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ABSTRACT

This language arts unit of study for high-ability junior-high students looks at the historical events and social issues of the 1940s through the literature of the decade, including novels, short stories, poetry, essays, letters, and newspapers. Numerous opportunities for reading, writing, listening, and speaking are incorporated into the unit. Each student poses a hypothesis, conducts research concerning some issue of significance that arises out of the literature that is studied, and makes both a written and oral presentation of the research. The unit is rich in materials that highlight the concept of change, such as John Hersey's "Hiroshima," "The Diary of Anne Frank," and Carson McCuller's "Member of the Wedding." This guide provides goals and outcomes, an assessment model, a list of musicians and artists whose works are suggested for use with the unit, a paper analyzing the concept of change, teaching models, 25 lesson plans, assessment forms, a list of 39 works used in the unit, a list of 41 resource materials and 10 videos, an annotated bibliography of 15 items on the concept of change, and a list of 31 computer software resources. (JDD)

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# *Literature of the 1940s: A Decade of Change*

A Language Arts Unit for Grades 7-9

by

*Connie Moody*

*Dana T. Johnson*

*Joyce Van Tassel-Baska*

*Linda Neal Boyce*

*Katie Hammett Hall*

Published by

*Washington-Saratoga-Warren-Framilton-Leser BOCES  
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and

*The Center for Gifted Education  
School of Education  
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January, 1995*

funded by the Jacob K. Javits Program, United States Department of Education

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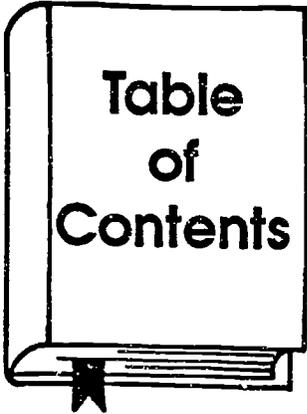
A simple line drawing of a book with a bookmark. The text 'Table of Contents' is written on the front cover.

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## I. Introduction to the Unit

This unit looks at the historical events and social issues of the 1940s through the literature of the decade, including novels, short stories, poetry, essays, letters, and newspapers. Numerous opportunities for reading, writing, listening, and speaking are incorporated into the unit. Each student is required to pose a hypothesis and conduct research concerning some issue of significance that arises out of the literature that is studied. Students make both a written and oral presentation of their research. The unit is rich in materials that highlight the concept of change, including works like Hersey's *Hiroshima*, *The Diary of Anne Frank*, and McCuller's *Member of the Wedding*.

## ***Rationale and Purpose***

The decade of the 1940s is often studied as the years of the Second World War and the then incipient Cold War. Beyond the battles and generals in the European and Pacific theaters and the horrors of the Holocaust and Hiroshima, students know little else about the developments that were taking place in every sphere of society in countries all over the world. The lives of ordinary people were changing even as the events of the war were unfolding.

This unit "Literature of the 1940s: A Decade of Change" attempts to give a more balanced perspective of the decade. Through the study of the literature of the period, students will learn about the changes that were happening in the world in general, and America in particular. The literature will give them a feel for important societal issues of the times and provide a basis for exploration of these issues in the larger scope of history.

## ***Differentiation for High Ability Learners***

The unit represents advanced work at increased levels of complexity, essential curriculum elements for high ability learners. Specific adaptations made throughout the unit to accommodate these learners include:

1. Literature selections have been selected using specific criteria for high ability learners. A detailed description of the criteria is given in below. In addition, the inclusion of multicultural literature added another dimension of complexity.
2. The inquiry model of discussion moved students from initial reactions to analysis and interpretation of a reading or speech. It invited students to consider multiple perspectives.
3. Vocabulary study in the units extended well beyond definitions. It modeled the study of challenging words including investigation of etymology, antonyms, synonyms, and related words.
4. Consideration of important issues is treated at several levels of sophistication. Individual points of view were supported and argued through techniques of persuasion. Students were also required to consider and address other points of view.
5. Grammar was treated as a system of thought rather than a set of rules.
6. Interdisciplinary connections were made in the units not only by integrating the language arts with the "sister" arts of music and visual arts but also by addressing changes in social, cultural, economic, and political aspects of various societies.

## Criteria for the Selection of Literature

Two sets of criteria guided the selection of literature in this unit. The first set of criteria insures challenge for high ability learners. The second set of criteria provides guidelines for selecting authentic multicultural literature.

### Literature to Challenge High Ability Learners:

1. The language used in books for the gifted should be rich, varied, precise, complex, and exciting, for language is the instrument for the reception and expression of thought.
2. Books should be chosen with an eye to their open-endedness, their capacity to inspire contemplative behavior, such as through techniques of judging time sequences, shifting narrators, and unusual speech patterns of characters.
3. Books for the gifted should be complex enough to allow interpretative and evaluative behaviors to be elicited from readers.
4. Books for the gifted should help them build problem-solving skills and develop methods of productive thinking.
5. Books should provide characters as role models for emulation.
6. Books should be broad-based in form, from picture books to folktale and myths to nonfiction to biography to poetry to fiction.

Source:

Baskin, B. & Harris, K. (1980). *Books for the gifted child*. New York: Bowker.

### Multicultural Literature:

1. General accuracy--Works should adhere to high standards of scholarship and authentic portrayal of thoughts and emotions.
2. Stereotypes--Stereotyping occurs when an author assigns general characteristics to a group rather than explores its members' diversity and individuality.
3. Language--Language issues include appropriateness to age group, up-to-date terminology, avoidance of loaded words, and authentic use of dialect.
4. Author's perspective --Perspective includes the author's mind-set, point of view, experience, and values.
5. Currency of facts and interpretation--Copyright date alone does not assure recent information.

6. Concept of audience--Some books appeal to general audiences while others consider issues about heritage and cultural values that have special appeal to members of a specific group. The challenge is for authors to develop the reader's empathy.
7. Integration of cultural information--Cultural information must be presented in a manner consistent with the flow of the story.
8. Balance and multidimensionality--Books range from presenting an "objective" perspective which may contain subtle biases to those stating a particular viewpoint. Readers should have opportunities to see the multidimensionality of characters and cultures.
9. Illustrations--Issues that relate to text apply to illustrations, for instance: illustrations must be accurate and up-to-date and without stereotypes.

Source:

Miller-Lachmann, L. (1992). *Our family our friends our world: An annotated guide to significant multicultural books for children and teenagers*. New Providence, NJ: Bowker.

## **Goals and Outcomes**

### **Content Goals and Outcomes:**

**GOAL #1: To develop analytical and interpretive skills in literature.**

*Students will be able to:*

- A. Describe what a selected literary passage means.
- B. Cite similarities and differences in meaning among selected works of literature.
- C. Make inferences based on information in given passages.
- D. Create a title for a reading selection and provide a rationale to justify it.

*Applications for the unit:*

- 1. A preassessment and a postassessment using literary analysis and interpretation were embedded in the unit.
- 2. Literature webs and other graphic organizers were used in the unit to promote literature understanding and response.
- 3. Response journals were used to link literature to writing in the immediacy of the classroom discussion.
- 4. Specific study of vocabulary and language was embedded in key selections of literature to enhance literary understanding.
- 5. Each selected literary piece was used in a shared inquiry model of discussion that focused students' constructing meaning based on their reading.

**Content Goals and Outcomes:**

**GOAL #2: To develop persuasive writing skills.**

*Students will be able to:*

- A. Develop a written persuasive essay (thesis statement, supporting reasons, and conclusion), given a topic.
- E. Complete various pieces of writing using a three-phase revision process based on peer review, teacher feedback, and self-evaluation.

*Applications for the unit:*

1. A preassessment and a postassessment using a persuasive writing model were embedded.
2. Students wrote expository paragraphs and essays using the persuasive writing model throughout the unit.
3. Students engaged in the writing process approach.
4. Students developed an issue of significance in written form (i.e., research paper).
5. Students used concept maps to organize their thinking prior to writing.
6. Assessment of written work included peer, self, and teacher evaluation.

**Content Goals and Outcomes:**

**GOAL #3: To develop linguistic competency.**

*Students will be able to:*

- A. Analyze the form and function of words in a given context.
- B. Develop vocabulary power commensurate with reading.
- C. Apply standard English usage in written and oral contexts.
- D. Evaluate effective use of words, sentences, and paragraphs in context.

*Applications for the unit:*

1. A preassessment and a postassessment on grammar were embedded in the Grammar Self-Study Packet.
2. Grammar Self-Study Packets were completed by students outside of class with teacher support and in-class small group work.
3. Sentences from the literature selections were used in class to reinforce the independent study of grammar.
4. Vocabulary webs were used to study the etymology, meaning, and relationships of words in literature. The webs promoted increased word power and facilitated vocabulary analysis.
5. Revision and editing of written work gave students opportunities to demonstrate and refine effective use of language.
6. Self-assessment and peer-assessment instruments provided opportunities to evaluate the use of language, vocabulary, and grammar.

**Content Goals and Outcomes:**

**GOAL #4: To develop listening/oral communication skills.**

*Students will be able to:*

- A. Discriminate between informative and persuasive messages.
- B. Evaluate an oral persuasive message according to main idea and arguments cited to support it.
- C. Develop skills of argument formulation.
- D. Organize oral presentations, using elements of reasoning as the basis.

*Applications for the unit:*

- 1. The inquiry-based discussion model promoted active listening and expression of ideas.
- 2. Issues of significance provided a context for argument formulation.
- 3. Opportunities for oral presentations woven into the units included some or all of the following: group and individual reports, debates, interviews, reporting on research, and panel discussions.
- 4. Critical listening experiences were provided through guest speaker presentations, video viewing, and/or peer presentations.
- 5. Self-assessment and peer-assessment instruments provided opportunities to evaluate oral communication and elements of persuasion.

**Process Goal and Outcomes:**

**GOAL #5: To develop reasoning skills in the language arts.**

*Students will be able to:*

- A. State a purpose for all modes of communication, their own as well as others.
- B. Define a problem, given ill-structured, complex, or technical information.
- C. Formulate multiple perspectives (at least two) on a given issue.
- D. State assumptions behind a line of reasoning in oral or written form.
- E. Apply linguistic and literary concepts appropriately.
- F. Provide evidence and data to support a claim, issue, or thesis statement.
- G. Make inferences, based on evidence.
- H. Draw implications for policy development or enactment based on the available data.

*Applications for the unit:*

- 1. A reasoning wheel was developed as a teaching tool for teachers to select questions that engage students in reasoning.
- 2. The research model incorporates all of the reasoning elements.
- 3. The persuasive writing model and related assignments address major reasoning elements: purpose, point of view, evidence, conclusions, and implications.
- 4. Questions based on the reasoning model were developed for each literary discussion.
- 5. A postassessment using the reasoning model was embedded in each unit.

**Concept Goal and Outcomes:**

**GOAL #6: To understand the concept of change in the language arts.**

*Students will be able to:*

- A. Understand that change is pervasive.
- B. Illustrate the variability of change based on time.
- C. Categorize types of change, given several examples.
- D. Interpret change as progressive or regressive in selected works.
- E. Demonstrate the change process at work in a piece of literature.
- F. Analyze social and individual change in a given piece of literature.

*Applications for the unit:*

- 1. A postassessment using the change model was embedded in the unit.
- 2. The generalizations about change were used as one basis for literature discussion.
- 3. Selected writing assignments addressed the concept.
- 4. Culminating unit experiences traced the concept of change across time periods, cultures, and pieces of literature.
- 5. Vocabulary webs encouraged students to examine how words have changed over time.
- 6. Emphasis on the writing process, oral communication, and research illustrates the concept of change as a process of individual learning.
- 7. Metacognition was emphasized as a change strategy for learning.

## **Student Readings**

### Novels/Books

*The Moon is Down* (Chapter 8)

John Steinbeck

*Anne Frank: The Diary of a Young Girl*

Anne Frank

*Maus II*

Art Spiegelman

*Hiroshima*

John Hersey

### Plays

*Member of the Wedding*

Carson McCullers

### Short Stories

"One Friday Morning"

Langston Hughes

"The Lottery"

Shirley Jackson

"A Rose for Emily"

William Faulkner

### Poems

"Statistics"

Carl Sandburg

"Grass"

Carl Sandburg

*Desert exile: The uprooting of a Japanese-American Family* (Tanka Poems)

Y. Uchida

"The Soldiers' Stories"

Various Authors

### Other

"Let the Dead Bury Their Dead"

Thomas Sowell

*The Hiroshima Murals*

Iri & Toshi Maruki

*The Journey*

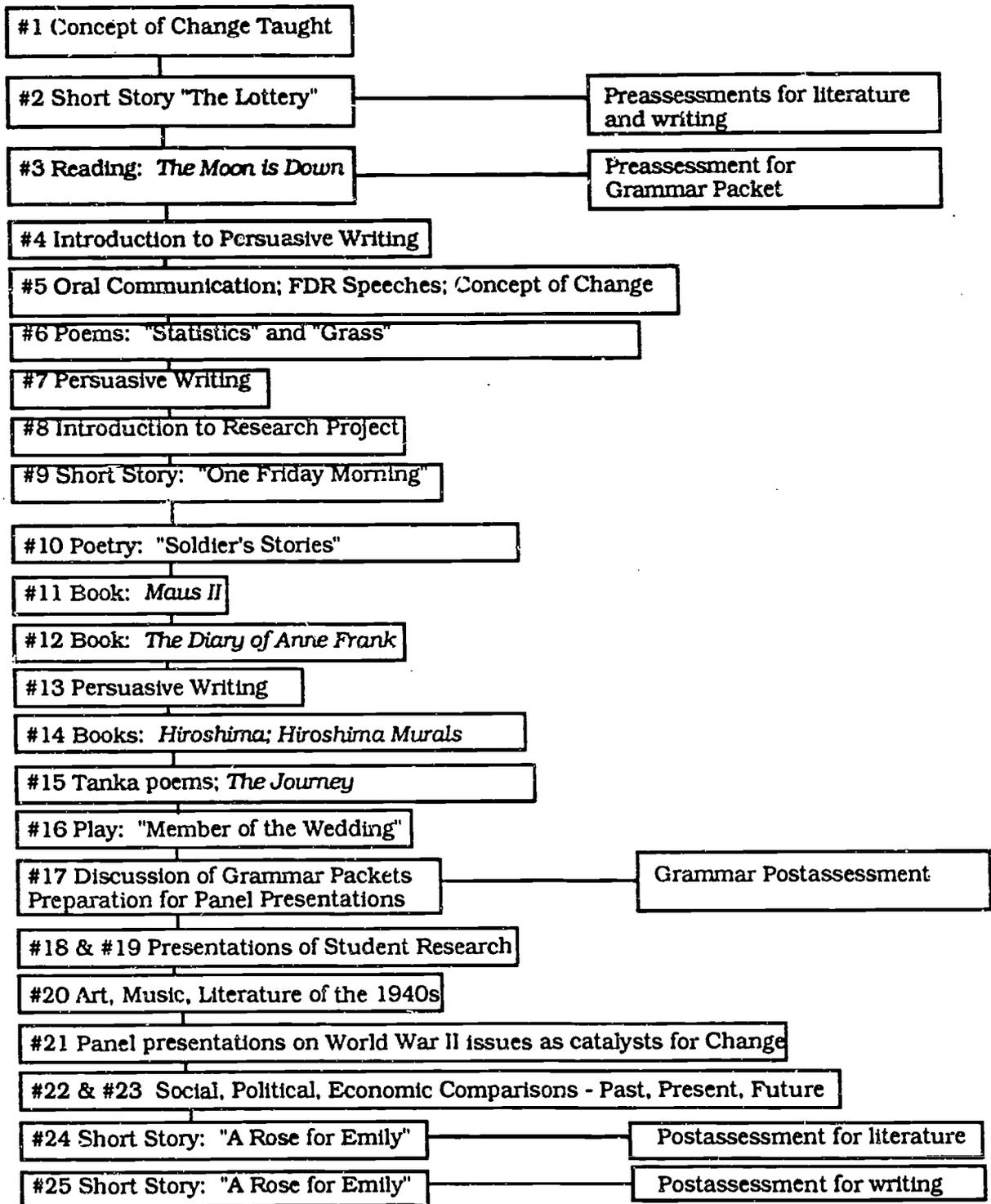
Sheil. Hamanaka

Speeches of Franklin Delano Roosevelt

"Why Eichmann Must Hang"

Hannah Arendt

### Organizational Flow of Lessons in the Unit



## ***Assessment Model***

Assessment in this unit is ongoing and composed of multiple options. Pre- and post-tests were used to assess student growth in the four major strands of the language arts. These serve multiple purposes. Performance on the pre-assessments should establish a baseline against which performance on the post-assessment may be compared. In addition, teachers may use information obtained from the pre-assessments as an aid to instructional planning as strengths and weaknesses of students become apparent.

The student assessments provided in this unit are designed to be authentic measures of the student's performance in regard to the mastery of the student outcomes. The assessment tools and strategies are, like the activities, varied in type and structure. Pre- and post- assessments are utilized to assess student growth in four major strands of the language arts. These instruments are included in the relevant lessons of the unit in which each is administered and then used for instructional purposes. Other assessment instruments are included in Section V of the unit. These include self assessments, peer assessments, and teacher assessments.

The most important reason for assessment is so that students and curriculum may grow. It is recommended that all forms of assessment be reviewed with the students. These reviews should take place as soon as possible after the assessment is given so that students can develop their strengths and work on their weaknesses.

## ***Special Features of the Unit***

### **Metacognition**

In the beginning of this unit, students were taught how to structure and use concept maps/graphic organizers. Throughout the unit they were expected to use these as a means of analyzing literature or speeches and preparing for writing or speaking.

For a given assignment, each student was given a copy of the evaluation form to be used so that he would know the criteria for evaluation and prepare accordingly.

Linkage of metacognition to writing and research: Teachers are encouraged to make explicit the connections of these processes. A chart illustrating the interrelationships of these areas of study to metacognition behaviors may be found in Section II.

### **Multiculturalism/ Globalism**

This unit has incorporated literary pieces by and about many different cultures that made up America in the 1940s. Students will read short stories, poems, and plays by white, Negro (the term African-American was not coined in the 1940s), Jewish, and Japanese or Japanese-American writers. By reading these works, students will not only be enriched by the exposure to a multicultural repertoire, but will also be encouraged to inquire about how the gender groups and cultural groups were affected differently by the second world war. Unit topics provide fertile ground for making inferences about how what was happening in the rest of the world affected America and vice versa.

### **Interdisciplinary Applications**

This is an interdisciplinary unit in that literature, history and sociology are integral parts of it. Moreover, the humanities are a key component. Art and music of the 1940s are used to communicate the human condition of the period. The students also encounter issues that lead them to examine personal and societal values of the time.

### **Instructional Techniques**

All the instructional methods employed in this unit were designed to convey to students that knowledge is not external but must be constructed by the learner.

As a way of differentiating for gifted learners, a great deal of inquiry-based instruction has been included. Because many of the lessons feature literary pieces that were written for adult readers, seminar or Socratic discussion sessions are held frequently. During seminar discussions the

teacher/facilitator joins the students in wrestling with the themes and concepts as presented by an author or poet. Interpretive questions that have many possible answers are posed in order to launch a discussion that engages the circle of learners one with the other.

### **Resources**

The materials used in this unit are varied and rich. The literary pieces include those from nearly every genre: short stories, poems, plays, and excerpts from novels. Other written resources include nonfiction books, newspaper articles and letters to the editor, magazine articles, letters, and diaries. The writers represent both genders, many racial and religious groups, and diverse perspectives. The students also access information presented in nonprint resources such as videos and computer programs.

A field experience to three libraries, visits with experts, and a required interview that is part of a mini-research assignment were built in ways to teach students about available resources and how to use them. Interviews were encouraged as a primary source of information about the 1940s. Students presented their research projects at the end of the unit.

### **Independent Learning Opportunities**

Concurrent with the lessons that are outlined in this unit, students will be engaged in independent work that is continuous in nature. Several strands of activities are described below.

**A. Grammar:** An independent learning packet for the study of grammar accompanies this unit. An introductory lesson is included in Lesson 2 to orient students to the packet. Then students are expected to complete the grammar activities at their own pace. Throughout the unit, the lessons reinforce the grammar study by engaging students in an analysis of a sentence from several literature selections.

**B. Reading:** After literature selections are discussed in unit lessons, students are encouraged to read additional selections by the same author. Related works by other authors will be suggested in lesson extensions.

Three books will be read by students in preparation for class discussions. They are *The Diary of Anne Frank*, *Maus II*, and *Hiroshima*. These should be assigned early in the unit so that students can pace their reading.

**C. Writing:** Students are assigned to write essays that are completed both in and outside of class.

**D. Vocabulary:** Students will be encouraged to keep a section in their notebooks for the recording of new vocabulary words that they encounter in independent reading as well as completing vocabulary webs for key literature selections.

Other lesson-specific extensions will be found in individual lessons.

**E. Research:** Each student was required by the end of this unit of study to conduct research concerning some issue of significance generated during the unit. To prepare them for a full scale independent research project, they were introduced to the local school, public, and university libraries as research facilities. The students also were exposed to primary sources (newspapers, letters, interviews, etc.) of information. In addition to a written product, students were required to present their research orally before an appropriate audience.

### **Beyond the Card Catalog: Teachers and Students Collaborating with Librarians**

Because literature and information play key roles in the search for meaning, this unit depends on rich and extensive library resources. Working with librarians is essential for both teachers and students throughout the unit. Teachers and school librarians should work together in the planning stages of the unit to tailor the literature and research demands to the interests and abilities of the students. Because many of the resources suggested in this unit exceed the scope of school libraries, public and academic librarians should also be involved in planning and implementation. Librarians can suggest resources, obtain materials on interlibrary loan, and work with students on research projects.

Students should be encouraged to become acquainted with the librarians in their community for several reasons. First, libraries are complex systems of organizing information. The systems vary from one library to another and technological access to the systems is constantly changing. Librarians serve as expert guides to the information maze, and they are eager to assist library users. Secondly, the most important skill in using the library is knowing how to ask questions. Students should learn that working with a librarian is not a one-time inquiry or plea for assistance, but an interactive communication and discovery process. As the student asks a question and the librarian makes suggestions, the student will gain a better understanding of the topic and find new questions and ideas to explore. To fully exploit library resources, these new questions and ideas should then be discussed with the librarian. Learning to use the services of librarians and other information professionals is an important tool for lifelong learning.

## Model of Implementation

### Daily Structure of Lessons and Scheduling

This unit is designed to work with 7-9th grade identified gifted and high ability students as part of their regular reading and language arts class for one nine-week grading period of approximately 50 hours. Students should be concurrently engaged in a United States history course, at a point in the school year where they have been exposed to historical background up to and including the Great Depression of the 1930's.

The lessons were written in such a way as to be adaptable to other grouping and time allocations. Each lesson as written would typically take 90 minutes to complete.

### Notes from the Teacher

- \* The concept mapping is fun and interesting for the students; however, they would benefit from more direct instruction about the forms and functions of various types of graphic organizers.*
- \* It is important to adapt each lesson and activity to student needs and time constraints. For instance, the second group of students needed more instruction on graphic organizers and preparing to write an essay. Therefore, the group worked together to develop a graphic organizer and essay instead of each member writing his or her own.*
- \* The students had a difficult time analyzing the content of F.D.R.'s "Brotherhood Day" speech on the video. However, the segment of the tape that deals directly with the wartime speeches is excellent for introducing the concept of change.*
- \* I feel that the strand on oral communication is the weakest element of this unit. Due to time constraints, I was unable to give the students the skill instruction, practice time, speaking assignments, and appropriate opportunities to create and analyze persuasive speeches that they needed to work toward mastery of this unit goal.*
- \* The seminar discussions of poetry and short stories were enlightening for the students (and their teacher). It was possible, during most discussions, to see the students make connections and experience revelations as a result of the interpretive reading assignments and discussing literature with others.*
- \* In order to model the use of graphic organizers, the teacher should develop outlines or graphic representation for all lectures delivered and share these with the students. This is an effective metacognitive strategy and gives the students visual "hooks" on which to hang information gleaned from lectures. It also encourages them to adopt some form of graphic notetaking as a regular study practice.*

*\* I found that most of my students were profoundly touched by the horrors of the Holocaust, Hiroshima, the Soldiers' Stories, etc. Most of the time they were comfortable sharing their feelings because the climate of the classroom was such that their feelings and reactions were always respected. However, it is not uncommon for middle school students to display reactions that may seem inappropriate; usually this is a type of emotional safeguard and tends to diminish as the group becomes more comfortable with one another, the content, and the class environment.*

*\* There is never enough time!!! I have taught this unit twice and have run out of time each semester. Instead of buckling under the pressure of time constraints, determine how the students you have can best be served in the time allotted for the teaching of the unit, and select activities and readings which are appropriate for meeting your goals.*

*\* Special small group research training sessions were conducted at the end of the unit to help students with the research process. Much of this time was spent teaching the methodological skills necessary (e.g. interview and survey skills, letter writing, data collection and statistical analysis, etc.). Approximately ten additional hours were spent with each group of seven to ten students. Teachers using the unit therefore may wish to build this into the unit at an earlier more appropriate time.*

*\*The book that served as the most valuable teacher resource for the unit was, *The Age of Doubt: American Thought and Culture in the 1940s* by William S. Graebner. The book laid the foundations for how and what might be presented in order to help the students explore the concept of change as it relates to the 1940s. This book also made references to several pieces of literature that came out of this time period. It is highly recommended that teachers read this book and watch the video *History of the Twentieth Century: 1940-1949 (Volume V)* before presenting this unit to students as they provide a good background of information.*

## Suggested Music for Use With the 1940s Unit

Teachers are encouraged to select music from the following list representing the 1940s to use in the unit, both as background and foreground to augment the discussions of key influences in American culture of the period.

As a part of several lessons, teachers should play a particular selection for students and discuss using the following questions:

- \* *How is the music related to the period?*
- \* *How is it different from the 1990's?*

The decade of the 1940s was marked by several landmark events which radically altered popular music. The outbreak of World War II and induction of most musicians into the military, the recording ban imposed by Caesar Petrillo and the introduction of a new, radically more complex form of jazz music by Charlie Parker and Dizzy Gillespie were most notable.

**Jazz scholar Martin Williams' collection for the Smithsonian includes the following music from the decade of the 1940s:**

Billie Holliday & Edie Hedywood & his Orchestra, *All of Me*, March 21, 1941

Art Tatum, *Willow Weep for Me*, July 13, 1949

Gene Krupa & his Orchestra, *Rockin' Chair*, July 2, 1941

Roy Eldridge and Benny Carter, *I Can't Believe That You're In Love With Me*,  
May 25, 1940

Benny Goodman Sextet, *I Found a New Baby*, January 15, 1941

Charlie Christian from *Breakfast Feud* (with the Goodman Sextet),  
December, 1940/ January, 1941

Duke Ellington & his Orchestra:  
*Harlem Air Shaft*, July 22, 1940  
*Concerto for Cootie*, March 6, 1940  
*In a Mellotone*, September 5, 1940  
*Blue Serge*, February 15, 1941

Don Byas, *I Got Rhythm*, June 9, 1945

Dizzy Gillespie:  
*I Can't Get Started*, January 9, 1945  
*Shaw Nuff*, May 11, 1945

**Charlie Parker:**

*Koto*, November 26, 1945  
*Embraceable You*, October 28, 1947  
*Klactoveedsedsteen*, November 4, 1947  
*Little Benny*, December 17, 1947  
*Parker's Mood*, September, 1948

Errol Garner, *Fantasy on Frankie and Johnnie*, June 10, 1947

Bud Powell, *Somebody Loves Me*, January 10, 1947

Lennie Tristano, *Crosscurrent*, March 4, 1949

Miles Davis, *Boplicity*, April 22, 1949

Tadd Dameron, *Lady Bird*, September 13, 1948

Dexter Gordon, *Bikini*, June 12, 1947

**Theolonius Monk:**

*Misteriso*, July 2, 1948  
*Evidence*, July 2, 1948

**Popular Dance Bands of the 1940s:**

Glen Miller and his Orchestra  
Tomy and Jimmy Dorsey and their Orchestras  
Steve Kenton and his Orchestra  
Artie Shaw and his Orchestra

**Popular Songs of the 1940s:**

*In the Mood* - Glenn Milier and his Orchestra  
*Praise the Lord and Pass the Ammunition* - Johnny Mercer  
*Begin the Beguine* - Artie Shaw and his Orchestra  
*My Melancholy Baby* - Norton & Burnett  
*Stormy Weather* - Harold Arlen & Ted Koehler (recorded by Lena Horne)  
*I've Got the World on a String* - Harold Arlen & Ted Koehler  
*Other Boy* - Nat King Cole  
*Appalachian Spring* - Aaron Copland  
*Oklahoma* - Rodgers and Hammerstein  
Balanchine's Ballets

## Suggested Art for Use with the 1940s Unit

Teachers are encouraged to use the following artists and their art as a part of the study of how the 1940s was portrayed in various artistic forms. War, alienation, and expanded roles for women all found a responsive canvas or camera to record. It is suggested that teachers use single art objects from this period to begin a discussion of a particular idea like the horrors of war, letting students respond to open-ended questions about what they see. A questioning model to use for each picture would be:

- \* What ideas does the picture convey?
- \* How does it make you feel?
- \* How do you relate to the picture? What does it remind you of?
- \* How does the artistic form contribute to its meaning?
- \* How does the picture portray issues we are studying in this unit?

Art objects developed by the following artists would be very appropriate to weave into individual lessons.

### Artists

Grant Wood  
George Tooker  
Georgia O'Keefe  
Louise Nevelson

John Marin  
Winslow Homer  
Picasso

George Braque  
George Grosz  
Alexander Calder

### Photographers

Margaret Bourke White  
*Life Magazine Photos*

Walker Evans

George Stieglitz

## II. The Concept of Change

This unit is organized around the concept of change and how it functions in literature, writing, speech, and language. As a theme in literature it is viewed at the level of character growth and development over time and at the level of social and cultural change apparent in literary contexts.

Teachers are encouraged to read the following paper as a prelude to teaching the concept of change. The paper provides a broad-based background in understanding the concept and additional readings for further understanding.

## The Concept of Change: Interdisciplinary Inquiry and Meaning

by  
Linda Neal Boyce

### What is Change?

Because change is a complex concept that inspires fear as well as hope, the idea of change has engaged thinkers throughout the ages and across disciplines. Change is therefore best studied as an interdisciplinary concept for several reasons. First, an understanding of change in one discipline informs the study of change in another discipline and results in important connections. Secondly, an interdisciplinary study of change provides insights into the structure of each discipline. Equally important, the increasing rate of global change resulting in social, political, and environmental upheaval, an information explosion, and a technological revolution creates an urgent need to understand the dynamics of change.

To provide a basis for understanding change as a concept, this paper explores change in several disciplines. While exploring the concepts, it identifies resources for teachers and for students that focus on change. Finally, the paper examines the way the concept of change was applied in the National Language Arts Project for High Ability Learners.

### Religion and Philosophy

The *Encyclopedia of Philosophy* (Capek, 1967) and *Encyclopedia of Religion and Ethics* (Hyslop, 1910) provide overviews of change from the perspectives of religion and philosophy. Both sources agree that change is one of the most basic and pervasive features of our experience. Hyslop goes so far as to say that change is difficult to define and that it is easier to discuss the types of change. He identifies four types of change: (1) qualitative change, a change in the qualities or properties of a subject such as chemical reaction; (2) quantitative change which includes expansion, contraction, detrition, and accretion; (3) local change, or a change in the subject's position in space; and (4) formal change, a change of shape. He adds that all changes involve time which is an essential condition of change.

Historically, philosophers and theologians have not always acknowledged the existence of change (Capek, 1967 & Hyslop, 1910). Ideas of God, Being, and One that are based on eternal order and perfection of nature regard time and change as illusions of finite experience. Hyslop points out that acknowledging change is crucial to inquiry; that change represents the dynamic as the source of all investigations into causes. He states, "Curiosity regarding causal agency begins with the discovery of change and terminates in explanation" (p. 357). Capek's and Hyslop's essays offer an important backdrop to our understanding of the current controversies, the intense emotion, and the values that surround the concept of change.

## Social Studies

In his outline of "Social Studies Within a Global Education," Kniep (1991/1989) identifies change as one of the conceptual themes for social studies and asserts, "The process of movement from one state of being to another is a universal aspect of the planet and is an inevitable part of life and living" (p. 121). He lists adaptation, cause and effect, development, evolution, growth, revolution, and time as related concepts. Kniep's comprehensive scope and sequence for social studies includes: (1) essential elements (systems, human values, persistent issues and problems, and global history), (2) conceptual themes (interdependence, change, culture, scarcity, and conflict), (3) phenomenological themes (people, places, and events), and (4) persistent problem themes (peace and security, national/international development, environmental problems, and human rights). Change is both a concept to understand and an agent to consider in all social studies ideas and themes.

In discussing social change, Daniel Chirot (1985) views social change as pervasive. He states that most societies, however, delude themselves into believing that stability prevails and that unchanging norms can be a reality.

Chirot identifies demographic change, technological change, and political change as the most important causes of general social change. In his discussion of how and why critical changes have occurred, Chirot considers three transformations in social structure among the most important:

- the technological revolution produced by the adoption of sedentary agriculture
- the organizational revolution that accompanied the rise of states
- the current "modernization" that encompasses major changes in thought, technology, and politics (p.761).

He points out that studying current major changes such as the increasing power of the state and the proletarianization of labor helps us understand smaller changes such as those in family structure, local political organizations, types of protest, and work habits. Because change impacts on our lives in large and small ways, we must understand and confront it.

Vogt's (1968) analysis of cultural change echoes Chirot's discussion of social change: "It can now be demonstrated from our accumulated archeological and historical data that a culture is never static, but rather that one of its most fundamental properties is change" (p. 556). Vogt cites three factors that influence change in a given culture:

- Any change in the ecological niche as a result of natural environmental changes or the migration of a society as when the Anasazi Indians left Mesa Verde to find new homes and lost their cultural identity in the process
- Any contact between two societies with different cultural patterns as when Hispanic and Native American cultures converged in New Mexico

- Any evolutionary change occurring within a society such as when a food-gathering society domesticates its plants and animals or incorporates technology to effect lifestyle changes

In his discussion of cultural adaptation, Carneiro (1968) distinguishes between cultural adaptation (the adjustment of a society to its external and internal conditions) and cultural evolution (change by which a society grows complex and better integrated). Adaptation may include simplification and loss resulting from a deteriorating environment. Thus, adaptation may signal negative as well as positive changes for a cultural group.

History--the social sciences discipline that chronicles change--provides insight into specific changes from a range of perspectives. For instance, resources such as *The Timetables of History* (Grun, 1991) and the *Smithsonian Timelines of the Ancient World* (Scarre, 1993) record changes by significant annual events in the areas of history and politics; literature and theater; religion, philosophy, and learning; the visual arts; music; science and technology; and daily life. These tools allow readers to see at a glance the simultaneous events and significant people involved in changes occurring throughout the world or in a specific area.

Various scholars chronicle ideas about change on an interdisciplinary canvas. Boorstin (1983) focuses on man's need to know and the courage of those who challenged dogma at various times in history. He provides an indepth look at the causes of change, considering such questions as why the Chinese did not "discover" Europe and America and why the Egyptians and not the Greeks invented the calendar. Tamplin (1991) demonstrates the interrelationship of personal, cultural, and societal change with discussions and illustrations of literature, visual arts, architecture, music, and the performing arts. Petroski (1992), chronicles change and investigates its origins through technology. He argues that shortcomings are the driving force for change and sees inventors as critics who have a compelling urge to tinker with things and to improve them.

### Science

Echoing the call for curriculum reform that centers on an indepth study of broad concepts, Rutherford and Ahlgren (1979) in *Science for All Americans* state:

Some important themes pervade science, mathematics, and technology and appear over and over again, whether we are looking at an ancient civilization, the human body, or a comet. They are ideas that transcend disciplinary boundaries and prove fruitful in explanation, in theory, in observation, and in design.

Rutherford and Ahlgren proceed to recommend six themes: systems, models, constancy, patterns of change, evolution, and scale. Of the six themes, three of them--constancy, patterns of change, and evolution--focus on change or its

inverse. In discussing patterns of change, Rutherford and Ahlgren identify three general categories, all of which have applicability in other disciplines: (1) changes that are steady trends, (2) changes that occur in cycles, and (3) changes that are irregular.

Sher (1993) identifies and discusses four general patterns of change: (1) steady changes: those that occur at a characteristic rate; (2) cyclic changes: those changes that repeat in cycles; (3) random changes: those changes that occur irregularly, unpredictably, and in a way that is mathematically random; and (4) chaotic change: change that appears random and irregular on the surface, but is in fact or principle predictable. She considers the understanding of chaotic change as one of the most exciting developments in recent science.

As in the other disciplines, change in science can be studied as a concept and as a specific application or type of change. For example, our view of the earth over the last 40 years has changed from a static globe model to a dynamic plate tectonics model, affecting our understanding of earthquakes, volcanoes, and other seismic events (NASA, 1988; 1990).

### Language--Creative and Changing

S. I. and Alan Hayakawa in *Language in Thought and Action* (1990) state categorically, "Language...makes progress possible" (p.7). They argue that reading and writing make it possible to pool experience and that "cultural and intellectual cooperation is, or should be, the great principle of human life" (p. 8). They then examine the relationships among language, thought, and behavior and how language changes thinking and behavior. For instance, they discuss how judgments stop thought therefore leading to unfounded and dangerous generalizations. They explore the changing meanings of words and point out "no word ever has exactly the same meaning twice" (p. 39). For the Hayakawas, dictionaries are not authoritative statements about words but rather historical records of the meanings of words. Finally, the Hayakawas discuss the paralyzing effects of fear of change and the anger that accompanies it. They propose that the debate around issues facing society should center on specific questions such as "What will be the results?" "Who would benefit, and by how much?" and "Who would be harmed, and to what degree?" rather than questions of "right" or "wrong." They contend that this way of thinking reflects a scientific attitude and harnesses language to accurately "map" social and individual problems, thereby enabling change.

While *Language in Thought and Action* is an eloquent manifesto about the possibilities of language, the anthology *Language Awareness* (Eschholz, Rosa, & Clark, 1982) provides a resource on specific topics. The essays cover the history of language; language in politics and propaganda; the language of advertising; media and language; jargon; names; prejudice and language; taboos and euphemisms; language play; and the responsible use of language. Each essay examines either changes in language or how language changes thinking and action. For example, in her outline of the devices of propaganda

that include name calling, generalities, "plain folks" appeal, stroking, personal attacks, guilt or glory by association, bandwagon appeals, faulty cause and effect, false analogy, and testimonials, Cross (1982) examines the manipulative power of language.

The powers of language range from strident manipulation to the quiet heightening of awareness. Response to language involves a change--a change of perspective, a new understanding, an insight in the search for meaning. Coles (1989) speaks of the power of literature to give direction to life and to awaken moral sensibilities. He states, "Novels and stories are renderings of life; they can not only keep us company, but admonish us, point us in new directions, or give us the courage to stay a given course" (p.159).

While Coles discusses the impact of literature on private lives, Downs (1978) discusses revolutionary books throughout history in his *Books That Changed the World*. Examining such books as *The Bible*, Machiavelli's *The Prince*, Beecher's *Uncle Tom's Cabin*, Darwin's *Origin of Species*, and Freud's *The Interpretation of Dreams* Downs attempts to discover and to analyze two categories of writings: works that were direct, immediate instruments in determining the course of events and works that molded minds over centuries. He concludes that, "Omitting the scientists in the group, for whom these comments are less pertinent, the books [which changed the world] printed since 1500 were written by nonconformists, radicals, fanatics, revolutionists, and agitators" (p. 25).

The reading process which enables readers to search for information and meaning is an active, recursive process that includes choosing a book, reading, discussing from the reader's point of view, listening to another's point of view, reflecting and responding, and re-reading or making a new choice (Bailey, Boyce, VanTassel-Baska, 1990). Effective reading includes revising an interpretation or changing ideas, a step which is mirrored in the writing process and in speaking and listening. Kennedy (1993) sees all of the language processes--reading, writing, speaking, listening, and thinking--as complex, interrelated activities; activities that result in a dynamic, changing discourse.

Censorship reflects the public's acknowledgement and fear of the power of language to change thinking, behavior, and society at large. The debate over censorship and freedom of expression has raged for centuries and ranges from the use of racist and sexist language in literature to the effects of violence on television. Plato, one may remember, argued against allowing children to listen to imaginative stories and banned the poets from his ideal society. The continuing controversy regarding the burning of the American flag is one of several censorship issues widely debated in our society that illustrates the linkage of symbols, language, and freedom of expression (Bradbury and Quinn, 1991).

## Telecommunications in a Changing World

Telecommunications has dramatically changed our capacity to access information. Electronic mail, known as e-mail, is a telecommunications system that links computers around the world through telephone lines and satellites. It has created significant changes in scientific and business communities such as: increased flexibility for team members working in various locations across time zones, an end to isolation of researchers around the world, and the restructuring of organizations by eliminating corporate hierarchies (Perry, 1992a). Perry also cites the role of e-mail in the Russian coup of Boris Yeltsin and the use of faxes during the Tiananmen uprising. E-mail and fax machines provided sources of information that were difficult to control and allowed dissenters to communicate with one another and with the outside world (Perry, 1992b).

Video, television, cable, compact discs, and computers and the Internet are transforming not only access to information, but the content of information as well. In a recent *U. S. News and World Report* article John Leo (March 8, 1993) discusses the new standard of television news that blends information and entertainment. He contends that images, story line, and emotional impact are replacing a commitment to evidence, ethics, and truth. In another development, compact discs and computers are combining sound tracks, animation, photography, and print information that replace standard multi-volume encyclopedias and that enable users to combine information in new ways. The Grolier Multimedia Encyclopedia (1994) on CD-ROM for example, supplements its text with features such as animated multimedia maps that show the growth and development of American railroads, the women's suffrage movement, and other topics. This changing information technology, demands new standards for the evaluation of information and new consideration of how technology can limit or expand thinking.

## The Concept of Change and Language Arts Unit Development

For the purposes of teaching the concept of change for the National Javits Language Arts Project for High Ability Learners, five generalizations about change were drawn from the literature of various disciplines. Table 1 illustrates those generalizations and their accompanying outcomes. Examples of how the generalizations were addressed in the units through language study, language processes, and literature follow Table I.

**Table I**

**Generalizations and Outcomes About Change**

<b>Generalizations</b>	<b>Outcomes</b>
1. Change is pervasive	Understand that change permeates our lives and our universe.
2. Change is linked to time	Illustrate the variability of change based on time
3. Change may be perceived as systematic or random	Categorize types of change, given several examples.  Demonstrate the change process at work in a piece of literature.
4. Change may represent growth and development or regression and decay	Interpret change in selected works as progressive or regressive.
5. Change may occur according to natural order or be imposed by individuals or groups	Analyze social and individual change in a given piece of literature.

**Language Study**

Throughout the units, word study and vocabulary served as a primary source for studying change. Students constructed vocabulary webs that mapped words by: (1) the definition, (2) a sentence that used the word from the literature being studied, (3) an example of the word, (4) an analysis of the word that identified stems (roots, prefixes, and suffixes), word families, and word history. To build on the verbal talent of high ability learners, resources such as *Sumer is Icumen In: Our Ever-Changing Language* by Greenfeld (1978) and *Oxford Guide to Word Games* by Augarde (1984) were included in the units to encourage students to explore language changes and to play with the possibilities of inventing it themselves.

Each unit included a grammar packet developed by Michael Thompson and based on his work, *The Magic Lens: A Spiral Tour Through the Human Ideas of Grammar* (1991). Thompson's packets were designed to help students learn why some ideas are clear and others are confusing; to understand the power of grammar to reveal deep thinking and deep meaning. Implicit in this study was the idea that changing the grammar of a sentence or paragraph meant changing its meaning. Literature selections upon which the units were built and the students' own writing provided the context for studying grammar.

**Language Processes**

The processes of reading, writing, listening, and speaking were studied as change processes. Literature discussions were based on the premise that each person's interpretation and understanding of meaning would be different from

another person's interpretation. Through listening to one another, students were encouraged to seek new meaning and to examine how their interpretations changed during the discussion. In like manner, students studied the writing process as a way to explore ideas and to generate their own thinking and learning. The revision stage of writing emphasized seeking feedback and listening to responses from teachers and peers. Considering another's perspective often led to changes in the understanding of one's own work and to subsequent changes in the structure and clarity of the writing.

Oral communications in these units centered on persuasive speaking and critical listening. Students studied how to change their audience's opinion and actions through argument formulation and strategies of persuasion. As students listened to persuasive speeches, they analyzed the arguments and evaluated their effectiveness. Resources for the speaking and listening components included videotapes of master persuaders such as Franklin D. Roosevelt, Martin Luther King, Jr., and Adolph Hitler that provided students with opportunities to consider the role of persuasion in social and historical contexts. Other resources such as *The American Reader: Words That Moved a Nation* (Ravitch, 1990) documented the persuasive role of oral communications such as orations, Congressional hearings, and songs in the process of change.

### Literature

Each of the units centered on literature selections with vocabulary and language study emerging from the selections. The development of the concept of change also emerged from the literature discussions and activities. Typically each literary piece was examined for evidence of character changes, both physical and psychological, as well as social, political, and economic changes. For instance in "The Power of Light" by I. B. Singer (1962) students discussed the issue of whether characters change themselves or are changed by events outside of their control.

In addition to the literature selections which were discussed with the total group, additional resources embedded in each unit illustrated the generalizations about change and addressed the social, cultural and environmental implications of change. For instance, *Commodore Perry in the Land of the Shogun* (Blumberg, 1985) documents the dramatic social and cultural changes created by Perry's visits to Japan in 1853 and 1854. Illustrated with reproductions of primary sources, the account presents misconceptions, hostilities, and humorous episodes encountered from multiple points of view. Change is palpable while reading the book. A very different book, *Letting Swift River Go* by Yolen (1992) tells of the drowning of a Swift River town for the building of the Quabbin Reservoir, a water supply for Boston and now a wilderness area. The open-ended story alludes to necessary tradeoffs and provides opportunities to discuss changes linked to time as well as the positive and negative aspects of change.

## Conclusion

The idea of change crosses all disciplines and offers learners an opportunity to construct a concept that will inform their lives in meaningful ways. Because of the accelerating rate of change in our world, students need to understand the concept and to acquire effective tools for meeting its challenges. Language with its powers of inquiry, persuasion, and critique provides a powerful tool for meeting the challenges of change.

Literature, in particular, offers students and teachers a rich content arena for analyzing change and for considering the issues that surround it. Literature captures the voices, the emotions, and the concerns of thinkers through the ages and across cultures. It demonstrates types of change, responses to change, the causes and agents of change, as well as the effects of change. In a time of dizzying change, literature also offers continuity and a welcomed opportunity for reflection.

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### **III. Teaching Models Used in the Unit**

In this section, teachers will find the primary models that guided the development and initial teaching of the unit. These models are used consistently throughout the unit to ensure emphasis on unit outcomes. It is suggested that teachers be familiar with these models and how to implement them before using the unit.

1. The Taba Model of Concept Development
2. Vocabulary Web Model
3. Literature Web Model
4. The Reasoning Model
5. Wheel of Reasoning
6. Models for Graphic Organizers
7. The Writing Process Model
8. Research Model
9. Metacognition Model

## The Concept Development Model

The concept development model, based upon the Hilda Taba Concept Development model, involves both inductive and deductive reasoning processes. Used in a beginning lesson in each unit, the model focuses on the creation of generalizations from a student-derived list of created concepts. The model is comprised of seven steps and involves student participation at every step. Students begin with a broad concept, determine specific examples from that, create appropriate categorization systems, establish a generalization from those categories and then apply the generalization to their readings and other situations.

1. With the stimulus of a broad concept, such as *change*, students generate examples of the selected concept. Examples are derived from students' own understanding and experiences. Focusing questions such as "*What does this word mean to you? Can you give me any examples of this concept?*" allow open-ended responses in which students of all levels can participate. Students use their memories of events and things to determine if there is an appropriate "fit" with the concept.

2. Once an adequate number of examples have been elicited, students then group items together. Focusing questions include "*Do any of these examples have anything in common? Could you put any of these things together somehow?*" Such a process allows students to search for interrelatedness, and to organize a mass of material. Students create relationships in flexible manners and perceive the world using their personal schema. The teacher acts as a facilitator and asks the students focusing questions such as "*Why do you think that these belong together?*" Students are required to explain their reasoning and to seek clarification from each other.

3. With focusing questions such as "*What could you name this group? What title would you give this collection?*", students are asked to label their groups. Labeling also forces students to establish flexible, hierarchical concepts of relatedness; the idea that one thing or a concept could name a variety of other things. What the students mean affects the placement of particular items. The labeling process allows them to communicate the intent of their thinking. The labels should be fairly universal in nature. If labels appear to be too specific, further subsuming should occur, using the focusing questions of "*Do any of these groups have anything in common? What could we call this new group?*" Steps two and three should be repeated. New groups should then be given new labels.

4. Students are then asked to think of non-examples of the broad concept. With focusing questions such as "*What does not fit this concept? Can you name things that are not examples of the concept?*", students are required to differentiate and distinguish between examples and non-examples. There is understanding of what is contained and what is not contained within the definitional outlines of the concept.

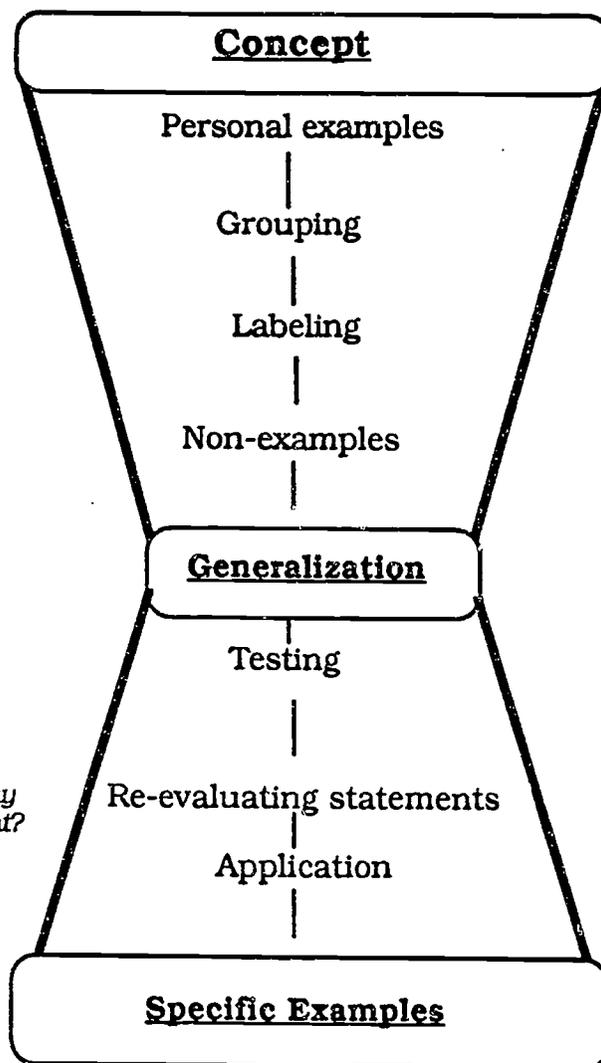
5. The students then determine a statement of generalization, using the concepts elicited from the labeling process. Examples for change could include "*Change may be positive or negative*", and "*Change is linked to time*". Generalizations should be derived from student input and may not precisely reflect the teacher's established concepts. However, they should be fairly global in nature.

6. Although the generalizations were derived from students' own experiences, they are then applied to readings from the units and tested in specific language arts contexts. Focusing questions such as "*How well does the generalization hold up in this piece?*" allow students to take the generalizations that they derived and evaluate how well events in stories uphold those generalizations. If any changes are needed in the language of the generalizations, students may go back and make changes. The teacher can use a focusing question such as "*Are changes in the generalization necessary?*"

7. Students are then asked to identify specific examples of the generalizations from their own readings. *Can you name any examples of this generalization from this piece?* Critical reading skills are reinforced as students begin to apply the generalization to books and stories. Students are asked to apply the generalization that they have created to other situations, including those found in readings, their own writings and their own lives.

The following model graphically represents this process, beginning with the inductive process of presenting the stimulus of the overriding concept, generation of personal examples, organizing and sorting the examples, giving the groups labels, and determining the generalization statement. Once the generalization is created, students evaluate the validity of the generalization, determine any changes that may be necessary, and then apply the generalization to their readings and their lives.

## The Taba Model of Concept Development



*Focusing Questions:*  
*Can you name any examples of this?*

*How might these fit together?*

*What could you call these?*

*What does not fit this concept?*

*Focusing Questions:*

*Does this hold true?*

*Do you need to make any changes in the statement?*

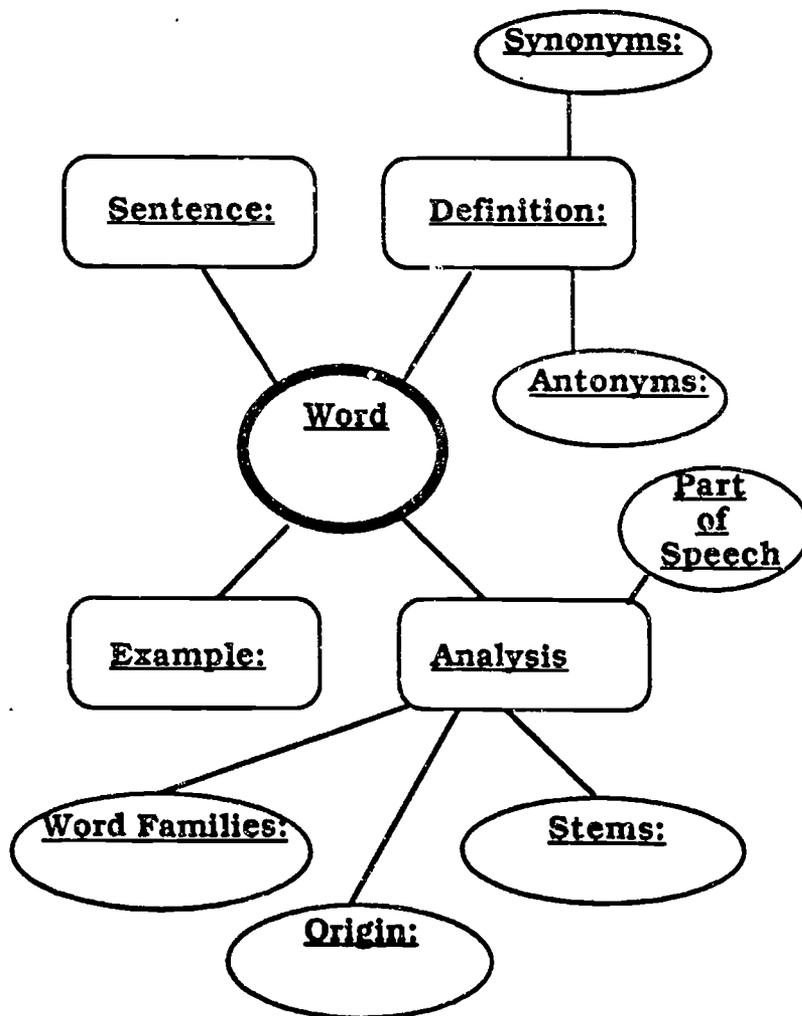
*Can you name some examples?*

## Vocabulary Web Model

The purpose of the vocabulary web is to enable students to grasp an in-depth understanding of interesting words. Rather than promote superficial vocabulary development, the web approach allows for deep student processing of challenging and interesting words.

The following is an example of a vocabulary web. The teacher should introduce the activity by doing the first one with the whole class. Subsequently, students should work in groups to complete worksheets for other assigned words that are found in the literature selections. Students may add any number of extensions to the main circles if they identify additional information about the word.

Once students become familiar with this activity they should use a streamlined version to accommodate new words that they meet in their independent reading. A vocabulary section should be kept in a separate place in students' notebooks for this purpose. They need only list the word, definition, and sentence where the word was encountered. *The American Heritage Dictionary\** (Third Edition) is recommended for this activity.



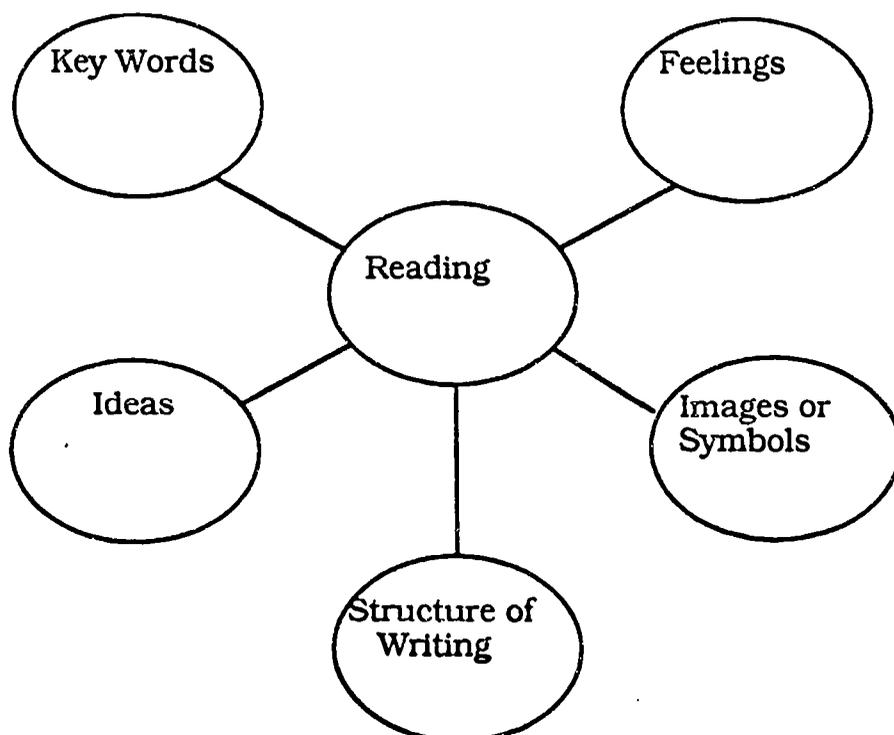
\*Source:  
*American heritage dictionary of the English language.* (3rd ed.). (1992). Boston, MA: Houghton-Mifflin.

## Literature Web Model

The literature web encourages students to consider five aspects of a selection they are reading: key words, ideas, feelings, structure of writing, and images (or symbols). The web helps students to organize their initial responses and provides them a platform for discussing the piece in small or large groups. Whenever possible, students should be allowed to underline and to make marginal notes as they read and reread. After marking the text, they then organize their notes into the web.

After students have completed their webs individually, they should compare their webs in small groups. This initial discussion will enable them to consider the ideas of others and to understand that individuals interpret literature differently. These small groups may compile a composite web that includes the ideas of all members.

Following the small group work, teachers have several options for using the webs. For instance, they may ask each group to report to the class; they may ask groups to post their composite webs; or they may develop a new web with the class based on the small group work. However, each web serves to prepare students to consider various issues the teacher will raise in whole group discussion.



## The Reasoning Model

The reasoning model used throughout the unit focuses on eight elements (Paul, 1992). It is embedded in all lessons of the unit through questions, writing assignments, and research work.

1. Purpose, Goal, or End in View: Whenever we reason, we reason to some end, to achieve some purpose, to satisfy some desire or fulfill some need. One source of problems in reasoning is traceable to "defects" at the level of goal, purpose, or end. If our goal itself is unrealistic, contradictory to other goals we have, confused or muddled in some way, then the reasoning we use to achieve it is problematic. The goal, purpose, or end of our thinking is something our mind must actively create.
2. Question at Issue (or Problem to Be Solved): Whenever we attempt to reason something out, there is at least one question at issue, at least one problem to be solved. One area of concern for the reasoner should therefore be the very formulation of the question to be answered or problem to be solved. If we are not clear about the question we are asking, or how the question related to our basic purpose or goal, then it is unlikely that we will be able to find a reasonable answer to it, or one that will serve our purpose. The question at issue in our thinking is something our mind must actively create.
3. Points of View or Frame of Reference: Whenever we reason, we must reason within some point of view or frame of reference. Any defect in our point of view or frame of reference is a possible source of problems in our reasoning. Our point of view may be too narrow or too parochial, may be based on false or misleading analogies or metaphors, may not be precise enough, may contain contradictions, and so forth. The point of view which shapes and organizes our thinking is something our mind must actively create.
4. The Empirical Dimension of Our Reasoning: Whenever we reason, there is some "stuff," some phenomena about which we are reasoning. Any defect, then, in the experiences, data, evidence, or raw material upon which our reasoning is based is a possible source of problems. We must actively decide which of a myriad of possible experiences, data, evidence, etc. we will use.

5. The Conceptual Dimension of Our Reasoning: All reasoning uses some ideas or concepts and not others. Any defect in the concepts or ideas (including the theories, principles, axioms, or rules) with which we reason, is a possible source of problems. The concepts and ideas which shape and organize our thinking must be actively created by us.

6. Assumptions (The Starting Points of Reasoning): All reasoning must begin somewhere, must take some things for granted. Any defect in the starting points of our reasoning, any problem in what we have taken for granted, is a possible source of problems. Only we can create the assumptions on the basis of which we will reason.

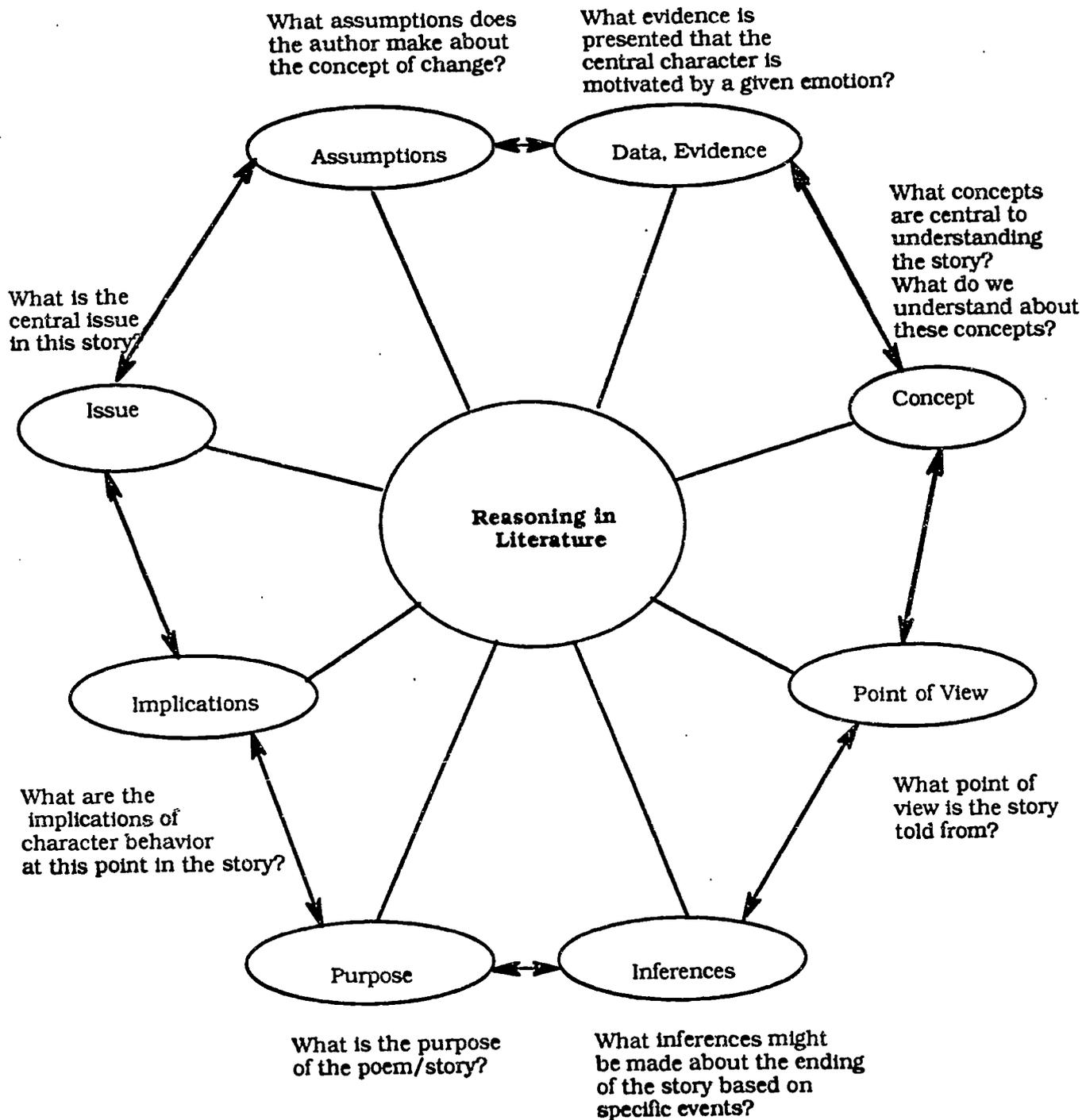
7. Inferences: Reasoning proceeds by steps called inferences. To make an inference is to think as follows: "Because this is so, that also is so (or probably so)". Any defect in the inferences we make while we reason is a possible problem in our reasoning. Information, data, and situations do not determine what we shall deduce from them; we create inferences through the concepts and assumptions which we bring to situations.

8. Implications and Consequences (Where Our Reasoning Takes Us): All reasoning begins somewhere and proceeds somewhere else. No reasoning is static. Reasoning is a sequence of inferences that begin somewhere and take us somewhere else. Thus all reasoning comes to an end, yet could have been taken further. All reasoning has implications or consequences beyond those the reasoner has considered. Any problem with these (implications that are false, undesirable consequences), implies a problem in the reasoning. The implications of our reasoning are an implicit creation of our reasoning.

Source:

Paul, R. (1992). *Critical thinking: What every person needs to survive in a rapidly changing world*. CA: The Foundation for Critical Thinking.

## Wheel of Reasoning

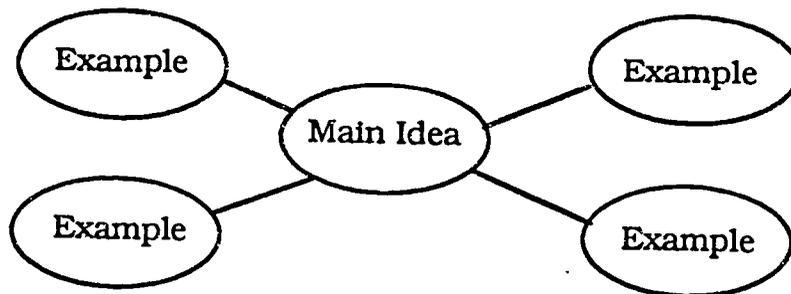


This model should be used to probe different avenues of student reasoning about what they read. Teachers may select a few of the questions or develop the complete Wheel of Reasoning through story-based questions. (Some types of questions will work better with certain pieces of literature.) The purpose of using the Wheel is to enhance reasoning qualities of mind in students as they engage in written and oral communication.

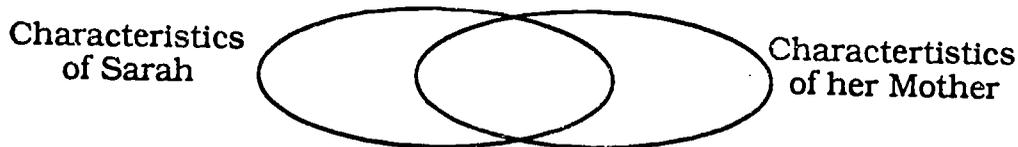
## Models for Graphic Organizers

Graphic organizers help students to organize their thinking and to develop strategies for studying and communicating. Various types of organizers provide different patterns for thinking. The patterns used in the units for this project include:

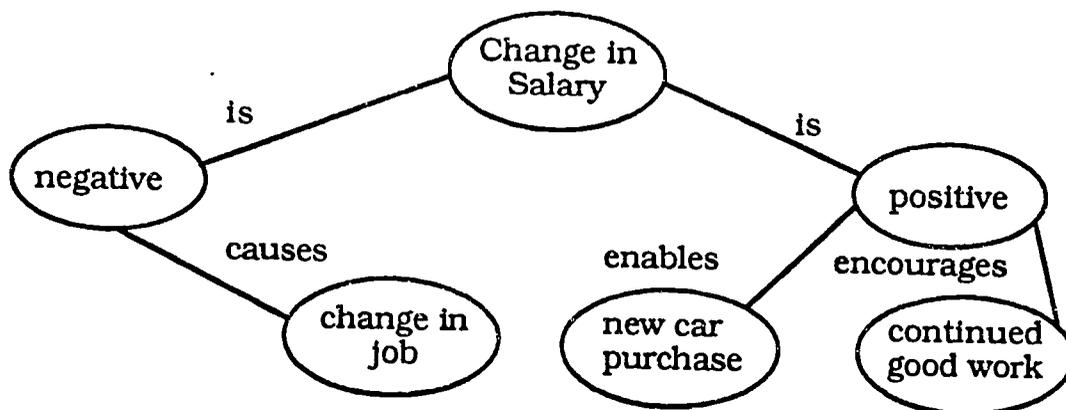
Webs to show relationships



Venn Diagrams for comparison and contrast



Concept maps to define concepts and to show cause/effect links



## The Writing Process Model

The writing process shows the stages that writers use to work on a piece. The stages are not separate parts that writers go through from one to five. Rather, writers move back and forth among the stages and use them to construct, clarify, and polish their writing. The writing process model is used throughout the unit to encourage students to engage in actively improving their own writing.

1. **Prewriting:** List your ideas and begin to organize them. You may want to use a graphic organizer such as a web or a Venn diagram. Graphic organizers help you to "see" what you will write about. As you write, you can add to your diagram or change it.
2. **Drafting:** Write a rough draft getting your ideas onto paper and not worrying about mechanics such as spelling, grammar, or punctuation. Some writers call this stage "composing." Sometimes the first draft is a messing around stage where your drafting or composing helps you to "hear" what you want to say.
3. **Revising:** Conferencing is an essential step in the revising stage. Ask people (friends, family, teachers) to listen to your work and to tell you what they like, what they don't understand, and what they'd like to know more about. This is the place to make major changes in your "composition" or draft. Sometimes you may want to go back to the prewriting stage and redo your organizer so that your paper has a new structure. Beware of skipping this step and jumping directly to Step 4.
4. **Editing:** After you have revised your paper, look for the small changes that will make a big difference. Check your choice of words and identify mechanical errors. After you make the changes and corrections, proofread your work one final time. You may want to ask a friend or an adult for help.
5. **Sharing or Publishing:** There are numerous ways to share and to publish your work. You can bind it into a book, recopy it in your best handwriting and post it on a bulletin board, read it aloud to your class or family, or make it into a gift for someone special.

## Research Model

The research model provides students a way to approach an issue of significance and work it through individually and in small groups. Its organization follows major elements of reasoning.

### 1. Identify your issue or problem.

What is the issue or problem?

Who are the stakeholders and what are their positions?

What is your position on this issue?

### 2. Read about your issue and identify points of view or arguments through information sources.

What are my print sources?

What are my media sources?

What are my people sources?

What are my preliminary findings based on a review of existing sources?

### 3. Form a set of questions that can be answered by a specific set of data.

Ex: 1) What would the results be of \_\_\_\_\_? 2) Who would benefit and by how much? 3) Who would be harmed and by how much?

My Questions?

### 4. Gather evidence through research techniques such as surveys, interviews, or experiments.

What survey questions should I ask?

What interview questions should I ask?

What experiments should I do?

**5. Manipulate and transform data so that it can be interpreted.**

How can I summarize what I found out?

Should I develop charts, diagrams, or graphs to represent my data?

**6. Draw conclusions and inferences.**

What do the data mean? How can I interpret what I found out?

What conclusions and inferences can be drawn from my results?

**7. Determine implications and consequences.**

What are the implications and consequences of my results in light of the initial problem?

Do I know enough or are there now new questions to be answered?

**8. Communicate Results.**

Have I used Sections I-VII above to organize a written report?

Have I used Sections I-VII above to organize an oral presentation?

## Metacognition Model

METACOGNITION STEPS	RESEARCH PROCESS	WRITING
---------------------	------------------	---------

### I. Task Analysis and Planning

◆ Set Goals	◆ Identify Problem Or Issue	◆ Prewriting
◆ Determine Steps To Reach Goals	◆ Identify Points Of View On Arguments	
◆ What Do I Know?	◆ Form A Set Of Questions	
◆ What More Do I Need to Know?		
◆ What Obstacles Must Be Overcome? How Can Potential Errors Be Fixed?		
◆ What Will The Solution Look Like?		

### II. Monitoring Progress

◆ Is Progress Being Made?	◆ Gather Evidence	◆ Composing
◆ What Are Next Steps?	◆ Manipulate And Transform Data For Interpretation	◆ Revising
◆ Are Strategies Working?		
◆ What Are Other Strategies?		
◆ Identify Mistakes And Fix Them		

### III. Assessing Progress

◆ Was Goal Researched?	◆ Draw Conclusions And Inferences	◆ Editing
◆ Were Mistakes Fixed?	◆ Determine Implications And Consequences	◆ Publishing
◆ Does Solution Fit Prediction?	◆ Communicate Results	
◆ Was Time Used Well?		
◆ What Could Be Improved?		

#### **IV. Lesson Plans**

This section of the unit contains the 25 lessons that make up the direct teaching-learning modules of the 40-50 hour unit. Each lesson is comprised of a stated instructional purpose, materials needed to carry it out, specific student activities, questions for discussion, homework and extensions, and a teacher log for notes on implementation. Embedded assessment activities are also included in selected lessons. Student handout material may be found at the back of each lesson or in the Appendix.

Additionally, each lesson has been aligned with the overall unit framework, designated at the top of each lesson overview. A letter explaining the use of the unit to parents is included for distribution at the beginning of unit teaching.

A Teacher Feedback Form may be found on the last page of Section IV.

Dear Parents,

Your child is engaged in a special language arts unit called "Literature of the 1940s: A Decade of Change." The unit is designed specifically to meet the needs of high ability students. The goals of the unit are:

- ▼ To develop analytical and interpretive skills in literature.
- ▼ To develop persuasive writing skills.
- ▼ To develop linguistic competency.
- ▼ To develop listening/oral communication skills.
- ▼ To develop reasoning skills.
- ▼ To develop an understanding of the concept of change.

The unit explores the impact of key events of the 1940s on literature and other art forms.

In class we will read and discuss short pieces of literature—poems, short stories, and essays. Everyone will keep a response journal to clarify thinking and to help prepare for written and oral assignments. As we read the literature, we will respond to it and think critically about it by analyzing ideas, vocabulary, and structure. Specifically, we will look for insight into the concept of change.

Several activities in the unit will entail work outside of class. These include:

- ▼ Self-study grammar packet.
- ▼ Small group independent investigation on selected issues.
- ▼ Some long term reading assignments:
  - Diary of Anne Frank*
  - Hiroshima* by John Hersey
  - Maus II* by Art Spiegelman
- ▼ Research on an issue of significance in preparation for a written and oral presentation.

There will be opportunities for students to work with the teacher and other students on each of these activities as the unit progresses.

The unit will be assessed in several ways. First, a pre-test will assess skill in the three language arts areas of literature, writing, and linguistic competency. Secondly, a writing portfolio will document progress in writing. We shall assess project work with a self assessment, a peer assessment, and a teacher assessment. Finally, I welcome comments and feedback from parents.

Good curriculum and instructional practice should involve parents as well as teachers; thus the following ideas are suggested for you to become involved with the work of the unit:

1. Read the same stories and books your child is reading and discuss with her key ideas from the readings.
2. Hold a family debate on one of the issues of significance discussed in the unit.
3. Play word games such as Scrabble, Boggle, and Bladerdash with the family to enhance vocabulary and language usage.
4. Encourage your child to write every day in a diary or log.
5. Try to set up a correspondence pattern with someone from another country or another part of the United States in order to encourage writing on a regular basis.
6. When viewing film or television together, discuss the ideas presented, with your child, and encourage close attention to how arguments are handled in the media.

Thank you in advance for your interest in your child's curriculum. Please do not hesitate to contact me for further information as the unit progresses.

Sincerely,

## Overview of Lesson 1

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
					X

### **Instructional Purpose:**

\*To introduce the concept of change, using a heuristic model for teaching concepts.

### **Materials Used:**

1. Examples or selections drawn from the change bibliography in Section VII.
2. Change Model (See reproducible form in Appendix).
3. Letter to Parents.

## Lesson 1

### Activities

**Note to Teacher:** Please send home the "Letter to Parents" with each student who is engaged in the unit. Remember to sign and date the letter.

1. Explain to students that the **concept of change** will be the basis of their excursion into the 1940s. Use the following as the basis for an introductory discussion on change.

**Brainstorm ideas about change and write down all responses.**

\* *What words come to mind when you think about change? What kinds of things change?*

**Categorize the ideas that were written down.**

- \* *How could you categorize these ideas into groups?*
- \* *What could you call each group? Why?*
- \* *What are some of the characteristics of change?*

**Brainstorm a list of things that do not change.**

- \* *What can you say about these things?*
- \* *What do you call each group? Why?*
- \* *Are the following characteristics of change: routines or habits, rules and regulations, table manners, laws, customs of cultures? Why or why not?*

**Make generalizations about change.**

\* *What can you say about change that is usually true? How are our examples alike?*

**Note to Teacher:** Refer back to the categories if necessary to elicit the generalizations. When the students seem satisfied with their set of generalizations, explain that this may not be the only set. Share the following list and explain that it is the core set of generalizations that is used for this unit. Have students compare these to their set. Discuss them.

- 1) *Change is linked to time. (How is change linked to time?)*
- 2) *Change may be positive or negative. (Does change always represent progress?)*
- 3) *Change may be perceived as orderly or random. (Can we predict change?)*
- 4) *Change is everywhere. (Does change apply to all areas of our world?)*
- 5) *Change may happen naturally or be caused by people. (What causes change?)*

**How are change and its generalizations different from the following?**

- *non-living things (e.g., a chair, a pair of scissors)*
- *traditions (e.g., special holidays, celebrations of birth, passage, and death)*
- *church rituals (e.g., celebrations of Christmas or Hanukkah)*
- *universal truths (e.g., all living things die; all triangles have three sides)*

2. Complete the attached **Change Model** (Appendix) in groups of 4-5.
3. Discuss student group work. Complete an individual web based on the group examples in your **Response Journal**.
4. Explain that students will be looking for evidence that supports the generalizations about **change** in the literature selections used in this unit.
5. Post the generalizations about change that will guide this unit on a bulletin board or large chart. Keep it there throughout the unit.



**Homework:**

1. Write a three-paragraph essay arguing that one of the five generalizations about change is true. Provide examples and reasons for your argument.

**Teacher Log Notes:**

## Overview of Lesson 2

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X			X	X

### **Instructional Purpose:**

- \*To administer and discuss preassessment for literature interpretation.
- \*To administer and discuss preassessment for persuasive writing.

### **Materials Used:**

1. Short Story: "The Lottery" by Shirley Jackson.
2. Pre-assessment for Literature (Handout 1B).
3. Literature Interpretation Scoring Rubric.
4. Pre-assessment for Writing (Handout 1C).
5. Scoring Criteria for Writing Pre and Post Assessments.

## Lesson 2

### Activities

1. Distribute the **Preassessments** (Handout 2A and Handout 2B) and instruct students to read and answer all questions for the literary piece, "The Lottery." (Allow 45 minutes for this activity.)
2. Hand back **Preassessments** (or copies of them) so that students may refer to these during the discussion.
3. Post a listing of the titles suggested by students to encourage them to ask each other about the suggestions they find intriguing, interesting, etc.
4. Next **discuss** each one of the preassessment questions with the class.

### Questions to Ask

- \* *Why couldn't the dishes wait?*
- \* *Why didn't the box have a permanent storage place?*
- \* *Why does Old Man Warner say, "...they'll be wanting to go back and live in caves"?*
- \* *"...Now we've got to be hurrying a little more to get it done in time." In time for what?*
- \* *How is it that the villagers had forgotten the ritual and lost the original black box but remembered the stones?*
- \* *Why was Steve Adams in the front of the crowd of villagers during the stoning?*

5. Distribute the **preassessment for writing**. Provide students 30 minutes to complete.
6. Discuss the arguments that students developed.



### Homework:

1. Read Chapter 8 from *The Moon is Down* by John Steinbeck. In this chapter, the Mayor of a small town philosophizes with the doctor of the town about the effects of oppression on a free people as they await death as hostages for the defiance of the townspeople in the face of occupation.



**Extensions:**

1. Write a letter to the editor of your newspaper arguing for or against the continuation of the lottery.

**Teacher Log Notes:**



## Literature Interpretation Scoring Rubric for Pre- and Post-assessments

### 1. State an important idea of the reading in a sentence or two.

1. **limited response**  
-inaccurate, vague, or confusing
2. **simplistic statement about the story or simple story line**  
-limited elaboration; uses only parts of the main idea; creates title rather than main idea
3. **insight to theme**  
-shows understanding of the central meaning of the passage or story

### 2. Use your own words to describe what the significance of the following sentence is.

1. **limited response**  
-vague, incomplete or inaccurate
2. **accurate but literal response**
3. **interpretative response**  
-shows good grasp of meaning

### 3. What does the poem tell us about the idea of change? Support what you say with details from the poem.

1. **vague or shallow response**  
-disjointed, unclear
2. **a valid, understandable statement or generalization about change is made** at least one detail from the story is provided
3. **a valid statement or generalization about change is made and well elaborated**

### 4. Create a title for this story. List two reasons based upon the reading.

1. **limited response**  
-title supplied without reasons; reasons given are merely rewording of title.
2. **appropriate title**  
-supported with at least one reason
3. **meaningful title**  
-supported by two or more reasons

## Writing Pre-Assessment (Handout 2B)

Name: \_\_\_\_\_

Do you think that "The Lottery" should be required reading for all students in your grade?

**Directions:** Write a paragraph to answer the question. State your opinion, include three reasons for your opinion, and write a conclusion to your paragraph.

## Criteria for Scoring Writing Pre- and Post-assessments

Assign the following point values as appropriate:

### An opinion is stated

- 0 -- No opinion stated or only yes/no answer provided
- 1 -- Simplistic statement or partial sentence
- 2 -- Well stated opinion

### Reasons are given for the opinion

- 0 -- No reasons provided or illogical statement provided
- 2 -- Provides one valid reason to support opinion and other tenuous reasons
- 4 -- Provides 2-3 valid reasons to support opinion with limited or no elaboration
- 6 -- Provides at least 3 substantive, insightful reasons with elaboration and/or evidence from the story or poem

### Conclusion

- 0 -- No conclusion is stated
- 1 -- Limited conclusion or sentence fragment provided
- 2 -- Well stated conclusion

Extra Credit: One additional point should be assigned for each of the following categories in which outstanding examples occur.

- Vocabulary -- rich and varied
- Structure of Writing and Grammar-- appropriate, fluid, organized

(Example: Argument builds effectively toward conclusion; sentence structure is effective.)

- Spelling and Usage --correct and appropriate

(Examples of usage include capitalization, punctuation, subject-verb agreement, clear use of referents)

**Total Score:**

## Overview of Lesson 3

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X		X			

### **Instructional Purpose:**

- To analyze and interpret *The Moon is Down* by John Steinbeck.
- To administer the preassessment in grammar.

### **Materials Used:**

1. *The Moon is Down* (Chapter 8) by John Steinbeck.
2. Vocabulary Web (See reproducible form in Appendix).
3. Vocabulary Web - Teacher Example.
3. Grammar Self-Study packets.
4. Graphic Organizer: Generalization Pattern for Propaganda (Handout 3A).

## Lesson 3

### Activities

1. Use the following questions for **discussion** on *The Moon is Down*.

### Questions to Ask

#### Literary Response and Interpretation Questions

- \* Why is Orden so sure he will die?
- \* The two men reminisce about their school days 46 years ago. What traits of character did Orden show them?
- \* What do the following quotations mean:
  - a) "The mayor is an idea conceived by free men. It will escape arrest"
  - b) "The flies have conquered the flypaper."
  - c) "The debt shall be paid."
- \* Argue Socrates' point raised by Orden:  
"That doing right or wrong is more important than life or death." (p. 178)  
How does this passage apply to Orden's situation?
- \* (p. 175) "And the two men looked at each other for a long time and each one knew what the other one was thinking." What were the two men thinking?
- \* Why do you think Colonel Lanser allowed Orden to continue with his speech?

#### Reasoning Questions

- \* What can you infer are Winter's attitudes toward death?
- \* What was the author's purpose in the conversation between the sentries?
- \* What are the strengths of the philosophy: ONE PEOPLE, ONE GOVERNMENT, ONE LEADER? What are the weaknesses of this philosophy?

Change Questions

- Consider the extent to which change can be brought about by force. Colonel Lanser represents the force of change in the story. Will he succeed or fail? Why or why not? Cite evidence from the chapter to support your opinion.
- What generalizations about change are addressed in the chapter?

2. Introduce a **Vocabulary Web**. See the example *caricature*, from the reading *The Moon is Down*, that is included with handouts for this lesson (Teacher Example). Blank copies of the Vocabulary Web for students can be found in the Appendix.

**Note to Teacher:** This vocabulary web activity should model in-depth word study for students. It allows for flexibility in the kinds of information recorded. Throughout the unit as you notice words that need study, suggest them for a web analysis. A classroom set of webs may be kept in a notebook or students may keep their own sets of webs.

3. Have students work in groups to complete a **Vocabulary Web** for these words that are taken from *The Moon is Down*: *jubilance, truculently, exultation, denunciation, insignia, plaintively, sardonically*.

4. Explain to students that they are going to take a test to assess their knowledge of grammar.

**Note to Teacher:** The grammar pre- and post-assessments may be modified for use with any particular literature selection by changing the words in the sentences to correspond with characters and events in the reading.

5. Students take **Grammar Pre-Assessment** - 15 minutes.

6. Collect papers; discuss items from the **Grammar Pre-Assessment**.

7. Give a short introduction to the eight parts of speech and functions of words that are highlighted in the **Grammar Self-Study packets**. Use the following words in this paragraph from *The Moon is Down* selection.

From the direction of the mine a whistle tooted shrilly. And a quick gust of wind sifted dry snow against the windows.

8. Hand out the **Grammar Self-Study packets** and explain how they are to be used. There will be opportunities for students to ask questions about grammar throughout the unit.

9. Discuss the definition of propaganda. Have students complete the **generalization pattern** for propaganda by citing examples from chapter 8 of *The Moon is Down* that show how the story is propagandistic (Handout 3A).



**Homework:**

1. Begin the self-study Grammar Packet. It must be completed by Lesson 17.
2. Imagine you are Orden. Write a letter arguing why your life should be spared.
3. The play *The Member of the Wedding* by Carson McCullers should be given out as homework. Students should read the play carefully and make comments in the margin. Tell the students that this play was written in 1948, and first performed in 1950, even though it is set in 1945. They should be finished with their reading and comments by Lesson 16.



**Extensions:**

1. Show advertisements from the war years (1941 -1945) and have the students discuss the role of propaganda in advertising.
2. Have interested students investigate the role of propaganda in other countries involved in WW II or in other American wars.

**Teacher Log Notes:**



**Graphic Organizer: Generalization Pattern (Handout 3A)**

**PROPAGANDA**

**Example #1:**

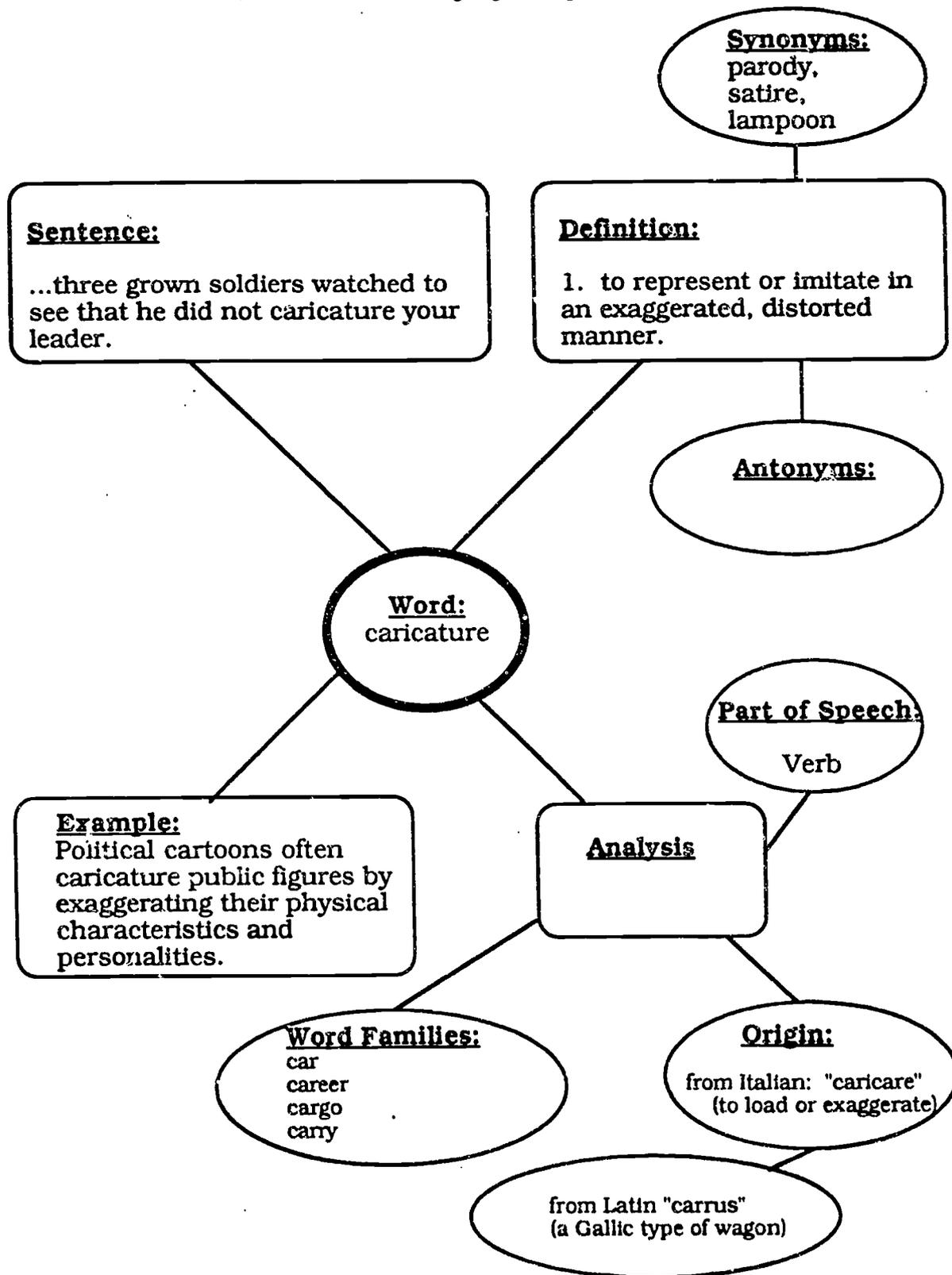
**Example #2:**

**Example #3:**

**Example #4:**

**Example #5:**

**Vocabulary Web - Teacher Example**  
(See model section for full explanation)



## Overview of Lesson 4

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X				

### **Instructional Purpose:**

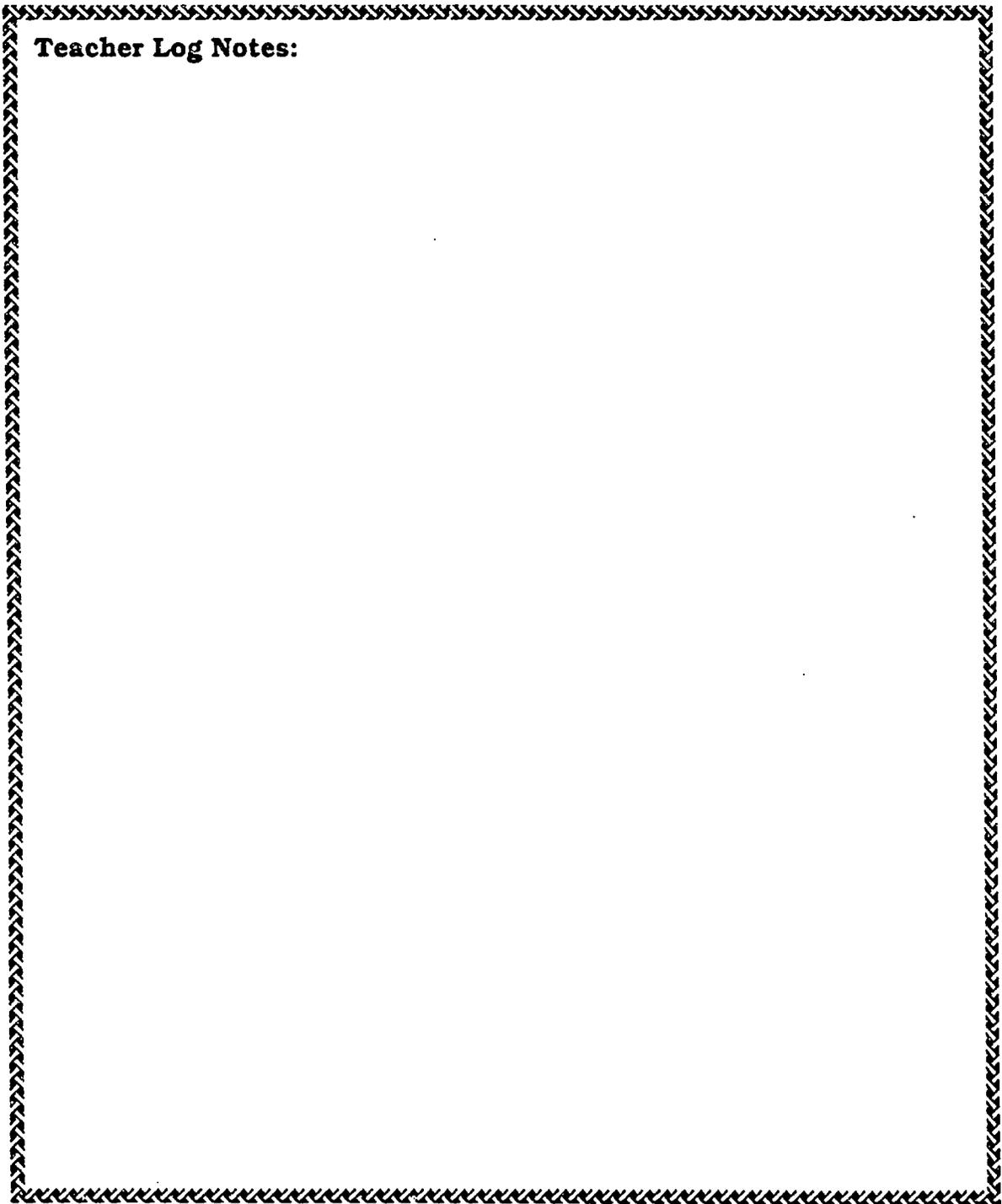
\*To develop persuasive writing skills.

### **Materials Used:**

1. *Write Source 2000* - English handbook.



**Teacher Log Notes:**



## Overview of Lesson 5

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
			X		X

### **Instructional Purpose:**

- \*To develop listening/oral communication skills by using videotaped speeches.
- \*To study the concept of change by analyzing a series of F. D. R. speeches.

### **Materials Used:**

1. Videotape Speech Analysis Form (needed for each day of the lesson) (Handout 5A).
2. Video - The Speeches of Franklin D. Roosevelt  
Moore, D. (Producer) and Ellis, D. (Editor). (1988). *The Speeches of Franklin D. Roosevelt*. Oak Forest, IL: MPI Home Video.
3. Generalizations about Change (Handout 5B).

## Lesson 5

### Activities

**Note to Teacher:** This lesson requires the use of a video which is available through some schools and/or public libraries. Teachers should decide about whether to teach this lesson depending on whether this tape can be obtained.

1. Brainstorm the many different reasons that one might have for giving a **speech**. After a significant list is generated, have the students classify the items by general purpose. Discuss the major categories derived: persuasive, entertaining, inspiring, and informative.
2. Tell the students that they will be seeing several speeches given by F.D.R. during World War II and that they should be able to determine the **general purpose of each of the speeches**. Play the video and pause to have the students share their ideas on the speeches after each segment on which they have taken notes. (See Handout 5A for analysis format.)

**Note to Teacher:** It is important to, whenever possible, play videos without artificial stops and pauses at least once so that students have a good sense of the complete performance, speech, etc. However, in order to highlight key points about effective speechmaking and the persuasive mode, it is necessary to stop the video and conduct discussions or answer questions.

3. Upon the completion of each video clip ask questions like these:

#### Questions to Ask

- \* *What was the general purpose of that speech? How do you know?*
- \* *What were some of the arguments made by the speaker? Were they sound? Why or why not?*
- \* *Who was his intended audience? How did he consider their needs?*
- \* *Comment on aspects of F.D.R.'s vocal delivery.*

4. Conclude the session by having students **discuss their observations** about the changes they observed in the video clips (i.e. changes in the context of the speeches, in the speaker's appearance, in the settings and audiences, etc.). How do these changes reflect our generalizations? (Use Handout 5B to structure the activity.)



**Homework:**

1. Begin reading of unit selections: *Maus II*, *Diary of Anne Frank*, and *Hiroshima*. Discussion and activities related to these books will be held in Lesson 11, 12, and 14.



**Extensions:**

1. View Churchill's speeches on tape and critique.

**Teacher Log Notes:**

A large, empty rectangular box with a decorative border, intended for the teacher to write log notes. The border consists of a repeating pattern of small, stylized, interlocking shapes, similar to the one above.

## Videotaped Speech Analysis Form (Handout 5A)

1. What was the speaker's general purpose (to inform, to persuade, to entertain, to inspire)?

2. What was the speaker's specific thesis? What were the individual goals the speaker hoped to achieve through the presentation?

3. What were some of the main points or ideas mentioned by the speaker?

## Generalizations about Change (Handout 5B)

After discussing your responses to the speeches of F.D.R. in the section of the video called "Leadership in Wartime," brainstorm the many, different generalizations about change that can be made.

You have listed many, different generalizations about the concept of change. Below you will see listed the five generalizations that are used to frame this unit. Compare this list to yours. How similar are they? Discuss as a class.

Change is pervasive.

Change may be perceived as systematic or random.

Change may represent growth and development or regression and decay.

Change is linked to time.

Change may occur according to natural order or may be imposed by individuals or groups.

## Overview of Lesson 6

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X					X

### **Instructional Purpose:**

\*To continue studying the concept and generalizations of change.

\*To analyze and interpret poetry.

### **Materials Used:**

1. "Statistics" by Carl Sandburg (Handout 6A).
2. "Grass" by Carl Sandburg (Handout 6B).

## Lesson 6

### Activities

1. Students will read "**Statistics**" and "**Grass**" by Carl Sandburg (Handouts 6A and 6B).
2. Be sure the students' seats are arranged around a table or in a circle for this lesson (**seminar seating**). Hand out copies of the poem, "Statistics" by Carl Sandburg.
3. Have the students read the poem silently one time all the way through. Then have them read it again and **identify any key words or phrases** in the passage. Encourage them to make any marginal comments that reflect questions, ideas, or thoughts they may have during the reading.
4. When they finish reading the poem, students should **write a paragraph** to explain what they think the poem means.
5. When the students have finished writing their paragraphs, allow volunteers to **share their interpretations**. Encourage discussion that may emerge as students want to question each other about the poem.
6. Ask the following questions about "Statistics":

### Questions to Ask

#### Literary Response and Interpretation Questions

- \* *Why do you think Sandburg used the words "sarcophagus" and "mausoleum" instead of "coffin" and "tomb"?*
- \* *Are these words more effective? Why?*
- \* *How does Sandburg use historical contrast to make his point?*
- \* *What differences exist between World War II and earlier wars, according to the poem?*
- \* *What story do the statistics tell?*

#### Reasoning Questions

- \* *From whose point of view is the poem written? Why?*

#### Change Questions

- \* *How does the poem reflect the concept of change?*

7. Pass out copies of "Grass" by Carl Sandburg (Handout 6B) for students to read. Read and make notes in the margin.
8. Have students create a "concept map" by using a generalization outline, a web, or a causal network (See Section III for models).
9. Create another title for the poem. Provide a rationale for your title.
10. Discuss the poem, based on how students have derived meaning from it.
11. Follow up with these additional questions:

**Questions to Ask**

- \* *How does grass function as a powerful central image in the poem? What meaning does it convey?*
- \* *Why does Sandburg mention the places he does? What purpose does it serve?*
- \* *Who is the speaker of the poem? Why was this a good choice?*
- \* *What would you infer is the author's attitude about the war?*

12. Close this seminar discussion by asking students to explain the relationship of this poem to the other one they have read. How is it like the other one? How is it different?
13. Examine the following sentence from the poem with respect to the part of speech for each underlined word:

shovel them under and let me work.

Challenge: Can you rewrite the sentence so that the words "shovel" and "work" are used as nouns?



**Homework:**

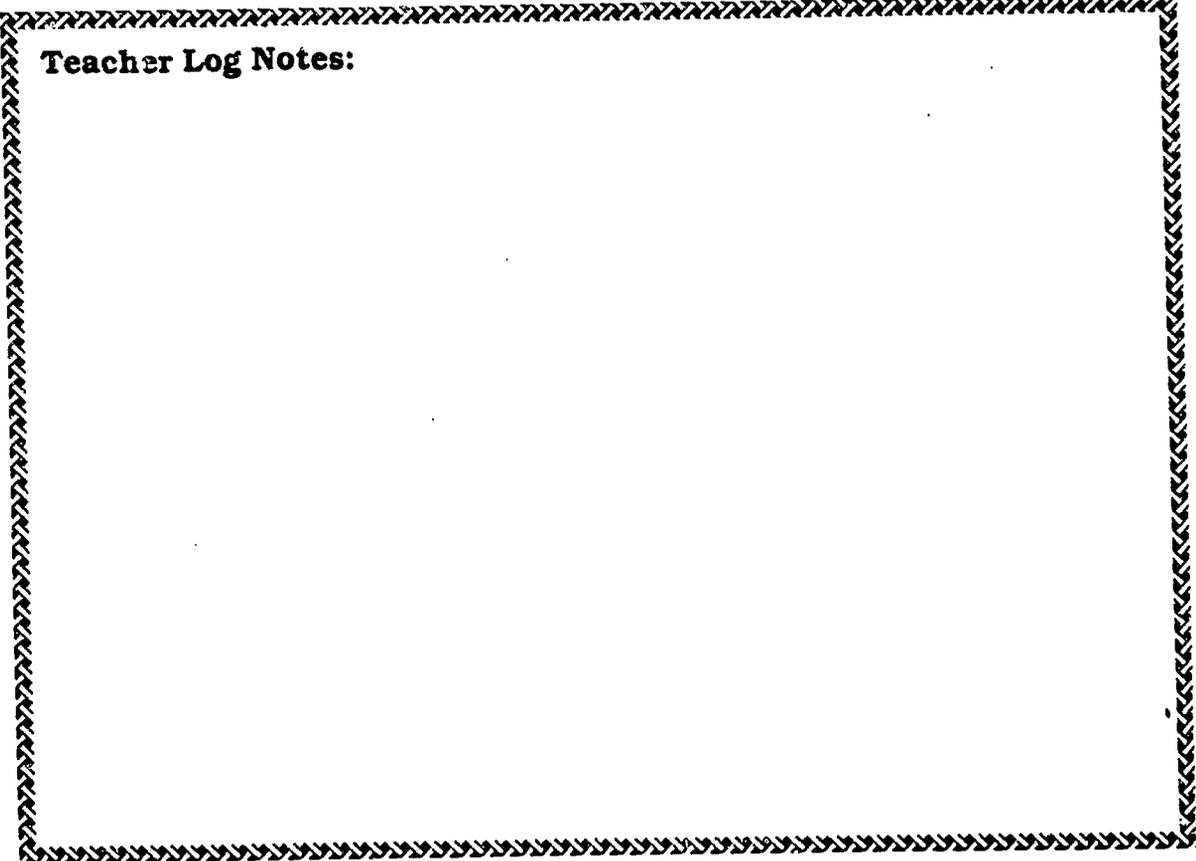
1. You are to create a descriptive pattern or graphic organizer about the changing face of war as inspired by Carl Sandburg's poems. From this pattern, you are to create your own original literary piece ( a poem or a short story). Your literary piece should reveal your ideas and thoughts about how wars will change in the future.



**Extensions:**

1. Have students compare and contrast poems written about other wars with the ones they have read.
2. Use songs from World War II and other wars in a similar series of activities.
3. Introduce other poems by Carl Sandburg.
4. Have students present their creative works orally in a forensic type format.
5. Have students associate colors, sounds, or images with the poems read.
6. Read Stephen Crane's *Red Badge of Courage*, a short novel written about a soldier in war.

**Teacher Log Notes:**



## Statistics

(Handout 6A)

Napoleon shifted.  
Restless in the old sarcophagus.  
And murmured to a watchguard:  
"Who goes there?"  
"Twenty-one million men,  
Soldiers, armies, guns,  
Twenty-one million  
A foot, horseback,  
In the air,  
Under the sea."  
And Napoleon turned to his sleep:  
"It is not my world answering;  
It is some dreamer who know not  
The world I marched in  
From Calais to Moscow."  
And he slept on  
In the old sarcophagus  
While the aeroplanes  
Droned their motors  
Between Napoleon's mausoleum  
And the cool night starts.

--Carl Sandburg

## Grass

(Handout 6B)

Pile the bodies high at Austerlitz and Waterloo.  
Shovel them under and let me work--  
I am the grass; and I cover all.

And pile them high at Gettysburg.  
And pile them high at Ypres and Verdun.  
Shovel them under and let me work.  
Two years, ten years, and passengers ask the conductor:  
What place is this?  
Where are we now?

I am the grass,  
Let me work.

--Carl Sandburg

## Overview of Lesson 7

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X		X		

### **Instructional Purpose:**

\*To develop persuasive writing skills.

\*To develop oral argument skills.

### **Materials Used:**

1. Hamburger Model (Handout 7A).
2. Model Essay (Handouts 7B).

## Lesson 7

### Activities

1. Introduce the **Hamburger Model** of persuasive writing (Handout 7A). Pass out the persuasive writing sample (Handout 7B) and have students analyze its components.
2. Form teams of four students each and ask each team to select an issue from the following list:
  - \* Parole should/should not be abolished.
  - \* Economic sanctions should/should not be used against warring countries.
  - \* Immigration policy should/should not place limits on numbers of people entering the United States based on their background.
3. Teams should now divide up in groups of two students and argue persuasively using the **hamburger model** for one side of the selected issue. (Each team of four should argue both pro and con.)
4. Have teams **present their positions orally**.
5. For 30 minutes have students write up individual positions using **Model for Persuasive Writing and Speaking** (Appendix) as a model.

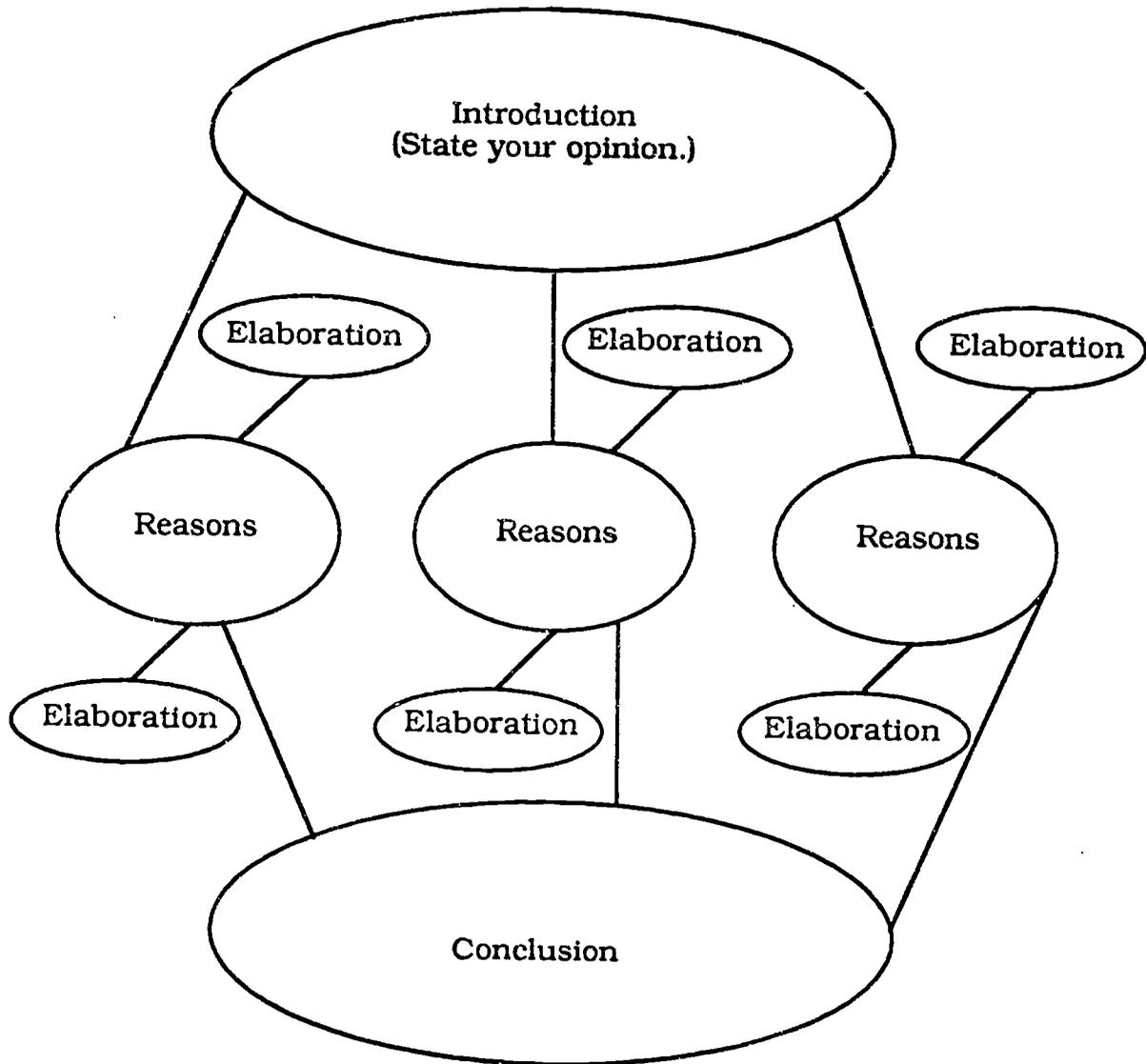


### Homework:

1. Assign teams to read at least three sources to support their position. (Use school or public library as a resource; do a CD-Rom search; use Internet or other computer network sources.) Compile a three-item bibliography and take notes on findings.

### Teacher Log Notes:

**Hamburger Model for Persuasive Writing  
(Handout 7A)**



**Persuasive Writing Sample  
(Handout 7B)**

**Capital Punishment**

Capital punishment should be abolished for three major reasons. First, common sense tells me that two wrongs don't make a right. To kill someone convicted of murder contradicts the reasoning behind the law that taking another's life is wrong. The state is committing the same violent act that it is condemning. Second, the death penalty is not an effective deterrent. Numerous studies show that murder is usually the result of a complex psychological and sociological problem and that most killers do not contemplate the consequences of their act; or if they do, any penalty is seen as a far-off possibility. The gain from the offense, on the other hand, brings immediate gratification. The third and most serious objection is that death is final and cannot be altered. Errors in deciding guilt or innocence will always be present in our system of trial by jury. There is too great a risk that innocent people will be put to death. For those three reasons, capital punishment should be replaced with a system that puts all doubt on the side of life - not death.

## Overview of Lesson 8

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
				X	

### ***Instructional Purpose:***

\*To introduce the research project.

### ***Materials Used:***

1. Research model (Handout 8A).
2. Interview Planning Sheet (Handout 8B).

## Lesson 8

### Activities

1. As a follow-up to the homework assignment, discuss how **student perspectives** changed on their issue based on consulting sources. Use this assignment as an introduction to the importing of the research process in learning.

2. **Present** the following information to students:

*World War II served as a catalyst for dramatic changes in the United States and throughout the world. For example, women took on jobs formerly reserved for men; racism and human rights became global issues; and industrialization and new technologies changed economic, political, and social expectations. To understand changes in these areas that are still occurring today, it is necessary to first understand the changes that occurred during the 1940s.*

*For this assignment, you will seek to determine the impact of World War II on a specific aspect of life in the United States. Suggested areas that you can research include: the role of women, racism, human rights, industrialization, new technologies, or scientific discoveries. Your report should focus on how the demands of World War II generated the change you are researching and what the change meant for the larger society in the 1940s. If you have a research idea that is not on the above list, discuss your idea with your teacher.*

3. A **written report and an oral presentation** is due in Lesson 18. A list of example issues students may wish to research might be:

#### Scientific Discoveries

\* Many scientific developments came about during World War II. How should American scientific development be encouraged or discouraged?

#### New Technologies

\* During World War II many new technologies were developed. Should new technologies be allowed to develop without societal regulations? Why or why not?

#### Industrialization

\* To what extent was America's industrialization success dependent on World War II?

#### Human Rights

\* Was the policy of the United States on restricting immigration of Jews and other groups prior to America entering World War II justified?

## Racism

- \* Was the internment of Japanese Americans during World War II justified?

## The Role of Women

- \* Should the policies of educational opportunity provided to G.I.'s have been extended to women serving on the homefront? What would have been the impact?

### 4. Introduce the **Research Model** (Handout 8A) with the following steps:

- \* Work through an example of an issue or problem with the class as preparation for students' selecting and working on an issue of their choice, using the research model and its questions as the basis (e.g., Should new technologies be allowed to develop without societal regulation?).
- \* Discuss with students the necessity of reading widely on their topic and of understanding the broad issues.
- \* Instruct students to write a statement that identifies their topic of change. The statement should be clearly focused to argue that the change was significant and that it had important societal implications.
- \* Discuss with students the possibilities of interviewing people who are old enough to remember how their life or roles changed in the 1940s. (Handout 8B helps students to prepare for an interview.)
- \* Read at least one book that chronicles the issues selected over the span of at least 100 years to become grounded in the nature, scope, and context of the issue in the 1940s. (*William Graebner's The age of doubt: American thought and culture in the 1940s* is a good beginning).
- \* Guide students in data collection and manipulation techniques such as notetaking and organizing primary source material from interviews. *The Write Source* provides notetaking tips and a bibliographic style sheet for student research.

**Note to Teacher:** For Lesson 21 you will need to engage a panel of "experts" to discuss how the elements of change investigated by students have evolved into the current years. The "experts" can be anyone who can provide a view of social, economic, or political changes since the 1940s. Possibilities include newspaper editors, ministers, and high school social studies teachers. You might, for instance, ask a panel member to give her perspective on how the role of women has changed from the 1950s to the present. Be sure that the panel represents diverse viewpoints and experiences as well as gender and ethnic backgrounds. **You will need to begin making contacts now.**



**Homework:**

1. Pass out copies of the short story "One Friday Morning" by Langston Hughes. Explain to students that this story deals in a way with one of the topics being investigated and was published in 1941. The students are to read this short story tonight. Tomorrow's class will be a seminar discussion of the story. Allow the investigative groups to meet for any remaining class time.



**Extensions:**

1. Have students develop a HyperCard Stack instead of a written and/or oral presentation.

**Teacher Log Notes:**

## Research Model (Handout 8A)

### 1. Identify your issue or problem.

What is the issue or problem?

Who are the stakeholders and what are their positions?

What is your position on this issue?

### 2. Read about your issue and identify points of view or arguments through information sources.

What are my print sources?

What are my media sources?

What are my people sources?

What are my preliminary findings based on a review of existing sources?

### 3. Form a set of questions that can be answered by a specific set of data.

Ex: 1) What would the results be of \_\_\_\_\_? 2) Who would benefit and by how much? 3) Who would be harmed and by how much?

My Questions?

### 4. Gather evidence through research techniques such as surveys, interviews, or experiments.

What survey questions should I ask?

What interview questions should I ask?

What experiments should I do?

**5. Manipulate and transform data so that it can be interpreted.**

How can I summarize what I found out?

Should I develop charts, diagrams, or graphs to represent my data?

**6. Draw conclusions and inferences.**

What do the data mean? How can I interpret what I found out?

What conclusions and inferences can be drawn from my results?

**7. Determine implications and consequences.**

What are the implications and consequences of my results in light of the initial problem?

Do I know enough or are there now new questions to be answered?

**8. Communicate Results.**

Have I used Sections 1-7 above to organize a written report?

Have I used Sections 1-7 above to organize an oral presentation?

Student Name \_\_\_\_\_

**INTERVIEW PLANNING SHEET (Handout 8B)**

Name of person you are interviewing?

\_\_\_\_\_

What is the role of this person?

\_\_\_\_\_

Why do you want to interview this person?

\_\_\_\_\_

What do you want to tell this person about your issue?

\_\_\_\_\_

**What questions do you want to ask?**

For example, to get you started:

What is the interviewee's perspective on the issue?

How does the issue relate to the interviewee's life or work?

What sources would the interviewee consult if she were in your position?

Other questions you want to ask?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## **Addendum to Lesson 8 Field Trip To Libraries**

**Note to Teacher:** A special class period will be needed to carry out this activity. It is included as optional, given your individual context and need.

1. This class session is designed to be a field experience where the students will visit libraries and be instructed about how the facility is laid out, how to use the various pieces of equipment for research, and perhaps have some time to begin looking for resources. Therefore, it is necessary that when making the arrangements for the visits the librarians are furnished with the project requirements and topics, as well as information about the make-up of the group. It may even be possible to request that some materials be taken out of circulation and put aside for the class members for research.

2. Field Experience: Arrange a class visit to the school library on the morning of the field experience. Ask the school librarian to share with the students the resources available on the topics being investigated. (Also work with the librarian in preparing a lesson on using the *Reader's Guide to Periodical Literature* as this will be a valuable tool for this and other research projects.)

At both the public and university libraries, the emphasis of the instruction should be on how to use CD-ROM to search for and print out lists of resources. Instruction on the use of microfiche and microfilm readers/printers would also be helpful. At the university library, a quick lesson about the Library of Congress classification system and a floor plan of the library would be helpful. Ask a reference librarian to suggest useful materials.

3. Upon returning to school, close the lesson by highlighting the visits to the research facilities and the resources available in each. Remind the students of the due dates and emphasize that no research time or group time has been planned for upcoming class periods. The group members must plan to accomplish the project requirements outside of class.

## Overview of Lesson 9

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X			

### **Instructional Purpose:**

\*To discuss the selected short story "One Friday Morning."

### **Materials Used:**

1. "One Friday Morning" by Langston Hughes.
2. Literature Web - Teacher Example.
3. Literature Web (See reproducible form in Appendix).

## Lesson 9

### Activities

1. Introduce a **Literature Web**. Teachers: See the completed example that is included with handouts for this lesson. Have students complete a web based on their understanding of the story. Blank copies may be found in Appendix.
2. Begin a **class discussion** by asking students to share what they felt were key words or phrases. Ask them to explain why they have made those choices.
3. Encourage every student to **share their ideas and feelings** about the story. Then ask the following questions.

### Questions to Ask

- \* *What was the dream being held in the triangle?*
- \* *Will Nancy Lee tell her parents the whole story? Why or why not? If so, what key points will she make?*
- \* *Langston Hughes titled this story, "One Friday Morning". What title would you have given it? Provide a rationale using meanings in the selection to justify your title choice.*
- \* *Pretend that this story is a true account of the lives of the individuals described. Given the events of the story, how do you think the characters would have continued to change? Discuss the characters Nancy Lee, Miss O'Shay, and the Artist Club.*
- \* *You may or may not agree with the way Nancy Lee reacted to the unfortunate news. How else might she have reacted? What would have been the consequences of reacting differently?*
- \* *What if you were Nancy Lee? How would you have reacted upon hearing the Artist Club's decision to withdraw your award? Why would you have reacted in this way?*
- \* *What issue(s) is Langston Hughes addressing? How do you think he perceived the concept of change in regards to this issue(s)? How do you perceive the concept of change in regards to this issue(s)?*

4. What **questions, ideas, or issues of significance** has this reading assignment generated for you?
5. Write a **paragraph** describing the main(s) ideas of the story.

6. Have students work in groups to complete a **Vocabulary Web** (Appendix) for several vocabulary words from the reading. Students can work in groups to complete the webs and then share their findings with the class.

7. Examine the following sentence from the story and identify the part of speech of each underlined word:

Miss O'Shay had a way of making you feel welcome, even if you came to be expelled.



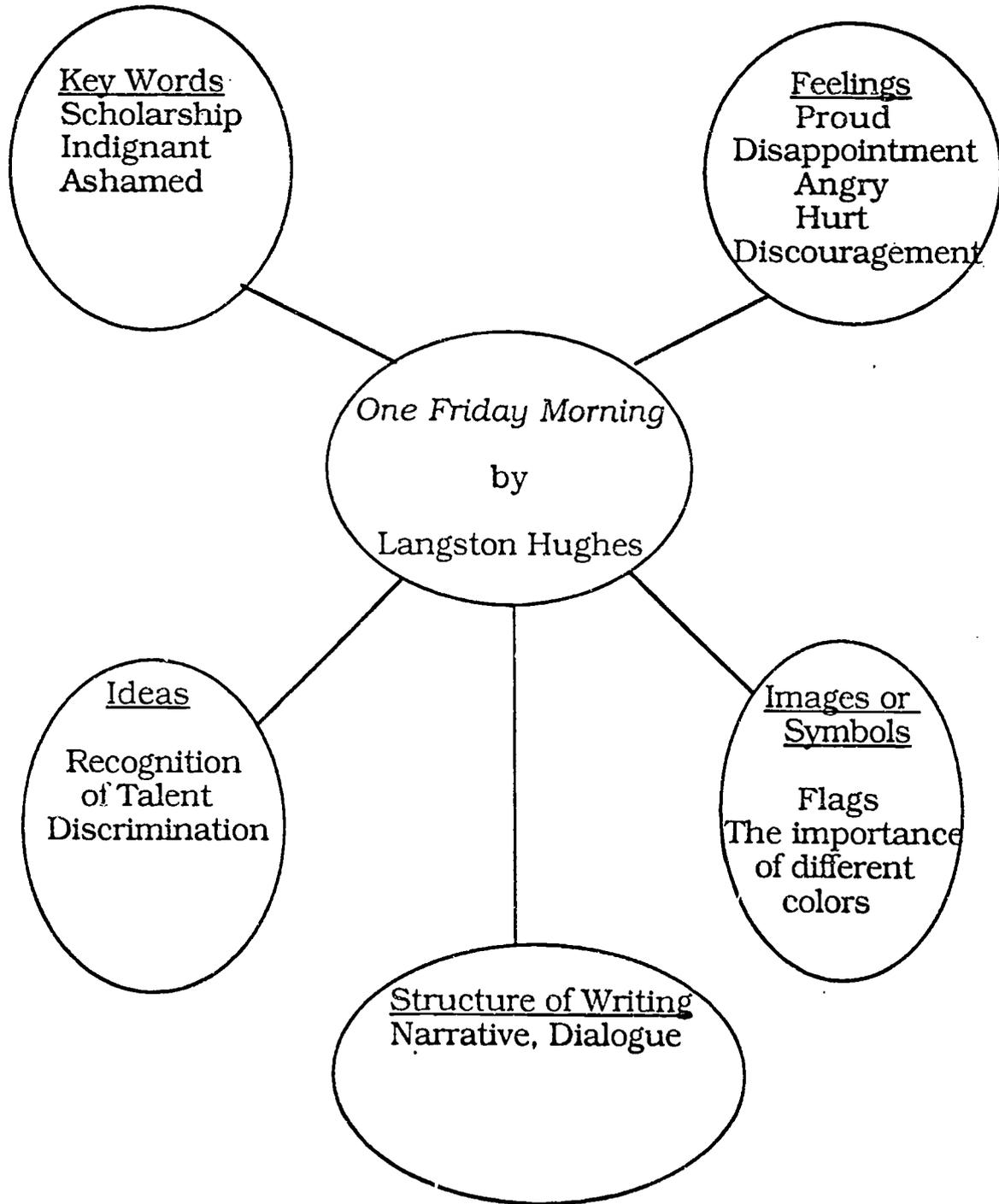
**Homework:**

1. Continue reading *Maus II*, *Diary of Anne Frank*, and *Hiroshima*.

Teacher Log Notes:

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**Literature Web - Teacher Example**  
(See model section for full explanation)



## Overview of Lesson 10

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X					X

### **Instructional Purpose:**

- \*To develop literary analysis skills.
- \*To analyze the generalizations about change as they apply to selected poetry.

### **Materials Used:**

1. Packet of poems: The Soldiers' Stories (Handout 10A).
2. Poetry Analysis Form (Handouts 10B and 10C).

## Lesson 10

### Activities

1. Ask students to **silently read** "Soldiers' Stories," a collection of poems and letters (Handout 10A). Ask for volunteers to read the poems aloud. Encourage students to note key words and make comments in the margin about thoughts, ideas, or questions that they may have as they listen.
2. Have students individually work through the **poetry analysis forms** (Handouts 10B and 10C). Allow students 30 minutes to complete their individual work.
3. Divide students into small groups and have them **share their analyses**. (Allow 20 minutes.)
4. As a class **discuss key questions**, using samples of student work.
5. Discuss the **generalizations about change** as they apply to each of the poems.
6. As a **class, discuss** the insights the students have gained about how war changes the lives of those on the front lines. Encourage the students to ponder the changing face of war (nuclear, chemical, etc.).

### Questions to Ask

- \* *How does the fact that technology is changing wars affect how soldiers in future wars will change? Give examples subsequent to World War II.*
- \* *What other issues of significance surround this idea of the evolving soldier? (Two interesting resources about this topic are the books: No More Heroes by Richard A. Gabriel and Einstein's Monsters by Martin Amis).*

7. Examine the following lines from the poem, "World War II." Identify the part of speech of each underlined word:

What a grand time was the war! Oh, my, my!



### Homework:

1. Continue outside reading.
2. Work on research project.

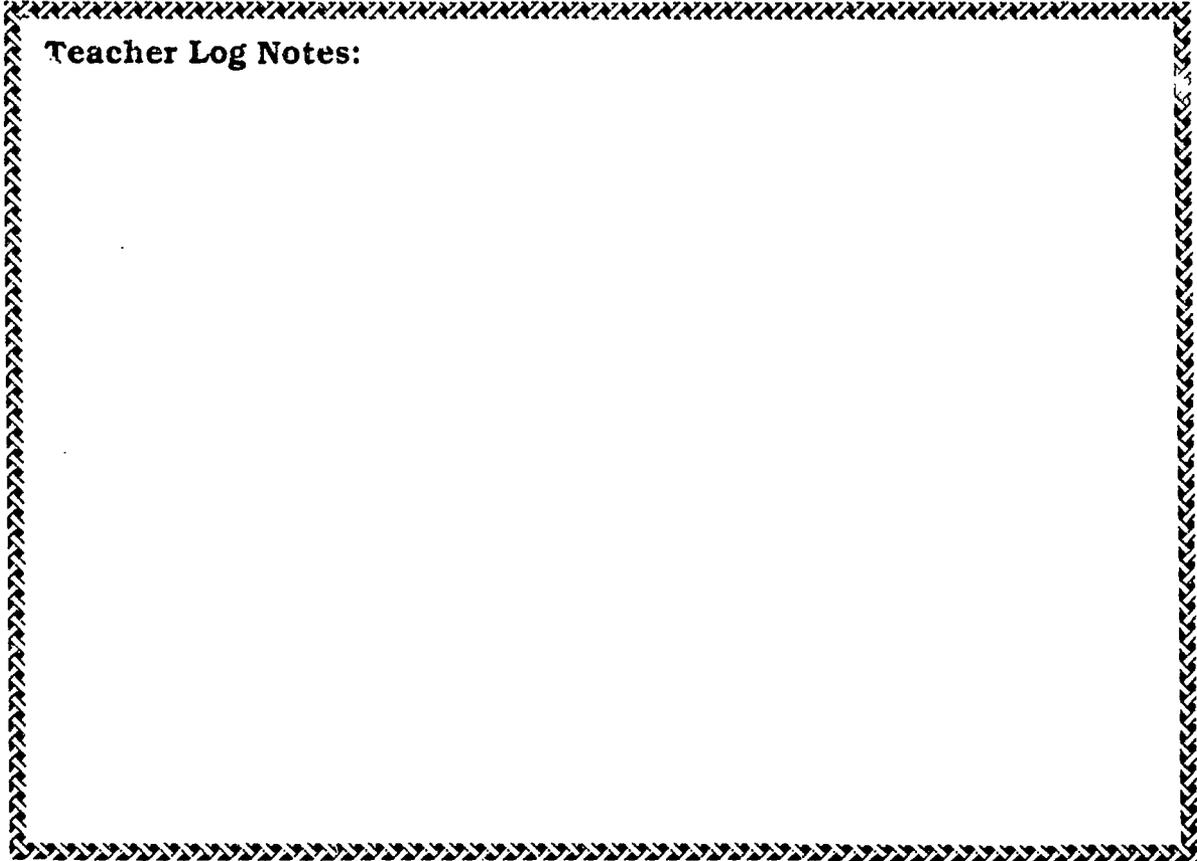


**Extensions:**

1. Have students watch *The Best Years of Our Lives* (Video).

This 1946 film chronicles the return from the war front of three GI's. It looks at issues such as handicapping injuries, unemployment, and family relationships. A discussion of the concept of change as it relates to the experiences of the movie characters would easily evolve. Many issues of significance are also addressed in the film. If class time is not available, perhaps an afterschool showing can be arranged.

**Teacher Log Notes:**



## Soldiers' Stories (Handout 10A)

**Losses**  
by Randall Jarrell

It was not dying: everybody died.  
It was not dying: we had died before.  
In the routine crashes -- and our fields  
Called up the papers, wrote home to our folks,  
And the rates rose all because of us.  
We died on the wrong page of the almanac,  
Scattered on mountains fifty miles away;  
Diving on haystacks, fighting with a friend,  
We blazed up on the lines we never saw.  
We died like aunts or pets or foreigners.  
(When we left high school nothing else had died  
For us to figure we had died like.)

In our new planes, with our new crews, we bombed  
The ranges by the desert or the shore,  
Fired at towed targets, waited for our scores --  
And turned into replacements and woke up  
One morning, over England, operational.  
It wasn't different: but if we died  
It was not by accident but a mistake  
(But an easy one for anyone to make).  
We read our mail and counted up our missions --  
In bombers named for girls, we burned  
The cities we had learned about in school --  
Till our lives wore out; our bodies lay among  
The people we had killed and never seen.  
When we lasted long enough they gave us medals;  
When we died they said, "Our casualties were low."

They said, "Here are the maps"; we burned the cities.

It was not dying -- no, not ever dying;  
But the night I died I dreamed that I was dead,  
And the cities said to me: "Why are you dying?"  
We are satisfied, if you are; but why did I die?"

**I Have a Rendezvous with Death**  
by Alan Seeger

I have a rendezvous with Death  
At some disputed barricade,  
When spring comes back with rustling shade  
And apple-blossoms fill the air.  
I have a rendezvous with Death  
When spring brings back blue days and fair.

It may be he shall take my hand  
And lead me into his dark land  
And close my eyes and quench my breath.  
It may be I shall pass him still.  
I have a rendezvous with Death  
On some scarred slope of battered hill  
When spring comes round again this year  
And the first meadow flowers appear.

God knows 'twere better to be deep  
Pillowed in silk and scented down,  
Where love throbs out in blissful sleep,  
Pulse nigh to pulse, and breath to breath,  
Where hushed awakenings are dear. . .  
But I've a rendezvous with Death  
At midnight in some flaming town,  
When Spring trips north again this year,  
And I to my pledged word am true,  
I shall not fail that rendezvous.

**Moratorium**  
by Private John Lawrence Sheehan

Along with the letter, keys and such, I'll leave  
My thoughts: civilian thoughts that cannot march  
To military bands, that cannot breathe  
In gas masks. Stored away with shirts in starch  
And books in boxes, labeled neatly, rest  
My restless thoughts. Assorted memories  
Of certain plans, ignited and suppressed  
Like fireflies. Love, a pollen on the breeze,  
Inhaled on hilltops, suddenly, till breath  
Had tiptoes with a shiver, and the world  
Was windswept. Now inevitable Death  
Or Victory advance. Our flag's unfurled  
Until the wars are won and treaties made,  
I'll leave you here, my thoughts, where peace has stayed.

**Murmurings in a Field Hospital**  
by Carl Sandburg

(They picked him up in the grass where he had lain two days in the rain with a piece of shrapnel in his lungs.)

Come to me only with playthings now . . .  
A picture of a singing woman with blue eyes  
Standing at a fence of hollyhocks, poppies and sunflowers. . .  
Or an old man I remember sitting with children telling stories  
Of days that never happened anywhere in the world. . .

No more iron cold and real to handle,  
Shaped for a drive straight ahead.  
Bring me only beautiful useless things.  
Only old home things touched at sunset in the quiet  
And at the window one day in summer  
Yellow of the new crock of butter  
Stood against the red of new climbing roses. . .  
And the world was all the playthings.

**World War II**  
by Langston Hughes

What a grand time was the war!  
Oh, my, my!  
What a grand time was the war!  
My, my, my!

In wartime we had fun,  
Sorry that old war is done!  
What a grand time was the war,  
My, my!

Echo:

*Did*  
*Somebody*  
*Die?*





## Overview of Lesson 11

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X				

### **Instructional Purpose:**

\*To analyze and interpret *Maus II*.

### **Materials Used:**

1. Copies of book: *Maus II: A Survivor's Tale. How My Troubles began* by Art Spiegelman.
2. Classroom library of books on the Holocaust.
3. Drawing materials (drawing paper, pencils or black markers).
4. Literature Web (See reproducible form in Appendix).
5. Vocabulary Web (See reproducible form in Appendix).

## Lesson 11

### Activities

1. Have students complete a **Literature Web** (Appendix) for *Maus II* in dyads. Use it as a tool to begin the discussion with students by having them share Web materials. Post on a large group web.
2. Discuss the following questions:

### Questions to Ask

#### Literary Response and Interpretation Questions

- \* What qualities does Vladek have that allowed him to "cope" at Auschwitz? How did these same qualities work against him in his later life in the United States?
- \* Why does the author feel guilty about the Holocaust?
- \* Why did Vladek destroy Anja's diaries and letters?
- \* What is unusual about the last line of the book "I'm tired from talking, Richieu, and it's enough stories for now . . .? How is the telling of stories of the Holocaust both good and bad for the survivors?
- \* The Nazis systematically "dehumanized" the victims of the Holocaust. What were the procedures used to achieve this end?

#### Reasoning Questions

- \* What are reasons for the author's use of comic animal characters to portray his story?
- \* What were the consequences of the Holocaust for the survivors in the book? For Vladek? For Mala? For Anja? For Art?

#### Change Questions

- \* How would you characterize the author's relationship with his father? How does it change throughout the book?
- \* What other examples of change are explored in the book?
- \* How is genocide an extreme example of change?

3. Write in your **Response Journal** the following: Relate your understanding of the Holocaust through reading *Maus II* to the key generalizations of change studied in the unit. How do they apply?

4. Have students work in groups to complete a **Vocabulary Web** (Appendix) for the word that is taken from *Maus II*: **genocide**.

5. Invite a survivor of the Holocaust or his child to **visit the class** and tell their stories. Have students compare/contrast these stories to *Maus II*.

6. Assign each student one topic associated with the Holocaust from the list below. Have the student **investigate the topic** using the books and references available in the classroom or library.

Holocaust Topics:

Crystal Night	Zyklon B
Adolph Hitler	Final Solution
Mobile Killing Unit/Squad	Ghettos
Mass Graves	SS
Yellow Stars	Anne Frank
Auschwitz	Judenrat
Aryans	

7. Tell students that they will be using the style of Art Spiegelman as they **create pictures and captions** to convey information about the Holocaust to one another. They will need to present their drawings to the class and tell about the significance of the topic to the Holocaust. Allow the students to work on their drawings for the remainder of the period.



**Homework:**

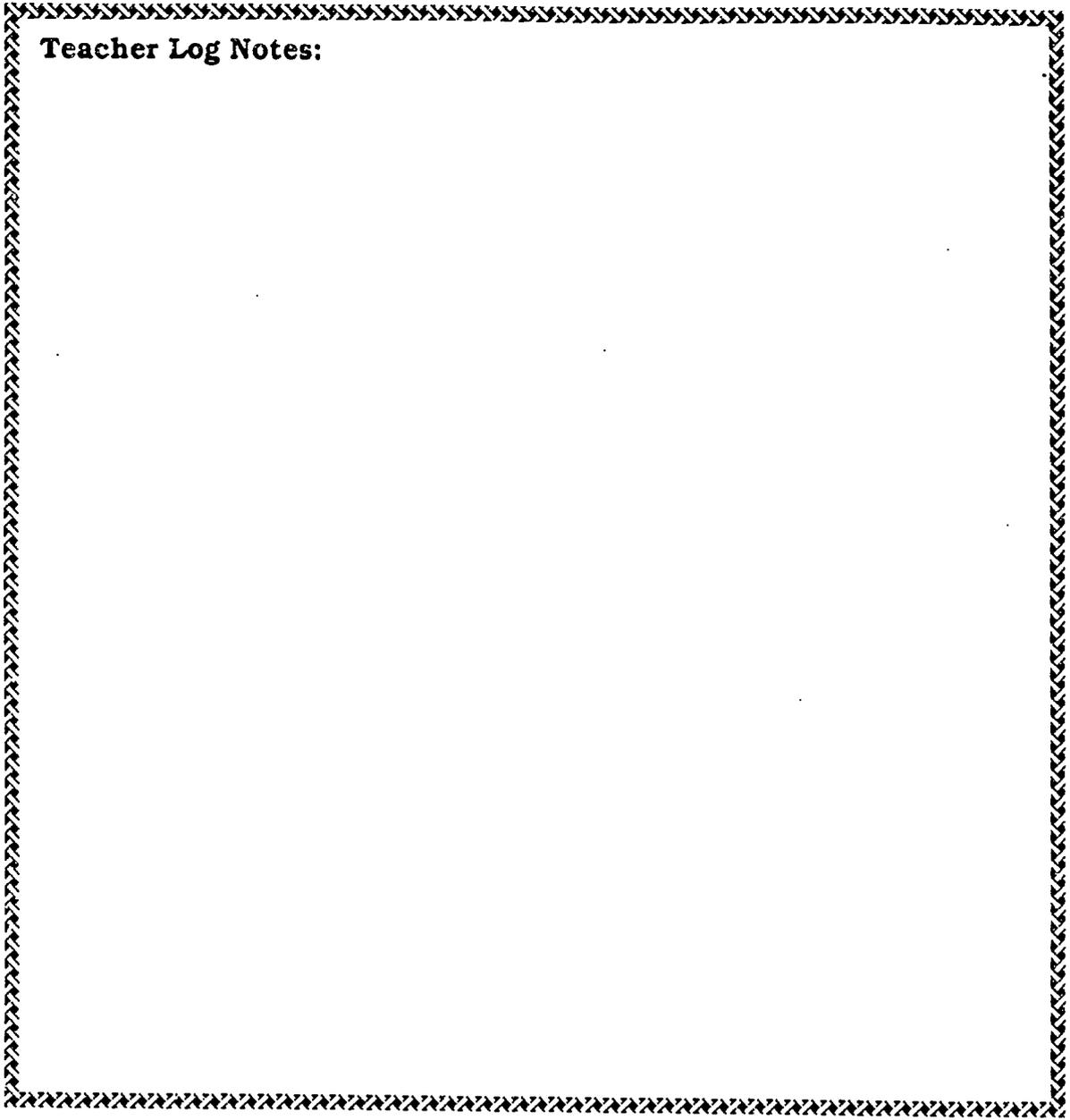
1. Conclude reading *Diary of Anne Frank* for discussion in the next lesson.



**Extensions:**

1. Have interested students investigate the war crimes trials and punishments of leading Nazis and report their findings.

**Teacher Log Notes:**



## Overview of Lesson 12

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X				

### **Instructional Purpose:**

\*To analyze and interpret *The Diary of Anne Frank* as a personal account of a Holocaust victim.

### **Materials Used:**

1. *Diary of Anne Frank*.
2. Literature Web (See reproducible form in Appendix).
3. Vocabulary Web (See reproducible form in Appendix).

## Lesson 12

### Activities

1. Students should have completed their reading of *The Diary of Anne Frank* in preparation for this class period. To focus their reactions, have students complete and discuss a **Literature Web** (Appendix) in small groups.
2. As a whole class activity, discuss the book, including the following questions.

### Questions to Ask

#### Literary Response and Interpretation Questions

- \* What kind of girl is Anne Frank? What are her characteristics and traits? Her habits of mind?
- \* In what ways do you identify with her?
- \* Why is the preservation of her diary so important to our understanding of the history of that time?
- \* Anne was a talented writer who draws the reader into her life story. Cite examples from the diary of that ability in action.

#### Reasoning Questions

- \* What evidence do we have from her diary that she was brave? That she was hopeful for the future?

#### Change Questions

- \* How does Anne change over the course of her diary entries? Cite as many ways for which there is evidence to support your points.

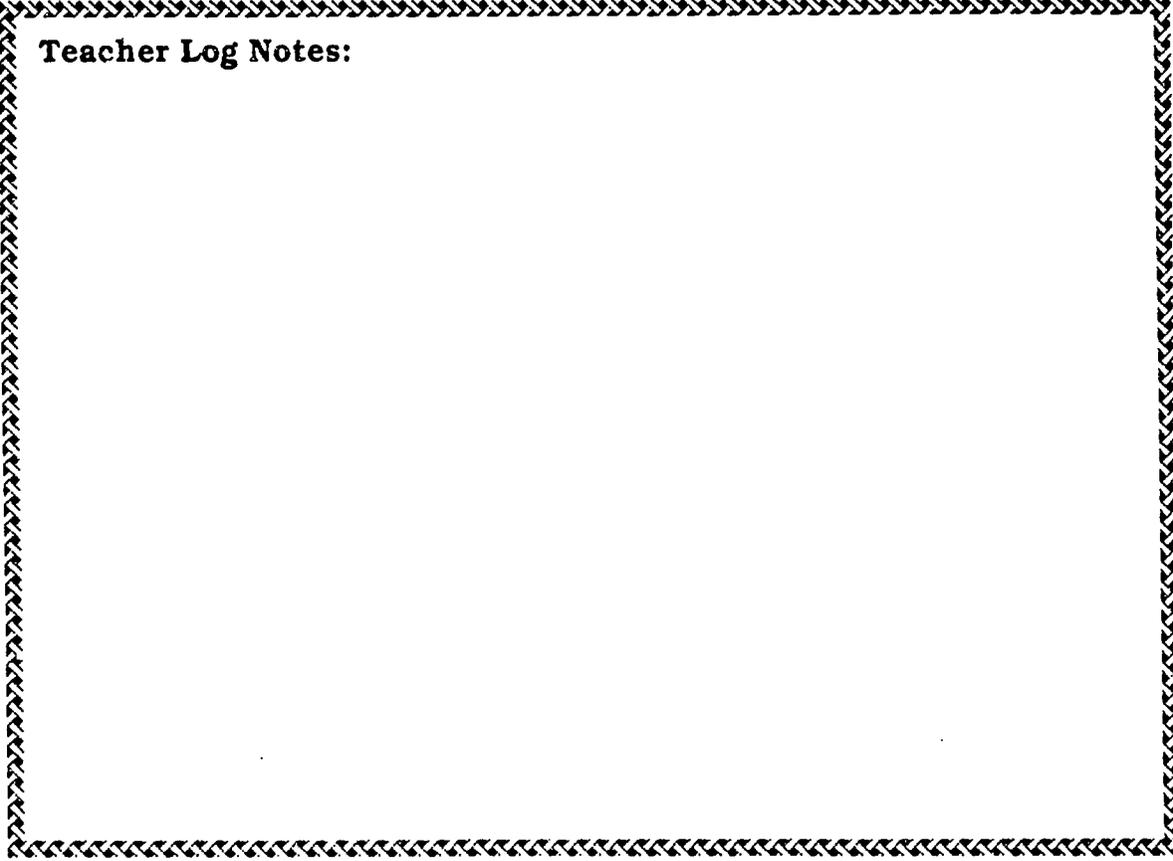
3. Have students work in groups to complete a **Vocabulary Web** (Appendix) for several vocabulary words from the reading. Students can work in groups to complete the webs and then share their findings with the class.
4. Select a sentence from the diary and underline several words. Discuss the sentence in terms of the form and function of the words. Use this as an opportunity to discuss questions students might have about the **grammar** packets.



**Homework:**

1. Continue reading *Hiroshima* by John Hersey.
2. Write a diary entry for the day after the diary ends from the point of view of Anne in your Response Journal.

**Teacher Log Notes:**



## Overview of Lesson 13

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
	X				

### ***Instructional Purpose:***

\*To develop persuasive writing skills.

### ***Materials Used:***

1. "Why Eichmann Must Hang" by Hannah Arendt (Handout 13A).

## Lesson 13

### Activities

1. Read selected **student diary entries** based on the homework assignment.
2. Have students read "Why Eichmann Must Hang" by Hannah Arendt (Handout 13A). Ask them to analyze the piece according to the **Hamburger Model** (Handout 7A). (Allow 20 minutes.)
3. In pairs or triads have students compare their work on "Why Eichmann Must Hang."
4. Discuss the argument posed using the following questions.

### Questions to Ask

- \* *What is the central thesis?*
- \* *What reasons are given to support it?*
- \* *What conclusion is reached?*
- \* *How effective is the author's argument?*
- \* *Do you agree with her central thesis? Why or why not?*

5. Write a **persuasive essay** arguing against the holding of Nazi war trials. (Allow students 20 minutes to complete.)
6. Collect the essays.

### Homework:

1. Conclude reading *Hiroshima*.

### Teacher Log Notes:

**Persuasive Writing Sample  
(Handout 13A)**

**Why Eichmann Must Hang  
by  
Hannah Arendt**

In her book *Eichmann in Jerusalem: A Report on the Banality of Evil*, Hannah Arendt argues that the Nazi official Adol. Eichmann was not the horrific butcher that most people imagined him to be when he first came to trial in 1961 for his war crimes. Her conclusion is that Eichmann did not participate in the murder of millions of men, women, and children out of sadism or racial hatred. Instead, she depicts him as horrific in a different way: a bureaucratic paper-pusher who prided himself on following orders with great exactness and efficiency, even when those orders involved the slaughter of huge numbers of innocent people. Arendt uses evidence from Eichmann's trial to argue that he had never been able to see his actions as morally wrong. Because he literally regarded his superiors' words as law, he saw himself as a reliable worker and a good, law-abiding citizen. Arendt poses herself the difficult problem of whether society can justly condemn Eichmann to death if he had no intention to do wrong and little sense that what he did was wrong. In the following selection, she first summarized the problem of intent and then imagines a powerful epideictic speech that seeks to communicate to Eichmann, but more importantly to the world watching the trial, why society is justified in taking Eichmann's life. As you read, ask what fundamental values she seeks to clarify and affirm to her audience.

*Foremost among the larger issues at stake in the Eichmann trial was the assumption current in all modern legal systems that intent to do wrong is necessary for the commission of a crime. On nothing, perhaps, has civilized jurisprudence prided itself more than on this taking into account of the subjective factor. Where this intent is absent, where, for whatever reasons, even reasons of moral insanity, the ability to distinguish between right and wrong is impaired, we feel no crime has been committed. We refuse, and consider as barbaric, the repositions "that a great crime offends nature, so that the very earth cries out for vengeance; that evil violates a natural harmony which only retribution can restore; that a wronged collectivity owes a duty to the moral order to punish the criminal."<sup>1</sup> And yet I think it is undeniable that it was precisely on the ground of these long-forgotten propositions that Eichmann was brought to justice to begin with, and that they were, in fact, the supreme justification for the death penalty. Because he had been implicated and had played a central role in an enterprise whose open purpose was to eliminate forever certain "races" from the surface of the earth, he had to be eliminated. And if it is true that "justice must not only be done but must be seen to be done," then the justice of what was done in Jerusalem would have emerged to be seen by all if the judges had dared to address their defendant in something like the following terms:*

1. Yosef Rogat, *The Eichmann Trial and The Rule of Law* (Santa Barbara, CA: Center for the Study of Democratic Institutions, 1961).

"You admitted that the crime committed against the Jewish people during the war was the greatest crime in recorded history, and you admitted your role in it. But you said you had never acted from base motives, that you had never had any inclination to kill anybody, that you had never hated Jews, and still that you could not have acted otherwise and that you did not feel guilty. We find this difficult, though not altogether impossible, to believe; there is some, though not very much, evidence against you in this matter of motivation and conscience that could be proved beyond reasonable doubt. You also said that your role in the Final Solution was an accident and that almost anybody could have taken your place, so that potentially almost all Germans are equally guilty. What you meant to say was that we're all, or almost all, guilty, or nobody is. This is an indeed quite common conclusion, but one we are not willing to grant you. And if you don't understand our objection, we would recommend to your attention the story of Sodom and Gomorrah, two neighboring cities in the Bible, which were destroyed by fire from Heaven because all the people in them had become equally guilty. This, incidentally, has nothing to do with the newfangled notion of 'collective guilt,' according to which people supposedly are guilty of, or feel guilty about, things done in their name but not by them -- things in which they did not participate and from which they did not profit. In other words, guilt and innocence before the law are of an objective nature, and even if eighty million Germans had done as you did, this would not have been an excuse for you.

"Luckily, we don't have to go that far. You yourself claimed not the actuality but on the potentiality of equal guilt on the part of all who lived in a state whose main political purpose had become the commission of unheard-of-crimes. And no matter through what accidents of exterior or interior circumstances you were pushed onto the road of becoming a criminal, there is an abyss between the actuality of what you did and the potentiality of what others might have done. We are concerned here only with what you did, and not with the possible non-criminal nature of your inner life and of your motives or with the criminal potentialities of those around you. You told your story in terms of a hard-luck story, and, knowing the circumstances, we are, up to a point, willing to grant you that under more favorable circumstances it is highly unlikely that you would ever have come before us or before any other criminal court. Let us assume, for the sake of argument, that it was nothing more than misfortune that made you a willing instrument in the organization of mass murder; there still remains the fact that you have carried out, and therefore actively supported, a policy of mass murder. For politics is not like the nursery; in politics obedience and support are the same. And just as you supported and carried out a policy of not wanting to share the earth with the Jewish people and the people of a number of other nations -- as though you and your superiors had any right to determine who should and who should not inhabit the world -- we find that no one, that is, no member of the human race, can be expected to want to share the earth with you. This is the reason, and the only reason, you must hang."

1963

## Overview of Lesson 14

Curriculum Alignment Code					
Goal #1	Goal #2	Goal #3	Goal #4	Goal #5	Goal #6
X	X	X			

### **Instructional Purpose:**

- \*To analyze and interpret *Hiroshima*.
- \*To understand the controversy that surrounded the dropping of the atomic bombs.

### **Materials Used:**

1. *Hiroshima* by John Hersey.
2. Copy of book: Dower, J. W. and Junkerman, J. (Eds.) (1985). *The Hiroshima murals: The art of Iri Maruki and Toshi Maruki*. New York: Kodansha International/USA Ltd. (through Harper & Row, Publishers, Inc.).
3. Handout for writing assignment - Hiroshima Murals (Handout 14A).

## Lesson 14

### Activities

1. Use the following questions for discussion:

#### Questions to Ask

##### Literary Response and Interpretation Questions

- \* Compare and contrast the American and Japanese view point of the atomic bomb dropping as viewed through the eyes of ordinary citizens.
- \* What are the similarities and differences in the stories of the survivors of Hiroshima?
- \* What observations do the survivors make after the bomb was dropped? What do they notice and pay attention to? Why?
- \* Hiroshima is the story of lives and families. How does Hersey portray the ordinariness of his characters' lives?

##### Reasoning Questions

- \* What is Hersey's point of view in Hiroshima? What techniques does he use as a writer to convey his perspective?

##### Change Questions

- \* How do both the characters in the novel and Japanese culture change as a result of the bomb?

2. Run copies of the printed text of *Hiroshima Murals* so that it can be read aloud to the students as the pictures are shown using an opaque projector. Ask at various points during the showing:

#### Questions to Ask

- \* What emotions are being communicated in this part of the painting?  
(For this it is best to show the detail of the pictures)
- \* In the mural called "Water", what similarities are there to the images we saw of the Nazi concentration camps?

- \* We have discussed how the war changed life for many Americans on the home front. How was life for the Japanese on their own home front changed by the war? (Ask this when viewing and reading about the mural called "Boys and Girls")
- \* When viewing the mural "Relief", point out to the students that the artists put themselves in this mural because they really did go into Hiroshima to help injured family members and friends (The man with the beard is Iri and the woman in the kerchiefed head is Toshi).
- \* What emotions are being communicated in this part of the painting? (For this it is best to show the detail of the pictures)
- \* When viewing the detail of "Yaizu", ask the students, "What might have been the artists' point in depicting these people in this way?"
- \* How is the response of the Japanese people depicted in "Petition" and "Floating Lanterns" similar to the reactions of most Japanese-Americans to their unconstitutional internment?
- \* We have discussed the racism that existed (and still exists) in America and in Germany (Europe). In "Crows" there is an obvious point being made about the racism that existed in Japan. Ask students to consider that racism and prejudice are the true underlying cause of man's greatest conflicts?

3. Have students choose several vocabulary words from the reading and have them complete a **Vocabulary Web** (Appendix) for each. Students can work in groups to complete the webs and then share their findings with the class.
4. Select a sentence from the reading and underline several words. Discuss the sentence in terms of the form and function of the words. Use this as an opportunity to discuss questions students might have about the **grammar** packets.
5. In your **Response Journal**, compare and contrast your reaction to *The Diary of Anne Frank* and *Hiroshima*.



### **Homework:**

1. Hand out copies of the quotes from the *The Hiroshima Murals* (Handout 14A). Tell students that they are to respond to this point of view by writing an essay that supports or refutes what the artists say in their statements.
2. To Drop or Not to Drop The Atomic Bomb:

We know now the devastating effects of atomic power when applied to war. President Harry S. Truman did not have full knowledge of the impact the bombs would have on the wartime and peacetime world and its inhabitants.

Though the decision to use the bomb was that of Truman alone, many individuals tried to persuade him on both sides - TO DROP OR NOT TO DROP.

You are to assume the identity of one of the individuals listed below and write a letter to President Truman trying to persuade him to your way of thinking about using the atomic bomb against Japan.

You will need to investigate this person's position on the use of the bomb and other factors that might have influenced this person's feelings on this issue.

Choose one:

Winston Churchill	Joseph Stalin
Robert Oppenheimer	Chiang Kai-shek
General Dwight Eisenhower	Albert Einstein
Henry Stimson	Dr. James Franck
Enrico Fermi	General Douglas MacArthur

Your letter is due in Lesson 16.

~~~~~

### **Extensions:**

1. Have students read and respond to the stories and essays written by young Hiroshima survivors from the book, *Children of Hiroshima*.
2. Share different perspectives on the use of atomic power and energy. Have students "Take a Stand" on statements about issues surrounding this debate. In "Take a Stand" signs are put up around the room that say, "Strongly Agree", "Somewhat Agree", "Undecided", "Somewhat Disagree", and "Strongly Disagree". An issues statement is read aloud and students place themselves near one of the signs. Interesting discussions can be generated by having individual students state their reasons for their "Stand" and allowing others to support or refute the students' point of view.

Teacher Log Notes:

A large rectangular area enclosed by a decorative border, intended for writing notes. The border consists of a repeating geometric pattern. The interior of the rectangle is blank, providing space for text.

## **The Hiroshima Murals: The Art of Iri Maruki and Toshi Maruki (Handout 14A)**

The artists Iri and Toshi Maruki were interviewed in 1985, while working on their largest and latest creation called "Hell". This work is considered an ambitious departure for these artists because it does not depict an historical incident; it is rather a synthesis of their lifework and a self-exploration.

Iri Maruki: Everything we have painted so far has been hell. In fact, our paintings have been depictions of people killing other people, and there is no hell so terrible as that. It can't be helped if a devil or a monster tears you apart and kills you, but no hell is as wretched as that in which people kill other people. Millions of people have been killed in this last century, so we wanted to paint a work that could only be painted now, one that reflects our times.

It is reality. But we don't paint this reality so that people will rethink things, or so we can create a world that is not so hellish. It wouldn't do to paint with such a sense of self-importance, for I myself may end up in hell, or I may be a devil who kills. We can't paint in order to edify. If people happen to learn something from the painting, that is wonderful; if they don't, that's all right too. The point is that all of us, all living human beings, are living in that reality. We paint that reality.

Toshi Maruki: In old paintings of hell and paradise, there is Jizo, a guardian deity, who enters hell to save people. But we don't believe that these gods can really help people. Instead, I painted a woman, cradling a newborn baby, thinking that such a woman had the power to help others. But Iri laughed and said, "Things are never so easy." I thought about it and realized he was right. So I painted gaki, the beasts that are neither human nor animal, that are invisible but are always present and are eternally hungry. The baby cries and they want it; they bite at the woman who is reaching to help others, and they pull her down into hell. The gaki exist in the living world too. They make this world into hell, and it is hard to escape them.

Of course, those who cause pain and suffering end up in hell. But we also painted ourselves falling into hell, because we do not have the strength to stop war....

We do not have a feeling of darkness and despair about the world. To decide that even those people who have done everything they could to fight against war must fall into hell is the peak of despair. It is terrifying. But if we must live in hell, perhaps in time people will begin to understand this reality. Until then, those who fight wars will continue to do so. We aren't putting ourselves above others in order to teach them about hell. Each individual has got to understand the world we live in, and if each person understands, we will be able to stop war. That is our hope.

## Overview of Lesson 15

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
| X                         | X       |         |         |         |         |

### Instructional Purpose:

- \*To analyze and interpret literature written about the internment of Japanese Americans.
- \*To develop persuasive writing skills by studying models.

### Materials Used:

1. Overhead transparency of newspaper article:  
Entire city put on war footing. (1941, December 8). *New York Times*, pp. 1, 3.
2. *The Journey* by Shelia Hamanaka.  
Hamanaka, S. (1990). *The journey*. New York: Orchard Books.
3. Copies of four tanka poems by Uchida (Handout 15A).  
From: Uchida, Y. (1982). *Desert exile: The uprooting of a Japanese-American Family*. Seattle: University of Washington Press. pp. 25, 83, 121, 145.
4. Synthesizing Process Worksheet (Handout 15B).

## Lesson 15

### Activities

1. Read to the students from the *New York Times*, Monday, December 8, 1941, excerpts from the front page article, "Entire City Put on War Footing" which is continued on page three. Allow the students to react to and to describe what is meant by some of the key phrases used in the article (i.e. "One of the first steps taken...", "...FBI men fully armed..."). A copy of the article should be placed on an overhead transparency or copied for students so that they can refer to it when making comments.

2. Emphasize that the war is really beginning to change things in America by asking:

### Questions to Ask

- \* *What evidence of change was presented in the newspaper article?*
- \* *How is change linked to time in this article?*
- \* *How is it pervasive?*
- \* *Would you say that the changes implied in this article represent progress and growth or regression and decay?*
- \* *Are the changes described in this article systematic or random?*

3. Hand out copies of the **four tanka poems** (Handout 15A) written by Uchida (Uchida was a Japanese American Issei [first generation] who was interned at Topaz with her husband and two adolescent daughters).

4. Pass out the **Synthesizing Process** (Handout 15B) and ask students to begin working through the questions. After completing their responses, discuss the questions as a whole class.

Other questions that may be asked as a follow-up are:

- \* In the first poem, how does the poet see herself changing yet staying the same?
- \* In the second poem, why would Uchida have resolved to hide her tears?
- \* How is change linked to time in the second tanka poem?
- \* How does Uchida feel about being relocated? What words tell you so?
- \* In the fourth poem, what is the long winter?

5. Examine the following sentence from the poems. Identify the parts of speech of each word in the sentence. Discuss the necessity of knowing the meanings of the words in order to identify parts of speech.

"Misty memories  
of Kyoto festivals  
Drift through my evening kitchen  
With the fragrance of fuki."

6. Read *The Journey* to the class and discuss.



**Homework:**

1. Write in your Response Journals a persuasive essay on the question: Could what happened to the Japanese-Americans happen again to other groups in today's American society? Take a point of view, develop reasons, and state a conclusion.

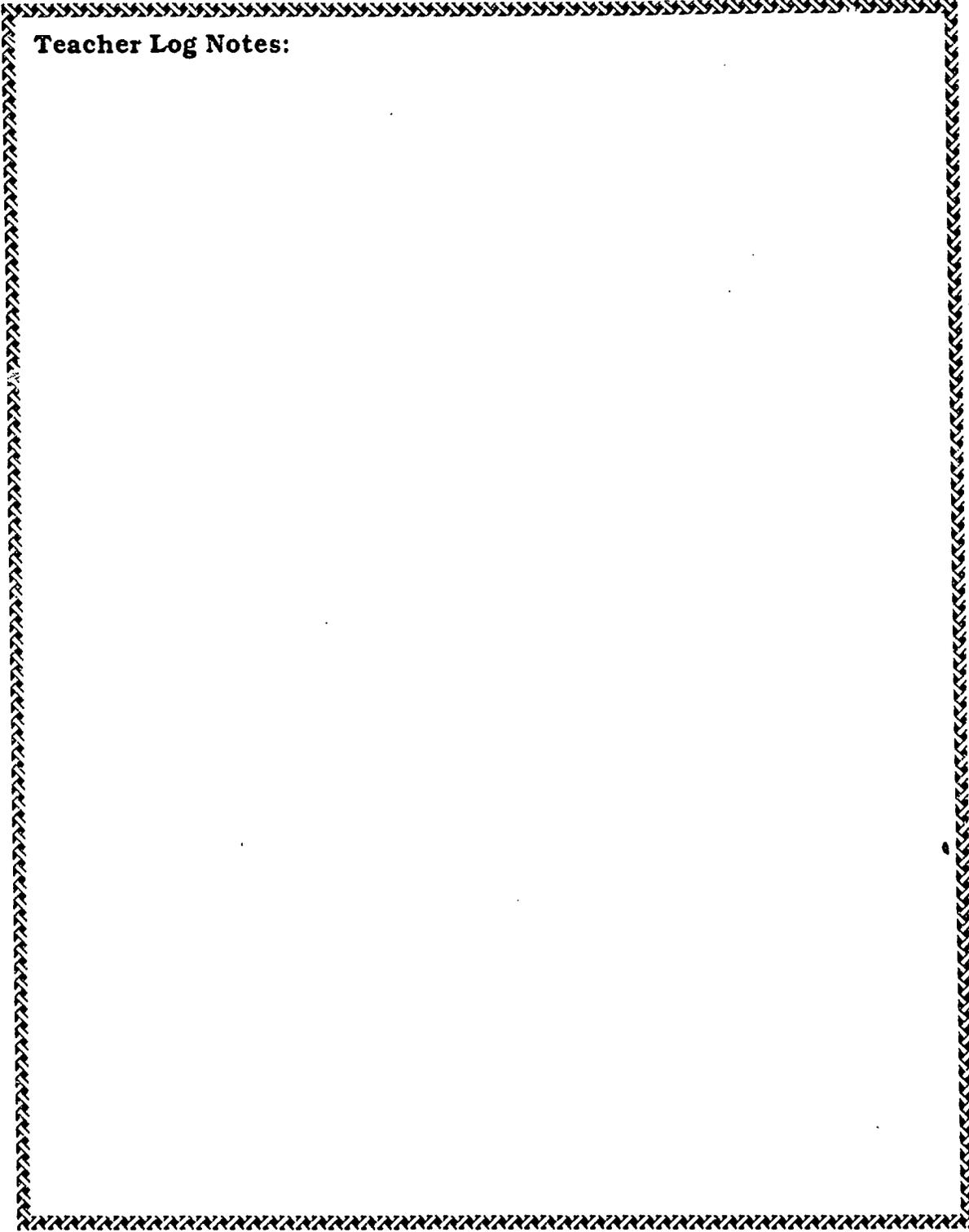


**Extensions:**

1. Have students look through newspapers and magazines of the era to see how other aspects of American life were being affected by the war (e.g. many of the advertisements reflect the idea that we will soon be sending many of our men off to foreign battlefields).

2. Have students prepare extemporaneous speeches in addition to persuasive essays.

**Teacher Log Notes:**



Four Tanka Poems  
by Yukari Uchida

(Handout 14)

Pale smoke rises  
From the leaves I burn,  
The sight of my mother  
I see in myself.

I leave the path  
To tread the fallen leaves,  
And find in myself still  
The heart of a child.

Misty memories  
Of Kyoto festivals  
Drift through my evening kitchen  
With the fragrance of fuki.

Plate in hand,  
I stand in line,  
Losing my resolve  
To hide my tears.

I see my mother  
In the aged woman  
                  who comes,  
And I yield to her  
My place in line.

Four months have passed,  
And at last I learn  
To call this horse stall  
My family's home.

\*\*\*\*\*

Someone named it  
Topaz . . .  
This land  
Where neither grass  
Nor trees  
Nor wild flowers grow.

Banished to this  
Desert land,  
I cherish the  
Blessing of the sky.  
The fury of the  
Dust storm spent,  
I gaze through tears  
At the sunset glow.  
Grown old so soon  
In a foreign land.  
What do they think,  
These people  
Eating in lonely silence?

The budding plum  
Holds my own joy  
At the melting ice  
And the long winter's end.

The Creator's  
Blessings overflow  
And even the single lily  
Has its soul.

Like the sound  
Of a koto on a  
Quiet rainy day,  
So, too, this small flower  
Brings solace to my heart.

Source: Uchida, Y. (1982). *Desert exile: The uprooting of a Japanese American family*. Seattle: University of Washington Press.

**The Synthesizing Process  
(Handout 15B)**

**Four Tanka Poems**

1. Read the poems.
2. Identify words and phrases that communicate any important information or images you visualize as you read the poem(s).
3. Write the information and images communicated in an informal outline or represent the information and images in a web, mind map, causal network or other graphic organizer.
4. Rewrite the outlined or graphically represented information and images in a sentence or two.
5. Answer the questions below in complete sentences.

What evidence of change do you see in each of the four poems? in the four poems when taken together?

What generalizations that we have discussed about change apply to the changes you have cited? Explain.

What other generalizations about change do you feel we should include in our list?

What questions, ideas, or issues of significance has this activity generated for you?

Give each tanka poem a title or give a title to the four poems together. Write a sentence to explain each title.

## Overview of Lesson 16

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
| X                         |         | X       |         |         |         |

### **Instructional Purpose:**

\*To analyze and interpret, *The Member of the Wedding* by Carson McCullers.

### **Materials Used:**

1. Copies of play: *The Member of the Wedding* by Carson McCullers.

McCullers, C. S. (1951). *The Member of the Wedding*. New York: New Directions Publishing Corporations.

## Lesson 16

### Activities

**Note to Teacher:** Copies of the play should be given to students at the beginning of this unit so that they have time to read it carefully and make the comments in the margin. Tell the students that this play was written in 1948, and first performed in 1950, even though it is set in 1945.

1. Begin the seminar discussion by asking the following:

### Questions to Ask

- \* What is the significance of the time and place settings of this play?
- \* How does Frankie feel about the atom bomb? How does Bernice feel?
- \* Relate this quote, "The wedding -- Honey -- John Henry -- so much has happened that my brain can't hardly gather it in. Now for the first time I realize that the world is certainly -- a sudden place" to these other quotes in the play: p. 177, "I hate to think that you have to go. I'm just now realizing that you are here." p. 177, "Oh, I can't understand it! The way it all just suddenly happened." p. 186, "Everything's been so sudden today. I never believed before about the fact that the earth turns at a rate of about a thousand miles a day....But now it seems to me I feel the world going around very fast. I feel it turning and it makes me dizzy."
- \* What does the author mean by this quote?
- \* How does the suddenness of events influence paradigms or effect changes?
- \* Why does Bernice say, "Sometimes sudden, but when you are waiting, like this, it seems so slow"?
- \* What was meant by the quote, "It must be terrible to be black, black, black"?
- \* What was McCullers saying about America's postwar identity? Why was so much attention given to the theme of membership and acceptance?
- \* How are Frankie and the USA parallel entities?
- \* Toshi Maruki (one of the artists that painted the Hiroshima Murals) said, "Each individual has got to understand the world we live in, and if each person understands, we will be able to stop war." How did Carson McCullers support this thinking in the play?

\* What is significant about Frankie's closing line, "Mary and I will most likely pass through Luxembourg when we -- are going around the world together"?

\* Explain the statement, "As the irony of fate would have it, we first got to know each other in front of the lipstick and cosmetics counter at Woolworth's. And it was the week of the fair."

\* The title of this play, *The Member of the Wedding*, certainly makes reference to Frankie's personal story. Now that we have discussed the allegorical implications of the play, what title would you give this play that would reflect the universal (or at least postwar American) sentiments and messages that McCullers was trying to relay? Explain your thinking.

2. Additional questions about the concept of change might include:

\* How is change linked to time in this play?

\* What can be said about the pervasiveness of change in regard to the characters in this play?

\* Think about each of these characters: Frankie, Bernice, John Henry, Mr. Addams, Jarvis, Janice, Honey, and T.T. Would you say that change as it applies to each of these individual characters represents growth and development or regression and decay? Explain your reasoning.

\* Are the changes alluded to in this play perceived as systematic or random by the author? Explain your thinking.

\* Several perspectives are represented in this play (young/old; black/white; dependent/independent; male/female; accepted/non-accepted; etc.). How are the changes alluded to a matter of perspective?

3. Have students choose several vocabulary words from the reading and have them complete a **Vocabulary Web** (Appendix) for each. Students can work in groups to complete the webs and then share their findings with the class.

4. Select a sentence from the reading and underline several words. Discuss the sentence in terms of the form and function of the words. Use this as an opportunity to discuss questions students might have about the **grammar** packets.



**Homework:**

1. Write a 2-page paper commenting on how you react personally to the main character in the play. In what ways are you like Frankie? Different?
2. Finish the grammar packet and prepare for the postassessment.



**Extensions:**

1. Conduct an oral reading of the play with different students reading different parts. Work on developing dramatic reading skills.
2. Watch a video of the film version of *The Member of the Wedding*.

**Teacher Log Notes:**

A large rectangular box with a decorative border made of the same repeating pattern as the separator line above. The box is currently empty, intended for the teacher to write notes.

## Overview of Lesson 17

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
|                           |         | X       |         |         |         |

### ***Instructional Purpose:***

\*To administer the grammar postassessment and to debrief the independent study grammar packets.

### ***Materials Used:***

1. Grammar Postassessment.

## Lesson 17

### Activities

1. Collect the **Grammar Self-Study packets**. Administer the grammar post-assessment instrument.
2. Collect the papers. Go over the **assessment** items and discuss as needed. Debrief the independent study experience:
  - *How was this experience in learning grammar different from what you have learned about grammar before?*
  - *What do you now appreciate about grammar that you did not appreciate before doing the grammar packet?*
  - *What did you like best about the experience? Least?*
3. Prepare questions for the **"Expert" panel** that will be presenting in Lesson 21. Use the interview model (Handout 8B) shared in Lesson 8 as a guide. (Have students work in groups to generate questions.)
4. Discuss the overall purpose of the **"Expert" panel**: to provide students a sense of the historical evolution of each of the issues researched in this unit: changing role of women, racism, industrialization, technology, and scientific development. Review the student-generated questions.

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

### Homework:

1. Prepare individual research presentations.

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

**Teacher Log Notes:**

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

## Overview of Lessons 18-19

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
|                           |         |         | X       |         |         |

### ***Instructional Purpose:***

- \*To develop oral communication skills.
- \*To evaluate oral presentations on research speeches.

## Lessons 18-19

### Activities

1. The students should give their **oral research presentations**.
2. Each **speech** should be videotaped to be assessed at a later date.
3. Students and the teacher should use the **Evaluation of Persuasive Speech Form** (Section V) to assess individual presentations.
5. Class discussion should follow each presentation.



### Homework:

1. Work on finalizing written research project due in Lesson 21.

**Note to Teacher:** These presentations may take two lessons of 90 minutes each to complete.

**Teacher Log Notes:**

## Overview of Lesson 20

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
|                           |         |         | X       | X       |         |

### **Instructional Purpose:**

\*To compare literature, art, and music of the 1940s with comparable pieces from the 1990s.

### **Materials Used:**

1. Archetypal Examples (Handout 20A).
2. Selected literature, art, and music.

## Lesson 20

### Activities

**Note to Teacher:** Classroom sets of representative literature, art, and music need to be available to students for this activity. Setting up a listening center, an art print center, and a book center would be useful.

1. Have students use the **supplementary chart** (Handout 20A) to analyze a representative piece of literature, art, and music from the 1940s and 1990s and make lists of how the pieces are similar and different. Additional art and music ideas for the 1940s may be found in Section I of the unit. (Other examples may be chosen by students with teacher permission.)
2. Have students respond to the following questions:

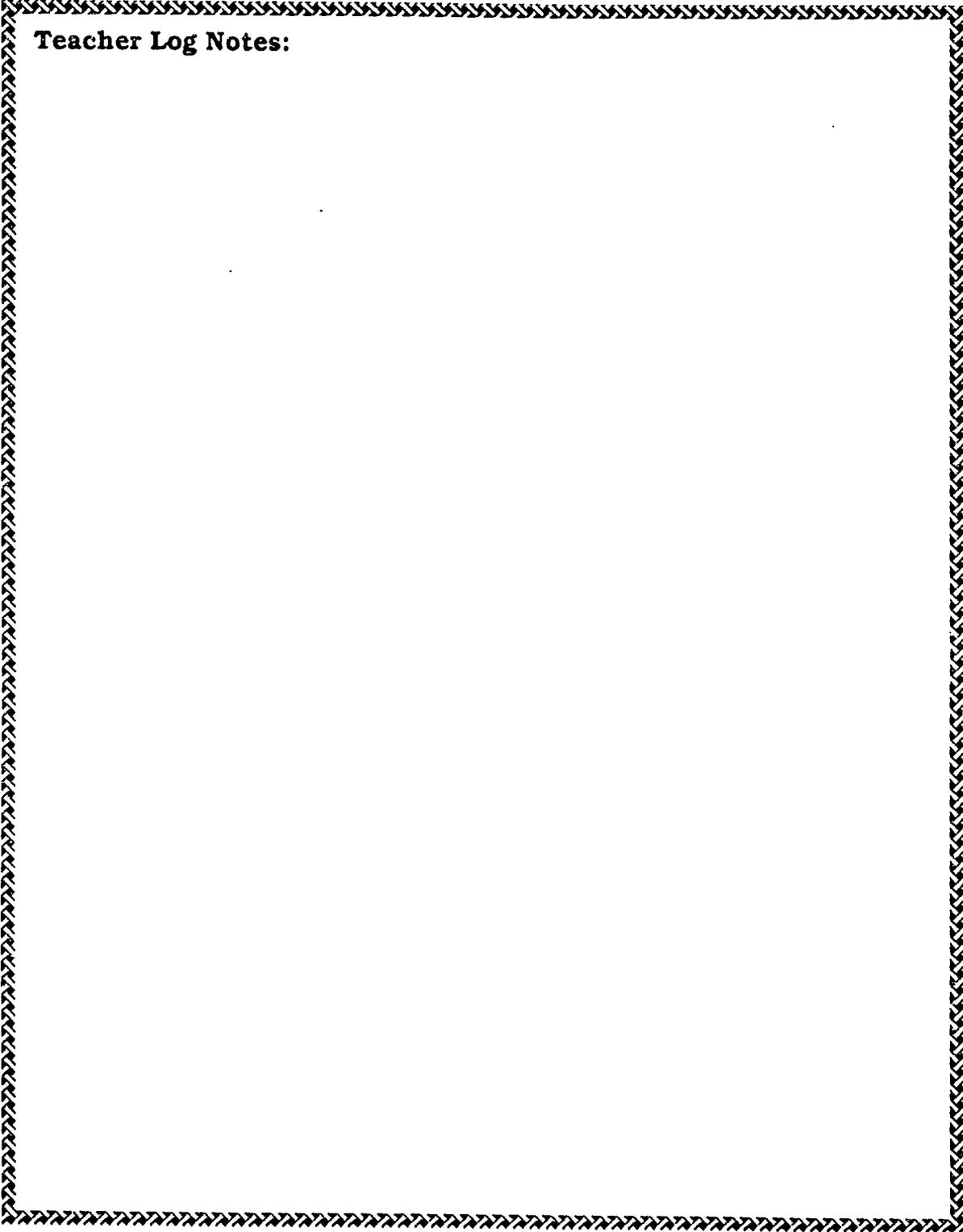
#### Questions to Ask

- \* *In what ways is the subject matter of art, music, and literature different in the two periods?*
- \* *How is the artistic form different in the two periods?*
- \* *Analyze differences in themes and ideas presented. What do you find?*
- \* *How do you personally react to the art of each period? Why?*
- \* *What other kinds of changes do you perceive between the two pieces selected to study?*

3. Students should **report** on their examples and findings.
4. Provide closure to the activity by asking:

- \* *How is the literature, art, and music of the 1940s distinctive from the 1990s, based on your analysis?*
- \* *How is the literature, art, and music of each period affected by world events? by natural events?*

**Teacher Log Notes:**



**Archetypal Examples of Literature, Art, and Music From Two Decades  
(Handout 20A)**

|       | Literature                                      | Art                                                   | Music                                             |
|-------|-------------------------------------------------|-------------------------------------------------------|---------------------------------------------------|
| 1940s | Tennessee Williams' <i>Glass Menagerie</i>      | Picasso's <i>Guernica</i> and other selected examples | Rodgers & Hammerstein's <i>Oklahoma</i>           |
| 1990s | Wendy Wasserstein's <i>The Heidi Chronicles</i> | Selected kinetic art by Agam                          | Andrew Lloyd Webber's <i>Phantom of the Opera</i> |

## Overview of Lesson 21

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
|                           |         |         | X       |         |         |

### ***Instructional Purpose:***

\*To investigate World War II issues as catalysts for change.

### ***Materials Used:***

1. Guest Speaker Panel.

## Lesson 21

### Activities

1. The "Expert" panel described in the **Note to the Teacher** in Lesson 8, should share their viewpoints on each of the major issues researched by students. They might also be asked to trace the development of that issue from the 1940s to the current day.

**Note to Teacher:** The "Expert" panel should prepare students to relate what they have studied about the 1940s to relevant issues of today. In addition, it should prepare them to consider how the generalizations about change apply across decades and events.

2. Students should **question the panel** based on their own research investigations. (In Lesson 17 students prepared interview questions for the panel.)

Teacher Log Notes:

## Overview of Lesson 22

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
|                           | X       |         |         | X       | X       |

### ***Instructional Purpose:***

\*To trace changes in the social, political, and economic climate from the 1940s to the present and predict changes into the future.

### ***Materials Used:***

1. A Changing World: Key Issues and Events (Handout 22A).
2. Reference materials from the unit.

## Lesson 22

### Activities

**Note to Teacher:** This in-class activity will take two 90-minute periods to complete.

1. Have students use **A Changing World: Key Issues and Events** (Handout 22A) to organize their thinking about how key social, political, and economic issues have changed since the 1940s and predict how they might change by the year 2050.
2. Students should work in the same small groups used for exploring research issues originally. For this activity, however, they should **explore across issues** rather than just tackle one.
3. Key questions to consider and respond to:

### Questions to Ask

- \* *How has American foreign policy changed after World War II, particularly in respect to adversaries of that time?*
- \* *How have the global alliances created during World War II affected international events in the last 10 years?*
- \* *How were soldiers returned from wars after WWII treated in comparison to Vietnam soldiers? Trace these changes up through the Gulf War of 1990.*
- \* *How have society's views of minority groups such as African-Americans, Jews, Asian-Americans, and women changed since WWII?*
- \* *What changes in world view regarding economics have occurred in the last 10 years?*
- \* *How has communication technology affected our perspective on war and its atrocities over these periods?*

4. Groups will need to spend the **entire period** exploring these issues.



### Homework:

1. Write a persuasive essay in which you argue for one of the following positions:

A. The 1940s constituted the most significant decade of the 20th century.

B. The 1990's will constitute the most significant decade of the 21st century.

**Teacher Log Notes:**

**A Changing World: Key Issues and Events (Handout 22A)**

|                    |        |           |          |
|--------------------|--------|-----------|----------|
| PAST<br>(1940s)    | Social | Political | Economic |
| PRESENT<br>(1990s) | Social | Political | Economic |
| FUTURE<br>(2050s)  | Social | Political | Economic |

## Overview of Lesson 23

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
|                           |         |         |         | X       | X       |

### ***Instructional Purpose:***

\*To trace changes in the social, political, and economic climate from the 1940s to the present and predict changes into the future.

### ***Materials Used:***

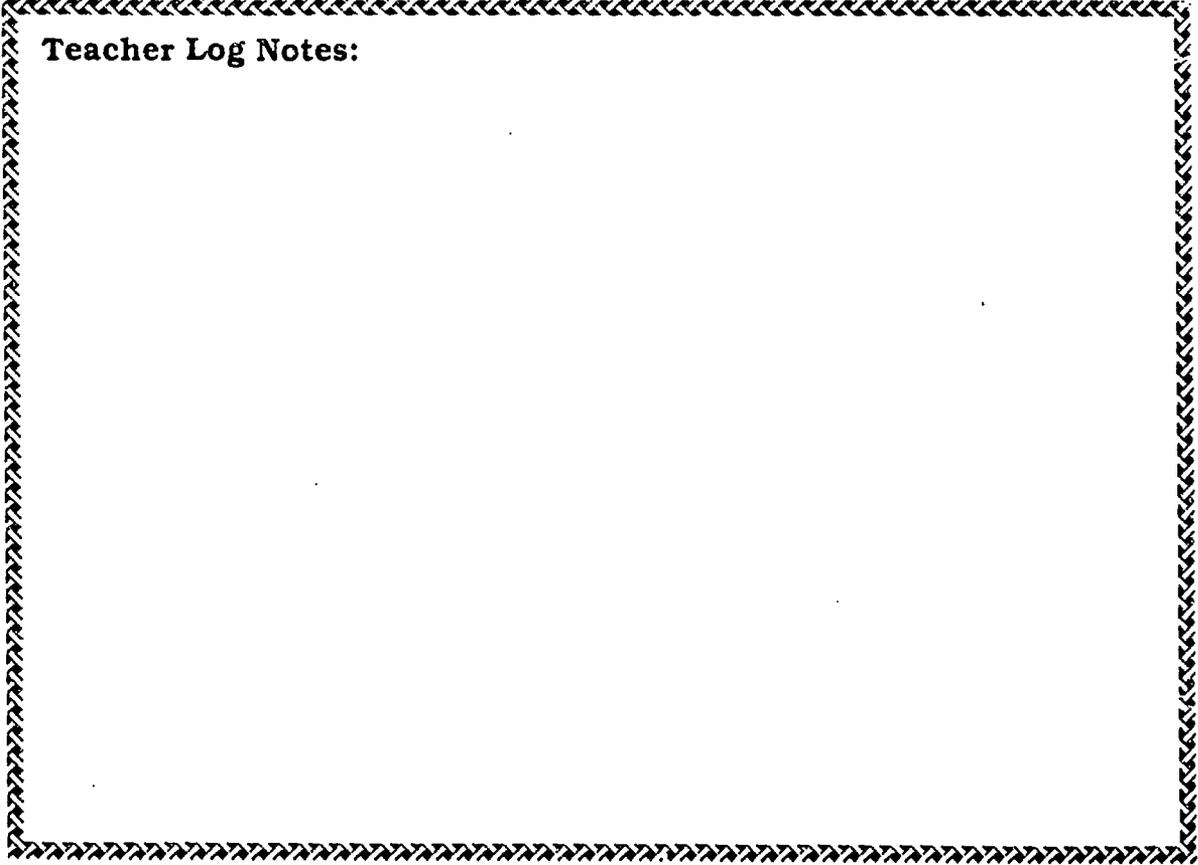
1. A Changing World: Key Issues and Events (Handout 22A).
2. Reference materials from the unit.

## Lesson 23

### Activities

1. Students continue to work in their groups to **organize their charts**, delineating at least four issues and/or events under each area for each decade noted.
2. The teacher facilitates **whole class discussion** of key questions.
3. Students post their group work around the room and share the results with each other orally.
4. The teacher asks **students to comment** on their homework essay. Which position did they take? Why?
5. Culminate the unit by helping students **synthesize their understanding** of the 1940s as a decade of change.

**Teacher Log Notes:**



## Overview of Lesson 24

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
| X                         |         | X       |         |         |         |

### **Instructional Purpose:**

\*To conduct postassessment in literature.

### **Materials Used:**

1. William Faulkner's "A Rose for Emily."
2. Postassessment for Literature (Handout 24A).
3. Vocabulary Web (See reproducible form in Appendix).
4. Literature Web (See reproducible form in Appendix).

## Lesson 24

### Activities

1. Have students read the short story "A Rose for Emily," and answer the questions on the **Postassessment** (Handout 24A). (Allow 45 minutes.)
2. Have students complete a **Literature Web** for "A Rose for Emily."
3. Discuss the questions asked on the **Postassessment** and add the following as well.

### Questions to Ask

- \* *What does the title mean?*
- \* *What do you infer happened to Horace?*
- \* *What impression about Emily did you get after reading this story?*
- \* *Why was she in denial about the deaths of the men in her life?*
- \* *How did the attitude of the towns people change toward Emily as the story progressed?*
- \* *In what ways does the story represent the death of certain traditions in the American South?*

4. Have students work in groups to complete a **Vocabulary Web** for these words that are taken from "A Rose for Emily": **noblesse**, **oblige**, **sibilant**, and **temerity**. Discuss.



### Homework:

1. Pass out unit extensions at the end of this section. To determine student interest in pursuing these activities, ask students to review them for preferences. Follow-up with students as appropriate.

**Teacher Log Notes:**

A large rectangular area with a decorative border, intended for writing teacher log notes. The border consists of a repeating geometric pattern. The interior of the rectangle is blank, providing space for text.

## Literature Postassessment (Handout 24A)

Name: \_\_\_\_\_

1. State an important idea of the story in a sentence or two.
2. In your own words, describe what is meant by "Now she too would know the old thrill and the old despair of a penny more or less." (Page 138)
3. How do you see the generalizations about change exemplified in this piece of writing?
4. The author entitled this story "A Rose for Emily." Create a different title and support your choice with two reasons from the story.

## Overview of Lesson 25

| Curriculum Alignment Code |         |         |         |         |         |
|---------------------------|---------|---------|---------|---------|---------|
| Goal #1                   | Goal #2 | Goal #3 | Goal #4 | Goal #5 | Goal #6 |
|                           | X       |         |         |         |         |

### **Instructional Purpose:**

\*To conduct postassessment on writing.

### **Materials Used:**

1. Postassessment in writing (Handout 25A).

## Lesson 25

### Activities

1. Pass out postassessment for writing (Handout 25A). Have students work on it for 40 minutes.
2. Discuss the persuasive essays they have constructed by asking them to peer conference in groups. Select one essay from each group to be read to the class.
3. Have the class develop a "hamburger" for each essay that is read. Discuss and determine the extent to which each essay satisfies the demands of persuasive writing.

Teacher Log Notes:

**Writing Postassessment (Handout 25A)**

Name: \_\_\_\_\_

Do you think that "A Rose for Emily" should be required reading for all students in your grade?

**Directions:** Write a paragraph to answer the question. State your opinion, include three reasons for your opinion, and write a conclusion to your paragraph.

## Unit Extensions

1. Read additional works by John Steinbeck. What issues of American society does he address in books like *Grapes of Wrath* and *Cannery Row*?
2. Visit the Holocaust Museum in Washington, DC. Debate the importance of preserving the memory of the Holocaust.
3. Conduct a study of key issues in the 1950s. How are they different from the 1940s? What forces account for this difference?
4. An abundance of books exist on the atomic bomb and Hiroshima/Nagasaki. Many wonderful children's and young adults' books have been written on the topic. One such book is *A Place Called Hiroshima*. Have the students read books about Hiroshima and the atomic bomb and conduct discussion groups to compare the stories of survivors, etc.
5. Use a simulation activity by Interact called "Great American Confrontations: Congressional Fact Finding Mission: 1943".
6. Conduct another research project on one of the issues from the unit that interested you.
7. Do an in-depth study of art or music of the 1940s using the examples cited in Section I of the unit as a starting point.
8. Research the effects of World War II on other countries such as China, Russia, and India. How does such study change your perspective of World War II issues?

### Teacher Log Notes:

Name Of Unit: \_\_\_\_\_  
Grade Level: \_\_\_\_\_

### Teacher Feedback Form

To the Teacher:

After you have implemented this unit with students, please complete this form and return it to:

Center for Gifted Education  
College of William and Mary  
P. O. Box 8795  
Williamsburg, VA 23187-8795  
804-221-2362

- |                                                                  | To a great extent |   |   | Not at all |   |
|------------------------------------------------------------------|-------------------|---|---|------------|---|
| 1. I enjoyed using this unit.                                    | 5                 | 4 | 3 | 2          | 1 |
| 2. My students enjoyed the unit.                                 | 5                 | 4 | 3 | 2          | 1 |
| 3. I would recommend the following changes in the unit:          |                   |   |   |            |   |
| 4. I would like to see the following readings added to the unit: |                   |   |   |            |   |
| 5. I would like to see the following deleted from the unit:      |                   |   |   |            |   |
| 6. Other comments:                                               |                   |   |   |            |   |

Thank you for your cooperation.

## V. Assessments

This section contains copies of recommended teacher assessments for use during unit implementation. Assessments focus on key student outcomes of the unit. The following specific forms are included:

1. Group Discussion Assessment
2. Writing Self Assessment
3. Peer Assessment of Writing
4. Teacher Assessment Form for Writing
5. Persuasive Speech Evaluation Form (teacher/peer)
6. Teacher Reasoning Assessment
7. Concept of Change Assessment
8. Research Product Assessment

## Group Discussion Assessment (Handout #1)

Name \_\_\_\_\_ Date \_\_\_\_\_

**Directions:** Use the following rating scale to evaluate each quality.

3 = Excellent                      2 = Satisfactory                      1 = Needs Improvement

|                                                                             | Needs<br>Improvement | Satisfactory | Excellent |
|-----------------------------------------------------------------------------|----------------------|--------------|-----------|
| <b>CONTENT</b>                                                              |                      |              |           |
| - Did the student respond openly to the reading?                            | 1                    | 2            | 3         |
| - Did the student interpret ideas in the reading?                           | 1                    | 2            | 3         |
| - Did the student cite relevant examples from the reading to support ideas? | 1                    | 2            | 3         |
| - Did the student use reasoning skills in understanding the reading?        | 1                    | 2            | 3         |
| - Did the student relate the reading to the concept of change?              | 1                    | 2            | 3         |

**PARTICIPATION**

|                                                |   |   |   |
|------------------------------------------------|---|---|---|
| - Was the student attentive to the discussion? | 1 | 2 | 3 |
| - Did the student contribute relevant ideas?   | 1 | 2 | 3 |

\*\*\*\*\*

COMMENTS: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Writing Self Assessment (Handout #2)

Name \_\_\_\_\_

Exercise \_\_\_\_\_

**Directions:** Use the following rating scale to evaluate each quality.

3 = Excellent                      2 = Satisfactory                      1 = Needs Improvement

|                                             | Needs<br>Improvement | Satisfactory | Excellent |
|---------------------------------------------|----------------------|--------------|-----------|
| <b>CONTENT</b>                              |                      |              |           |
| -My main idea is clear                      | 1                    | 2            | 3         |
| -My details support the main idea           | 1                    | 2            | 3         |
| -My ideas are organized logically           | 1                    | 2            | 3         |
| -My arguments are strong and well-supported | 1                    | 2            | 3         |
| -My vocabulary is rich and varied           | 1                    | 2            | 3         |
| <b>MECHANICS</b>                            |                      |              |           |
| My spelling is accurate                     | 1                    | 2            | 3         |
| My capitalization is correct                | 1                    | 2            | 3         |
| My punctuation is correct                   | 1                    | 2            | 3         |

\*\*\*\*\*  
 MY WRITING SAMPLE IS STRONG IN THESE WAYS:

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MY WRITING SAMPLE COULD BE IMPROVED IN THESE WAYS:

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**Peer Assessment of Writing (Handout #3)**

Reader \_\_\_\_\_

Writer \_\_\_\_\_

**Directions:** Read your partner's writing sample carefully. Complete each sentence.

1. I like the part where \_\_\_\_\_

2. I'd like to know more about \_\_\_\_\_

3. I think the main idea is \_\_\_\_\_

4. I like the way you described \_\_\_\_\_

\*\*\*\*\*

THE WRITING SAMPLE IS STRONG IN THESE WAYS:

\_\_\_\_\_  
\_\_\_\_\_

THE WRITING SAMPLE COULD BE IMPROVED IN THESE WAYS:

\_\_\_\_\_  
\_\_\_\_\_

## Teacher Assessment Form for Writing (Handout #4)

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Directions:** Use the following rating scale to evaluate each quality.

3 = Excellent

2 = Satisfactory

1 = Needs Improvement

|                                                                                           | Needs<br>Improvement | Satisfactory | Excellent |
|-------------------------------------------------------------------------------------------|----------------------|--------------|-----------|
| 1. Expresses good ideas.                                                                  | 1                    | 2            | 3         |
| 2. Smooth and orderly flow of ideas.                                                      | 1                    | 2            | 3         |
| 3. Displays appropriate level of detail.                                                  | 1                    | 2            | 3         |
| 4. Demonstrates appropriate elements of structure (introduction, body, conclusion).       | 1                    | 2            | 3         |
| 5. Uses descriptive language, vocabulary.                                                 | 1                    | 2            | 3         |
| 6. Uses correct language.                                                                 | 1                    | 2            | 3         |
| 7. Demonstrates correct use of language mechanics (e.g., capitalization and punctuation). | 1                    | 2            | 3         |

\*\*\*\*\*  
PARTICULAR STRENGTHS:

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AREAS NEEDING IMPROVEMENT:

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Persuasive Speech Evaluation Form (Handout #5)

Name \_\_\_\_\_

Exercise \_\_\_\_\_

Directions: Use the following rating scale to evaluate each quality.

3 = Excellent

2 = Satisfactory

1 = Needs Improvement

|                                                                               | Needs<br>Improvement | Satisfactory | Excellent |
|-------------------------------------------------------------------------------|----------------------|--------------|-----------|
| The purpose of the speech was clear.                                          | 1                    | 2            | 3         |
| The speaker's reasoning was clear and logical.                                | 1                    | 2            | 3         |
| The basic components of the argument were evident.                            | 1                    | 2            | 3         |
| The speaker showed knowledge of the subject.                                  | 1                    | 2            | 3         |
| The speaker addressed opposing points of view.                                | 1                    | 2            | 3         |
| The speaker was audible, maintained eye contact<br>and spoke with expression. | 1                    | 2            | 3         |
| The speaker held the interest of the audience.                                | 1                    | 2            | 3         |

\*\*\*\*\*

THE BEST PART OF THIS SPEECH WAS:

\_\_\_\_\_  
\_\_\_\_\_

A SUGGESTION FOR IMPROVEMENT IS:

\_\_\_\_\_  
\_\_\_\_\_

**Teacher Reasoning Assessment (Handout #6)**

Name \_\_\_\_\_ Date \_\_\_\_\_

**Directions:** Please rate each student on his/her reasoning skills evidenced in oral and written communication.

3 = To a Great Extent      2 = To Some Extent      1 = Not At All

|                                                                                                 | Not at All | To Some Extent | To a Great Extent |
|-------------------------------------------------------------------------------------------------|------------|----------------|-------------------|
| 1. To what extent is the reasoning clear?                                                       | 1          | 2              | 3                 |
| 2. To what extent is the reasoning specific as in citing appropriate examples or illustrations? | 1          | 2              | 3                 |
| 3. To what extent is the reasoning logically consistent?                                        | 1          | 2              | 3                 |
| 4. To what extent is the reasoning accurate?                                                    | 1          | 2              | 3                 |
| 5. To what extent is the reasoning complete?                                                    | 1          | 2              | 3                 |

\*\*\*\*\*

PARTICULAR STRENGTHS:

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AREAS NEEDING IMPROVEMENT:

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## The Concept of Change Assessment (Handout #7)

Name \_\_\_\_\_ Date \_\_\_\_\_

**Note to Teacher:** Choose one of the attached poems to distribute to the students for this assessment.

### Directions:

**A. Read the attached poem and comment on the presence of the following generalizations about change.**

1. Change is linked to time.  
Examples from the written piece:

2. Change is everywhere.  
Examples from the written piece:

3. Change may be positive.  
Examples from the written piece:

4. Change may be negative.  
Examples from the written piece:

5. Change may be perceived as orderly.  
Examples from the written piece:

6. Change may be perceived as random.  
Examples from the written piece:

7. Change may happen naturally.  
Examples from the written piece:

8. Change may be caused by people.  
Examples from the written piece:

**B. Write a short paper demonstrating how the concept of change applies to this poem.**

## Dear March by Emily Dickinson

Dear March, come in!  
How glad I am!  
I looked for you before.  
Put down your hat--  
You must have walked--  
How out of breath you are?  
Dear March, how are you?  
And the rest?  
Did you leave Nature well?  
Oh, March, come right upstairs with me,  
I have so much to tell!

I got your letter, and the birds'--  
The maples never knew  
That you were coming -- I declare,  
How red their faces grew!  
But, March, forgive me--  
And all those hills  
You left for me to hue--  
There was no purple suitable,  
You took it all with you.

Who knocks? That April!  
Lock the door!  
I will not be pursued!  
He stayed away a year, to call  
When I am occupied.  
But trifles lock so trivial  
As soon as you have come,  
That blame is just as dear as praise  
And praise as mere as blame.

Source:

Dickinson, E. (1978). *I'm nobody! Who are you? Poems of Emily Dickinson for young people.*  
Owings Mills, MD: Stemmer House Publishers.

## The Cat and The Moon by William Butler Yeats

The cat went here and there  
And the moon spun round like a top,  
And the nearest kin of the moon,  
The creeping cat, looked up.  
Black Minnaloushe stared at the moon,  
For, wander and wail as he would,  
The pure cold light in the sky  
Troubled his animal blood.  
Minnaloushe runs in the grass  
Lifting his delicate feet.  
Do you dance, Minnaloushe, do you dance?  
When two close kindred meet,  
What better than call a dance?  
Maybe the moon may learn,  
Tired of that courtly fashion,  
A new dance turn.  
Minnaloushe creeps through the grass  
From moonlit place to place,  
The sacred moon overhead  
Has taken a new phase.  
Does Minnaloushe know that his pupils  
Will pass from change to change,  
And that from round to crescent,  
From crescent to round they range?  
Minnaloushe creeps through the grass  
Alone, important and wise,  
And lifts to the changing moon  
His changing eyes.

Source:

Koch, K. & Farrell, K. (Eds.). (1985). *Talking to the sun: An illustrated anthology of poems for young people*. NY: Henry Holt and Company.

## Research Project Assessment (Handout #8)

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Directions:** Use the following rating scale to evaluate each quality.

3 = Excellent                      2 = Satisfactory                      1 = Needs Improvement

|                                                        | Needs<br>Improvement | Satisfactory | Excellent |
|--------------------------------------------------------|----------------------|--------------|-----------|
| 1. Issue and problem are clearly defined.              | 1                    | 2            | 3         |
| 2. Sources are diverse.                                | 1                    | 2            | 3         |
| 3. Literature sources are summarized.                  | 1                    | 2            | 3         |
| 4. Interview or survey questions are included.         | 1                    | 2            | 3         |
| 5. Interviews and/or surveys are summarized.           | 1                    | 2            | 3         |
| 6. Results are reported appropriately.                 | 1                    | 2            | 3         |
| 7. Interpretation of data was appropriate.             | 1                    | 2            | 3         |
| 8. Implications were made from the data.               | 1                    | 2            | 3         |
| 9. Given the data, reasonable conclusions were stated. | 1                    | 2            | 3         |
| 10. The project paper was mechanically competent.      | 1                    | 2            | 3         |

\*\*\*\*\*

**STRENGTHS OF THE PROJECT:**

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**AREAS FOR IMPROVEMENT:**

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## VI. Appendix

This section contains copies of reproducible forms for use during unit implementation. The following specific forms are included:

1. Change Model
2. Literature Web
3. Vocabulary Web
4. Research Model
5. Model for Persuasive Writing and Speaking

Change Model

Literature Web

Vocabulary Web

179

178

## Research Model

### 1. Identify your issue or problem.

What is the issue or problem?

Who are the stakeholders and what are their positions?

What is your position on this issue?

### 2. Read about your issue and identify points of view or arguments through information sources.

What are my print sources?

What are my media sources?

What are my people sources?

What are my preliminary findings based on a review of existing sources?

### 3. Form a set of questions that can be answered by a specific set of data.

Ex: 1) What would the results be of \_\_\_\_\_? 2) Who would benefit and by how much? 3) Who would be harmed and by how much?

My Questions?

### 4. Gather evidence through research techniques such as surveys, interviews, or experiments.

What survey questions should I ask?

What interview questions should I ask?

What experiments should I do?

**5. Manipulate and transform data so that it can be interpreted.**

How can I summarize what I found out?

Should I develop charts, diagrams, or graphs to represent my data?

**6. Draw conclusions and inferences.**

What do the data mean? How can I interpret what I found out?

What conclusions and inferences can be drawn from my results?

**7. Determine implications and consequences.**

What are the implications and consequences of my results in light of the initial problem?

Do I know enough or are there now new questions to be answered?

**8. Communicate Results.**

Have I used Sections 1-7 above to organize a written report?

Have I used Sections 1-7 above to organize an oral presentation?

## Model for Persuasive Writing and Speaking

### Paragraph #1

State your issue or problem. Give illustrations and examples of it.

### Paragraph #2

Present and develop an argument for dealing with your issue or problem in a particular way. Cite reasons for your position. Use sources you have read or interviewed to support your argument.

### Paragraph #3

Develop a conclusion for your argument that restates your problem and resolves it.

NOTE: Organize your argument so that it is clear, specific, accurate, and logically consistent.

## VII. Unit Bibliographies

This section contains bibliographies useful to teaching and implementing the unit. The section is organized as follows:

- 1) the works taught in the unit and resource materials used in its development;
- 2) an annotated bibliography on the concept of change; and
- 3) a technology bibliography.

## Student Resources

### Resources on the Holocaust

- Abzug, R. H. (1985). *Inside the vicious heart: Americans and the liberation of Nazi concentration camps*. New York: Oxford University Press.
- Barnouw, D., & Van Der Stroom, G. (Eds.). (1989). *The Diary of Anne Frank: The critical edition*. New York: Doubleday.
- Bunting, E. (1989). *Terrible things: An allegory of the Holocaust*. Philadelphia, PA: Jewish Publication Society.
- Cormier, R. (1992). *Tunes for bears to dance to*. New York: Delacorte.
- ...I never saw another butterfly...Children's drawings and poems from Terezin Concentration Camp 1942-1944. (1978). New York: Schocken.
- Lindwer, W. (1991). *The last seven months of Anne Frank*. (A. Meersschaert, Trans.). New York: Pantheon Books. (Original work published 1988).
- Marrus, M. R. (1987). *The Holocaust in history*. Hanover: University Press of New England.
- Meltzer, M. (1976). *Never to forget: The Jews of the Holocaust*. New York: Harper and Row, Publishers, Inc.
- Oberski, J. (1983). *Childhood*. Garden City, NY: Doubleday and Company, Inc.
- Schloss, E. with Kent, E. (1988). *Eva's story: A survivor's tale*. New York: St. Martin's Press.
- Spiegelman, A. (1991). *Maus II: A survivor's tale. How my troubles began*. NY: Pantheon.

### Japanese-Americans During the 1940s

- Armor, J., & Wright, P. (1988). *Manzanar*. New York: Times Books. Adult nonfiction.
- Conrat, M., & Conrat, R. (1972). *Executive order 9066: The internment of 110,000 Japanese Americans*. CA: California Historical Society. Adult nonfiction.
- Davis, D. S. (1982). *Behind barbed wire: The imprisonment of Japanese Americans during World War II*. New York: E.P. Dutton. Adult nonfiction.

- Garrigue, S. (1985). *The eternal spring of Mr. Ito*. New York: Bradbury Press. Young adult fiction.
- Gesensway, D., & Roseman, M. (1987). *Beyond words: Images from America's concentration camps*. Ithaca, NY: Cornell University Press. Adult nonfiction.
- Hamanaka, S. (1990). *The journey*. New York: Orchard Books. Juvenile nonfiction.
- Houston, J. W., & Houston, J. D. (1973). *Farewell to Manzanar*. Boston, MA: Houghton Mifflin Company. Adult nonfiction.
- Japanese American Curriculum Project, Inc. (1985). *Japanese American journey: The story of a people*. San Mateo, CA: JACP, Inc. Adult nonfiction.
- Kogawa, J. (1982). *Obasan*. Boston, MA: David R. Godine. Adult fiction.
- Poynter, M. (1990). *A time too swift*. New York: Atheneum. Young adult fiction.
- Sone, M. (1953). *Nisei daughter*. Seattle, WA: University of Washington Press. Adult biography.
- Takashima. (1971). *A child in prison camp*. New York: William Morrow and Company. Juvenile nonfiction.
- Tateishi, J. (1984). *And justice for all: An oral history of the Japanese American detention camps*. New York: Random House. Adult nonfiction.
- Uchida, Y. (1982). *Desert exile: The uprooting of a Japanese American family*. Seattle, WA: University of Washington Press. Adult biography.
- Uchida, Y. (1978). *Journey home*. New York: Atheneum. Juvenile fiction.
- Uchida, Y. (1971). *Journey to Topaz*. New York: Charles Scribner's Sons. Juvenile fiction.
- Weglyn, M. (1976). *Years of infamy: the untold story of America's concentration camps*. New York: William Morrow & Company, Inc. Adult nonfiction.

### **Hiroshima**

- Dower, J. W., and Junkerman, J. (Eds.). (1985). *The Hiroshima Murals: The art of Iri Maruki and Toshi Maruki*. New York: Kodanasha International/USA Ltd. (through Harper & Row, Publishers, Inc.).
- Hersey, J. (1985). *Hiroshima*. NY: A. A. Knopf.

Japan Broadcasting Corporation (Eds.). (1977). *Unforgettable fire: Pictures drawn by atomic bomb survivors*. New York: Pantheon Books. (Translated from the Japanese book *Goka o Mita* by Nippon Hoso Shuppan Kyokai, Tokyo).

Lifton, B. J. (1985). *A place called Hiroshima*. Tokyo & New York: Kodansha International Ltd.

Kurzman, D. (1986). *Day of the bomb: Countdown to Hiroshima*. New York: McGraw Hill.

Maruki, T. (1980). *Hiroshima no pika*. New York: Lothrop, Lee & Shepard Books. (English translation of the Japanese book *Hiroshima no pika* arranged with Komine Shoten [Japanese Publisher] through Kurita-Bando Literary Agency).

Nagai, T. (1984). *The bells of Nagasaki*. New York: Kodansha International/USA Ltd., through Harper & Row. (English Translation of Japanese book *Nagasaki no kane* by William Johnston. Original publication 1949 by Hibiya Shuppan [Japanese Publisher]).

Oe, K. (1985). *The crazy iris and other stories of the atomic aftermath*. New York: Grove Press, Inc. (Translated from the Japanese book *Nan to mo shirenai mirai ni* Tokyo: Shueisha Press. [1984]. ).

### **Nonprint Media**

MPI home Video. (1988). *In their own words: The speeches of Franklin D. Roosevelt*.

Selections from famous speeches of Franklin D. Roosevelt are presented in this video.

Goldston, R. A. (Producer), & Pearce, L (Director). (1972). *A separate peace* [Videotape]. Hollywood, CA: Paramount Home Video.

Based on John Knowles' best-selling novel, this involving story of a young man's first glimpse of adult emotions and motivations is compelling in both plot and performance. Gene and Finny are roommates at prep school at the beginning of World War II. Jealous of Finny's popularity, Gene betrays his roommate and is responsible for a crippling accident in a moment of anger and treachery. The repercussions of his act bring Gene face to face with his inner nature and its symbolic parallel to men at war.

Jewison, N. (Producer & Director). (1984). *A soldier's story*. [Videotape]. Burbank, CA: RCA/Columbia Pictures Home Video.

Tensions flare in this gripping film about a murder on a black army base near the end of World War II. Captain Davenport (Howard E. Rollins, Jr.), a proud black army attorney, is sent to Fort Neal, Louisiana to investigate the ruthless shooting death of Sergeant Waters (Adolph Caesar). Through interviews with Sarge's men, Davenport learns that he was a vicious man who served the white world and despised his own roots. Was the killer a bigoted white officer? Or could he have been a black soldier embittered by Waters' constant race baiting?

Klein, R. A. (Producer), & Thaxton, D. (Director). (1980). *History of the twentieth century: 1940 -1949 (Volume V)*. Hollywood, CA: MPI Home Video.

The video provides good background material for the historical events of this time period.

Verhoeven, M. & Krebs, M. (Directors). (1983). *The white rose*. [Videotape]. Hollywood, CA: MGM / UA Home Video.

Set in Munich in 1942, *The White Rose* is a gripping wartime thriller that tells the true story of a secret society of students and their professor who printed and distributed thousands of anti-Nazi leaflets under the Fuhrer's very nose. Playing cat and mouse with the Gestapo, they reported the murder of 300,000 Jews and urged German citizens to sabotage the war effort. German film with English subtitles.

### Works Used in the Unit

- American heritage dictionary of the English language.* (3rd. ed). (1992). Boston: Houghton-Mifflin.
- Appel, A. Jr. (1992). *The art of celebration: Twentieth-century painting, literature, sculpture, photography, and jazz.* New York: Alfred A. Knopf, Inc.
- Arendt, H. (1963). *Eichmann in Jerusalem: A report on the banality of evil.* NY: Viking Press.
- Ashdown, P. (Ed.). (1985). *James Agee: Selected journalism.* Knoxville, TN: University of Tennessee Press.
- Casdorph, P. D. (1989). *Let the good times roll: Life at home in America during WW II.* New York: Paragon House.
- Clarke, J. H. (Ed.). (1966). *American Negro short stories.* New York: Hill and Wang.
- Craven, M. (1981). *The Homefront.* New York: G. P. Putnam's Sons.
- Dallas Museum of Art. (1989). *Ancestral legacy: The African impulse in African-American art.* Dallas, TX: Autulkner, W. (158). hor.
- Dickinson, E. (1978). *I'm nobody! Who are you? Poems of Emily Dickinson for young people.* Owings Mills, MD: Stemmer House Publishers.
- Escher, M. C. (1967). *The graphic work of M. C. Escher* (rev. ed.). New York: Ballantine.
- Faulkner, W. (1958). *Selected short stories of William Faulkner.* NY: Random House.
- Feder, N. (1965). *American Indian art.* New York: Harry N. Abrams, Inc.
- Frank, A. (1967). *Anne Frank: The diary of a young girl* (B. M. Mooyart-Doubleday, Trans.). New York: Doubleday.
- Furst, P. T., & Furst, J. L. (1982). *North American Indian art.* New York, NY: Rizzoli International Publications, Inc.
- Gassner, J. (Ed.). (1952). *Best American plays 1945-1951.* New York: Crown Publishers, Inc.
- Graebner, W. S. (1991). *The age of doubt: American thought and culture in the 1940's.* Boston: Twayne Publishers.

- Harris, M. J., Mitchell, F. D., & Schechter, S. J. (1984). *The homefront: America during World War II*. New York: G. P. Putnam's Sons.
- Hart, J. (1987). *From this moment on: America in 1940*. New York: Crown Publishers, Inc.
- Hewes, H. (Ed.). (1960). *Famous American plays of the 1940's*. New York: Dell Publishing.
- Hersey, J. (1985). *Hiroshima*. NY: A. A. Knopf.
- Highwater, J. (1983). *Arts of the Indian Americans: Leaves from the sacred tree*. New York: Harper & Row, Publishers.
- Highwater, J. (1978). *Many smokes, many moons: A chronology of American Indian history through Indian art*. Philadelphia, PA: J. B. Lippincott Company.
- Hoopes, R. (1977). *Americans remember the home front: An oral narrative*. New York: Hawthorn Books, Inc.
- Jackson, S. (1948). The lottery. In N. Sullivan (Ed., 1981), *The treasury of American short stories*. Garden City, NY: Doubleday & Company, Inc.
- Koch, K. & Farrell, K. (Eds.). (1985). *Talking to the sun: An illustrated anthology of poems for young people*. NY: Henry Holt and Company.
- Lingeman, R. R. (1970). *Don't you know there's a war on? the American home front 1941-1945*. New York: G. P. Putnam's Sons.
- McCullers, S. (1951). *The member of the wedding*. NY: New Directions Publishing Corporation.
- Molloy, P. (Ed.). (1968). *Poetry U. S. A.* New York: Scholastic, Inc.
- Netherlands State Institute for War Documentation. (1986). *The diary of Anne Frank: The critical edition*. (A. J. Pomerans & B. M. Mooyaart-Doubleday, Trans.). New York: Doubleday.
- Sandburg, C. (1992). *Selected poems*. New York: Gramercy Books.
- Sebranek, P., Meyer, V., & Kemper, D. (1990). *Write source 2000*. Burlington, WI: Write Source Educational Publishing House.
- Shapiro, K. (1978). *Collected poems*. New York: Random House.
- Sowell, T. (1992, February). Let the dead bury their dead. *Forbes*. pp. 78-79.

- Spiegelman, A. (1991). *Maus II: A survivor's tale. How my troubles began*. NY: Pantheon.
- Steinbeck, J. (1942). *The moon is down*. NY: Viking.
- Steinbeck, J. (1967). *The Grapes of Wrath*. New York: Viking. (Original work published 1939).
- Sullivan, C. (Ed.). (1989). *Imaginary gardens: American poetry and art for young people*. New York: Harry N. Abrams, Inc.
- The National Museum of Women in the Arts. (1987). *Women in the arts*. New York: Harry N. Abrams, Inc.
- Wild, M. (1991). *Let the celebration begin!* New York: Orchard.

### Videos that May Be Used as Resources

*All My Sons*, a play by Arthur Miller that is set in World War II and illustrates the impacts of war on families, industries, etc.

*The Best Years of Our Lives*, recounts the problems faced by three returning veterans after World War II.

*The Home Front: 1940-1941, volume one.*

*The Home Front: 1942-1943, volume two.*

*The Home Front: 1944-1945, volume three.*

*It's a Wonderful Life*, released in 1946. Examines American reactions to the atrocities of the Holocaust, Hiroshima, etc.

*The Shop on Main Street*. A Czechoslovakian film that examines the relationship between an elderly Jewish shopkeeper and her Nazi-appointed "Aryan controller."

*A Walk Through the 20th Century with Bill Moyers, World War II: The Propaganda Battle.*

*The White Rose*, a German film about a secret society of students who lead a resistance movement against Hitler. (PREVIEW IS NECESSARY IF SHOWN TO STUDENTS)

*Hiroshima Maiden*, a young Japanese girl visits America and stays with an American family while awaiting the reconstructive surgery she needs to repair her burns. Set in the early 1950s, this film addresses prejudice and multicultural understanding.

## Annotated Bibliography on the Concept of Change

*American heritage dictionary of the English language* (3rd ed.). Boston, MA: Houghton-Mifflin.

The third edition of the *American Heritage Dictionary* provides a unique reference source for the study of words. Throughout the dictionary, paragraph notes highlight usage, synonyms, regional information, and word histories. The dictionary is illustrated with line drawings and photographs.

Cowing, S. (1989). *Searches in the American Desert*. New York: McElderry.

This book recounts the stories of eight quests in the southwestern deserts of the United States. It includes Estevan, an African slave who led Spanish treasure seekers to a legendary city of gold; Brigham Young, who guided the Mormons to create the "Kingdom of God;" Richard Wetherill, a cowboy who found the continent's largest archeological ruin, and J Robert Oppenheimer, the physicist at Los Alamos Scientific Laboratory who led the team that developed the atom bomb.

Gallacz, C., & Innocenti, R. (1985). *Rose Blanche*. Trans. by Martha Coventry and Richard Graglia. Mankato, MN: Creative Education.

This tragic picture book is an attempt to show how a child experiences war without really understanding it.

Howker, J. (1985). *Badger on the barge and other stories*. New York: Greenwillow.

This collection centers on the relationships a child and an elderly person. In each story, the young person gains significant insight into self and life.

Jean, G. (1992). *Writing: The story of alphabets and scripts*. New York: Abrams.

This history of written communication presents full-color reproductions of the art and technology of writing ranging from tapestries to graffiti.

Lubar, S. (1993). *InfoCulture: The Smithsonian book of information age inventions*. Boston: Houghton Mifflin.

Based on the "Information Age" exhibit at the Smithsonian Institution's National Museum of American History, this text chronicles the dramatic changes in communication, entertainment, and information during this century. The references and notes following each chapter provide an excellent resource for student research.

Lyttle, R. B. (1987). *Il Duce: The rise and fall of Benito Mussolini*. New York: Atheneum.

In addition to portraying a complex person, this detailed biography illuminates political change in Italy.

Matsubara, H. (1985). *Cranes at dusk*; translated from the German by Leila Vennewitz. New York: Dial.

Saya is ten, the daughter of a nonconformist Shinto priest and a rigid, narrow-minded woman who sees her husband as her enemy. The setting is Kyoto in 1945, when the people of Saya's neighborhood are stunned by their country's defeat and apprehensive about the advent of the American troops. With compassion and courage, Says attempts to understand her changing world.

*Merriam-Webster's collegiate dictionary* (10th ed.). (1993). Springfield, MA: Merriam-Webster.

The definitions for each word entry are arranged in historical order; and the first definition is accompanied by the date of earliest recorded use in English. Therefore, students can use this dictionary to trace change in the English language.

Pettepice, T., & Aleksin, A. (Eds.). (1990). *Face to Face: A collection of stories by celebrated Soviet and American writers*. New York: Philomel.

The eighteen short stories in this collection focus on the transition from childhood to adulthood.

Rappaport, D. (Ed.). (1990). *American women: Their lives in their words*. New York: Crowell.

The editor provides historical, cultural, and biographical commentary in this collection that is arranged by thematic sections such as: Settling the West, Work and Politics, and Race and Ethnicity.

Ravitch, D. (1990). *The American reader: Words that moved a nation*. New York: HarperCollins.

Arranged in chronological order, this collection of classic speeches, poems, arguments, and songs illustrates the issues and changes of American life.

Ravitch, D. & Thernstrom, A. (Eds.). (1992). *The democracy reader: Classic and modern speeches, essays, poems, declarations, and documents on freedom and human rights worldwide*. New York: HarperCollins.

Ravitch's second anthology provides an opportunity to study change with a global perspective.

Robinson, M. A. (1990). *A woman of her tribe*. New York: Scribner's

Annette, half Nootka Indian, has grown up in her late father's village on Vancouver Island, but she and her mother move to the city of Victoria when Annette wins a scholarship to St. John's Academy. On returning to the village for the holidays, she finds she has drifted apart from her Nootka friends and realizes she must decide how the Nootka and white traditions will shape her life.

Voight, C. (1981). *Homecoming*. New York: Atheneum.

*Homecoming* begins the Tillerman saga, the story of a gifted family. Although the books are told from differing points of view, the neglect and use of talents is a continuing theme throughout the stories. Other titles include: *Dacey's Song* (1983), *Solitary Blue* (1984), *The Runner* (1985), *Come a Stranger* (1986), *Sons from Afar* (1987), *Seventeen Against the Dealer* (1989).

## Technology Bibliography

The following materials are valuable for use as teaching tools and/or extension activities in language arts units. This list is not exhaustive; teachers are encouraged to explore the resources available in their school divisions.

The software described below is appropriate for various grade levels. Many gifted learners will be able to use programs designed for higher grade levels. The teacher should preview all software and make recommendations for use based on the abilities of his/her students.

### **MINNESOTA EDUCATIONAL COMPUTING CONSORTIUM (MECC)**

3490 Lexington Avenue North  
St. Paul, Minnesota 55126  
612-481-3500

1. Ghost Writer (Grades 7-12): Focuses student attention on the critical examination and revision stages of the writing process.
2. MECC Outliner (Grades 6-22): An outlining utility program which includes lessons that tie language arts concepts to word processing.
3. MECC Speller (Grades 6-10): Is designed to help students correct spelling and selected usage errors in their writing.
4. MECC Write Start (Grades 6-10): Includes ten word processing activities; allows students to experiment with the relationship of words, ideas, and language.
5. MECC Writer (Grades 6-adult): A simple word processing package which allows students to compose, edit, and print text.
6. Show Time (Grades 6-9): Allows students to write plays and see them performed on the computer.
7. Spellelevator (Grades 1-12): Is designed to motivate students to practice their classroom spelling words.
8. Spelling Workout (Grades 1-12): Guides students through a three-step spelling process.
9. Those Amazing Reading Machines, I-IV (Grades 5-6): Each package contains catalog descriptions of Rube Goldberg-type machines; the student's task is to help the editors correct errors in the descriptions by reading for detail and sequence.

10. **Word Herd: Look-Alikes (Grades 7-9):** Look-alike words are presented on three levels: definition, context, and word expansion with prefixes and suffixes.
11. **Word Herd: Sound-Alikes (Grades 7-9):** Sound-alike words are presented on three levels: definition, context, and word expansion with prefixes and suffixes.
12. **Writing an Opinion Paper (Grades 10-12):** Prepares student authors to write a paper expressing an opinion on a topic of their choice.

#### **THE LEARNING COMPANY**

6493 Kaiser Drive Fremont, California 94535  
1-800-852-2255

1. **The Children's Writing and Publishing Center (Grades 2-12):** Is a desktop publishing program that allows students to manipulate text and pictures in a flexible, page layout setting.
2. **Gertrude's Puzzles (Grades 3-7):** Provides six challenging puzzles to expand students' analytical thinking skills.
3. **Magic Spells (Grades 1-6):** Provides spelling practice using a patterned approach to spelling instruction.

#### **SUNBURST COMMUNICATIONS**

101 Castleton Street Pleasantville, New York 10570-9905  
1-800-628-8897

1. **Bank Street Beginner's Filer (Grades 2-6):** Introduces students to database concepts by helping them locate, collect, organize, and report information.
2. **Bank Street School Filer (Grades 5-12):** Helps students develop critical thinking and computer literacy. Is useful for generating reports.
3. **Bookmate (Grades 3-5):** Helps students select quality books they will enjoy reading.
4. **Groupwriter (Grades 3-5):** Enables group discussion and debate using a networking system.
5. **Hide 'n Sequence, Elementary (Grades 4-2):** Is a language game which provides experience with reading and writing sequence skills.
6. **Just a Little Lie (Grades 6-8):** Allows students to examine moral issues as they write short stories. They practice word processing skills while developing plot, creating characters, and writing dialogue.

7. Magic Slate (Grades 2-adult): A word processing program which ties language arts concepts to word processing.
8. M-ss-ng L-nks: English Editor (Grades 4-5): Students solve puzzles by making educated choices about language based on an increasing number of clues.
9. M-ss-ng L-nks: Young People's Literature (Grades 4-6): Students solve puzzles by making educated choices about language based on an increasing number of clues. It offers a variety of passages from children's classics.
10. A Newbery Adventure: A Wrinkle in Time (Grades 5-7): The Newbery adventure story is presented in an interactive format which reinforces vocabulary and comprehension skills.
11. A Newbery Adventure: Island of the Blue Dolphins (Grades 5-7): This Newbery adventure story is presented in an interactive format which reinforces vocabulary and comprehension skills.
12. One of a Kind (Grades 4-8): Expands students' vocabulary and enhances creativity.
13. Proof It! (Grades 5-7): Students perfect proofreading and language skills while editing short, interesting lessons.
14. The Railroad Snoop (Grades 5-7): Students write a short story from the perspective of a young snoop. They practice word processing skills while developing plot, creating characters, and writing dialogue.
15. Watership Down (Grades 5-8): Allows the teacher to combine oral reading of children's literature and creative writing.
16. Write a Story! (Grades 5-7): Students practice word processing skills as they develop plot, create characters, and write dialogue for a story about an imaginary journey into the future.

# END

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