

DEALING WITH LIFE: UNDERSTANDING INNER CONFLICT

BY: REBEKAH HURD

SIX WEEK UNIT PLAN

DR. SHELBY WITTE

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Rationale

This unit is based on the central theme of inner conflict. Inner conflict is a major part of everyone's life and is, therefore, very relatable to students. Inner conflict includes making difficult decisions, knowing how the consequences of your choices affect your everyday life, contradicting actions and feelings, and it could even include learning about one's true identity.

This theme is very relatable to all students in many different aspects of their lives. Students could be experiencing inner conflict in many ways: choosing their group of friends, finding themselves, deciding their college plans, et cetera. Every student in my class will be able to make connections from his or her own life to work we do in this unit.

The texts I have chosen for this unit all deal with the central theme of this unit. *Life of Pi* by Yann Martel and *The Book Thief* by Markus Zusak are the main texts of this unit. *Life of Pi* deals with inner conflict in that the main character, Pi, struggles with finding himself while in the midst of a life altering disaster and deciding how to use the know knowledge he has gained from learning many different ideologies. In *The Book Thief*, set during World War II and the Nazi takeover, Leisel wrestles with the urge to steal forbidden books in order to gain freedom. I have also chosen several poems, Choose-Your-Own-Adventure novels, and short stories that also deal with these same types of issues.

My anticipatory set and my final lesson plan for this unit before student presentations will consist of the teacher reading allowed a Choose-Your-Own-Adventure book. The class will decide their own fate together. During the anticipatory set, this will lead into a class discussion about how you can deal with the conflict of making difficult decisions. At the end of the unit, this will serve as a book end and create an end of unit discussion based on everything we have learned about inner conflict up to that point. I believe that these discussions will be essential in helping students relate our central topic to their own lives.

For this unit, I have chosen to incorporate a very creative cumulative project. I will have students choose one of the works we have discussed and discuss the inner conflict in that text. Before they can discuss the text, however, they will first present something that they have created that relates to our central theme. They could write a poem, sing an original song, dance, act out a monologue, read aloud a newspaper article they wrote, show a piece of art they created, or anything else creative with teacher approval. They can present anything they want as long as in the last 5 minutes of their presentation they relate it to inner conflict and the text that they have chosen. I wanted to use this type of project for several reasons: this project will challenge students to think about the inner conflict they have or will experience in their lives and they will be able to express themselves while describing why their projects fit the requirements. Generally, as students are more personally invested in their school work, the better it is. If my students care about this project because they can express themselves, they will more likely put more time into this project and learn more from it, overall.

I believe that this unit will be a very introspective learning experience. I think that, within this unit, students will be able to learn a lot about themselves and the world around them. Students will be able to answer the essential question: how can you cope with inner conflict in your everyday life.

Texts

Life of Pi by Yann Martel

The Book Thief by Markus Zusak

The Island of Time by R.A. Montgomery

Beyond Escape by R.A. Montgomery

Robert Frost's "The Road Not Taken"

James Hurst's "The Scarlet Ibis"

Materials

- Class set of composition notebooks to be used as journals
- Class set of *Life of Pi*
- Class set of *The Book Thief*
- Class set of "The Road Not Taken"
- Class set of "The Scarlet Ibis"
- Teacher copy of *The Island of Time*
- Teacher copy of *Beyond Escape*
- Access to computer
- Access to projector
- Access to Google Art Project
- Access to YouTube
- Pencils/Pens

Common Core Standards

RL.9-10.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9-10.2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

RL.9-10.3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

RL.9-10.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

RL.9-10.5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

RL.9-10.6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

RL.9-10.7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*).

RL.9-10.8. (Not applicable to literature)

RL.9-10.9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

RL.9-10.10. By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. RI.9-10.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

RI.9-10.5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

RI.9-10.6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

RI.9-10.7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

RI.9-10.8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

RI.9-10.9. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

RI.9-10.10. By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

W.9-10.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

W.9-10.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.

Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

Provide a concluding statement or section that follows from and supports the argument presented.

W.9-10.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.

Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

Use precise language and domain-specific vocabulary to manage the complexity of the topic.

Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

Text Types and Purposes (continued)

W.9-10.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Production and Distribution of Writing

W.9-10.4. 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.)

W.9-10.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.9-10.6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

SL.9-10.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

SL.9-10.2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

SL.9-10.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Presentation of Knowledge and Ideas

SL.9-10.4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

SL.9-10.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

SL.9-10.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Conventions of Standard English

L.9-10.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Use parallel structure.*

Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

L.9-10.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.

Use a colon to introduce a list or quotation.

Spell correctly.

Knowledge of Language

L.9-10.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Write and edit work so that it conforms to the guidelines in a style manual (e.g., *MLA Handbook*, Turabian's *Manual for Writers*) appropriate for the discipline and writing type.

Vocabulary Acquisition and Use

L.9-10.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.

Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).

Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

L.9-10.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

Analyze nuances in the meaning of words with similar denotations.

L.9-10.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Objectives

Students Will Be Able To:

- Write in their journals for 10 minutes at a time in order create a clear concise argument and paragraph.
- Identify and correct grammar mistakes in a paragraph.
- Define vocabulary words.
- Create sentences using vocabulary words.
- Identify synonyms of vocabulary words.
- Discuss significant aspects of texts read in class.
- Identify the theme of a text.
- Identify literary devices within a text.
- Create connections between texts and real life.
- Think critically about discussion questions.
- Identify similar themes across works including text, film, art, music, etc.
- Work as a group to successfully meet a common goal.

Goals

- The students will understand how literature and art work together to present an idea.
- The students will successfully work in groups.
- The students will understand how texts relate to their own lives.
- The students will enjoy a critical discussion on literature.
- The students will participate in classroom activities.

Daily Lesson Plans (50 Minutes)

Day 1: Monday

2 Minutes:

Attendance/Housekeeping

35 Minutes:

Teacher reads aloud from *The Island of Time* by R.A. Montgomery, a young adult Choose-Your-Own-Adventure (CYOA) novel. Students decide together (through voting or discussion) which path in the novel to follow. Students will receive a maximum of 10 participation points for this activity.

13 Minutes:

Class discussion about central theme of this unit: inner conflict. Define theme, then discuss how theme relates to reading this CYOA novel. Teacher begins introducing *Life of Pi* by Yann Martel, and asks students to notice where the theme of inner conflict is found in the novel. Students will receive a maximum of 10 participation points for this activity.

Homework:

Read *Life of Pi* up to page 50.

Day 2: Tuesday

2 Minutes:

Attendance/Housekeeping

10 Minutes:

Caught Ya! In their journals, students will copy a passage from the board that is written using incorrect grammar. The students will then correct the passage's grammar. Teacher will walk around room and check for completion by looking at one particular area of the passage. If the student has not fixed that specific problem, teacher will say "Caught Ya," and the student will know to look back over their work. Then go over answers as a class. (See Appendix A)

10 Minutes:

Students will copy down list of vocabulary words into their journals, skipping a line after each word in order to leave space for definition. They will find definitions for these words for homework. (See Appendix B)

28 Minutes:

Class discussion based on last night's readings. What did the students think of the book? What is significant in the pages they read? Students will take notes in their journals. Students will receive a maximum of 10 participation points for this activity.

Homework:

Define vocabulary words in your journals. After each definition, write at least 2 synonyms for each word. Read *Life of Pi* up to page 100.

Day 3: Wednesday

2 Minutes:

Attendance/housekeeping

10 Minutes:

Journal: Describe a time when you felt conflicted. What was the situation? How did you feel? How did you cope with your feelings?

28 Minutes:

Discuss what we read last night. What is significant in these pages? How does this relate to what we talked about yesterday? Students will take notes in their journals. Students will receive a maximum of 15 participation points for this activity.

10 Minutes:

Vocabulary worksheet. (See Appendix C) Students will receive a maximum of 10 points for this activity.

Homework:

Read up to page 150 and complete a “So What,” in your journals. (See Appendix D) Choose one 80 line passage from the selected pages on which to base your “So What?”

Day 4: Thursday

2 Minutes:

Attendance/Housekeeping

5 Minutes:

Spot check for completion of “So What?”

30 Minutes:

Go over what students did for their “So What?” Discuss why they chose the passage they chose, why it is important. How does their passage fit in the whole story? Discuss all of last night’s readings. Students will take notes in their journals. Students will receive a maximum of 10 participation points for this activity.

13 Minutes:

Students will take out a sheet of paper and write 1 sentence for at least 10 of the vocabulary words. Students will hand this in at the end of the period and will be graded for accuracy. Students will receive a maximum of 10 points for this activity.

Homework:

Read up to page 200. Study for vocabulary test tomorrow.

Day 5: Friday

2 Minutes:

Attendance/Housekeeping

10 Minutes:

Journal: Free Write Friday!

20 Minutes:

Vocabulary Test (See Appendix E) There will be 15 questions; each question will be worth 1 point. This score will then be converted into a percentage as be counted as a test grade.

18 Minutes:

Discuss readings from last night. Discuss novel up to this point. Students will receive a maximum of 15 participation points for this activity.

Homework:

Read up to page 300 and complete 80 line “So What?”

Day 6: Monday

2 Minutes:

Attendance/Housekeeping

5 Minutes:

Spot check for completion of “So What?”

12 Minutes:

Journal: Show class “The Lion King” movie clip. Prompt: Describe the inner conflict that Simba feels within this movie clip.

29 Minutes:

Class discussion based on the weekend’s readings and “So What” assignment. Students will receive a maximum of 15 participation points for this activity.

2 Minutes:

Exit Slip: Write down 2 things that you have learned from reading *Life of Pi*.

Homework:

Finish novel and complete “So What” on an 80 line passage.

Day 7: Tuesday

2 Minutes:
Attendance/Housekeeping

5 Minutes:
Spot check for completion of “So What?”

10 Minutes:
Students will complete “Caught Ya” in their journals. (See Appendix F)

33 Minutes:
Discuss end of novel, “So What” and final thoughts. Students will receive a maximum of 15 participation points for this activity.

Day 8: Wednesday

2 Minutes:
Attendance/Housekeeping

10 Minutes:
Journal: How do you think studying art could be beneficial to your understanding of a novel? Why is this important?

38 Minutes:
Google Art Project: I will show my class a Google Art Project that I created for the novel. Each work of art that is included in the project is accompanied by a discussion question. We will discuss each question and each work of art in class. The Google Art Project can be accessed here: <http://goo.gl/K1pGx>. Students will receive a maximum of 30 participation points for this activity.

Homework:
Come up with at least 2 questions you still have about the text or 2 questions that deal with subjects from the text that you would like to revisit.

Day 9: Thursday

2 Minutes:
Attendance/Housekeeping

48 Minutes:
Socratic Seminar: I will choose one student to be the leader of the Socratic Seminar. The class will move their desks into a circle. The leader will start the seminar by asking one question they came up with about the text. The class will then discuss the question. Once that question has been discussed, another student will ask a question. The leader’s job is to help ensure that every

student will have a chance to speak, whether that is to answer a question or to ask one. Students will receive a maximum of 20 participation points for this activity.

Day 10: Friday

2 Minutes:

Attendance/Participation

33 Minutes:

Students will get into 5 groups. Each group will be assigned a character from the novel: Richard Parker, Ravi, Santosh, Gita, and the narrator. Each group will retell the story from the character's point of view, focusing on their inner conflict. Student will give a brief presentation of their new story and turn in their work. Students will receive a maximum of 30 points for this activity.

15 Minutes:

Groups will present their work and turn in their work.

Homework:

Students will begin reading *The Book Thief* up to page 100.

Day 11: Monday

2 Minutes:

Attendance/Housekeeping

10 Minutes:

Journal: During a particularly hard time in your life, what is the one thing that you know you can always turn to and why?

38 Minutes:

Class discussion on the weekend's reading: introduction to novel, themes, symbols, what's happening in the novel, look for inner conflict.

Homework:

Read up to page 175.

Day 12: Tuesday

2 Minutes:

Attendance/Housekeeping

10 Minutes:

Caught Ya! (See Appendix G)

10 Minutes:

Students will copy down list of vocabulary words into their journals, skipping a line after each word in order to leave space for definition. They will find definitions for these words for homework. (See Appendix H)

28 Minutes:

Class discussion based on last night's readings. What did the students think of the book? What is significant in the pages they read? Students will take notes in their journals. Students will receive a maximum of 10 participation points for this activity.

Homework:

Define vocabulary words in your journals. After each definition, write at least 2 synonyms for each word. Read *The Book Thief* up to page 200.

Day 13: Wednesday

2 Minutes:

Attendance/housekeeping

10 Minutes:

Journal: How does reading *The Book Thief* change your view of what you already learned about World War II?

28 Minutes:

Discuss what we read last night. What is significant in these pages? How does this relate to what we talked about yesterday? Students will take notes in their journals. Students will receive a maximum of 15 participation points for this activity.

10 Minutes:

Vocabulary worksheet. (See Appendix I) Students will receive a maximum of 10 points for this activity.

Homework:

Read up to page 275 and complete a "So What," in your journals. Choose one 80 line passage from the selected pages on which to base your "So What?"

Day 14: Thursday

2 Minutes:

Attendance/Housekeeping

10 Minutes:

Caught Ya! (See Appendix J)

38 Minutes:

Class discussion on the readings: Themes, symbols, what is significant, characters, etc.

Homework:

Read up to page 325. Study for vocabulary test tomorrow.

Day 15: Friday

2 Minutes:

Attendance/Housekeeping

10 Minutes:

Journal: Free Write Friday!

20 Minutes:

Vocabulary Test (See Appendix K) There will be 15 questions; each question will be worth 1 point. This score will then be converted into a percentage as be counted as a test grade.

18 Minutes:

Discuss readings from last night. Discuss novel up to this point. Students will receive a maximum of 15 participation points for this activity.

Homework:

Read up to page 400 and complete 80 line "So What?"

Day 16: Monday

2 Minutes:

Attendance/Housekeeping

10 Minutes:

Journal: During a particularly hard time in your life, what is the one thing that you know you can always turn to and why?

38 Minutes:

Class discussion on the reading: Themes, symbols, what is significant, characters, etc. Students will receive a maximum of 15 participation points for this activity.

Homework:

Read up to page 450.

Day 17: Tuesday

2 Minutes:

Attendance/Housekeeping

10 Minutes:

Caught Ya! (See Appendix L)

38 Minutes:

Class discussion on the reading: Themes, symbols, what is significant, characters, etc. Students will receive a maximum of 15 participation points for this activity.

Homework:

Read up to page 500. Complete “So What?” on an 80-line passage.

Day 18: Wednesday

2 Minutes:

Attendance/Housekeeping

10 Minutes:

Journal: Imagine you are Leisel. Write a letter to your mother telling her about your experience in the Hans and Rosa during the war.

38 Minutes:

Class discussion on the reading: “So What,” themes, symbols, what is significant, characters, etc. Students will receive a maximum of 15 participation points for this activity.

Homework:

Read through end of novel. Prepare at least 2 questions for Socratic Seminar.

Day 19: Thursday

2 Minutes:

Attendance/Housekeeping

48 Minutes:

Socratic Seminar: I will choose one student to be the leader of the Socratic Seminar. The class will move their desks into a circle. The leader will start the seminar by asking one question they came up with about the text. The class will then discuss the question. Once that question has been discussed, another student will ask a question. The leader’s job is to help ensure that every student will have a chance to speak, whether that is to answer a question or to ask one. Students will receive a maximum of 20 participation points for this activity.

Day 20: Friday

2 Minutes:

Attendance/Housekeeping

10 Minutes:

Journal: Free Write Friday!

20 Minutes:

Introduce Group Project. (See Appendix M)

18 Minutes:

Get into groups and begin brainstorming project. Students will be allowed to choose their own groups; there will be 6 people in each group. Each member of the group will be responsible for completing the Group Project Brainstorm Sheet. (See Appendix N) I will be checking for these to be completed on Monday. Students will receive a maximum of 15 participation points for this activity.

Homework:

Complete Group Project Brainstorm Sheet Students will receive a maximum of 5 participation points for this activity.

Day 21: Monday

2 Minutes:

Attendance/Housekeeping

10 Minutes:

Journal: Have you ever had to make a difficult decision? What was that experience like? How did you come to a conclusion? Did you make the right choice? How do you know? Do you ever wish that you could change your decision?

5 Minutes:

Spot check for students' completion of Brainstorming sheet.

33 Minutes:

Have students read Robert Frost's "The Road Not Taken," aloud as a class. (See Appendix O) Class will then discuss this poem's significance, themes, symbols, metaphors, etc. We will then connect this poem to our overarching theme of inner conflict. Students will receive a maximum of 15 participation points for this activity.

Day 22: Tuesday

2 Minutes:

Attendance/Housekeeping

10 Minutes:

Journal: Have you ever had to make a difficult decision? What was that experience like? How did you come to a conclusion? Did you make the right choice? How do you know? Do you ever wish that you could change your decision?

38 Minutes:

Have students read James Hurst's "The Scarlet Ibis," aloud as a class. (See Appendix P) Class will then discuss this short story's significance, themes, symbols, metaphors, etc. We will then connect this poem to our overarching theme of inner conflict. Students will receive a maximum of 15 participation points for this activity.

Homework:

Students will prepare 2 questions or statements for a Socratic Seminar. These questions and statements can be about any of the texts we read during the unit, or the overarching theme itself.

Day 23: Wednesday

2 Minutes:

Attendance/Housekeeping

48 Minutes:

Socratic Seminar: I will choose one student to be the leader of the Socratic Seminar. The class will move their desks into a circle. The leader will start the seminar by asking one question they came up with about the text. The class will then discuss the question. Once that question has been discussed, another student will ask a question. The leader's job is to help ensure that every student will have a chance to speak, whether that is to answer a question or to ask one. Students will receive a maximum of 20 participation points for this activity.

Day 24: Thursday

2 Minutes:

Attendance/Housekeeping

35 Minutes:

Teacher reads aloud from *Beyond Escape* by R.A. Montgomery, a young adult Choose-Your-Own-Adventure (CYOA) novel. Students decide together (through voting or discussion) which path in the novel to follow. Students will receive a maximum of 10 participation points for this activity.

13 Minutes:

Class discussion: Now that we've learned several different viewpoints of inner conflict and explored our own thoughts about the subject, how does this reading of a CYOA novel differ from the first time we read one? Students will receive a maximum of 15 participation points for this activity.

Day 25: Friday

2 Minutes:

Attendance/Housekeeping

48 Minutes:

In class work day. Students will be given the entire period to work in their groups on their projects. Students will receive a maximum of 20 participation points for this activity.

Day 26: Monday

2 Minutes:

Attendance/Housekeeping: During this time, students will be given their group evaluation forms to be turned in when they hand in their hard copy of their project. (See Appendix Q)

48 Minutes:

In class work day. Students will be given the entire period to work in their groups on their projects. Students will receive a maximum of 20 participation points for this activity.

Day 27: Tuesday

2 Minutes:

Attendance/Housekeeping: Ask students to bring journals to front of classroom to be graded. Journals will be graded based on completion. If students have all required entries, they will receive full credit.

48 Minutes:

Presentations: The order of presentations will be determined by group volunteers. (See Rubric for grading plan Appendix R)

Day 28: Wednesday

2 Minutes:

Attendance/Housekeeping

48 Minutes:

Presentations: The order of presentations will be determined by group volunteers.

Day 29: Thursday

2 Minutes:

Attendance/Housekeeping

48 Minutes:

Presentations: The order of presentations will be determined by group volunteers.

Day 30: Friday

2 Minutes:

Attendance/Housekeeping

48 Minutes:

Presentations: The order of presentations will be determined by group volunteers.

Citations

- Frost, R. (1920). *The road not taken*. New York, NY: Henry Holt and Co. DOI: www.bartleby.com/119/.
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Appendices

Appendix A

i was a very good student if i can say so myself i was tops at st michael's college 4 years in a row. i got every possible award from the department of zoology if i got none from the dept of religious studies it's simply because there are no student awards in this dept the rewards of religious studies are not in mortal hands we all know that

Appendix B

1. Zoology: all the animal life in a particular region or period, the branch of biology that studies animals
2. Acuity: sharpness of vision; the visual ability to resolve fine detail (usually measured by a Snellen chart), a quick and penetrating intelligence
3. Anemic: lacking vigor or energy
4. Introspective: given to examining own sensory and perceptual experiences
5. Muddle: mix up or confuse
6. Thrall: the state of being under the control of another person
7. Incoherent: without logical or meaningful connection
8. Blanch: turn pale, as if in fear
9. Invert: reverse the position, order, relation, or condition of
10. Elicit: call forth (emotions, feelings, and responses)
11. Trifling: not worth considering
12. Illustrious: widely known and esteemed
13. Repose: freedom from activity (work or strain or responsibility), relax
14. Retained: continued in your keeping or use or memory
15. Yogi: one who practices yoga and has achieved a high level of spiritual insight
16. Cosmogony: the branch of astrophysics that studies the origin and evolution and structure of the universe
17. Graft: (surgery) tissue or organ transplanted from a donor to a recipient; in some cases the patient can be both donor and recipient
18. Oblivion: the state of being disregarded or forgotten
19. Probe: an inquiry into unfamiliar or questionable activities
20. Foliage: (architecture) leaf-like architectural ornament

Appendix C

Name: _____

Life of Pi—Vocabulary

Date: _____

Period: _____

Directions: Match the following vocabulary words with their definitions.

- | | |
|----------------|--|
| 1. Probe | A. Widely known and esteemed. |
| 2. Acuity | B. An inquiry into unfamiliar or unquestionable events. |
| 3. Thrall | C. Not Worth Considering. |
| 4. Trifling | D. Quick and penetrating intelligence. |
| 5. Illustrious | E. The state of being under control of the other person. |

Directions: Write the definition for each of the following words.

1. Blanche
2. Yogi
3. Muddle
4. Oblivion
5. Foliage

Appendix D

So What? Format

Directions: Answer each of the following summative questions about the selected passage from the text. One sentence each.

1. Who is speaking?
2. To whom?
3. What is the setting?
4. What happens right before this?
5. What happens right after this?
6. What are the major symbols in this passage?
7. What are the major themes in this passage?
8. What is the tone?
9. What is the diction?
10. What literary devices do you see?

Directions: Answer this final question in paragraph form. You must refer to your answers in the first set of questions however you may not restate them. For this question, you are to focus on the significance of what these answers mean as a whole. Think of the importance of this passage in relation to the whole work.

So What?

Appendix E

Name: _____

Life of Pi—Vocabulary Test

Date: _____

Period: _____

Directions: Match the following vocabulary words with their synonyms.

- | | |
|----------------|---------------------|
| 1. Illustrious | A. Incomprehensible |
| 2. Incoherent | B. Investigate |
| 3. Retained | C. Confused |
| 4. Elicit | D. Well-known |
| 5. Introspect | E. Remembered |
| 6. Muddle | F. Unconcern |
| 7. Trifling | G. Relaxation |
| 8. Repose | H. Self-observing |
| 9. Oblivion | I. Bring Out |
| 10. Probe | J. Trivial |

Directions: Write a sentence for each of the following words.

1. Thrall
2. Graft
3. Cosmogony
4. Invert
5. Acuity

Appendix F

She shouted i saw you you just ate a piece, you said it was for bait i knew it. you monster you animal how could you. hes human hes your own kind. if she had expected him to be moartified to spit it out and brake down and apologize she was wrong?

Appendix G

for 2 days I went abowt my business i traveled the globe as always handing soles to the conveyor belt of eternity? i watched them trundle passively on several times i warned myself that i should keep a good distance from the barial of liesl memingers brother i didnt heed my advice

Appendix H

1. Flippant: disrespectful, shallow; lacking seriousness
2. Culminate: to end or arrive at a final stage
3. Prolific: producing in large quantity
4. Animosity: strong dislike or ill will
5. Transgressor: a person who breaks a law or moral code
6. Benign: favorable or pleasant
7. Malignant: dangerous or harmful
8. Ostracism: exclusion
9. Capitulate: to surrender
10. Morose: gloomy; ill humored
11. Misogynistic: a hatred of women
12. Disdain: lack of respect accompanied by a feeling of intense dislike
13. Innocuously: not harmful to physical or mental health
14. Trepidation: a feeling of alarm or dread
15. Nefarious: extremely wicked
16. Conglomerate: a gathering or mixture
17. Aptitude: a natural talent
18. Irrefutable: impossible to deny or disprove
19. Crux: the most important point
20. Levity: lack of seriousness

Appendix I

Name: _____

The Book Thief—Vocabulary

Date: _____

Period: _____

Directions: Match the following vocabulary words with their definitions.

- | | |
|--------------|--|
| 1. Levity | A. Dangerous or harmful |
| 2. Benign | B. Favorable or pleasant |
| 3. Malignant | C. Producing in large quantity |
| 4. Disdain | D. Lack of seriousness |
| 5. Prolific | E. Lack of respect accompanied by a feeling of intense dislike |

Directions: Write the definition for each of the following words.

6. Aptitude
7. Misogynistic
8. Crux
9. Flippant
10. Ostracism

Appendix K

Name: _____

The Book Thief—Vocabulary Test

Date: _____

Period: _____

Directions: Match the following vocabulary words with their synonyms.

- | | |
|-----------------|------------------|
| 1. Trepidation | A. Wicked |
| 2. Innocuously | B. Wrong-Doer |
| 3. Transgressor | C. Hostility |
| 4. Ostracism | D. Anxiety |
| 5. Capitulate | E. Exclusion |
| 6. Morose | F. Mixture |
| 7. Nefarious | G. Talent |
| 8. Conglomerate | H. Miserable |
| 9. Aptitude | I. Surrender |
| 10. Animosity | J. Inoffensively |

Directions: Write a sentence for each of the following words.

6. Malignant
7. Disdain
8. Levity
9. Irrefutable
10. Flippant

Appendix L

she saw it but she didnt realize until later when all the storys came together she didnt see him watching as he played having no idea that hans hubermanns accordian was a story. in the times ahead that story would arrive at 33 himmel st in the early hours of morning wearing ruffled shoulders and a shivering jacket it would carry a suitcase a book and 2 questions. A story story after story story within story

Appendix M

Group Project: Inner Conflict

To end our unit on Inner Conflict, we will be completing a group project on the theme. This will be a creative project so get your creative juices flowing! Each group will be responsible for a class presentation. This presentation will consist of both a creative element and an informative element. First, you must choose one of the novels we have read for this unit, either *Life of Pi* or *The Book Thief*. For your creative element, you may choose any form of art to express the theme of inner conflict that is somehow connected to novel your group chose. You may write a poem and share it with the class, you can sing an original song, recite an original monologue, share a piece of artwork, etc. You may do something that has not been listed here, as long as you get approval by me first. Then, you will inform the class how your creative piece fits in with both the novel your group chose and the overall theme of inner conflict. You may choose your own groups. Each group will have 6 members and each member of your group will be held responsible for his/her own contributions to the group.

Requirements:

- Presentation must be 8-12 minutes in length.
- Each group is required to have one creative element to their project.
- Each group must inform the class why that creative element fits in with our theme and the novel that the group chose.
- You must turn in both a hard copy of the creative element and a hard copy of your notes relating the element to the theme and novel.
- Each group member will turn in a final evaluation for every other member of their group. This evaluation will help determine every member's final grade. I expect every member of the group to contribute and therefore 50% of your final grade for the project will be based on your contribution and your participation.

Be creative! Have fun! Do well!

Appendix N

Name: _____

Group Brainstorm Worksheet

Date: _____

Period: _____

1. List group members.
2. The novel we chose to base our project on it: _____
3. Our creative element will be: _____
4. Use the rest of this space to brainstorm ideas for your presentation:

Appendix O

1. The Road Not Taken

TWO roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth; 5

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same, 10

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back. 15

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference. 20

Appendix P

The Scarlet Ibis by James Hurst

Summer was dead, but autumn had not yet been born when the ibis came to the bleeding tree. It's strange that all this is so clear to me, now that time has had its way. But sometimes (like right now) I sit in the cool green parlor, and I remember Doodle.

Doodle was about the craziest brother a boy ever had. Doodle was born when I was seven and was, from the start, a disappointment. He seemed all head, with a tiny body that was red and shriveled like an old man's. Everybody thought he was going to die.

Daddy had the carpenter build a little coffin, and when he was three months old, Mama and Daddy named him William Armstrong. Such a name sounds good only on a tombstone.

When he crawled on the rug, he crawled backward, as if he were in reverse and couldn't change gears. This made him look like a doodlebug, so I began calling him 'Doodle.' Renaming my brother was probably the kindest thing I ever did for him, because nobody expects much from someone called Doodle.

Daddy built him a cart and I had to pull him around. If I so much as picked up my hat, he'd start crying to go with me; and Mama would call from wherever she was, "Take Doodle with you."

So I dragged him across the cotton field to share the beauty of Old Woman Swamp. I lifted him out and sat him down in the soft grass. He began to cry.

"What's the matter?"

"It's so pretty, Brother, so pretty."

After that, Doodle and I often went down to Old Woman Swamp.

There is inside me (and with sadness I have seen it in others) a knot of cruelty borne by the stream of love. And at times I was mean to Doodle. One time I showed him his casket, telling him how we all believed he would die. When I made him touch the casket, he screamed. And even when we were outside in the bright sunshine he clung to me, crying, "Don't leave me, Brother! Don't leave me!"

Doodle was five years old when I turned 13. I was embarrassed at having a brother of that age who couldn't walk, so I set out to teach him. We were down in Old Woman Swamp. "I'm going to teach you to walk, Doodle," I said.

"Why?"

"So I won't have to haul you around all the time."

"I can't walk, Brother."

"Who says so?"

"Mama, the doctor—everybody."

"Oh, you can walk." I took him by the arms and stood him up. He collapsed on to the grass like a half-empty flour sack. It was as if his little legs had no bones.

"Don't hurt me, Brother."

"Shut up. I'm not going to hurt you. I'm going to teach you to walk." I heaved him up again, and he collapsed.

"I just can't do it."

"Oh, yes, you can, Doodle. All you got to do is try. Now come on," and I hauled him up once more.

It seemed so hopeless that it's a miracle I didn't give up. But all of us must have something to be proud of, and Doodle had become my something.

Finally one day he stood alone for a few seconds. When he fell, I grabbed him in my arms and hugged him, our laughter ringing through the swamp like a bell. Now we knew it could be done.

We decided not to tell anyone until he was actually walking. At breakfast on our chosen day I brought Doodle to the door in the cart. I helped Doodle up; and when he was standing alone, I let them look. There wasn't a sound as Doodle walked slowly across the room and sat down at the table. Then Mama began to cry and ran over to him, hugging him and kissing him. Daddy hugged him, too. Doodle told them it was I who had taught him to walk, so they wanted to hug me, and I began to cry.

"What are you crying for?" asked Daddy, but I couldn't answer. They didn't know that I did it just for myself, that Doodle walked only because I was ashamed of having a crippled brother.

Within a few months, Doodle had learned to walk well. Since I had succeeded in teaching Doodle to walk, I began to believe in my own infallibility. I decided to teach him to run, to row, to swim, to climb trees, and to fight. Now he, too, believed in me; so, we set a deadline when Doodle could start school.

But Doodle couldn't keep up with the plan. Once, he collapsed on the ground and began to cry.

"Aw, come on, Doodle. You can do it. Do you want to be different from everybody else when you start school?"

"Does that make any difference?"

"It certainly does. Now, come on."

And so we came to those days when summer was dead but autumn had not yet been born. It was Saturday noon, just a few days before the start of school. Daddy, Mama, Doodle, and I were seated at the dining room table, having lunch. Suddenly from out in the yard came a strange croaking noise. Doodle stopped eating. "What's that?" He slipped out into the yard, and looked up into the bleeding tree. "It's a big red bird!"

Mama and Daddy came out. On the topmost branch perched a bird the size of a chicken, with scarlet feathers and long legs.

At that moment, the bird began to flutter. It tumbled down through the bleeding tree and landed at our feet with a thud. Its graceful neck jerked twice and then straightened out, and the bird was still. It lay on the earth like a broken vase of red flowers, and even death could not mar its beauty.

"What is it?" Doodle asked.

"It's a scarlet ibis," Daddy said.

Sadly, we all looked at the bird. How many miles had it traveled to die like this, in our yard, beneath the bleeding tree?

Doodle knelt beside the ibis. "I'm going to bury him."

As soon as I had finished eating, Doodle and I hurried off to Horsehead Landing. It was time for a swimming lesson, but Doodle said he was too tired. When we reached Horsehead landing, lightning was flashing across half the sky, and thunder was drowning out the sound of the sea.

Doodle was both tired and frightened. He slipped on the mud and fell. I helped him up, and he smiled at me ashamedly. He had failed and we both knew it. He would never be like the other boys at school.

We started home, trying to beat the storm. The lightning was near now. The faster I walked, the faster he walked, so I began to run.

The rain came, roaring through the pines. And then, like a bursting Roman candle, a gum tree ahead of us was shattered by a bolt of lightning. When the deafening thunder had died, I heard Doodle cry out, "Brother, Brother, don't leave me! Don't leave me!"

The knowledge that our plans had come to nothing was bitter, and that streak of cruelty within me awakened. I ran as fast as I could, leaving him far behind with a wall of rain dividing us. Soon I could hear his voice no more.

I stopped and waited for Doodle. The sound of rain was everywhere, but the wind had died and it fell straight down like ropes hanging from the sky.

I peered through the downpour, but no one came. Finally I went back and found him huddled beneath a red nightshade bush beside the road. He was sitting on the ground, his face buried in his arms, which were resting on drawn-up knees. "Let's go, Doodle."

He didn't answer so I gently lifted his head. He toppled backward onto the earth. He had been bleeding from the mouth, and his neck and the front of his shirt were stained a brilliant red.

"Doodle, Doodle." There was no answer but the ropy rain. I began to weep, and the tear-blurred vision in red before me looked very familiar. "Doodle!" I screamed above the pounding storm and threw my body to the earth above his. For a long time, it seemed forever, I lay there crying, sheltering my fallen scarlet ibis.

Appendix Q

Name: _____

Group Member Evaluation Form

Date: _____

Period: _____

1. Member name:

a. What did this group member contribute to the success of the group?

2. Member name:

a. What did this group member contribute to the success of the group?

3. Member name:

a. What did this group member contribute to the success of the group?

4. Member name:

a. What did this group member contribute to the success of the group?

5. Member name:

a. What did this group member contribute to the success of the group?

6. Member name:

a. What did this group member contribute to the success of the group?

Appendix R

	Relevancy	Originality and Effort	Information	Presentation	Participation
	Creative element was completely relevant to both the novel and the theme. (5 points)	Creative element was an original piece that the students put a lot of effort into creating. (5 points)	Student informed the class about their project in a very educational manner.(5 points)	Student presented their ideas clearly and professionally.(5 points)	Student participated in and contributed to his/her group's success.(5 points)
	Creative element was mostly relevant to both the novel and the theme. (4 points)	Creative element was an original piece that the students mostly put a lot of effort into creating.(4 points)	Student informed the class about their project in a mostly educational manner. (4 points)	Student presented their ideas mostly clearly and professionally. (4 points)	Student mostly participated in and contributed to his/her group's success. (4 points)
	Creative element was somewhat relevant to both the novel and the theme.(3 points)	Creative element was an original piece that the students somewhat put effort into creating. (3 points)	Student informed the class about their project in a somewhat educational manner. (3 points)	Student presented their ideas somewhat clearly and professionally. (3 points)	Student somewhat participated in and contributed to his/her group's success. (3 points)
	Creative element was mostly irrelevant to both the novel and the theme. (2 points)	Creative element was an original piece that the students did not put much effort into creating. (2 points)	Student informed the class about their project in a less than educational manner. (2 points)	Student presented their ideas mostly unclearly and unprofessionally. (2 points)	Student mostly did not participate in and contribute to his/her group's success. (2 points)
	Creative element was completely irrelevant to both the	Creative element was an original piece that the students put	Student did not inform the class about their project in an	Student presented their ideas unclearly and unprofessionally.	Student did not participate in and contribute to his/her

	novel and the theme. (1 point)	very little effort into creating. (1 point)	educational manner. (1 point)	(1 point)	group's success. (1 point)
Points:					
Score:					