

NSD Idaho Core Standards Unit Plan



Grade(s)/Course: <p style="text-align: center;">4th</p>	Title of the Unit of Study <p style="text-align: center;">Traditional Literature through the Lens of Readers and Writers</p>	Proposed Duration: <p style="text-align: center; color: blue;">3-4 weeks</p>
Teachers: Katy Shea kshea@nsd131.org Heather Yarbrough hyarbrough@nsd131.org		
Essential Question(s)/ Big Idea(s): Why do people tell stories? What story do you have to tell?		
Learning Outcomes of the Unit/ Standards: Students will... <p style="text-align: center; color: red;"> CCSS.ELA-Literacy.RL.4.9 Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures. </p> <p style="text-align: center; color: red;"> CCSS.ELA-Literacy.W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. </p> <p style="text-align: center; color: red;"> CCSS.ELA-Literacy.SL.4.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. </p>		
End of Unit Assessment: How will students demonstrate what they know? Performance task? <p style="text-align: center; color: red;">See attached document</p>		

ELA Key Shifts <input checked="" type="checkbox"/> Read Text Closely <input checked="" type="checkbox"/> Text Based Evidence <input type="checkbox"/> Writing from Sources <input type="checkbox"/> Academic Vocabulary <input type="checkbox"/> Value evidence <input type="checkbox"/> Increasing Text Complexity <input checked="" type="checkbox"/> Building Disciplinary Knowledge <input checked="" type="checkbox"/> Balance of Texts <input checked="" type="checkbox"/> Balance of Writing Other: <input type="checkbox"/> Use technology and digital media strategically and capably <input checked="" type="checkbox"/> Come to understand other perspectives and cultures <input type="checkbox"/> Incorporate speaking and listening appropriately	Mathematical Practices <input type="checkbox"/> Make sense of problems and persevere in solving them. <input type="checkbox"/> Reason abstractly and quantitatively. <input type="checkbox"/> Construct viable arguments and critique the reasoning of others <input type="checkbox"/> Model with mathematics. <input type="checkbox"/> Use appropriate tools strategically. <input type="checkbox"/> Attend to precision. <input type="checkbox"/> Look for and make use of structure. <input type="checkbox"/> Look for and express regularity in repeated reasoning.
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Frontloading:
 -Chalk Talk (pg. 10) - Why do people tell stories (to be revisited throughout the unit)

-Watch YouTube video on storytelling- Choose one that is most appropriate for your class. There are also a variety of others! Please add possibilities to list to share with others!
http://www.youtube.com/watch?v=BNY7L_RdObA
<http://www.youtube.com/watch?v=rNBNGl9uLCI>
<http://www.youtube.com/watch?v=J6Yi0xIhjRI>
<http://www.youtube.com/watch?v=THDXEjMmPtI>

-Add new understandings about why people tell stories to note catcher (use what is already familiar to your students as note catcher)

Vocabulary:

Traditional Literature (as a genre)

- Myths
- Legends
- Fables
- Tall Tales
- Fairy Tales

Lessons: (number of lessons will vary)

Learning Task:	Key Questions:	Proof of Learning/Assessment	Scaffold of Activities: For exploring and practicing concepts.
<p>Day 1: Frontloading activity</p> <p>Intro to Traditional literature criteria (criteria found on Compare and Contrast Strategy pg. 5). Use Frayer Model to define Traditional lit.</p>	<p>Why do people tell stories? What story do you have to tell? What's the big deal with traditional literature? Why write traditional literature?</p>	<p>Note Catcher (Teacher Choice) Frayer Model (pg. 5)</p>	<p>Principles of Sequencing</p> <ul style="list-style-type: none"> • Close to home -> Far from Home • Current Knowledge -> Need to Know • Visual -> Written • Short -> Long
<p>Days 2, 3: Close read of 2 different traditional literature pieces. Use Annotating Text protocol (pg. 9), Helping Students Read Closely protocol (pg. 8) and "I do" - read aloud process.</p> <p>Text: Mufaro's Beautiful Daughters by John Steptoe and The Theft of Thor's Hammer from Norse Myths and Legends by Ignite</p> <p>After reading both stories, compare the pattern of events by generalizing the actions of characters on the anchor chart.</p>	<p>What is traditional literature? How do we know if a story fits into this genre? Why write traditional literature?</p>	<p>Compare/Contrast Strategy (pg. 6)</p> <p>Create Anchor Chart on Traditional Literature (pg. 7)</p>	<ul style="list-style-type: none"> • Easy -> Hard • Concrete -> Abstract • Directly Stated -> Implied • Supported -> Independent • Whole -> Part -> Whole • Learning -> Doing -> Reflecting • Model -> Mentor -> Monitor <p>Differentiation (based on principles of UDL):</p> <p>Multiple Modes of Representation:</p> <p>Provide options for perception</p>
<p>Day 4: Students will be given a story to read. They will have to decide whether it is traditional literature or not and be able to justify their claim using Four Corner strategy.</p> <p>Text: The Native American Cinderella (Canada) pg. 15-16</p>		<p>Four Corners (See Check for Understanding: Key Assessments for Learning Techniques pg. 11-13)</p>	<p>Provide options for language, mathematical expressions, and symbols</p> <p>Provide options for comprehension</p> <p>Multiple Modes of Expression:</p> <p>Provide options for physical action</p>
<p>Day 5, 6: Students will close read 2 different traditional pieces of literature using a</p>		<p>Compare/Contrast Strategy (pg. 6)</p>	<p>Provide options for expression and communication</p>

<p>shared reading process. Students will then work in pairs to add to the Compare/Contrast Strategy Text: The Hero and the Horned Snakes- A Cherokee Myth from American Indian Stories and Legends by Ignite and Theseus and the Minotaur from Greek Myths and Legends by Ignite</p> <p>After reading both stories, compare the pattern of events by generalizing the actions of characters on the anchor chart.</p>		<p>Glass/Bugs/Mud with explanation (See <i>Check for Understanding: Key Assessments for Learning Techniques</i> pg. 11-13) on what is traditional literature/the criteria/purpose of?</p>	<p><i>Provide options for executive functions</i></p> <p>Multiple Means of Engagement:</p> <p><i>Provide options for recruiting interest</i></p> <p><i>Provide options for sustaining effort and persistence</i></p> <p><i>Provide options for self-regulation</i></p>
<p>Day 7: Intro to rewrite/retell of Traditional literature- Use mentor text and close reading process to look at this through the eyes of the writer/storyteller...</p> <p>Mentor Text: The Theft of Idun's Apples: A Twice Told Norse Myth</p>		<p>Written Conversation Protocol pg. 14</p>	
<p>Day 8: rewrite one of the texts read earlier (student choice) as a class</p> <p>Oral Retell of one of the texts</p> <p>Day 9: Look at the generalized pattern of events from one of the two anchor charts created as a class. Outline a new story using the same format as the anchor chart, using the generalized pattern of events as a guide.</p> <p>(Make sure that your new story does not replicate any of the specific pattern of events in a story read, but rather follows the general pattern with a new context)</p>	<p>How of the pattern of events similar in different pieces of traditional literature?</p> <p>How can you use these patterns to create a story of your own?</p>	<p>Give One- Get One- Move On pg. 15</p>	
<p>Day 10, 11, 12: Students will work with their guided reading groups and read two pieces of traditional literature using Compare/Contrast strategy as their guide. They will then choose one text to rewrite as a group.</p>		<p>Hot Seat (See <i>Check for Understanding: Key Assessments for Learning Techniques</i> pg. 11-13) To be used on one of the 4 days...</p>	
<p>Day 13, 14: Performance Task</p>		<p>Summative Assessment</p>	

Day 15: Students tell their stories in small groups.			
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Summative Assessment/ Authentic Performance Task:

See attached document

Rubric/ Assessment Guide:

See attached document

Reflections/Ideas/Other thoughts:

Resources:

Mondo Book Shop books-

The Frog Who Would Be King 850L; Guided Reading: M

Pheasant and Kingfisher 560L; Guided Reading: L

Mysterious Spinners 870L ; Guided Reading: P

Demeter and Persephone 1060L; Guided Reading: O

The Theft of Ildun's Apples Guided Reading: Q

Ignite Series- All About Myths from Heinemann-

Greek Myths and Legends 910L Guided Reading: U-W

American Indian Stories and Legends 920L Guided Reading: U-W

Chinese Myths and Legends 920L Guided Reading: U-W

Norse Myths and Legends 950L Guided Reading: U-W

Mufaro's Beautiful Daughters by John Steptoe 720L; Guided Reading: N

Engage New York Strategies found at <https://www.engageny.org/resource/grades-3-5-ela-curriculum-appendix-1-teaching-practices-and-protocols>

Websites:

<http://americanfolklore.net/folklore/myths-legends/>

<http://www.kids-and-books.com/myths-and-legends.html>

<http://www.storiestogrowby.com/choose.html>

Frayer Model

The Frayer Model is a graphical organizer used for word analysis and vocabulary building. This four-square model prompts students to think about and describe the meaning of a word or concept by...

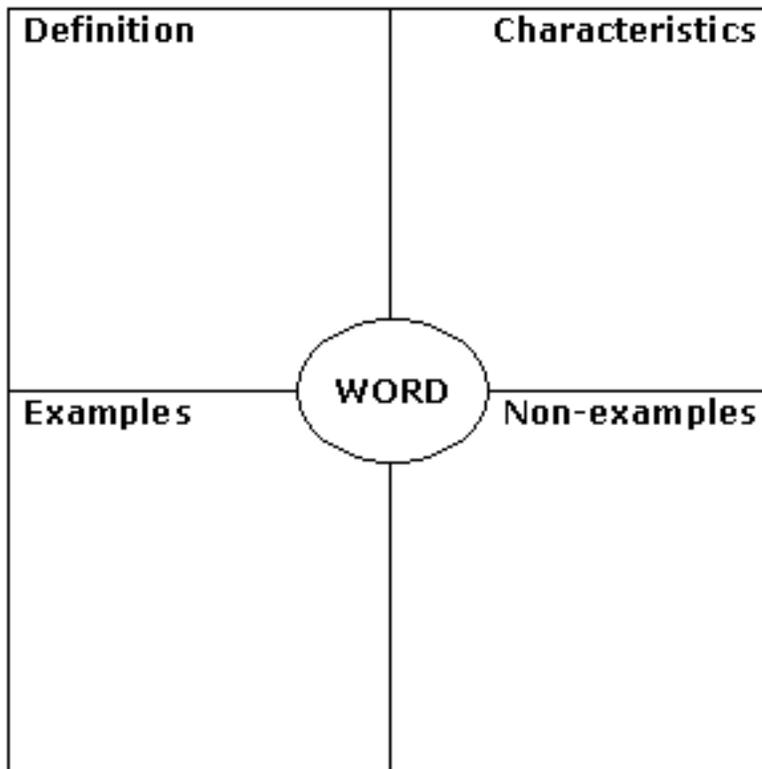
- Defining the term,
- Describing its essential characteristics,
- Providing examples of the idea, and
- Offering non-examples of the idea.

This strategy stresses understanding words within the larger context of a reading selection by requiring students, first, to analyze the items (definition and characteristics) and, second, to synthesize/apply this information by thinking of examples and non-examples.

Steps to the Frayer Model:

1. Explain the Frayer Model graphical organizer to the class. Use a common word to demonstrate the various components of the form. Model the type and quality of desired answers when giving this example.
2. Select a list of key concepts from a reading selection. Write this list on the chalkboard and review it with the class before students read the selection.
3. Divide the class into student pairs. Assign each pair one of the key concepts and have them read the selection carefully to define this concept. Have these groups complete the four-square organizer for this concept.
4. Ask the student pairs to share their conclusions with the entire class. Use these presentations to review the entire list of key concepts.

Frayer Model



Learn More:

Frayer, D., Frederick, W. C., and Klausmeier, H. J. (1969). *A Schema for Testing the Level of Cognitive Mastery*. Madison, WI: Wisconsin Center for Education Research.

Compare and Contrast Strategy from *The Core Six* pgs. 16-26

Phase One: Description

	Criteria	
	<u>Theme</u> <ul style="list-style-type: none"> • Triumph of good vs. evil • Trickery • Hero's quest • Reversal of fortune • Small outwitting big 	
	<u>Pattern of Events</u> <ul style="list-style-type: none"> • Once upon a time... They lived happily ever after... • Stereotyped characters • Anthropomorphism • Cause-and-effect • Happy ending for the hero • Magic is accepted as normal 	
	<u>Writer's Note</u> <ul style="list-style-type: none"> • Author is unknown... • Retelling 	

Phase Two: Comparison
Top Hat Graphic Organizer

Phase Three: Conclusion

Phase Four: Application

Anchor Charts: Making Thinking Visible

Purpose

- Anchor charts build a culture of literacy in the classroom, as teachers and students make thinking visible by recording content, strategies, processes, cues, and guidelines during the learning process.
- Posting anchor charts keeps relevant and current learning accessible to students to remind them of prior learning and to enable them to make connections as new learning happens.
- Students refer to the charts and use them as tools as they answer questions, expand ideas, or contribute to discussions and problem-solving in class.

Building Anchor Charts

- Teachers model building anchor charts as they work with students to debrief strategies modeled in a mini-lesson.
- Students add ideas to an anchor chart as they apply new learning, discover interesting ideas, or develop useful strategies for problem-solving or skill application.
- Teachers and students add to anchor charts as they debrief student work time, recording important facts, useful strategies, steps in a process, or quality criteria.
- Students create anchor charts during small group and independent work to share with the rest of the class.

Above: <http://www.suite101.com>

Above:

<http://twowritingteachers.wordpress.com/2010/08/23/evolution-of-anchor-charts/>

A Note on Quality

- Anchor charts contain only the most relevant or important information so as not to confuse students.
- Post only those charts that reflect current learning and avoid distracting clutter—hang charts on clothes lines or set-up in distinct places of the room; rotate charts that are displayed to reflect most useful content.
- Charts should be neat and organized, with simple icons and graphics to enhance their usefulness (avoid distracting, irrelevant details and stray marks).
- Organization should support ease of understanding and be accordingly varied based on purpose.
- Charts are best in simple darker earth tones that are easily visible (dark blue, dark green, purple, black and brown—use lighter colors for accents only).

For a wide variety of sample anchor charts, see

<http://www.readinglady.com/mosaic/tools/AnchorChartPhotographsfromKellyandGinger/>

Close Reading Protocol

(http://www.rmssc.org/Data/documents/exhibits/Race/Close%20reading%20protocol_061812.pdf)

Overview: These steps for close reading are specifically tailored for digging deeply into short passages of complex text. The complexity may arise from challenging lexile levels in relation to your students' readiness, from figurative language or abstract concepts, from unusual organization or structure, and/or from the complexity of the ideas within the text selection.

Process and Scaffolding: This protocol may be chunked into smaller steps and spread over several days, especially the first time it is introduced to students. Each section has unique learning demands and requires prior skills in word attack strategies, using context clues, and annotating text. Students will benefit from teacher modeling of each part, practice time, and re-teaching before putting all the pieces together. Gradually release the steps to students, providing less guidance and increasing their independence.

Steps:

1. Reading #1: Getting to know the text

Read the selection, silently or aloud based on preference and need. The purpose for this first reading is to enjoy the selection, to get a general sense of its flow and ideas, and to build fluency.

2. Reading #2: Capturing the gist

Re-read the selection individually or guided by teacher modeling, depending on student need. The purpose of this reading is to locate the most important information by building on what you know and making connections to unfamiliar words and phrases to make meaning.

- Beginning with the first sentence, underline what you know and summarize the ideas with annotation above the line of text. Circle unfamiliar words or phrases. Continue through the first paragraph.
- State the gist or central idea of the paragraph in your own words. Write it as a short phrase in the margin.
- If you cannot decipher the gist,
 - a. Return to any unknown vocabulary and
 - For students who can read the words with fluency, use the five steps for context clues to uncover meaning (see below).
 - For students who cannot read the passage, begin with word attack strategies and then move to context clues if needed (see below).
 - b. Consult a resource (dictionary, guide to using context clues, etc.) if necessary.
 - c. Re-read the paragraph and follow the steps for capturing the gist again.
 - Ink-pair-share concept summaries: First rewrite the passage in your own words, sentence by sentence. Share your translation with a partner. Partners check off each concept in the selection as they hear it re-phrased. Switch roles and repeat.
 - Together, pairs may create a concept map of the selection, showing how ideas are interconnected and developed in the text. Model this as needed for students.
- If there is confusion on any section, repeat steps a-c above.

3. Reading #3: Teacher frames this stage with rich, evidence-based text-dependent questions that students focus on during this reading. This question may be centered on developing inferences or asking their own questions to dig for deeper information/ uncover assumptions and analyze arguments in the text, or it may be content-specific for building and expanding background knowledge.

- Students re-read targeted sections of the text and complete recording forms that drive the text-dependent questions
- Share with a partner, noting areas of agreement and differences
- Share with whole group using a sharing or discussion protocol based on purpose and preference.

Annotating Text

Definition

Annotating text goes beyond underlining, highlighting, or making symbolic notations or codes on a given text. Annotation includes adding purposeful notes, key words and phrases, definitions, and connections tied to specific sections of text.

Purpose:

Annotating text promotes student interest in reading and gives learners a focused purpose for writing. It supports readers' ability to clarify and synthesize ideas, pose relevant questions, and capture analytical thinking about text. Annotation also gives students a clear purpose for actively engaging with text and is driven by goals or learning target(s) of the lesson.

Through the use of collaborative annotation (annotations made by multiple individuals on the same text), learners are given the opportunity to “eavesdrop on the insights of other readers” (Wolfe & Neuwirth, 2001). Both peers and instructors can provide feedback in order to call attention to additional key ideas and details. Annotating text causes readers to process information at a deeper level and increases their ability to recall information from the text. It helps learners comprehend difficult material and engage in what Probst (1988) describes as, “dialogue with the text.”

Procedure

1. Define the **purpose** for annotation based on learning target(s) and goals. Some examples include:
 - a. Locating evidence in support of a claim
 - b. Identifying main idea and supporting details,
 - c. Analyzing the validity of an argument or counter-argument
 - d. Determining author's purpose
 - e. Giving an opinion, reacting, or reflecting
 - f. Identifying character traits/motivations
 - g. Summarizing and synthesizing
 - h. Defining key vocabulary
 - i. Identifying patterns and repetitions
 - j. Making connections
 - k. Making predictions
2. Model **how** to annotate text:
 - a. Select one paragraph of text from the reading, highlight or underline key word(s) or phrase(s) related to the lesson's purpose, using the “think aloud” strategy to share with students why you marked certain selections of the passage.
 - b. Based on your “think aloud,” model writing an annotated note in the margin, above underlined words and phrases, or to the side of text.
3. Distribute the **materials** students will need, such as books, articles, highlighters, pencils, etc.
4. Practice annotating with students, choosing another paragraph/section of text, reminding them of the **purpose**. Have them highlight, underline, or circle relevant words and phrases in the reading and add annotations. Have students share what they selected and explain the annotation each made. Repeat over several classes or as necessary, working on gradual release toward student independence.

References

Porter-O'Donnell, C. (May, 2004). Beyond the Yellow Highlighter: Teaching Annotation Skills to Improve Reading Comprehension. *English Journal*, 95: 82-89.

Probst, R. (Jan., 1988). Dialogue with a Text. *English Journal*, 77(1): 32-38.

Wolfe, J. L. and Neuwirth, C. M. (2001). From the Margins to the Center: The Future of Annotation. *Journal of Business and Technical Communication*, 15(3): 333-371.

Chalk Talk Protocol

A Method for Having a Silent Discussion about an Important Issue

Overview

A chalk talk is a simple procedure to promote discussion and awareness of issues and perspectives—silently. A chalk talk is also an excellent way to promote awareness of patterns and problems, and to insure that all voices are heard.

Procedure

1. **Formulate an important, open-ended question** that will provoke comments and responses.
2. **Provide plenty of chart paper and colored pencils and arrange a good space for participants to write and respond.** Write the question or topic in the middle of the paper in bold marker.
3. **Explain the chalk talk protocol** and answer any participant questions.
4. **Set-up norms for the chalk talk:** This technique only works if everyone is writing and responding throughout the designated time period. Make it clear that everyone is responsible for writing, reading other people's comments, and responding; there should be no talking; and no one should sit down until the time period is over. Opinions must be freely expressed and honored, and no personal attacks are allowed.
5. **Allow 10-20 minutes for the chalk talk.** As facilitator, it's helpful to walk around and read, and gently point participants to interesting comments. All writing and responding is done in silence.
6. **Search for patterns.** In pairs, participants should read through all the postings and search for patterns and themes (or "notice and wonder"). This part takes about 5 minutes.
7. **Whole-group share:** Pairs should report out patterns and themes, round-robin style, until all perceptions are shared.
8. **Process debrief:** What was the experience like of "talking" silently?

Checking for Understanding: Key Assessment for Learning Techniques

When we check all students' levels of understanding throughout each lesson, it sets the tone that everyone's thinking is important and necessary, and we forward the learning and engagement of all. Some techniques are too time-consuming to use as quick pulse checks, but using these key techniques together in all lessons allows us to track learning and adapt instruction appropriately on the spot.

In All Lessons, Teachers:

Ground the lesson in the learning target. This means they:

- Post the target in a visible, consistent location
- Discuss the target at the beginning of class with students, having students put the target into their own words, explain its meaning, and explain what meeting the target might look like
- Reference the target throughout the lesson
- Return explicitly to the target during the debrief, checking for student progress

Use Cold Call. This means they:

- Name the question before identifying students to answer it
- Call on students regardless of whether they have hands raised, using a variety of techniques such as random calls or tracking charts to ensure all students contribute, name sticks or name cards
- Scaffold the questions from simple to increasingly complex, probing for deeper explanations
- Connect thinking threads by returning to previous comments and connecting them to current ones. In this way, listening to peers is valued, and even after a student's been called on, he or she is part of the continued conversation and class thinking

Use No Opt Out. This means they:

- Require all students to correctly answer questions posed to them
- Always follow incorrect or partial answers from students by giving the correct answer themselves, cold calling other students, taking a correct answer from students with hands raised, cold calling other students until the right answer is given, and then returning to any student who gave an incorrect or partial answer for complete and correct responses

Use guided practice before releasing students to independent application. This means they:

- Ask students to quickly try the task at hand in pairs or in a low-stakes environment
- Strategically circulate, monitoring students' readiness for the task and noting students who may need reteaching or would benefit from an extension or more challenging independent application
- Use an appropriate quick-check strategy (see below in Tools/Protocols section) to determine differentiation or effective support during independent application time

End with an effective debrief. This means they:

- Return explicitly to the learning targets (both academic and character/habits of work)
- Elicit student reflection towards the learning target(s), probing for students to provide evidence for their own and/or class progress
- Celebrate or have students celebrate individual, small group or whole class successes
- Identify or have students identify goals for improvement around the target(s)

Quick--- --- --- Check

Tools

and

Protocols

The following tools and protocols promote engagement by checking for all students' understanding and by reflecting on and emphasizing effective work habits.

Go-around

When a one- or two-word answer can show understanding, self- or group assessment, or readiness for a task, teachers ask students to respond to a standard prompt one at a time, in rapid succession around the

room.

Whiteboards

Students have small white boards at their desks or tables and write their ideas/thinking/answers down and hold up their boards for teacher and/or peer scanning.

Hot Seat

The teacher places key reflection or probing questions on random seats throughout the room. When prompted, students check their seats and answer the questions. Students who do not have a hot seat question are asked to agree or disagree with the response and explain their thinking.

Fist-to-Five or Thumb-Ometer

To show degree of agreement, readiness for tasks, or comfort with a learning target/concept, students can quickly show their thinking by putting their thumbs up, to the side or down; or by holding up (or placing a hand near the opposite shoulder) a fist for 0/Disagree or 1-5 fingers for higher levels of confidence or agreement.

Glass, Bugs, Mud

After students try a task or review a learning target or assignment, they identify their understanding or readiness for application using the windshield metaphor for clear vision. Glass: totally clear; bugs: a little fuzzy; mud: I can barely see.

Red Light, Green Light

Students have red, yellow, and green objects accessible (e.g. popsicle sticks, poker chips, cards), and when prompted to reflect on a learning target or readiness for a task, they place the color on their desk that describes their comfort level or readiness (red: stuck or not ready; yellow: need support soon; green: ready to start). Teachers target their support for the reds first, then move to yellows and greens. Students change their colors as needed to describe their status.

Table Tags

Place paper signs/table tents in three areas with colors, symbols or descriptors that indicate possible student levels of understanding or readiness for a task or target. Students sit in the area that best describes them, moving to a new area when relevant.

Sticky Bars

Create a chart that describes levels of understanding, progress or mastery. Have students write their names or use an identifying symbol on a sticky note and place their notes on the appropriate place on the chart.

Learning Line-ups

Identify one end of the room with a descriptor such as “Novice” or “Beginning” and the other end as “Expert” or “Exemplary”. Students place themselves on this continuum based on where they are with a task or learning target. Invite them to explain their thinking to the whole class or the people near them.

Human Bar Graph

Identify a range of levels of understanding or mastery (e.g. beginning/developing/ accomplished or Confused/I'm okay /I am rocking!) as labels for 3-4 adjacent lines. Students then form a human bar graph by standing in the line that best represents their current level of understanding.

Admit and Exit Tickets

Any relevant questions, prompts, or graphic displays of student thinking can be captured on a small sheet of paper and scanned by the teacher or other students to determine a student's readiness for the next step or assess learning from a lesson. Teachers may use admit slips as a “ticket to enter” a discussion, protocol or activity. These may also be used as “tickets to leave.”

Presentation Quizzes

Whenever peers present, other students may think they are not responsible for the information. Pair student presentations and sharing with short quizzes at the end of class.

Catch and Release

When students are working on their own, they often need clarification or pointers so that they do not struggle for too long of a period or lose focus. A useful ratio of work time to checks for understanding or clarifying information is seven minutes of work time (release), followed by two minutes of teacher- directed clarifications or use of one of the quick-check strategies (catch).

Four Corners

“Four Corners” is an interactive way for students to demonstrate their thinking, or solidify new information, about a topic.

Procedure:

1. Determine a question for students to consider
2. Create 4 choice sheets, each with a different word or phrase that responds to the question
3. Post each of the 4 choice sheets in a different corner (or area) of the room
4. Pose the question to students, and direct them to respond, or ‘vote,’ by moving to one of the four corners
5. Once students are in corners, ask them to talk with other students in their corner about why they chose that response

Milling to Music

“Milling to Music” is a Checking for Understanding Technique where students can share their thinking, class work, or homework in an interactive way with their peers. This activity is similar to Musical Chairs, except there are no chairs and no one gets ‘tagged-out.’ While the music is playing, students should dance around to move throughout the room; when the music stops, each student will share his/her thinking or work with the student closest to her/him. Have students do this twice, so they have the opportunity to share with two peers.

Written Conversation Protocol

Adapted from Harvey Daniels and Steven Zemelman's *Subjects Matter* — 2009

We all know that kids love to write notes to each other in school, but those notes rarely have anything to do with what we are trying to teach. The Written Conversation strategy harnesses the universal urge to share, but brings it into the curriculum. After reading (or hearing a lecture, watching a video, or doing an experiment), pairs of students write short notes back and forth to each other about the experience. Think of Written Conversation as legalized note-passing in your content area.

Why use it?

We often use “class discussion” as a key after-reading activity. But when you think about it, what is a class discussion? It is usually one person talking and 29 others sitting, pretending to listen, and hoping that their turn never comes. This is not exactly what standards documents call “engaged learning.” With Written Conversation, you can have a “discussion” where everyone is actively talking at once—though silently, and in writing.

How does it work?

1. After the reading is completed, have students identify partners for a written conversation. If necessary the teacher pairs students.
2. Explain the activity first, if this protocol is new to them, so kids understand that they will be writing simultaneous notes to one another about the reading selection, swapping them every 2-3 minutes at the teachers' command, for a total of 3 exchanges (or 2 or 4, depending on your time constraints), and keeping quiet along the way. They are to write for the whole time allotted for each note, put down words, phrases, questions, connections, ideas, wonderings—anything related to the passage, or responding to what their partner has said, just as they would in an out-loud conversation. Spelling and grammar do not count—after all these are just notes.
3. The teacher can leave the topic open: “What struck you about this reading?” Or, give an appropriate open-ended prompt: “What do you understand and not understand in this selection?” “What are the most important ideas here?” “Do you agree or disagree with the author, and why?”
4. Both students in each pair start writing a note (e.g., “Dear Bobby, when I read this chapter I was amazed that Abraham Lincoln actually said...”). Meanwhile, the teacher watches the time, and after 2-3 minutes, asks student to exchange notes. The teacher reminds: “Read what your partner said, then take 2 minutes to answer just as if you were talking out loud. You can write responses, feelings, stories, make connections of your own, or ask your partner questions—anything you would do in a face-to-face conversation.”
5. After the planned 2-3 note exchange is complete, the payoff comes when you say: “O.K., now you can talk out loud with your partner for a couple of minutes.” You should notice a rising buzz in the room, showing that kids have plenty to talk about.
6. Next, a short whole-class discussion can be much more engaged and productive, because everyone will have fresh ideas about the topic. Ask a few pairs to share one highlight or thread of their written conversations as a way of starting the discussion.
7. Some predictable problems occur. The first time you try this, the kids will tend to shift into oral conversation when papers are passed (Adults also do this—it's a normal human response when you are bonding with a partner). Be ready to remind them to “Keep it in writing” during the transitions. Then, even with the best instructions, some kids will write 2 words and put their pens down, wasting 2 good minutes of writing time with each pass. You have to keep stressing, “We write for the whole time.” If necessary, provide additional prompts to the class or individuals to help them keep going. Finally, after you call kids back to order at the end, when they are talking out loud with their partners, you might find it hard to get them back. This happy little “management problem” shows you that kids are connecting to each other and the material.

Give One, Get One, Move On (GoGoMo)

Purpose

This is a great sharing protocol that can follow any workshop, exploration, research, or experience. Use it with students or colleagues to spread good ideas! You can structure it with movement, as described below, or as a silent, written sharing, as described on page 2.

Procedure

1. Ask participants to write down 3-5 key learnings or important ideas about the topic of study. You may choose to have people write each idea on a different index card or sticky-note to give away to his or her partners.
2. Invite the group to get up and mingle with their peers or colleagues.
3. After about 30 seconds, call out “GIVE ONE to a partner.”
4. Participants form pairs and each “gives” one of his or her key learnings or important ideas about the topic to the other, so each person “gives one” and “gets one.” Time may range from 1-3 minutes.
5. Call out “MOVE ON” and participants mingle again.
6. Repeat the sharing for as many ideas as people have to share.

Variations

- For sharing, vary the sizes of the groups from partners to triads to quads
- Instead of random mingling, have people gather in various clusters, such as by height, by interest, by role, etc. This slightly changes the focus of sharing
- See a silent, written version described on page 2

On the shores of a wide bay on the Atlantic coast of what is now called Canada there dwelt in old times a great Native American warrior, known for his wondrous deeds. He had a very wonderful and strange power -- he could make himself invisible. In this way he could mingle unseen with his enemies and listen to their plots. He was known among the people as Strong Wind, the Invisible.

Strong Wind dwelt with his sister in a tent near the sea, and his sister helped him greatly in his work. Many maidens would have been glad to marry him, and he was much sought after because of his mighty deeds. It was known that Strong Wind would marry the first maiden who could see him as he came home at night. Many made the trial, but it was a long time before one succeeded.

Strong Wind used a clever trick to test the truthfulness of all who sought to win him. Each evening as the sun went down, his sister walked on the beach with any girl who wished to make the trial. His sister could always see Strong Wind, but no one else could because he made himself invisible to all but her. And as he came home from work, his sister would see him drawing near, and she would ask the girl who sought him, "Do you see him? Do you see my brother?" And each girl could not see him but wanted to win the hand of Strong Wind, and so would falsely answer, "Yes." His sister would then ask, "With what does he draw his sled?" And each girl would answer, "With the hide of a moose," or "With a pole," or "With a great cord." And then his sister would know that they all had lied, and their answers were mere guesses. Many tried and lied and failed, for Strong Wind would not marry any one who was untruthful.

There lived in the village a great chief who had three daughters. Their mother had long been dead. One of these was much younger than the others. She was very beautiful and gentle and well beloved by all, and for that reason her older sisters were very jealous of her charms and treated her cruelly. They clothed her in rags so she would look ugly, and they cut off her long black hair, and they burned her face with coals from the fire so that her skin would become scarred and disfigured. And they lied to their father, the chief, telling him that she had done these things to herself. But the young girl was patient and kept her gentle heart and went about her work.

Like other girls, the chief's two eldest daughters wanted to marry Strong Wind. One evening, as the sun went down, the oldest daughter walked on the shore with Strong Wind's sister and waited for his coming. Soon he came home from his day's work, drawing his sled. His sister asked as usual, "Do you see him? Do you see my brother?" And the oldest daughter, lying, answered, "Yes." And she asked, "Of what is his shoulder strap made?" The girl, guessing, said, "Of rawhide." And Strong Wind knew that the oldest daughter had lied, and he kept himself from her sight, and she went home dismayed.

The second daughter, too, tried to win Strong Wind. She walked along the shore with Strong Wind's sister, and when the sister asked her if she saw Strong Wind she, too, lied, saying, "Yes". When she was asked of what his shoulder strap was made, she guessed, "Of woven grasses." And so she was also denied by Strong Wind.

One day the chief's youngest daughter with her rags and her burnt face resolved to seek Strong Wind. She patched her clothes with bits of birch bark from the trees as best she could, and put on the few little ornaments she possessed, and went forth to try to see the Invisible One as all the other girls of the village had done before. Her sisters laughed at her and called her a fool. As she passed along the road, all the people laughed because of her tattered frock and her burnt face, but silently she went her way.

Strong Wind's sister received the girl kindly, and at twilight she took her to the beach. Soon Strong Wind came home drawing his sled, though none could see him but his sister. And his sister asked, "Do you see him?" The girl could not, and she answered, "No." His sister wondered greatly because she was the first one who had spoken the truth. She asked, "Do you see him now?" And the girl answered, "Yes, and he is very wonderful." Then the sister asked, "With what does he draw his sled?" The girl answered, "With the Rainbow," and she was much afraid. And the sister asked further, "Of what is his bowstring?" And the girl answered, "His bowstring is the Milky Way."

Then Strong Wind's sister knew that because the girl had spoken the truth, her brother had made himself visible to her. She said, "Truly, you have seen him."

And she took the girl home and bathed her, and all the scars disappeared from her face and body; and her hair grew long

and black again like the raven's wing; and she gave her fine clothes to wear and many rich ornaments. Then she bade her to take the wife's seat in the tent. Soon Strong Wind entered and sat beside her, and called her his bride.

The very next day she became his wife. Ever afterwards she helped him to do great deeds. The girl's two elder sisters were very cross and they wondered greatly at what had taken place. But Strong Wind, who knew of their cruelty, resolved to punish them. Using his great power, he changed them both into aspen trees and rooted them into the earth. Since that day the leaves of the aspen have always trembled, and they shiver in fear at the approach of Strong Wind, it matters not how softly he comes, for they are still mindful of his great power and anger because of their lies and their cruelty to their sister long ago.



Thor's Wedding

A Norse Myth
retold by S.E. Schlosser

"Hold still, Thor. I'm trying to fix your train." Loki folded a piece of white silk and applied the pins.

"I look ridiculous," said Thor gloomily. The huge red-haired thunder god stared in the mirror at his muscular frame squeezed into the tight wedding gown. He frowned. Outside, thunder growled in response.

Loki pressed his lips together to keep them from twitching. "Nonsense, Thor. You look beautiful. It's natural for a bride to be nervous." Loki dodged swiftly to avoid the blow Thor aimed at his head.

"If I had my hammer, I would knock you down to earth," Thor threatened.

"But you don't have your hammer. Thrym, the King of the Frost Giants, does. If we would save Asgard from the Frost Giants, we must present Thrym with a bride," Loki said.

"But not me," howled Thor, "He wants Freyja, the goddess of Love."

"But Freyja will not have him," Loki retorted. "Now, do you or don't you want Mjolner back?"

"I do," Thor said sulkily.

"Then put on this veil and for Asgard's sake, try to act like a blushing bride!" Loki jammed the face-concealing veil on Thor's head, swept a white bridal cloak made of fake falcon feathers (hastily plucked from a flock of chickens) around the Thunderer's shoulders and shoved him out the door.

Dark clouds swirled above the glowing golden chariot in the center of the courtyard and thunder growled menacingly as the bride stomped outside, white feathers quivering with rage. To Loki's eye, Thor resembled an giant, irate chicken whose egg had been stolen from her nest.

"Don't cluck too soon and give us away, my friend," Loki whispered irreverently as he jogged after the Thunderer. Loki pushed Thor into the gleaming chariot, scooped up his own long serving woman skirts and joined his huge friend in the vehicle.

"This will be a wedding Thrym will not forget," Thor said, taking up the reigns.

"Nor will I," Loki murmured with a sidelong look at his finely feathered friend. Thor glared at him, his fiery gaze burning holes through the white bridal veil. "Careful," Loki said, waving a hand to magically turn the burned bits back to white veiling. Thor shook himself all over, white feather's quivering, and then he sent the golden chariot leaping into the skies and turned the glowing vehicle toward Jotunheim, the land of the giants.

In spite of their ridiculous garb, the matter at hand was serious. Asgard, the realm of the gods, was in danger. The Frost Giants had threatened her borders for as long as Loki could remember. However, Thor had always driven them back using the power of his hammer. Then the King of the Frost Giants had stolen Mjolner. Thrym's price for returning the magical hammer was the hand of the lovely goddess Freyja in marriage. But Freyja had flatly refused to marry Thrym, putting the gods in an awkward situation. The gods had demanded a replacement bride, and that's when Loki came up with this plan. He would disguise Thor himself as Freyja and Thor would fly to the kingdom of the Frost Giants to marry Thrym and steal back his hammer. Thor was under strict instructions to keep his mouth shut during the wedding feast and ceremony, because his bass voice was sure to give him away at once. Loki, in his guise as serving maid, would do all the talking for the pair.

The bridal chariot made a spectacular entrance into Jotunheim. The clouds massed miles deep, swirling wildly and bellowing thunder along the mountaintops. Fire blazed the chariot's path and lightning flashed repeatedly within the swirling nimbus above their heads. But Thrym was not intimidated. He stood before the giants' Feasting Hall with a fatuous smile on his craggy face. The King of the Frost Giant's almost knocked Loki over in his eagerness to help the looming white figure out of the chariot. The King escort his silent bride into the great hall, her white feathered cloak and face-concealing veil flapping in the swirling breezes of the thunderstorm, leaving Loki to park the chariot and trot along behind.

King Thrym had outdone himself. Inside the Feasting Hall, tables groaned under the weight of fifteen massive oxen, and Loki could smell fresh salmon. The giants cheered madly when the silent bride was seated at the head table in a swirl of white chicken feathers. As he took his place behind Thor, Loki looked about for the hammer. It was nowhere to be seen.

As the wedding feast progressed, Loki became more and more uneasy. Thor seemed to think that the best way to keep his mouth shut was to fill it with food. The Thunderer was eating in massive quantities more suitable for a large god than a blushing bride.

"Don't eat so much," Loki hissed at Thor, after he swallowed most of an ox by himself.

"Ummmmm," was Thor's only reply.

The guests had abandoned their own eating to watch the hungry bride. Loki squirmed with embarrassment as Thor consumed eight large salmon, one right after the other. When Thor commandeered three large barrels of mead for himself, Loki whispered to Thrym: "Freyja was so excited she has not eaten a morsel for a week."

"I could barely eat myself," said Thrym besottedly. He patted Thor's hand and playfully lifted the edge of the veil. Thrym caught a glimpse of ice blue eyes with lightening in their depths and dropped the veil in shock, springing away from his bride.

"Why are Freyja's eyes so bright?" Thrym cried. "They burn like fire!"

"Freyja has not slept in a week," Loki said soothingly, leading Thrym back to his seat. "Bridal nerves."

Loki aimed a warning kick at Thor's ankle. The clouds outside growled in response. All around the long table, the giants were casting doubtful looks at the bride. Thrym gazed around at his uneasy guests and leapt to his feet.

"Bring the hammer! I am impatient to be wed," King Thrym cried.

Rolls of thunder came from outside. Loki saw Thor's muscles tense under the white silk and feathers as the servants brought in the hammer. Ceremoniously it was placed on Thor's lap. Instantly, Thor sprang from his chair, his veil ripping away. He swung his hammer around his head, his white feathered cloak flapping wildly about his massive form and the house was rocked to its foundations. Guests scrambled everywhere, fleeing for the doors as a brilliant flash of lightning set the roof ablaze. A roar of thunder caused the pillars to crumble and the Feasting Hall collapsed inward on the screaming guests.

From his vantage point on a nearby hillside, Loki saw Thor throw Thrym into a storage shed to await trial for the stealing of the hammer Mjolner. Then Thor made his way up to the place where Loki stood surveying the smoking ruins of the giants' Feasting Hall.

Loki looked at Thor. His lips twitched as he gazed at the tattered remains of the white wedding gown and the flapping chicken-feather cloak.

"Do not say a word!" Thor threatened to box his ears with the hammer.

"I would not dream of it," Loki said. "Come, let us go home."