Monsters under Our Beds: A Conceptual Unit

Rationale, Scope & Sequence, Target Population, Goals and Texts, Lesson Plans, and a

Final Reflection

Secondary Methods: English Language Arts

18 – SEC – 520 – 001

The University of Cincinnati

Drs. Laine and Kroeger

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The Monsters under Our Beds:

A Conceptual Unit for the Ninth-grade English Language Arts Classroom

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Assignment 1: Conceptual Unit Rationale

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Preface:[1]
Meet the Monster

It is conventional to call "monster" any blending of dissonant elements…I call "monster" every original, inexhaustible beauty.

— ALFRED JARRY

The monsters of our childhood do not fade away, neither are they ever wholly monstrous.

— JOHN LECARRE

He who fights with monsters might take care lest he thereby become a monster.

—FRIEDRICH NIETZSCHE

Our experience as humans is marked dually by a fear of and fascination with the unknown, the unexplainable, and the unnatural. In our attempts to order all the perplexing and threatening phenomena we encounter as individuals and as peoples, we conjure up images and craft narratives of the grotesque, the abnormal, the horrible, the other. We give them an epithet—*monster*—and we charge them with a meaning—evil, calamity, terror, danger, oppression, death. And these monsters, in their myriad forms and significations, populate the various myths—the sacred stories, legends, and folklore—that preserve our memories, define our identities, and transmit our values and attitudes. As Carl Jung (1922) observes:

> The primordial image, or archetype, is a figure—be it a daemon, a human being, or a process—that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed. Essentially, therefore, it is a mythological figure. When we examine these images more closely, we find that they give form to countless typical experiences of our ancestors. They are, so to speak, the psychic residua of innumerable experiences of the same type. They present a picture of psychic life in the average, divided up and projected into the manifold figures of the mythological pantheon. (In Leitch, 2001, pp. 1000-1001).

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[1] As the author composed this rationale prior to making final decisions about the unit, the reader should be aware that texts, materials, activities, and assignments discussed in this rationale may or may not be implemented in later components of the conceptual unit. The author does not deem any discrepancies jarring; in fact, the author believes the veritable range of hypothetical possibilities renders the unit's justification more robust.

Monsters, as creatures of our myths, past and present, indeed function as such archetypes. Whether Hellenic personifications of the sublime power of the open ocean or modern descriptions of heinous criminality, these monsters are texts on which we write our fears about that which is other than ourselves, our people, or our beliefs. Through a range of texts from film to fiction, in this conceptual unit students will search for—and acknowledge, confront, and even dispel—the monsters that hide under our personal, cultural, social, political, and moral beds.

Whether myth, man, or metaphor, the monster will compel students to examine themselves and their relationships to others and the world. For, it is both in the monster and our fear of it that we can ultimately locate ourselves. Such inquiry justifies its value and validity on many of the grounds Peter Smagorinsky (2008) provides for conceptual units of instruction. My unit, *Monsters under Our Beds*, responds to the psychological needs of students and their human development; prepares students for future social needs; promotes civic awareness; and bears cultural significance.

Psychology and Human Development:
Monsters as Cognitive Challenges and Psychosocial Content

As Smagorinsky (2008) notes, "Literature often deals with common human experiences about the pressures, changes, dilemmas, aspirations, conflicts, and so on that make growing up (and being grown up) such a challenge" (p. 141). The monster, as a character or concept in literature and other media, engages experiences significant to adolescence. As such, the monster promotes and exercises adolescents' cognitive and psychological development as well as explores important territories of adolescents' social transitions. Specifically, the monster is an abstraction and invites multidimensional thinking, both of which characterize distinctive

cognitive developments during adolescence. Moreover, the monster addresses concerns of the identity of the self and of the other, concerns central to the developing adolescent.

In Jean Piaget's foundational theory of cognitive development, children, around the ages of 11 or 12, start to develop "abstract and hypothetical reasoning" in a stage known as "formal operations" (Steinberg, 2002, p. 66). During this stage, "Adolescents' thinking can be distinguished from the thinking of children in several aspects—among them, in thinking about possibilities, in thinking multidimensionally, and in thinking about abstract concepts" (Steinberg, 2002, p. 66). Further, seminal educational theorist Lev Vygotsky maintained that children best learn within their "zone of proximal development," within which "young people, through close collaboration with a more experienced instructor… are stimulated to reach for the more advanced level of performance" (Steinberg, 2002, p. 79).

Examples of possible texts illustrate the value of monsters for adolescents' cognitive development. In the "Third Sermon" of his *Seven Sermons to the Dead*, Carl Jung, in "The Third Sermon," presents a complex but poetic image of Abraxas, an omnipotent but monstrous being important to ancient Persian and Egyptian mythology as well a central occult concept in Gnosticism. Jung's Abraxas is at once a god and a monster, at once supremely good and supremely evil. The duality of Jung's Abraxas will compel students to exercise their burgeoning higher-order cognition, which Piaget theorized, by interpreting an ambiguous text and thinking critically about the nature of a monster as an abstract concept. Excerpts from passages of Mary Shelley's *Frankenstein* will elaborate these ideas—namely, scenes of the creature's longing to belong to the DeLacey family as he anonymously performs for them kind chores, but contrasted with later scenes of the creature's vengeful bloodlust upon his rejection by Dr. Frankenstein. Both literary texts feature demanding content and interpretation. But, aided by their developing

abstract thinking and scaffolded by me in their zones of proximal developments to reach these difficult conclusions, as Vygotsky urged, adolescents will both exercise and expand their nascent cognitive abilities through the concept of the monster. Thusly introduced and stimulated, students will supplement this cognition by writing and defending a definition statement in the form of an essay that identifies critical attributes of monsters as such. New learning will connect to their prior knowledge through free-writes on their personal ideas about and experiences with monsters *en route* to their definition statement.

In Erik Erikson's influential psychosocial theory of human development, the "establishment of a coherent sense of identity is the chief psychosocial crisis of adolescence" (Steinberg, 2002, p. 271). Characterizing this crisis as a conflict between identity and identity diffusion, Erikson (1968) observed: "From all possible and imaginable relations, [the young person] must make a series of ever-narrowing selections of personal, occupational, sexual, and ideological commitments" (p. 245). In the face of this development, adolescents may experience identity diffusion, or an "incoherent, disjointed, incomplete sense of self"; identity foreclosure, marked by a premature commitment to an identity before a consideration of alternatives; or negative identity, in which young adults "select identities that are obviously undesirable to their parents and their community" (Steinberg, 2002, pp. 274-5).

Potential texts again illuminate the value of monsters to the social changes that adolescents experience. Tim Burton's popular Gothic cinematic masterpiece, *Edward Scissorhands*, explores the relationship between a deformed outcast and a horrified suburban community, including a young woman who comes to love him for who he is, not how he looks. In Walter Dean Myers' gripping and award-winning work of young adult literature, *Monster*, an urban teenaged boy is charged with murder, which throws him into an identity crisis: is he

actually the "monster" that his persecutors say he is? Both of these texts intimately address the

issues of identity that Erikson elaborates. An examination of them not only proves relevant to

students' experiences but also provides students with a venue in which to analyze their struggles

as they cross thresholds of their own identities. Student-led discussions about these texts,

coupled with a personal narrative about a significant experience in which they felt like a monster,

will allow students to voice their concerns and ideas as their identities take shape.

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Preparation for Future Social Needs:
Monsters as Agents for Interpersonal Growth

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As young adults find and form their identities during adolescence, so they find and form

rules, rites, and roles in social interaction. Smagorinsky (2008) address these important social

outcomes of education:

> Teachers might also teach a topic because they feel that they will be preparing students to
> help construct a better society in the future. Teachers might note, for instance, that people
> in general do not act with care and tolerance for those who are different or less fortunate
> from the way they are. (p. 145)

The monster, as an entity figured as grotesquely abnormal, asks students to investigate their

perceptions of beings whose difference—whose otherness—can threaten, intimidate, or menace.

Yet, upon investigation and through empathy, such monsters so often cease to deserve that very

label. As they mature, and as they begin to assume and anticipate greater responsibilities,

students encounter people, worldviews, and practices alien to them. By prompting students to

explore differences and analyze their perceptions, the concept of the monster will furnish

students with interpersonal skills and social attitudes, such as open-mindedness, respect, and

conflict resolution, to promote their success in society.

Robert Selman (1980), in his studies of changes in social cognition during adolescence,

documented adolescents' development of social perspective, or the ability to see events from

others' points of view. Specifically, Selman (1980) identified "mutual role taking," which emerges as early adolescents more objectively ascertain how one person's perceptions and behaviors affect another's. While adolescents are developing broader social perspectives, standpoint theorist Julia Wood (1997) cautions us that "the social groups within which we are located powerfully shape what we experience and know as well as how we understand and communicate with ourselves, others, and the world" (p. 250).

Social perspective also requires careful sensitivity to the language by which we describe others. Kenneth Burke's dramatism describes "devil terms," words which speakers use to summarize "all that is bad, wrong, or evil"; such words significantly contribute to, if not in large part determine, our interpretations of the social world (Griffin, 2009, p. 291). Sociologist Howard Becker, in his labeling theory, provides another way of understanding the social ramifications of language: "…[S]ocial groups create deviance by making rules whose infraction creates deviance…The deviant is one to whom that label has been successfully applied; deviant behavior is behavior that people so label" (p. 9). With such power and dangers of social cognition in mind, Joseph Forgas (2001) cogently distills the importance of responsible social perception: "The ability to form relatively accurate judgments about the social world and to produce appropriate and effective interpersonal strategies is a key requirement for maintaining successful personal and working relationships" (p. 65).

Process as much as product quickens the interpersonal value of monsters to life. A proposal of student-led collaborative learning explains how monsters activate students' developing social perspective and mutual role taking. This proposal also engages issues of standpoint and labeling, deepening students' interpersonal competence for the demands of their future social world. Students will pick a topic centered on a person or group marginalized by a

society historically or presently and will form small groups based on that topic. Then they will

locate a few relevant texts or media. For instance, a group may be interested in the experience of

African-Americans during the beginning of the twentieth century; several Langston Hughes'

poems would prove edifying. In their groups, students will collaborate to create a brief

presentation on the ways in which society or other social groups treated such people or

subcultures as monsters, as well as develop ideas about why differences compel us to label and

treat others as monsters. The activity challenges students to think critically about social

identities, roles, and interactions, and to employ and develop interpersonal skills as they

collaborate in small groups. From probing labels to thinking empathetically, students create

community and build interpersonal competence vis-à-vis that which can threaten social

harmony—the monster.

Civic Awareness:
Monsters as Catalysts for Democratic Living

Students are citizens of a democratic society. Smagorinsky (2005) underscores the

"importance of developing a citizenry that knows its history, laws, customs, rights, and

responsibilities and uses that knowledge to act responsibly for a more equitable, democratic, and

dynamic society" (p. 143). Smagorinsky continues: "…[Citizens] have taken action to achieve

what they feel is just, and that these actions have been driven by different social goals, different

types of conscience, and different understandings of law" (p. 143). In our contemporary

imaginations, socially aberrant, devious, or criminal individuals often bear the label—and often

unfairly—of *monster*. By probing examples of present-day individuals whom American society

collectively considers monsters, students will discover, dissect, and discuss the roles, rights, and

responsibilities that constitute the norms of democratic society. The monster equips them with a

deeper, more critical understanding of who they and others are, expected to be, and can become as citizens.

A foundational theorist of education and democracy, John Dewey (1916) presents his vision of the democratic ideal:

> The two elements in our criterion both point to democracy. The first signifies not only more numerous and more varied points of shared common interest, but greater reliance upon the recognition of mutual interests as a factor in social control. The second means not only freer interaction between social groups…but change in social habit—its continuous readjustment through meeting the new situations produced by varied intercourse. And these two traits are precisely what characterize the democratically constituted society…Since a democratic society repudiates the principle of external authority, it must find a substitute in voluntary disposition and interest; these can be created only by education. But there is a deeper explanation. A democracy is more than a form of government; it is primarily a mode of associated living, of conjoint communicated experience. (p. 91)

In realizing this ideal, Giroux and McLaren (1986) call for a creative, critical pedagogy that prioritizes students' experiences and voices. Such a pedagogy "takes the problems and needs of the students themselves as its starting point," and at stake "is the need for student teachers to understand how experiences produced in the various domains and layers of everyday life give rise to the different voices students employ to give meaning to their worlds, and, consequently, to their existence in the larger society" (Giroux & McLaren, 1986, pp. 234-5). Student voice, moreover, "refers to the means at our disposal—the discourse available to us—to make ourselves understood and listened to, and to define ourselves as active participants in the world" (Giroux & McLaren, 1986, p. 235).

In the wake of the attempted assassination of Representative Gabrielle Giffords, much of our airwaves, broadcast frequencies, and editorial pages have explored the issue of what many have called social "monsters"—disaffected individuals who have committed violent and lethal acts against the public. At the same time, these conversations have raised the issue of

psychological illnesses and how society does and does not support those individuals capable of

what we consider monstrous acts. Radio broadcasts, such as discussions on National Public

Radio's *Talk of the Nation*, and newspaper editorials, such as debates about public health

services, discontent in democracy, and political rhetoric, give students occasion to investigate the

roles, rights, and responsibilities of citizens in democratic societies. These investigations will

help students form greater Deweyan points of shared interest and will activate students'

experiences and voices to better inform their civic awareness. Interviews with community

members on living in a democratic society may ensue. Students will use these additional

perspectives to write a short persuasive piece, a letter to a representative, construct a multimedia

presentation, or craft a skit, among other options. In these products, students will take an

informed stance on how we can democratically view and treat society's "monsters." These

exercises of their democratic imaginations will thus enliven their stake as citizens and help

prepare them for civic participation.

Cultural Significance:
Monsters as Portals to Diversity

Smagorinsky (2008) maintains: "Some units are worth teaching because they are

culturally significant. In other words, the material within them is worth engaging with because

their themes are central to an understanding of a particular culture, whether national, local, or

distant" (p. 141). Ancient mythologies, of course, abound with fantastical and frightening

monsters. And mythologies provide us a lens by which to see, as anthropologist Clifford Geertz

describes it, a culture's "systems of shared meanings" (as cited in Griffin, 2009, p. 251). Michael

Pacanowsky, drawing from Geertz's framework in his ethnographies of organizational

communication, offers the concept of metaphors as a way to "access the unique shared

meanings" a culture possesses (Griffin, p. 253). Monsters, as metaphors of the abnormal, will

provide students that very access to different cultural values, consequently equipping students

with a more robust measure to view themselves and others in a diverse, complex, and storied

world.

In his seminal collection of mythology, Thomas Bulfinch (n.d.) notes:

It is believed that this presentation of a literature which held unrivalled sway over the
imagination of our ancestors, for many centuries, will not be without benefit to the
reader, in addition to the amusement it may afford. The tales, though not to be trusted for
their facts, are worthy of all credit as pictures of mangers; and it is beginning to be held
that the manners and modes of thinking of an age are a more important part of its history
than the conflicts of its peoples, generally leading to no result. (p. *vi*).

Joseph Campbell (1976), in his influential studies of comparative mythology, identifies

four functions of myth. The first serves a mystical or metaphysical function, in which myths

allow us to experience an awe of the universe, and the second a cosmological function, whereby

myths help explain the organization of the universe (Campbell, 1976, pp. 609-611). The third

serves a sociological function, in that myths structure and affirm systems of social order, and the

fourth a psychological or pedagogical function, whereby myths provide guidance as to how we

should understand ourselves and conduct our lives (Campbell, 1976, pp. 621-623).

Medusa, Grendel, Chinese dragons, Aztec gods, and even visions in the Book of

Revelation—each of these diverse myths contain the attitudes and worldviews of the people

whose cultural story they tell. Picasso's *La Guernica*, Dali's *The Invention of Monsters*,

Medieval doom paintings, monstrous caricatures in German and American World War II

propaganda posters, monster movies of decades past, and even Lady Gaga's album *The Fame

Monster*—so these reveal attitudes and worldviews of their makers across time. The exposure of

students to significant works, whether classical or popular, allows students that very access to the

shared meanings of cultures close to and far from home. Through investigating the monsters

contained in such works and aided by supplementary background material where appropriate,

students will become cultural critics by exploring how a culture's products reveals it *mores*. Students will be asked to produce their own monster through original poetry, a scary story, song lyrics, a work of art, a dramatic presentation, or other media, and one that reveals a cultural attitude, belief, value, or position. Together, such activities manifest how monsters give students access not only to diverse viewpoints, but equip them with a stronger sense of self, place, and others as well—a stronger sense to guide them in a complex, global society.

The Monsters under Our Beds:
Counterarguments and Rebuttals

Beyond my role as teacher, many other individuals, such as parents, administrators, community members, educational board members, and colleagues, lay significant, legitimate, and indispensable stake in my students' educations. I must listen to their potential concerns about my conceptual unit, which I will anticipate and rebut by addressing a few major categories of possible objection: appropriateness of material; canonicity of texts and access to content; relative significance of concept; and ability to address standards. I should note that, while counterarguments and rebuttal may seem more logically placed after each justification, such organization might exclude important objections I seek to allay.

First, many stakeholders, but especially parents, community members, and board members, may raise the issue of the appropriateness of the concept of monsters in a classroom. Young adults are impressionable and deserve a thoroughly positive learning environment, while monsters exhibit many negative and dark characteristics; therefore, it is our educational responsibility not to expose students to such unattractive influences. Why explore monsters when you could explore heroes? To this objection, I counter that effective educations should neither shelter children from unseemly realities nor protect them from uglier phenomena because of such materials' ostensible unpleasantness. The monster, in a word, represents conflict: it symbolizes

our fears, and the subsequent actions we take, in the face of the unknown, especially other people or beliefs that differ from our own. This experience is universal, and this conflict is inevitable. Instead of shying away from conflict, this unit encourages students to examine our perceptions of and assumptions about others, whom we all too often misjudge and mislabel as monsters, due to physical, cultural, or attitudinal differences. And, the more students understand how we construct "monsters," the less "scary" and "dangerous" they become. In so doing, students will also investigate their own fears and unknowns, all in the interest of empowering them to overcome the various challenges they will face throughout life. Through an apparently destructive and negative concept, students will develop habits of mind and action to promote productive and positive relationships.

Second, administrators and fellow colleagues, but also parents and other stakeholders concerned with the quality of students' curricula, may challenge the merit of the various texts I have proposed. Myers' *Monster* is a young adult text that has not withstood the test of time and features potentially disagreeable urban content. Lady Gaga's *The Fame Monster* is a production of popular culture released by a provocative and seemingly licentious woman. Burton's *Edward Scissorhands* is a Hollywood film, not to mention not a work of literature, which students should be studying in an English Language Arts classroom. And the Book of Revelations—do not push religious content onto students in a public classroom. Stakeholders, in a word, may object to the canonicity (but also appropriateness and relevance) of such texts, arguing that canonical texts promote cultural literacy and contain writing and ideas long valued over time. To this objection, I rebut that canonical texts do not always meet the needs of diverse learners; young adult literature provide students high-interest access to content that canonical texts may not afford. Canonical texts do not always stimulate the interests of diverse learners; cultural products, such

as films, can motivate and engage students with material to the same level of rigor. Further, popular texts, such as song lyrics, compel students to think more critically about the broader meanings contained in and implied by more culturally pervasive and ubiquitous media. These non-canonical texts inspire more culturally reflective consumers. Finally, artwork and radio broadcasts, for instance, appeal to students' visual and aural intelligences, to name a few, thereby activating a wider and more robust range of inquiry and performance. And, for those stakeholders concerned about differentiated instruction, at both ends of the spectrum, monsters figure so widely into texts at all ranges of abilities that alternative materials can and will be offered.

      Some stakeholders may question the relative significance of monsters. Of all topics a teacher could focus on, why should monsters earn four to six weeks of instructional time? In the spectrum of all the content and skills I am expected to develop in my students, monsters occupy a much too narrow focus for so much attention. To this objection, I gainsay that monsters are entrées to a rich array of cognitive and social content and performances. Monsters figure in important texts across cultures and time: myth, literature, cinema, broadcast media, art, poetry, dance, song, and all other aesthetic endeavors that define, speak to, and explore our humanity. One, this range of media suggests our sweeping interest in the unknown. This interest ultimately encourages students to engage with valuable and worthwhile dimensions of human nature: why do we fear the unknown, how do we surmount this fear productively, why is reality so often not what it seems, why do people different from us so challenge us? These questions promote serious reflection, genuine critical thinking, interpersonal awareness and competence, and holistic, integrated cognition. Two, this range of media enables multiple modes of engagement. Through monsters, students will produce diverse products, from reflective to narrative pieces, thus

enabling students many opportunities to practice and succeed at various activities, enriching their intellectual toolkit. Through monsters, students will also discuss, collaborate, and present, enhancing interpersonal and presentational abilities critical to their future professional success. Finally, the range of media increases students' abilities to "read" and supplies greater access to diverse genres of texts. Such a range augment students' capacity to make sense of the cornucopia of materials they will encounter in life, at work, in their community, and throughout the world. In themselves monsters may seem unworthy, but a closer look at the many doors they open proves their educational mettle.

Lastly, many stakeholders, particularly administrators and parents, may balk at the capacity of monsters to prepare students for formal, standardized assessments. Administrators may counter that monsters take time away from preparation for state or district assessments. Parents may worry that monsters will injure students' competitiveness on the S.A.T. or A.C.T. To these objections, I rebut that through the texts we study and within the products students create, students are already covering core curricular goals. Further, the concept of monsters demands students to develop, with my support and scaffolding, of course, types of higher-order cognition, from analysis to evaluation, which inherently both build upon and require the knowledge- and comprehension-level cognition most tested on standardized assessments. Rather than limit students to instruction that caters to standardized test items, students will encounter such tests equipped with ways of reasoning, as will as vivid schemata to draw upon, to make them successful on those assessments. Monsters will dispel the monsters that lurk underneath our assessment beds.

Summary:

Monsters as Stimulators of the Adolescent Imagination

For all their serious psychological, social, moral, and political ramifications, monsters are also, in a word, fun. As colorful and frightful products of our imaginations, monsters allow our minds to play in creative fantasies, providing us catharsis through our frightful escapes from reality and arming us with courage to face the unknown when we return. And, so often as misunderstood outcasts, monsters are characters with whom we identify in our own struggles. Indeed, monsters both appeal to young adults' interests and function as figures they will "empathize with, learn from, see hope through, or otherwise relate to" (Smagorinsky, 2008. p. 145). Monsters present students with cognitive challenges and psychosocially identifiable content. They are agents of interpersonal growth and catalysts for democratic living. These creatures, from the silly and sullied to malformed and misunderstood, are portals to diversity. But above all, they are educationally sound stimulators of the adolescent imagination—a relevant, robust, and rigorous route to a high-quality ninth-grade English Language Arts education for all students.

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Monsters under Our Beds: Scope and Sequence Chart

John Kelly

Secondary Methods: English Language Arts

18-SEC-520-001

Drs. Laine and Kroeger

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CLASSIFIED

From the desk of John Kelly, Assistant Director of the Cincinnati Bureau of Investigation (C.B.I.):

Scope & Sequence (Intelligence Timeline)

Monsters under Our Beds

Factsheet:

Overarching Concepts for Course:
1. Standpoint
2. Interdisciplinary thinking
3. Self and the Other
4. Reading against the Grain

Unit Goals:
1. In-process writing, *ASPS: Monster Field Notes*
2. Culminating product, *ASPS: Monster Field Report*
3. Independent investigation
4. Group investigation

Types of Texts:
1. Fiction
2. Poetry
3. Artwork
4. Film
5. Television
6. Radio
7. Websites
8. Music

Pedagogical Procedures:
1. Independent reading
2. Think-Pair-Share
3. Small-group work
4. Jigsaw
5. Tea Party
6. Guided inquiry
7. Direct instruction
8. Discussion
9. Co-teaching
10. Presentations

Mission Overview:

For this six-week conceptual unit for a ninth-grade English Language Arts class, our guiding metaphor is investigation. Students and I will literally embody this metaphor during our studies. The classroom will become an office of the Cincinnati Bureau of Investigation, for which I will serve as an Assistant Director and my students as Special Agents. As Special Agents, students will investigate the unusual phenomena and menacing threats of monsters in four dimensions: **A**rtistic (cultural); **S**ociological (including historical); **P**sychological (inner monsters); and **S**cientific (objectivity). Throughout their investigation, students will collect "raw intelligence," or in-process writing, by maintaining *ASPS: Monster Field Notes*, in which they document their findings on each dimensions during their readings, group work, and discussions. The *ASPS* trains and prepares them for—and will be included

in—the culminating project, *ASPS*: *Monster Field Report*, a kind of "finished intelligence," that they will present to their fellow agents and me at the unit's end. For this, students choose their own monster to investigate independently in the four dimensions noted above. Lastly, each week will feature an individual "mission" for each dimension of our investigation. These missions, due at the end of each week, will come together, through feedback and revision, to form the culminating project.

Week 1 inductively introduces students to the interdisciplinary dimensions of ASPS, the cooperative learning that will occupy much of their time during the six weeks, and ways of thinking about monsters from different standpoints. The Assistant Director formally assigns their unit-long mission during this week. Week 2 focuses on the artistic dimension of monsters, emphasizing cultural ways of thinking. Week 3 concentrates on the sociological (including historical) dimension of monsters, emphasizing social ways of thinking. Week 4 zooms in on the psychological (self and other) dimensions, emphasizing personal and interpersonal ways of thinking. Week 5 presents a scientific approach, emphasizing thinking objectively about monsters. Lastly, in Week 6 students begin to close their cases with time to workshop and work on their culminating projects, as well as time to debrief the C.B.I. on their report via presentations.

Mission Operations:

Weeks 2-5 follow a regular structure to guide the Special Agents' collection of intelligence.

Mondays: Mondays are "Mission Mondays." The Assistant Director assigns the weekly case (A, S, P, or S). Activities focus on independent investigation. The Assistant Director "checks in" with the Special Agents individually to ascertain their progress and address needs.

Tuesdays: Tuesdays are "Teamwork Tuesdays." The Special Agents work in small groups to investigate the previous day's texts. The Assistant Director also "checks in" with the Special Agents individually to ascertain their progress and address needs.

Wednesdays: "Jigsa**W**s." The Special Agents conduct jigsaws based on extensions of their readings and activities from the previous two days. The Assistant Director ensures his Special Agents are meeting C.B.I. protocol.

Thursdays: "Thursday Think-throughs." On these days, the class investigates the principal Language Arts topic(s) underlying the week through direct instruction practices.

Fridays: "Friday Frights." On Fridays, the Special Agents ask questions to the Assistant Director as a group to help them get any needed "breaks in their cases." The class then conducts a discussion guided by a prompt(s) to unify and draw conclusions from their week's investigations. Teachers from other content areas are invited into the C.B.I. office as "Forensic Experts" to help facilitate the discussion.

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Week 1: Assigning the Case	
Monday 1	**Intro:** 4 min. (Note. Teacher wears monster costume on Day 1.) • Attendance, housekeeping • <u>Text</u>: 1 min. = Monster Mind-jogger: *The Simpsons*, "Homer and the Bogeyman" clip

	Body: 44 min.
	• Station learning, "OMG! Monsters!"
	   o 4 stations (11 min. at each station)
	   o <u>Texts</u>: Each station presents a menacing picture of a monster and a brief vignette from the standpoint of a fearful human
	   o 4 monsters: Count Dracula; The Loch Ness Monster; Bigfoot; a werewolf
	   o <u>In-process texts</u>: Task, each group talks and takes notes on: "Why might we be afraid of each monster? What makes each monster a *monster*?" Class shares ideas for what they think a monster is and is not.

	Outro: 2 min.
	• <u>In-process texts</u>: 1 min. = Homework assignment, journal prompt: "Put yourself in the shoes of each monster. What might you say to a fearful human?"
	• 1 min. = Questions
Tuesday 2	**Intro:** 4 min.
	• Attendance, housekeeping
	• Teacher checks off journal prompts
	Body: 44 min.
	• Station learning, "OMG! Humans!"
	o 4 stations
	o Each station presents the same 4 monsters from Monday, but with a more sympathetic picture and a personal narrative from the monsters' standpoints
	o Task, each group talks and takes notes on: "Why might each monster be afraid of us? How might each monster not be a monster at all?"
	Outro: 2 min.
	• 1 min. = Homework assignment, journal prompt: "How might humans act like monsters? How might monsters be like humans?"
	• 1 min. = Questions
Wednesday 3	**Intro:** 5 min.
	• Attendance, housekeeping
	• Teacher checks off journal prompts
	• <u>Text</u>: Handout copies of Carl Jung's "Third Sermon" from *Seven Sermons to the Dead* [f/t Abraxas, mythological creature that is both a good god and an evil monster]
	Body: 43 min.
	• 3 min. = Provide brief context for Abraxas as mythical monster and very basic background on Jung
	• 10 min. = Group call-and-response reading aloud
	o Assign half the Abraxas-as-good passages, other half Abraxas-as-evil passages
	o First half reads their line, second half responds with their line, alternate until finished
	o Halves switch their lines/roles; repeat call-and-response reading
	• 30 min. = Text analysis
	o 15 min. = Questioning sequence on reading to develop and check for understanding
	o 15 min. = Discussion on duality/binary in one being
	Outro: 2 min.
	• 1 min. = <u>In-process texts</u>: Homework assignment, journal prompt: "Reflect on a time when you did something good and a different time when you did something bad. What did you learn about yourself from both times? Do you think people are all good, all bad, or both?"
	• 1 min. = Questions
Thursday 4	**Intro:** 4 min. (Note. Teachers wears F.B.I. Director costume.)
	• Attendance, housekeeping
	• Teacher checks off journal prompts
	Body: 44 min.
	• 2 min. = Hand out "C.B.I. Special Agent" Badges
	• 8 min. = "Assign the Case"
	o Explicit overview of conceptual unit, including explanation of unit's metaphor
	• 20 min. = "ASPS"
	o Hand out "Mission: Monsters" breaking down all tasks and due dates, with clear procedures and expectations
	o Explicit overview of ASPS each week
	o Explanation of each ASPS task
	o Explanation of in-process *ASPS: Monster Field Notes*
	o Explanation of culminating *ASPS: Monster Field Report*
	o Explanation of rubric for *ASPS: Monster Field Report*
	• 4 min. = Questions

	• 10 min. = Assemble *ASPS* binders (including organizing previous journal prompts therein)
	Outro: 2 min.
	• 1 min. = Homework assignment, journal prompt: "What kind of 'monsters' are you afraid of, interested in, believe in, or see in the world? Make a list of possible monsters you would like to investigate more."
	• 1 min. = Questions
Friday 5	**Intro:** 12 min.
	• Attendance, housekeeping
	• Teacher checks off journal prompts
	• Text: *X-Files* clip, to emphasize unit's metaphor, from "Pilot" (Agent Scully assigned as watchdog to 'Spooky' Agent Mulder)
	• Review previous day's *ASPS* overview
	Body: 23 min.
	• 3 min. = Emphasize that there are all kinds of monsters. Give example and explanation of different types of monsters from each dimensions of ASPS.
	• 20 min. = "Monster Madness"
	o Teacher brings in a range of images or texts that students can explore to give them exposure to different kinds of monsters and to help them pick different kinds of monster
	o To aid students, they will pick and write down three (whether from materials or not) to narrow down selections for homework assignment
	Outro: 9 min.
	• 6 min. = Report-back: students who have ideas of the monster they will investigate can share to class
	• In-process texts: 2 min. = Homework assignment: "By next class, select the one monster you will investigate throughout the quarter and tell me why you are selecting this monster. Your monster will have to get my approval."

Week 2: ASPS, Monsters in Art & Culture	
Mission Monday 6	**Intro:** 10 min.
	• 3 min. = Attendance, housekeeping
	• Text: 7 min. = Monster Mind-jogger: end of *Gojira* (*Godzilla*) involving moral dilemma of nuclear fallout
	• Teacher approves or makes suggestions for students' selections of monsters for *ASPS: Monster Field Report* project during clip
	Body:
	• 10 min. = "Mission 1: **A**SPS"
	o Teacher explains Week 2's theme, monsters in art & culture
	o In-process texts: Teacher describes and assigns "Mission 1: ASPS," due Friday
	▪ Students have to illustrate or find image of their individual monster
	▪ Students have to identify location where the monster is found, a brief description of the monster, and any special cautions/survival tips for dealing with the monster in the mode of *The Gruesome Guide to World Monsters* (Sierra, 2005)
	• 25 min. = "Monsters of the World" independent reading activity
	o Text: Copies of 8 monsters in *The Gruesome Guide to World Monsters* (Sierra, 2005)
	▪ Water monsters = uktena (American SE), nakk (Sweden), nkanyamba (South Africa), maraki-hau (New Zealand)
	▪ Child-kidnapping monsters = snee-ee-iq (Pacific NW), changeling (Ireland), jinn (North and Central Africa), raksasa (India)
	o Students read independently and take notes in Art section of *ASPS*: *Monster Field Notes* binder
	Outro: 2 min.

		• In-process texts: 1 min. = Homework assignment, journal prompt, Art section of *ASPS: Monster Field Notes*: "What do the monsters you investigated in *The Gruesome Guide* have in common? How are the monsters different? Can you group the monsters based on their traits, powers, or habitat?" • 1 min. = Questions
Teamwork Tuesday 7	**Intro:** 4 min. • Attendance, housekeeping • Teacher checks off journal prompts	
	Body: 40 min. • Cooperative learning activity – groups of 4-5 • In small groups and using previous homework assignment/*ASPS* notes, students have to identify agree upon how to group the monsters, what unifies each group, and what cautionary message each group of monsters sends • Small-group report-ins – each group briefly presents their findings • Using all findings, class determines what fears all the monsters reveal and what aspects of life all they monsters explain	
	Outro: 6 min. • In-process texts: 1 min. = Homework assignment, journal prompt, Art section of *ASPS: Monster Field Notes*: "What role do you think monsters serve in culture? What role do you think monsters play in myths?" • 5 min. = Questions, especially on assignment due at end of week	
JigsaW 8	**Intro:** 4 min. • Attendance, housekeeping • Teacher checks off journal prompts	
	Body: 44 min. • Jigsaw: guided interpretation of monsters in 4 works of art; each role is 'Art Critic' • Text: (mosaic) Coppo Di Marcovaldo, *The Hell* <http://www.lib-art.com/artgallery/1847-the-hell-coppo-di-marcovaldo.html> with short context description • Text: (painting) Salvador Dali, *The Invention of the Monsters* < http://amynalette.com/wp/wp-content/uploads/2010/03/Screen-shot-2010-03-05-at-3.42.01-PM.png> with short context description • Text: (plate) Francisco Goya, *Contra el bien general* <http://en.wikipedia.org/wiki/File:Goya-Guerra_%2871%29.jpg> with short context description • NOTE: These texts are challenging; the teacher wishes to double up students to support interpretation	
	Outro: 2 min. • In-process text: 1 min. = Homework assignment, Art section of *ASPS: Monster Field Notes*, journal prompt, "Why are monsters such powerful images? What is it about them that captures our attention and imagination?"	
Thursday Think-through 9	**Intro:** 3 min. • Attendance, housekeeping • Teacher checks off journal prompts	

	Body:44 min.
	• Direction instruction: "Monsters as Metaphors"
	   ○ Modeling
	      ▪ Text: Greek myth of Medusa
	      ▪ Focus on man's relationship to the gods (hubris, overconfidence, consequences of challenging gods)
	      ▪ Beauty, ugliness – cunning
	   ○ Guided
	      ▪ Text: *The Dreamer Eater* (illustrated Japanese tale of *baku* monster)
	      ▪ Guide towards interpretation of all the characters' bad dreams, *baku* as good v. bad, gesture of giving *baku* rice cake
	   ○ Independent practice = see journal prompt in "Outro"	

	Outro: 3 min. - In-process texts: 2 min. = Homework assignment, Homework assignment, journal prompt in Arts section of *ASPS: Monster Field Notes*, "What might the monster you selected symbolize? For example, the Werewolf can be a symbol for man's violent, conflicted, and wild nature. Use today's think-through to help." Finish and turn in "Mission 1: **A**SPS." 1 min. = Questions	
Friday Frights 10	**Intro:** 4 min. - Attendance, housekeeping - Teacher collects "Mission 1: **A**SPS"	
	Body: 10 min. = Debrief; students can share the monsters they are exploring and ask any questions they have about monsters, their tasks, the unit, etc. 32 min. = Discussion of monsters in art/culture - Guest co-facilitator (ideally; known as "Forensic Expert") = Art teacher to provide insight into monsters in art - Text: Discussion prompt, and anticipating next week's theme, (painting) Laurie Hogin, *The Body You've Always Wanted #1: Imagine Yourself*, <http://www.tfaoi.com/am/17am/17am238.jpg> with short context description	
	Outro: 4 min. - In-process texts: 3 min. = Homework assignment, journal prompt in Sociology section of *ASPS: Monster Field Notes*, "Think about the monster you are investigating and illustrated for this week. How is your monster presented, thought of, or seen in society? Is it feared by certain groups of people? Is it never talked about? Is it associated with certain people? Does anyone come to its defense?" 1 min. = Questions	

Week 3: ASPS, Monsters in Society		
Mission Monday 11	**Intro:** 3 min. - Attendance, housekeeping - Teacher hands out feedback on "Mission 1: **A**SPS"	
	Body: 10 min. = "Mission 2: **A**SPS" - Teacher explains Week 3's theme, monsters in society - In-process texts: Teacher describes and assigns "Mission 2: **A**SPS" - Students have to 'get in the head' of their monster and describe the world from the monster's perspective: details pending 35 min. = Text: Start *Edward Scissorhands* (Burton, 1990) - In-process texts: Sociology section of *ASPS: Monster Field Notes*, "What conflicts does Edward cause? What conflicts is Edward caught in?"	
	Outro: 2 min. - In-process texts: 1 min. = Homework assignment, Sociology section of *ASPS*: *Monster Field Notes*, "Who's the monster? Edward, the townsfolk, Edward's creator, others?" 1 min. = Questions	
Teamwork Tuesday 12	**Intro:** 2 min. - Attendance, housekeeping - Teacher checks in journal prompts	
	Body: - Text: 35 min. = Continue watching *Edward Scissorhands* - In-process texts: Sociology section of *ASPS: Monster Field Notes*, "Think back to Jung's Abraxas. How is Edward both ugly and beautiful? Would you say he is monster? Or would you say that society has made him a monster?" 10 min. = Think-Pair-Share "Think" based on notes taken during movie	

	o "Pair" – partners discuss and share their thoughts on prompt o "Share" – partners report in
	Outro: 3 min. • <u>In-process texts</u>: 2 min. = Homework assignment, Sociology section of *ASPS: Monster Field Notes*, "What conflict does your monster cause? What conflict might your monster be caught in?" • 1 min. = Questions
JigsaW 13	**Intro:** 3 min. • Attendance, housekeeping • Teacher checks in journal prompts

	Body:
	• 30 min. = Continue watching *Edward Scissorhands*
	    o <u>In-process texts</u>: Sociology section of *ASPS: Monster Field Notes*, assign students different roles
	        ▪ Edward: "What conflicts does he face?"
	        ▪ Kim: "What conflicts does she face?"
	        ▪ Jim: "What conflicts does he face?"
	        ▪ The Inventor: "What conflicts does he face?"
	• 15 min. = Jigsaw
	    o 5 min. = Character assignment groups meet briefly
	    o 10 min. = Jigsaw groups meet

	Outro: 2 min. • <u>In-process text</u>: 1 min. = Homework assignment, journal prompt in Sociology section of *ASPS: Monster Field Notes*, "Why do monsters cause so many problems? What is it about them that causes conflict?" • 1 min. = Questions
Thursday Think-through14	**Intro:** 3 min. • Attendance, housekeeping • Teacher checks in journal prompts

	Body:
	• 15 min. = Finish *Edward Scissorhands*
	• Direction instruction = "The Conflict and the Creature"
	    o Modeling = Conflict in *Edward Scissorhands*
	        ▪ Man. v. nature
	        ▪ Man v. society
	        ▪ Man v. other
	        ▪ Man v. self
	    o Guided practice = Passage from *Beloved* (mother or monster)
	    o Independent practice = see journal prompt in "Outro"

	Outro: 2 min. • <u>In-process text</u>: 1 min. = Homework assignment, journal prompt in Sociology section of *ASPS: Monster Field Notes*, "Identify which of the four types of conflicts your monster fits into and why." Finish and turn in "Mission 2: A**S**PS." • 1 min. = Questions
Friday Frights 15	**Intro:** 4 min. • Attendance, housekeeping • Teacher collects "Mission 2: A**S**PS"

	Body:
	• 10 min. = Debrief; students can share the social aspects of monsters they are exploring and ask any questions they have about monsters, their tasks, the unit, etc.
	• 32 min. = Discussion of monsters in society
	    o Guest co-facilitator (ideally; known as "Forensic Expert") = Social Studies teacher to provide insight into monsters in society
	    o Discussion prompt: <u>Propaganda</u>

	▪ US propaganda, enemies as monsters: image link <http://www.archives.gov/exhibits/powers_of_persuasion/warning/images_html/keep_these_hands_off.html> ▪ Nazi propaganda, enemies as monsters: image link <http://ecx.images-amazon.com/images/I/61V%2BL9KrDbL._AA300_.jpg>
	Outro: 4 min. • In-process texts: 3 min. = Homework assignment, Sociology section of *ASPS: Monster Field Notes*, "There is an expression, 'inner demons,' communicating those vices, issues, or challenges we all harbor inside our own heads. Think of 'inner demon' as a personal monster. You can 1) talk about your own personal monster in strict confidence unless there is material I am obligated to report or 2) imagine how your selected monster could represent someone else's personal monster." • 1 min. = Questions

Week 4: ASPS, Monsters in the Mind	
Mission Monday 16	**Intro:** 10 min. • 2 min. = Attendance, housekeeping • Text: 8 min. = Clip from Hitchcock's (1960) *Psycho* • Teacher checks off journal prompts • Teacher hands out feedback on "Mission 2: ASPS"

	Body: 37 min.
	• 10 min. = "Mission 3: ASPS," due Friday
	    o Teacher explains Week 4's theme, psychology of monsters
	        ▪ In-process texts: Teacher describes and assigns "Mission 3: ASPS"
	        ▪ Students have to 'get in the head' of someone afraid or once afraid of the monster; ==details pending==
	• 27 min. = Independent reading
	    o Half the class receives excerpt from Mary Shelley's *Frankenstein* (1831, ed.) as the creature narrates his longing to belong to De Lacey family and his anonymous helpful chores for them
	    o Other half of the receives excerpt from Mary Shelley's *Frankenstein* (1831, ed.) as the creature dedicates himself to the vengeful destruction of Dr. Frankenstein
	    o Teacher meets with individual students regarding their progress on *ASPS* project

	Outro: 2 min. • In-process text: 1 min. = Homework assignment, Psychology section of *ASPS: Monster Field Notes*, journal prompt, "Some monsters are made into monsters or become monsters, like Edward Scissorhands or Frankenstein's creature. What might the origin of your monster be? Where do you think your monster comes from? How does your monster reflect the concerns of people who fear it?" • 1 min. = Questions
Teamwork Tuesday 17	**Intro:** 3 min. • Attendance, housekeeping • Teacher checks off journal prompts

	Body:
	• Cooperative learning
	    o Split students into groups of 4-5, with each half having different excerpts from *Frankenstein*
	        ▪ Students summarize and share different excerpts
	        ▪ Students discuss different perspectives of the creature
	• Four Corner Debate
	    o Primed by discussion and aided by overview of *Frankenstein* as a whole, students have to decide whether or not they strongly agree, agree, disagree, or strongly disagree that "The creature was right to destroy the life of his creator, Dr. Frankenstein"

	o In those groups, students develop their reasons for their position and share with rest of class
	Outro: 2 min. • In-process text: 1 min. = Homework assignment, Psychology section of *ASPS: Monster Field Notes*, "Think about how your selected monster is the product of an environment. That is, what outside forces, people, events, beliefs, or fears have shaped what your monster is? Use your thoughts on the origin of your monster to help." • 1 min. = Questions
JigsaW 18	**Intro:** 3 min. • Attendance, housekeeping • Teacher checks off journal prompt

	Body: 44 min.
	 • Jigsaw using text: Article on psychopathy from *Economist* (2010; engages question of whether extreme businessmen show psychopathic traits), <http://www.economist.com/node/17460702>
	     o 'Debriefer': "What's the main idea of the article? Why do we often call 'psychopaths' monsters?"
	     o 'Prosecutor': "How could you argue for using the label 'monster' to describe psychopaths?"
	     o 'Defense Attorney': "How could you defend against using the label 'monster' to describe psychopaths?"
	     o 'Psychologist': "What are the main traits of psychopathy? What are the behaviors psychopaths show that would seem monstrous?"

	Outro: 3 min. • Text: 1 min. = Homework assignment, read Edgar Allen Poe's (1843) "The Tell-tale Heart" • 1 min. = Questions
Thursday Think-through 19	**Intro:** 3 min. • Attendance, housekeeping

	Body: 45 min.
	 • Direct Instruction = "Monsters, the Mind, and Madness"
	     o Modeling = text Poe's "The Tell-tale Heart"
	        ▪ Narrator/speaker
	        ▪ Point of view
	        ▪ Reliability
	        ▪ Voice, tone
	     o Guided practice = Text: copy of Edgar Allan Poe's (1845) "The Raven" to read while watching video of Simpson's (1990) *Treehouse of Horror II* "The Raven"
	        ▪ Focus, using above literary terms: "What monsters are in the mind of the speaker of 'The Raven'?"
	     o Independent practice = see journal prompt in "Outro"

	Outro: 2 min. • In-process text: 1 min. = Homework assignment, continue working on "Mission 3: ASPS" to turn in Friday • 1 min. = Questions
Friday Frights 20	**Intro:** 4 min. • Attendance, housekeeping • Teacher collects "Mission 3: ASPS"

	• **Body**: 42 min.
	     o 10 min. = Debrief; students can share the psychological aspects of monsters they are exploring and ask any questions they have about monsters, their tasks, the unit, etc.
	     o 32 min. = Discussion of monsters in the mind
	     o Guest co-facilitator (ideally; known as "Forensic Expert") = another English teacher to provide insight into monsters in the psyche
	     o Text: Discussion prompts
	        ▪ From John Milton's *Paradise Lost* (1667), "The mind is its own place, and in itself can make a heaven of hell, a hell of heaven…"

	▪ From Franklin D. Roosevelt, "The only thing we have to fear is fear itself"
	Outro: 4 min.
	• <u>In-process texts</u>: 3 min. = Homework assignment, Science section of *ASPS: Monster Field Notes*, journal prompt: "You've depicted your monster. You've shown its role in society. You've reflected on its role in the human mind. Now, practice for your presentation of your monster to me, the Assistant Director. What evidence can you think of for why your monster is real or not? How might you gather this kind of evidence? [Think beyond just looking up information on the Internet.]"
	• 1 min. = Questions

Week 5: ASPS, Monsters in Science	
Mission Monday 21	**Intro:** 3 min.
	• Attendance, housekeeping
	• Teacher hands out feedback on "Mission 3: ASPS"
	Body: 45 min.
	• 10 min. = "Mission 4: ASPS," due Friday
	o Teacher explains Week 4's theme, psychology of monsters
	▪ <u>In-process texts</u>: Teacher describes and assigns "Mission 3: ASPS"
	▪ Students have to describe monster as a scientist, survivor, or former fearer of monster would; <mark>details pending</mark>
	• 35 min. = <u>Texts</u>:
	o *X-Files*, "Humbug" (1995) (circus 'freaks' and 'deformed' twin monster)
	o <u>In-process text</u>: in Science section of *ASPS: Field Notes,* "Why do the 'freaks' make 'normal' people uncomfortable? How do the 'freaks' see themselves? How are 'normal' people freaks?"
	Outro: 2 min.
	• <u>In-process text</u>: 1 min. = Homework assignment, Science section of *ASPS: Monster Field Notes*, journal prompt: "Some monsters have abnormal, freakish elements. Other monsters have 'normal,' human-like qualities. Identify what is abnormal and 'normal' about your monster."
	• 1 min. = Questions
Teamwork Tuesday 22	**Intro:** 3 min.
	• Attendance, housekeeping
	• Teacher checks off journal prompts
	Body: 45 min.
	• 10 min. = Finish "Humbug" with <u>text</u>: transcript of screenplay, Scenes 19-21, from "Humbug," including continuation of Monday's <u>in-process text</u>
	• 35 min. = "Monster Mash: Fact or Fiction?"
	o 20 min. = Tea Party
	▪ <u>Texts</u>: Each student gets a description, which depicts a creature that may or may not exist in nature
	▪ Students have to mingle to share and get as many votes from their classmates for/against the creature's actual existence
	o 10 min. = The Reveal
	▪ All of the creatures described are real (descriptions are of real animals at some point in time, some ordinary and everyday and some exotic or prehistoric)
	▪ Discuss power of language to distort objectivity and influences our expectations
	Outro: 2 min.
	• <u>In-process text</u>: 1 min. = Homework assignment, Science section of *ASPS: Monster Field Notes*, journal prompt: "Describe your monster like a scientist might. Then describe your monster like a creative writer might. What's different about the two descriptions?"

		• 1 min. = Questions
JigsaW 23	**Intro:** 3 min. • Attendance, housekeeping • Teacher checks off journal prompts	

	Body: 45 min.
	    • <u>Text</u>: 15 min. = Excerpts from Orson Welles' "War of the Worlds" original radio broadcast (1938)
	    • Jigsaw: "Would What You Do if…"
	        o 'Experiencer': "What would you do if the event was real?"
	        o 'Researcher': "What would you do to find out if the event was real?"
	        o 'Real-life Connector': "What other panics can you think of in our day? Or, what might cause a panic today?"
	        o 'Unit Unifier': "How does the War of the Worlds connect to monsters?"	

	Outro: 2 min. • <u>In-process text</u>: 1 min. = Homework assignment, Science section of *ASPS: Field Notes*, journal prompt: "If you were given $1 million and 1 year, what would you do to find more about your monster?" • 1 min. = Questions	
Thursday Think-through 24	**Intro:** 7 min. • Attendance, housekeeping • Teacher checks off journal prompts • Transition to computer lab	

	Body: 39 min.
	• Direct instruction: "The Google Monster" (in computer lab; scheduled ahead)
	    o Modeling
	        ▪ Objectivity & credibility when doing research online
	        ▪ <u>Texts</u>: 2 different websites on Monsters – MonsterQuest and personal page)
	    o Guided practice: Wiki page and accessible scholarly article
	    o Independent practice
	        ▪ Students look up their own websites to explore their monsters
	        ▪ Explore and copy down 4 with source info	

	Outro: 4 min. • <u>In-process text</u>: 3 min. = Homework assignment, Science section of *ASPS: Field Notes*, "Which of the websites you copied down are credible? Why? Which are not? Why?" • 1 min. = Questions	
Friday Frights 25	**Intro:** 3 min. • Attendance, housekeeping • Teacher collects "Mission 4: ASPS"	

	• **Body**:
	    o 10 min. = Debrief; students can share the scientific/objective aspects of monsters they are exploring and ask any questions they have about monsters, their tasks, the unit, etc.
	    o 32 min. = Discussion of scientific approach to monsters
	        ▪ Guest co-facilitator (ideally; known as "Forensic Expert") = Science teacher to provide insight into scientific approach to monsters
	    o <u>Text</u>: Discussion prompts
	        ▪ *New York Times* Slideshow (2010), "Ugly Animals," <http://www.nytimes.com/slideshow/2010/08/10/science/20100810angier.html>	

	Outro: 5 min. • <u>In-process texts</u>: 2 min. = Homework assignment, continue working to revise previous missions for culminating project/presentation next week • 3 min. = Questions	

Week 6: Closing the Case	
Monday 26	**Intro:** 7 min. • 1 min. = Attendance, housekeeping • 2 min. = Teacher checks in "Mission 4: ASPS" • 4 min. = Transition to computer lab
	Body: 40 min. (Computer lab; scheduled ahead; students may or may not need computers but the affordance helps) • 5 min. = Teacher goes over presentation rubric • 3 min. = Teacher demonstrates own *ASPS: Monster Field Report* • <u>In-process texts</u>: 31 min. = Work time; teacher meets individually with students in need • Enrichment = <u>Text</u>: *Twilight Zone,* "Nightmare at 20,000 Feet" (1963)
	Outro: 3 min. • <u>In-process texts</u>: Homework assignment, prepare for presentation, finalize *ASPS: Monsters Field Reports* • 1 min. = Questions
Tuesday 27	**Intro:** 7 min. • 2 min. = Attendance, housekeeping • 5 min. = Transition to computer lab
	Body: 40 min. (Computer lab; scheduled ahead; students may or may not need computers but the affordance helps) • 2 min. = Questions about presentations, about final report • <u>In-process texts</u>: 35 min. = Work time; teacher meets individually with students in need • Enrichment = <u>Text</u>: History Channel's MonsterQuest, "Boneless Horror" (Giant Squid)
	Outro: 3 min. • <u>In-process texts</u>: Homework assignment, prepare for presentation, finalized *ASPS: Monster Field Reports* • 1 min. = Questions
Wednesday 28	**Intro:** 3 min. • 2 min. = Attendance, housekeeping • 1 min. = Questions
	Body: 45 min. • "Chill day" • <u>Text</u>: Reread Jung, *Third Sermon* • <u>Text</u>: Watch *Twilight Zone*, "Monsters are Due on Elm Street" (1960)
	Outro: 2 min. • <u>In-process texts</u>: Homework assignment, prepare for presentation, finalized *ASPS: Monster Field Reports*
Thursday 29	**Intro:** 3 min. (Teacher dressed as C.B.I. Assistant Director) • Attendance, housekeeping • Questions
	Body: • 45 min. = Presentations (~3 min. each; presenters turn in compiled reports)
	Outro: 2 min. • Play *Aah! Real Monsters* intro theme
Friday 30	**Intro:** 3 min. (Teacher dressed as C.B.I. Assistant Director) • Attendance, housekeeping • Questions
	Body: • 45 min. = Presentations (~3 min. each; presenters turn in compiled reports)
	Outro: 2 min. • Play *Adams Family* intro theme • Have a colleague dressed as a monster burst into the room for a funny closure to unit

The Monsters under Our Beds: Target Population/Audience

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Assignment 3: Target Population/Audience

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Preface

This document describes the target population intended for a six-week conceptual unit, *The Monsters under Our Beds*. The target population comprises the fifth bell of a ninth-grade English Language Arts classroom of Winton Woods High School in the Winton Woods City School District in Cincinnati, Ohio. The author serves the students of this bell every Monday and Tuesday each week, unless otherwise re-scheduled, from the beginning of January 2011 through the beginning of March 2011. The author serves these students under the aegis of a veteran teacher, named Ms. Jacobs for the purpose of confidentiality. Lastly, the organization of this document proceeds from the most general to the most specific contexts, with the Analysis of Student Work concluding the document.

School and Community Context

The state of Ohio has designated Winton Woods High School as undergoing "Continuous Improvement," according to its 2009-2010 School Year Report Card. Of 12 State Indicators, the high school met 10. Its attendance rate edged just above the minimum state requirement of 93% and its 2008-2009 graduation rate surpassed the minimum 90% standard by nearly four percentage points. For the tenth-grade Ohio Graduation Tests, the school exceeded the minimum state passage rate requirement of 75% by an average of three percentage points for the Reading, Mathematics, Writing, and Social Studies portions of the assessment. For the eleventh-grade Ohio Graduation Tests, the school exceeded the minimum state passage requirement of 85% by an average of nearly five percentage points for the same portions as the tenth-grade assessments.

The Science portions, then, constitute the two indicators the high school did not meet. Overall, 69.1% of tenth-graders passed the Science portion of the Ohio Graduation Tests, short of the mark by nearly six percentage points. Nearly 76% of eleventh-graders passed the Science

assessment, below the standard by just over nine percentage points. With a Performance Index of 93.1 out of a scale up to 120, Winton Woods High School did not meet its Adequately Yearly Progress, and thusly bears the label of "Continuous Improvement."

Demographically, of the 1,113 students who were on average daily enrolled in the high school during the 2009-2010 school year, 70.5% were Black (non-Hispanic); 8.3% were White (non-Hispanic); 8.3% were Multiracial; 4.2% were of Hispanic descent; and 2.1% were Asian or Pacific Islander. Of these students, 40.3% were considered economically disadvantaged; 18.8% as students with disabilities; and 3.6% as students with limited English language proficiency. *In toto*, the school's poverty status stood at "Medium-Low Poverty" during the 2009-2010 school year. Further, at the end of the 2008-2009 school year, 92.5% of Black (non-Hispanic) students graduated, as well as did over 95% of White (non-Hispanic) students, 90.3% of students considered economically disadvantaged, and 90% of students with disabilities.

All teachers (100%) at the high school held at least a Bachelor's degree during the 2009-2010 school year, while well over a majority, 66.2%, held at least a Master's degree. Altogether, 94.2% of core academic subject areas had properly certified teachers as their instructors. No core classes had teachers who were serving under temporary, conditional, or long-term substitute licensure or who were not considered highly qualified teachers.

The 2009-2010 School Year State Report Card statistically portrays the high school as, on the whole, lower middle class, attended by African-American students, led by highly qualified teachers, and struggling with the Science portion of the Ohio Graduation Tests. This statistical portrait, however, excludes other information paramount to the context of the school. To supplement this more quantitative portrait, I will provide a more informal tableau of other salient

features based on observations and an interview with my cooperating teacher (Jacobs, personal

communication, January 10-13, 2011).[1]

My cooperating teacher, Ms. Jacobs, indicated that Winton Woods High School draws

students from the communities of Forest Park, Green Hills, Springfield Township, and, to lesser

extent, Mt. Healthy. Because of this, she observed, the school ranges from low-income to well-

to-do students. She added that the community of Forest Park is divided into neighborhoods that

are "labeled by the alphabet: Section A, Section B, etc. You should ask students about the

'reputation' of each one." Indeed I did, One student, whom I will name Sarah, said, "Um, let's

just put it this way. The closer you get to the school, the worse the neighborhood gets."

Ms. Jacobs informed me that Winton Woods High School is considered the largest

suburban Black high school in the state of Ohio. While she did not consider the high school

ethnically diverse, as a wide majority of students are African American, she did say that she

considers it more diverse than the Cincinnati Public Schools district. I probed her about the label

'suburban,' also aware of the historical reality that communities surrounding the high school

were among the city's (and nation's) earliest planned suburbs. She clarified: "You can't call it

rural but it's technically not within city limits," implying that the latter geographic status

designates 'urban.' She continued that the label 'suburban' does not necessarily exclude what we

conventionally label 'urban problems,' or in more sensitive parlance, problems associated with

poverty. In my interactions with students, I have learned that some come from families that do

struggle to get by. Ms. Jacobs added that many of the students do hover just above the poverty

line, and that it was not so much cultural diversity as lower socio-economic status that may

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[1] For the sake of academic transparency, I obtained and discussed some of the following
information for an assignment on Winton Wood High School's cultural diversity for 18-SEC521-
001. The information is immensely valuable for and relevant to this assignment, and I used it
accordingly.

explain students' behavioral and motivational battles. She reminded me that it is essential that I know that lived realities of cultural minorities, which status so often runs in tandem with lower socio-economic status, and who are so often at risk of falling at the far end of the achievement gap. However, she reminded me that, in the end, I am working with adolescents, and warned me not to conflate too much the throes of adolescence with cultural and socio-economic background. Sage advice, indeed.

Ms. Jacobs spoke about the community context in terms of its broader educational values. In response to an email, she wrote that the district "has the resources to implement programs that only large districts can afford. The district takes a global approach to education, offering Mandarin Chinese as well as the more 'traditional' Spanish and French global languages to students. When I was looking to retire from Kentucky to teach in Ohio, Winton Woods was one of the few districts willing to pay for my experience." The district's websites indeed emphasizes the school's multicultural curriculum: "The mission of the Winton Woods City School District is 'cultivating a World Class Education.' The goals of the Winton Woods City School District are: to assure financial stability; improve academic achievement; and improve culture" (Winton Woods City School District, 2010).

Ms. Jacobs underscored the website's message of high expectations, problem-based learning, and multicultural, cross-disciplinary enrichment. She described its upcoming Academy of Global Studies, which the high school will debut next year. The academy will feature a rigorous, project-based program, where students take eight classes instead of seven. She indicated that the surrounding communities are involved in the district's decision-making and very dedicated to the success of the students and the school. Ms. Jacobs cited the phenomenal success of the high school's choir—which has travelled to China and performed with the

Cincinnati Symphony Orchestra—as a mark of the community's commitment to the students. I learned that, as a whole, the Winton Woods District has a fairly robust program to help students with limited English proficiency. She noted that most of these students are of Hispanic background and are in the younger grades (I found on the district's website that the number was 67% in 2010), but that many other languages are spoken as well. (The website indicates that, K-12, about 250 students are learning English as a second language. Cambodia, Colombia, Congo, Ethiopia, Guatemala, India, Mexico, Micronesia, Pakistan, Papua New Guinea, Peru, Togo, and Vietnam are among the countries of origin the website highlights.) Indeed, diversity does not simply comprise culture and socio-economic status, but learning needs and language as well, which it is a school's job to accommodate and be culturally responsive to.

Like the community, the staff and administration are committed, passionate, and highly qualified. I have heard many teachers discuss their innovative incorporation of technologies into the classroom, such as cell-phone polling. I have heard other teachers discuss experience-based learning, from field trips to art museums to hospitals for surgery viewings. Once one joins the staff, Ms. Jacobs noted, that person is unlikely to leave. Thus, the community of Winton Woods High School comprises its dedicated staff as well. Altogether, I can only conclude that school and community seek to provide students with the best educators, world-class opportunities, and the richest experiences it can. This dedication, in my opinion, is evident in a student body that works hard, is motivated to learn and succeed, and puts forth the effort to do so, even if boisterous, disengaged, and unmotivated at times. Lower socio-economic status may explain some of the academic and behavioral challenges that impact the learners, but the school and community address and value the needs of a diverse student populace through diverse, forward-thinking, technologically innovative, and real-world teaching.

Student Context

I have targeted my conceptual unit for the 28 ninth-graders in the fifth bell of Ms. Jacobs' English Language Arts course. Of these 28 students, 19 are male and 9 female. Further, 17 are African American, seven White, and two of Hispanic origin. No students in this bell are students with limited English language proficiency, nor are any students identified as gifted and talented. As I learned from Ms. Jacobs upon inquiry, this class reflects the school's overall socioeconomic diversity, which, as noted above, stands at "Medium-Low Poverty." As she stated, "This class, like the school and the district, has a nice mix of economic factors." She continued to observe that this bell is more ethnically diverse than the school on average.

There are two students with learning disabilities in the classroom. One is a student, whom I will call L.C., with a hearing impairment; he uses a fairly sophisticated hearing aid, in my lay assessment, to serve his auditory needs. In spite of this aid, I have observed mixed performances from L.C. More than half of the time I have interacted with this bell, L.C. has appeared disengaged. He is quiet, respectful, and sociable with his peers, but during he instruction I feel he often "disappears" into his desk. He has a charmingly quirky personality and makes interesting, intelligent comments during one-on-one interactions. I need to gather more information about the impact of his hearing impairment during instruction, as well as more information about his personal interests, to differentiate instruction for him and strengthen our relationship.

Another student, D.B., has a specific learning disability and, accordingly, has an Individualized Education Plan (IEP). This student's IEP provides an alternative assessment environment, extended time for assessment, and modified assignments. While I was unable to obtain more specific information on his goals, I do know they focus on general reading and writing objectives. D.B. is a mild-mannered, charming young adult. While he can often drift off

task or engage in off-topic side conversations, D.B. demonstrates a mastery of much of the content, especially as concerns topics in literature. He often participates in class. Further, D.B. has a keen interest and knowledge of the works of Ray Bradbury, and often seems eager to engage in independent reading. His interest in science fiction and reading constitutes a clear bridge to differentiated instruction and a stronger personal relationship.

The students of this bell are pursuing a College Preparatory English Language Arts track, as opposed to the other alternative, the Honors track. However, for their mathematical endeavors, these students follow the advanced track. And, according to my mentor teacher, these students— of the three bells I have the pleasure to serve—she considers the "highest achieving." When I probed her further in order to ascertain why, she suggested the bell's collective identity. Indeed, this bell exhibits something of an ineffable gestalt, a whole greater than the sum of its parts. Its demographic diversity may in part explain this dynamic. As might its developmental diversity, as I estimate about a fourth at an advanced skill level, half at an average skill level, and the remaining fourth just below an average skill level. There are students who prefer to lose themselves in the other worlds of fiction. There are students who provide exciting, witty, and incisive off-the-wall ideas. There are students who take charismatic leadership positions, rallying the class to attention on their own volition. There are guitarists, bass players, violinists, athletes, and creative writers. And, in my humble evaluation, I believe it is this very diversity that unifies this lively bell, this range of personalities that coalesces into a greater, more fluid personality. As Ms. Jacobs has noted more than once, the class indeed has its own distinct "energy."

<div align="center">Classroom Context</div>

The bell lasts one hour and four minutes, the first 49 minutes of which are dedicated to instruction proper and the last 15 to non-instructional advisory activities. The class is arranged in

a horseshoe, its walls bedecked with student work, posters displaying ongoing assignments and mementos from Ms. Jacobs' personal life and from former students. A table at the front of the room serves as a student resource station, always ready with the handouts for the day's lesson, as well as materials and extra copies from lessons past. A Promethean Interactive White Board is a focus of the room. It receives frequent and regular use for video and audio content, and often students interact with the resource when doing written or practice exercises vis-à-vis Microsoft Office. There are two desktop computers in the room, though I have yet to see them in use, as well as a mounted television, whose use is also infrequent due to the superior capacities of the White Board. Students sit in traditional desks, with room to store their materials on a rack beneath the seat, which I observe the students do regularly. (See pictures below.)

On a table in the center of the room, there are stacks of dictionaries and grammar books for supplemental use. Underneath are crates. Some hold scraps, old magazines, and other art supplies for activities. Others hold high-interest young adult books. In the back right corner, there are three bookshelves—a small library with additional fiction reading materials. While the class technically has a literature anthology available, *Literature and the Language Arts: Experiencing Literature* (EMC Paradigm Publishing, 2nd ed., 2001), Ms. Jacobs has not yet implemented the text since my time in her classroom. She prefers, instead, diversifying content representations via the White Board, printing off handouts of reading selections (the school is only instituting an allotted 'clicks' system for the first time later this year), and employing the school's bookroom, fairly brimming with a mix of high-interest young adult texts and more canonical trade books.

As the fifth bell, and all of Ms. Jacobs' ninth-grade classes, is part of the high school's Freshman Academy, the teachers implement a fairly shared and joint curriculum. Each Monday all the ninth-grade classes receive their vocabulary and "Literary Laps" handouts for the week for a quiz each Friday. These materials provide an ongoing immersion of lexical and conceptual content specific to English Language Arts. Each Tuesday is "Grammar Tuesday!" A brief, direct, grammar lesson begins this day, with an application assignment due later in the week. Each Wednesday is "DEAR Wednesday," for which students listen to an NPR broadcast, accompanied by a transcript, for an activity for which they explore and analyze a current event. (The students indeed look forward to Wednesdays, though "Grammar Tuesday!" poses greater challenges.) On Thursdays for the third quarter, Ms. Jacobs is implementing Literature Circles based on student-selected, ninth-grade-approved, high-interest young adult texts. Fridays feature a quiz on the vocabulary, grammar, and literary terminology introduced earlier in the week, as well as

activities involving song lyrics. Each of these weekly routines describes the general structure behind the fifth bell, as well as other bells I serve. After these regular activities, instruction proper occurs.

Ms. Jacobs and I have collaborated to implement a range of instruction: kinesthetic activities, direct instruction, cooperative learning, discussion, recitation, small-group work, and independent work time. These latter two instructional strategies, however, have been less successful. The students, including those in fifth-bell, respond particularly well to class-wide instruction that greatly emphasizes modeling, examples, and scaffolding. We develop content representations that strive to stimulate the interests of our young adults and learning activities that pursue more relevant, engaging, and motivating angles. So far, the students have responded particularly well, and have performed successfully to greater or lesser extent, to lessons I have implemented involving poetic analysis and interpretation and mythology.

Analysis of Student Work

Assignment Context

This document investigates student work from a weekly Friday "Vocabulary Quiz," which quiz, in fact, assesses students' mastery of weekly literary terminology, vocabulary, morphology, and grammar concepts. As noted above, lexical and literary concepts are introduced via handouts every Monday and briefly visited throughout the week if students so need it. Grammar concepts are introduced via handouts and short instruction on every Tuesday, and are briefly revisited throughout the week as needed. Indeed, the Freshman Academy assumes, for the most part, students learn the concepts independently, with instructional time given for direct instruction only as warranted.

For the assignment I am analyzing, I was only able to gather 12 samples of student work for a class of 28 students. While this number does provide sufficient material for a meaningful analysis, I admit that my class-wide analysis suffers from incomplete information for a more accurate portrait of the cognitive diversity of the fifth bell. Put simply, a greater sample of student work was unavailable, due in large part to the fact Ms. Jacobs had returned more recent and more substantive assignments and pending assignments were not yet due. Further, I was unable to gather enough information by the time of this assignment to determine the nature or whereabouts of the remaining 16 samples. The attendance of this bell is high and regular, usually well above 93%, in my calculations. Since this quiz is mandatory, I have to rule out any sizable student refusal to take the quiz I am investigating.

Additionally, I purposefully chose a quiz to analyze. This quiz does require short answer questions, which provides me insight into students' writing. This quiz also requires multiple-choice selection items. Altogether, 12 items comprise the assessment for a total of 28 points. In my experience, these types of quizzes are staples, for better of for worse, of secondary classrooms. And consequently, this particular assignment presented a challenge to me. First, how can I recognize diverse learning needs and performances even in a seemingly matter-of-fact, black-and-white assignment? Second, how can I use such common assessment materials as meaningful data for differentiated instruction? And indeed, even in a sample size of 12, I observe considerable diversity.

I noticed no explicit state standards aligned with the "Vocabulary Quiz." Ms. Jacobs' admitted their implicitness, out of which I teased the two germane standards the assignment assesses. In terms of the Ohio K-12 English Language Arts Academic Content Standards, the lexical and morphological sections of the quiz assess the Grade Nine standard of Acquisition of

Vocabulary. Specifically, the vocabulary and morphology components seek evidence of the following two indicators, respectively: students 1) "[d]efine unknown words through context clues and the author's use of comparison, contrast, and cause and effect"; and 2) "[u]se knowledge of Greek, Latin, and Anglo-Saxon roots, prefixes, and suffixes to understand complex words and new subject-area vocabulary (e.g., unknown words in science, mathematics and social studies)" (p. 235). The grammar components of the quiz assess the standard of Writing Conventions. Items on this quiz evaluate students' knowledge and use of conjunctions, interjections, and articles. As no ninth-grade indicators directly address the parts of speech, this portion of the quiz most precisely assesses the Grades 8-10 benchmark: students "[d]emonstrate understanding of the grammatical conventions of the English language" (p. 49).

The determination of the constitution of performance categories—Far Below the Standard, Approaching the Standard, Meeting the Standard, and Exceeding the Standard—on a 28-point quiz demanded considerable sensitivity and finesse. Again, I sought out such demands. After consulting Ms. Jacobs, who corroborated my identification of the state standards, I had to develop a scale based on some set of criteria. Given the binary nature of the items on this summative assessment, I was unable to parse criteria very specifically. Though less than desirable for my pedagogical palate, I had to treat answers as either right or wrong, except where partial credit was available. (Nevertheless, given today's climate of high-stakes standardized assessment, the delicate task of scaling performances on this assessment should render me a more perspicacious analyst of standardized test data.) I base these black-and-white criteria on the specific characteristics of the assessment items. The quiz seeks to determine whether or not the student: 1) knows the meaning of a literary term and can provide an accurate example, regardless of creativity; 2) knows the meaning of a vocabulary word; 3) knows the meaning of a morpheme

and can correctly use a real word with that morpheme; and 4) recognizes a specific part of speech and correctly uses that part of speech, regardless of creativity.

Thusly couched in above considerations, a score of 19 or below constituted "Far Below Standard"; 20-25 "Approaching the Standard"; 26, "Meeting Standard"; and 28 "Exceeding Standard." I admit a certain level of subjectivity in my scale; this is an imperfect science. On the one hand, a perfect score demonstrates mastery of the standards. On the other hand, Ms. Jacobs and I concluded that students who earned at least a 26 also demonstrated sufficient evidence of mastery. These shades are subtle, and perhaps expose the inherent problems of certain kinds of summative assessments. Nevertheless, an imperfect science inspires the art through which a teacher recognizes and is responsive to the unique human behind correct or incorrect answers.

Based on my scale, I sorted student work and discovered the following range of performance diversity. Six of the 12 students, or 50%, were "Approaching the Standard." Two of the 12 students, or approximately 16%, were "Far Below Standard." Again, two of the 12 students, or 16%, were "Meeting the Standard." The remaining two students, or 17%, rounded due to the calculative awkwardness of my sample's ratios, were "Exceeding the Standard." Aggregately, my data suggest the insufficiency of the independent-work approach to these concepts. Greater direct instruction and more authentic, contextual instruction of the concepts are clear instructional alternatives. And indeed, these alternatives would require changes in routine.

Two Performance Descriptions and Differentiated Instruction

I have selected L.C., whom we met earlier, to represent students who performed "Far Below the Standard." I would not characterize L.C. as conventionally representative of the population, I admit. However, his hearing impairment presents a real invitation for me to differentiate my instruction, and my instructional interactions with him have so far failed to meet

meaningfully his needs. And since I first described him earlier in this document, I have had occasion to gather more evidence about L.C. While his hearing aid does help his hearing impairment, he still struggles greatly to hear even in quiet one-on-one interactions. I imagine he must struggle in the class-wide instruction that the fifth bell, on the whole, responds well to.

On his "Vocabulary Quiz," L.C. scored a 15 out of 28, He correctly identified both multiple-choice questions on literary terms: he selected the right words, *personification* and *hyperbole*, when given definitions in the question stems. He supplied the correct vocabulary word, *retrospect*, when given context clues. His quiz reveals the process of elimination for his arrival at this answer. He correctly identified a vocabulary word, *forefinger*, in the context of passages selected from *To Kill a Mockingbird*, the text students were reading at the time of the quiz. He provided a definition of *simile*—"simile – to compare two things with the word 'like' or 'as'"—and a correct example of an interjection, "Wow!"

While he offered sentences using the coordinating conjunction *but* and *after*, his sentences neglected the convention of the expected comma. His sentence demonstrating *but* read: "I can go outside but it's about to rain." His sentence demonstrating *after* read: "After I finish my homework I can play with video games." His usage is correct, but his writing conventions are not. In addition to the neglected commas, L.C. did not provide a sentence using an article. For grammatical concepts, Smagorinsky (2008) suggests teachers instruct "correctness in specific situations" and to teach "a few concepts at a time, slowly and thoroughly" (p. 165). To differentiate instruction for L.C., I would focus on one grammatical concept at a time. For instance, we would work on the usage of the conjunction and only later work on adding the comma to the clause. His neglect of the comma also suggests he would benefit from more explicit explanation of what the purpose of the comma as a punctuation mark serves. For this, I

would identify passages from texts he is reading to inspect how the comma functions in a variety of contexts and examples. L.C. would benefit from examples where the absence of a comma changes the meaning of the sentence. I would further scaffold L.C.'s grasp of grammatical concepts and conventions by working with him on these topics in the context of writing that he is producing. This personalizes the learning and lends greater authenticity and relevance to the topics.

While he defined and received credit for his definition of *simile,* he did not explain its difference from *metaphor*, nor did he provide an example of each literary term, all of which the question asked. I sense that L.C. has difficulty supplying original items. Again, *simile* and *metaphor* are cousin concepts, but they are abstract concepts, and Dr. Beers (2003) cautions educators against teaching word memorization (p. 179). I would like to customize a learning list, to draw from Dr. Beers, for L.C. His work evidences a struggle with quantity. He indeed can grasp and apply new vocabulary, but deserves to grasp and apply so at a pace more in line with his learning needs. I recommend one new literary term a week. English teachers usually wish to see new words not regurgitated, but recognized, applied, and generated in authentic reading, writing, and speaking contexts. Literary terms, moreover, deal with 'invisible phenomena,' as I call it. How do you point to a simile in nature? How do you hold a metaphor? With one literary term a week, I would scaffold his interactions with this term by 1) immersing its instruction in reading materials, not a handout; and 2) developing its application in authentic original writing assignments. Additional differentiation may provide him the opportunity to draw the literary terms he is learning. Providing different means of content representation and respecting his hearing impairment, this strategy may provide a visual and tactile 'hook' on which to discover and remember the term.

For the morphological items, L.C. did not correctly explain the meaning of the prefix *retro*, nor correctly describe one word, with a definition, that has *retro* as its prefix. He offered no response to the second component of this supply-item question, asking students to provide the same response but for the prefix *pro*. For *retro*, he offered "before." His example was "retrospect," which he defined as "to look before." Indeed, "before" is close to "backward" and "to look before" is similar to "to look back." L.C. clearly exhibits an awareness of morphology, but his awareness appears confused in application. For L.C.'s level, I would focus on one morpheme at a time, since memorization and recall appear to be challenges for him. This focus would enable him to investigate morphemes in greater depth. To scaffold his learning of the morpheme, I would recommend a Vocabulary Tree. While I need more evidence of his learning style, I have cited evidence that his hearing impairment indeed poses learning difficulties. Thus, I would offer greater means of content representation for him. Vocabulary Trees activate visual learning and function as a graphic organizer for him to see the relationship between word parts.

He did not identify the vocabulary word *propensity*, among the other options of *promontory*, *prologue*, and *retrospect*, when given a context clue. Nor did he identify the correct meaning of *instinctively* in the context of a reading passage. Before the word in the passage appeared the word *run*; L.C.'s answer for *instinctively* was "with speed; rapidly; very soon." This evidence suggests that L.C. makes inconsistent use of context cues, but does attempt to use them to decipher the meaning of words. L.C., then, would benefit from greater scaffolding in his use of context clues. I recommend direct instruction, particularly time for one-on-one instruction, given my observation of his propensity to disengage during class-wide instruction. To provide other means of content representation, I recommend the use of logographic cues in the context of authentic readings. This instructional scaffolding would help L.C. learn new vocabulary in the

context of reading by means of logographs that equip him with a more visual means of

remembering where he encountered the word. L.C. could generate the logograph, providing a

tactile strategy to enrich his encounter with new words. Finally, I would explicitly instruct and

scaffold for him the kinds of relationships that often function as context clues:

definition/explanation; restatement/synonym; contrast/antonym; and gist (Beers, 2003, p. 186).

Representative of "Approaching the Standard" on the "Vocabulary Quiz," M.J. is a

lively, funny, and sociable young adult. He often initiates interesting conversation with adults,

playfully interacts with his peers, and provides witty and charmingly outside-the-box

connections when he participates in class. However, M.J. does have a tendency to "check out" of

instruction. He may get lost in exploring a nearby object or image; he may struggle to sit still.

Either way, M.J. has an active imagination and demonstrates a disposition for interactive,

kinesthetic learning. Class-wide, seat-based direct instruction indeed likely poses challenges for

M.J., and he deserves different content representations and learning experiences.

On his quiz, M.J. was shy of the standard by a mere two points: he scored 24 out of 28.

He correctly explained the difference between *simile* and *metaphor*, including examples of each.

He correctly identified the literary terms in multiple-choice items. He explained the meaning of

retro and *pro* including words that use these morphemes. He provided the correct definitions of

vocabulary words in both items using passages from *To Kill a Mockingbird*, and supplied

retrospect to answer a vocabulary question with context clues. He offered a correct usage of *but*

and *after*, and provided an example of an interjection.

He missed the marked of "Meeting the Standard" in two areas. He provided *prologue*

instead of *propensity* for the context-clue vocabulary questions. As his successes evidence, M.J.

can supply original definitions and examples. M.J. can also identify vocabulary words from

question stems. These are strengths from which to build differentiated instruction. As with L.C.,

I would provide for M.J. an individualized learning list for vocabulary. Since aural and

independent learning do not appear to be his strengths, based on my numerous interactions with

him, I would help M.J. discover vocabulary words he would like to learn, likely out of reading

materials. This choice, I believe, would appeal to M.J.'s imagination and curiosity. This choice

would also favor a more manageably sized list for his learning needs. I would scaffold his

acquisition of new vocabulary by equipping him with graphic organizers for literary terms,

Vocabulary Trees for morphemes, and logographic cues for vocabulary. Each of these provides

visual, tactile content representations. I might also implement interactive games or small-group

learning activities to engage him cooperatively and kinesthetically. I believe M.J. might

particularly excel at "performing" vocabulary, such as Freeze Frames or Oral Interpretations of

Literature (Smagorinsky, 2008, p. 42). Indeed, these cooperative and kinesthetic learning

activities may very well promote L.C.'s success—and the entire class's, in the name of Universal

Design for Learning—as well.

The only other question M.J. missed was the last question on the quiz, which asked

students to write a sentence using an article. M.J. wrote: "Hey! Where is my money."

Significantly, the previous question asked M.J. to give one example of an interjection, for which

he supplied, "Hey!" These data suggest a level of confusion about the question M.J. missed.

Perhaps he worked too fast and did not read the directions carefully enough. Or perhaps M.J. had

become accustomed to using examples in original sentences—a phenomenon that could reveal

his high level of consciousness about the expectations of assessments writ large, and therefore,

effective but misapplied test-tasking strategies. I should note that the quiz did not make the

specific grammatical terms—e.g., interjection or article—stand out typographically. Thus, we may remedy his error by providing quizzes that make clear the key terms a question addresses.

With no evidence as to the possibilities of assessment flaws or test-taking hypercorrection, I must, then, pay attention to content of the question he missed: grammatical usage. Smagorisnky (2008) cogently laments the pedagogical impoverishment of direct grammar instruction. While M.J. shows a high level of competency in the grammatical topics assessed, I must call into question the classroom's regular routine of brief, direct grammar instruction accompanied by a handout for independent work. For one, M.J. may have reached his grammatical threshold. In this case, I would differentiate his instruction, and by extension for the whole bell, by narrowing grammar instruction to a small number of concepts taught in authentic reading and writing contexts. Coordinating and subordinating conjunctions, in my opinion, would suffice for one week. Interjections and articles instruction we could address independently and at different times. M.J. might particularly benefit from the use of manipulatives for explorations of the parts of speech: blocks or cut-outs would engage M.J. kinesthetic proclivities while more visually illustrating how parts of speech connect other parts of speech.

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Monsters under Our Beds

Assignment #4: Goals, Culminating Assignments, & Texts

Secondary Methods: English Language Arts

18-SEC-520-001

Drs. Kroeger and Laine

February 24, 2011

Preface

This section describes the goals, texts, and culminating assignments for the six-week conceptual unit, *Monsters under Our Beds*, targeted for a ninth-grade English Language Arts classroom. In describing its ends and means, this section also illustrates the unit's intertextuality, explain its incorporation of the Response to Intervention (RTI) and Universal Design for Learning (UDL) models, and present rubrics to guide and assess students' culminating projects. These rubrics appear in the "Appendix" beginning on page 19.

Unit Texts

Monsters under Our Beds incorporates a cornucopia of "texts" in multifarious genres: fiction, nonfiction, poetry, film, television, radio, art, mythology, propaganda, news, excerpts from political speeches, music, screenplays, children's literature, and websites. In part demonstrating the unit's intertextuality and in part portraying the texts' trajectory, I present the materials as an annotated bibliography in the order of their implementation. Very many texts are excerpted or function as "warm-ups" or discussion prompts to activate interest and prior knowledge. These introductory texts ("Monster Mind-Joggers") or discussion prompts are marked with one asterisk; supplementary, enrichment texts are marked with two. Since these texts are for English Language Arts, I format the entries according to Modern Language Association protocol.

Texts & Descriptions

"$pringfield (Or, How I Learned to Stop Worrying and Love Legalized Gambling)." ***The Simpsons*. Fox. 16 Dec. 1993. Television. Clip.*** In this clip, Lisa Simpson awakens her father, Homer, after having a nightmare about the bogeyman. The revelation stirs Homer hysteria, which spreads to his son, Bart. The clip humorously depicts the irrational but deeply felt fear of monsters. It also suggests adults, like children, are not invincible from fear, providing students an alternative viewpoint about fears about monsters to open the unit.

Kelly, John. "Monster Mash." Courtesy of the author. N.d. These self-made texts are still in development. To introduce students to a central theme of their investigation of monsters—viewing monsters from different perspectives—I present them four familiar monsters. On the first day of the unit, I present menacing pictures (drawn by me) of Count Dracula, the Loch Ness Monster, Bigfoot, and a werewolf, each accompanied by a short vignette (written by me) that describes each monster from the standpoint of a fearful human. On the second day, I present the same four monsters, but in friendlier portraits with a sympathetic narrative from the monsters' perspectives.

Jung, Carl. "Third Sermon." *Seven Sermons to the Dead. Memories, Dreams, Reflections.* **Ed. Aniela Jaffe. New York: Vintage, 1961.** Carl Jung wrote this obscure text, in the manner of an apocryphal poet and prophet, as a kind of metaphor for his theories regarding the psyche's embodiment of archetypal binaries. This text presents a cross-cultural ancient deity and divine symbol, Abraxas, as both a life-giving god and life-taking monster. The underlying concepts may be challenging, but its depiction of one being as both good and evil is accessible to all students,

especially given our choral reading of it during the first week. This reading scaffolds students' introduction to the multi-perspectival investigation central to the unit.

"Pilot." *The X-Files*. **Fox. 10 Sept. 1993. Television. Clip.*** In this clip, we meet F.B.I. Special Agent Scully, a medical doctor and scientist, who is assigned to Special Agent Mulder, known for his unorthodox pursuit of the paranormal. It shows the first time the partners meet. Even in its short length, viewers can observe the tension between the two ways of thinking each agent represents. This clip not only further saturates students with our focus on interdisciplinary thinking and standpoint, but it also provides a visual representation of the roles they will assume as Special Agents.

Godzilla. **Dir. Ishiro Honda. Toho, 1954. Film. Clip.*** In many ways, *Godzilla* is an allegory about the consequences of nuclear fallout. The final scenes of this film pose a significant moral dilemma. Godzilla was created as the result of a nuclear explosion, but can only be killed by means of a similarly apocalyptic weapon, the Oxygen Destroyer, will suffocates all sea life. Godzilla dies, but does this mark the end or the start of a new apocalyptic age? The film's denouement prompts to students to consider monsters as the product of man's actions, furthering our investigation of understanding monsters from different standpoints.

Sierra, Judy. *The Gruesome Guide to World Monsters*. **Illus. Henrik Drescher. Cambridge, MA: Candlewick, 2005.** This playful children's book presents a range of monsters from all the different continents of our diverse planet. The illustrations are catching; the descriptions and "survival tips" are quite humorous. But the text as a whole is rather edifying. For one, it features by-the-way monsters of folklore—eight of which I selected for student investigation, such as the *uktena* and *raksasa*. The former typifies one cross-cultural monster: the lake monster. The latter typifies another: the child-kidnapping monster. The artwork and descriptions introduce students to deriving larger meanings and making broader connections about common and distinct roles monsters play culturally.

Di Marcovaldo, Coppo. *The Hell*. **Ca. 1225-74. Baptistery of St. John Florence. Florence, Itality. Dimensions unavailable. Mosaic.** This mosaic depicts a recurrent trope in Medieval Christendom: a ravenous, goat-headed Satan with voracious snakes slithering from his ears as he swallows sinners whole. Monstrous indeed! Other anthropomorphic creatures are preying on these helpless rejects as well. Damnation, in its Medieval Christian symbolic depiction, implies subjugation to hideous deformities. I will orally provide students some context behind the mosaic, but I do not expect exegesis. Rather, I want students to practice interpreting monsters as depicted in art and throughout cultures so that they can construct their own meanings about monsters.

Dali, Salvador. *The Invention of the Monsters*. **1931. Art Institute of Chicago. Chicago, IL. 51.4 x 78.1 cm. Oil on canvas.** This surrealist masterwork by Dali reflects the before-unseen level of devastation the Western world beheld in the wake of World War I. Different monsters are portrayed therein as loosely symbolic of certain human behaviors (e.g. patriarchy). Certainly, its signification is subtle but its imagery bold. It is from that imagery I wish students to construct ideas about monsters. I will again offer brief context, but I am most interested in using vivid cultural portrayals of monsters as a gateway to guide student investigation of monsters writ large.

De Goya, Francisco. *Contra el bien general***. Ca. 1810. Metropolitan Museum of Art. New York, NY. 17.7 x 22.1 cm. Etching and burnisher on wove paper.** De Goya's later work satirizes the ills of high society frequently by illustrating persons in esteemed status, from royalty to clergy, as monstrous beings. This plate, which translates to "Against the Common Good," presents a clergyman with bat-like wings, his head buried in a manuscript and his back turned to a possibly desperate or worshipping group of people. Again, I will offer context, particularly in terms of the identification of central figure as a church leader. However, I want students to interpret the art with an eye towards the monstrosities that even our ennobled can commit.

Guenther, Leanne. *The Story of Medusa and Athena***. DLTK's Growing Together. Web. 20 Feb. 2011.** In brief, this version of the myth of Medusa (which draws from Ovid) communicates the goddess Athena's jealousy of the pulchritudinous maiden Medusa, who, in turn, oversteps her mortal bounds by couching the god Poseidon. As punishment, Athena transforms Medusa into a hideous, serpent-haired monster ultimately slain by means of her own reflection. Through direct instruction, students will dissect how this myth communicates cultural values of antiquity: overconfidence, propitiation of anthropomorphic gods, and cunning. The myth also interweaves our common investigatory thread of monsters as constructed beings.

Garrison, Christian. *The Dream Eater***. Illus. by Diane Goode. Scardale, NY: Bradbury, 1978.** This children's tale tells and illustrates a Japanese story about a young boy who tries to get his family members and other villagers to comfort him from his nightmares. But the young boy learns that each person he entreats is too preoccupied by the burden of their own nightmares. At a river he meets a *baku*, a chimerical monster who eats nightmares. The boy generously appeases the monster by giving it his rice cake; the *baku* in turn eats everyone's bad dreams to protect the nightmare-addled people from their worries. Through guided practice, students will consider not only nightmares and adults as monsters, but also monsters as agents of good.

Hogin, Laurie. *The Body You've Always Wanted #1: Imagine Yourself.* **1997. Courtesy of the artist. Dimensions unavailable. Oil on panel.*** This painting features a sinister, yellow-teethed and -eyed simian puffing on a cigarette as it hovers over its ashtray and pack. Its eyes are directed straight to the viewer, and the text, "Imagine Yourself," dominates the upper-left corner. The painting evokes advertisements, perhaps suggesting how consumerism has rendered so many of us monsters. These serve as cues for students' investigations of yet another cultural presentation of monsters through art.

*Edward Scissorhands***. Dir. Tim Burton. 20ᵗʰ Century Fox, 1990. Film.** A gothic but whimsical film, *Edward Scissorhands* follows the title character, the creation of an inventor who died before he could sculpt for his progeny proper hands. The gentle, charming, but lonely young Edward finds home in a suburban family and falls in love with the family's teenage daughter, Kim. Many of the suburban townsfolk embrace Edward; many others revile and ostracize him. This film is the main text of the second week of the unit, but the accessibility of the romance genre, including a well-known Johnny Depp and a relatable adolescent female protagonist, render the movie worthwhile territory in which to explore the intersection of monsters, conflict, and social attitudes. This movie will be the main vehicle for students' sociological investigations of monsters, i.e., how people construct monsters by othering the abnormal. The concept of standpoint is abundant in this text.

Odell, G.K. "Keeps These Hands Off." *NARA Still Picture Branch.* **U.S. Treasury: Ca. 1942. Dimensions unavailable. Poster.*** In an effort to raise money for and rally U.S. citizens behind the cause of World War II, this poster depicts an angelic mother protecting an innocent child from the clawed, silhouetted, and monstrous hands that symbolize Nazi Germany and Japan. This discussion prompt is intended to guide students towards the sociology of the enemy: how a nation at war portrays the enemy as monsters that prey on the motherland.

"Liberators." *Leest Storm.* **Holland: 1944. Dimensions unavailable. Poster.** As a counterpoint to the previous prompt, this German World War II propaganda poster presents the United States as a monstrous conglomeration of destructive machinery laying waste to a Dutch town. The monster's head dons Klu Klux Klan headgear, possess Black arms, and shoulders a head-dressed Native American. Among other notable features, the American monster's left leg is a warhead.

Morrison, Toni. *Beloved.* **New York: Knopf, 1987. Excerpt.** Of the texts I implement in this unit, *Beloved* is among the most challenging. Thus, guided practice will scaffold students through their sociological investigation of a passage from this text. We will explore the scene in which we learn that the dehumanized, demoralized slave-mother, Sethe, murders her daughter, Beloved (who has been haunting Sethe throughout the novel), to free her from the life of slavery. We will investigate whether Sethe is a monster for murdering her daughter, is forced to become a monster by her enslaved existence, or is not a monster at all. Additional considerations for monsters include the brutal slave-owners and the ghost of Beloved that haunts Sethe. Students will investigate these sociological aspects of monsters in the context of types of conflict.

Psycho. **Dir. Alfred Hitchcock. Paramount Pictures. 1960. Film. Clip*** For this day's "Monster Mind-Jogger," we will meet Norman Bates, the deranged innkeeper who is at first all too friendly to his guest, Marion, as he shares with her his boyish hobby of taxidermy. This unusual juxtaposition prepares students for the second clip, in which we discover Norman Bates dresses up as his dead mother and is Marion's murder. The psychological duality, albeit psychotic, primes students for the two faces of Dr. Frankenstein's creature that they meet over the course of the rest of the bell.

Shelley, Mary. *Frankenstein or The Modern Prometheus.* **New York: Oxford, 1969. Excerpts.** As the language of Shelley's Romanticism can be difficult for any reader, students receive scaffolding for the challenges these excerpts pose through 1) initial independent reading so the Assistant Directors can be available for individual needs and 2) carefully structured cooperative learning to unpack the passages the following day. (Note in the Scope and Sequence that students only read one of the two passages.) The first excerpt depicts a creature that anonymously performs benevolent chores for the humble De Lacey family; the creature longs to belong to a family and yearns for acceptance and love. The second excerpt depicts a creature who commits himself to bloodlust: a preoccupation with destroying the life of his creator, due to a culmination of the creature's rejections by the world, though above all by his creator. Students discuss the psychology of the creature and consider whether they think the creature is a monster in his own right or forced to become one as a product of his unwilled hideousness.

"Socially Challenging: Psychopathy Seems to Be Caused by Specific Mental Deficiencies." *Economist.com.* **The Economist. 11 Nov. 2010. Web. 22 Feb. 2011.** This article presents research that suggests that psychopaths—individuals society often labels as "monsters"—may not possess the same grasp of rule-bound social contracts and appropriate risk-taking that others do. The article challenges the readers to re-think the nature of psychopathy, and thereby re-think motivations of psychopaths. Students will conduct a jigsaw to consider multiple perspectives of psychopaths to scaffold them with possibility difficulties in this text.

Poe, Edgar Allan. "The Tell-tale Heart." Pennsylvania: Franklin Library, 1974. 19-24. 881-83. This short story features an unreliable narrator driven to murder upon his obsession with an old man's "vulture eye." Throughout, the narrator unrelentingly tries to justify his own sanity—until a maddening guilt, in the form of the imagined beating of the deceased's heart, wins over, compelling him to confess to police that the old man is buried underneath his floorboards. Refer to "Texts: Target Population and RTI" for scaffolding of this challenging read. The story enables students to investigate the monstrous nature of our psychical "inner demons."

---. "The Raven." *The North Anthology of Poetry.* **Fourth edition. Ed. Margaret Ferguson, et al. New York: W.W. Norton & Company, 1996.** In this poem, the "Nevermore"-crowing raven visits a lugubrious speaker and drives him to ruminate upon his haunting memories. The raven, whom the speaker comes to see demonically as its single utterance accumulates, drives the speaker to a paralytic fright. Guided practice will scaffold the students' psychological investigations of monsters through these imposing verses.

"The Raven." *The Simpsons: Treehouse of Horror II.* **Fox. 31 Oct. 1991. Clip.*** With a reading of the original poem overdubbed, this segment animates "The Raven" with Bart Simpson as the raven and Homer Simpson as the speaker. Students will view the video with a copy of the poem before them, increasing access to this challenging material.

Milton, John. *Paradise Lost.* **New York: Penguin, 2001.** *Book I*, **ll. 254-55.*** Used as a discussion prompt for the psychological construction of monsters, these famous lines read: "The mind is its own place, and in itself / Can make a heav'n of hell, a hell of heav'n."

Roosevelt, Franklin Delano. Inaugural Address. 4 March 1933. As published in Samuel Rosenman, ed., *The Public Papers of Franklin D. Roosevelt, Volume Two: The Year of Crisis, 1933.* **New York: Random House, 1938. 11–16.*** Also used in the fashion of the above prompt, these equally famous words read: "[T]he only thing we have to fear is fear itself."

"Humbug." *The X-Files.* **Fox. 31 March 1995. Television.** F.B.I. Special Agents Mulder and Scully travel to a town in Florida to investigate unusual murders by a suspected simian entity. There, they find that the town is the residency of self-described circus 'freaks' during the offseason. The episode leads to the discovery that the culprit is a deformed, underdeveloped twin brother of the residents—a conjoined twin that can detach to feed on human flesh. More important, the episode explores issues of the human other; the residents embrace their differences as strengths in the face of a broader world that objectifies them as monstrous spectacles. Considerations of standpoint, as well as scientific and social definitions of the monstrous, are key

themes students will investigate. To scaffold their understanding of this episode, students will read a transcript of the final three scenes (19-21) of the episode.

Kelly, John. "Monsters: Fact or Fiction?" Courtesy of the author. N.d. I have yet to draft these, but this set (approximately 12) of short vignettes will present real creatures, some familiar and some exotic, using heightened creative language. The language is designed to defamiliarize real animals. Students will read these in a "Tea Party" activity to determine whether or not they believe they describe fictional monsters or real creatures, guiding students towards the concept of language's power to distort objectivity and influence our expectations. These texts position students in deductive roles as we investigate monsters from a more scientific approach.

"War of the Worlds." Dir. Orson Welles. CBS Radio. 30 Oct. 1938. Radio. Clip. In this broadcast, Orson Welles adapts and delivers a radio version of H.G. Wells' science-fiction classic, *The War of the Worlds*, which narrates an alien invasion. The broadcast is famed for the actual hysteria it caused in its listeners. For their scientific inquiry into monsters, students consider the nature of evidence and humans reactions to monsters, all scaffolded by a jigsaw.

"Mutant Canines." MonsterQuest. *History.com*. The History Channel. 2011. Web. 22 Feb. 2011. I will present this website, as well as the following three, not so much for content but for research value. The site features an interactive profile of putative monsters, "Mutant Canines," including descriptions of its sightings, behavior, history, and other items. Students will examine the website for credibility.

Michon, Scott. "Monsters." *Strangescience.net*. 21 Jan. 2011. Web. 22 Feb. 2011. The author of this personal website presents historical drawings of monsters, including the original and real scientist who sketched them and when. Some of the drawings illustrate creatures later verified by science; others not. Students will examine the website for credibility.

Bruce, Alexander. "Evil Twins? The Role of the Monsters in Beowulf." *Sfsu.edu*. The Medieval Forum. 10 Jan. 2007. Web. 22 Feb. 2011. This website presents a piece of literary scholarship that considers how Beowulf suggests the blurred boundaries between man and monster. Students will examine the website for credibility.

"Chupacabra." *Wikipedia.org*. Wikipedia. 7 Jan. 2001. Web. 22 Feb. 2011. This Wikipedia page describes a popular monster, the reptilian yet canine chupacabra, notorious for its predation of goats. Students will examine the website for credibility.

"Ugly Animals." *Nytimes.com*. The New York Times. 10 Aug. 2010. Web. 22 Feb. 2011.* Slideshow. Scientists have long studied the nature of what humans consider beautiful—but the science of ugliness is a still a nascent pursuit. This slideshow presents a range of real animals that some scientists consider empirically repulsive to humans, many with loose-fitting skin, oversized noses, or body parts that resemble flayed flesh. The slideshow opens the unit's own discussion on the science of ugliness, a feature essential to so many of the monsters students investigated. Considerations of 'objective monstrousness' are focal points.

"Nightmare at 20,000 Feet." Dir. Richard Donner. *The Twilight Zone.* **CBS Television Distribution. 11 Oct. 1963. Television.**** For enrichment during the last week of the unit, students may watch a man, played William Shatner, recently recovered from a nervous breakdown, witness a gremlin attacking an in-flight plane. But as soon as other passengers have occasion to see the gremlin, it conveniently disappears. When the plane lands, our protagonist is readmitted to a sanitarium for his paranoia, though the final scene turns our eyes to the aircraft's damaged engine casing. Who's the monster? The episode reinforces the sociological and psychological investigation of monsters during the third and fourth weeks.

"Boneless Horror." Exec. Prod. Dale Bosch. *MonsterQuest.* **A&E Television Networks. 13 Aug. 2008. Television.**** For enrichment during the last week of the unit, students may watch this episode of *MonsterQuest*, featuring a team of scientists eager to find evidence for the histories sightings of a ship-maiming giant squid. The thrust of the episode, and of the show for that matter, is using scientific methods to determine the factuality or fictiveness of monsters throughout the world. The episode reinforces the scientific investigation of monsters in the previous week.

"The Monsters Are Due on Maple Street." Dir. Ronald Winston. *The Twilight Zone.* **CBS Television Distribution. 4 March 1960. Television.** To tie together various threads throughout the unit, students begin this day by revisiting Jung's "The Third Sermon." Then they view this *Twilight Zone Episode*. When a blackout occurs in a small town, shutting down every last source of power, the townsfolk fear a covert alien invasion. A panicked witch-hunt of the monsters ensues, and the townsfolk turn on one another. At its close, we meet two aliens who are watching the townsfolk from afar as they remotely control the town's power supply; they conclude that the easiest way to subjugate earth is to let man's own paranoia and prejudice do the work. The episode effectively explores whether monsters are really located within us or without.

N.B.: The unit incorporates two themes during class closure on the final two days of the unit. The first is the opening credits of Nickelodeon's children's cartoon, *Aaahh!! Real Monsters* (1994), which features student monsters in a school teaching them how to make "scares." The second is the theme for ABC's *The Adams Family* (1964), a family of oddball "monsters" who come into comical conflict with the outside world. The unit does not intend these texts for any kind of instruction, but as playful capstones to the strenuous investigation students conducted throughout the unit.

Texts: Target Population and RTI

Monsters under Our Beds implements a wide range of texts across many genres. With information presented in such an array, the unit begins with high-quality instruction sensitive to predominant recognition networks across the students in the fifth bell: auditory and visual content. These students respond particularly well to videos and audio podcasts, from the NPR radiobroadcasts they encounter every Wednesday to the videos with audio and text I presented for a lesson on creation myths. Two concerns merit attention: the two students with IEPs in the class. The first, D.B., has a specific learning disability; attention, reading, and writing are major areas addressed by his goals. He has specifically benefited from the supplementation of text with audio-visual content, which my unit's film and film clips, radiobroadcasts, television episodes, artwork, propaganda posters, and images provide. The second, L.C., has a hearing impairment, which, in spite of his hearing aid, still poses a barrier to his learning. For him I can use close-

captions for the film and television episodes and locate transcripts for the radiobroadcasts and other auditory content. The abundance of visual content, which, since my Target Population I have determined he indeed responds to, will further support him. These two are most in need of individualized intervention, which one-on-one-time and diverse content representations begin to provide.

A number of the texts will indeed challenge the students: in particular, the artwork, "Third Sermon," *Frankenstein*, *Beloved*, and "The Tell-tale heart." Of these, "The Tell-tale heart" is the only text I assign for students to read independently for homework. For this short story, I will provide for my below-grade level readers (which, as estimated in the Target Population) constitutes under one-third of the class with annotations, and will provide all students with a vocabulary guide for the difficult words Poe employs through his tale. Further, we will unpack the short story the following day: this provides me the opportunity to emphasize key points, repeat main ideas, check for understanding, offer think-alouds for thornier passages, and employ other high-quality instructional strategies in accordance with RTI. Fortunately, my access to a SMART Board with speakers makes this visual and audio focus possible.

Since about another third of the class read at or above the ninth-grade level, they can serve as lead Special Agents to support their peers, as the other more challenging texts identified above students will investigate in small groups. Each of the JigsaW roles described in the Scope and Sequence appeal to different learning styles and strengths, and thus students who are struggling with the texts I can assign more accessible roles, fulfilling the second principle of UDL by virtue of multiple means of action and expression. These activities also appeal to the class's overwhelming affinity for kinesthetic activities: they loved and succeed in a "Poetry Supermarket" activity that allowed them to move about the room to "browse" poems displayed around the classroom.

Finally, the students in this bell follow an accelerated mathematics track. My unit does not emphasize only "English ways of thinking." In fact, only "Thursday Think-throughs" traditionally address conventional English Language Arts contents via more orthodox methods. Hence, I am approaching my standards in interdisciplinary ways, allowing students to encounter, express, and interact with content in ways that promote greater options to access the curriculum. The students' robust artistic abilities and mathematical aptitudes are not only encouraged, but, in fact, essential their investigations of monsters. Their artistic abilities will launch students from initial experiences with success for the second week and first and final sections of their *Field Report*. Their mathematical abilities, implying proclivity with interacting with symbols, will help them recognize how one thing can mean another (central to the unit). Their successful interpretations of poems and images in a lesson on Langston's Hughes "The Negro Speaks of Rivers" ensures me that I am working within students' zone of proximal development as they construct meanings out of various texts.

Student-constructed Texts: Goals & Culminating Assignments

With students role-playing Special Agents of the Cincinnati Bureau of Investigation, and with Intervention Specialists and I serving as Assistant Directors, *Monsters under Our Beds* will lead us through cases of both grisly and gruesome and misjudged and misunderstood monsters. Through these materials, we pursue four goals which constitute the culminating projects that the students produce. While I describe each in due depth with concomitant rubric where relevant, the

goals are: 1) In-process exploratory writing: *ASPS: Monster Field Notes*; 2) Culminating project: *ASPS: Monster Field Report;* 3) Independent investigation; and 4) Group investigation.

These four goals find their anchor in four overarching concepts that this unit, and the hypothetical yearlong curriculum, addresses. They are: standpoint; interdisciplinary thinking; the self and the other; and reading and writing "against the grain." The embodiment of alternative perspectives, materials across disciplines, considerations of sociocultural differences, critical thinking, and unorthodox assignments all intimate some of the myriad manners by which students attain these concepts.

1. In-process Writing

ASPS: Monster Field Notes.

The first week of the unit introduces students to the kinds of interdisciplinary and multi-perspectival cognition, as well as independent and cooperative learning activities, that structure their investigations of monsters on the whole. At the start of this week, scaffolded with such practice, students begin the exploratory, in-process writing that continues through the end of the fifth week. This writing assume the forms of journal prompts—or in the language of my unit's F.B.I. metaphor, "field notes"—which students complete for homework and often use during classroom work. Each journal prompt gives students specific questions about monsters, as tied to each respective week's theme, to which to respond. For example, the first journal prompt asks: "Why might we be afraid of monsters? What makes each a *monster*?" As this prompt is the first, students respond to it in class, as small groups, and then class-wide. A later prompt, during the second week, which focuses on monsters in society, asks: "Think back to Jung's Abraxas. How is Edward (Scissorhands) both ugly and beautiful? Would you say he is a monster? Or would you say that society has made him a monster?"

As these two prompts alone suggest, these *Field Notes* serve four purposes. First, they present students with a space in which to think and write about monsters from different standpoints and disciplines, as well as in relation to oneself and in unorthodox manners. This exploratory purpose anchors the *Field Notes* in the courses' overarching concepts and occasions much intertextuality both between texts encountered and text produced. Second, the *Field Notes* are inherently scaffolded instruction designed to support independence: their sheer frequency and consistent incorporation throughout the course provides students with guided practice in writing. Creativity and risk-tasking nurture effective writing. Since these prompts are not punitive in nature, students are encouraged through exploration to grow as writers, especially through engagement with the prompts more critical stems. This guided practice reveals the *Field Notes* third but related purpose: to prepare students specifically for each section of the *ASPS: Monster Field Report*.

Recall that weeks 2-5 investigate a different dimension of monsters, with the first week activating students' background knowledge and establishing routines of learning and thinking, and with the sixth week providing students time to work and share their culminating projects. The second week explores monsters in **A**rt, or images and cultural depictions of monsters and what they reveal about ourselves and monsters. The third week explores monsters in society (or **S**ociology), or the conflicts monsters cause and how monsters are constructed by people. The fourth week explores monsters in the mind, or the **P**sychology of our fears of monsters. The fifth week takes a more **S**cientific approach to monsters, during which we investigate issues of

objectivity and reality and notions of normality. Each of the bold letters joins to make the sibilant and suggestive acronym, *ASPS*, which entitles the *Field Notes* and *Field Report*. Moreover, at the end of each week, students will submit the relevant portion to receive feedback the following Monday. With opportunities to revise, further scaffolded by the continuing in-process writing, students will turn in and present (informally) a final version during the final two days of the unit.

I have decided to render the in-process writing as a major vehicle to guide students towards the completion of each section of the *ASPS: Monster Field Report*. While I will describe each section of the *Field Report* below, an example illustrates the support that the in-process writing provides for the culminating projects. For the Sociology section of their report, students have to describe the conflict their monsters cause from their monsters' perspective. One journal prompt, following direct instruction on conflict types, asks students: "Identify which of the four types of conflicts your monster fits into and why." This prompt, in essence, equips students with material to incorporate into their week-ending assignment.

Finally, these in-process *Field Notes* provide me with a chance to monitor student progress. This unit emphasizes critical thinking—not right or wrong answers. Their responses to the prompts will provide evidence of strengths and areas for growth by demonstrating students' progress towards reading and writing "against the grain." Monitoring student progress also addresses the RTI model. Broadly, research suggests that students 1) need to experience success and draw from background knowledge to stay engaged, interested, and motivated as learners; 2) need regular and structured practice before independent performance takes root; 3) benefit from purposeful assignments. The *Field Notes*, exploratory in their ends and means, draw from materials investigated in class, occur continually throughout the unit, and guide students towards the learning they will demonstrate in the culminating project—all of which are common characteristics of the kinds of high-quality instruction essential to the first tier of the RTI model. Since I can observe the impact of the instruction in students' in-process products, even through the casual but daily "check-ins" I indicate in my Scope and Sequence, I have evidence on which to base decisions to intervene with students at risk or falling behind. If I determine that a student is completing the *Field Notes* early on with proficiency, then I give that student his or her due independence. If I determine that a student is struggling with the *Field Notes*, I can 1) spend more time individually with that student on the kind of writing tasks involved in the prompts and 2) adjust the prompts individually for that student to scaffold their learning. The frequent cooperative learning activities throughout the unit provide the time for me and/or an Intervention Specialist to target the students' needs if Tier 2 is warranted or individualize needs with support in addition to the first two tiers if necessary.

I have specific evidence for the relevance and appropriateness of the *ASPS: Monster Field Notes* for my target population. The students of the fifth bell of the ninth-grade, College Preparatory English Language Arts class do struggle to complete more formal writing assignments, such as traditional persuasive or narrative essays. However, I have given these students some informal, non-traditional writing assignments, such as to explain the "moral" of the myth of Eros and Psyche, interpret the themes in creation myths, and to describe a personal symbol. The submission rate for these assignments has not been 100%, but has been higher than for more formal assignments. (I have to conclude that many of the students still need guidance for the kinds of thinking, reading, and writing the more formal assignments require). Thus, these *Field Notes* are adjustable to challenge appropriately individual learners while still within the

class's zone of proximal development as a whole. Indeed, I believe these *Field Notes* will allow students to experience success while still challenging them to grow in their thinking. Of the 12 student work samples I analyzed for my Target Population, 50% were approaching the standard for the assignment. The provision of practice, background knowledge, regularity and consistency, and open-ended prompts soliciting students' opinions rather than right answers altogether function as an appropriate class-wide intervention to support independence as students move towards meeting standards.

Lastly, I will use an informal holistic rubric when I "check in" students *Field Notes* throughout the unit. (See p. 19). Since the writing is exploratory, I have no interest in assessing students on any aspects of writing mechanics or grammatical conventions. These standards lie not within my goals for the unit and very well serve to place limits on students' exploration. Instead, I will assign students a "check minus," "check," or "check plus" for their prompts. This simple system serves a few purposes. First, it holds me accountable to providing that progress monitoring essentially to the Response to Intervention model; a "check minus" thereby indicates that I need to support better a student's independence, provide more individualized scaffolding, further differentiate that student's instruction, and consider and respond to possible barriers to the learning activity or environment. A "check" indicates that I need to adjust my instruction to challenge the student. A "check plus" evidences that a student is achieving independence and may be ready to leave behind certain scaffolded instruction and take on greater challenges. The two other unit goals, independent and group investigation, which significantly complement the student-constructed texts, will address how targeted and individualized instruction may occur. Thusly held accountable to progress monitoring, I can then use the evidence students provide me to deliver prompt and regular feedback for students—yet another aspect of the high-quality instruction essential to all tiers of the Response to Intervention model.

Notice that elements of the rubric on page 19 are general; this is by design. At any time until the end of the unit, students can resubmit prompts that received a "check minus" or "check." This flexibility allows students to complete all assignments and well, under the assumption that the assignments are worthwhile. Indeed, this premise, I believe, bears the banner of belief in the success of every child, with no excuses tolerated. Students will not receive grades or points, per se, based on this basic rubric. Rather, as students will submit the entire *ASPS: Monster Field Notes*, their collective performance will inform the differentiation between adjacent grades on the final rubric for their integrated *Field Notes*.

2. Culminating Project

ASPS: Monster Field Report

Scaffolded instruction only continues with the culminating project for *Monsters under Our Beds*: the *ASPS Monster Field Report*. The in-process field notes prepare students for and lend them practice with the kinds of thinking, writing, and reading required in each week's section of the *ASPS: Monster Field Report*, as described in the previous section. Each week's section of the *ASPS: Monster Field Report* receives feedback the following time the class meets. (Ideally, students submit each section on Friday to receive explicit, corrective feedback for revisions by Monday.) With each part due at the end of each week's theme, individual feedback supplied, and opportunities for revision granted, students receive report as they progress towards their submission of all four parts, along with an informal "debriefing" at the end of the sixth week, by

the end of the unit. Clearly, the nested and interwoven construction of these two unit goals not only mutually benefits each other, but also implements the Response to Intervention model. The weekly submission of each section of the *Field Report* enables me to intervene immediately with students before they fall too behind in their progression towards the final submission; more monitoring of student learning to collect evidence to adapt instruction where needed; deliver to all students high-quality instruction while offering additional targeted or individualized intervention for students if evidence, though over a short period, so suggests it is warranted. Again, the two other unit goals, independent and group investigation will address the second and third tiers of the Response to Intervention model.

For their *Field Report*, students will investigate a monster of their choice. This monster may be more notorious, traditional, or culturally pervasive, such as a vampire or Bigfoot. This monster may be more figurative, psychological, or socially constructed, such as a fear of the dark or a serial killer. (Please refer to the Rationale section of this unit for rebuttals to the putative inappropriateness of such 'darker' creatures.) Student choice achieves a number of pedagogical ends. First, it stimulates student interest by encouraging the selection of monsters that are of personal interest to students, which interest thereby increases students' motivation to learn. Second, choice allows for adjustable levels of challenge; I can encourage students who are higher-achieving to explore more "abstract" monsters to expand their thinking while supporting students who are lower-achieving by enabling them to explore a monster that is more familiar to their own experiences. This latter point addresses the third end: students choose what the know or what they want to know more about it, and the affordance of selection thereby automatically couches their culminating projects in background knowledge, prior experience, or personal interest. We see, then, from these first three ends that such student choice embodies the third principle of Universal Design for Learning (UDL), which principle provides multiple means of engagement to support students' distinct affective networks. Fourth, different monsters can allow for different means of representation and action upon such representation. How a student represents a fear of the dark or Bigfoot activates different ways of thinking that the individual sections of the assignment can still unify through the same set of criteria. This fourth end thus respects students' distinct recognition and strategic networks, the first two principles of (UDL). RTI demands high-quality instruction for all students with the appropriate supports and interventions as determined by progress monitoring. In my opinion, UDL structures instruction so that all students have access to curriculum—a veritable touchstone of high-quality instruction.

Brief descriptions of each section of the *ASPS: Monster Field Report* follow, and are detailed in rubrics on the "Appendix" starting on page 19. Since students will be expected to make revisions on each section of their *Field Report*, each rubric allows me to identify which elements of performance or product students need to focus on to progress towards proficiency. Note that there is no single overall grade for the culminating report. Rather, I have decided to grade each part individually due to 1) the complexity of section; 2) my instruction's focus on each section; and 3) the opportunity for students to revise individual sections. To grade students on the holistic interaction of all four parts would thus be unfair and misaligned with unit goals and instruction. Also note that students' grade for the unit is out of 500 points, with 100 points for the collected *Fields Notes* and 100 points each for each section of the *Field Report*.

ASPS: Monster Field Report

During the second week of the unit, the "A," or "Art" dimension of monsters that the Special Agents will investigate, students examine the depictions of monsters in artwork and mythology. We will place emphasis on interpreting the meanings, largely metaphorical, that monsters convey in myth and art—broadly, in culture. In-class investigations and the week's *Field Notes*, as indicated above, support students en route to the Art section of their *Field Report*. In general, this section requires students to depict or provide a depiction of their monster, specify the monster's location or habitat, offer a brief "survival guide" if one so happens to encounter the creature or phenomenon, and refer to one other text students explored during the week. In other words, this section invites students to construct a brief "Profile" of the monster. See the grading rubric on page 19 for more details.

ASPS: Monster Field Report

During the third week of the unit, the "Sociology" dimension of monsters that the Special Agents will investigate, students examine, largely through the film *Edward Scissorhands*, the types of conflict monsters cause and how monsters are constructed, i.e., how monsters are created by humans. We will place emphasis on assuming the perspective of monsters themselves to see conflict from an alternate standpoint. This emphasis endeavors to help students understand the "other" in better relation to the "self," one of the overarching concepts anchoring the unit. In-class investigations and the week's *Field Notes*, again, scaffold students as they progress towards the Sociology section of their *Field Report*. Overall, this section asks students to write in the voice or perspective of their chosen monsters by describing humans from the perspectives of the monsters, describing conflicts presented from the perspectives of the monster, explain the monsters' behaviors from that selfsame perspective, and refer to one text students explored during the week. As such, we can think of this section as the "Motives" of the monster. See the grading rubric on page 20 for more details.

ASPS: Monster Field Report

The third week of the unit takes us into our psyches or minds, and thusly bears the appellation of the "Psychology" dimension of monsters. Excerpts from Shelley's *Frankenstein* and two works by Edgar Allan Poe pilot the investigations of this portion. While the second week involved more global cultural exploration and the third less global but still broad social explorations, this week will take us into the minds of individuals who fear monsters. We will stress the origins of monsters, especially with an eye towards their personal, more psychological origins. We will also follow up on the previous week's considerations of the social construction of monsters by considering how both fears and monsters may be environmental products. The label of "monster" will also receive attention. Once again, in-class investigations and this week's *Field Notes* promote students along their completion of this section. Altogether, this section demands students to describe an encounter with their chosen monsters from the perspective of a former "victim" of those monsters; consider reasons for that person's fear of the monster; explain how the person survived the encounter and overcame that fear; and refer to one text students explored in the week. One way to conceptualize this section is as a "Victim" description. See the grading rubric on p. 20 for more details.

<u>ASP**S**: Monster Field Report</u>

For the fifth week of the unit, students will consider more objective approaches to monsters by focusing on, loosely, "Scientific" ways of viewing monsters. In essence, this week invites students to delve deeper than the surface abnormality, ugliness, or otherness of apparent monsters. In-class investigations and this week's *Field Notes*, of course, scaffold students as they work towards the submission of this section. For this section, students return to the image they created or supplied in the "Arts" section of their *Field Report*. Students label, vis-à-vis a diagram or other graphic organizer, different parts of the monster. Students then have to provide a brief description of each part and refer to at least one text they explored during the week in so doing. By way of placing a capstone on their entire *Field Report*, students then make a conclusion about the deadliness or dangerous of the monster, in the mode of the F.B.I.'s cautionary description of suspects. This conclusion must incorporate one part from each of the previous three parts of their *Field Report*. See the grading rubric on page 21 for more details.

<u>ASPS: Monster Field Report –Debriefing</u>

Students will have the opportunity to share their *Field Reports* during the final two days of class. Since presentation skills are not a goal of this unit, I will not assign a formal grade for students. Instead, I will use a checkmark system similar to the one used for individual entries of the *Field Notes*. While not providing a grade, this rubric still gives students some descriptive feedback on their presentation that they can use for future benefit in the year. See the rubric on page 21 for more details.

Target Population and RTI

The students of my target population have best expressed and acted on content visually and with short written descriptions. Nearly half proficiently express themselves orally, which small-group work and discussions cover. In terms of "texts," I have assigned the students a creative project in which they had to in some way convey a personal symbol (given poetic, descriptive, visual, or template-based options) along with a brief explanatory paragraph. Approximately 70% of students in this bell submitted the assignment, 75% of which chose to convey their symbol visually, highlight key terms the image personally evokes for them. About 70% of students who submitted the assignment included the explanatory paragraph, with most meeting about three out of four of the rubric requirements. These data give me ample support behind the *ASPS: Monster Field Report*. The *Field Report* provides two options for significant visual expression (whether illustration or found graphic). The labeling of the monster for the "Science" section of the *Field Report* builds on students' strengths with identifying and explaining key terms. Finally, the "Sociology" and "Psychology" sections focus on big ideas: they ask students to consider a perspective and generate materials based on that perspective. These sections do not require students to develop arguments or narratives—types of writing that that are not goals of this unit. These tasks are within the class's collective zone of proximal development.

Because my culminating assignments have considered the dominant learning styles and ability levels of the students, I am confident that the *Field Report* begins with high-quality instruction providing access to learning for all students with regular progress monitoring, thus addressing the core tenets of the RTI model. I have identified no major barriers to learning in the

culminating assignment itself. I am aware that the assignment is writing-heavy; however, no students in this bell have physical impairments that render such writing or illustrating a significant barrier. Students who prefer not to illustrate have the option to find an image from other sources. And, according to my data, no students face any physical barriers that make an informal "debriefing" inaccessible.

3. Independent Investigation

The in-process *ASPS: Monster Field Notes*, "Mission Mondays" (see Scope and Sequence) during weeks 2-5, and independent work time during the first two days of the sixth week all require students to conduct independent investigations of monsters. These ongoing tasks require students to draw from their personal experiences and make individual observations. And since such investigation occupies a significant amount of time and focus during the unit, I have decided to render it its own goal.

However, independent investigation is not purely solo investigation. In fact, the independent investigation will allow my fellow Assistant Directors (Intervention Specialists and any Instructional Assistants) to meet with students to monitor progress in order to make the appropriate decisions about provisions for Tiers 2 and 3 in the RTI model. If we identify struggles early on, then we can immediately intervene by targeting or individualizing scaffolds with this built-in time for independent work.

I have observed that the students of my target population struggle with independent work as a whole. I provided an independent work day for a project in which they had to create their own personal symbol; I had to scrap this work time in favor of more modeling about their assignment. Thus, I think independent investigation represents an important area for growth for this class: my unit is designed to provide regular but structured individual investigation to scaffold their independence, both in working and in thinking.

4. Group Investigation

Cooperative learning emerges as another significant theme during the unit: during weeks 1-5, students learn in a variety of small-group settings. Indeed, there are "Teamwork Tuesdays," "JigsaW Wednesdays," and the discussion-based "Friday Frights." "Mission Mondays" equip students with material to draw from for "Teamwork Tuesdays," which, in turn, provides students with background knowledge for "JigsaW Wednesday." The direct instruction on "Thursday Think-throughs" explicitly clarifies the common threads of investigation, giving students additional fodder for their discussions on Fridays. Time for questions, including an extended but informal forum to preface each discussion, provides students with a social space to share, speak, and listen—a further, more affective component of group investigation.

Cooperative learning offers students' flexible grouping and student-directed means of encountering and exploring content and information. Hence, cooperative learning draws from UDL to provide students' greater access to curriculum and learning—and therefore upholding RTI's clarion call for high-quality instruction. Students also utilize their peers as resources in such arrangements: students in need of greater challenge can work with students who need more support, thereby scaffolding the individual needs of all students. Further, the Assistant Directors

can use the time students are in their groups to monitor progress, address needs, or even work exclusively with one group in need of particular help.

The students of my target population have so far been progressing adequately with their Literature Circles, the Thursday staple of the third-quarter of this school year. They have demonstrated abilities to work in small groups, though still are in need of scaffolding to promote greater independence. The students have also succeed in class-wide discussions, as evidenced by a discussion I helped them direct on poetic analysis and interpretation. Indeed, I had to support the class in terms of what kinds of language to use when analyzing or interpreting poems, but they constructed the meanings—not I. Hence, cooperative learning represents feasible yet ameliorable territory for my target population.

<div align="center">Intertextuality</div>

The role of intertextuality in *Monsters under Our Beds* is apparent not only within the texts students read, but also within the "texts" they produce. Indeed, when we write about a text we have encountered, our writing is informed by that which we have encountered, thus revealing how students recreate texts. Transactional theorists, perhaps foregrounded in a Derridean notion of textual instability, would hear the argument that a student's reaction, in writing, to an extant text in turn changes that text. Six elements of my unit exhibit intertextuality.

First, the *Field Notes* often require students to think about a previous text, such the "Third Sermon" or *Edward Scissorhands*, as they investigate monsters in light of newly encountered texts. Second, many class periods expose students a wide range of genres within a single bell: the first class, for instance, plays a clip from *The Simpsons* before sending off students to observe images of common monsters and accompanying text-based descriptions. This multi-genre structure creates juxtapositions; students interact with a topic, concept, or learning goal by means of intertextual content representations. Third, each section of the *Field Report* requires students to refer back to one text they encountered during the previous week; their completion of each section thusly demands that they investigate their monsters in light of texts they have read, seen, heard, or discussed. Fourth, their *Field Report* overall forms a whole greater than the sum of its parts: their monsters, *in toto*, as explored across the different dimensions, becomes collectively recreated by each of the mini-intertextualities, if you will, contained therein. For instance, if a student's psychological investigation of a monster is informed by Poe while its scientific investigation is informed by "Humbug," then the monsters is a resonating cumulus of texts, reactions to texts, and recreations of texts. This facet reveals the fifth: the student's greater concept of monster *qua* monster is something they construct out of each text and genre. Monster, as monster, therefore evolves into a pastiche or collage "written by" such intertextuality. Finally, intertextuality occurs through the "texts" students generate and respond to in spoken utterances. The cooperative learning and class-wide discussions construct social texts; each student's understanding of monsters encountered in class and in the *Field Report* is composed out of these verbal encounters.

Appendix

Rubrics

ASPS: Monster Field Notes – Individual Entries

Your individual entries for your *ASPS: Monster Field Notes* will be evaluated based on the following criteria:

Check Minus: "In Need of a Lead"	Check: "Collecting Evidence"	Check Plus: "Cracking the Case"
Response fails to address the question fully and does not demonstrate reflection on the prompt in relationship to monsters, the texts, or personal experiences.	Response addresses the questions and demonstrates reflection on the prompt, but the reflection's relationship to monsters, the texts, or personal experiences is unclear.	Response thoroughly addresses all parts of the question and clearly demonstrates reflection on the prompt in relationship to monsters, texts, or personal experiences.

ASPS: Monster Field Notes – Collected Entries

Your collected entries for your *ASPS: Monster Field Notes* will be evaluated based on the following criteria:

F (0)	D (60-69)	C (70-79)	B (80-89)	A (90-100)
Author fails to submit *ASPS: Monster Field Notes*	Responses to many prompts are missing Most final entries received "In Need of a Lead" ("check minus") marks	Responses to some prompts are missing Final entries received more "Collecting Evidence ("check") marks	Reponses to all prompts are present A majority of final entries received "Cracking the Case" marks	Responses to all prompts are present All final entries received "Cracking the Case" ("check plus") marks

"Art" Section - ASPS: Monster Field Report

Your final submission of the "Art" section of your *ASPS: Monster Field Report* will be evaluated based on the following criteria:

F (0)	D (60-69)	C (70-79)	B (80-89)	A (90-100)
Author fails to submit the "Art" section	Author fails to identify the name of the monster investigated Author fails to provide an illustration or image of the monster Author does not specify the location or the habitat of the monster Author does not include a "survival guide" with any tips one should follow if encountering the monster Author does not refer to one text encountered during the "Art" portion of the unit	Author fails to identify the name of the monsters clearly Author provides an illustration or image, but its relationship to the author's monster is unclear; citation of outside source is absent The location or habitat of the monster is unclear Author includes a "survival" guide but fails to describe any tips one should follow if encountering the monster Author fails to refer to one text encountered during the "Art" portion of the unit	Author clearly identifies the name of the monster investigated A clear illustration, depiction, or image of the monster is included; citation of an outside source is included The location or habitat of the monster is unclear Author includes a "survival guide" but only describes one tip one should follow if encountering the monster Author refers to one text encountered during the "Art" portion of the unit, but the reference is unclear	Author clearly identifies the name of the monster investigated A clear illustration, depiction, or image of the monster is included; citation is included if image is taken from an outside source Author clearly specifies the location or habitat of the monster Author includes a "survival guide" that clearly describes two tips one should follow if encountering the monster Author clearly refers to one text encountered during the "Art" portion of the unit

"Sociology" Section - ASPS: Monster Field Report

Your final submission of the "Sociology" section of your *ASPS: Monster Field Report* will be evaluated based on the following criteria:

F (0)	D (60-69)	C (70-79)	B (80-89)	A (90-100)
Author fails to submit the "Sociology" section	Author fails to write from the monster's perspective Author fails to describe conflicts the monster experiences Author fails to explain behaviors the monster exhibits The author does not align the monster's behaviors with the conflicts Author fails to refer to one text encountered during the "Sociology" portion of the unit	The monster's perspective is unclear Author provides one conflict with limited description. Author provides one behavior with limited explanation The alignment between the monster's conflicts and behaviors is unclear Author fails to refer to one text encountered during the "Sociology" portion of the unit	Author clearly writes from the perspective of the monster Author provides two different conflicts but the description lacks detail Author explains two different behaviors but the explanation lacks detail The author incompletely aligns the monster's conflicts and behaviors or the alignment is unclear Author refers to one text encountered during the "Sociology" portion of the unit, but the reference is unclear	Author clearly writes from the perspective of the monster A detailed description is provided of two different types of conflicts the monster experiences A detailed explanation of two different behaviors the monster exhibits is provided The author clearly aligns the behaviors the monster exhibits with the conflicts described Author clearly refers to one text encountered during the "Sociology" portion of the unit

"Psychology" Section - ASPS: Monster Field Report

Your final submission of the "Psychology" section of your *ASPS: Monster Field Report* will be evaluated based on the following criteria:

F (0)	D (60-69)	C (70-79)	B (80-89)	A (90-100)
Author fails to submit the "Psychology" section	Author fails to write from the "victim's" perspective Author fails to describe reasons the "victim" feared the monster Author fails to explain ways the "victim" survived the fear The author does not align the reasons for and survival of the fears Author fails to refer to one text encountered during the "Psychology" portion of the unit	The monster's perspective is unclear Author provides one reason for the "victim's" fear with limited description. Author provides one way the "victim" survived the fear with limited explanation The alignment between the reasons for and survival of the fears is unclear Author fails to refer to one text encountered during the "Psychology" portion of the unit	Author clearly writes from the perspective of "victim" of the monster Author provides reasons for two different fears but the description lacks detail Author explains two different ways the "victim" survived but the explanation lacks detail The author incompletely aligns the monster's reasons for and survival of the fears Author refers to one text encountered during the "Psychology " portion of the unit, but the reference is unclear	Author clearly writes from the perspective of "victim" of the monster A detailed description of two reasons the "victim" feared the monster is provided A detailed explanation of two ways the "victim" survived the fears is provided The author clearly aligns the reasons for and survival of the fears Author clearly refers to one text encountered during the "Psychology" portion of the unit

"Science" Section - ASPS: Monster Field Report

Your final submission of the "Science" section of your *ASPS: Monster Field Report* will be evaluated based on the following criteria:

F (0)	D (60-69)	C (70-79)	B (80-89)	A (90-100)
Author fails to submit the "Science" section	Author fails to include an image. Author fails to label different parts of the monster on the image. Author fails to describe the labels. Author fails to provide an explanatory conclusion of the monster's overall deadliness or dangerousness and does not draw one point from each of the previous sections Author fails to refer to one text encountered during the "Science" portion of the unit	The does not use the same image from the "Art" section Author's labels are unclear or several labels are missing Author's descriptions are limited or several are missing Author's conclusion and explanation of the overall deadliness or dangerousness of the monster is unclear and does not draw one point from all previous sections. Author fails to refer to one text encountered during the "Science" portion of the unit	Author uses the image from the "Art" section Author labels the five parts but some labels are unclear. Author describes each part with each label but the description is unclear Author writes a clear conclusion about the overall deadliness or dangerousness of the monster and draws one point from each previous section but with limited explanation Author refers to one text encountered during the "Science " portion of the unit, but the reference is unclear	Author uses the image from the "Art" section Author clearly labels or diagrams five different parts of the monster on the image A detailed description of each different part is provided with each label Author clearly writes and explains a conclusion about the overall deadliness or dangerousness of the monster that draws one point each from the "Art," "Sociology," and "Psychology" sections Author clearly refers to one text encountered during the "Science" portion of the unit

ASPS: Monster Field Report – **Informal "Debriefing"**

Your feedback on the short, informal presentation of your *ASPS: Monster Field Report* based on the following criteria:

Check Minus: "Cold Case"	Check: "Case Still Open"	Check Plus: "Cased Closed"
"Debrief" fails to identify, describe, and explain several significant features of the monster learned from the *Field Report*	"Debrief" mostly identifies, describes, and explains several significant features of the monster learned from the *Field Report*	"Debrief" thoroughly identifies, describes, and explains several significant features of the monster learned from the *Field Report*

Unit Grade

Your overall grade for the unit will be evaluated based on your totals for the *Fields Notes* and each section of the *Field Report*.

A = 450-500 points

B = 400-459 points

C = 350-359 points

D = 300-349 points

F = <300 points

Monsters under Our Beds

Assignment #5: Introductory Activity and Lesson Plans

Secondary Methods: English Language Arts

18-SEC-520-001

Drs. Kroeger and Laine

March 3, 2011

Day 1: "OMG! Monsters! – Introductory Activity, Part I"

Type of Scheduling & Length of Class:

Conventional schedule
49-minute bell

Logistics of Daily Teaching:

Special Note
The teacher(s) is dressed up as a monster on the opening day of the unit. Suggested costume: Max's wolf costume, à la *Where the Wild Things Are* (Sendak, 1963)

Introduction
2 minutes
- Attendance, housekeeping
- Play clip, "Homer and the Bogeyman," for Monster Mind-jogger, from:
  "$pringfield (Or, How I Learned to Stop Worrying and Love Legalized Gambling)." *The Simpsons*. Fox. 16 Dec. 1993. Television. Clip.
    o Closed captioning for student with hearing impairment

Transition
2 minutes
- Students arrange desks or chairs into four accessible clusters, approximately 7 seats per cluster; previously practiced

Lesson Objectives:

Grade 9 Ohio Standard
Reading Applications: Literary Text
Indicators, Students:
1. Identify and explain an author's use of direct and indirect characterization, and ways in which characters reveal traits about themselves, including dialect, dramatic monologues, and soliloquies
4. Evaluate the point of view used in a literary text

Specific Objectives
A. Students describe characteristics of monsters from the point of view of a fearful human
B. Students explain reasons humans might fear monsters

Instructional Materials:

Texts
Kelly, John. "Monster Mash." Courtesy of the author. 2011.

On the center of the stations are two copies of the following, respectively; pictures and vignettes are paired:
Station 1
- A menacing illustration of Count Dracula
- A vignette about Count Dracula, describing his monstrousness, written from the standpoint of a fearful human
Station 2
- A menacing illustration of the Loch Ness Monster
- A vignette about the Loch Ness Monster, describing his monstrousness, written from the standpoint of a fearful human
Station 3
- A menacing illustration of Bigfoot
- A vignette about Bigfoot, describing his monstrousness, written from the standpoint of a fearful human

Station 4
- A menacing illustration of the Wolfman (werewolf)
- A vignette about the Wolfman, describing his monstrousness, written from the standpoint of a fearful human

In-process texts
ASPS: Monster Field Notes (formally introduced on Day 4)
- Journal prompt for station learning: "Why might we be afraid of each monster? What makes each monster a *monster*?"

Supporting Target Population (Independence, RTI, and UDL)

The students of the target population have demonstrated facility with graphical representations of content, which the illustrations support. These students have exhibited less mastery with reading comprehension of literary texts. The vignettes are brief (one paragraph) and will be written just at the ninth-grade level, as most of the students are still approaching standards at this level; thus, the texts fall appropriately within their zone of proximal development. The content representations pose no significant barriers to this target population. Higher-achieving students can achieve independence while the cooperative learning and the availability of teacher(s) to meet individual needs during circulation scaffold lower-achieving students. The cultural popularity and notoriety of all four monsters activate all students' prior knowledge: their general familiarity with these four monsters provides a clear frame of reference from which to connect to their personal background and from which to draw on their personal experiences. Further, the relatively unusual and discrepant nature of the content—monsters—for learning will stimulate students' curiosity and interest. The nature of the writing prompt is designed to promote personal connection and encourage open-ended thinking at all levels of cognition.

The students of the target population are unaccustomed to regular exploratory writings and the writing abilities of most students are still approaching grade level. This prompt is the first of regular exploratory writing during the unit, and, as such, explicitly draws on the vignettes to scaffold students' exploration, and takes place within the setting of cooperative learning so that social interaction enables students to share and co-generate responses.

One student with a specific learning disability has reading and writing goals specified in his IEP. While the level of the texts are not inaccessible to him, the length of the vignettes, along with peer support and graphical content representations, are designed to support his independence as he progresses in reading and writing.

Instructional Methods: (Co-teaching model option: Station Teaching)

Instructional Strategies
Cooperative Learning: Station Learning
Class-wide "report out"

Implementation
3 minutes
- The teacher(s) overviews the operations of station learning, the learning activity, writing prompt, and expectations
- The teacher(s) directs students to count off from 1 to 4, with 1's starting with Count Dracula, 2's the Loch Ness Monster, 3's Bigfoot, and 4's Wolfman (1's rotate to 2's, 4's rotate to 1's, etc.)
36 minutes
- Students conduct station learning, sharing with one another their responses to the writing prompt
- Students stay at each station for 8.5 minutes, with 30 seconds to transition; previously practiced
4 minutes
- Students stay seated at their final station
- Students "report out" topics they discussed in their small-groups

<u>Closure</u>
2 minutes
- Assign in-process text journal prompt for homework, *ASPS: Monster Field Notes* (see "Assessments")
- Ask and field questions

Supporting Target Population (Independence, RTI, and UDL)

The target population has moderate experience and mastery of cooperative learning, a frequent and central instructional method of the unit. Following principles of RTI, the use of station learning during the introductory activity is designed to provide all students with practice with the affective and procedural demands of station learning. As explained in "Instructional Materials," since cooperative learning enables students to become one another's resources, the introductory station learning offers inbuilt scaffolding via flexible grouping and peer support to render the cognitive demands of the unit's largely interpretive and evaluative emphasis accessible to all students. Its social interaction also allows for multiple means of expression and engagement, as opposed to a strictly eyes- and pencil-to-paper interaction with content. The kinesthetic and discursive components of the activity constructively channel the class's overall tendency to converse and become restless. The two students with learning disabilities (one with a specific learning disability and the other with a hearing impairment) may struggle to access the content and follow the station learning procedures; teacher'(s') availability to circulate will allow for progress monitoring and any needed intervention immediately.

Assessments:

<u>Formative</u>

The cooperative learning affords the teacher(s) time to circulate the room and check in with both groups and learners individually. During this time, the teacher(s) check for understanding by informally assessing the topics of small-group discussion and writing. The class-wide "report out" closing the station learning provides teacher(s) with additional evidence to determine whether students met the learning objectives.

<u>Summative</u>

For homework, as indicated, the teacher(s) assign a journal prompt:
- "Put yourself in the shoes of each monster: What might you say to a fearful human?"

The teacher(s) checks in students' responses the following day, and students receive a "check minus," "check," or "check plus" according to the *ASPS: Monster Field Notes – Individual Entries* rubric.

Supporting Target Population (Independence, RTI, and UDL)

The assessments provide students with three means of expression to evidence their learning: individual responses in the journal prompts, small-group discussion during station learning, and class-wide discussion during the "report out." Each of these assessment venues allows the teacher(s) to monitor progress and provide explicit and prompt feedback to address individual needs. The journal prompts, while marked, are not designed to be punitive: students are marked on the degree to which they address the prompt, not on the conventions of grammar or genre. Students also have the opportunity to re-submit prompts. The sheer regularity of the exploratory writing is designed to provide students with nearly daily practice investigating the topic through writing. This latter point particularly presents possible solutions for students who are below writing standards, particularly the student with a specific learning disability, as such writing may pose barriers to their access and learning.

Day 2: "OMG! Humans! – Introductory Activity, Part II"

Type of Scheduling & Length of Class:

<u>Conventional schedule</u>
49-minute bell

Logistics of Daily Teaching:

<u>Introduction</u>
3 minutes
- Attendance, housekeeping
- Teacher(s) checks off previous lesson's journal prompt (can continue into station learning)

<u>Transition</u>
1 minute
- Students arrange desks or chairs into four accessible clusters, approximately 7 seats per cluster

Lesson Objectives:

<u>Grade 9 Ohio Standard</u>
Reading Applications: Literary Text
Indicators, Students:
1. Identify and explain an author's use of direct and indirect characteristics, and ways in which characters reveal traits about themselves, including dialect, dramatic monologues, and soliloquies
4. Evaluate the point of view used in a literary text

<u>Specific Objectives</u>
A. Students describe characteristics of monsters from the point of view of a maligned monster
B. Students explain reasons "the monster" is a construct

Instructional Materials:

<u>Texts</u>
Kelly, John. "Monster Mash." Courtesy of the author. 2011.

On the center of the stations are two copies of the following, respectively; pictures and vignettes are paired:
Station 1
- A sympathetic illustration of Count Dracula
- A vignette about Count Dracula, describing his plight, written from the monster's own standpoint
Station 2
- A sympathetic illustration of the Loch Ness Monster
- A vignette about the Loch Ness Monster, describing his plight, written from the monster's own standpoint
Station 3
- A sympathetic illustration of Bigfoot
- A vignette about Bigfoot, describing his plight, written from the monster's own standpoint
Station 4
- A sympathetic illustration of the Wolfman (werewolf)
- A vignette about the Wolfman, describing his plight, written from the monster's own standpoint

<u>In-process texts</u>
ASPS: Monster Field Notes (formally introduced on Day 4)
- Journal prompt for station learning: "Why might each monster be afraid of us? How might each monster not be a monster at all?"

Supporting Target Population (Independence, RTI, and UDL)

These texts, while presented from a different perspective, explicitly activate students' prior knowledge: during the previous lesson, they interacted with directly similar content representations. These repeated forms offer the target population overt familiarity for them to access the multi-perspectival cognition the objectives demand, promoting a greater degree of independence during the station learning and allowing for additional practice of learning routines. The student with a specific learning disability will particularly benefit from the repetition and regular practice, the clearest solutions to the barriers that the reading and writing may pose. Further, the previous lesson's homework

assignment journal prompt anticipates and equips students with material to activate their prior knowledge and draw from as they conduct this day's lesson, providing inbuilt scaffolding to counter obstacles the content and tasks may present.

Instructional Methods: (Co-teaching model option: Station Teaching)

Instructional Strategies
Cooperative Learning: Station Learning
Class-wide "report out"

Implementation
3 minutes
- The teacher(s) reviews the operations of station learning, the learning activity, writing prompt, and expectations
- The teacher(s) directs students to count off from 1 to 4 (start with a different student to arrange different student configurations), with 1's starting with Count Dracula, 2's the Loch Ness Monster, 3's Bigfoot, and 4's Wolfman (1's rotate to 2's, 4's rotate to 1's, etc.)

36 minutes
- Students conduct station learning, sharing with one another their responses to the writing prompt
- Students stay at each station for 8.5 minutes, with 30 seconds to transition

4 minutes
- Students stay seated at their final station
- Students "report out" topics they discussed in their small-groups

Closure
2 minutes
- Assign in-process text journal prompt for homework, *ASPS: Monster Field Notes* (see "Assessments")
- Ask and field questions

Supporting Target Population (Independence, RTI, and UDL)

As with the instructional materials, the target population will also enter this day's lesson familiar with procedures required for station learning. Regular practice is essential for independence, which the repeated instructional methods provide, further scaffolding students' capacities for the cooperative learning central to the unit. This second round of station learning affords the teacher'(s') time to monitor progress further for any learners struggling to progress adequately. The second round also affords the teacher(s) time to check in individually with students and intervene during this pivotal stage of the unit's development.

Assessments:

Formative

The cooperative learning affords the teacher(s) time to circulate the room and check in with both groups and learners individually. During this time, the teacher(s) check for understanding by informally assessing the topics of small-group discussion and writing. The class-wide "report out" closing the station learning provides the teacher(s) with additional evidence to determine whether students met the learning objectives.

Summative

For homework, as indicated, the teacher(s) assign a journal prompt:
- "How might humans act like monsters? How might monsters be like humans?"

The teacher(s) checks in students' responses the following day, and students receive a "check minus," "check," or "check plus" according to the *ASPS: Monster Field Notes – Individual Entries* rubric.

Supporting Target Population (Independence, RTI, and UDL)

Again, the assessments provide students with three means of expression to evidence their learning: individual responses in the journal prompts, small-group discussion during station learning, and class-wide discussion during the "report out." The previous lesson's discussion of the assessments' affordance of access and intervention hold. There is new, added support for the target population to note, however. The journal prompts prove accretive and successive. Each prompt elaborates upon the instruction or previews the next day's lesson, as evidenced by the first day's prompt's anticipation of viewing monsters from the monsters' perspectives, the second day's content. Thus, each journal prompt supplies students automatically with creative fodder for the next. Given the writing goal of the student with a specific learning disability, and given the class's general progression towards meeting grade-level standards, the incremental nature of the journal implements inbuilt scaffolding.

Day 3: "Gods and Monsters"

Type of Scheduling & Length of Class:

Conventional schedule
49-minute bell

Logistics of Daily Teaching:

Introduction
3 minutes
- Attendance, housekeeping
- Teacher(s) checks off previous lesson's journal prompt

Transition
2 minutes
- Students arrange desks into a horseshoe configuration
- Teacher(s) passes out copies of "The Third Sermon"

Lesson Objectives:

Grade 9 Ohio Standard
Reading Applications: Literary Text
Indicators, Students:
1. Identify and explain an author's use of direct and indirect characteristics, and ways in which characters reveal traits about themselves, including dialect, dramatic monologues, and soliloquies
4. Evaluate the point of view used in a literary text
5. Interpret universal themes across different works by the same author and different authors

Specific Objectives
A. Students identify the duality of good and evil
B. Students explain that point of view enables seeing a character or being from multiple perspectives

Instructional Materials:

Texts
Each student receives a copy of "The Third Sermon" from:
- Jung, Carl. "Third Sermon." *Seven Sermons to the Dead. Memories, Dreams, Reflections*. Ed. Aniela Jaffe. New York: Vintage, 1961.
Each student receives a copy of:
- Gloss, "Third Sermon"
    o These annotations explain the several classical allusions and terms in the text that may be unfamiliar to or difficult for students

Supporting Target Population (Independence, RTI, and UDL)

Given that a majority of the students are at or approaching ninth-grade reading level, Jung's "The Third Sermon" will prove challenging for the target population writ large, and thus the content of the text itself presents its own barrier to learning. The lesson's design presents three solutions to this anticipated barrier. First, the text proceeds by alternating between short lines that depict Abraxas as good and then as evil. Its form is highly repetitive and predictable, and each subsequent depiction, whether of Abraxas' goodness or badness, figures the mythological god in rich range of understandable images. Such elaboration provides multiple representations of the concept to promote access. Second, students will receive a gloss explaining the most challenging terms in the text, especially references to other classical gods; the gloss will explicitly write out how each allusion is used symbolically. Third, in the most explicit application of UDL, the target population interacts with this text in multiple means of representation, expression, and engagement. To avoid redundancy, the explanation of the instructional methods in the follow section explains these multiple means.

RTI begins with high-quality instruction not only for the center, but also for the full spectrum of learners in a classroom. Lower-achieving students, particularly the students with learning disabilities, will benefit from the vocabulary gloss, the instructional methods, and the repetition inherent to the text. Higher-achieving students, particularly the small coterie of the target population who are independent readers, will be challenged by the innately symbolic nature of "The Third Sermon." The instructional methods provide them opportunity to explore its content verbally, which exploration further supports peers who may be less immediately able to access the content.

Instructional Methods: (Co-teaching model option: Teaming, especially during questioning sequence/discussion)

Instructional Strategies
Call-and-response reading aloud
Questioning sequence
Class-wide discussion

Implementation
3 minutes
- Teacher(s) provide brief background information for Abraxas as a mythological monster embodying both good and evil and brief background information on Jung as a psychiatrist and thinker who believed people embody opposites; this anticipates the central ideas of the reading, questioning, and discussion

10 minutes
- Overview the call-and-response reading and explicitly indicate that the "The Third Sermon" features Abraxas as good and evil
- Assign half the class Abraxas-as-good passages; assign the other half Abraxas-as-evil passages
- Direct the first half to read their line from "The Third Sermon," the second half to respond with their subsequent line, and alternate until finished
- Direct the halves to switches their lines/roles; repeat the call-and-response reading

30 minutes (reading may cut into this portion; prioritize the questioning sequence)
- Text analysis
  - *15 minutes*: questioning sequence on reading to develop and check for student understanding
  - *15 minutes*: class-wide discussion the duality of good and evil in one character or being

Closure
2 minutes
- Assign in-process text journal prompt for homework, *ASPS: Monster Field Notes* (see "Assessments")
- Ask and field questions

Supporting Target Population (Independence, RTI, and UDL)

To access the "Third Sermon," the target population receives multiple means of representation: they read and hear the text not once but twice. The call-and-response reading positions students in active roles; they are able to act upon the text by reading aloud with their peers. This call-and-response reading also provides an additional option for engagement. Rather than merely hear the teacher(s) read the text to the students, students engage with the "Third

Sermon" by group reading and hearing their peers read the text. Since students are reading the text, the teacher(s) are able to monitor students individually and intervene immediately if any learners are disengaged or evidencing they have encountered additional barriers the methods intended to anticipate and solve but did not.

The two previous days of instruction have provided the target population with practice with class-wide discussions vis-à-vis the "report outs." The two previous days of instruction—namely, the two perspectives of monsters developed through the introductory activity—equip students with background knowledge from which to draw during the unpacking of the "Third Sermon." To understand and explore how one creature embodies opposites, students have prior knowledge of how four different monsters can be considered from two different perspectives. Additionally, the questioning sequence prior to the discussion anticipates that discussion of a challenging text is not a learning activity that all learners can conduct independently. To support such independent, and in addition to their equipage of practice and background knowledge, the questioning sequence is designed to guide students towards the objectives: the presence of Abraxas' duality and multiple viewpoints by which to understand Abraxas. In this light, every previous activity in the unit thus far is scaffolding for the discussion that seeks to cement the groundwork of the unit's multi-perspectival investigation of monsters.

Since students are reading and reading aloud, two students in the target population deserve particular attention. The first is the student with a specific learning disability whose IEP specifies reading goals; the group reading and discussion provide repetition and social support for his independence. The second is the student with a hearing impairment. Call-and-response reading by its nature amplifies volume, increasing his access to the content and activity; the printed textual supplements and application of his own voice provide means of representation, expression, and engagement to increase his access further.

Assessments:

Formative

The teacher(s) conducts a questioning sequence on the reading to develop and check for student understanding; ensure equitable distribution to collect a range of evidence for learning objectives. The teacher(s) facilitates a class-wide discussion (teacher-directed, since students are practicing the discursive activities central to future learning activities in the unit, especially ever Fridayy from weeks two-five). The teacher(s) focus on the following specific behaviors to measure informally student learning: students identify that Abraxas embodies at the same time good characteristics and bad characteristics, and that one must look at Abraxas from both perspectives to understand Abraxas' nature.

Summative

For homework, the teacher(s) assign a journal prompt:
- "Reflect on a time when you did something good and a different time when you did something bad. What did you learn about yourself from both times? Do you think all people are good, all bad, or both?"

The teacher(s) checks in students' responses the following day, and students receive a "check minus," "check," or "check plus" according to the *ASPS: Monster Field Notes – Individual Entries* rubric.

Supporting Target Population (Independence, RTI, and UDL)

Evidence that students met the learning objectives is available by three means of action or expression. First, students may respond to guided questions during the questioning sequence, which courses through increasingly difficult levels of Bloom's taxonomy. The sequence affords the teacher(s) the opportunity to ask probing or prompting questions for those members of the target population struggling to grasp the content. Second, students may demonstrate learning through the open-ended discussion; thoughts, reactions to, and feelings about the "Third Sermon" are all affective and cognitive vehicles by which students may express their understanding verbally. Third, students less comfortable or able to voice their learning out loud in a class-wide setting (about a 1/5 – 1/3 of the target population) may do so privately and independently in writing for the lesson's journal prompt. Further, each component of the assessments is a successive scaffold, providing students multiple opportunities and venues in

which to express their learning. The questioning sequence provides cognitive material for the discussion, and both instructional methods provide material for students to explore or draw from in the journal prompt.

Day 4: "The Monster Files"

Type of Scheduling & Length of Class:

Conventional schedule
49-minute bell

Logistics of Daily Teaching:

Special Note
The teacher(s) is dressed generically as an F.B.I. agent or director (black suit, white shirt, black shoes, monotone tie, sunglasses).

Introduction
4 minutes
- Attendance, housekeeping
- Teacher checks off journal prompts
- No seat changes

Lesson Objectives:

Special Note

While the lesson does not directly address the following standard, it provides students with the context and expectations for the unit goals and assignments that heavily and frequently treat and return to the following indicators.

Grade 9 Ohio Standard
Reading Applications: Literary Text
Indicators, Students:
1. Identify and explain an author's use of direct and indirect characteristics, and ways in which characters reveal traits about themselves, including dialect, dramatic monologues, and soliloquies
4. Evaluate the point of view used in a literary text
5. Interpret universal themes across different works by the same author and different authors

Specific Objectives
A. Students describe overall unit goals
B. Students explain unit-long tasks and projects

Instructional Materials:

Special Materials (teacher-prepared and –provided)
- "Cincinnati Bureau of Investigation Special Agent" identification badges for each student
- Binders with insets and tabs for *ASPS: Monster Field Notes and Field Report*

Texts
Each student receives a copy of the handout packet, "Mission: Monsters." Includes:
- Page 1: Overview of unit's topic and goals
- Page 2: Overview and rubric of *ASPS: Monster Field Notes*
- Page 3-4: Overview of *ASPS: Monster Field Report*
  - Description of each section
  - Due dates

       o   Description of informal presentation (including rubric)
- Page 5: Rubric for *ASPS: Monster Field Report* (Art section)
- Page 6: Rubric for *ASPS: Monster Field Report* (Sociology section)
- Page 7: Rubric for *ASPS: Monster Field Report* (Psychology section)
- Page 8: Rubric for *ASPS: Monster Field Report* (Science section)

Supporting Target Population (Independence, RTI, and UDL)

Admittedly, this lesson is the least captivating lesson of the week. The "Mission: Monsters" packet risks deluging students with information. However, the lesson provides the purpose and trajectory for the unit as a whole, and is thus indispensable. With respect to independence, RTI, and UDL, across the spectrum, though especially for the two students with learning disabilities, the learners of the target population struggle with directions and reading through assignments thoroughly. The lesson *in toto* presents an overall barrier to the learners. The texts account for this and pose potential solutions in several explicit ways. First, while the "Mission: Monsters" packet contains eight pages, each page emphasizes the key information, lays out expectations overtly, and provides an overall roadmap to direct students' future learning; the packet presents information by means of clear headers, bulleted information, and charts to help students access the information. Second, these texts will be presented by way of role-playing an F.B.I. agency, which instructional method, for the sake of brevity, I will elaborate upon in the "Supporting Target Population (Independence, RTI, and UDL)" section below. Third, the three previous lessons equip all students with a context in which to couch the new information. All students will bring in prior knowledge about, experience with, and ways of thinking about monsters to the "assignment of their mission." Finally, to "chunk" the amount of information, students only cover the first rubric of the *ASPS: Monster Field Report*. Such "chunking" helps manage the amount information they receive by focusing students on their first assignment while still previewing the whole.

Instructional Methods: (Co-teaching model option: Teaming)

Simulation (role-playing)
Lecture
Reading aloud
Questioning/checking for understanding

Implementation – "Assigning the Case"
2 minutes
- Hand out "Cincinnati Bureau of Investigation Special Agent" identification badges
8 minutes
- Teacher(s) explains conceptual unit, including explanation of the unit's F.B.I. metaphor; ensure to reference explicitly three previous lessons to activate students' prior knowledge
- Students read and teacher(s) checks for understanding of page 1 of "Mission: Monsters"
20 minutes
- Students read with teacher explanation of pages 2-4 of "Mission: Monsters"
- Students read page 5, *ASPS: Monster Field Report* rubric
- Teacher(s) repeats main ideas, questions, and additionally checks for understanding
4 minutes
- Teacher(s) re-emphasizes main ideas, additionally questions, and additionally checks for understanding
10 minutes
- Students help pass out *ASPS* binder materials
- Students assemble *ASPS* binders, including organizing previous journal prompts therein

Closure
2 minutes
- Assign in-process text journal prompt for homework, *ASPS: Monster Field Notes* (see "Assessments")
- Ask and field questions

Supporting Target Population (Independence, RTI, and UDL)

As noted above, the students of the target population struggle accessing directions, especially when those directions are delivered to them in passive roles. Specifically, the student with a hearing impairment tends to disengage while the student with a specific learning disability tends to turn to side conversations, as do many other of his peers in the class. Anticipating these barriers, the instructional methods seek to obviate them with three solutions built into their design. First, the students role-play Special Agents and the teacher(s), Assistant Director(s), as instruction is delivered. This simulation will create a sense of play, increase curiosity, and allow for more stimulating content delivery, potentially augmenting students' access to the material. Second, the students participate in the delivery of the content by being responsible for reading the information in the packets. This positions students more actively and enables students to switch their attention among multiple voices. Further, that students read the "Mission: Monster" packet aloud provides students with multiple means of representation: textually and auditorily. That students read the "Mission: Monster" packet aloud also provides multiple means of engagement: by reading, listening, and speaking. Third, students have multiple opportunities to indicate confusion or demonstrate understanding, as the "Supporting Targeting Population (Independence, RTI, and UDL)" in the "Assessments" section address below.

Assessments:

Formative

As indicated in the "Instructional Methods" section above, the teacher(s) questions students and checks for understanding at four different phases of the lesson.

Summative

For homework, the instructor(s) assigns a journal prompt, now entered into the *ASPS*: *Monster Field Notes* section of their binders:
  • "What kind of 'monsters' are you afraid of, interested in, believe in, or see in the world? Make a list of possible monsters you would like to investigate more."

The teacher(s) checks in students' responses the following day, and students receive a "check minus," "check," or "check plus" according to the *ASPS: Monster Field Notes – Individual Entries* rubric.

Supporting Target Population (Independence, RTI, and UDL)

The assessments anticipate that the target population struggles with directions across the spectrum, a broad barrier to learning, and the assessments realize that this lesson centers on explanations of assignments. To monitor progress and design accessible instruction, invoking RTI and UDL, the formative assessments question students and check for their understanding frequently and regularly. Additionally, the students' in-class assembly of their *ASPS* binders provides the teacher(s) 10 minutes during which to meet with individual learners in need of specific intervention. The journal prompt homework assignment renders the explanation of the unit and its tasks immediately meaningful for the students: it connects the unit and its tasks to students' interests and lives and anchors the unit-long investigation in student choice. Regular monitoring and feedback during the formative assessment provides students multiple opportunities to demonstrate learning of the admittedly drier content, and the role of student choice personalizes that content for students. Finally, the following day's lesson offers students an additional opportunity to demonstrate that they met the learning objectives by way of review.

Day 5: "Monster Madness"

Type of Scheduling & Length of Class:

Conventional schedule
49-minute bell

Logistics of Daily Teaching:

Introduction
12 minutes
- Attendance, housekeeping
- Teacher(s) checks off journal prompts
- Play clip, from *X-Files* "Pilot," to emphasize unit's metaphor, from:
  "Pilot." *The X-Files*. Fox. 10 Sept. 1993. Television. Clip.
  o Closed captioning for student with hearing impairment.
- Review previous lesson's *ASPS* overview

Lesson Objectives:

Grade 9 Ohio Standard
Reading Processes: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies
Indicators, Students:
4. Use criteria to choose independent reading materials (e.g., personal interest, knowledge of authors and genres or recommendations from others)
5. Independently read books for various purposes (e.g., enjoyment, for literary experience, to gain information or to perform a task)

Specific Objective
Students select 3 monsters they are considering for their unit-long investigations

Instructional Materials:

Special Note
Prior to class, teacher(s) should arrange two to three tables on which all materials for "Monster Madness" are already arranged. Teacher(s) should also ready the two computers and SMART Board and prepare the websites (see "Texts" below). The availability of the two computers and SMART Board are based on the classroom of the Target Population.

Texts
- All artwork, propaganda posters, prose, poetry, short fiction, news articles, guidebooks, and children's books used throughout the unit (see "Goals, Texts, and Culminating Assignments") will be made available for exploration and to anticipate future learning
- Websites
  o Monstropedia.org
  o Monstrous.com
  o History.com/shows/monsterquest
  o http://www.feedback.nildram.co.uk/richardebbs/essays/monsters.htm
  o http://www.suite101.com/content/where-do-monsters-come-from-a274108
- Print encyclopedias: suggested titles (at least one copy of each)
  o *Encyclopedia of Monsters* (Rovin, 1990)
  o *The Mythological Creatures Bible: The Definitive Guide to Legendary Beings* (Rosen, 2009)
  o *Giants, Monsters, and Dragons: An Encyclopedia of Folklore, Legend, and Myth* (Rose, 2001)
  o *Cryptozoology A to Z: The Encyclopedia of Monsters, Sasquatch, Chupacabras, and Other Authentic Mysteries of Nature* (Clark, 1999)
  o *Field Guide to Fantastic Creatures: The Ultimate Monster Encyclopedia* (Sparrow, 2009)

In-process Texts
ASPS: Monster Field Notes (formally introduced on Day 4)
- Notes for station learning: "Pick 3 monsters you'd like to investigate more."

Supporting Target Population (Independence, RTI, and UDL)

The students of the target population, and particularly the two students with learning disabilities, respond phenomenally well to visual content representations. The instructional materials increase access and diminish the barriers that exclusively print-based content poses by means of a rich array of content representations. Students can generate their list of three monsters by interacting with content on the websites, the first four links of which provide a wealth of graphics or interactive content. The encyclopedias provide manageable chunks of text with abundant imagery. Both the encyclopedias and websites represent a range of difficulty: since the target population reveals range of reading levels, these materials scaffold lower-level readers while challenging higher-level readers. Finally, teacher(s) are available to support students who may need help navigating the websites.

Instructional Methods: (Co-teaching model option: Teaming)

<u>Implementation</u>

3 minutes
Teacher(s) emphasizes that there all kinds of different monsters and provides an example and explanation of one type of monster from each dimension of *ASPS*

24 minutes – "Monster Madness"
- Students explore range of "texts" to expose students to and generate ideas for different kinds of monsters they will choose for their unit-long investigation
- Students pick and write down three monsters (whether from materials or not), with the aid of the previous lesson's journal prompt, to narrow down selections to one for homework assignment
- Ensure equitable distribution of materials; teacher(s) limit time students can spend on any one material, especially on the computers; encourage students to explore materials cooperatively; monitor students' exploration of materials

<u>Outro</u>
10 minutes
- All students "report out" the three monsters they selected and the one monster they favor, if they so have it
- Assign in-process text journal prompt for homework, *ASPS: Monster Field Notes* (see "Assessments")
- Ask and field questions

Supporting Target Population (Independence, RTI, and UDL)

The students of the target population also respond phenomenally well to kinesthetic and tactile learning opportunities. The instructional methods realize that passive learning environments do not most meaningfully engage the students with learning, and hence the free-form exploration allows students to move about the room, inspect materials at their own pace and according to their own interest, and interact with materials by touching and browsing the texts and navigating through the websites. Barriers anticipated and solutions proposed, the "Monster Madness" further frees the teacher(s) to check in with students individually to monitor their progress and provide immediate intervention. Finally, as the previous journal prompt asked students to consider possible monsters they would like to investigate, the target population has ideas to bring to their exploration, thus scaffolding students potentially overwhelmed by the open-ended nature of their selection of monsters.

Assessments:

<u>Formative</u>

During the "Monster Madness," the teacher(s) circulates the room to check in with individual students. During the "Outro," the teacher(s) ascertain if each student has indeed selected their three monsters.

<u>Summative</u>

For homework, the instructor(s) assigns a journal prompt, now entered into the *ASPS*: *Monster Field Notes* section of their binders:
- "By next class, select the one monster you will investigate throughout the unit and tell me why you are selecting this monster. Your monster will have to get my approval."

The teacher(s) checks in students' responses the following day, and students receive a "check minus," "check," or "check plus" according to the *ASPS: Monster Field Notes – Individual Entries* rubric.

Supporting Target Population (Independence, RTI, and UDL)

While the availability of the teacher(s) during the "Monster Madness" provides individual check-ins with students, the closing "report out," which the students have had occasion to practice throughout the first week of the unit, serves as the main vehicle for formative assessment. Student choice is the centerpiece of this day's lesson, and the "report out" permits all students to share the list of monsters they have generated. Such sharing should generate curiosity, stimulate interest, maintain engagement, and promote ownership, all while allowing the teacher(s) to collect evidence that all students selected three monsters. Lastly, with an eye towards students' selection of single monsters for their unit-long investigation, the target population has had a previous journal prompt and instructional time to "research" the monster of their choice, preparing all students with both resources and reflection as they narrow down their choices to one.

Monsters under Our Beds: Final Reflection

John Kelly

Secondary Methods: English Language Arts

18-SEC-520-001

Drs. Laine and Kroeger

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Monsters—I did not expect to get so much pedagogical mileage out of an idea I tossed around somewhat whimsically at the beginning of the quarter. I have long valued both interdisciplinary and critical thinking: both of these form much of the bedrock of my teaching philosophy. English Language Arts, to me, is only one way of looking through the educational kaleidoscope. It is not reading and writing; it is not a novel or an essay. It is not content knowledge or procedural skills. No, English Language Arts is one compass which I wish students learn to use in order to navigate the myriad "texts" that veritably compose, enrich, and complicate our world. And the concept of monsters pointed the needle in all directions; the concept of monsters set the wheel of the kaleidoscope spinning in opalescent swirls. And through the construction of this unit, I learned to face one of the "monsters" under my teacherly bed: How can I make learning authentically *meaningful* for my future students? A simple, colorful idea, conjured up offhand, chased some of these bogeymen away.

Once I settled on the topic of monsters for my conceptual unit, I needed a gravitational center, an anchor, a foundation for the edifice I was beginning to envision. As I was pondering the central tack by which I wanted to develop the topic, I came across what became my most helpful resource, an ostensibly pedestrian one: the guiding metaphor, which I encountered in both our course syllabus and throughout the docent on the construction of conceptual units, Smagorinsky. Sometimes our greatest ideas emerge from what is right before us, and for me at the time that was the television series, *The X-Files*, which I had been viewing *in toto*. My guiding metaphor came to me: investigation. The students can act as Special Agents examining individually and collectively the many faces of monsters by keeping field notes on their way to a culminating field report.

Thus, my guiding metaphor equipped me with a single but multifunctional tool by which to construct my unit. With this resource, I found the way to thematize and unify the interdisciplinary dimensions I wanted my unit to explore: the cultural, sociological, psychological, and scientific aspects of monsters. From these aspects germinated four assignments, which I integrated, quite literally, through the metaphor via the *ASPS: Monster Field Report*. To support students as they developed their field report, my metaphor of investigation prompted the in-process *ASPS: Monster Field Notes*. Learning activities, from jigsaws to discussion, and texts, from propaganda to poetry, all fell into orbit by way of my metaphor. And the metaphor infused my unit with a sense of play or *joie d'étudier*, if you will, via role-playing an F.B.I. agency, to make the unit, well, fun. In other words, my metaphor *made sense of* the diverse elements of my unit through a logical but pleasurable configuration. It made my unit a whole greater than the sum of its parts.

As I used my guiding metaphor to build my edifice, I encountered my thorniest dilemma during the selection of the unit's texts. Walter Dean Myers' *Monster* seemed like a splendid idea during my Rationale, but could I do a novel adequately in six weeks? A hundred classic monster movies, so culturally important throughout 20th-century America, in my opinion, jumped out of the closet of my mind. Could I provide the necessary social context, say, for *The Blob*? Mythical monsters abound; I could spend one week comparing dragons in Medieval Christendom versus dragons in Chinese folklore alone. And what about zombies and vampires, currently ubiquitous snatchers of the modern imagination, especially those of our youth? My dilemma was not simply which specific texts I should select, but which genres of monsters I should choose. Each monster became to me its own text worthy of investigation. From all theses candidates I needed to cull out a sufficiently narrow but viable range. But how? Unit goals—the culminating texts the

students produce. With the help of my guiding metaphor, when I began my Scope & Sequence, I first laid out the *ASPS: Monster Field Notes* and *ASPS: Monster Field Report*. The texts, after all, are to serve the goals. With these goals in place, I then set about finding texts to challenge and support students en route to the goals. The result was still a wealth of texts reflecting many genres. And the result was also a perspectival and pedagogical epiphany: the texts should serve the goals, and not the other way around. This is the linchpin of unit alignment.

As my dilemma illustrates, the very idea of monsters not only prompted a flood of texts, but other possibilities as well: activities and assignments. How was I to organize this sublime and exciting chaos? The solution arose from a humble alliteration: Scope & Sequence, our second and intimidating assignment that became the most meaningful, if painstaking, event in the construction of my conceptual unit. Smagorinsky (2008) deftly employs the metaphor of *construction* to describe not only units, but the process of learning and teaching as well. My unit resembles an edifice, but, to construct it, I had to synthesize a range of complex systems that together constitute a sound, solid, and serviceable structure. The Scope & Sequence was, quite literally, my blueprint: it forced me to gather my materials (texts), design a layout (activities), map out a purpose (assignments), and integrate all of these systems into a whole with structural integrity (achievable, measurable goals) and accessible to all (differentiation).

In a word, the Scope & Sequence made my unit *real*: it made it implementable. I knew my topic of monsters was rich, robust, and, if may say so, charmingly irregular, but how could I transform the theory into praxis? When I started the Scope & Sequence, I assumed the perspective of a student, wondering what I might be doing and responsible for every single day of the unit. From this perspective, I asked: what will I be investigating, how will I be investigating it and for how long, what will I be doing with what I am learning, and where am I

heading with my learning? From these questions came answers: time segments, learning activities, homework assignments, the texts, the project, and the overall trajectory. From these questions came all the rooms of the edifice—rooms I could walk through, not just phantom proposals.

In constructing my Scope & Sequence, I encountered the joys and trials of long-term planning. Each day is its own organism, but each of these organisms must not only co-exist but also coalesce to generate the larger organism of the unit. I learned that, to long-term plan (an admittedly ugly verb phrase) successfully, each day should serve a goal that in turn serves both the following lesson and the unit overall. To address such a demand, I steeled my unit with a clear structure. Long-term planning requires that students have the opportunity to practice the sorts of learning they will be conducting, and units provide such time. Thus, my first week introduced all the types of learning activities carrying the unit as whole to scaffold students and provide them with prior knowledge. Weeks two to five started with independent activities preparing students for cooperative learning, followed by direct instruction of the central content concept and discursive digestion to close the week. Time is always of educational essence, but time is the unit's métier; my final week provided students that time to weave together any loose threads of their culminating assignments, revisit core ideas, and share their work to stamp a final imprimatur of relevance and meaning for students. I also learned that in long-term planning, homework assignments, in the manner of just-in-time teaching, not only provide assessment of learning, but anticipation of future learning as well. With my structure in place, I discovered that long-term planning can indeed meet content standards by way of extended exploration of a single topic, but that, to thrive, it needs systemic alignment and interconnectivity among all parts.

Maybe my unit's multi-perspectival approach to monsters primed me for this realization, but adaptive, differentiated, and accessible instruction is entirely about state of mind. When I was designing my five contiguous days of lesson to anticipate and redress potential barriers to learning, I found myself repeatedly uttering (and yes, probably out loud to myself): "Wait. I've already anticipated these barriers. I've already built in possible solutions." Somewhere along the way during my unit construction, I started internalizing UDL's commandment to build accessibility from the start, rather than scramble to jimmy-rig it after the fact. Perhaps I came to know my target population well. Perhaps my texts, activities, and assignments naturally lent themselves to accessibility. Or perhaps I underwent a gradual but seismic shift in perspective: in so many ways, the students design the instruction. Their needs, their strengths, their areas of growth, and their characteristics determine what the teacher should do. This point may sound obvious, but I think it bespeaks what I dub the four phases of teacher education. First, the teacher begins with a love of content. Second, the teacher shifts focus onto the students as such. Third, the teacher learns to bring content to the students. And fourth, the teacher learns to bring students to the content. Obvious or subtle, simple or profound—this matters not. The fact is that adapting instruction is not merely some collection of strategies or content at different levels of abilities. It is a paradigm: it is way of approaching education not by means of what it means to teach, but of what it means to learn.

<div align="center">References</div>

Smagorinsky, P. (2008). *Teaching English by design: How to create and carry out instructional units*. Portsmouth, NH: Heinemann.