

TAPPP Home Page	TAPPP Mission	4400 Syllabus	4401 Syllabus	4410 Syllabus	4460 & 4470 Syllabus	1999-2000 Schedule
READ 4030 Schedule	Virtual Library	Portfolio Rubric	Unit Rubric	Quality Assurance Contract	Send to Faust	Send to St. Pierre
Send to Sekeres	Send to Smagorinsky	Smagorinsky Home Page	Faust Home Page	St. Pierre Home Page	Links Index	TAPPP Graduates

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Relationship Unit

ELAN 4400

Smagorinsky

Unit Outline

I. Unit Rationale

II. Objectives, Goals, and Rubrics

III. Grade Breakdown

IV. Materials

V. Daily Lesson Plans

Unit Rationale

What is the necessity of a unit on relationships? How is that worth class time and student effort? What is it about relationships that make them worthy of such in depth analysis? One of the most essential ways that kids view the world is through the lens of the relationships most immediately surrounding them. A unit focusing on adolescents and how they view their world involves a set of interrelated components that directly affect them; this will help them understand and appreciate the various levels of interaction that surround them. This unit will help kids navigate their world, which is made up of relationships. Relationships of any kind often can be uncharted waters, and, when viewed through the eyes of a teenager, the waters can be murky indeed. Relationships are defined in many ways and occur on many levels. But the bottom line is that relationships are everywhere. The American Heritage Dictionary

defines 'relation' as: "mutual dealings or connections, as among persons, groups, or nations" (Costello, ed., 1994, p. 695). This definition is apt because it includes the concept of connections. Junction. Union. Connections are a very important and often overlooked part of everyday life. Connections are what allow energy to flow between and among humans. Connections, then, power the world. For a teenager, the world is friends, family, community, and self.

Often, the areas of friends and family are focused on to such an extent that community and self suffer. A teen's interactions with the community are often perceived as inconsequential and the relationships that will be formed with community as an adult seem very far away. These are erroneous and dangerous assumptions. To belittle the interaction a teen has with her community, which includes, incidentally, teachers, is to belittle the power that a teen has over her life and surroundings. By taking a longer, closer look at the way adolescents interact with their community, a sense of confidence and consequence can emerge that can encourage youth to be more involved, and more positively involved in their community. The resulting sense of power over one's destiny is a key factor in truly enabling a student to engage with her world. In other words, truly connecting with the world around her.

Self, too, has been largely ignored within the realm of relationships, most obviously because 'self' implies that only one entity, one being, one person is involved. While only one person is involved, the key here is that there are at least two sides to every teenager. On possibly the most simplistic level, there is the outside and there is the inside. There is a very real interaction between those two sides. The outer self that is most frequently shown to and perceived by the world, mainly friends, family, and teachers, is often in direct opposition to the inner self that the youth is always with, but of which so seldom seems to be aware. By drawing attention to and assigning value to the self as a very real and essential relationship for teens, a strong foundation is laid upon which future relationships may be built. By exploring the self, students can become more aware of how they operate and how they are perceived. They may not only learn to identify what they do and when, but as a result, they may be able to distinguish why they do what they do. To create such awareness on this elemental level is the perfect way to foster a similar awareness of how all other relationships operate, thereby giving the students a useful tool and a head start on life. By enabling students to more critically view themselves, we are enabling them to substantially improve their lives as well as the lives of others.

None of this is to say that the relationships of friends and family will be ignored. Quite the opposite is true. Friends and the family will be explored, as well. In fact, the increase of attention to relationship within self will naturally lead to explorations into the peer/self dynamic and the family/self dynamic. Consequently, the interactions within these two dynamics will be strengthened.

This unit, like life, is similar to a set of concentric circles with the self at the center. By beginning with self, the goal is to help students be more aware of what they think and feel, and therefore be more able to analyze the relationships that are closest to them. This will help kids to recognize the characteristics of peer relationships, and assist them while working to strengthen them. On a similar level, the student will be more cognizant of interactions between herself and family. As a direct result, the way a teen interacts with community can be greatly impacted.

There are a number of ways to justify teaching a unit on relationships. The following is an examination of four areas of justification; areas that get to the heart of the matter and explicate the necessity for this unit. The first area of justification is psychology/human development, which concerns the notion of self and its importance at this stage of a child's life. The second area is cultural significance. Cultural

significance also deals with ways that children form identities, but deals with acceptance and understanding as important factors of relationships. The third area of justification, civic awareness, involves how kids use the identities and relationships they form in society. The fourth area is preparation for future needs and serves to tie all the other justifications together and focus them forward.

To justify the appropriateness of a unit on relationships, the most sensible area to begin in is the area of psychology/human development. What is being attempted, with this unit, is the strengthening of self through a close analysis of the relationships surrounding the student—including that student's relationship with herself. Adolescence offers the prime opportunity for such exploration, as kids at this stage of development become more involved in relationships outside of the family. This period of transition is the perfect time to closely look at these relationships, in class, in an effort to more fully form and fortify identity as well as sociality. At this time, kids are becoming less dependent upon family and more dependent upon their peers and truly begin to forge identity. Referencing Erik Erikson, Woolfolk states that "[f]or children in modern societies, the school and the neighborhood offer a new set of challenges that must be balanced with those at home. Interaction with peers becomes increasingly important as well. The child's ability to move between these worlds and to cope with academics, group activities, and friends will lead to a growing sense of competence" (1995, pp. 68-69). This notion of competence is an important one. Competence indicates a range of skill, knowledge, or ability, and is thus the perfect word for the aptitudes that a child is developing at this time. In his own words, Erikson writes:

The school age...finds [the student] eager to realize actual roles (previously play-acted) which promise him eventual recognition within the specializations of his culture's technology. I would say, then, that competence is the specific strength emerging in man's school age. (1968, p. 234)

Woolfolk goes on to say that "young children...do not have a sense of their enduring characters or 'personality,'" but that "developing self-concept ...is influenced by...friends, schoolmates, and teachers as the child grows" (1994, pp. 74-75). Therefore, it can be said that self-concept and, indeed competence, are determined, at least partially, by the student's environment, in this case, the school. This environment can manifest itself in two key ways, neither of which should be ignored. The first and the one most would think of, is the people around the student, i.e., her peers and teachers. The second way environment can be evidenced is through the curriculum. At school then, a unit such as this one on relationships, is a powerful tool to help students along on their journey toward competence and realizing identity.

As evidenced above, this period in a child's life is one of great change and with that change there is potential for great unrest, as Rosenblatt points out in *Literature as Exploration*:

The adolescent becomes more conscious of himself as a member of a family and a community...[but since he is] still in the dependent childhood relation to the family yet feeling himself practically as an adult, the youth often begins to question its authority. Even in a fairly stable society, the period of adolescence brings with it a heightened tension within the family group. The youth strives to assert his existence as an individual apart from it. (1976, p. 87)

So, part of the responsibility of teachers and their curricula becomes to instruct the youth in possible ways to peaceably deal with this tension. By reading texts that deal specifically with the family/self

dynamic, the student will be exposed to and can then explore alternate ways to negotiate these feelings of rebellion.

Adolescents naturally experiment with various ways of approaching people (family as well as others); they seem to "try on" different social personalities (Rosenblatt, 1976, p. 143). This unit will gently guide students in their experimentation in an effort to keep it on the positive end of the spectrum. These things are not only what the student brings to literature, as Rosenblatt points out, but also are lessons a student can take away from the literature.

Another way to strengthen self is to better understand one's own origins and the origins of others. For this reason, this unit is culturally significant as well as relative to the core relationships that permeate this unit. In fact, cultural significance plays dual roles within the context of relationships. By selecting texts by authors of varying backgrounds, students are being introduced to different kinds of people and cultures. Students from various backgrounds can simultaneously learn to appreciate others' and their own cultures more. A student from a minority culture can learn to appreciate her background more, gaining pride in herself, and can consequently, approach her community with more confidence. A student from the dominant culture, on the other hand, can learn to appreciate the contributions of other cultures and thus relate to the various cultures of her peers more positively. Each of these transformations begins on a personal level but has the potential to reach and affect the student's immediate community as well as her national and global communities.

Now, to tighten the focus once again on the personal level, let us look at a school or a classroom and what can occur there to facilitate this understanding and appreciation of one's own culture and the cultures of others. When considering minority students, their self-concepts, and their educational experience, Woolfolk reminds us that it is beneficial to remember to make "special efforts to encourage ethnic pride [which] are especially important so these students do not get the message that differences are deficits" (1994, p. 72). This statement bolsters what this unit aims to accomplish, as far as the construction of self-concept and the strengthening of relationships is concerned.

James Banks's five dimensions of multicultural education illustrated by Woolfolk further support the goals of this unit as they relate specifically to multicultural classrooms, increasingly diverse national population, and the global community. Taken one by one, but in no particular order, these dimensions make apparent how a unit such as this will help strengthen the individual and the community. The first and most obvious dimension is content integration which is "[u]sing examples and content from a variety of cultures and groups to illustrate key concepts, principles, generalizations, and theories" (1994, p. 158). This will be accomplished within the unit through encountering texts by authors from varying backgrounds and through facilitated class discussion. The second dimension is equity pedagogy which is "[m]atching teaching styles to student learning styles in order to facilitate the academic achievement of student from diverse racial and cultural groups" (1994, p.158). The next dimension is "helping students understand how implicit cultural assumptions influence the ways that knowledge is constructed" (1994, p.158), also known as the knowledge construction process. The second and third dimensions are closely related in that they help everyone involved-- teachers and students understand one another, which can then be transposed to the community and the world. The fourth dimension is evidenced in this unit by the inclusion of texts by authors from varying cultural backgrounds and is called prejudice reduction. The aim of the unit, at this point, is to "identify characteristics of students' racial attitudes and how they can be modified" (1994, p. 158). This unit is a beginning step toward creating the fifth dimension, an empowering school culture and social structure. As mentioned before, this unit aims to create a sense of

acceptance and understanding, confidence and competence which will help "to create a school culture that empowers students from all groups" (1994, p. 158). When that is achieved, these students can then go forth and affect their community in like fashion. As written by Wink in *Critical Pedagogy: Notes from the Real World*:

These new and emerging identities are surrounded by the powerful relationships between teachers and students...Human relationships are the ways we negotiate identities in our classrooms. These relationships are evident when students transform their own self image, discover who they are, and redefine themselves, and thus create the future. (2000, p. 112)

And the negotiations do not end in the classroom. Hopefully, students will see the world differently after such a transformation and will, therefore, interact with it differently. This is to show this unit, while being culturally relevant, relates back to the construction of self and thus folds back into the concept of relationships.

Cultural significance can lead naturally into civic awareness. As students learn more about themselves and the community around them, they can begin to more fully understand what is expected of them as citizens of that community. Wink, when discussing the "Other" states that "the social relations of power that take place in schools everyday mirror the power relationships of society" (2000, p. 103). This unit, then, works to mirror the positive aspects of society as examples of how to live in society and to teach how to successfully deal with the less positive aspects of society. In this way, Literature is a valuable a tool that can be used in the construction of a social awareness, as Rosenblatt points out:

Prolonged contact with Literature may result in increased social sensitivity. Through poems and stories and plays, the child becomes aware of the personalities of different people. He learns to imaginatively "put himself into the place of the other fellow." He becomes better able to foresee the possible repercussions of his own actions in the life of others...This increased ability to imagine the human implications of any situation is just as important for the individual in his broader political and social relationships. (1976, p. 184)

This social sensitivity is the result of a student further defining who she is, only this time in the broader context of society. The student learns more about herself and learns more about others. In other words, the student gains a better understanding of her own role as a part of society and how that role affects those around her, i.e., heightened civic awareness.

What these justifications have in common is that they all substantiate this unit as a way to help students prepare for future needs. When a child understands herself better, she is better able to identify what she wants out of life academically and socially. This student is then better prepared to encounter all of the various relationships that constitute life as we know it—school, college, the workplace, family, and so on. In *Fostering The Reader's Response*, Smagorinsky and Gevinson outline objectives for a literature program. Three of the Decentering Objectives found therein echo what this unit aims to do. They are:

- >to understand, appreciate, and participate better in social groups;
- >to understand better the larger society and one's roles and responsibilities in it;
- >and to become increasingly conscious of, knowledgeable about, and sensitive to members of other cultures

These three objectives connected with the following objectives sum up the goals of this unit. The objectives are:

>to impart knowledge upon the students;

>to help students achieve a positive sense of self, develop skills and abilities to relate with others; and

>to help students develop academic skills that will help them in their lives as students and beyond as members of society

Some parents may believe that it is neither the school's nor the teacher's place to attempt to form the character of their child. Some parents may argue that it is not the place of the school or the teacher to impose their potentially biased views upon their children. Some parents may even contend that decisions made concerning their child's future are their domain and not that of the school or the teacher. All of these are perfectly understandable and rational positions, but this unit does not aim to do any of these things. The purpose of this unit is not to make decisions for the students or even to make suggestions about courses of action. One purpose of this unit is to let children know that they have power in their world and that they have choices about what happens to them. Another purpose of this unit is to help children interact more fully and more successfully with everyone they encounter. Another purpose of this unit is to give each child the tools necessary to realize that power and to make those choices and to have those positive encounters throughout their lives.

References

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Rethinking the Literature Curriculum. Palo Alto, CA: Dale Seymour Publications.

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Objectives

1. Students will work to gain an understanding of their own psychological development within the contexts of family, friends, community, and self in an effort to raise self-esteem and enhance competence.
2. Students will work to develop an understanding of and appreciation for their own culture and the cultures of others, again, to raise self-esteem, but also to improve relationship skills.
3. Students will work to learn the expected responsibilities of adults in their community and will work to become aware of their place in the community now and when they are adults.
4. The preceding three objectives combine to help the student better prepare for future life as an individual, constantly experiencing relationships, in a community.

Goals and Rubrics (correspond with numbered Objectives above)

1. Creative Writing. Individual. Students will be given a choice of literary forms they would like to work with, i.e., poem, play, short story, etc., to explore their own development as an individual who is constantly experiencing relationships. Student can explore any type of relationship, as long as it is appropriate for school, and includes their point of view within it. No conclusion or resolution need be reached; however, consequences of actions must be acknowledged. As stated before, text should involve the theme of navigating relationships with special emphasis on the author's point of view. Must be typed and well organized. Must include cover page with name, date, and title of work upon it. With creative writing some compromises in grammar may be accepted, but only when first cleared with the instructor

An A paper will:

1. Follow format of chosen literary form
2. Specifically address topic of self evaluation within relationships
3. Acknowledge the consequences of actions or provides resolution
4. Be typed with cover page, including name, date, and title
5. Be a coherent text with fluid chain of events illustrating topic

A B paper will:

1. Follow format of chosen literary form
2. Specifically address topic of self evaluation within relationships
3. Specifically acknowledge the consequences of actions or provide resolution
4. Be typed with cover page, including name, date, and title
5. Be a coherent text with fluid chain of events illustrating topic, though not as coherent as an A paper

A C paper will:

1. Generally follow format of chosen literary form, but does not show that student has handle on the form, i.e., does not follow meter and/or rhyme scheme in a sonnet, does not include proper plot development in a short story, etc.
2. Mention topic of self-evaluation within relationships, though does not explore deeply enough. May address only part of topic
3. Acknowledge consequences of actions somewhat but does not clearly illustrate action/consequence dynamic
4. Be typed with cover page, including name, date, and title
5. Begin to show lack of coherence in theme and/or structure

A D paper will:

1. Not faithfully follow format of chosen literary form or will not represent form well
2. Not address topic to sufficient extent
3. Ignore consequences of actions
4. Still be typed, including cover page with name, date, and title
5. Lack coherence and adherence to topic

An F paper will:

1. Not follow format for chosen literary form or not represent form at all
2. Not address topic at all
3. Ignore consequences of actions
4. Still be typed, including cover page with name, date, and title
5. Severely lack coherence and adherence to topic

2. Group Presentation. Students will form, by student choice, into groups of six to explore the cultural significance of a character or group of characters within an assigned text. Each group will receive two

chapters of a novel to cover and must come up with a 15-20 minute presentation that will be given to the class in an effort to engage the class in discussion of cultural awareness and appreciation. The presentation may take the form of a typical English class, non-violent talk show, town hall meeting, courtroom, etc. Groups will delegate responsibilities within to involve all members. Presentation should actively involve the class, as well.

An A presentation will:

1. Fill at least 15 minutes
2. Adopt appropriate format
3. Include participation of each group member
4. Show understanding of assigned chapters
5. Show how characters navigate relationships in light of cultural differences
6. Include majority of class members in discussion
7. Include open-ended questions

A B presentation will:

1. Fill at least 15 minutes
2. Adopt appropriate format
3. Include participation of each group member
4. Show understanding of assigned chapters, though not in as much depth as an A presentation
5. Show how characters navigate relationships in light of cultural differences, though not as coherently as an A presentation
6. Involve some classmates in discussion
7. Include mostly open-ended questions

A C presentation will:

1. Fill 10-15 minutes
2. Adopt appropriate format
3. Include participation of only a few group members
4. Show lack of understanding of assigned chapters
5. Somewhat show how characters navigate relationships and may or may not put into context of cultural relations
6. Attempt to involve classmates, though generally unsuccessfully
7. Include some open-ended questions

A D presentation will:

1. Be fewer than 10 minutes long
2. Not adopt appropriate format
3. Have participation of 1/3 of group or less
4. Raise some questions as to whether group read chapters or not
5. Not show how characters navigate relationships in light of cultural differences
6. Not involve many classmates
7. Included mostly yes or no questions

An F presentation will:

1. Be less than 10 minutes long
2. Not adopt appropriate format
3. Have participation of less than 1/3 of group
4. Show group did not read chapters
5. Not show how characters navigate relationships in any light
6. Not attempt to involve classmates
7. Not include fluid discussion or questions of any kind

3. Visual or Printed Presentation. Also in small groups. Groups of six, chosen by students, will put together a visual and/or written interpretation of expected responsibilities of an adult in their community based on what they have read in class and on knowledge they have brought to class. Visual interpretation may take the form of an instructional video, a guidebook, a how-to magazine, or even a children's book. Students should study the genre they anticipate using so as to use it accurately. In whatever form it takes, the presentation should be detailed, well organized, and typed. The presentation should provide a map of sorts to their expected future responsibilities. Students can provide information based on a text or part of text covered in class, or on situations of their own creation. All written portions must be typed. All group members must participate.

An A presentation will:

1. Follow approved chosen format
2. Clearly and completely illustrate understanding of civic awareness and future duties
3. Show understanding of chosen format
4. Include detailed, complete, well organized portions
5. Show participation of all group members

6. Provide clear instructions for success in community
7. Include visual representation, i.e., book illustrations, video, etc.

A B presentation will:

1. Follow approved chosen format
2. Generally illustrate understanding of civic awareness and expected future duties
3. Show fair understanding of chosen format
4. Include well organized and fairly detailed written portions
5. Show participation of all group members
6. Provide mostly clear instructions for success in community
7. Include visual representation

A C presentation will:

1. Follow approved chosen format, though not as faithfully as a B presentation
2. Illustrate some understanding of civic awareness and expected future duties
3. Show some understanding of chosen format
4. Include questionably organized and less detailed written portions
5. Show participation of only some group members
6. Provide unclear instructions for success in community
7. Include visual representation, though is not as helpful as in an A or B presentation

A D presentation will:

1. Not follow approved chosen format well
2. Illustrate little understanding of civic awareness and expected future duties
3. Show little understanding of chosen format
4. Be poorly organized and/or unclear
5. Not show participation of many group members
6. Not provide clear instructions for success in community
7. Include visual representation, but connection will be unclear

An F presentation will:

1. Not follow approved chosen format

2. Illustrate no understanding of civic awareness or expected future duties
3. Show no understanding of chosen format
4. Be unorganized and unclear
5. Show participation of only one or two group members
6. Not provide instructions for success in community
7. Include visual representation, but of what, we won't know

4. Personal Journal/Reader Response Log. Individually, students will keep a notebook

with journal entries, quickwrites, and responses to texts that they are reading. The grade for this assignment will be based on participation only.

Grade Breakdown

Creative Writing Project 15%

Group Presentation Project 30%

Visual or Printed Presentation Project 30%

Journal 20%

Attendance and Participation 5%

Materials

"Mrs. Flowers," from I Know Why the Caged Bird Sings, Maya Angelou

"Oranges," Gary Soto.

Broken Chain, Gary Soto

Flowers for Algernon, Daniel Keyes

The Treasure of Lemon Brown, Walter Dean Myers

"The Courage That My Mother Had," Edna St. Vincent Millay

"The Secret Heart," Robert P. Tristram Coffin

A Smart Cookie, Sandra Cisneros

The Moves Make The Man, Bruce Brooks

"Grandma Ling," Amy Ling

The Medicine Bag, Virginia Driving Hawk Sneve

The Moustache, Robert Cormier

Lesson Plans

Week One, Day 1

5 minutes—Housekeeping and Tool Sharpening

30 minutes—Each student will be asked to define "relationship" in his or her own words on a sheet of paper. They will be asked to include, with their definition, brief descriptions of some of the types of relationships they are aware of and encounter. After having five minutes to define and describe, students will be asked to share their definitions with the class. The teacher will write the definitions on the board. The class, as a whole, will come to a consensus as to what the working definition of the relationship will be. The students will then be asked to share their examples of relationships with the class and the teacher will again write them on the board. Twenty minutes will be allowed for this discussion.

4 minutes—The class will be spilt up into groups of five. The students will be allowed to form their own groups. Each group will appoint a recorder and a reporter. They can be the same person, but since one job involves speaking to the entire class, they do not have to be the same person.

10 minutes—The groups will begin discussing the different relationships they have experienced and begin to examine their roles within those relationships. The teacher will provide prompt questions to help the students begin to see their roles more clearly. Examples include:

Did you have an active or passive role within this relationship?

Were you happy with your role in this relationship?

How did what happened as a result of this relationship affect you?

The recorder will write down all the experiences, but will not record the names of the student who contributed.

Day 2

5 minutes—Housekeeping and Tool Sharpening.

5 minutes—Reform groups to review previous day's group work.

10 minutes—Finish group work. Each group will continue their discussions about relationships and their responses to the prompt questions.

10 minutes—After the small group discussion, each small group will report to the class as a whole what they have come up with and what they think about it. If students wish to identify themselves when their experience is read, they may. They may also elaborate or explain their experiences at this time. Teachers will record some highlights on board or overhead.

20 minutes—Each group will then receive copies of a poem to read and explore. Each group will get a poem that illustrates a different type of relationship, i.e. friends, family, teacher, community. Each group must define the relationship described in the poem, and interpret it insofar as it concerns them personally, as kids and students.

Homework—Students will individually reflect upon and write about the class discussions and the relationships in their lives in light of these discussions.

Day 3

5 minutes—Housekeeping and Tool Sharpening.

5 minutes—Reform groups to finish relationship assignment and review poem.

20 minutes—Each small group will report their findings to the whole class once again. Teacher will record on board once again. Students will discuss, as a class, the relationships within the poems and will be asked to compare those relationships with those in their own lives by revisiting the lists they came up with on their own at the beginning of the week and comparing this new list to it.

10 minutes—Begin new activity: excerpt from book, "Mrs. Flowers" by Maya Angelou. Have students refer to page 19 in literature book. Students will read the four statements listed and rate them on a scale of 0 to 4, 0 being strongly disagree and 4 being strongly agree. Statements such as:

You should only have friends your own age.

Adults don't understand problems of kids.

After students rate statements, the class as a whole will go over each statement and the teacher will tally the class reactions on the board. After tallying responses for each student, teacher will ask students to volunteer reasons they rated the way they did.

10 minutes—Each student will pick one of the four statements that he/she reacted strongly to and write why he/she reacted to it and rated it the way he/she did. Must include personal reasons that pertain to their choosing that particular statement. Teacher will provide guide questions:

Why did you feel that way?

What made you rate it that way?

Do you have some experiences concerning it?

Day 4

5 minutes—Housekeeping and Tool Sharpening.

10 minutes—Teacher will ask students what they know about Maya Angelou, then teacher will build a basic background onto their knowledge.

25 minutes—Have students read along as story is played on tape. At various points in the story, tape will be stopped and students will be asked to respond individually in writing to prompt from text. Example:

What do you think it means to "feel like an old biscuit"?

10 minutes—Discussion tying in the four statements from the previous day to "Mrs. Flowers" specifically.

Day 5

5 minutes—Housekeeping and Tool Sharpening.

30 minutes—Students pair up. Each pair will individually read the poem "Oranges" by Gary Soto from

their literature book. Then, one student acts as a recorder while the other student reports questions, images or memories that arose during his/her reading of the poem. The recorder notes certain statements or questions that they are curious or unclear about and asks for clarification once the reporter is finished speaking. The process is then reversed and the recorder and reporter switch roles.

15 minutes—The class, as a whole, is asked, "What were you able to make from the whole or parts of 'Oranges' as far as the relationships contained within it are concerned?" Students will be asked what struck them or stood out to them. Responses will be discussed as a whole class. (This discussion may run over and be continued the following week.)

Week 2, Day 1

5 minutes—Housekeeping and Toolsharpening

10 minutes—Reintroduce "Oranges" with background information on Gary Soto.

35 minutes—Have students read along in book as "Broken Chain" is played on tape. At various points in the story, the tape will be stopped and the students will be asked to respond individually in writing to prompt from text. Examples:

Alfonso "liked the way Prince looked-and the bass player from Los Lobos." What famous person would you like to look like and why?

Alfonso was "trying to muster enough nerve to ask her if she'd like to go bike riding tomorrow" Write about a time when you have felt nervous like Alfonso.

Day 2

5 minutes—Housekeeping and Toolsharpening

15 minutes—Discussion on "Broken Chain" I asked on the following question, which is written on the board by the teacher. How does the theme of "Broken Chain" become "somebody to lean on"? Students volunteer opinions and responses and teacher makes a list on board.

25 minutes—Students write about why it's important to have "someone to lean on". Teacher provides guide questions for writing:

What kind of relationships do you have someone to lean on?

In each of those relationships, (mentioned in #1), what do you expect from the other person?

5 minutes—Flex time.

Day 3

5 minutes—Housekeeping and Toolsharpening

45 minutes—Go to computer lab. Begin activity involving "Oranges" and "Broken Chain". Teacher has students refer to story and poem and find a figure of speech that particularly appeals to them. Students will draw this comparison as they picture it. For example, in "Oranges", Soto describes the fog as

"hanging like old/Coats between the trees." A drawing of this image might show misty forms in the shape of coats hanging from the branches of trees. Students will create their picture on the computer in paint software.

Day 4

5 minutes—Housekeeping and Toolsharpening

45 minutes—Return to computer lab and finish pictures.

Day 5

5 minutes—Housekeeping and Toolsharpening

25 minutes—Introduce "Flowers for Algernon" by asking students to consider whether they would rather be the most popular person in class or the smartest person in class. On a small sheet of paper, have them write "S" for smartest or "P" for most popular and fold the paper. Someone collects them and the results are tallied and recorded on the board. At this point, have class, as a whole, discuss possible reasons why people answered the way they did and if it would be possible to be the smartest and the most popular. Why or why not?

10 minutes—Begin reading the story in class. Teacher or volunteers may read. Invite questions at anytime. Stop after Progress Report 3 and discuss their reactions thus far. For fun, have some Rorschach cards and ask for students to volunteer to tell what they "see."

10 minutes—Begin reading again. Again, welcome questions and clarifications at any time. Stop before Progress Report 9 on page 52.

Homework—Write in journals on one of the following three prompts:

What are the advantages and disadvantages of popularity? Of Intelligence?

What sacrifices do people make to fit in?

What is good or bad about being unusual?

Student may also write about self and own experience as it relates to intelligence and popularity.

Week 3, Day 1

5 minutes—Housekeeping and Toolsharpening

10 minutes—Ask for volunteers to read from their journal entry. Discuss as a class.

15 minutes—Begin reading again. After April 20th entry, ask students if they've ever teased or made fun of others. Then ask them if they've ever been the object of other people's jokes. Discuss how each person in that relationship may feel and why.

10 minutes—Begin reading again. Talk about their reactions to the April 28th entry, as it is another type of relationship.

10 minutes—Finish reading part 1 (pg. 60). Ask the kids to go back to the April 9th entry. Read the paragraph about Robinson Crusoe. Ask students how this pertains to Charlie's situation.

Homework—Have kids re-read last Progress Report in part 1 and write in their journals about why people often dislike anyone who is different than they are.

tell them to include themselves in their entry, i.e., are they different?; how do they look at people who are different?; what they think of such attitudes?

Day 2

5 minutes—Housekeeping and Toolsharpening

10 minutes—Begin by asking kids how they feel about what they've read and written so far and what they think will happen next.

15-20 minutes—Finish reading story. This time story will be played on tape. Stop if there are questions.

15-20 minutes—have class divide into groups of six, their choice, where they can see everyone in their group. Each group will discuss any or all of the following statements:

Talk about a time when you were rejected by or excluded from a group.

Tell about a time you made fun of someone, or defended someone whom people were making fun of.

Tell about a time when you outgrew a friend or felt that you couldn't communicate anymore.

Homework—Write a journal entry about the following question:

What do you think becomes of Charlie after the story ends? Why?

Day 3 and 4

5 minutes—Housekeeping and Toolsharpening

40 minutes—Watch movie version of "Flowers for Algernon."

5 minutes—At end of each class, discuss the students' reactions to the movie in comparison and in contrast to the story in their book.

Day 5

5 minutes—Housekeeping and Toolsharpening

10 minutes—Have students describe a memory from their childhood in their journal.

Who was there? What happened? Why was it important?

15 minutes—Read "The Secret Heart" poem aloud and discuss what the students make of it. See where they go with it.

20 minutes—Have students work on Creative Writing Project (Goal # 1) in class. Due 10 days hence.

Homework—Work on Creative Writing Project at home over the weekend.

Week 4, Day 1

5 minutes—Housekeeping and Toolsharpening

25 minutes—Introduce *The Moves Make The Man*. Teacher or volunteers read the first four chapters, approximately 20 pages.

10 minutes—Discuss book so far. Ask students what time period they think the book takes place in. Ask how they feel about Jerome and the fact the he, a 13-year-old, is "writing" this book. Ask about what kind of student or person they think Jerome is.

10 minutes—Have students begin to keep a dated Reader Response Log in their journal.

Have them jot down ideas, questions, and/or comments that occur to them as they read. Have them begin this, in class, with chapter 5.

Homework—Read chapters 6-9 and keep Reader Response Log. Remind students about Creative Writing Project and that they must keep up with reading because group project will depend on it.

Day 2

5 minutes—Housekeeping and Toolsharpening

10 minutes—Ask students if they have any questions or comments about what they've read so far in *The Moves Make The Man*. Give background info on

Walter Dean Myers and intro "The Treasure of Lemon Brown" by

having each student identify, in their journal, things that are:

Important to them

Things concerning them that are important to adults in their family

Things important to all of them.

Show students what a Venn Diagram is on the board and fill it in with

examples of responses to the three prompts. In their journal, have students draw their own Venn Diagram filled in appropriately with their own information.

10 minutes—Start tape of story while students read along.

Homework—Read chapters 10-12 in *The Moves Make The Man*.

Day 3

5 minutes—Housekeeping and Toolsharpening

5-10 minutes—Finish "Lemon Brown" on tape.

15 minutes—As a group, discuss the following questions:

Why do you think Greg smiles at the end of the story?

Why might Greg have decided not to tell his father about Lemon Brown?

What do you think Greg learned from Lemon Brown?

What do you think Lemon Brown means by "Every man got a treasure"?

5. What do you think is Greg's treasure? His father's?

What did you bring to, or take from, "The Treasure of Lemon Brown"?

20-25 minutes—Individually, have the students think about what they treasure. They may want to look at their Venn Diagram, they may not. Have them think about what they treasure, whether it be tangible or not, and write a description of it in their journals. What is it? Why is it important? Would you ever give it away? Could you? What in your life does it represent?

Homework—Read chapters 13-16 in *The Moves Make The Man*.

Day 4

5 minutes—Housekeeping and Toolsharpening

45 minutes—Teacher or student volunteers read chapters 17-19 of *The Moves Make The*

Man aloud in class. Address comments and questions as they arise. After reading chapter 17, ask class how they make new friends. Do they know right away that they'll be friends? Have they've ever become friends with someone they didn't like at first? Address the girls' vs. the boys' behavior in the chapter. After finishing chapter 18, discuss Bix and Jerome's relationship with Miss Pimton. Is it realistic? Can the students identify with it? Then discuss best friends. How do they know if someone is their best friend? Can they have more than one? After reading 19, discuss Bix's behavior and Jerome's reaction. How would they react if this happened in their classroom? To their friend? To someone they don't

know?

Homework—Read chapters 20 and 21 in *The Moves Make The Man*.

Day 5

5 minutes—Housekeeping and Toolsharpening

10 minutes—Teacher puts students in groups of three or four, as they are seated and asks:

What do you know about the word legacy? Have them brainstorm responses and/or ideas. They may use a dictionary.

10 minutes—As a class, discuss the following questions:

Who might leave a legacy?

How might someone feel about getting a legacy?

What are some examples of legacies?

(Does it have to be something you can see or touch?)

5 minutes—The teacher reads the poem, "The Courage That My Mother Had" and then

asks for volunteers to read the poem one or two more times to get used to

the flow of the words and to hear how others read it.

10 minutes—As a class, discuss feelings about poem. What did they get from it? What

did it mean to them? Do they think it is possible to hand down, from generation to generation, things like courage and wisdom?

10 minutes—In their journals, students are to write about a gift someone gave them that

was not an object. Who was this person? What was their relationship like? What was the gift? How did the student feel about the person after they gave the gift to them?

Homework—Read chapters 22-24 over the weekend.

Week 5, Day 1

5 minutes—Housekeeping and Toolsharpening

25 minutes—Read chapter 25 in *The Moves Make The Man* aloud. Teacher and/or

students may read.

15 minutes—Discuss Bix and Jerome's friendship as a class. Does it seem like a real

friendship? What do they think about it? Discuss interactions between Bix and his stepfather. How are these interactions indicative of their relationship? What kind of person do the students think Bix's stepfather is? What kind of father?

5 minutes—Explain Group Presentation Project (Goal # 2). Have students select groups.

Homework—Read chapter 26 in *The Moves Make The Man*.

Day 2

5 minutes—Housekeeping and Toolsharpening

15 minutes—Discuss hopes with students. What are some hopes that they have? What are some hopes that others have for them? Have students write a bit in journal about their hopes. Give background information on Sandra Cisneros.

5 minutes—Read "A Smart Cookie".

15 minutes—Individually, in their journals, students will write about one of the following:

Write about a time when they saw an adult as a friend.

Write about a time when they got good advice from an adult.

Write about the effect an adult's hopes had on them.

Students may also write about a related topic that deals with the student's relationship with an adult.

10 minutes—Have kids get into groups for Group Presentation Project and begin working on it. Teacher floats around room helping and reviewing expectations.

Homework—Read chapters 27 and 28 in *The Moves Make The Man*.

Day 3

5 minutes—Housekeeping and Toolsharpening

35 minutes—Have kids split up into and work on presentations.

10 minutes—Decide which groups are presenting at which times over the next two days. Review what is expected of them and their presentations.

Day 4

5 minutes—Housekeeping and Toolsharpening

15 minutes—First group presentation.

5 minutes—Questions and comments from the class and the group presenting.

15 minutes—Second group presentation.

5 minutes—Questions and comments from the class and the group presenting.

5 minutes—Review of presentations and process.

Day 5

5 minutes—Housekeeping and Toolsharpening

15 minutes—Third group presentation.

5 minutes—Questions and comments from the class and the group presenting.

15 minutes—Fourth group presentation.

5 minutes—Questions and comments from the class and the group presenting.

5 minutes—Review of presentations and process.

Week 6, Day 1

5 minutes—Housekeeping and Toolsharpening

15 minutes—Begin activity on relationships with grandparents. Teacher will write the following writing prompt on the board and students will respond in writing in their journals:

Do people say you look like someone else? If so, who? (The person can be a family member, friend, or famous person). How do you feel about this?

10 minutes—Teacher gives brief introduction and background information to poem, "Grandma Ling", and its author, Amy Ling.

5 minutes—Teacher asks for volunteers to read poem aloud. If no volunteers, then teacher reads aloud.

15 minutes—Teacher reviews conceptual tool used in poem: Imagery. Teacher gives brief definition of imagery and asks students for specific examples from poem. (Definition: Imagery is language that appeals to the senses; words that create images in the mind.)

Day 2

5 minutes—Housekeeping and Toolsharpening

5 minutes—Teacher rereads poem aloud.

30 minutes—Teacher presents following prompt questions and students select some to discuss:

In the poem, the author, Amy Ling, says:

"She spoke a tongue I knew no word of,

and I was sad I could not understand,

but I could hug her."

Why does Amy Ling feel a connection with her grandmother?

How important is a biological connection in relationships?

What about a relationship where there is no biological bond?

About appearances, are you more likely to like/feel connected to someone who looks like you?

10 minutes—Introduce the author and background information of "The Medicine Bag". Read author's personal reasons for writing the factual based story.

Day 3

5 minutes—Housekeeping and Toolsharpening

45 minutes—Students read along in books as "The Medicine Bag" is played on tape. Tape is stopped at various places in story so teacher can ask prompt questions. Students will respond in their journals.

Questions:

Why do you think the narrator, Martin, and his sister are embarrassed

about their grandfather? Do you think Martin was honored to be given the medicine bag?

Do you think the grandfather "sold out" by dressing up

in Indian clothes for Martin's friends? Do you think Martin learned to appreciate his grandfather?

Day 4

5 minutes—Housekeeping and Toolsharpening

10 minutes—Before reading "The Moustache", students will write in their journals what they know about nursing homes. They will answer the questions:

Have you ever visited a nursing home?

What do you think it is like to live in a nursing home?

5 minutes—Teacher provides background information on author, Robert Cormier.

30 minutes—Students read along in books as short story "The Moustache" is played on tape. Tape is stopped at various points in story for students to reflect. Teacher provides questions for students to answer briefly in their journals. Questions:

Why do you think Mike grows a moustache?

Mike comments that he is "loaded with guilt complexes". Why is this? Can you relate?

Why do you think Mike shaved off his moustache?

Day 5

5 minutes—Housekeeping and Toolsharpening

15 minutes—Teacher reviews "The Moustache" and reexamines the different characters in the story. The class as a whole makes a list of the characters and their "roles" in the story's community. The teacher records this list on the board.

15 minutes—Using this list as an example, the teacher introduces the third goal's project. The project is for students, in groups of six, to create a visual or printed presentation that covers their opinions of adult's roles, responsibilities, and expectations in their community.

15 minutes—Students form groups, chosen by themselves, and begin brainstorming and working on project. Students will work together over weekend and on Monday to complete projects.

Week 7, Day 1

5 minutes—Housekeeping and Toolsharpening

40 minutes—Students work in groups to complete projects.

5 minutes—Questions and comments from the class and the groups presenting.

10 minutes is allotted for each group.

Day 2

5 minutes—Housekeeping and Toolsharpening

40 minutes—Students presents projects.

5 minutes—Questions and comments from the class and the groups presenting.

10 minutes is allotted for each group.