**Unit Title:** What’s Your Story? Seeing Through Another’s Perspective

**Created By:** Emily Morgan

**Subject:** English

**Grade:** 9

**Estimated Length (days or weeks):** 5-6 Weeks

### Unit Overview (including context):

This unit is designed to be taught with another classroom. It could be done with classrooms in the same building, in different schools, or even in different states. This unit asks students to try and be more empathetic and try to see the world through someone else’s eyes. Students will be asked to get to know a stranger (another student) and to then write a poem which tells a story from this stranger’s life, in the voice of the stranger. As an alternative, students could write a two voice poem, which would show where students found common ground.

My students will participate in this unit following the reading of *To Kill a Mockingbird*. During their study of the novel, students looked at different perspectives and how several characters could look at a particular incident from different points of view. This unit will help them to take this understanding into their own lives as they attempt to see the world through the perspective of a stranger their same age. This is not necessary to teach the unit, however, it is suggested students spend some time thinking about different perspectives prior to completing this unit. My students have also been studying poetry all year long. It would be beneficial for students to work with poetry prior to this unit.

My students will be paired up with students from another local junior high school. These students will interview each other, share their writing and stories about themselves. They will then be asked to write a poem, using poetic devices, which will share their partner’s story, written from their partner’s perspective. The partners will help to edit, revise, and polish the poem. The poems will then be published and made available for others to read. A poetry reading will be planned, where students can share their writing and meet their partner’s in person. This will be a powerful way to learn to see the world through the eyes of another.

### Unit Rationale (including Key Shift(s)):

The purpose of this unit is for students to work on their collaborative skills, understand another’s perspective and gain empathy, and write a strong narrative poem. Working collaboratively online will ask students to work on how to work with a partner effectively, how to communicate online effectively, and how to understand and respect another’s point of view. Students will learn more about poetry and use poetic devices to write a powerful poem which not only uses precise language, but will also help students to better see another’s perspective.

**Key Shifts:**
Shift Four: Students will collaborate effectively for a variety of purposes while also building independent literacy skills.
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<thead>
<tr>
<th><strong>Targeted Standards:</strong></th>
<th><strong>Essential Questions/Enduring Understandings:</strong></th>
<th><strong>Measurable Outcomes:</strong></th>
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<tbody>
<tr>
<td><strong>Central Standard:</strong></td>
<td><strong>Enduring Understandings:</strong></td>
<td><strong>Learning Goals:</strong></td>
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<td>● W.9.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</td>
<td>● An individual’s perspective affects how he/she sees the world.</td>
<td>● Students will write a narrative poem telling the story of their partner.</td>
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<td><strong>Reading (Informational):</strong></td>
<td>● By trying to understand another’s perspective, an individual gains empathy and understanding.</td>
<td>● Students will read several pieces of literature and informational text. They will use Critical Reading strategies.</td>
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<td>● RL.9.6: Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</td>
<td>● Attempting to see another’s perspective can change how an individual reacts to and treats another.</td>
<td>● Students will write a poem appropriate to the task of telling a story from another's perspective.</td>
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<td><strong>Reading (Literature):</strong></td>
<td>● Sometimes we have more in common with someone than we may have realized at first.</td>
<td>● Students will use Google Docs to complete their assignments.</td>
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<td>● RL.9.6: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</td>
<td>● Understanding perspective and point of view, can help us better understand the motivations of characters in literature.</td>
<td>● Students will participate effectively with their partner and also with members of their class.</td>
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<td><strong>Writing:</strong></td>
<td>● We all have a story to tell and we can use poetry and poetic devices to tell a story in a powerful way.</td>
<td>● Students will learn about poetic devices and then use these effectively in their poems.</td>
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<td>● W.9.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</td>
<td><strong>Essential Questions:</strong></td>
<td>● Students will reflect on the process and their learning.</td>
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<td>● W.9.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.</td>
<td>● What's Your Story?</td>
<td><strong>Success Criteria:</strong></td>
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<td><strong>Speaking and Listening:</strong></td>
<td>● Students will use first person point of view to write from their partner's perspective.</td>
<td>● Students will use first person point of view, tone, and purpose in various pieces of literary and informational texts.</td>
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<td>● SL.9.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</td>
<td>● Why should we share our stories?</td>
<td>● Students will set norms and goals for their conversations and work.</td>
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<td>● SL.9.1B: Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</td>
<td>● What stories do we choose to tell?</td>
<td>● Students will ask relevant questions to get to know their partner. They will ask follow-up questions to verify and clarify their partner’s story.</td>
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<td>SL.9.1C: Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</td>
<td>Language:</td>
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| ● L.9.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.  
  a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.  
  b. Analyze nuances in the meaning of words with similar denotations. | ● Students will use clear images, specific word choice and poetic devices to write a strong poem. |
| ● Students will use language which refrains from stereotypes and judgements. | ● Students will share specific examples from their collaboration to show their practice with empathy and compassion |

**Summative Assessment:**

- **Summative Assessment Description:** Students will write a poem, using the writing process, which will tell the story of their partner. The poem will use specific language, purposeful line breaks, and poetic devices. The final draft will be shared with their partner, published, and possibly read during a poetry reading. Standards Assessed: W.9.3, W.9.4, L.9.5

- **Depth of Knowledge (DOK) Explanation:** This assessment is Level 4. Students are asked to synthesize information from their partner, decide which details are important, write the story, and add poetic devices to ensure a powerful piece of writing.

- **Rubric or Assessment Guidelines:** See Assignment #9

**Central Text:** excerpt from “This is Water” by David Foster Wallace

**Text Complexity Analysis:**

- **Quantitative:**
  - Quantitative Measure of the Text: 1470L
  - Range: 1185L to 1385L
  - Associated Grade Band Level: 11-12

- **Qualitative:**
  - **Text Structure (story structure or form of piece):** The text is written in a common narrative style. The entire speech is quite long, but we are using an excerpt which is only about two pages.

  - **Language Clarity and Conventions (including vocabulary load):** The author is speaking to a group of college students and uses a lot of slang and common language in his speech. There are several challenging vocabulary words, however, they can be understood through context as well as direct instruction.

  - **Levels of Meaning/Purpose:** There are several levels of meaning within the excerpt. The main level is that of the story being told. The author spends a lot of time giving real world examples to illustrate his point. The underlying message is a little more challenging to grasp. He is challenging the readers to move from their “default setting” to one of more awareness.

  - **Knowledge Demands (life, content, cultural/literary):** The real life examples are easily understood and students should be able, with some help, to make connections to their own life.
### Reader-Task:

- **Possible Major Instructional Areas of Focus (include 3-4 CCS Standards) for this Text:**
  - CCSS.ELA-LITERACY.RI.9-10.6
    - Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.
  - CCSS.ELA-LITERACY.RI.9-10.2
    - Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
  - CCSS.ELA-LITERACY.RI.9-10.10
    - By the end of grade 9, read and comprehend literary nonfiction in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.
  - **Factors to consider with respect to the reader and task:** This text is appropriate for students in the 9th grade. The text is humorous and deals with frustration...which most students will be able to relate to. It describes how selfish we can be, and I think 9th graders are well aware of this.
  - **Potential Challenges this Text Poses:** The biggest challenge in this text are the long sentences which seem to go on and on and on. Students could easily get lost on the meaning of the sentence because it is so complex.
  - **Differentiation/Supports for Students:** This text is readable for my students. I plan to have students use critical reading strategies from our AVID Critical Reading Strategies book. This will help them to look at the text closely and analyze it for meaning. We will have been working on these techniques often prior to reading this text. There is a YouTube video which has a visual depiction of what is being said, so this will also help many students be able to access the text.

### Materials and Resources:

**Selected Texts:** Teachers could use these texts or ones of their own choosing.
- "The Importance of Telling Our Stories" by Rachel Freed
- Various Poems: see Poetry folder for resources.
- "This is Water" by David Foster Wallace

**Vocabulary Instruction**

<table>
<thead>
<tr>
<th>Targeted Academic Vocabulary</th>
<th>Targeted Content Area Vocabulary</th>
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<tbody>
<tr>
<td>&amp; Unit days they are taught, revised, and assessed.</td>
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<tr>
<td>Point of View</td>
<td>Default Setting</td>
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<tr>
<td>Empathy</td>
<td>Myriad</td>
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<td>Specificity</td>
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See Lesson Sequence (highlighted in blue)
### Instructional Sequence:

<table>
<thead>
<tr>
<th>Lesson /Day</th>
<th>Texts and Resources</th>
<th>Instructional Notes (Strategies in Bold)</th>
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<tbody>
<tr>
<td>1-2 Days</td>
<td>● Writer’s Notebooks  ● Chart Paper or Large Sticky Notes (or online tool) ● Assignment Sheet and Project Netiquette</td>
<td><strong>Frontloading the Unit</strong>&lt;br&gt;1. Introduce the <strong>essential question</strong> “What is your Story?” Have students <strong>Quick Write</strong> in their Writer’s Notebooks about the question. Students will share their responses with a partner. Following the sharing, have students add to their original writing: How do you get to know someone else’s story? How do you allow others to get to know your story? Again, students will turn and share. <em>Formative Assessment</em>&lt;br&gt;2. As a whole class, we will create an <strong>Anchor Chart</strong> about how we come to know another’s story. (This will be hung and available as a resource. Students may put a copy in their notebooks.)&lt;br&gt;3. Explain to students they are about to begin a project where they will be trying to find someone else’s story and share it in writing.&lt;br&gt;4. Introduce students to the project, with the Assignment Sheet (Project Netiquette can be copied on the back and should be mentioned today, but thoroughly gone over the first few times students are on the computers), which students will be working on for the next several weeks. A checklist of assignments is also a good idea (see example).&lt;br&gt;5. Ask students to generate a list of questions they’d like to ask their partner, in order to get to know them. Discuss how some questions might not be good/appropriate for their first conversation, but could be saved for a later conversation. Students should have 10 SOLID questions. <strong>Scaffolding</strong> The teacher could <strong>model this</strong> and have the students share suggestions for a whole class list or allow students to work in pairs or groups to generate questions.</td>
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<td>1 Day</td>
<td>● “The Importance of Telling Our Stories” by Rachel Freed</td>
<td><strong>Frontloading continued:</strong>&lt;br&gt;1. Students will <strong>Critically read</strong> “The Importance of Telling Our Stories.” (See handout for directions) <em>Formative Assessment</em> This assignment will help students see why telling our stories is important. (The “so what”)&lt;br&gt;2. <strong>Pair-Share:</strong> Have students share their responses with various partners.&lt;br&gt;3. <strong>Whole Class Discussion:</strong> How does this change or solidify our thinking?&lt;br&gt;<strong>Scaffolding</strong> Students could work with a partner for additional support.</td>
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<td>1 Day</td>
<td>● Many pairs of shoes (enough for each student to have one on his/her desk) ● Walking in Someone’s Shoes handout</td>
<td><strong>Frontloading continued:</strong>&lt;br&gt;1. Students will begin by using the <strong>WAGS heuristic</strong> to write about a common character/person as a class (<strong>I Do, We Do, You Do Strategy</strong>) As a class, we will brainstorm a character or person most students are pretty familiar with (character from a book or story we’ve read, someone famous, or a fairytale character). I’ll <strong>model</strong> how to begin adding to the heuristic, then I will ask for help when students are ready (<strong>I Do, We Do</strong>). <em>Formative Assessment</em></td>
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<td>1 Day</td>
<td>• Assignment #1 (All numbered Assignments can be found in the Collaborative Assignments Folder)</td>
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|       | 1. Students will participate in a **Pre-Reflection and brainstorm Norms.**  
2. Students will use the Pre-Reflection questions on Assignment #1 to begin thinking about how this project will work. Once students have finished writing, have students share their responses in small groups using the **Talking Bubbles Notecatcher** to capture ideas shared in their groups. Depending on time, students may only discuss a few of the questions. *Formative Assessment*  
3. **Whole Class Discussion:** What do we need to remember in moving forward?  
4. Students will then brainstorm **norms** to share with their partner. *Formative Assessment*  
**Scaffolding** When setting NORMS, the teacher may model this for students or allow them to work with a partner. |
| 2 Days | • Assignment #2  
• "Everybody has a Story" video.  
• Optional: Computer Lab/Mobile Lab (since much of this writing will be shared with partners, it might be a good idea to plan and have students type their responses). |
|       | 1. Students will complete the first part of **Assignment #2 (Part 1): Where do We Find Our Stories**  
The first part asks students to write on some more reflective prompts. The teacher can adjust time and amount as needed. These responses are great to share with their partners to help their partners get to know them better.  
2. Complete the second part of **Assignment #2 (Part 2): Everyone has a Story.** Using the link, share the background of this project and then show any of the four “flashback” clips. I would suggest “Balloons” and “Adoption.” Students will job down their **notices and wonders.** This will help students to start thinking about their partner’s story and how they will find the story they’d like to tell. Discuss how a story can be just a small thing; it doesn’t always have to be big, and sometimes you have to ask a lot of questions to figure out what the story is. After the video clips, have students share with a partner and then the whole class what they noticed and wondered. What does this tell us about stories? How can this help us in our project?  
3. Students will review the **WAGS heuristic** and will complete the template for themselves, to share with their partner. *Formative Assessment*  
**Scaffolding** Share a personal example you wrote to show students what this could look like for themselves. **Model the writing process by thinking aloud as you complete one section of the WAGS, sharing with students your thought process while writing.** |
| 1 Day | • Computer Lab/Mobile Lab  
• Assignment #3 |
|       | 1. **Revisit** the purpose for the assignment and the requirements.  
2. Have students **revise** and finalize the list of questions for partners. There should be 10 questions total. *Formative Assessment* |

**What's Your Story? Seeing Through Another's Perspective**  
Emily Morgan  
9th Grade English
3. Give students their partner assignment from the other school (see notes at the end of the unit).
4. Have students complete Assignment #3: Getting to Know Your Partner.
   **Scaffolding** Show examples of different ways to organize conversations. Create a screencast to show students how to create Google folders and documents. Walk students through the process if needed.

| 2 Days | Assignment #4  
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<td>Example Poems (See Poem Folder or find other relevant examples)</td>
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<td>Introduce how poems can be used to tell stories. This lesson will help students see how poems can be a powerful way to tell a story: Assignment #4: How Do We Share Our Stories?</td>
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<td>1. Begin by sharing a few poems which tell a story about a discrete experience. I like to begin with &quot;Origin Story&quot; by Sarah Kay and Phil Kaye because it models spoken poetry and a type of two-voice poem.</td>
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<td>2. Choose 3-4 poems to share aloud with students. These poems should be easily accessible to students. The purpose is to expose students to the story within a poem and how poets write these stories. Have students create a two-column chart in their notebooks or on a separate piece of paper. One column should be for notices and one column should be for wonders. After each poem, have students put notes in the chart and then share out with the whole class. Ask students what they notice about HOW the author chose to tell the story and what the story was.</td>
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<td>3. Then, students will complete Assignment #4: How Do We Share Our Stories. Provide several poem options for students to read. Students will complete a graphic organizer (Say-Do-Mean) for two of the poems they read. (It is a good idea for students to read many poems, but they don't need to take notes on all of the poems they read). If your students are not familiar with this technique, the teacher should model first.</td>
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<td>4. Students should share their notes with a small group and discuss what they will want to make sure and do when composing their own poems. Have each group use chart paper to document their ideas about what they will do in their own writing, based on the mentor texts they studied. Students will share these notes with the whole class and these posters can be left up during the unit as a reference. <em>Formative Assessment</em></td>
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<td><strong>Scaffolding</strong> Choose poems specifically for different levels of students. Work with small groups who may need more modeling.</td>
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| 1 Day | How Well do I Know These Words handout  
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<tr>
<td></td>
<td>Vocabulary Collection Instructions</td>
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<td></td>
<td>1. Introduce vocabulary by having students complete the chart: How Well do I Know These Words? <em>Formative Assessment</em></td>
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<td>2. Assign students a Vocabulary Collection, as a way for students to study and add these words to their personal vocabulary. Students should work on this in class, beginning with Default Setting and Myriad, so they will have these words prepared for their Close Reading of &quot;This is Water&quot;. Provide students with the original sentences from the text so they will have context for their definitions. Any work not finished in class should be done at home.</td>
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<tr>
<td>Time Frame</td>
<td>Activity</td>
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| **1 Day**  | ● Assignment #5  
           ● Computer Lab |
|            | 3. Students will complete **Assignment #5: Looking Further**. Students will read the responses from their partners. Students will answer the questions presented by their partners. They will also include their writing from Assignment #2. Students will ask any further questions they may have. |
| **2 Days** | ● This is Water ([YouTube](https://www.youtube.com) (9:23) and [Transcript](#))  
           ● Close Reading Assignment |
|            | This lesson is meant to help students see the greater purpose in what we are doing. How do we move past our default setting in order to be more aware of others' perspectives.  
1. Have students share the work for the words myriad and default setting with a partner or a small group. Have one member of the group share their definition with the whole group. Let students know Students should copy down the sentences from the text and add them to their vocabulary collections.  
2. **Critically read** This is Water (Close Reading Assignment)  
3. Have students have a follow up conversation, either whole class or small group, discussing what this writing says about the work we’re doing and why they think this is important. **Scaffolding** Students can work with a partner if needed. |
| **1 Day**  | ● Computer Lab  
           ● Assignment #6 |
|            | 1. Students will complete **Assignment #6: The Makings of a Story**. Students will read the responses from their partners. They will read the piece of writing shared by their partners. They will answer new questions presented by their partners. |
| **1-2 Days** | ● **Poetic Devices Pre-Assessment**  
           ● **Poetic Devices to Use in Your Writing** |
|            | 1. **Vocabulary Collections Due**  
2. Now it is time for students to start looking at HOW they will tell a powerful story (through strategic use of poetic devices and specific word choice).  
3. We’ll begin with a **Poetic Devices Pre-Assessment**. I’d like students to see what they know and don’t know. Students will be asked to use poetic devices in their writing. At least one will need to be a device they are less familiar with. After students take the Pre-Assessment, we’ll grade it together in class. *Formative Assessment*  
4. Students will pick two terms they are familiar with and want to use in their writing and one they are not familiar with or less familiar with (these would be ones they didn't answer to got wrong on the quiz). **Students who need extra support could do less, while students who are stronger in this area could do more**  
5. Students will spend the rest of the period completing the **Poetic Devices to Use in Your Writing** handout. The teacher should have poetry books available for students to find examples. Students could use the internet, literature books, the quiz, or any other sources available to find the definitions for the words. The teacher could also provide the definitions if desired.  
6. **Optional Practice: Practicing Poetic Techniques**  
   **Scaffolding** Students are naturally scaffolding for themselves here. They are choosing the words they need to study |
3 Days

1. Students will need the computers to access their partner’s last post (The other building will need to have already accessed the last post). It won’t be necessary for them to respond to their partner’s at this time, but they will need to read their partner’s WAGS information before beginning their draft. The day students are accessing their partners’ WAGS, teachers can print a copy so students can use it while they are writing their poem drafts.

2. **Assignment #7: Telling the Story (Part 1)** Students will write a rough draft of their poem (which will tell their partner’s story). Begin by modeling this process and writing with the students. Use information gathered from another teacher (preferably from the other building). As you write, share your thinking about how you are putting together your poem and why. Stress with students that this should tell a story, no be a list of facts. They will need to choose one story from their partners.

3. Students should try to include the poetic devices they chose to work with as they write their poem.

4. **Assignment #7: Telling the Story (Part 2)** Students will work with an in-class partner to add poetic devices to their poems. The partner will make suggestions about places in the poem which need more detail and clearer images. The partner will also make suggestions for places where poetic devices would bring out the story. Partners will help generate questions about places where more information could be needed (these questions can be used to get more ideas from their partner).

5. **Assignment #7: Telling the Story (Part 3) continued.** Students will type their drafts in order to share them with their partner. Students will also ask their partners further questions and advice on making the poem true to their partner’s story. Students should use the commenting tool in Google Docs to share their comments and questions.

**Scaffolding** Consider offering a template for any students who are struggling.

1-2 Days

1. Show students the Specificity Presentation. Allow students to talk about what they notice and think about the conversation and the idea of being more specific.

2. Give students the Specificity handout. Allow them to read the quote at the beginning. Then, go through the levels of abstraction with them. Draw their attention to the example and then allow them to try it out. Do one together as a class. Then have students work with a partner. Finally, have students fill out the last one on their own. This is challenging work, but the idea is not for them to be an expert, but for them to be more mindful about the words they use.

3. Ask students to complete the activity on the back of the handout. They should work on adding specific verbs to their writing.

1 Day

1. **Journal Write Reflection:** Have students write about how the work they are doing is related to Empathy and Point of View. **Formative Assessment**
2. Have students **share** their writing from the specificity activity with a partner or small group. Ask partners or groups to underline the best sentences (ones which use specific verbs) in each other’s writing. Have each person share one best line with the whole class. Comment on strong uses of specific verbs and work with sentences which still might need some work.

3. Students will return to their **poem drafts**. They will work on **adding specific language** to their writing.

**Scaffolding** Students can work with a partner to highlight “to be” verbs or words which lack specificity. Then students can work to add more specific words to their writing. Students can use the Poem Planning Guide if necessary.

| 1 Day | • Assignment #8  
• Computer Lab | 1. **Assignment #8: Revising our Writing**. Students will read their responses from their partners. Students will answer/respond to their partners’ queries.  
2. With remaining time, students will begin working on revisions based on their partner’s responses. |
| 2 Days | • Line Breaks Handout | 1. Students will **write a paragraph** beginning with the words, “If only...” Allow them 3-4 minutes to write. The teacher will write with the students (I find it helpful to type my writing up so I can project it later with the projector: A document camera would also work for handwritten examples.) Students will set aside the writing.  
2. Give students the handout, **Using Purposeful Line Breaks in Your Poetry**. Go through the two different types of line breaks with students. Have students discuss the differences in the two.  
3. Go back to your writing from the beginning of the period. Using the projector or the document camera, **model** for students how different line breaks would cause your poem to look different ways and be read in different ways. Ask students to do the same with their writing. They can share with a partner and get advice on which works better.  
4. Students will begin to **experiment** with using line breaks purposefully in their poems.  
5. Students will get feedback from peers on their use of line breaks.  
6. Students will decide what they like the best and they will make any other final revisions to their writing. |
| 1 Day | • Titles Handout  
• Titles Lesson  
• Slideshow | 1. This is the final day for students to finalize their poems.  
2. Follow the slideshow for directions:  
   a. Have students complete a **jigsaw** about titling poems.  
   b. Have students practice writing titles for a short poem.  
   c. Have students create a title for their own poem. |
| 1 Day | • Computer Labs  
• Assignment #9  
• Rubric | 1. Students will complete **Assignment #9: The Final Draft**. This will be the last time students will “converse” with their partner. They will type their final draft and leave a final message.  
**Scaffolding** The rubric can be modified with fewer criteria for students.** |
| 1-2 Days | • Computer Labs | 1. Students will complete **Assignment #10: The Final Reflection**. |
2. **Gallery Walk**: Students will get out their poems. Students will receive a copy of the Cornell Notes. Students will place their poem on their desk. During the Gallery Walk, students will move from seat to seat, reading their classmates' poems and taking notes. After 15 minutes, students will return to their seats and complete the summary. Students will share summaries with their groups and then share out with the whole class.

3. **Team Huddle Reflection**: Students will wander the room as music is playing. When the music stops, students will be directed to huddle up in teams of 2, 3, 4, or 5. Any leftover students will huddle up. A reflection question will be projected on the screen and students will discuss in their teams. The music will begin again, and the process will repeat.
Text Excerpt: *From “This is Water” by David Foster Wallace*

**QUOTE #1**

Please respond below to the following quote. You can summarize it, connect to it, agree or disagree with it, share an example, etc.

“The point is that petty, frustrating crap like this is exactly where the work of choosing is gonna come in. Because the traffic jams and crowded aisles and long checkout lines give me time to think, and if I don’t make a conscious decision about how to think and what to pay attention to, I’m gonna be pissed and miserable every time I have to shop. Because my natural default setting is the certainty that situations like this are really all about me. About MY hungriness and MY fatigue and MY desire to just get home, and it’s going to seem for all the world like everybody else is just in my way.”

**QUOTE #2**

“If I choose to think this way in a store and on the freeway, fine. Lots of us do. Except thinking this way tends to be so easy and automatic that it doesn't have to be a choice. It is my natural default setting. It’s the automatic way that I experience the boring, frustrating, crowded parts of adult life when I’m operating on the automatic, unconscious belief that I am the center of the world, and that my immediate needs and feelings are what should determine the world’s priorities.”

**QUOTE #3**

“The thing is that, of course, there are totally different ways to think about these kinds of situations. In this traffic, all these vehicles stopped and idling in my way, it’s not impossible that some of these people in SUV’s have been in horrible auto accidents in the past, and now find driving so terrifying that their therapist has all but ordered them to get a huge, heavy SUV so they can feel safe enough to drive. Or that the Hummer that just cut me off is maybe being driven by a father whose little child is hurt or sick in the seat next to him, and he’s trying to get this kid to the hospital, and he’s in a bigger, more legitimate hurry than I am: it is actually I who am in HIS way.”

**Text-Dependent Questions:**

Quote #1: How does Foster Wallace suggest we move past our “default setting”?

Quote #2: What metaphor is Foster Wallace using to describe our selfish view of the world? Do you think this metaphor is appropriate? Create a metaphor of your own to describe our natural selfish state.

Quote #3: In this passage, how does Foster Wallace try to see the world differently...from another perspective?

Quote #4: What is Foster Wallace suggesting we do, in order to change the way we view the world? Describe how you might be able to do this in your own life.

Quote #5: Describe Foster Wallace’s view of education. What is his idea of a “real” education? Do you agree or disagree? Explain.
QUOTE #4

“But most days, if you’re aware enough to give yourself a choice, you can choose to look differently at this dead-eyed, over-made-up lady who just screamed at her kid in the checkout line. Maybe she’s not usually like this. Maybe she’s been up three straight nights holding the hand of a husband who is dying of bone cancer. Or maybe this very lady is the low-wage clerk at the motor vehicle department, who just yesterday helped your spouse resolve a horrific, infuriating, red-tape problem through some small act of bureaucratic kindness. Of course, none of this is likely, but it’s also not impossible. It just depends what you want to consider: If you’re automatically sure that you know what reality is, and you are operating on your default setting, then you, like me, probably won’t consider possibilities that aren’t annoying and miserable. But if you really learn how to pay attention, then you will know there are other options. It will actually be within your power to experience a crowded, hot, slow, consumer-hell type situation as not only meaningful, but sacred, on fire with the same force that made the stars: love, fellowship, the mystical oneness of all things deep down.”

QUOTE #5

“The really important kind of freedom involves attention and awareness and discipline, and being able truly to care about other people and to sacrifice for them over and over in myriad petty, unsexy ways every day. That is real freedom. That is being educated, and understanding how to think. The alternative is unconsciousness, the default setting, the rat race, the constant gnawing sense of having had, and lost, some infinite thing.

It is about the real value of a real education, which has almost nothing to do with knowledge, and everything to do with simple awareness; awareness of what is so real and essential, so hidden in plain sight all around us, all the time that we have to keep reminding ourselves over and over:

‘This is water.’
‘This is water.’”
### Scaffolds and Extensions

<table>
<thead>
<tr>
<th>UDL Components:</th>
<th>Support for students who are ELL, have disabilities or read well below grade level text band:</th>
<th>Extensions for advanced students:</th>
</tr>
</thead>
<tbody>
<tr>
<td>UDL 3.2: Highlight patterns, critical features, big ideas, and relationships</td>
<td>I’d like for students to look at examples and take time to notice how authors are writing, so they can in turn imitate this style in their own writing.</td>
<td>The nature of this assignment allows advanced students to push themselves.</td>
</tr>
<tr>
<td>• I’d like for students to look at examples and take time to notice how authors are writing, so they can in turn imitate this style in their own writing.</td>
<td>I’d also like for students to find the similarities they share with their West partner...where do their lives intersect, where do they find commonalities?</td>
<td>Poetry examples used could be more complex poems.</td>
</tr>
<tr>
<td>UDL 6.2: Support planning and strategy development</td>
<td>I want students to work on setting an end goal and then doing backwards planning to accomplish it. I’d like them to be responsible for getting to the end product successfully.</td>
<td>Students will pick poetic devices to work with, which they are less familiar with. If a student is very strong in this area, they could work on more or more complicated devices.</td>
</tr>
<tr>
<td>• I want students to work on setting an end goal and then doing backwards planning to accomplish it.</td>
<td>I’m really hoping this project seems relevant to the students. I’m hoping to help them make connections between work we’ve done and the real world. I want them to have an authentic experience!</td>
<td></td>
</tr>
<tr>
<td>UDL 7.2: Optimize relevance, value, and authenticity</td>
<td>Support for students who are ELL, have disabilities or read well below grade level text band:</td>
<td></td>
</tr>
<tr>
<td>• I’m really hoping this project seems relevant to the students. I’m hoping to help them make connections between work we’ve done and the real world. I want them to have an authentic experience!</td>
<td>See specific scaffolding suggestions in the Instructional Notes.</td>
<td></td>
</tr>
</tbody>
</table>

### Other (important elements not captured in this template, explanation, reflection supplementary materials):

Assigning partners. The teachers from my building and the teachers from the other building met several times. We met to set up the calendar for days our students would have the labs (my school was always scheduled first, with the second school a day or two later). We also met to assign students. We matched up our class lists and tried to make sure the students would be equally motivated to complete the project. Some students had to be in groups of three, as our school has fewer students.