The Masks We Wear
7th Grade English Language Arts
The Phantom of the Opera

Overarching Essential Question: Can fiction reveal truth? How do stories reveal truths about human nature?
Topical EQ: To what extent do you agree that everyone wears a mask to hide parts of their true selves?

Unit Developed by Justin Miller
Jenifer Junior High School, Lewiston School District
Lewiston, Idaho

The Core Teacher Program
A program of the Idaho Coaching Network
Idaho Department of Education
## Universal Design for Learning (UDL)

### Multiple Means of Representation
- **Provide options for perception**
  - ✓ Offer ways of customizing the display of information
  - ✓ Offer alternatives for auditory information
- **Provide options for language, mathematical expressions, and symbols**
  - ✓ Clarify vocabulary and symbols
  - ✓ Clarify syntax and structure
  - ✓ Support decoding text, mathematical notation, and symbols
  - ✓ Promote understanding across languages
  - ✓ Illustrate through multiple media
- **Provide options for comprehension**
  - ✓ Activate or supply background knowledge
  - ✓ Highlight patterns, critical features, big ideas; and relationships
  - ✓ Guide information processing, visualization and manipulation
  - ✓ Maximize transfer and generalization

### Multiple Means of Action and Expression
- **Provide options for physical action**
  - ✓ Vary the methods for response and navigation
  - ✓ Optimize access to tools and assistive technologies.
- **Provide options for expression and communication**
  - ✓ Use multiple media for communication
  - ✓ Use multiple tools for construction and composition
  - ✓ Build fluencies with graduated levels of support for practice and performance
- **Provide options for executive functions**
  - ✓ Guide appropriate goal-setting
  - ✓ Support planning and strategy development
  - ✓ Facilitate managing information and resources
  - ✓ Enhance capacity for monitoring progress

### Multiple Means of Engagement
- **Provide options for recruiting interest**
- **Provide options for sustaining effort and persistence**
- **Provide options for self-regulation**
  - ✓ Promote expectations and beliefs that
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| ✓ Optimize individual choice and autonomy | ✓ Optimize relevance, value, and authenticity | ✓ Minimize threats and distractions | ✓ Heighten saliency of goals and objectives | ✓ Vary demands and resources to optimize challenge | ✓ Foster collaboration and communication | ✓ Increase mastery-oriented feedback | optimize motivation | ✓ Facilitate personal coping skills and strategies | ✓ Develop self-assessment and reflection |

Webb's Depth of Knowledge - Level 1 (Recall)

- ✓ Who, What, When, Where, Why
- ✓ Define
- ✓ Identify
- ✓ Illustrate
- ✓ Label
- ✓ List
- ✓ Match
- ✓ Measure
- ✓ Recite
- ✓ Recognize
- ✓ Report
- ✓ Use

Webb's Depth of Knowledge - Level 2 (Skill/Concept)

- ✓ Categorize
- ✓ Classify
- ✓ Collect and Display
- ✓ Compare
- ✓ Construct
- ✓ Estimate
- ✓ Graph
- ✓ Identify Patterns
- ✓ Infer
- ✓ Interpret
- ✓ Observe
- ✓ Organize
- ✓ Predict
- ✓ Summarize

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Webb's Depth of Knowledge - Level 3 (Strategic Thinking)

- Assess
- Construct
- Critique
- Develop a Logical Argument
- Differentiate
- Draw Conclusions
- Explain Phenomena in Terms of Concepts
- Formulate
- Hypothesize
- Investigate
- Revise
- Use Concepts to Solve Non-Routine Problems

Webb's Depth of Knowledge - Level 4 (Extended Thinking)

- Analyze
- Apply Concepts
- Connect
- Create
- Critique
- Design
- Prove
- Synthesize

Idaho Coaching Network Unit Plan Template

Unit Title: The Masks We Wear

Created By: Justin Miller
Subject: ELA
Grade: 7-12
Estimated Length (days or weeks): 7 weeks (27 instructional days, followed by 9 days for summative assessment/projects)

Unit Demographics and Context:
This unit is intended for a general education classroom of diverse learners later in the school year. Perhaps the use of a musical theater piece for a literary text may seem odd; however, having focused on multiple versions of close reading involving literary and nonfiction text, this unit’s goals are to focus on implementing strategies already taught to complete a “close-reading” of a film. Therefore, this unit plan presumes that students have
already been exposed to close-reading strategies and have experience crafting grade level informative and argumentative process writing pieces with proper conventions (as this unit will focus on summative assessments geared at more on-demand writing as evidence of learning).

Unit Overview:

Through the lens of the central text “Phantom of the Opera”, students will work toward self discovery by integrating our year long overarching essential questions of: “can fiction reveal truth?” “how do stories reveal truths about human nature?” to our new topical essential question of, “to what extent do you agree that everyone wears a mask to hide parts of their true selves?” The purpose of this unit is for students to build strong text-to-self, text-to-text, and text-to-life connections through integrating prior knowledge of analyzing multi-modal texts with new learning of the central text and (Carl) Jungian archetypes.

The themes of the lesson will resonate with a classroom population beyond individual student’s academic ability or family income. Each student will be able to make connections personally, as well as across texts, and take an introspective look at empathy and perspective as it relates to a disfigured central character. Using multiple strategies to build background knowledge on time period, musical theater, and characters, students will immerse themselves into The Phantom of the Opera’s deep themes and symbols. Using notecatchers, class discussions, document based inquiry and performance tasks, students will discover truths about life, love, and humanity through fiction as the story unfolds.

After the story is complete, students will tailor arguments based on their research and class discussions to write and respond to text based, higher order questions regarding the themes, character development, and symbols involved in the text, as well as explaining connections (intended or hypothetical) between this text and others.

Finally, students will delve into the concept of Jungian archetypes and wearing masks- why literal masks exist, as well as the metaphorical way that all people psychologically develop ways of masking certain parts of their own lives. Students will create or design masks of their own to show their own duality- an outside (persona) that contains symbols that stand for the part of them that they want others to see when they look at their “mask”, and an inside that is hidden (shadow), housing symbols that they acknowledge represent parts of themselves they hide- just as described by the close reading text.

Summatively, students will respond to an informative, on-demand performance task discussing their discoveries on their journey into the world of the Phantom of the Opera answering one or both of the essential questions, as well as submit argumentative paragraphs on the symbols they have unlocked, and a third student choice assessment using textual analysis.

Unit Rationale (including Key Shift(s)):
7th grade students not only face the trials and tribulations of balancing their lives now that they are teenagers, but also begin the long and arduous personal introspective journey of “who am I?”. In this unit, students will use the context of the Phantom of the Opera to explore themes and symbolism that are just as meaningful today as they were 200 years ago.

Literature, especially classical European literature, is becoming a lost genre. With the shift of focus emphasizing informational text, and the constant temptation to invest time in video games and smart-phone apps in lieu of reading, students are becoming less and less exposed classical literature (and find it difficult to relate to when they are).

The focus of this unit will be on Idaho Core Key Shift #2 (participating in reading/writing/speaking that is grounded in evidence from the text) by citing textual evidence and developing higher order questions in a variety of ways each day. It is integral that students are developing this skill throughout each year/unit of study and across multi-genres of text they interact with. Students will be pulling evidence from literature, informational text, video, film, and discussion to demonstrate understanding throughout this unit to answer philosophical questions posed by the teacher, each other, and most importantly, themselves.

Through engaging in collaborative discussion, short research projects and reflective introspection, students will understand what drives the characters and plot, and connect the story to their own lives in many ways.

Through this investigation, students will not only have personalized and mastered a classical historical text, but will be able to use the text in boosting self awareness and efficacy through discovery and analysis while meeting numerous Core standards.

### Essential Question (Modules 2 and 3):
- Can fiction reveal truth? How do stories reveal truths about human nature?
- To what extent do you agree that everyone wears a mask to hide parts of their true selves?

### Enduring Understandings (Modules 2 and 3):
- Every story contains meaningful archetypes and symbolism
- The best discussions begin with well constructed questions

### Measurable Outcomes (Modules 4, 6 and 7):

#### Learning Goals Success Criteria (Evidence):
- Students will write informative and explanatory texts to convey ideas.
- Students will write argumentative texts to support claims.
- Students will collaborate effectively in discussions with numerous groupings
- Students will make strong text-to-text connections
- Students will make strong text-to-self connections
- Students will engage in discussions using Socratic Seminar questioning techniques
- Students will closely read a range of complex texts to determine meaning.

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Unit Title: The Masks We Wear

- Themes and emotions transcend literature regardless of the era
- Every story somehow relates to “me”
- Our past shapes who we are, yet opportunity shapes who we become

<table>
<thead>
<tr>
<th>Targeted Standards (Module 3):</th>
<th>Students will cite several pieces of textual evidence in creating claims.</th>
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</thead>
<tbody>
<tr>
<td>Idaho English Language Arts/Literacy Standards:</td>
<td></td>
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<tr>
<td>SL7.1 Engage effectively in a range of collaborative discussions with diverse partners,</td>
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<table>
<thead>
<tr>
<th>building on others’ ideas.</th>
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<tbody>
<tr>
<td>● W7.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
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<tr>
<td>● L7.5B Use the relationship between particular words to better understand each of the words.</td>
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<td>An Idaho Core Teacher Program Unit Developed by Core Teacher Name: Justin Miller</td>
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<td>-------------------------------------------------------------------------------</td>
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<td>13</td>
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</tbody>
</table>

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Key Shift #2: Students will participate in Reading/ Writing/Speaking that is grounded in evidence from the text, across the curriculum.

Summative Assessment (Module 4):

- Summative Assessment Description: Students will complete two standardized summative assessments, and have choice on a third to prove their levels of learning. Each student will create their own two-sided mask to represent themselves, as well as develop an informational written response (or UDL alternative) to the EQ in relation to the text and themselves personally. In addition, each student will use an argumentative method of writing (or UDL alternative) to address learning of the text’s symbols and connections in a text companion-style piece. Beyond this, students will have the choice of creating a text-to-text analysis with descriptions, designing a “why and how to” pamphlet for finding archetypes in literature, or completing an extension analysis of another complex text.

- Depth of Knowledge (DOK) Explanation: In the mask assessment, students will focus on a DOK of 3. They are being asked to evaluate the process by which people cover up parts of themselves they do not wish to be judged by, and apply that enduring understanding to the text and themselves. They must state their reasoning and carry out processes to design and construct a mask of their own using literal and interpretive meanings, and explain/justify their product. In the argument assessment, students will focus on a DOK of 2-3. They will be applying skills and concepts to argue and justify their ideas relating to symbols/metaphors in the text using a mix of ideas of which the genesis may vary between their own thoughts or ideas, class discussion, or (intentionally leading or objective) text dependent questions. The third task based on student choice can vary in DOK depending on student skill and ability. Some students may wish to focus on the DOK 2-3 activity of relating the Phantom text directly to another text in a compare/contrast style, or a DOK 3-4 activity creating the pamphlet for future students to understand “how”, “why”, and “what” of using archetypes to understand symbolism across literature or completing a DBI on archetypes and Jungian psychoanalysis.

- Rubric or Assessment Guidelines: Rubrics and Assessment guidelines are included in the “Rubrics” folder, and include rubrics for grading summative assessments on both the Mask Assessment and Informational Writing, as well as the Symbol argumentative paragraphs.
**Primary Text**
- Phantom of the Opera film (novel 910L)

**Supplemental materials/resources:**
- A Child’s First Sorrow- Andreas Munch 1050L
- The Masque of the Red Death- Edgar Allen Poe; extension opportunity
- The Birthmark- Hawthorne; extension opportunity
- We Wear the Mask- Paul Laurence Dunbar; extension opportunity
- Informational text on psychology/archetypes (Carl Jung)- close reading activity
- Charles Finn (poem)- Please Hear what I’m not Saying
- Excerpts from the novel- chapter 7 and 11
- KJ Adames “Identity” video
- YouTube videos on Archetypes and Masks
- Multiple DBI and notecatcher graphic organizers to scaffold learning

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**Text Complexity Analysis (Module 5): Text Complexity Analysis of: A Child’s First Sorrow**

**by Author: Andreas Munch**

<table>
<thead>
<tr>
<th>Text Type (Literature/Fiction- poem)</th>
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<tbody>
<tr>
<td><strong>Text Description</strong></td>
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</table>

This text is a poem originally written in 1855 in Danish/Norwegian and translated into English. It is an eleven quatrain narrative with varying metric devices and rhyme about a girl who nurses an injured bird back to health and refuses to let it go back to the forest once healthy. One day, the bird gives up the will to live, despite being loved dearly by the little girl, and she grieves at

**What is your final recommendation based on quantitative, qualitative, and reader-task considerations? Why?**  
This text be used in a middle to high school classroom, even though at a literal level it could be used as low as 5th grade. This text offers students multiple opportunities to engage in comparing the themes, characters and symbols in the poem to the parent story of The Phantom of the Opera (as well as many other stories). While not exceedingly difficult from a structure or vocabulary point of
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the loss of her possession/obsession and never sees the world the same again- her experience with death takes her innocence.

Literally, this poem would be appropriate for primary students, but as this unit is exploring the figurative language, symbolism, poetic devices, and comparing characters and themes to other texts, it is much more complex than what you see on the surface of the text.

Mark all that apply:
Grade Level Band: K-5 ☐ 6-8 ☐ 9-12 ☐ PD ☐

Content Area: English/Language Arts (ELA) ☐ Foreign Language (FL) ☐ General (G) ☐ Health/Physical Education (HPE) ☐
History/Social Studies (HSS) ☐ Humanities (H) ☐ Math (M) ☐
Professional Development (PD) ☐ Professional/Technical Education (PTE) ☐
Science (S) ☐

Quantitative Measure

<table>
<thead>
<tr>
<th>Quantitative Measure of the Text:</th>
<th>Range:</th>
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</thead>
<tbody>
<tr>
<td>1050 Lexile score</td>
<td>955-1155</td>
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</table>

Associated Grade Band Level: Grade 7-9

Qualitative Measures

Text Structure (story structure or form of piece):
Moderately complex- the poem has a chronological narrative built in, but is difficult to predict, and is written in eleven quatrains of varying rhyming patterns. The characters are complex, yet the poem structure itself is not difficult to navigate.

Language Clarity and Conventions (including vocabulary load):
Very complex- the poem is translated from Danish/Norwegian, so the language itself is complex and the syntax can be problematic. While none of the sentences are exceedingly complex or difficult to understand in a literal sense, the poem’s is wrought with figurative language- both in individual symbols and thematic elements.

Levels of Meaning/Purpose:
Very complex- there are multiple levels of meaning present, and it is necessary to juxtapose the literal, interpretive, and evaluative qualities of the story to infer meaning and understanding of the piece as a whole.

Knowledge Demands (life, content, cultural/literary):
Very complex- this narrative explores multiple themes and offers multiple authentic text-to-text experiences, some intentional, others arguably evidential.

Considerations for Reader and Task
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#### Possible Major Instructional Areas of Focus (include 3-4 CCS Standards) for this Text:

- **RL7.1** Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- **RL7.2** Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text
- **RL7.4** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. Analyze the impact of rhymes and other repetitions of sounds (alliteration) on a specific verse or stanza of a poem or a section of a story or drama.

**Students will be using this text as a companion to the film “Phantom of the Opera”. Through a detailed annotation and analysis of the text, they will gather evidence to use in text based arguments on the poem’s themes, drawing comparisons from the poem directly to characters, events, and lessons in the Phantom story itself (as well as other stories). Students will also use literary devices to show how intentional use of meter, rhyme, and sound devices can highlight important words, phrases, and clauses.**

<table>
<thead>
<tr>
<th>Potential Challenges this Text Poses:</th>
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<tbody>
<tr>
<td>- Poem itself is translated from Danish/Norwegian originating in 1855.</td>
</tr>
<tr>
<td>- Students may struggle to link figurative language back to original story.</td>
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<tr>
<td>- Students may struggle to locate poetic devices.</td>
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<thead>
<tr>
<th>Differentiation/Supports for Students:</th>
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<tbody>
<tr>
<td>- Before reading, activate prior knowledge by discussing obvious link from Phantom story to poem (as referenced already in the film)</td>
</tr>
<tr>
<td>- Guide them through annotating first stanza- model the think-aloud while annotating.</td>
</tr>
<tr>
<td>- Pre-teach strategies for attacking complex texts:</td>
</tr>
<tr>
<td>- Re-reading</td>
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<tr>
<td>- Annotating</td>
</tr>
<tr>
<td>- Do independent reading with annotations, then partner reading focusing on specific links to stories, then a full class reading.</td>
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<tr>
<td>- A graphic organizer to help with annotations</td>
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### Text Complexity Analysis of: Carl Jung: Archetypes and Analytical Psychology

**Text Type (Informational Text: Article)**

**Text Description**

This text is an informational piece detailing the psychiatry and archetypes of Jung’s collective unconscious. Through the progression of the article, Jung’s theories on the concept of individuation are built upon, and a distinction is clarified between a human’s personal unconscious and humanity’s collective unconscious, which involves several archetypes along the way.

**What is your final recommendation based on quantitative, qualitative, and reader-task considerations? Why?**

I am recommending that this text be used in a middle to high school classroom, although more scaffolding will be necessary at the lower middle school levels. While intentionally challenging on the quantitative and qualitative scales, this article provides opportunity for students to engage with a rich text catered to their overall synthesis of understanding the themes of the unit. Using proper

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A clear distinction from the first text analysis of the poem (above) which literally is simple enough for primary students but interpretively challenging, this article’s dense ideas and verbiage will challenge students to use close reading strategies from the initial section.

Scaffolding (TDQ, CODE), this informational text brings to the unit an appropriately eventual cathartic level of challenge, intrigue, and natural fusion of unit long themes and ideas.

Mark all that apply:
Grade Level Band: K-5 ☐ 68 ☐ 9-12 ☐ PD ☐
Content Area: English/Language Arts (ELA) ☐ Foreign Language (FL) ☐ General (G) ☐ Health/Physical Education (HE) ☐ History/Social Studies (HSS) ☐ Humanities (H) ☐ Math (M) ☐ Professional Development (PD) ☐ Professional/Technical Education (PTE) ☐ Science (S) ☐

Quantitative Measure
Quantitative Measure of the Text: 1100 Lexile score
Range: 1080-1305
Associated Grade Band Level: Grade 8-10

Qualitative Measures
Text Structure (story structure or form of piece):
Moderately complex - this multi-paragraphed article is non-threatening structure wise, although each of the 11 sections deal with challenging connections between ideas. Many of these psychological concepts will be new to students, and while they are generally sequential and build off each other, students will still need to build their own connections, as there is a complete absence of graphics or text features to help their comprehension and connections between ideas.

Language Clarity and Conventions (including vocabulary load):
Very complex - this article contains dense, complex language and unfamiliar, subject specific vocabulary. The high lexile score confirms that the sentence structure is also dense and requires re-reading (and other) strategies to acquire understanding of connected ideas. Students vocabulary CODE instruction in this unit is built upon providing scaffolding necessary for Tier II and III words for middle school students to engage with this article in a productive struggle.

Levels of Meaning/Purpose:
Very complex - while the general idea of the article is to determine many Jungian archetypes and how they are used in humanity’s collective unconscious, it also details many theoretical elements of human psychology that are subtle and inferential at times.

Knowledge Demands (life, content, cultural/literary):
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Very complex - the article relies heavily on discipline specific or theoretical knowledge, while including several recognizable, yet challenging abstract concepts. Students will struggle with the intertextuality of the constant references to psychological references to Freud, Jung, Locke, Zimbardo, etc. While possible to learn and make connections, students will have a limited arsenal of background knowledge (unless previously scaffolded) while they do their close reading.

Considerations for Reader and Task

Possible Major Instructional Areas of Focus (include 3-4 CCS Standards) for this Text:

RI7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RI7.2 Determine a theme or central idea of a text (individuation and archetypes in collective unconscious) and analyze their development over the course of the text; provide an objective summary of the text.

L7.4 Determine or clarify meaning of unknown and multiple meaning words and phrases, choosing flexibly from a range of strategies.

Students will be using this text as a companion to the film “Phantom of the Opera”. Through a detailed annotation and analysis of the text, students will connect their knowledge of archetypes and Jungian’s views on the collective unconscious to symbols and characters from the Phantom story. The “persona” and “shadow” archetypes are the most important, for as Carl Jung describes the duality of the masks we all wear, students will eventually connect all their learning to answer the topical essential question and create their summative assessment piece.

Below are factors to consider with respect to the reader and task:

Potential Challenges this Text Poses:

- The text requires connections through multiple inferences to several psychologists to which students will have limited prior knowledge.
- Students may struggle through the dense content specific vocabulary and archetypal descriptions.
- The text is a layered progression of learning, including multiple compound-complex sentences that require students to use a variety of close reading strategies to understand one section before moving on.

Differentiation/Supports for Students:

- Before reading, build prior knowledge by discussing or research on Carl Jung/Jungian archetypes.
- Text dependent questions are created and included in support materials to ensure comprehension of the layered, progressive text.
- Vocabulary CODE focus embedded in the overall unit targets many Tier II and III words included in the article.
- Students may need intermittent checks/validation of understanding- breaking the article down into parts could aid comprehension for some lower level readers.
- Pre-teach strategies for attacking complex texts:
  - Re-reading
  - Annotating-
  - Vocabulary acquisition strategies
### Scaffolds and Extensions

**UDL Components:**

**Multiple means of representation:**
- Film version of text, subtitles on, guided reading, graphic organizers, vocabulary built in, backstory/scaffolded pre-teaching, audio available, notecatchers, PowerPoint, rotating groups for symbols, modeling

**Multiple means of action and expression:**
- Notecatchers, DBI, student choice in assessment of learning (PPT, written response, oral presentation, Ipad presentation, Ipad apps)

**Multiple means of engagement:**
- Flexible grouping (alone, partners, teaming, rotating discussion groups), online videos, student choice in assessment task, extension/enrichment opportunities, routine self-assessment and reflection

Support for students who are ELL, have disabilities or read well below grade level text band:
- Available to read in a variety of formats, digital copies of reading for audio, read and studied together, annotation practice, scribe/Dragonspeak for those who cannot write,

### Extensions for advanced students:

- Option to work alone during pre-teaching using DBI
- Gaining information from online blogs and research blogs in addition to class discussions, length and complexity of assessments (student created rubric)
- Student choice in summative assessment task #3 catered to DOK 3-4
- Multiple extension opportunities to choose from with variable scaffolding/challenges

### Vocabulary Instruction

<table>
<thead>
<tr>
<th>Targeted Academic Vocabulary (Tier II):</th>
<th>Targeted Content Area Vocabulary (Tier III):</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collaborate</td>
<td>Soliloquy</td>
</tr>
<tr>
<td>Analyze</td>
<td>Monologue</td>
</tr>
<tr>
<td>Claim</td>
<td>Aside</td>
</tr>
<tr>
<td>Engage</td>
<td>Prima Donna</td>
</tr>
<tr>
<td>Subconscious</td>
<td>Etymology</td>
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</table>
### Instructional Sequence

#### Major Idea/Topic #1: Pre-teaching; Background knowledge

**Purpose for instruction:** This first major topic is to build schema that is necessary to make valid and directed connections to learning as the unit progresses. These first few days introduce students to the genre of musical theater, and the characters of the text.

<table>
<thead>
<tr>
<th>Overview</th>
<th>Texts and Resources</th>
<th>UDL/EQuIP/Standard</th>
<th>Instructional Notes, Scaffolding, Assessments</th>
<th>Vocabulary CODE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>VKR pre-assessment Reflective notebook</td>
<td>CCSS- L7.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases</td>
<td>Students complete vocabulary pre-assessment, VKR- Vocabulary Knowledge Rating. After individually completing, students pair-share and class discuss ratings, understandings, pictures, etc.</td>
<td>All Tier II and Tier III vocabulary words</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Days 1-4</th>
<th>Notecatchers Pre-teaching PPT on Musical theater and Phantom characters</th>
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<tbody>
<tr>
<td></td>
<td>CCSS- SL7.1 Students engage effectively in collaborative discussions</td>
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<tr>
<td></td>
<td>UDL- For students who would benefit from accommodations, fill in the blank notecatchers are available in the attachments section.</td>
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<tr>
<td></td>
<td>UDL- flexible grouping options; extension opportunity to work individually.</td>
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<td></td>
<td>UDL- backstory and front loaded information build confidence and allow for multiple means of representation</td>
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<tr>
<td></td>
<td>EQuIP- cultivates student interest and engagement in reading, writing, and speaking about texts.</td>
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<thead>
<tr>
<th>EQuIP-</th>
<th>build students academic vocabulary</th>
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<tbody>
<tr>
<td>UDL-</td>
<td>words may be read to students</td>
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Students insert the VKR scale into their reflection notebook for vocabulary.

*note- students have a 1-5 rating scale option for unknown vocabulary, with the assumption that many or most will choose a “neutral 3” as they engage in the productive struggle with new vocabulary. Their post-assessment will be on a 1-4 scale, making them choose a non-neutral self-assessment.

Either on individual devices, or as a whole class, view [Goosebumps the Musical](2:20). On the second viewing, ask students to capture the characteristics of a “musical” representation of a story as it differs from a typical narrative. This can serve two purposes. To orient, prepare, and serve as a reference for the musical theater learning to come, or to create a classwide poster to leave on the wall, confirming or striking through elements of a musical piece as the central story [Phantom of the Opera](3:17) is viewed as a class.

Depending on the needs of your student population, slideshows can be gone through as a class, or individually or in groups.

Students will complete notecatchers as they progress through these informational slides. Each section has summary questions at its conclusion.

*To begin Day 3, introduce the EQ with a quick-write in their reflective notebooks. Explain “We know this story of the Phantom involves a man who wears a mask to cover part of himself that he doesn’t want anyone to see. In what ways do other people try to hide parts of themselves that they do not wish to be judged by?” Discuss responses firstly in elbow partners, then in smaller groups. Ask for students to share something interesting that someone else reflected on.

During the [David Cook](4:17) video, students write down words, phrases and imagery from the song. This discussion prepares them for their tasks during the next section.

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**Aside**  
Prima Donna Allusion
*Granted, these pre-teaching activities activating background knowledge are heavily scaffolded, but as the unit progresses toward actual learning targets, scaffolding is slowly removed and slow release toward independence is targeted.

## Major Idea/Topic #2: Film Stage 1

**Purpose for instruction:** Students will begin to build topical disciplinary knowledge of archetypes and symbols through analysis of increasingly complex, sequenced texts- beginning with the central fiction- The Phantom of the Opera.

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<tr>
<td>Day(s) 5</td>
<td>Notecatchers: Phantom of the Opera DVD by Andrew Schumacher</td>
<td>UDL- students are watching the more accessible video representation of the text UDL- subtitles are on for the duration of the film CCSS- RL7.1 Students cite several pieces of evidence to support what the text says explicitly (and inferences).</td>
<td>Watch the film through the 28:00 mark when Erik locks the door Students fill out their “During film notecatcher” as the film plays, looking for 4 front-loaded archetype/symbols (monkey, rose, mirror, mask). They are also tracking the songs and noting words, phrases, and imagery for each song as the film develops. Point out: 1) the first words from Erik to Christine were that Raoul was a “slave to fashion” 2) As characters show up, ask students to identify which colors are associated with each character (wardrobe, accessories, etc) As time allows, a formative assessment tool at the end of the first day to ensure students are understanding expectations is to have students compare their notecatchers and their anecdotal ideas on the “whys” to the two things you pointed out.</td>
<td>CODE</td>
</tr>
</tbody>
</table>
### Day 6

**Notecatchers**

**Phantom of the Opera DVD by Andrew Schumacher**

**EQuIP - Building disciplinary knowledge** - students analyze a topic (archetype, symbols) through sequenced texts.

- **CCSS - RL7.1** Students cite several pieces of evidence to support what the text says explicitly (and inferences).
- **UDL - scaffolded and modeled discussion** - (release of progression coming next)

**Watch the film through the 48:00 mark to the conclusion of the flashback.**

Students continue to fill out their notecatcher. (I DO) Bring to their attention other connections that may serve as important details (write/discuss.)

1) colors characters wear
2) the inclusion of weather (leaves and wind, mist/fog) and how these add to the setting/tone
3) The [words/lyrics of Music of the Night](#) - how was he trying to convince Christine to stay with/choose him? Which words prove that?

*There is a hyperlink to the lyrics, if students would like to read/re-read through a copy. I recommend having students find the song on YouTube and listen again before downloading/reading the lyrics to answer the question. This makes them listen more carefully to the next songs.*

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### Day 7

**Notecatchers**

**Phantom of the Opera DVD by Andrew Schumacher**

**EQuIP - Building disciplinary knowledge** - students analyze a topic (archetype, symbols) through sequenced texts.

- **CCSS - RL7.1** Students cite several pieces of evidence to support what the text says explicitly (and inferences).

**Watch the film through the 1:17:16 mark (end of flashback)**

Students will fill out their notecatcher. (WE DO) Ask them to bring to attention what important details or connections they see as important after viewing. Answers may include:

1) the inclusion of snow
2) The words/lyrics to “All I Ask of You” - how Raoul’s song to Christine was different and how he was trying to convince her to stay/choose him.
3) Christine dropping the rose - symbolic of her letting go of Erik
4) Christine’s dress changing colors - now pink/red and white
5) 5 levels down to Erik’s lair; 5 levels up to the roof: box “5” - ?

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### Major Idea/Topic #3: Discussion break 1

**Purpose for instruction:** Students will assess their current understanding of the text, its characters and themes, as well as build academic and domain specific vocabulary.
| Day 8  | **Discussion questions 1 Notecatcher** | **CCSS- SL 7.1 Students engage effectively in collaborative discussions**<br>**UDL- multiple means of expression**<br>**EQuIP- integration of writing and speaking in responding to textual analysis** | **Students answer questions from discussion questions 1 in the attachments. Questions may be answered in writing, orally, with partners, or in class discussion forum, depending on student ability/needs. This is a jump start to their Socratic Seminar, so the ideas they come up initially are the “seeds” for the Seminar tomorrow.**<br>**Tip:** do not let them answer with opinion or feeling- use evidence from the text to support their answers! |
| Day 9  | **Notecatcher** | **CCSS- SL 7.1 Students engage effectively in collaborative discussions**<br>**UDL- students highlight important information; guided reading**<br>**EQuIP- students focus on interpreting text by “reading text closely”, demonstrating understanding/thinking by creating Socratic Seminar questions.** | **Take students through Task 7- preparing for Socratic Seminar. As students read through tips for generating class discussions, ask them to annotate:**<br>**✓ = I agree with this very much**<br>**X= I’m not sure I agree with this**<br>**? = I’m not sure I understand this**<br>As students finish, lead a class discussion over the highlights, agrees, disagrees, and help clear up confusion on the ?’s. When you gauge students are ready to move on, flip to the page with Socratic Seminar stems. Ask students to brainstorm ideas as the class reads the list- what questions could you pose about what we’ve learned so far in Phantom to “delve deeper” in our understanding of the story.<br>Charge students with designing 5 or more questions for tomorrow’s discussion, using one stem from 5 or more different categories |
| Day 10 | **Notecatchers**<br>**ConverStations video**<br>**Socratic Seminar** | **CCSS- SL 7.1 Students engage effectively in collaborative discussions**<br>**CCSS- RL 7.2 Determine a theme or central idea of a text and analyze its development.** | **Socratic Seminar (or variation). We will begin the day with less intimidating grouping and discussion, trying to eventually build to a full-class Socratic Seminar discussion. Watch the strategy ConverStations (either by yourself, or as a class) to give a better visual of how to begin the discussion and grow.** |
UDL - grouping options are unlimited. May choose “compass” partners, random draw, groups of 3-4, or purposefully and proactively create targeted groups by similar or varied skill levels

In their reflective notebooks, have students quickwrite on “what does it mean to “build on” someone else’s ideas? What are some ways to get deeper into an idea instead of a simple surface answer?”

Have students get into groups of 3-5 (preferably 4). Number each person in the group 1-5. Model for them how a discussion might go with one of the small groups: Pose the initial question - “does Erik deserve to have a chance to be with Christine?” and remind students of the model of the seminar, encouraging them to respond with follow-up questions and continually probe topics for multiple perspectives. Students involved should be using sentence frames/stems from their notecatcher or attached resources, while other students who are watching should be writing down ideas, questions, and responses in their notecatcher for task 8: Socratic Seminar.

As their conversation runs its course and students use stems to add to the discussion (3-5 min), ask for feedback from the rest of the viewing class on what elements of a good discussion they saw their classmates/modeling group perform, and any suggested changes they could make to help the discussion if they could re-do it. Have each group of 3-5 now try this process on their own, using the questions they wrote for Task 7, and writing ideas, questions, and responses for Task 8.

*note: while Task 8 is lined paper for notes, I suggest organizing it into three vertical categories: “things I learned from others”, “things I want to remember from the text,” and “thoughts I shared with others”. At the end of the Seminar, these three concepts make a good reflective quickwrite in their reflective notebooks.

Since each student is numbered 1-5, you have the freedom to organize this activity in choosing:

1) Who asks the first question
2) Who reports out a response summary for the group
3) Which group members rotate to the next Conversation

Ex. 1 and 3 rotate clockwise, 4 will ask first question, 2 will report out. Next rotation- 2 and 1 rotate clockwise, 3 will ask first question, 4 report out, etc.
The resource I use for Socratic seminar rules, discussion, prep, and question/response frames is [here](#) (particularly pages 7-9). Continue to remind students of the purpose of the format of the seminar. Walk around formatively assessing discussions and intervene/redirect where needed.

*This unit presumes students have been exposed to discussion techniques and small group seminars such as this previously.*

After 3-4 rotations, move class to a full-group discussion beginning with asking someone to share a good discussion they had that didn’t quite get finished. Then as the “awkward, quiet time” begins to sweep in, instruct them to jump in at any time until they have most or all of the questions from task 7 discussed.

At some point, you will notice that students begin to ask questions about what will happen next in the story based on previous evidence. Point this out to the class, as this will be a task for the next part of the film.

<table>
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<tr>
<th>Day 11</th>
<th><strong>Vocabulary CODE “O” activity</strong> Reflective Notebook</th>
<th>CCSS- L7.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases UDL- students have the option of using technology, as well as flexible grouping to build the vocabulary section references in their Reflective notebooks. EQuIP- Academic Vocabulary building</th>
<th>Students begin the process of researching List 1 on their VKR sheets. Students are tasked with extending their learning of the first list of vocabulary words with the intention of taking their learning one step further-from none to surface, from surface to deep, from deep to transfer. Students may use any technology available, including phones, Ipads, computers, or traditional books, thesaurus, dictionaries to interact with each vocabulary word. A suggested graphic organizer that can be used is a <strong>Frayer model</strong>.</th>
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**Major Idea/Topic #4: Return to film**
Purpose for instruction: Students are armed with pro-active questioning techniques and a developing awareness of archetypes and symbols to be an active viewer of the second half of the film.

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| Day 12   | Notecatcher Phantom of the Opera DVD by Andrew Schumacher | CCSS- RL7.5 Interpret figures of speech in context  
CCSS RL 7.1 Cite several pieces of textual evidence to support analysis of what the text says (and infers) | Begin with a brief review of plot synopsis up to this point. Watch the film from 1:17 and PAUSE at 1:25:54 (Raoul in mirror chamber). Remind them of questioning techniques to “think” as they “view” using Socratic stems. Discuss:  
1) reasons behind Erik’s wardrobe change and mask change in the previous scene  
2) To what degree would you agree with or disagree with Erik killing Raoul in this scene.  
3) Make a prediction based on evidence from the text. Unpause the film- watch through the 1:42 mark. Have students discuss 1 or more of the questions they generated during the viewing. | |
| Day 13   | Notecatcher Phantom of the Opera DVD by Andrew Schumacher | UDL- modeling/scaffolding if necessary  
UDL- depending on level of student need, these questions and answers can be done in individual writing, discussion, or group writing using the “stick-it-together” strategy: in discussion groups of 3 or 4, students write down individual ideas on sticky notes and compile all their ideas together to create one “group” answer.  
EQuIP- reading text closely | Watch the film to conclusion. Students continue writing questions and identifying possible symbols/archetypes as they watch. After the film, ask students to begin making connections between where in the story certain symbols and archetypes (weather, colors) appear and how they may be connected- what the may represent.  
Scaffolding/Modeling (if needed)  
The monkey appears on Erik’s music box that plays “Masquerade”  
A monkey doll was Erik’s only possession in his cage for the gypsies  
A live monkey was present for Erik’s first murder of his captor.  
*What do all these have in common? How could they be related or what would they represent? Why would Raoul and Madame Giry bid on the music box? Why on Earth would Raoul take it to Christine’s grave?* | |
### Major Idea/Topic #5: Post-film discussion

**Purpose for instruction:** After the film ends, students are in a hurry to discuss the symbols and themes of Phantom. This sequencing provides them with the structure and time to process and develop their thoughts.

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<tr>
<td>Day 15</td>
<td>Discussion questions 2</td>
<td>EQuIP- Academic Vocabulary UDL- unique grouping opportunity, varied response types, personal goal setting</td>
<td>Review with students the four academic vocabulary terms and, as a class, build an assessment for each term for students to reflect on their success during the discussion. What does each term “look like” as it is being accomplished/used in class discussions? Build success criteria for each norm goal and have students select one as their main goal for class performance during the discussion- after the discussion, have them rate their levels of success on each, and a quick-write exit slip on how they feel they accomplished their norm goal.</td>
<td>Collaborate Engage Analyze Claim</td>
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| Day 16 | Discussion questions 2; Student notecatchers with Socratic Seminar notes | CCSS- SL7.1 Engage effectively in collaborative discussions  
UDL- varied grouping/sharing options  
Modeling skills variety of ways | Continue the discussion, although the format will change today. Select certain questions for quick-writes and pair-shares, and others for elbow partner or full-class discussion in Socratic Seminar (based on how well the question/topic connects to the exploration of the EQs)  
As the discussion continues, have students continue to use Socratic Seminar to begin including their own questions and following the discussion rules-  
As the initial moderator, challenge them with guiding the discussion toward symbolism and characters’ motivation for their actions. |
| Day 17 | Reflective notebook; Vocabulary Code “O” List 3 | CCSS- L7.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases  
UDL- for the final question, I recommend a think-pair-share after an initial individual write- this can also be done completely orally or as a class discussion.  
EQuIP- Academic Vocabulary | As needed, bring closure to the discussion as the seminar comes to an end.  
As a final question, ask them “at what point does Erik decide to put on the mask?” After discussion, as a culminating activity, have them respond again in writing to the topical essential question.  
Students complete self VKR Mid assessment-  
The students’ next task is to finish the Organize section of the Vocabulary CODE by doing List 3 in the vocabulary section of their Reflective notebook.  
Subconscious  
Unconscious  
Psyche  
Persona  
Repressed  
Innately  
Tarot deck  
Integrate  
Introvert  
Extrovert |
| Day 18-19 | Reflective notebook; Vocabulary CODE “D” | CCSS- L7.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases  
EQuIP- academic vocabulary | Students are now ready to complete phase 3 of vocabulary CODE. Students are expected to create knowledge cards for deep processing of the tier II and III terms including definition, synonym/antonym, examples and non-examples along with a visual representation of the term.  
As students complete their knowledge cards, they share their pictures with partners or small groups and defend/explain how their visual representation | All tier II and III words |
activity; index cards

suites each term literally, interpretively, or analytically—comparing and contrasting the explanations with other students’ knowledge cards/ideas.

*note: during the “O” process of Vocabulary CODE, a graphic organizer Frayer model was available. These knowledge cards are similar, though the visual representation is targeted on the front of an index card (or similar paper) for discussion, classification, and pairing with other students’ work.

I suggest having students take their cards and a partners and try to match up definitions based solely on the pictures to start conversations and deeper processing skills.

Formative Assessment: teacher monitors and gauges room, questioning students, playing Devil’s advocate with questioning strategies on their pictures, beginning discussion.

Major Idea/Topic #6: Archetype DBI

Purpose for instruction: Now that students are comfortable with the characters, plot, and themes of the text, it is now time for students to use research methods to explore the concept of symbolism and archetypes. Students begin the process of discovering general archetypes in literature, then use this knowledge to revisit and create arguments about the Phantom story. At this point, the scaffolding is reduced and the texts become more complex. (As dictated by student needs, teacher may provide supports that build toward independence)

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<tr>
<td>Day 20</td>
<td>Archetype notecatcher;</td>
<td>CCSS- W7.7 Conduct short research projects to answer a question, drawing on several sources</td>
<td>Students complete the notecatcher (attached) on archetypes. Task 1-3 can be completed at their own pace, as scaffolding and pre-teaching of the learning is gradually removed and students strive to complete learning tasks individually.</td>
<td>Archetype symbolism</td>
</tr>
<tr>
<td>Day 21</td>
<td>Archetype notecatcher; technology device with QR scanner; reflective notebooks</td>
<td>UDL- flexible grouping/small groups Subtitles available on videos;</td>
<td>Students complete tasks 4-5. As students complete the PPT on metaphors/symbols/archetypes, they add thoughts, connections, and explanations to their Reflective notebooks. Optional strategy: Depending on the student demographics and ability, they may find a discovery carousel more directly engaging/entertaining for Task 5. Deconstructing the PowerPoint into symbol categories, divide class into 8 groups to rotate learning stations, with one symbol per station- this will include pictures, information, and discussion questions for each symbol: ✔ monkey, rose, colors, mirrors, masks, weather, box 5, the ring *This will add another day on to the sequencing plan</td>
<td>Archetype Symbolism Allusion</td>
</tr>
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<td>Day 22</td>
<td>Archetype notecatcher; technology device with QR scanner; reflective notebooks</td>
<td>CCSS- RL7.1 Cite several pieces of textual evidence to support analysis</td>
<td>Students continue to explore the symbols and archetypes in the Phantom. This will integrate information from guiding questions and scaffolded information with their own personal observations and connections. Formative assessment quick-write/exit slip: “If you had to choose right now, which three symbols/archetypes would you choose to explain to a new student?”- explain what the symbol is and your outline for explaining what it represents in the Phantom story. Formative assessment: students hand in their reflective notebooks for teacher feedback.</td>
<td>All Tier II and III words</td>
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<tr>
<td>Day 23</td>
<td>Knowledge Cards;</td>
<td>CCSS- L7.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases</td>
<td>Vocabulary Code “E” day- exercise. Creating a classroom “vocabulary carousel” Create 10 different stations in the room, with 5 different tasks (2 tasks will repeat)</td>
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An Idaho Core Teacher Program Unit Developed by Core Teacher Name: Justin Miller  Unit Title: The Masks We Wear

Reflective notebooks  UDL- flexible grouping options, multiple means of expression  EQuIP- Academic Vocabulary

Task 1 - grouping words- students work with selected vocabulary words and their synonyms to create word groups of 5 with 1 word in the 5 not “belonging” with the others.

Task 2 - connotations- students review selected vocabulary words and discuss synonyms- how each synonyms connotation makes it different from the others- add these responses to their reflective notebooks

Task 3 - Pictionary- students use white boards and dry erase markers to draw terms from a selected group of vocabulary words. As other students guess correctly, the artist and audience discuss reasoning why the picture is valid.

Task 4 - word triangles- students create 3 tiered triangles and in the bottom section write the vocabulary word and its definition, in the middle section, students write a sentence that contains the word in context correctly, and in the top section, students draw a stick figure/simple representation of the term.

Task 5 - simile/analogy- students review selected vocabulary words and create word analogies/similes about the terms, relating them to other things they may find in life/school/stories.

Each student needs to make all 5 rotations, so as you monitor the class and keep them rotating, keep in mind you need time for an exit slip:

Formative Assessment: besides facilitating the vocabulary carousel, ask students as they leave to give feedback of which station strategy helped them the most, as well as which 2 words they understand better after today (and what helped them understand them better). This metacognitive awareness will also help them choose which strategy in the future to use with new challenging vocabulary presents itself.

Major Idea/Topic #6: Close Reading Activity

Purpose for instruction: Students are now familiar with several general archetypes, as well as specific examples or archetypes and intentional symbolism in the Phantom story. This close reading activity provides them with an opportunity to engage with a complex informational text to help...
them deep process and transfer their ideas and understandings on archetypes. This topic concludes with students integrating new knowledge with prior connections to respond to their evolving answer to the topical essential question.

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<tr>
<td>Day 24-25</td>
<td>Article: <em>Carl Jung: Archetypes and Analytical Psychology</em></td>
<td>CCSS- RI7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly (and inferences) UDL- Students have an option to work individually, or participate in discussion pairs. UDL- TDQ for close reading task can be selectively assigned as individual writing tasks, pair discussion questions, or class discussion questions EQuIP- Balance of informational and literary texts EQuIP- Read text closely; Text based evidence; Academic Vocabulary</td>
<td>Starter activity- (pair-share) “which strategies do good readers use to decode complex texts?” - individual response, partner share, class discussion/list. Salient points: annotation techniques, vocabulary techniques, re-reading, summarizing, pro-actively anticipating/guessing text dependent questions. First read- students annotate the article (ask them to explore the article without scaffolding and assistance unless student need and ability require it for success). Second read- answer text dependent questions and writing tasks- TDQ to be completed in Reflective notebook- writing tasks to be accomplished on document. Formative assessment- students hand in document with writing tasks on it for teacher to gauge which students need redirecting or reteaching, and where to give guiding feedback and celebrations/connections to share with the class. Tip: There is an abundance/overkill of available TDQ to choose from, so I recommend a “jigsaw strategy”. I number off all of the kids 1-3 and assign questions to each group: #1 group - questions 1, 4, 7, 14 #2 group- questions 2, 6, 10, 15 #3 group- questions 3, 5, 11, 13 Students work through their first read and second read with TDQ’s. They next meet in their like groups- all #1’s, etc. to discuss their answers to TDQ’s. After they have discussed and added to their notebooks, they branch out to larger</td>
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<td></td>
<td>Text Dependent Question list</td>
<td></td>
<td></td>
<td>Subconscious Unconscious Psyche Persona Repressed Innately Tarot deck Integrate Introvert Extrovert</td>
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<tr>
<td></td>
<td>Reflective notebooks</td>
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Original unit development sponsored by The Idaho Coaching Network
groups containing 2 people from #1, 2 from group #2, and 2 from group #3 to discuss the remaining questions.

In these large groups, ALL students will tackle questions 8, 9, and 12 about Jung’s views on “persona” and “shadow”, which are essential to students accomplishing their PT. As jigsaw questions are important, 8, 9, and 12 should be discussed in small groups and as a class.

### Major Idea/Topic #7: Mask Performance Task

**Purpose for instruction:** Students have explored archetypal and symbolic connections to the Phantom story, so now it is time for them to synthesize their learning and stance on the topical essential question through text-to-self connections and analysis.

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<tr>
<td><strong>Day 26</strong></td>
<td>Mask PT Hard copy of poem by Charles Finn: <em>Please Hear what I’m not Saying</em>; Technology device with QR code scanner</td>
<td>CCSS- W7.7 Conduct short research projects to answer a question, drawing on several sources EQuIP-UDL-</td>
<td>Hand out the Mask Performance tasks. Students complete Tasks 1-3 individually with no scaffolding or assistance. Task 1 is a notice/wonder about a photograph of a mask. Students will note how the specific shape and colors affect the tone/feeling elicited by the mask’s appearance. Task 2 is a video called “Identity” by KJ Adames. The video presses the issue Carl Jung presents about how people adopt persona and shadow archetypes to develop a mask. They then revisit the mask in task 1 to describe the purpose of its shape and tone. Students will begin Task 3- a close reading of the Charles Finn poem, annotating specific text-to-text connections to the Phantom, as well as personal connections to themselves as they pertain to the EQ’s.</td>
<td>Persona Shadow Archetype Symbolism Metaphor</td>
</tr>
<tr>
<td><strong>Day 27</strong></td>
<td>Mask PT Hard copy of poem by Charles</td>
<td>CCSS- SL7.1 Engage effectively in collaborative discussions</td>
<td>Students continue Task 3, finish annotations and answering TDQ in their Reflective notebooks. Teacher monitors room, reading answers to TDQ.</td>
<td>Persona Shadow</td>
</tr>
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</table>
Finn: *Please Hear what I’m not Saying;* Technology device with QR code scanner

| CCSS- SL 7.4 Present claims and findings | Opportunity- TDQ #6, #7, #8, and #9 would make for solid partner/class discussion questions if you formatively assess that students’ collective perspective is in need of redirection/deeper analysis. |
| UDL- flexible grouping options; video available in addition to reading; skills modeled a variety of ways | Task 4 can be completed individually or in partners/small groups, but Task 5 is their third attempt to integrate new knowledge into answering the EQ and should be done independently without scaffolding/assistance unless needed by students with special needs. |
| EQuIP- Reading Text Closely; Academic vocabulary; Text Based Evidence | |

**Major Idea/Topic #8: Summative Assessments**

Purpose for instruction: It is now time for students to demonstrate understanding of the Topical Essential Question and assess their proficiency in the targeted standards. Students will complete two standardized summative assessments, and have choice on a third to synthesize and demonstrate their levels of learning. Each student will create their own two-sided Jungian mask to represent their persona and shadow archetypes, as well as develop an informational written response (or UDL alternative) to the EQ in relation to the text and themselves personally. In addition, each student will use an argumentative method of writing (or UDL alternative) to address learning of the text’s archetypes, symbols and connections in a text companion-style piece. Beyond this, students will have the choice of creating a text-to-text analysis with descriptions, designing a “why and how to” pamphlet for finding archetypes in literature, or completing an extension analysis of another complex text.

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<td><strong>Summative Assessment 1</strong></td>
<td><strong>Carl Jung Article</strong></td>
<td>.CCSS- RI7.2- determine a theme of a text and analyze its development.</td>
<td>Persona and Shadow archetype mask creation-</td>
<td>Persona Shadow</td>
</tr>
<tr>
<td>Days needed: 9</td>
<td><strong>Summative assessment PT</strong></td>
<td>UDL- students have creative license to create their mask digitally or with an abundance of possible mediums- clay, paper, plastics, foil, etc. EQuIP- <strong>Balance of writing.</strong> (thus far, writing has been mostly on-demand and reflective. The EQ responses have been evolving over time to this assessment)</td>
<td>Students will design a mask which reflects their own persona and shadow archetypes. This mask will have two sides, reflecting the Junigan archetypes. Include students in the process of selecting an appropriate number of colors, numbers, and symbols to include on the mask itself: (my suggestions are in parenthesis) Persona (outside) Shadow (inside) Colors- (3) Colors- (2) Words- (3) Words- (2) Symbols- (2) Symbols- (1)</td>
<td>Archetype Symbolism Metaphor</td>
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<tr>
<td><strong>Mask PT Write up form</strong></td>
<td>CCSS- W7.10 Write routinely over extended time frames for a range of discipline specific tasks and purposes CCSS- W7.2- write informative texts UDL- since this is an assessment of a writing standard, the responses should be written. If other standards based writing is done in lieu of this assessment, students may choose to: Create a powerpoint Give an oral presentation Use technology (laptops) to record presentation, make a video, animation, or otherwise answer the TEQ to the rubric’s standards.</td>
<td>Informational Text Writing assessment- Students will respond to the topical essential question, assessed by the rubric in six ways: 1. Introduction of idea- wearing/developing of symbolic masks 2. TEQ to Erik- how does the TEQ apply to the text’s main character- Erik? 3. TEQ to Self (persona)- how does the TEQ apply to “you”- the persona is the outside of the mask- explain your colors, words, and symbols 4. TEQ to Self (shadow)- how does the TEQ apply to “you”- the shadow is the inside of the mask- explain your colors, words and symbols 5. Vocabulary- students use targeted vocabulary words in context to demonstrate mastery over Tier II and III terms: archetype, symbolism, metaphor, persona, shadow, (Carl Jung) 6. Conclusion- bring closure to your discovery of understanding on the TEQ. I have attached a graphic organizer with idea stems <a href="#">here</a>. This can serve as food for thought as the teacher helps frame/organize expectations for this assessment, or you can hand it out as-is. I prefer leading students to this framework, as it matches the rubric, and the students are prepared this late in the year to tackle a task on their own, but for students that need extra scaffolding or assistance with ideas/content, the link will help.</td>
<td>Persona Shadow Archetype Symbolism Metaphor (Carl Jung)</td>
<td></td>
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**Summative Assessment 2**

| Archetype | CCSS- W7.1 Write arguments to support claims with clear reasons and evidence  
UDL- since this is an assessment of a writing standard, the responses should be written. If other standards based writing is done in lieu of this assessment, students may choose to:  
Create a powerpoint  
Give an oral presentation  
Use technology (Ipads) to record presentation, make a video, animation, or otherwise respond to the assessment. |
|---|---|

Furthermore, this assessment would be a great opportunity for a developed, final writing piece for the year. If applicable, include peer revisions, self revisions, and teacher revisions/edits to make publishable. For the sake of time, and the fact that we do numerous other process writings, I chose to make this task an on-demand writing piece focusing on self-to-text and self-to-character connections using evidence from the sources- NOT an assessment of the writing process itself, which is why these are supported standards instead of targeted standards.

Ask students together to compile a compendium of archetypal and symbolic references from the story. A list of the archetypes my students identified, researched, and discussed can be found [here](#). Many of these were identified before or during the Archetype slideshow/DBI on Day 20. Charge students with selecting 4 or more topics/archetypes/symbols from the cumulative list to create claims and argument paragraphs discussing the meaning of each archetype/symbol in the text. Consider this a “text companion” piece, to where students are answering the question: “which archetypes exist in The Phantom of the Opera, and what meaning do they have?”

*note that the Core Standards for argumentative writing differ from the informational/explanatory task expectations students just completed in Assessment 1. This, too, is an on-demand writing piece that could be lengthened into a process writing piece depending on the current writing goals and curricular advancement of the current writing process in class.*

**Symbol**

| Archetype | Metaphor  
Allusion |
|---|---|

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**Summative Assessment 3 (optional)**

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<tr>
<th>Copies of resource texts for students to choose from</th>
<th>UDL- student choice in task and demonstration of knowledge, audio and digital resources available. There is ample enough choice to help match individual students to their proper level of challenge and/or scaffolding needed to be successful in their</th>
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</table>

This is an optional/enrichment assessment*. Students have built a wealth of knowledge and the two standardized summative assessments of learning do not let students adequately demonstrate mastery of each Enduring Understanding. These assessments are not scaffolded and driven by student research, discovery, and use of strategies learned.

Option 1:
productive struggle with the new text or product.

| Students will create a separate text-to-text analysis comparing and contrasting a work of literature directly to the characters or themes of Phantom. (suggestions: Hunchback of Notre Dame, Twilight, Beauty and the Beast, Hades and Persephone, Shrek, Pandora’s Box, Sleeping Beauty, Cupid and Psyche, Alice through the Looking Glass, Bluebeard’s Castle, Snow White and Rose Red, The Frog King, Pygmalion and Galatca, Svengali)  
Option 2: Students will create a “why and how to” presentation for finding archetypes in literature (audience- students who do not understand archetypes). This can be a pamphlet, oral presentation, Ipad presentation, PowerPoint, etc.  
Option 3: Students may complete an extension analysis of another complex text in the Phantom’s Text Set:  
| A Child’s First Sorrow (Munch) - scaffolded assignment included  
| Mask of the Red Death (Poe) - minor scaffolding included  
| The Mask (Paul Laurence Dunbar)  
| The Birthmark (Hawthorne)  
| *This will be assessed using the rubric for symbol paragraphs

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<th>Vocabulary Self-Assessment</th>
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| Vocabulary Self-Assessment: Have students complete a vocabulary self-assessment on the VKR scale, and compare it to their initial ratings from the first day of the unit- reflect on the strategies that worked best for them.  
*note: this post-reflection has them rate themselves on a 1-4 scale instead of 1-5, making students choose a non-neutral option for their self-assessment.  
| All Tier II and III terms

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| (optional) Self-Reflection: Please ask students to answer the four following questions from their norm goals:  
What does it mean to “collaborate”?  
What does it mean to “engage”?  
What does it mean to “analyze”?  
What does it mean to make a “claim”?  
| Collaborate  
Engage  
Analyze  
Claim

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<th>Ask them to give themselves a rating on the proficiency scale for their efforts during this Unit, with a brief description of why they deserve that rating.</th>
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**Please be sure to see my supplemental materials:** DBI, notecatchers, Close reading assignment, rubrics, vocabulary, etc.

Examples for some of my students work can be seen [here](#) - noticing the two sides of each mask, with purposeful decisions as to the shape, size, color, etc.

Examples of my students’ mask write-ups are included [here](#). Notice the distinctions between what you believe constitutes a 2, 3, or 4 holistic score.