expected to take their own notes during the presentation.
14. Students will use Chromebooks to fill out and submit worksheets (see bottom of page 11) individually through Google Classroom.
15. Return student notecards from prior class session. Students will need to take time to correct any grammatical errors they find before leaving class.
16. For homework, students will begin reading *The Crucible*. Students who do not finish the in-class worksheet will be expected to finish it before the next class. There will be printed copies available for students who do not have access to computers after school hours.

Informal and Formal Assessment:

Students will turn in in-class worksheet. It will be graded for completion, but checked for correctness. Incorrect answers will be marked. The next day, handouts will be returned to them, and part of their homework will be to make necessary corrections. The assignment will be collected again and graded for correctness.

Teacher will look over notecards to check for full understanding of academic language surrounding subject-verb agreement, and whether or not students made appropriate corrections.

Formal assessment will be constituted by a small quiz over subject-verb agreement, which will be modeled after the student worksheet and given to the class

when the teacher feels that the material has been given in a clear and understood manner, which will be gauged by student performance and how well those who apply themselves appear to understand the material.

Explicitly Stated Rule: Subject-Verb Agreement: A verb must agree in number (singular or plural) with its subject.

Quickwrite to Assess Use of Academic Language: At the end of class, students will be given their old notecard and asked to correct subject-verb agreement. At the bottom of the card, students should write the definition of subject-verb agreement.

Extension Activities for Mastery: If students continue to struggle with subject-verb agreement, they will be assigned further practice as out of class work, and have plenty of opportunities to meet with the teacher.

Name _____ Date _____

Subject-Verb Agreement Practice

Remember: subject-verb agreement says that a verb must agree in number (singular or plural) with its subject. Don't forget about special cases!

Part A: Correct any subject-verb agreement errors you see in the following sentences.

1. When annotating, inferences and predictions is good things to do.
2. Annotating for relevant characterization are very important when reading.
3. Neither evidence nor quotations are okay to stand alone without explanation.

Part B: Using what you know about subject-verb agreement and The Crucible, *write 5-6 is/are sentences that are predictions or inferences. Submit via Google Classroom when once finished or complete for homework.*

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Task 1 Continued: Planning Commentary

1. Summarize the content focus of this learning segment. This summary might take the form of a "big idea" or "essential question."

For this unit, we chose to focus on a question of morals in society. We asked, does the truth, or what is "right", always prevail? Students were expected to think about this question while reading *The Crucible* in class. With this question, we were hoping to encourage students to explore some of the societal issues that we still face today through a more historical lens. *The Crucible* provides not only a version of the story of Salem, but also represents an allegory for the Red Scare, which immediately connects the play to more recent history for students. When we ask if what is "right" prevails, we hope students will explore the kind of qualities present in society, comparing, for example, greed and selfishness to honesty and respect. This question explores issues that are undeniably still present in modern society. With that in mind, we hoped students would feel more inclined to note characterization because characterization is equally important in the real world. An individual's ability to understand and figure out what traits are possessed by their peers can be extremely useful. Through an exploration of characterization and morals, we hope to teach students how to see immorality and poor traits in people around them. This is important to students as they begin to enter the real world and develop more intense relationships with others.

2. Describe what you know about your students with respect to this content focus, what they can do as well as what they are learning to do. Consider the variety of learners in your class, including individual subgroups requiring different strategies. Include how this knowledge influences your choices of instructional strategies to promote student learning of this content. Address the following areas:

- Academic development (e. g., prior knowledge, key skills, ways of thinking in the subject areas, development levels, and other special education needs)
- Academic Language Development (e. g., students' abilities to understand and produce the oral or written texts in English that are part of the learning segment)
- Social and emotional development (e. g., relationship with each other, expressing themselves in constructive ways, engaging in collaborative learning, contributions to a productive learning environment)
- Family/community/ cultural assets (e. g., cultural norms, student interests, relevant experiences and resources)

This particular group of students presents a rather complex situation. The students are excellent at making connections within the text, and do not fear participating in whole class or small group discussion. Unfortunately, despite the wealth of knowledge these students have proven they have, many of them refuse to, or don't

have opportunities to complete any out of class work, and therefore many of the students have poor grades in the class. There are several students with conflict at home, or working late hours at jobs to help support their families, and these students often come to class and struggle to keep there heads up and eyes open. While I appreciate these students efforts to stay awake, it is hard to keep their attention for long on any single subject or assignment. This makes transitions in activity and movement essential to these students staying awake and performing at their highest potential. There are a handful of ELL students in the classes, most of whom work hard and do not hesitate to ask questions when they are confused. The students had limited background knowledge on the Salem Witch Trials, and needed to be provided some information before reading to help them best understand the text and make inferences and predictions. They generally gain a quick understanding of academic language presented to them, and use it appropriately in class discussions.

3. Please provide the title, author, and a short discussion of salient features of the text(s) used during your learning segment. What would a reviewer who is unfamiliar with the text(s) need to know about them in order to understand your instruction? These might include such things as the genre, theme, plot, or linguistic features.

Students are reading Arthur Miller's *The Crucible*. Published in 1953, the play, split into four acts, is an allegory to McCarthyism and the Red Scare, during which Miller himself was accused of being a communist. Although dramatized and fictionalized, it is based on fact and for the most part includes real characters from the Salem Witch Trials of 1692. *The Crucible* explores the effects of things such as greed, selfishness, abuse of power, and dishonesty on a society and/or group of people, and shows in depth what happens to people in times of hysteria, addressing societal flaws that are still present in the modern world. Miller's tragedy is now considered a classic American drama. The play has been adapted into numerous other forms, including a film that we used in class to set the scene for students.

With the excess of parallels between the play and the real world, a number of doors are open as far as annotating the text. One particularly useful feature in the text is the way in which Miller introduces all of the major characters in the play. He immediately calls attention to a particular set of characters, which guides readers automatically to who is more important. For my purposes, this is extremely useful, because Miller guides my students right into the important characters, and from there, the students simply need to deduce what traits these characters have, and more importantly, which attributes are important to the development of the story. Basically, *The Crucible* provides a perfect opportunity to work with students on understanding characterization and differentiating the relevant from the irrelevant, which can be exceptionally difficult at times when it comes to characters.

4. How do your plans support your students' learning of English-language arts and academic language related to the big idea/essential question of the learning segment?

- Explain how key learning tasks are sequenced in the learning segment to build connections from prior knowledge to new knowledge. Include how you will help students make connections between and among prior and new strategies for understanding, interpreting and responding to texts to deepen student learning throughout the learning segment. As needed, reference the instructional materials you have included.
- Identify the language demands embedded in the learning segment. Be sure to address relevant genres, key vocabulary or phrases for the concepts being taught and linguistic features that enable students to understand or produce the oral and/or written texts in the learning segment.
- Explain how the learning tasks help students at different academic and language proficiency levels develop this academic language.
- Describe any strategies planned to support students with specific learning needs.

For these students, reading *The Crucible* was an assignment in uncharted territory. They had very limited knowledge on the events of the Salem Witch Trials, and even struggled to discuss details of McCarthyism and the Red Scare. After their prior unit covering Fahrenheit 451, it became evident that the students are struggling with understanding characterization, and what sorts of details and statements in a text prove to be important and relevant to plot development and major themes. We chose *The Crucible* because we felt that the allegory to the Red Scare would aid students in the process of annotating for characterization *with a purpose*. Characters from *The Crucible* are not only based on facts from Salem, but they also parallel more recent historical icons from the Red Scare (which we anticipated they may have covered to some extent in their history class). With this information in the back of their minds, we hope students will be able to better recognize what characterization in Miller's play is important to the development of the story and themes.

In order to accomplish our goal of teaching annotating for relevance in characterization, we devised a particular order to arrange all the components we feel the students need. The first thing we feel the students need is a basic understanding of the necessary background knowledge, followed by some very preliminary and general predictions for the play. This means short presentations for the students regarding the historical facts from Salem, and the connection to the Red Scare and Arthur Miller's life. We will combine this with academic language regarding relevance, and then ask students to think about and make their best guess at its relationship with theme and plot. We feel this will best prepare students for the next lesson, during which we will introduce students to some characterization loaded passages, and use instructional scaffolding over a couple days to instruct the process of annotating for relevant characterization. During this time frame, students will be introduced to academic language surrounding characterization and its role in a text. This includes vocabulary

such as characterization, annotation, relevance, theme, and plot. We combine this with academic language on making predictions and inferences, hoping to connect the *process* of annotating for characterization to the *purpose* of annotating for characterization. This vocabulary includes inference, prediction, quotation, evidence, paraphrase, and traits.

Throughout the course of all these lessons and pieces, we will continuously ask students to make connections back to the essential question on whether or not what is "right" in society prevails. The unit is designed largely as a type of web of instruction. We hope that the established connections between the purpose and action of annotating characterization will help motivate the students to do the work. To help them, we will provide the background information, planting seeds for them to keep in mind as we begin instruction. By incorporating multiple types of teaching strategies and activities, we can cater to the different learning needs of the students. Students will individually mark the text, and work in pairs, groups, and with the class to talk about what they get out of the text. This allows struggling learners to work with students who excel in the classroom, and promotes the participation of students who are quieter in whole class discussions. We also do these things to constantly keep students engaged in the material and discussions. We will constantly assess student understanding throughout the lessons, and give them several opportunities to use academic language and practice applying the process.

5. How will you monitor student learning during the learning segment?

- Explain how you will use the evidence from the planned informal and formal assessments to provide feedback to students and to monitor their progress toward meeting learning objectives.
- Describe any modifications in the assessment tools or accommodations planned to allow students with specific needs to demonstrate their learning.

For our informal assessment, we will be using, and reusing note cards. In our first plan, I outline the beginning of the notecard process. We ask students at the conclusion of class on day one of the unit to write on their notecards the definition of relevance, and then speculate as to why they think it is important to plot and theme. This shows us two things: 1) we can see how well students understand the meaning of relevance, and 2) we can see how many of the students already have a good idea of the relationship between relevance and plot/theme. We will return these notecards to students on day two during our second lesson, and on the other side of the notecard students will use academic language to talk about how annotating for characterization helps interpret the plot and themes of a complex text, and what it helps readers do (i.e. making predictions and inferences about characters' roles in the text). The notecards will be monitored by

the teacher, who will pay attention to any common grammatical errors the students have that might be worthy of instruction in class.

After completing our first lesson, we were not able to perform our other lessons in their entirety, but we did manage to get major parts into class throughout the two weeks. We did manage to follow through with our note card plan. We came to realize that students struggled a lot with subject-verb agreement, and I drafted a possible lesson plan that incorporates teaching subject-verb agreement and incorporating with it the academic language we were using in class as well as *The Crucible*. Beyond strictly notecards, the students completed activities in class to informally test them, as well as checking annotations and skimming journal entries. All of these components were essential to keeping up with where individual students were and where the class was, which was essential to deciding how quickly to move forward with the material and what needed to be focused on the most. Between class discussion and the notecards it was clear that students had a good grasp on the academic language that we were covering. It would have been interesting to see how students did on the grammar worksheet and what other issues would have arisen as the unit went on. I would have loved to see what the students annotated and what they said about characters as the play continued.

6. Reflection:

- Indicate how specific research/theory guided your selection of specific strategies and materials to help your students develop the strategies and skills for understanding, interpreting, and responding to texts that are needed to meet the learning objectives. [Think of all the researchers/theorists/teacher-writers you have read: Rief, Tatum, Wilhelm, Vygotsky, Brunner . . . Think of courses you have taken in EDT, EDP, ENG. Think of writers you have read who have spoken eloquently . . . Whitman, Austin, Hughes . . . Some of those thinkers are your educational allies. Stand on their shoulders and let them help you see].

Scaffolding. Modeling. Think-alouds. Journals. These are only a few of the strategies and classroom approaches that we've covered in our classes this year alone for instructing. In one class, we read Linda Rief. Rief commits a substantial portion of her book, *Read, Write, Teach*, to talking about what she calls the reader-writer notebook. Rief describes this as "a place [for students] to be personal, individual, and real" (42). Upon first entering my host teachers classroom, I noticed the stack of uniquely decorated notebooks for each class on the back shelf. Taking advantage of the notebook, I planned it into my lesson as a place where students could share their opinions and, in the words of Don Murray, "think on paper." Rief continues in her book to say, "kids' voices need to be heard as they wonder, question, argue, reason, change their minds, or affirm their thinking" (*Read, Write, Teach*, 43). As I see it, this is the driving argument for why student journals are an essential part of the classroom. Not all students want to speak up and express their thoughts in a full class discussion, so it is

necessary to provide these more quiet or timid students an outlet for them to share their thoughts privately, more or less. Rief also talks in her first chapter about what students need out of their English classes. The first two items on the list are what Rief calls real writing (writing for real reasons and audiences), and reading that engages (and interests, and challenges).

We often talk about writing and reading as more separate entities than they should be. Tom Stoppard said, “Words are sacred. They deserve respect. If you get the right ones, in the right order, you can nudge the world a little.” What should be considered is the way in which we can add value to a reading, by talking about the writing of it. Many of the complex texts students are reading in school are highly acclaimed. The authors of these texts nudged the world so to speak. So by having students investigate what was going on in the author’s world and how the author creates parallels, students might find higher value in reading what may otherwise seem like a pointless and irrelevant text to them.

In Kylene Beers and Robert Probst’s book, *Notice & Note*, they preface the first of three sections with a quote from James Baldwin; “The questions which one asks oneself begin, at least, to illuminate the world, and become one’s key to the experience of others” (9). As we guided students into the realm of annotation, I urged them to ask questions of the text. Write it in the margins, their journals, on worksheets. When students ask questions, it is as if they are planting seeds in their own minds. Whether consciously or subconsciously, asking these questions shapes the way students read and what they pay attention to. As Beers and Probst say, “we still must interact with the text, bringing our own experiences to the words.” Without this interaction, reading loses its purpose. They go on to suggest that “we must question what was written, must infer what wasn’t written, and must make connections between the text and ourselves” (15). It is this art that I feel is often last in modern classrooms. With such a heavy emphasis on testing, the focus on text-to-self connections is often lost, and along with it goes any interest the students may have had in reading. It was this thought that drove us as we established our essential question. When you tell students they are going to read *The Crucible*, there are unanimous groans of displeasure from the students. If you tell them, however, that they will be reading a tragedy that explores the flaws of society and the people in it, they might feel more inclined to read and follow along. In environments where students suffer with tough personal lives outside of school, it becomes even more important to show the students why reading a complex text in English class has relevance to their lives. Relevance provides, then, an interesting topic to explore. I hoped that as we discussed the meaning of relevance in the class, students would begin to question its’ important in their daily lives.

The irony of the unit is something I cannot overlook. Beers and Probst paraphrase Annie Murphy Paul in their book, indicating that “Reading great literature...makes us better people” (18). Why is this true, though? Great literature

explores complex themes, which authors are almost always drawing from real life experiences. When we talk about learning a lesson the hard way, we should think about literature. Texts, especially more complex texts, provide ways for people to avoid learning the hard way. If we can see and attempt to understand the numerous perspectives available in texts, then we may be more empathetic to others. Generally, this is considered the type of trait that makes us better. Perhaps that's not enough evidence, however, so I will go on to argue that showing students even fictional repercussions for immoral behavior will lead them down a path of righteousness.

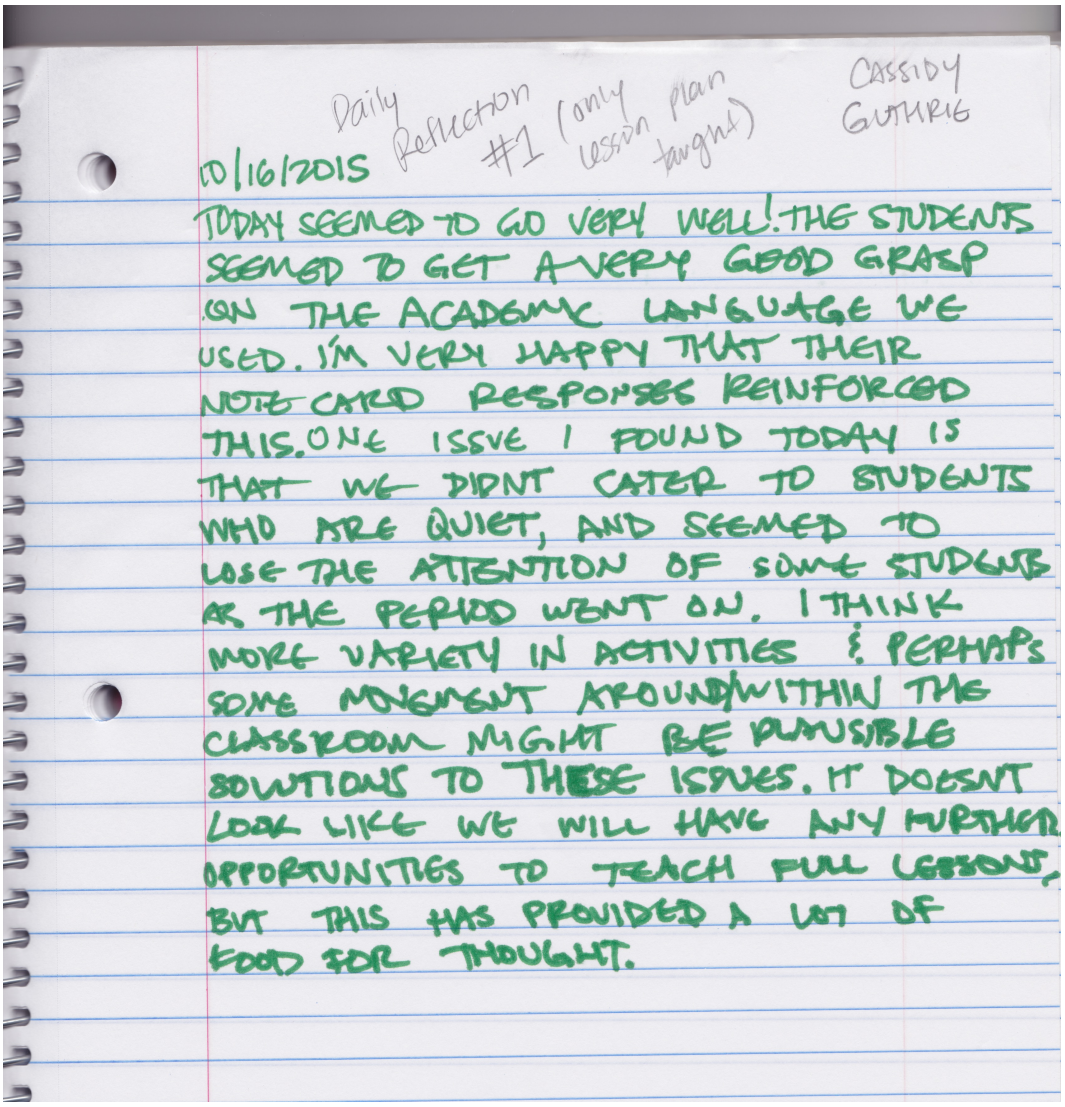
In order to reach these students with these moral themes and purposes of reading, we have to devise strategies that best instruct students and prepare them to apply concepts. One way to do this is through using think-aloud techniques like Jeffrey Wilhelm outlines in his book, *Improving Comprehension with Think-Aloud Strategies*. Wilhelm describes the think-aloud as a way of "metaphorically taking off the top of your head" so as to make "invisible processes visible to students" (11). Also in his book, Wilhelm talks about the importance of the teacher knowing what students know already, what they need to know, and how well they're grasping material. In order to create the best plan for a classroom, any teacher needs a solid understanding of where his/her students are at with the material. Some students will need to be challenged more, some will need things clarified, and sometimes students will enter a unit completely blind, with no clue what they're reading or why they're supposed to read it. I had planned to use the think-aloud process to model the beginning of the lesson on annotating for relevant character details. As Wilhelm states, "good readers interrupt their own reading to stop, reflect, and make connections" (13).Think-alouds, then, provide more than simply an example to students of what they should be noting, but are also a great modeling technique for how students can and should become active readers.

As I draw to a close, I must finish by discussing Vygotsky, and instructional scaffolding. Our decision to use *The Crucible* as our complex text provides an example of us considering the zone of proximal development (ZPD). As discussed earlier, the play provides an excess of characterization, as well as parallels to real world characters both allegorically and historically. The task cannot be so simple that the students don't need instruction, because the lack of challenge will leave them unmotivated, but the task also can't be so difficult that it is disheartening and equally unmotivating. *The Crucible*, we felt, lies right in the ZPD, where it provides numerous support systems to help students complete the task, but also is not so simple that it is too obvious what the students should be noting concerning relevant character traits. By using instructional scaffolding, the process of analyzing for relevant characterization becomes increasingly easy to transfer to the students. Arthur Applebee and Judith Langer describe it as a gradual internalization of the structure and process that a skilled reader shows students. With our characterization chart and overall unit, this was my main objective. At the conclusion of the two weeks, though I couldn't stick around to see the remainder of the

unit and how the students performed on the formal assessments, I felt as though the students had all improved immensely. Through the techniques we utilized, students showed understanding of a wealth of application, and successfully applied concepts that we modeled for them. All in all, it was a successful and exhilarating second two weeks in the field.

- Record a daily reflection after teaching each lesson by responding to the following prompts: [Most of you will be able to do this only once. This part, however, will be crucial next when you student teach. Every good teacher reflects upon her classes. This reflection is usually done informally, though some teachers keep a daily journal to capture their impressions, perceptions, and plans. edTPA assessors want to see your thoughtfulness and reflection in action]

    - What is working? What is not? For whom? Why? (consider teaching and student learning with respect to both content and academic language development?
    - How does this reflection inform what you plan to do in the next lesson?
    - Submit these daily reflections in a document separate from the commentary. Daily reflections are not included when calculating the page range indicated above for the commentary.



Daily Reflection #1 (only lesson plan taught)

CASSIDY GUTHRIE

10/16/2015

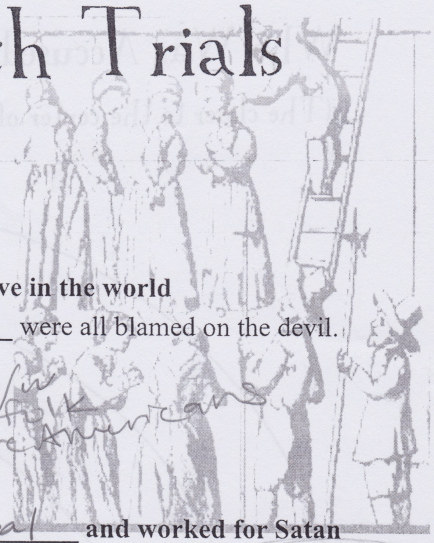
TODAY SEEMED TO GO VERY WELL! THE STUDENTS SEEMED TO GET A VERY GOOD GRASP ON THE ACADEMIC LANGUAGE WE USED. I'M VERY HAPPY THAT THEIR NOTE CARD RESPONSES REINFORCED THIS. ONE ISSUE I FOUND TODAY IS THAT WE DIDNT CATER TO STUDENTS WHO ARE QUIET, AND SEEMED TO LOSE THE ATTENTION OF SOME STUDENTS AS THE PERIOD WENT ON. I THINK MORE VARIETY IN ACTIVITIES & PERHAPS SOME MOVEMENT AROUND/WITHIN THE CLASSROOM MIGHT BE PLAUSIBLE SOLUTIONS TO THESE ISSUES. IT DOESNT LOOK LIKE WE WILL HAVE ANY FURTHER OPPORTUNITIES TO TEACH FULL LESSONS, BUT THIS HAS PROVIDED A LOT OF FOOD FOR THOUGHT.

Guided Notes: Page 1

Salem Witch Trial Notes Name PED 2 10/15

The Salem Witch Trials

1692 - 1693



Causes of the Witch Trials

devil present, not God

Black magic in words

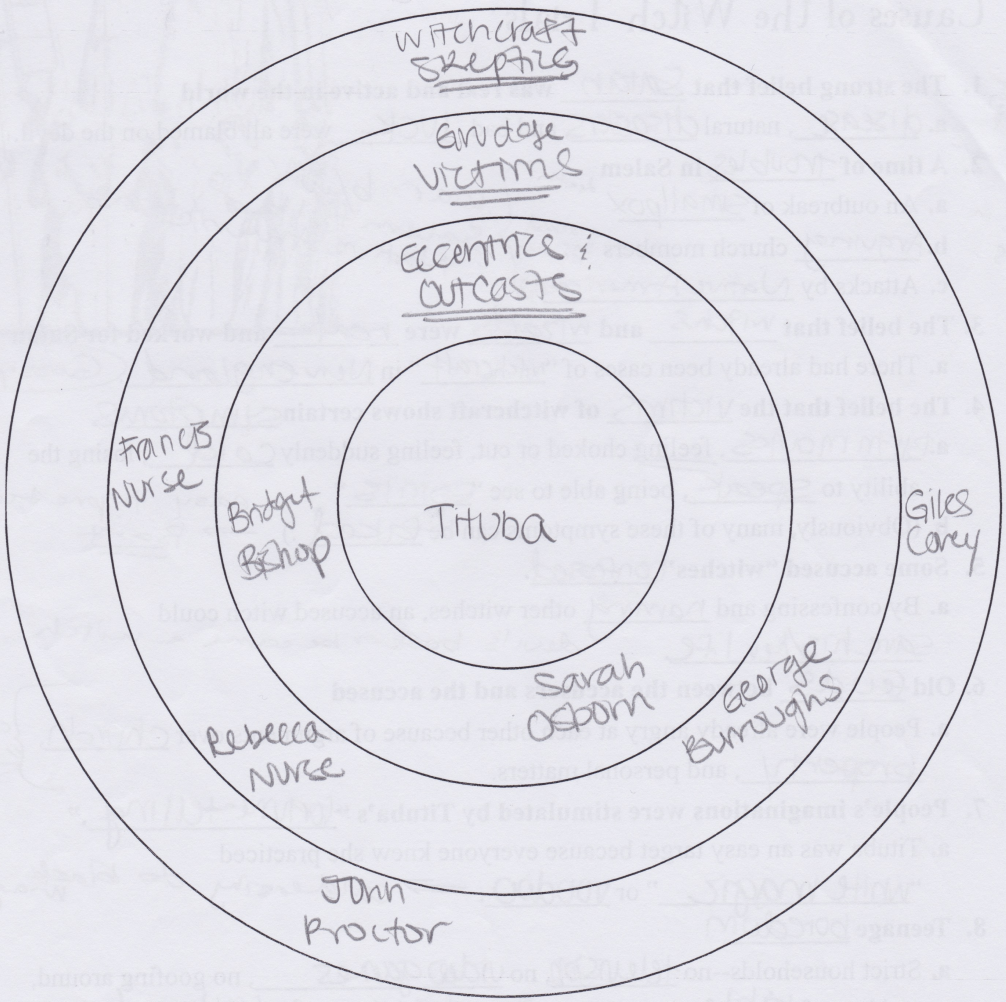
1. **The strong belief that** Satan **was real and active in the world**
   a. disease, natural disasters, and bad luck were all blamed on the devil.
2. **A time of** troubles **in Salem**
   a. An outbreak of smallpox death
   b. Arguing church members disliked sermon parish
   c. Attacks by Native Americans
   war b/w Salem folk & Native Americans
3. **The belief that** witchs **and** wizards **were** real **and worked for Satan**
   a. There had already been cases of "witchcraft" in New England. Gossip
4. **The belief that the** victims **of witchcraft shows certain** symptoms
   a. birthmarks, feeling choked or cut, feeling suddenly cold, losing the ability to speak, being able to see "spirits"
   b. (Obviously, many of these symptoms can be faked.) → easy to pretend → Bart
5. **Some accused "witches"** confessed.
   a. By confessing and naming other witches, an accused witch could save his/her life. devil's book → became a witch
6. **Old** feuds **between the accusers and the accused**
   a. People were already angry at each other because of arguments over church, property, and personal matters. greed "saints"
7. **People's imaginations were stimulated by Tituba's "**fortune-telling**."**
   a. Tituba was an easy target because everyone knew she practiced "white magic" or voodoo. ⟹ could easily do black magic
8. **Teenage** boredom
   a. Strict households--no television, no video games, no goofing around, and lots of bible reading → no dancing, shuffleboard
   b. Unmarried women and children had very little power in Puritan society. Becoming an accuser gave them a lot of attention and control.
   → take adv. of power
   ↳ godly power, abuse

Guided Notes: Page 2 (Circle Chart)

Salem Witch Trial Notes Name _____

Who Was Accused

(The closer to the center of the bullseye, the earlier a person was accused.)



Skeptic? w/ devil 2 get across idea
Nobody wanted to be wrong

19 deaths
→ accused ppl w/ 2 much power

Guided Notes: Page 3

Salem Witch Trial Notes Name _____

Why the Salem Witch Trials Ended

1. Respected **citizens were convicted and executed.**
   - **a.** For instance, Rebecca Nurse and Giles Corey were old and had excellent reputations. → more weight, are you gonna confess
   - **b.** George Burroughs recited the Lord's Prayer perfectly just before he was hanged. → led to skepticism, can't admit wrong → go to hell
     - **i.** (Witches weren't supposed to be able to do this.)
2. Powerful **people were accused.**
   - **a.** The governor's wife, for example.
3. **The courts finally ban "**spectral **evidence"-- evidence that only the** victim accused **can see or feel.**

Aftermath

1. **By the end of the Salem Witch trials,** 20 **people had been executed, 2** dogs **had been hung, and at least 4 people died** in jail**.**
2. **One of the accusers, Ann Putnam Jr. ("**Ruth Putnam**" in the play) confessed to** lying **and was forgiven by the church.** parents died, raised their children like a maid
3. **In 1711, the victims and their families were** paid a settlement (small check, no land) **by the courts.**
4. **In 1957, all the victims were officially pronounced "**innocent**" by the state of Massachusetts.**
5. **We use the term "**witchhunt**" to refer to any situation in which a hunt for wrongdoers gets** out of control**, and a person can be convicted just because he/she is** accused**.**

→ shouting scares
innocent until proven guilty out the window

Guided Notes: Page 4 (Notes for Instruction)

TKAM - accused of rape
→ Shot even though innocent bc black

Scottsborough Boys
→ girl claimed rape on train

McArthyism
→ Red Scare, Russian Spys accused

⟹ THE CRUCIBLE, ALLEGORY
friend to prison or Miller to prison

Character Packet Example: Reverend Parris, page 1

Rev. Parris (p.3-7)

At the time of these events Parris was in his middle forties. In history he cut a villainous path, and there is very little good to be said for him. He believed he was being persecuted wherever he went, despite his best efforts to win people and God to his side. In meeting, he felt insulted if someone rose to shut the door without first asking his permission. He was a widower with no interest in children, or talent with them. He regarded them as young adults, and until this strange crisis he, like the rest of Salem, never conceived that the children were anything but thankful for being permitted to walk straight, eyes slightly lowered, arms at the sides, and mouths shut until bidden to speak.

His house stood in the "town"—but we today would hardly call it a village. The meeting house was nearby, and from this point outward—toward the bay or inland—there were a few small-windowed, dark houses snuggling against the raw Massachusetts winter. Salem had been established hardly forty years before. To the European world the whole province was a barbaric frontier inhabited by a sect of fanatics who, nevertheless, were shipping out products of slowly increasing quantity and value.

No one can really know what their lives were like. They had no novelists—and would not have permitted anyone to read a novel if one were handy. Their creed forbade anything resembling a theater or "vain enjoyment." They did not celebrate Christmas, and a holiday from work meant only that they must concentrate even more upon prayer.

Which is not to say that nothing broke into this strict and somber way of life. When a new farmhouse was built, friends assembled to "raise the roof," and there would be special foods cooked and probably some potent cider passed around. There was a good supply of ne'er-do-wells in Salem, who dallied at the shovelboard in Bridget Bishop's tavern. Probably more than the creed, hard work kept the morals of the place from spoiling, for the people were forced to fight the land like heroes for every grain of corn, and no man had very much time for fooling around.

That there were some jokers, however, is indicated by the practice of appointing a two-man patrol whose duty was to "walk forth in the time of God's worship to take notice of such as either lye about the meeting house, without attending to the word and ordinances, or that lye at home or in the fields without giving good account thereof, and to take the names of such persons, and to present them to the magistrates, whereby they may be accordingly proceeded against." This predilection for minding other people's business was time-honored among the people of Salem, and it undoubtedly created many of the suspicions which were to feed the coming madness. It was also, in my opinion, one of the things that a John Proctor would rebel against, for the time of the armed camp had almost passed, and since the country was reasonably—although not wholly—safe, the old disciplines were beginning to rankle. But, as in all such matters, the line was not clear-cut, for danger was still a possibility, and in unity still lay the best promise of safety.

The edge of the wilderness was close by. The American continent stretched endlessly west, and it was full of mystery for them. It stood, dark and threatening, over their shoulders night and day, for out of it Indian tribes marauded from time to time, and Reverend Parris had parishioners who had lost relatives to these heathen.

The parochial snobbery of these people was partly responsible for their failure to convert the Indians. Probably they also preferred to take land from heathens rather than from fellow Christians. At any rate, very few Indians were converted, and the Salem folk believed that the virgin forest was the Devil's last preserve, his home base and the citadel of his final stand. To the best of their knowledge the American forest was the last place on earth that was not paying homage to God.

For these reasons, among others, they carried about an air of innate resistance, even of persecution. Their fathers had, of course, been persecuted in England. So now they and their church found it necessary to deny any other sect its freedom, lest their New Jerusalem be defiled and corrupted by wrong ways and deceitful ideas.

They believed, in short, that they held in their steady hands the candle that would light the world. We have inherited this belief, and it has helped and hurt us. It helped them with the discipline it gave them. They were a dedicated folk, by and large, and they had to be to survive the life they had chosen or been born into in this country.

The proof of their belief's value to them may be taken from the opposite character of the first Jamestown settlement, farther south, in Virginia. The Englishmen who landed there were motivated mainly by a hunt for profit. They had thought to pick off the wealth of the new country and then return rich to England. They were a band of individualists, and a much more ingratiating group than the Massachusetts men. But Virginia destroyed them. Massachusetts tried to kill off the Puritans, but they combined; they set up a communal society which, in the beginning, was little more than an armed camp with an autocratic and very devoted leadership. It was, however, an autocracy by consent, for they were united from top to bottom by a commonly held ideology whose perpetuation was the reason and justification for all their sufferings. So their self-denial, their purposefulness, their suspicion of all vain pursuits, their hard-handed justice were altogether perfect instruments for the conquest of this space so antagonistic to man.

But the people of Salem in 1692 were not quite the dedicated folk that arrived on the *Mayflower*. A vast differentiation had taken place, and in their own time a revolution had unseated the royal government and substituted a junta which was at this moment in power. The times, to their eyes, must have been out of joint, and to the common folk must have seemed as insoluble and complicated as do ours today. It is not hard to see how easily many could have been led to believe that the time of confusion had been brought upon them by deep and darkling forces. No hint of such speculation appears on the court record, but social disorder in any age breeds such mystical suspicions, and when, as in Salem, wonders are brought forth from below the social surface, it is too much to expect people to hold back very long from laying on the victims with all the force of their frustrations.

Character Packet Example (Cont.): Reverend Parris Page 2

The Salem tragedy, which is about to begin in these pages, developed from a paradox. It is a paradox in whose grip we still live, and there is no prospect yet that we will discover its resolution. Simply, it was this: for good purposes, even high purposes, the people of Salem developed a theocracy, a combine of state and religious power whose function was to keep the community together, and to prevent any kind of disunity that might open it to destruction by material or ideological enemies. It was forged for a necessary purpose and accomplished that purpose. But all organization is and must be grounded on the idea of exclusion and prohibition, just as two objects cannot occupy the same space. Evidently the time came in New England when the repressions of order were heavier than seemed warranted by the dangers against which the order was organized. The witch-hunt was a perverse manifestation of the panic which set in among all classes when the balance began to turn toward greater individual freedom.

When one rises above the individual villainy displayed, one can only pity them all, just as we shall be pitied someday. It is still impossible for man to organize his social life without repressions, and the balance has yet to be struck between order and freedom.

← EXCEPTION

WHO WILL FILL THIS ROLE

The witch-hunt was not, however, a mere repression. It was also, and as importantly, a long overdue opportunity for everyone so inclined to express publicly his guilt and sins, under the cover of accusations against the victims. It suddenly became possible—and patriotic and holy—for a man to say that Martha Corey had come into his bedroom at night, and that, while his wife was sleeping at his side, Martha laid herself down on his chest and "nearly suffocated him." Of course it was her spirit only, but his satisfaction at confessing himself was no lighter than if it had been Martha herself. One could not ordinarily speak such things in public.

Long-held hatreds of neighbors could now be openly expressed, and vengeance taken, despite the Bible's charitable injunctions. Land-lust, which had been expressed by constant bickering over boundaries and deeds, could now be elevated to the arena of morality; one could cry witch against one's neighbor and feel perfectly justified in the bargain. Old scores could be settled on a plane of heavenly combat between Lucifer and the Lord; suspicions and the envy of the miserable toward the happy could and did burst out in the general revenge.

WHAT WAS THE WITCH HUNT

Character Packet Example (Cont.): Reverend Parris Page 3 (Notes for Instruction)

Predict - verb - say/estimate that a thing will happen in the future or will be a consequence of something

Infer - verb - deduce or conclude info from evidence & reasoning rather than explicit statements

Why this Quote?

- defensive, weak, sensitive

- narcissistic → a person who is overly self-inv. often vain & selfish

vain: having or showing an excessively high opinion of one's appearance, abilities, or worth

Character Chart:

Inference or prediction on what the character might do or how they may affect the play, based on the chose quote and identified traits.			
List of character traits revealed.			
Quote revealing relevant character trait about someone from *The Crucible*.			