Unit Preparation

**Interactive Handouts**

**Be Uncommon. Change History.**

**Objectives**

* To prepare to teach the Reading Reconsidered unit through analysis of the novel and supporting materials
* To engage in intellectual analysis of literature with your peer learning community

|  |
| --- |
| “Depth of learning requires that students enter into a meaningful relationship with the content itself […] This is most often profoundly facilitated through the modeling of a relationship with content by teachers […] They are living examples for students of what it means to be lifelong learners.”- Dr. Adeyemi Stembridge, *Culturally Responsive Education in the Classroom* |

Choose one word, sentence, or phrase from this quote that resonates with you and share it with a partner.

**Agenda**

* Rigor Through Rich Text
* Essential Understandings
* Make It Your Own

First Pages

Read and annotate the opening pages of your text. What do you notice about…

* Narrator and Plot
* Setting and Tone
* Background Knowledge

Before you begin, review the model of the first page of *Esperanza Rising* below.

Text

Description automatically generated

## Rigor Through Rich Text

|  |
| --- |
| “The clearest differentiator in reading between students who are college ready and students who are not is the ability to comprehend complex texts.”- From “Reading Between the Lines: What the ACT Reveals about College Readiness” |

## Text Complexity: Five\* Plagues of the Developing Reader

|  |  |  |
| --- | --- | --- |
| **Text Complexity** | **Description** | **Example** |
| **Archaic Text** | People wrote and spoke differently in the past. Gradual but systematic exposure is needed to allow students to read foundational texts written prior to 1900. | *“They would compose and sing as they went along, consulting neither time nor tune. The thought that came up, came out—if not in the word, in the sound;--and as frequently in the one as in the other.”*  (from *The Narrative of the Life of Frederick Douglass* by Frederick Douglass*)* |
| **Non-Linear Time Sequence** | Frequent use of flashbacks, flash-forwards, and other manipulations of time and sequence. | “And then it filled up with people and another train came with the same roaring. And it was exactly like having flu that time because I wanted it to stop like you can just pull the plug from a computer out of the wall if it crashes…”  (from *The Curious Incident of the Dog in the Night-time* by Mark Haddon) |
| **Complexity of Narrator** | Fictional texts can have “unreliable narrators” whose depiction of events is deliberately or accidentally inaccurate. They can have multiple narrators, non-human narrators, or satiric narration. | *“Next morning I awoke, looked out the window and nearly died of fright. My screams brought Atticus from his bathroom half-shaven.*  *‘The world’s endin’, Atticus! Please do something!’ I dragged him to the window and pointed.*  *‘No it’s not,’ he said. ‘It’s snowing.’”*  (from *To Kill a Mockingbird* by Harper Lee) |
| **Complexity of Story (Plot and Symbolism)** | Tracking and following texts that tell a hidden story is a distinct skill that requires practice. | *“That is my message for you, comrades: Rebellion!…And among us animals let there be perfect unity, perfect comradeship, in the struggle. All men are enemies. All animals are comrades.”*  (from *Animal Farm* by George Orwell*)* |
| **Resistant Text** | Texts that deliberately resist easy meaning-making. | *“…and nobody looked up not once the day Angel Vargas learned to fly and dropped from the sky like a sugar donut, just like a falling star, and exploded down to earth without even an “Oh.”*  (from *The House on Mango Street* by Sandra Cisneros*)* |
| ***\**Background Knowledgeis always a factor!** | | |

**Challenges of the Text**

**Directions**: Review the list of the types of Text Complexity to answer these questions:

* Which of the Five\* Plagues make it challenging to teach this text?
* Are there other challenging aspects of the text that are not part of the Five\* Plagues?

***Note****: If you’ve taught this text before, note some actual struggles your students faced.*

**Essential Understandings: Definition**

|  |
| --- |
| An **Essential Understanding** is an idea expressed in 1-3 sentences that captures a concept about life, literature, or history that you want your students to remember as a result of reading this text in your class. |

**Essential Understandings: Digging Deeper**

|  |
| --- |
| In general, there are three types of Essential Understandings:   * **Literary Essential Understandings:** relating to genre, author’s craft, diction, and literary understanding.   + Example from *Esperanza Rising*: “Pam Munoz Ryan uses the plants of the earth and harvest seasons to communicate symbolically about the characters in the book.” * **Thematic Essential Understandings:** relating to the larger life lessons or ideas about the human experience   + Example from *Esperanza Rising*: “Experience of grief and adversity can shape an individual’s coming of age.” * **Contextual Essential Understandings:** relating to relevant historical, social, or cultural knowledge   + Example from *Esperanza Rising*: “Systems of class and caste have historically shaped the experience and interactions of people in both Mexico and the United States.” |

Consider these three categories. What ideas and concepts in these three categories do you want your students to remember about this text?

## Essential Understandings: Make Them Yours

Compare the Essential Understandings in the unit plan with the takeaways you wrote.

* + How do these Essential Understandings reflect your thinking about the book?
  + How do these Essential Understandings push your thinking?

**Turn and Task:** Jot a sticky word or phrase to use to refer to each Essential Understanding in your unit plan.

|  |  |
| --- | --- |
| **Essential Understanding** | **Sticky Word or Phrase**  (What will help you remember this Essential Understanding as you move through the unit? How can you make the Essential Understanding more portable?) |
| 1 |  |
| 2 |  |
| 3 |  |
| 4 |  |

**Reflection:** Which Essential Understandings do you think will be most accessible or interesting to your students? Which may be more challenging to access?

**First Pages**

Review your annotations on the first pages. Where do you see connections to the unit’s Essential Understandings?

## Essential Understandings Unit Plan

**Turn and Task:** In your unit plan, turn to “At a Glance: Daily Objectives and Content.” Work with your partner to choose 1-2 lessons you think will be particularly important for students arriving at each Essential Understanding.

***Note****: Consider the objective as well as any embeddings and/or embellishments or literary terms.*

|  |  |  |
| --- | --- | --- |
| **Lesson #** | **Objective** | **Essential Understanding** |
|  |  |  |
|  |  |  |
|  |  |  |

**The Knowledge Organizer**

|  |
| --- |
| A **Knowledge Organizer** (KO) is a one-page document that organizes high-priority knowledge for students to store in long-term memory. It may include key facts, literary terms, timelines of events, important quotations, and historical background.  The Knowledge Organizer contains the crucial information that students will need to fully grasp the Essential Understandings of this text – and to build a broad base of knowledge that will support them in their future readings. |

**Directions:** Review the Knowledge Organizer in your unit plan and annotate to answer the following:

* Where do you see connections to the Essential Understandings?
* What knowledge might your students be familiar with already? What might be unfamiliar?

What takeaways do you have from our examination of Essential Understandings?

|  |
| --- |
| **Essential Understandings: Stamp** |

**Make It Your Own**

|  |
| --- |
| “Brilliant teachers understand that an excellent lesson exists specifically in the context of the student audience that receives it […] In order to be successful, teachers must be attentive to these varied and changing contexts. Therefore, planning is the space where teachers design the moments in which they will leverage their relationships with students and facilitate opportunities for kiddos to make powerful connections between their social, cultural, and academic identities.” (p. 119)  - Dr. Adeyemi Stembridge, *Culturally Responsive Education in the Classroom* |

How might studying the book deeply prepare you to facilitate opportunities for connection?

|  |
| --- |
| **Key Idea**: Engagement and connection with text come when teachers have deep knowledge of both the text and their students. |

## Make It Your Own

Graphical user interface, text, application

Description automatically generated

**Turn and Talk:** How might your answers to these questions impact your preparation?

## Table Description automatically generated

## Planning and Prioritization

Review the first Lesson Plan and Student Packet of your next unit and consider:

* Where do you see connections to the unit’s Essential Understandings and to your reading of the first pages?
* Using this knowledge of the unit and knowledge of your students, what are some decisions you might make in preparing for and teaching Lesson 1?

**The Wrap**

Based on our work today, what is one new idea or new perspective about the text that you are excited to share with your students?