MYP exemplary unit planner – Language and literature

Disclaimer: This unit of inquiry is designed as an example of how teaching and learning is organized based on the inquiry cycle. For this reason, the details are significant and do not necessarily represent the appropriate level of detail for all given contexts. It is intended as a document to help teachers think about the structure and the connections between the three sections of the unit planner. It has been colour coded to further contribute to the understanding of this connection. All the sections have been designed taking the "sharing" level of BQC as a point of reference but, as all unit planners, it can be enhanced and it needs to be adapted in order to be implemented in any specific context.

Teacher(s)	Teacher name/names	Subject group and discipline	Language and literature		
Unit title	Timeless texts	MYP year	4	Unit duration (hrs)	30

Inquiry: Establishing the purpose of the unit

Key concept	Related concept(s)	Global context
Perspective	Intertextuality, narrative	Personal and cultural expression Exploration: Artistry (creative skill or ability)

Statement of inquiry
Artful use of intertextuality can convey powerful and novel perspectives about narratives.

Inquiry questions
Factual: What is intertextuality? **Conceptual:** How do different connections between texts allow different perspectives to be expressed through a narrative? **Debatable:** Who should decide what artistry is? To what extent does the success of a text depend on the perspectives expressed in the narrative?

Objectives	Summative assessment	
Objective C: Producing text Ci: produce texts that demonstrate insight, imagination and sensitivity while exploring and reflecting critically on new perspectives and ideas arising from personal engagement with the creative process Cii: make stylistic choices in terms of linguistic, literary and visual devices, demonstrating awareness of impact on an audience. Ciii: select relevant details and examples to develop ideas. **Objective D: Using language** Dii: write and speak in a register and style that serve the context and intention.	**Outline of summative assessment task(s) including assessment criteria:** **Goal (G)**: You have been asked to create a script based on a best-selling novel or a controversial current event. The submission needs to **artfully** show the **connection** of the film script to the **texts** it is adapting, through careful use of structure, so as to not lose the theme of the novel or the details of the current event and communicate a specific **perspective** about a **narrative.** **Role (R)**: You are a talented screenwriter who is often asked to create film scripts from written novels, short stories or events, as written in various forms of media. **Audience (A)**: Executive producer **Situation (S)**: The filmmaking company is looking for a summer movie hit; something that will draw big crowds compared to the usually mundane movies that appear during the summer months. They are looking for a film that is either an adaptation of a best-selling novel or hot topic or current event that has been in the news and created a lot of discussion. **Products (P)**: You will produce: 1. A storyboard ○ A storyboard outlining a full story with a theme that is **connected** to the text chosen for adaptation. The storyboard must detail the structure of the story and the interconnections between the elements of the novel/or media text and the film story. It should show clear **connections** from the original text or event to the film– e.g., the	**Relationship between the statement of inquiry and the summative assessment task:** **Artful** use of **intertextuality** can convey powerful and novel **perspectives** about **narratives.** This summative assessment task offers students an open-ended opportunity to demonstrate their understanding of **artistry** and how it can be used to tell different narratives through the connection between text types**.** Students will determine the text/event from which they will produce their script and the creative structures they will apply to show connections **between texts.** They will also have the opportunity to choose the **perspective** of a **narrative** they wish to highlight through **connections between texts.**

connections between and among characters, between character/person and setting, between setting and atmosphere, between the development of character and conflict, between conflict and the movement of the plot/events. (Ci, Ciii)

2. A portion of the story board that has been made into a film script, from the chosen kind of text/event, that exhibits how you, the communicator, use elements of your **art** form **t**o support your **perspective** about the **narrative** you want to tell. In other words, how are setting, character, atmosphere, conflict and movement in the plot intentionally constructed and what nuance of meaning does it convey? What is the expected impact on the target audience of stylistic choices? (Cii, Dii)

Standards for success: See identified Language and literature criteria

Approaches to learning (ATL)

ATL skill Category	Cluster	Skill indicator	Opportunities for development	Strategy to develop the skill	When it is developed
Communication	Communication	*critically analyze a text to deepen comprehension*	Objective Ciii	Strategy: Connect, Extend, Challenge 1: Connect, extend and challenge using annotation photographs to consider meaning of structures	Lesson 1
				2: Connect, extend, challenge using think-aloud to model to critically observe/read written text.	Lesson 2
				3: Connect, extend and challenge using video clips .	

Thinking	Critical thinking	*Consider ideas from multiple perspectives*	Objective Cii Learning engagement	Strategy: Circle of viewpoints using article/photo Strategy: Use a "Similarities-Differences" table to compare two texts.	Lesson 5	
Thinking	Transfer	*create original works and ideas; use existing works and ideas in new ways*	Objective Ci, Dii, Summative task	Strategy: "Random Words": Develop novel ideas by combining 5 words from a hat.	Lesson 7	

Action: Teaching and learning through inquiry

Content	Learning process **Learning experiences and teaching strategies**
Prior Knowledge: During earlier years of MYP, students have learnt to analyse texts for meaning. In MYP 3 they have explored the idea of **artistry** in the context of a unit about adaptations of texts. Performance Standards: ● Knowledge and understanding of ideas and perspectives explored in texts. ● Knowledge and understanding of language and stylistic features and conventions to make meaning. ● Analysis of intertextual connections. - Ap1: Precision, fluency and coherence of writing and speaking. ● Use of evidence from texts to support conclusions, with textual references incorporated in responses	**Lesson 1 (3 hours)** **Whole class discussion:** ● Teacher asks students to say what comes to mind when they see/hear the concept 'artistry.' On chart paper, teacher writes students' ideas as they offer them. ● Teacher asks: Why might we talk about artistry in a Language and literature class? What connections can we make? Teacher adds to poster to make connections as students share ideas. Follow up with debatable inquiry question: Who should decide what artistry is? ● Teacher shares statement of inquiry with class. Turn and talk: What might we study in this unit, based on the statement of inquiry? ○ Formative assessment: Teacher is able to gauge student understanding of the concept of artistry and how they think it will apply to their class. **Introduction to the statement of inquiry:** Artful use of the connection between texts can convey powerful and novel perspectives about a narrative. ● Pairs share ideas. Teacher asks what questions come up as they read this statement and charts students' answers on another piece of chart paper labeled with the statement of inquiry. ● Teacher explains the direction of the unit and that they will return to the class questions throughout the unit, in addition to the unit's inquiry questions, which are hanging on the wall. **ATL skill instruction:** *critically analyze a text to deepen comprehension (*Strategy: Connect-Extend-Challenge)

Factual outcomes: Students will know:
- Different text types
- Definition of artistry

Conceptual outcomes: Students will understand that:
- Artistry can be used to express connections between objects and ideas in each text.
- Different types of combinations of elements in a structure can convey different perspectives

Skills outcomes: Students will be able to :
- critically analyze a text to deepen comprehension
- Develop reading skills

_____

Factual outcomes: Students will know:
- Definition of intertextuality

Conceptual outcomes: Students will understand that:
- Visual, audio and "feelings" work together to communicate perspectives in a text

---

- Give table groups a series of 5 photographs that connect disparate objects or ideas. Ask table groups to study the photographs to determine what structures exist in the photos, what objects or ideas they connect and how those connections are made. As pairs at the table group annotate the photographs for:
  - the various structures in the photo
  - propose theories about what those structures CONNECT (ideas, things, characteristics…)
  - relevant details in the photographs that capture the objects/ideas depicted (EXTEND)
  - ask questions (CHALLENGE)

Pairs then share annotations within the team, explaining and/or adding to observations/annotations. Each member of the group takes one photo and goes to another table and forms a new group. In new groups, students explain their thinking about the photographs. Elicit how different **perspectives** about photographs might lead to different interpretations and how photographers might have connected objects and ideas to convey a specific **perspective**.

- Formative assessment: Teacher circulates to make certain students understand the task.
- Differentiation based on content: Ensure that photographs at each table represent a range of difficulty, including those that struggling students can address. Guide students toward photos as needed.

Whole class discussion:
- How is this way of looking at a photograph different from the way you might normally look at a photograph? Discuss the idea of observing critically as distinct from just looking at something. What is different in your understanding? How was the process different?
- Formative assessment: Teacher observes students as they undertake the task, supporting and guiding with questions as needed. Teacher observes annotations as they grow and become more complete. Teacher checks understanding of how students are observing and analysing the photography.
- Differentiation based on process: Process: suggest student pairing as needed.

_____

Lesson 2 (1.5 hours)

ATL skill practice: *critically analyze a text to deepen comprehension* (Strategy: Connect-Extend-Challenge)
- Teacher reviews with class some of the ways they observed/annotated the photographs from the last lesson.
- Students look at a poem as a class. Use think-aloud to model how one might critically observe/read written text.
- Give each student pair another piece of written text and ask them to critically observe/read it – annotating, questioning, making connections in a similar way to the photograph activity. Students use the CONNECT, EXTEND, CHALLENGE protocol to guide their conversation.
  - Formative assessment: Circulate as student pairs discuss and annotate, assess, and justify. Teacher observes groups as they gather their observations. Offers probing questions (listed at left).

● Textual features will help shape perspectives Skills outcomes: Students will be able to: ● critically analyze a text to deepen comprehension ● develop listening, reading, and viewing. _____ Factual outcomes: Students will know: ● Definition of narrative ● Definition of inter-, text, intertextuality ● Definition of perspectives ● Definition of artistry Conceptual outcomes: Students will understand that: ● Visual representations can be useful to creatively express ideas about concepts Skills outcomes: Students will be able to ● develop listening, reading, and viewing skills.	● Differentiation based on content: Poems are varied for reading levels. Use of video clips helps visual/auditory learners understand concepts and skill application. **ATL skill practice:** *critically analyze a text to deepen comprehension* (Strategy: Connect-Extend-Challenge) ● Show whole class a video clip (2-3 minutes). After first viewing, ask students to note what they remember seeing, hearing, feeling. Then, divide the class into 3 groups: see (cover ears), hear (cover eyes), feel. Play the clip again and each group concentrates on their sense, listing all observations. How does the clip CONNECT to your senses? What new things did they discover? (EXTEND) What does that suggest about critically "reading" a video or film text? (CHALLENGE) How do visual, audio and "feelings" work together to communicate in this kind of text? Have each group consider how their sense added to the story. ● Give each table group a video clip to critically "read". View it several times and note observations, discoveries and questions. In pairs, students define intertextuality (factual question: What is **intertextuality**?) and connect with learning in previous lessons _____ **Lesson 3 (1.5 hours)** **Statement of inquiry orientation:** ● Give each table group a card with one of the following: narrative, intertextuality, perspective, artistry. Ask table groups to find what their word (or prefix) means. Use phones, dictionaries, internet or draw from personal experience. Write the meaning in their own words on a Padlet and list examples of their word using visual images when possible. ○ Differentiation: Inclusive activity: Work done as a group to support each others' understanding of the words/prefixes. ● Write the inquiry questions on the board as students re-group to ensure there is an expert for each word/prefix at each table. ● Ask groups to consider how they would answer the inquiry questions based on current and prior knowledge. As a group, students express their understanding of the one of the questions, visually. They then post and prepare to explain their choices. ○ Formative assessment: Teacher examines the visual expressions of the inquiry questions to assess class understanding. ○ Differentiation: Process and product: Students work together to create a visual to represent their understanding of the concepts. **Whole group:** Discuss each visual. Debrief: How did this activity require you to read critically and for comprehension? What process did you use? What were your resources?

Summative assessment orientation:
- Hand out the summative assessment. Ask students to read it through in pairs and generate as many questions about what they will be expected to do in this assessment. Post questions in a shared document so that all students can see them.
- Class discussion to clarify expectations, surface questions and consider the rubric against which they will be assessed. What will success look like? sound like? feel like? Ask two or three students to take notes in the shared document – adding to the class understanding of the assessment. Continue to add questions as they arise.
  - ○ Formative assessment: Teacher gathers student questions about summative assessment and begins to address them. Keep questions and address each as it becomes pertinent to the progress toward the end of the unit.

_____

Lesson 4 (1.5 hours)

Text comparison:
- Show students an example of a text that has been further explored by a different kind of text: a news story (text 1) with a headline (text 2) and a photo (text 3). Begin by showing only the photo. Students observe, annotate, make predictions about what the other texts might add.
- Teacher asks: What does the photo show? What are your questions? Has the photographer exhibited **artistry**? What narratives are being expressed?
- Students work in groups to add the story after they have read and annotated and answer the following: What do they see? Where are their questions? Has the writer exhibited **artistry**? What narratives are being expressed ?
  - ○ Formative assessment: Students post their results in the digital class folder so all can see (but not edit) the results. Students find two examples other than their own in that folder and ask three questions (one factual, one conceptual, one debatable).
  - ○ Differentiation based on process: Scaffolded activity to support student understanding.

Discussion::
- Do the photo and the story add to one another? How? What connections exist between the story and the photo? All three creators (story-writer, photographer and headline-writer) have specific purposes in mind. What are they? How are these **perspectives** similar? Different?
  - ○ Formative assessment: Whole class discussion about findings. Then as individuals, students address the questions at right in a journal entry (they should write in the first person).
  - ○ Differentiation: Open-ended choice for students to create/add to story.

_____

Factual outcomes: Students will know
  - ● difference between text types

Conceptual outcomes: Students will understand that:
  - ● The purpose of the creator shape how artistry is used to express a perspective through a text
  - ● Different types of texts operate with specific structural rules
  - ● Texts can often be connected to express perspectives

Skills outcomes: Students will be able to
  - ● develop listening, speaking, writing, and presenting.

	● What is the purpose of putting these texts together? What purpose does each 'story-teller' have? How does that purpose affect their **perspective**? Does each kind of text operate with particular structural rules? What constitutes **artistry** in each of the texts?
	
	Journal entry: As you consider your summative assessment task, what type of connections will you want to make clear to tell a **narrative**? What ideas do you have now for making these clear connections through texts?
	Invite them to individually answer the unit's conceptual question based on their learning of this lesson: **How do different connections between texts allow different perspectives to be expressed through a narrative?**
	● Formative assessment: Teacher collects journals to check students' thoughts/ideas on how they will apply class lessons to their summative assessment task.
	● Differentiation: Process: EL students are provided sentence starters to answer these questions, with an example shown at the top of their paper.
	_____
	
	Lesson 5 (3 hours)
	
	ATL skill instruction: *Consider ideas from multiple perspectives* (Strategy: Circle of Viewpoints)
	● Ask students about multiple **perspectives** represented by those who contributed to the published news article from last week. How did different approaches and ideas impact your work?
	● Circle of viewpoints: Give students a different role/perspective:
	    ○ Photographer
	    ○ Reporter
	    ○ Poet
	● Show students an article with a photo. Using the perspective, they were assigned, students answer the following questions:
	    ○ **I am thinking of** ... the topic... **From the point of view of** ... the viewpoint you've chosen
	    ○ **I think** ... describe the topic from your viewpoint. Be an actor - take on the character of your viewpoint.
	    ○ **A question I have from this viewpoint is** ... ask a question from this viewpoint.
	        ■ **Formative assessment**: Teacher checks for understanding by reading and listening to student answers to the circle of viewpoint questions.
	        ■ **Differentiation:** An extension might be to continue work with non-fiction and consider a particular topic in current events from the **perspective** of several different news sources and several different forms of text (e.g., photography, headlines, talk-shows, straight new shows, twitter, Facebook, opinion, etc)
	
	Class discussion:

_
 	
_____
 	
Factual outcomes: Students will know
  ● difference between text types
  ● textual features
  ● the purpose of intertextuality
  ● features of intertextuality
  ● scenes from the Odyssey
 	
Conceptual outcomes: Students will understand that:
  ● A same news can convey a different perspective depending on the text type
  ● News sources and forms of text are understood differently depending on the perspective of the audience	

● Perspectives impact how we view and write
● Different texts often respond to each other to clarify meaning and develop perspectives
<u>Skills outcomes: Students will be able to</u>
● develop listening, speaking, writing, presenting.
● consider how changes in perspective shape understanding
● analyse the effect of intertextuality
	● How does perspective impact what we view and how can it impact how we write? Ask students from each 'role' to share what they feel are the relevant details they need to include in their **artistic** narrative for their intended audience.
	● Discuss the debatable question: **To what extent does the success of a text depend on the perspectives expressed in the narrative?**
	
	As an introduction to the next examples of intertextuality, ask students to consider how one text can respond to another, and in that response, attempt to add or clarify meaning and/or add a differing perspective.
	● Hand out Greek myths to students to use as jumping off points for creating their own intertextual work. In table groups, students review several myths and choose one.
	● **Whole class:** introduce the story of the sirens from the Odyssey. Read aloud or play audio of the segment of the Odyssey in which Homer relates the tale. Ask students:
	  ○ Imagine the scenes in your head. How does it tell a narrative?
	  ○ Share with a partner and then at your table group.
	  ○ How many different imaginings of the segment do we have in the class?
	  ○ Why do you think slowing down and imaging the sensory details of phrases and words helps lock the story in your mind?
	  ○ How is this a part of critical reading?
	    ■ <u>Formative assessment</u>: Teacher checks for understanding during discussion and clarifies, as needed.
	    ■ <u>Differentiation: Process</u>: Teacher and students work through this text and questions together to model and support understanding. **C**ontent: Text may be suggested for students at lower or higher reading levels.
	
	ATL skill instruction: *Consider ideas from multiple perspectives* (Strategy: Use a "Similarities-Differences" table to compare two texts).
	● Next, ask students to take on another related piece of text:
	  ○ Atwood's "Siren Song"
	  ○ Waterhouse painting
	  ○ Clip from "O Brother Where Art Thou"
	
	Guided inquiry:
	● Teacher guides the inquiry process and instructs students: First, by yourself, look at the new text carefully and in detail:
	  ○ Record your questions and observations.
	  ○ How is it similar to Homer's version?
	  ○ What is missing?
	  ○ What has been added?

    ○   What changes in the narrative have been introduced?
    ○   What surprises you?
    ○   What structures do you see?
    ○   What connections exist between the original text and your text?
    ○   What evidence of artistry might be present in the new text?

- <u>Formative assessment:</u> Teacher circulates to observe how students are working through these questions and assists as needed.
- <u>Differentiation</u>: Process: Individual think and answer time followed by opportunity to work with group to clarify and add to ideas. Content and process: Students are grouped for the best support and given text at the right level to will ensure success with this activity.

In groups:
- Students then group with others who have the same text to compare notes, discuss, add to their observations and questions.
- Next, students form groups of 3s; each with a different new text and share their ideas and observations of each text with their new group partners.
- As a new group, answer: What new perspectives do each of the texts bring to the story? Do you have a favorite?
- Revisit the statement of inquiry: **Artful** use of **the connection between texts** can convey powerful and novel **perspectives** about a **narrative.**

_____

Lesson 6 (1.5 hours)

Teacher reviews the tasks from the last lesson.
.Students return to their groups of 3 (where each student had a different story).
In this group, students create a new text that explores some aspect of the story of the sirens. The group chooses
- the kind of text,
- the criteria for artistry to be evidenced in the text,
- the perspective(s) to be expressed
- the point(s) of connection between the original and your text.

In the last 15 minutes of class, groups share their texts for peer feedback. To give feedback, peers use the ladder of feedback protocol:
- We value… because….
- We need you to clarify….about your story.
- We suggest you consider….

_

_____

Prior knowledge:
- ATL skill: Give and receive meaningful feedback: Ladder of feedback

Content outcomes: Students will know:
- difference between text types

| Conceptual outcomes: Students will understand that:
● Artful use of connections between texts can express powerful perspectives. | Formative assessment: Teacher collects stories and feedback to check for understanding and to provide further feedback based on the assessment criteria of the unit.
Differentiation: Product: Open-ended activity for students to demonstrate understanding.
_____

Lesson 7 (3 hours)

Teacher returns to the summative assessment task and asks students what ideas or questions they have as they think about the task.

Teacher explains that, in essence, they are going to be able to apply their analysis of text and **artistry** toward their work on the summative task. In doing so, they will be creating original works by using existing works.
● Formative assessment: Teacher checks students' application of ideas to new work and peer feedback and provides additional feedback.

Teacher transitions to the ATL skill practice to help students understand how they are doing this on the summative assessment task: ATL skill: *must create original works and ideas; use existing works and ideas in new ways* |
| _____

Factual outcomes: Students will know:
● difference between text types
● how to create a storyline

Conceptual outcomes: Students will understand that:
● It is possible to apply ideas or techniques, structure, and artistry from original works creatively to write new texts
Skills outcomes: Students will be able to:
● create original works and ideas; use existing works and ideas in new ways (ATL)
● create original stories from word lists
● develop new text from existing idea | **ATL teaching and learning strategy** (Strategy: Develop novel ideas by combining 5 words from a hat)
● Student groups draw a list of five words from a hat. Possible lists:
   ○ Police officer, mandolin, soccer, fish, shoelace
   ○ cliff, jaguar, horse, lemon pie, diamond
   ○ earphones, clam, snow, train, bowl
   ○ camera, rope, shoe, macaroni, ice
   ○ spiral, turtle, pitcher, pajamas, firecracker
   ○ car, sushi, shampoo, garbage, tree
● Each group collaborates to create a quick story, drama, poem or news article (using techniques from the text types they have explored) from the list in the time allotted.
● Scribble the story line on chart paper and prepare to share.

Debrief after students share:
● What did that feel like? Where did the ideas come from? What skills did the exercise require?
● How did you apply ideas or techniques, structures, artistry from original works to write your text?

Formative assessment: Teacher collects stories to provide feedback based on the assessment criteria. Teacher checks for understanding of how students feel they applied skills and how they will apply them in the summative assessment task. |

Differentiation: Product: Open-ended story topic/type. Process: Students are grouped specifically to provide support and extension.

Summative assessment development:
● Ask students to notice what they have already done to build toward the assessment (annotation and observation to read critically, original story from word lists, new text from existing idea (Sirens) . . .). Students analyze the expectations for the maximum level of achievement of the assessment criteria for the task.
_____

Lesson 8 (3 hours)

Summative task 1 review:
● Review the rubric for the objectives this unit assesses and remind students what they have learned so far that will help them succeed.

Each group of students skims through stories at their table group, talking together when they have questions, making notes, asking questions, and determining which stories he/she would like to know more about.

● Formative assessment: As students skim stories at their tables, teacher circulates to address questions and stimulate student thinking about what they are reading. Spot check annotations, listen in on student conversations about the texts they are reading and participate with questions, suggestions where needed
● Differentiation of content: Use an accessible translation of the texts aimed about a reading level of grade 6 or 7. Translation for support and for extension is offered.Content: Students with reduced workload, will skim 2, not 3 texts

Students select a first and second choice but keep the annotations with questions for all the stories they skim in their digital journals.

Film text viewing:
● Teacher explains that students will be watching more of "O Brother Where Art Thou'.
● Before the film begins, ask students to recall the film clip of the Sirens they have already seen.
  ○ What decisions were made by the director (time, light, setting, costuming, language, sound)?
  ○ What decisions were made by the actors? Where did they follow the story and where did they embellish?
● Teacher instructs students to watch critically and prepare to ask questions, make observations after watching the first segment –45 minutes of the film.

_____

Factual outcomes: Students will know
  ● characteristics of plot
  ● important film elements as text (time, light, setting, costuming, language, sound)
  ● elements of artistry in films (lighting, characterizations, settings, camera angles, music, etc)
  ● nature of cinematic techniques in order to fully appreciate film art.

Conceptual outcomes: students will understand that:
  ● It is possible to apply ideas or techniques, structure, and artistry from original works creatively to write new texts

Skills outcomes: Students will be able to

- Watch critically to understand meaning - Undertake analysis of artistry	- After 45 minutes of "O Brother Where Art Thou," students will work in groups to analyse the film as a piece of text and look for evidence of **artistry** (lighting, characterizations, settings, camera angles, music, etc) - <u>Formative assessment</u>: Teacher circulates to listen and observe **artistry** analysis. - <u>Differentiation</u>: Process: Groups will be chosen to support students and for extension. **Whole class discussion:** - Are the stories you've identified from the Odyssey portrayed here? If so, how? What connections can you make? **Journal entry:** Students answer each of the inquiry questions based on what they have studied in this unit. Students list the text types they are considering for the summative task and why. <u>Formative assessment</u>: Teacher collects journals to check on conceptual understanding and student considerations for their summative assessment task using a rubric based on criterion Cii, iii. _____ **Lesson 9 (3 hours)** **Group work:** - Student groups formed around the story they have selected from the Odyssey. Groups settle on a storyboard that gives the story they've selected a new twist. They might change the perspective, the setting, the time-frame as they wish, so long as the general story line remains. - Together they construct a storyboard with stick figures that shows the story from beginning to end. - In conference format, each group presents their storyboard to the teacher and one other student group. - <u>Formative assessment</u>: Teacher observes students' discussions and stimulates thinking with further questions.Teacher checks through digital journals to gather feedback for the next day's watching. Teacher provides feedback during conferences. - <u>Differentiation</u>: Product: Students can choose how they will change their story.Process: Groups work to brainstorm ideas and write together. Teacher assigns roles to the groups to ensure all students are included. _____ **Lesson 10 (1.5 hours)** **Summative Task 2 review:**
_____ <u>Prior knowledge:</u> - ATL: Collaborate to improve their work. <u>Factual outcomes: Students will know</u> - difference between text types (poem, short story segment, news story, photographs, film, graphic novel, dance, script/dramatization) - process of creation of films	

Conceptual outcomes: students will understand that: ● Artful creations are often based on antecedent texts. ● The same narrative can be portrayed differently to convey a new perspective. Skills outcomes: students will be able to ● Analyze and reflect on their own creation . ● Develop listening and viewing. ● Edit and revise their own work.	● Teacher reminds students of Task 2 of the summative assessment and reviews the rubric to be sure all students understand the expectations. ● Each student selects 1-3 frames of their group's storyboard to render in a text of their choice: poem, short story segment, news story, photographs, film, graphic novel, dance, script/dramatization or another kind of text in consultation with the teacher. **Community presenter:** ● Local filmmaker is invited to explain the process of creation of films and provide tips and tricks to students for their summative tasks Formative assessment: 1-1 consultation for teacher to check student work and provide feedback based on criteria Ci and Dii. Differentiation: Content: Students with reduced workload will have fewer writing requirements. Product: This is open-ended for student choice to demonstrate their understanding. Students with extended time will be able to finish this for homework. _____ **Lesson 11 (3 hours – to get through all groups)** **Fishbowl presentations:** ● Teacher serves as facilitator in a fishbowl, using a student volunteer as the first presenter (about 30 minutes). Teacher clarifies, as needed, to ensure students understand the requirements of language and the actual purpose of the fishbowl (*form of organizing group discussion where students are separated into inner and outer circle and the students in the outer circles listen to the discussion in the inner circle and take notes) ● Divide students into groups of 6-7. Appoint a student facilitator and timekeeper for each group and ask groups to address the drafted texts of each member of their group. After all drafts have been addressed, give the students time in class to move their work to the next draft. At the close of each class period, students spend 10 minutes writing what they accomplished during the period, what skills they used, what challenges they faced or are facing, and what they plan to do next. ● Formative assessment: As student facilitators get groups going, the teacher circulates, keeping a close eye and ear on language, on the fidelity of the fishbowl protocol in each group. As students work independently on their text based, teacher circulates, looking over shoulders, asking questions, encouraging, offering meaningful feedback as students work. _____

Lesson 12 (3 hours)

Students complete their summative assessment tasks.
- <u>Differentiation:</u> Product: Open-ended summative tasks offer student choice and voice in how they feel they can best demonstrate their understanding.

_____

Lesson 13 (1.5 hours)

Unit reflection: Gallery walk to the unit inquiry questions.
- Students answer the questions, using evidence from their studies in the unit and their summative assessment tasks.

Journal entries: Students are given a list of the ATL skills and are asked to explain how they applied them in this unit.

<u>Formative assessment:</u> Teacher uses these reflections to inform planning for collaborative meeting with department and to adjust the next time the unit is taught.

Formative assessment

Lesson 1:
- Teacher is able to gauge student understanding of the concept of artistry and how they think it will apply to their class.
- Teacher circulates to be certain students understand the task.
- Teacher observes students as they undertake the task, supporting and guiding with questions as needed. Teacher observes annotations as they grow and become more complete. Teacher checks understanding of how students are observing and analysing the photography.

Lesson 2:
- Circulate as student pairs discuss and annotate, assess, and justify. Teacher observes groups as they gather their observations. Offers probing questions (listed at left).

Lesson 3:
- Teacher examines the visual expressions of the inquiry questions to assess class understanding.
- Teacher gathers student questions about summative assessment and begins to address them. Keep questions and address each as it becomes pertinent to the progress toward the end of the unit.

	Lesson 4:
	- Students post their results in the digital class folder so all can see (but not edit) the results. Students find two examples other than their own in that folder and ask three questions (one factual, one conceptual, one debatable). - Whole class discussion about findings. Then as individuals, students address the questions at right in a journal entry (they should write in the first person). - Teacher collects journals to check students' thoughts/ideas on how they will apply class lessons to their summative assessment task. Lesson 5: - Teacher checks for understanding by reading and listening to student answers to the circle of viewpoint questions. - Teacher checks for understanding during discussion and clarifies, as needed. - Teacher circulates to observe how students are working through these questions and assists as needed. Lesson 6: - Teacher collects stories and feedback to check for understanding and to provide further feedback based on the assessment criteria of the unit. (<u>Formal feedback based on assessment criteria</u>). Lesson 7 (<u>Formal feedback based on assessment criteria</u>) - Teacher checks students' application of ideas to new work and peer feedback and provides additional feedback. - Teacher collects stories to provide feedback based on the assessment criteria. Teacher checks for understanding of how students feel they applied skills and how they will apply them in the summative assessment task. - Students analyse the expectations for the maximum level of achievement of the assessment criteria for the task. Lesson 8 (<u>Formal feedback based on assessment criteria</u>) - As students skim stories at their tables, teacher circulates to address questions and stimulate student thinking about what they are reading. Spot check annotations, listen in on student conversations about the texts they are reading and participate with questions, suggestions where needed - Teacher collects journals to check on conceptual understanding and student considerations for their summative assessment task using a rubric based on criteria Cii and Ciii Lesson 9:

	● Teacher observes students' discussions and stimulate thinking with further questions. Teacher checks through digital journals to gather feedback for the next day's watching. Teacher provides feedback during conferences. Lesson 10 (<u>Formal feedback based on assessment criteria</u>): ● 1-1 consultation for teacher to check student work and provide feedback based on criteria Ci and Dii. ● Lesson 11: As student facilitators get groups going, the teacher circulates, keeping a close eye and ear on language, on the fidelity of the fishbowl protocol in each group. As students work independently on their text based on an original, teacher circulates, looking over shoulders, asking questions, encouraging, offering meaningful feedback as students work.
	Differentiation
	Lesson 1 ● <u>Based on content and degree of difficulty:</u> Ensure that photographs at each table represent a range of difficulty, including those that struggling students can address. Guide students toward photos as needed. ● <u>Based on process and interests:</u> suggest student pairing as needed. Lesson 2: ● <u>Based on content and reading levels; learning styles:</u> Poems are varied for reading levels. Use of video clips helps visual/auditory learners understand concepts and skill application. Lesson 3: ● Inclusive activity: Work done as a group to support each others' understanding of the words/prefixes. ● <u>Based on process and product, visual learners:</u> Students work together to create a visual to represent their understanding of the concepts. Lesson 4: ● <u>Based on process and interest</u>: Scaffolded activity to support student understanding and open-ended choice for students to create/add to story. ● <u>Based on process and language profiles</u>: EL students are provided sentence starters to answer these questions, with an example shown at the top of their paper. Lesson 5 ● <u>Based on readiness levels, interests and learning styles:</u> An extension might be to continue work with non-fiction and consider a particular topic in current events from the perspective of several different news sources and several different forms of text (e.g., photography, headlines, talk-shows, straight new shows, twitter, Facebook, opinion, etc)

Middle Years Programme Unit planner

	● <u>Based on process and reading levels</u>: Teacher and students work through this text and questions together to model and support understanding. Text may be suggested for students at lower or higher reading levels ● <u>Based on ground and readiness levels</u>: Individual think and answer time followed by opportunity to work with group to clarify and add to ideas. Content and process: Students are grouped for the best support and given text at the right level to ensure success with this activity. Lesson 6: ● <u>Based on product and interest:</u> Open-ended activity for students to demonstrate understanding. Lesson 7: ● <u>Based on process and interest:</u> Students place in groups to provide support and extension. Open-ended choice of app to research and how to change/improve. ● <u>Based on product and readiness levels:</u> Open-ended story topic/type. Students are grouped specifically to provide support and extension. Lesson 8: ● <u>Based on content and reading level:</u> Use an accessible translation of the texts aimed about a reading level of grade 6 or 7. Translation for support and for extension is offered. Students with reduced workload, will skim 2, not 3 texts ● <u>Grouping according to readiness level:</u> Process: Groups will be chosen to support students and for extension. Lesson 9 ● <u>Based on product</u>: Students can choose how they will change their story. ● <u>Based on process and heterogeneous grouping:</u> Groups work to brainstorm ideas and write together. Teacher assigns roles to the groups to ensure all students are included. Lesson 10 ● <u>Based on content:</u> Students with reduced workload will have fewer writing requirements. ● <u>Based on product and student interest:</u> This is open-ended for student choice to demonstrate their understanding. Students with extended time will be able to finish this for homework. Lesson 12: ● <u>Based on product and learning preferences:</u> Open-ended summative tasks offer student choice and voice in how they feel they can best demonstrate their understanding.
Resources	

Audiovisual
- 25 photographs that portray structures that connect disparate objects/ideas
- 4-5 video clips (2-3 minutes each)

Texts
- Poems for varied for reading levels .
- Newspaper stories with headlines and photos that have been downloaded from the internet – Newsela can be used for differentiated text levels
- The sirens excerpt from Homer's *Odyssey*, Margaret Atwood's poem "Siren Song", John William Waterhouse painting of Ulysses and the Sirens, video clip of the Sirens' in "O Brother Where Art Thou".
1. Stories excerpted from Homer's Odyssey – e.g., Polyphemus the Cyclops, Circe the Sorceress, Scylla and Charybdis, The Cattle of the Sun God, Lystrigonians, The Homecoming, Calypso, . . .)
2. Film: "O Brother Where Art Thou"

Materials and resources
- Circle of viewpoints visible thinking routine from Harvard Project Zero
- Word lists for small groups
- Sentence starters for EL sudents
- For possible extension: Several different news sources and several different forms of text (e.g., photography, headlines, talk-shows, straight new shows, twitter, Facebook, opinion, etc)

Community
- Local filmmaker is invited to explain the process of creation of films and provide tips and tricks to students for their summative tasks.

Reflection: Considering the planning, process and impact of the inquiry

Prior to teaching the unit	During teaching	After teaching the unit
This unit comes at the end of the year. The students will have had a lot of practice with text analysis, understanding the role of text features and determining the purpose for a text. They have also developed more as writers. This unit should advance their writing skills and be more engaging as they will have the opportunity to write fiction, taking a twist on a classic story.	Students demonstrated some knowledge of the concepts at the start of the unit, but they have shown particular growth in their conceptual understanding and how these specific concepts connect to Language and literature. I have used the subject-specific conceptual understandings to scaffold the exploration of concepts and connect the unit content with the key and related concepts of the unit	Students did well on the summative assessment task. They worked well together for the storyboard ideas and wrote very creative texts. All students managed to achieve beyond the "limited" (1-2) band across all criteria assessed, which implies an improvement with regards to achievement levels demonstrated last year.

There are English learners and learning support students in this class. I will be collaborating with the EL teacher and the learning support specialist to plan this unit and find appropriately levelled texts. I will also need to consider how I group and pair students throughout the unit.

It will be interesting to observe the students' as they watch "*O Brother, Where Art Thou?*" and to see how they make connections between the Odyssey and this film.

This unit would have great potential for an IDU with Arts: Drama or film class. Due to time constraints this year this will not be possible, but some initial interdisciplinary threads will be explored that can be further developed into a truly collaborative ID unit next year.

The chosen ATL skills should provide the students with the skills they need to identify how well they are able to identify perspective and write for their chosen audiences. I have checked the school´s scope and sequence of ATL skill development to ensure I build on the work done last year, both within the subject-group and across subject-groups.

I hope students will develop as communicators, thinkers, and more knowledgeable learners, as a result of this unit.

My intention was to purposefully draw on what they have practiced and performed in class so far this year; however, the students have been making so many of their own connections to the content and concepts and texts! For example, they have constantly referred to the inquiry they did in their last unit on audience imperatives to frame their own inquiry into intertextuality in this unit. Additionally, they had explored the key concept of perspective in other subject-groups such as I&S and the Arts, and we were able to build upon that when we unpacked the definitions of concepts in one of the classes. Students made explicit references to other units when making connections.

I am pleased with the connections students are finding among texts. They are identifying valuable text features and understanding the importance of structure when interpreting text, as well as when writing text.The concept of intertextuality has been difficult to grasp by some students but the use of different texts has allowed them to connect the concept with how it manifests in actual texts.

Some students are natural writers, so I need to find a way to extend their practice and offer them more challenge. The support teachers are incredibly helpful in shaping our lesson plans to provide both support and extension for the students in class. The use of assessment criteria to provide formative feedback has been useful for students to identify opportunities for development in their summative task but also for me to make some changes in the unit along the way. For example, the literary and visual devices they used for their story (Cii) were repetitive, so we used the opportunity to invite a local filmmaker from the community to explore other options and push their creativity. The Newsela articles and the translation

The students showed a good understanding of narrative and it was clear how they made connections among text types.

I would have liked to have more time to practice writing to improve their creative writing skills more. This may strengthen the context of inquiry: artistry, and an understanding of what "artful" use of intertextuality means in practice. The students could also work on how they use language more effectively in their texts. For next year it might be a good idea to also invite a local writer or reporter so that they can compare the experience with the filmmaker and explicitly reflect about different types of texts.

After standardizing the assessments, the department agrees to add another week to this unit for students to be able to practice more writing, and during this time we will focus on more intentional use of language.

Additionally, I feel there was little pre-unit assessment to really identify students' level of prior learning and interests around this topic. While their previous knowledge certainly informed this unit, formally designing a tool to assess students prior learning will strengthen this units design for the future.

	types have helped to include all learners in the activities.	