Lesson Planning Assignment Part I: Point of View

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**Harmony and SST Lesson / Unit Plan**

**Lesson Focus: Understanding Conflict in Fiction—Lesson 1: Points of View**

**Teacher:** Mr. Travis Washmon

**Subject and Grade Level, Section and Grouping:** 8TH grade English Language Arts and Reading, Sections C, D, and E. Students are grouped by ability in Harmony schools and are grouped by mixed ability in my classroom to the extent of my powers. Students sit in groups of 4-5.

**Dates:** 13 August to 17 August 2012

**Objectives**

Students will understand…

* that authors choose point of view to present a perspective
* how narrative structure shapes imaginative stories
* how the author’s chosen point of view impacts the way the events in a story are presented
* that authors use conventions of written language to communicate clearly and effectively.
* that understanding new words and concepts enhances comprehension and oral and written communication.

**TEKS (Texas Essential Knowledge and Skills covered in this lesson):**

* 8.2(A,B,E), 8.FIG 19 (A, B, C, D, E, F), 8.3, 8.6C, 8.8, 8.14(A, B, C, D, E), 8.15(I, II, III), 8.16, 8.17C, 8.19, 8.20, 8.21, 8.28

**ELPS (English Language Proficiencies for English Language Learners covered in this unit):**

* C(1) A-H, C(4) D-K, C(5) B-G

**Materials:**

* An open mind and a positive attitude!
* Literature books or a pre-printed copy of short fiction sets from varied cultural perspectives written in the 1st person and 3rd person (both limited and omniscient).
* Projector and computer or Document camera
* Chart paper
* Markers for everyone!

|  |  |  |
| --- | --- | --- |
| **Story** | **Point of View** | **How We Know** |
| **“The Cask of Amon-tillado** | **1st person** | **Uses “I”** |

**Model:** Gradual Release

**Explicit Instruction (I DO):**

* Create an Anchor chart
* Have students imagine that while their parents are gone to the store, they get into a playful wrestling match with their friend or sibling. During the course of the wrestling, their mother’s favorite antique lamp is broken.
* Break students into groups of three and ask each to tell the story —one from the student’s point of view, one from the friend’s or sibling’s point of view, and one from the mother’s point of view.
* Ask students to discuss how the points of view differed.
* Now ask what would happen if there were an unseen observer who had witnessed the whole episode and was also able to hear what each person was thinking. How might that person tell the story? How might it change if that person wanted to tell the story focusing on the student?
* Now explain that when the story is told by a character in the story, we call that 1st person point of view; when it is told by a narrator who is not part of the story, it is 3rd person point of view. Third person can be omniscient (able to get into any character’s head) or limited (able to get into only one character’s head).
* Now project the first three paragraphs of Poe’s “The Cask of Amontillado.” (This gives you a chance to familiarize the students with Poe’s sentence structure and vocabulary—and to be sure they understand the beginning of the story. It is important to include this story in your stack because this is a classic example of an unreliable narrator.) Think aloud as you determine the point of view and record it on the anchor chart, being sure to emphasize paying attention to the pronouns.

**Partner / Small Group Work (We Do):**

* Now show the first four paragraphs of “The Open Window” (again, this story is good to use as a model to acquaint the students with the sentence structure and diction and make sure they understand the beginning of the story).
* Remind the students of the thinking you did to determine the point of view in the Poe story and ask them to turn and talk to a partner about the point of view in this story.
* Once the students have identified the story as 3rd person, remind them that they then have to decide whether it is omniscient or limited.

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| **Story** | **Point of View** | **How We Know** |
| **“The Cask of Amontillado** | **1st person** | **Uses “I”** |
| **“The Open Window”** | **3rd person Omniscient** | **Uses he, “a lady,” etc.—comments on both characters** |

**Independent Work (You Do):**

* Break students into small groups of 4-6 students. Give each group a piece of chart paper and markers.
* Either assign a story to each group and have them determine the point of view or ask each group to look at all the stories you have selected. Be sure you include 3rd person limited in the group of stories. Remember to consider the reading levels of your students.
* Have students complete a chart based on their examination of the story(s).

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| --- | --- | --- |
| **Story** | **Point of View** | **How We Know** |
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|  |  |  |

**Assessment: Explain links to instruction**

Sharing

* Have students share their charts. This assessment is informal, but will create an opportunity to correct any misconceptions and to monitor student learning of instruction.
* Lead a whole-class discussion of how we determine point of view in a piece of fiction.

Inventories

* Have each student fill out the following inventory created using the Cochran, Conklin & Modin (2007) as referenced in Cohen & Spenciner (2009) inventory as a guide. This will be done as a homework assignment and will carry through to be an extension of the lesson into the following lessons. This inventory should be kept in the student’s journal for access in following lessons and to be used in the final project for the unit capstone (create).

|  |  |
| --- | --- |
| Remember | What is a narrator?  What is a point of view? |
| Understand | What makes a narrator different from a character? |
| Apply | How would you write a story in the first person?  What things would you do to make sure you maintain parallelism? |
| Analyze | Draw a chart that is different from the one we used in class to show the differences between 1st and 3rd person narrators.  How has learning about points of view changed the way you read stories? |
| Evaluate | What things can you do to ensure that you will remember what a point of view is and what kinds there are?  What point of view is your favorite kind to read? What book or story did you read that was your favorite?  Were you productive in your work with your group? How could you be better next time? |
| Create | Write a creative story in the 1st person.  Write a creative story in the 3rd person (you choose limited or omniscient). |

**Accommodations and Differentiation:**

(Student initials)M.O.- extra time for completing tasks, choice of grouping and seating close to instructor, English dictionary, mp3

T.A.- Extra time for completing tasks, reduction in amount of writing required in English, preferential seating and grouping, electronic dictionary, mp3

Z.J.- Extra time for completing tasks, reduction in amount of writing required in English, preferential seating and grouping, electronic dictionary, mp3

B.W.- Preferential seating, choice of joining a group or working alone, freedom to go outside the classroom to “cool down” without interference, do not ask for public response-instead take written responses and read aloud for him

**Harmony and SST Lesson / Unit Plan**

**Lesson Focus: Understanding Conflict in Fiction—Lesson 2: Benefits and Liabilities**

**Teacher:** Mr. Travis Washmon

**Subject and Grade Level, Section and Grouping:** 8TH grade English Language Arts and Reading, Sections C, D, and E. Students are grouped by ability in Harmony schools and are grouped by mixed ability in my classroom to the extent of my powers. Students sit in groups of 4-5.

**Dates:** 13 August to 17 August 2012

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**TEKS (Texas Essential Knowledge and Skills covered in this lesson):**

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**ELPS (English Language Proficiencies for English Language Learners covered in this unit):**

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* Projector and computer or Document camera
* Chart paper
* Markers for everyone!

**Model:** Gradual Release

|  |  |  |
| --- | --- | --- |
| **Point of View** | **Pros** | **Cons** |
| **1st person** |  |  |
| **3rd person limited** |  |  |
| **3rd person omni-**  **scient** |  |  |

**Explicit Instruction (I DO):**

* Create an Anchor chart
* Review the chart you have made listing each story’s point of view.
* Explain that as writers it is important to know what our choices are—especially since we will be writing a short story and will need to thoughtfully choose the point of view that best suits our needs.
* Think aloud as you start the chart by listing the three points of view we have studied: first person, third person limited, and third person omniscient.
* Think aloud again as you consider the stories that have been read that were written in first person and begin to speculate on what an advantage is of first person point of view (example—it makes the reader feel like you are including him in the story). Back up your idea with a specific oral reference to the story. Add the pro to the chart.

**Partner / Small Group Work (We Do):**

* Now ask students to turn and talk to a partner, deciding on another idea that can be added somewhere on the chart. Be sure ideas include a reference to a specific story.
* Choose a volunteer to offer an idea and explanation.

**Independent Work (You Do):**

* Now ask students to work with a partner or in a small group to fill in the chart based on the stories they have read.
* Teacher should monitor, redirect, and clarify confusions as students work.

**Assessment:**

Sharing

* Have students share their ideas, using these to create a class anchor chart. Be sure all student ideas are backed up with a discussion of how the strength or weakness is related to a story from the study stack.

Inventories

* Have each student fill out the following inventory created using the Cochran, Conklin & Modin (2007) as referenced in Cohen & Spenciner (2009) inventory as a guide. This will be done as a homework assignment and will carry through to be an extension of the lesson into the following lessons. This inventory should be kept in the student’s journal for access in following lessons and to be used in the final project for the unit capstone (create).

|  |  |
| --- | --- |
| Remember | What is a narrator?  What is a point of view?  As a writer, what are some of the upsides to using a 1st person narrator? |
| Understand | What makes a narrator different from a character?  Why would an author choose to use a 3rd person limited narrator? |
| Apply | How would you write a story in the first person?  What things would you do to make sure you maintain parallelism?  How will you choose which point of view to write from? |
| Analyze | Draw a chart that is different from the one we used in class to show the differences between 1st and 3rd person narrators.  How has learning about points of view changed the way you read stories?  Come up with three more pros and three more cons to add the chart for 1st person narrator. |
| Evaluate | What things can you do to ensure that you will remember what a point of view is and what kinds there are?  What point of view is your favorite kind to read? What book or story did you read that was your favorite?  Were you productive in your work with your group? How could you be better next time?  What things could I do as a teacher to help you and your classmates learn about point of view better? |
| Create | Write a creative story in the 1st person.  Write a creative story in the 3rd person (you choose limited or omniscient). |

**Accommodations and Differentiation:**

(Student initials)M.O.- extra time for completing tasks, choice of grouping and seating close to instructor, English dictionary, mp3

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**Plan to encourage and maintain active Student Involvement in the lessons:**

Pre-assessment and class inventories allow for the appropriate selection of texts. Students will be given a choice in texts for independent work and will be given choice in grouping.

Group’s (in my class named after countries) members are assigned roles (on a rotating schedule) and are held accountable for that role by the other groups members and myself (United Nations Speaker). For each successful role completion students earn U.N. points for their country which they can then trade for goods and services (tea with the speaker, liberation time, and books). This is the extrinsic motivation part of maintaining student involvement.

The maintenance of student involvement falls upon a thorough presence in conversation by the U.N. speaker. By keeping up positive active responses and minimizing anxiety, stress, defensiveness, aggression, and tension in conversations, students are more likely to maintain interest in learning (Fitzsimmons, 1998 as referenced in Cohen & Spenciner, 2009).

The constant presence of the teacher in the conversation is known as the GPS strategy. This is a three step strategy that includes 1.) the scaffold (organizing and strategizing for the entire lesson) 2.) Ongoing motoring (this includes offering new mini-interventions and support at every level) 3.) Positive feedback (this is where you praise praise praise). The most important part of this strategy is the ongoing monitor. If the scaffold is built, but there is no one there to say, “let’s try something else,” then the student will be last again. Fowler (2010) offers some great advice from Roland Rotz on page 6. “Fidget to focus” strategies include allowing student to use balancing balls, stress balls, and treadmills during class in order to focus their brains.

**Plan to Differentiate Instruction for individual or student group needs, such as for special needs, learning styles, differing background knowledge or skills levels, etc.:**

English language learners (ELLs) will have already been assigned a buddy for interpersonal exchange (telemonitoring) as described in Cohen & Spenciner (2009) on page 189. The native speaking buddy will help take notes and communicate in writing throughout the class and the year to help drive home ideas discussed in class. Also, to differentiate for both ELLs and students with lower reading levels or Learning Disabilities (LDs) the short stories read will be available on mp3 players which will be given to those students with the need so that they can replay the parts of the story we are discussing as often as needed without feeling left out or singled out.

Students will have choice in texts (from a large selection) when completing independent work and will have access to those texts in multiple formats (print, online, audio). There are no students with physical disabilities in these sections and therefore the need for Assistive Technology (AT) integration is not present. However, ATs would be easily integrated into this lesson without the need for any changes to the lesson content.

The greatest amount of differentiation comes from the presence of ongoing assessment and layered instruction that can easily be repeated multiple times at every level, or altered easily at any level to suit arising needs. Several learning styles are addressed in the lesson which allows for movement, logic, verbal and written communication, interpersonal contact and personal reflection. In addition to the ongoing assessment, there would be a great deal of pre-assessment similar to the assessments listed in the so named section of this lesson. Based on the outcomes of pre-assessment the level of text and speed of the lesson may change, but the content of the lesson would not change.

In addition, flexible grouping in a mixed ability setting maintained within a positive and safe environment allows for student choice, and responsive interactions (Chapman & King, 2005).

**Planning for Diversity Perspectives, such as for differing cultural, linguistic, socio-economic backgrounds, etc.:**

Diversity perspectives are not only planned for but hoped for in this lesson on point of view. Texts are pre-selected in order to have a great range of perspectives represented in order to peak interest and possibly climax in student teaching (if a student has a great deal of knowledge about a particular text or content matter).

Rules for positive feedback have been instilled in the students from the first days of school and students are always expected to be courteous and cognizant of the possible outcomes of their words. All students respect one another at all times regardless of color, ethnicity, language, economic standing, religion, or disability.

**Linking Assessment to Instruction**

Assessment will go on in an informal fashion throughout the lessons. The teacher will teach in a very response driven fashion and will monitor group discussions in order to check for understanding. When groups present their graphic organizers the teacher will then have another chance to check for understanding and to correct any problems as well as providing an opportunity for re-teaching of all the information to students who may still have any issues.

Formal assessment will include the inventories and the writing project which will be completed at the end of the unit on fiction. The inventory will be kept in the student’s journal and will be checked weekly for completeness and content. This is yet another way to check for understanding in a low anxiety setting for the student. The inventory lists “write a creative story in the first person” under the *create* item. The teacher will use a rubric to assess this work when it comes time to produce it, however, its creation does not come in these two lessons, but after a full unit on fiction.

All of the used assessment items allow the teacher to gather information about each student in informal and formal settings and will help identify varying needs for additional support, and will help plan instruction and activities for future lessons. For example, if students understand point of view but don’t understand internal conflict or denouement, these items can be retaught or supported in the drama unit or through additional post-writing lessons and activities.

References

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