

<p><i>the final performance of student learning?</i></p>	
<p>Desired Outcomes for Student Learning/ Standards</p> <p><i>What do I want students to know, understand, and be able to do?</i></p> <p><i>What skills or insights do I expect them to gain?</i></p> <p><i>How do these ideas align to state and/or national standards and/or graduation requirements? (Include all standards for all disciplines being assessed that align with desired outcomes)</i></p>	<p>Reading</p> <p>Key Ideas and Details</p> <ol style="list-style-type: none"> 1. Read closely to determine what the text says explicitly and to make logical inferences from it. 2. Cite specific textual evidence when writing or speaking to support conclusions drawn from the text. 3. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. 4. Analyze how and why individuals, events, and ideas develop and interact over the course of a text. <p>Writing</p> <p>Text Types and Purposes</p> <ol style="list-style-type: none"> 3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
<p>STAGE TWO: Determine Acceptable Evidence</p> <p>How will we know if students have achieved the desired outcomes and met the standards?</p> <p>What will we accept as evidence of student understanding and proficiency?</p>	
<p>Assessment</p> <p><i>How will I know if students have achieved the desired outcomes and met the standards?</i></p> <p><i>What will I accept as evidence of student understanding and proficiency? How will I communicate this to students?</i></p> <p><i>How will I evaluate student evidence of learning the desired outcomes?</i></p> <p><i>How will I offer students the opportunity to expand on and apply what they've learned?</i></p> <p><i>How will students have an opportunity for self-evaluation and/or revision?</i></p>	<p>Creation of imagined narratives based on information provided by the text.</p> <p>Narratives will give voice to the voiceless characters.</p> <p>Narratives of the imagined life of the protagonist before and after she enters the text.</p> <p>A performance by participants that will create an inner life of the characters through narrative, gesture, voice and body language.</p>

STAGE THREE: Plan Learning Experiences and Instruction

What teaching and learning experiences will equip students to demonstrate the targeted understandings?

Develop the Instructional Plan

What is the scope and sequence of activities that lead to student success on the assessment(s) and academic rigor?

Do activities require that students ask deep questions about their learning?

Are there opportunities for students to develop language and conceptual understandings related to content?

Are there opportunities for meaning-making and personal reflection on the part of students?

Are students encouraged to revise and produce quality work?

Do the activities provide multiple entry-points and accommodate for different learning styles?

Is the teacher spending her time coaching, conferencing, leading, participating, and sharing responsibility for learning with the students?

1. We will build trust among the participants with community building activities that focus on verbal and physical communication and creating spontaneous, collaborative texts through improvisation. (Oral literacy-imagining, accessing, activating)
2. We will read text in a variety of formats, beginning with the whole group, moving into smaller groups, pairs and finally, some solos for those who are ready. We will see how our relationship to space, physical choices, and proximity to objects impact our ability and skills in reading aloud.
3. We will identify characters in the story and beyond the story, naming them, describing them, and breathing life into them through physical and verbal improvisations and soundscapes.
4. The culminating performance will integrate all of the skills learned as participants perform their interpretations of the character(s) and imagined outcome(s) of the story.

<p>Identify Materials and Resources</p> <p><i>What materials and resources—including student handouts, books, periodicals, media, software, URLs—are required to implement this unit?</i></p> <p><i>Are the materials and resources sufficient for exploring the topic and directly related to the essential question?</i></p>	<p>The work we will be doing will be applicable to character analysis in any story. The story chosen is accessible and the techniques readily applicable for middle and high school students. The workshop will focus on how simple it is to analyze text and characters when we enliven the characters from our own experiences.</p> <p>We will need: pens, paper, large index cards and copies of the story, SNAP, by Yolanda Scavron, written when she was 17 years old, which models for youth their own ability to create work of substance and depth, when they value and write from their own lives.</p>
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STAGE FOUR: ALIGNMENT and REFLECTION

<p>Implementation Alignment and Reflection</p> <p><i>How do the instructional activities support the achievement of the desired outcomes?</i></p> <p><i>How do the assessment methods demonstrate achievement of the desired outcomes?</i></p> <p>AFTER THE UNIT IS COMPLETE:</p> <p><i>What worked?</i></p> <p><i>What didn't work?</i></p> <p><i>What would another teacher need to know in order to enact this curriculum?</i></p>	<p>Informal discussion and debrief with participants. They will self-assess if they believe their students will benefit from the process based on their own experience of going through it. My assistant and SmART intern, Eilish Thompson, is a student and one of the authors in the Bullying anthology that I have co-edited and all of the participants will receive (Bullying: Replies, Rebuttals, Confessions and Catharsis). They will also have a chance to dialogue with her, a young person entering her junior year of college who has worked with me since she was a sophomore in high school.</p> <p>The text we will be using, SNAP, by Yolanda Scavron, is included in the book and offers many opportunities to re-create this work while addressing the issue of bullying in a casual and safe manner that keeps the dialogue focused on the text.</p>
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