

Understanding by Design Template 2.0

Sample Units



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|----------|--|
| pp 3-4 | Social Studies - Pioneer Life (elem.) |
| pp 5-7 | Visual Art (High School) |
| pp 8-10 | English - Novel Study (High School) |
| pp 11-12 | Mathematics - Algebra I |
| pp 13-15 | Physical Education - Golf (secondary) |
| pp 17-19 | Social Studies (Middle School) |
| pp 20-21 | Telling Time (Grade 1) |
| pp 22-23 | Music (Grade 1) |
| pp 24-33 | Argumentation (High School) |

Jay McTighe

Stage 1 – Desired Results

Established Goals

DE Geography Standards 3, 4:
Understand unique character and culture of places, regions

DE History Standards 3, 4:
Interpret historical data, analyze historical artifacts, and understand westward expansion.

L. ARTS. Standards 2, 4.

2D - Students analyze cultural interactions among diverse groups. [Consider multiple

Transfer

Students will be able to independently use their learning to...

- use understanding of patterns of history to better understand the present.
- critically evaluate historical claims and recognize different perspectives.

Meaning

UNDERSTANDINGS

Students will understand that...

- Many pioneers had naive ideas about the opportunities and difficulties of moving West.
- People move for a variety of reasons -- for new economic opportunities, greater freedoms or to flee something.
- Successful pioneers rely on courage, ingenuity, and collaboration to overcome hardships and challenges.
- The settlement of the West threatened the lifestyle and culture of Native American tribes living on the plains.

ESSENTIAL QUESTIONS

Students will keep considering...

- Why do people move? Why did the pioneers leave their homes to head west?
- How do geography and topography affect travel and settlement?
- Why did some pioneers survive and prosper while others did not?
- What is a pioneer? What is "pioneer spirit"?
- Whose "story" is it?
- Who were the "winners" and who were the "losers" in the settlement of the West?

Acquisition

Students will know...

- key facts about the westward movement and pioneer life on the prairie
- pioneer vocabulary terms
- basic geography (i.e., the travel routes of pioneers and location of their settlements)
- key factual information about Native American tribes living on the plains and their interactions with the settlers

Students will be skilled at...

- express ideas orally and in writing
- use research skills (with guidance) to find out about life on the wagon train and prairie

Stage 2 – Assessment Evidence

Students will show their learning by –

Evaluative Criteria:

- historically accurate
 - professional looking & revealing & informative
 - good detail clear
 - mechanically sound
 - well argued
 - well-spoken
- PERFORMANCE TASK(S):**
- Create a museum display, including artifacts, pictures, and diary entries, depicting "a week in the life" of a family of settlers living on the prairie. (What common misunderstandings do folks today have about prairie life and westward settlement?)
 - Write 1 letter a day (each representing a month of travel) to a friend "back east" describing your life on the wagon train and the prairie. Tell about your hopes and dreams, then explain what life on the frontier was really like. (Students may also draw pictures and explain orally.)
 - Museum speech - How are we 'pioneers'? How are we like and unlike the people on the prairie? Imagine that you are an elderly tribal member who has witnessed the settlement of the plains by the "pioneers." Tell a story to your 8-year old granddaught-er about the impact of the settlers on your life. (This performance task may be done orally or in writing.)
- OTHER EVIDENCE:**
- oral and/or written response to one of the Essential Questions, using pioneer vocabulary in context
 - drawing(s) showing hardships of pioneer life
 - test on facts about westward expansion, life on the prairie, and basic geography
 - explanation of the "memory box" contents
 - quiz on facts about Native American tribes living on the plains

Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

- Use K-W-L to assess students' prior knowledge and identify learning goals for the unit.
- Revise Prairie Day activities (e.g., substitute Oregon Trail 2 computer simulation for "dress the pioneer" and ask for journal entries while the simulation is played).
- Include other fictional readings linked to the identified content standards/understandings (e.g., Little House on the Prairie, Butter in the Well).
- Create a "timeline map" of a pioneer family's journey west.
- Add non-fiction sources to accommodate various reading levels, such as Life on the Oregon Trail, Diaries of Pioneer Women, and Dakota Dugout. Guide students in researching the period using a variety of resources.
- Stage a simulated meeting of a council of elders of a Native American tribe living on the plains, to have students consider a different perspective.
- Discuss - "What should we do when threatened with relocation - fight, flee, or agree to move (to a reservation)? What impact would each course of action have on our lives?"
- Review the scoring rubrics for "memory box," museum display, letters, and journals before students begin the performance tasks. Include opportunities for students to study examples of these products.

Stage 1 – Desired Results

Established Goals

Maryland Visual Arts

- Standard 1.2a: Compare how artists use narrative conventions in selected artworks
- Standard 1.2b: Create narrative artworks from observation, memory, and imagination that show setting, characters, action, and differing points of view
- Standard 2.3b: Plan personal artworks that interpret the unique styles and forms of different artists
- Standard 3.2a: Communicate ideas and concepts by manipulating elements of art and principles of design to achieve specific visual effects
- Standard 4.2c: Formulate, apply, and communicate criteria for making aesthetic judgments about personally created artworks and the artworks of others

Transfer

Students will be able to independently use their learning to...

- Apply the artistic process in the creation of original narrative works.
- Select and effectively apply different media for conveying ideas and feelings.
- Analyze and critique works of art (including their own) against criteria.

Meaning

UNDERSTANDINGS

Students will understand that...

- Ideas for artworks may come from observations, imagination, personal experiences, and/or other artists
- Artists use narrative conventions similar to oral and written storytelling to tell stories.
- Artists select, organize, and manipulate art elements and principles of design to create specific effects and communicate meaning
- Decisions about art and design can be based on established and personally developed criteria.

ESSENTIAL QUESTIONS

Students will keep considering...

- Where do artists get their ideas?
- How do artists tell stories with images?
- How can meaning be communicated in artworks?
- How should I judge works of art (including my own)?

Acquisition

Students will know...

- background information on Jacob Lawrence, Romare Bearden, and Faith Ringgold
- key vocabulary and processes related to visual narrative, narrative conventions, art media and

Students will be skilled at...

- comparing, analyzing and discussing artworks
- generating ideas through brainstorming and sketching
- planning, selecting and organizing a variety of materials and images in a composition

Stage 2 – Evidence

Assessment Evidence

Coding

Evaluative Criteria

PERFORMANCE TASK(S)

Analysis/Development of Personal Narrative
 Students will analyze and compare artworks by Jacob Lawrence, Romare Bearden, and Faith Ringgold to identify characteristics of their style and ways they use narrative conventions to communicate visual stories. Students will use narrative conventions learned from the analysis to generate ideas for a personal narrative by planning a series of sketches, selecting one idea to enlarge and finalize in a medium (collage, mixed media, and/or paint) influenced by their study. Students will prepare the final work for an exhibit.

- effective use of narrative conventions (characters, action, setting), art elements and design principles to communicate a story
- effective use of selected media
- craftsmanship

SUPPLEMENTARY EVIDENCE

- Student self-reflections defending decisions made in creating, selecting media, and completing narrative compositions.
- Teacher observations of the artistic process of planning, use of materials, work habits, and safety procedures.

Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

Lesson 1 (Background and research, analyze, observe)
Students will be introduced to three artworks. They will be asked to determine which one best “tells” a story and to identify what in the work contributes to storytelling. Teacher will guide students in analyzing a selected artwork to identify the narrative conventions (i.e., subject/characters, setting, time frame, action, text, sequence, etc.) used to communicate the story. Students will then work in pairs or trios to read about Jacob Lawrence, Romare Bearden, and Faith Ringgold and other narrative works by the artists. They will analyze and compare the artists’ works to identify similarities and differences in themes or subject matter, use of narrative conventions/storytelling techniques and unique characteristics of their style. Based upon their group analysis and discussions, students will work from a writing prompt to draft a summary of their analysis.

Lesson 2 - (Imagine/generate ideas, reflect)
Students will share drafts from previous class then look at a teacher-made narrative sample and discuss the subject matter, ways that the sample incorporated narrative conventions discussed in the previous class, stylistic elements, and compositional qualities. Students will be presented with the performance task activity and criteria for creating a personal narrative. They will discuss themes/subjects that have significance to them and plan 3 sketches for a personal narrative that incorporates stylistic elements and/or media choices observed in their analysis of Lawrence, Bearden, and Ringgold’s work. Students will critique their sketches to determine which one most effectively tells a personal story.

Lesson 3 - (Plan, experiment, reflect)
Students will select, refine, and enlarge one idea from their sketches that fulfills criteria established by the class, teacher and personal interests. Students will work in pairs to review each others’ enlarged sketches and give feedback regarding effective narrative techniques and visual impact through choice of art elements and design principles. The teacher will demonstrate on the teacher-made sample ways to add paint, texture, and other collage components/materials to the composition. Students will experiment with collage and mixed media techniques by painting and/or collaging materials to parts of their sketches before applying them to the final composition. Students will complete a journal entry to reflect on the process and progress of their work.

Lessons 4, 5, 6, 7 (Studio time: experiment, revise/refine, reflect)-
Students will continue experimenting with media. Teacher will provide on-going feedback while students work and make refinements to the final composition. Students will share their works in progress, discuss processes and techniques, and consult with each other to determine what areas still need work and where modifications or changes may be needed. Students will complete a journal entry to reflect on the process and progress of their work at the end of each studio session.

Lesson 8 - (Reflect/self-evaluate)
Students will finalize their compositions and prepare their work for exhibition. They will complete a self-reflection of the work process, discuss whether they met the established criteria, and defend the choices they made in completing their work.

Stage 1 – Desired Results

Established Goals

WISCONSIN ENGLISH/
LANGUAGE ARTS

GOAL 2 - LITERATURE:

Read and understand literature representative of various societies, eras and ideas.

2.A.4a Analyze and evaluate the effective use of literary techniques (e.g., figurative language, allusion, dialogue, description, symbolism, word choice, dialect) in classic and contemporary literature representing a variety of forms and media.

2.A.4b Explain relationships between and among literary elements including character, plot, setting, theme, conflict and resolution and their influence on the effectiveness of the literary piece.

GOAL 3 - WRITING:

Write to communicate for a variety of purposes.

Transfer

Students will be able to independently use their learning to...

- derive enjoyment from reading fiction.
- interpret themes and characters in literature.
- recognize and appreciate authors' styles and their effects.
- effectively communicate thoughts in writing.

Meaning

UNDERSTANDINGS

Students will understand that...

- Novelists often provide insights about human experience and inner life through fictional means.
- Authors use a variety of stylistic devices to hook and hold their readers.
- Holden Caulfield represents common adolescent experience but masks deep-seated personal problems about growing up and relating to others.

ESSENTIAL QUESTIONS

Students will keep considering...

- What is the relationship between fiction and truth?
- What insights do we gain into American history and contemporary culture through its literary characters?
- How does J.D. Salinger 'hook' you as a reader? How effective were his stylistic devices?
- What's wrong with Holden?

Acquisition

Students will know...

- the plot, setting and the main characters of the novel
- stylistic devices used by J.D. Salinger in The Catcher in the Rye

Students will be skilled at...

- use interpretive reading strategies to analyze literature
- develop a well-reasoned hypothesis through a close reading of a text
- write to explain
- apply writing conventions effectively

Stage 2 – Evidence

Assessment Evidence

Coding

Evaluative Criteria

PERFORMANCE TASK(S)

- insightful interpretation of the text and main character
- citation of relevant text to support the character analysis

WHAT'S WRONG WITH HOLDEN?

You serve as a case worker for Holden Caulfield. After a close reading and discussion of Holden's account of the events of the preceding December, you will write a letter to Holden's parents to describe Holden's behavior and explain what (if anything) is wrong with him. Cite examples from the text to support your analysis.

SUPPLEMENTARY EVIDENCE

Quizzes: three quizzes on the plot, settings and main characters
Writing Prompt: Using J.D. Salinger's writing style, describe a modern day Holden Caulfield if he attended your high school. For example, what music would he listen to? What plays or movies would he like or hate? etc.
Reading Response Journal: Students to respond in their journals to two questions at the end of each reading assignment:
 a) What is the most important thing you learn about Holden in this section of the novel? b) What is the most important unanswered question about Holden at this point in the novel?

- clear and coherent writing
- accurate and effective use of writing conventions

Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

Day One: Begin by telling students that Holden is telling his story - but to whom and where is unclear. Set the tone of a puzzle to be solved -- a character and a situation that will be revealed gradually. Present and discuss the culminating the performance task, "What's wrong with Holden?"

Ask the students to respond in the journal at the end of each reading assignment and before the next class to two questions: a) what is the most important thing you learn about Holden in this section of the novel? and b) what is the most important unanswered question about Holden at this point in the novel? Student responses to these questions will begin and end daily class discussions.

The novel is divided her into six reading assignments. Sample discussion questions are provided (in italics).

#1: Chapters 1-4 (pp. 1-35): What observations do you have about Holden's use of language?

#2: Chapters 5-9 (pp. 35-66): What observations do you have about Holden's fight with Stradlater?

#3: Chapters 10-14 (pp. 66-104): On p. 87, Holden says, "The Navy guy and I we were glad to've met each other. Which always kills me. I'm always saying, 'Glad to've met you to somebody, I'm not at all glad I met.' If you want to stay alive, you have to say that stuff, though." Based on your own life and experiences, do you think this last observation is true? Be specific.

#4: Chapters 15-18 (pp. 105-141): Look at the conversation between Holden and Sally (pp. 130-134). How does this conversation help explain Holden?

#5: Chapters 19-23 (pp.141-180): What do you think is the most revealing moment in the long scene between Holden and Phoebe, in D.B.'s bedroom?

#6: Chapters 24-26 (pp. 180-214): How do you interpret Mr. Antolini's behavior and Holden's reaction to it, at the time and later?

Day Two: [Each day, students meet in their cooperative groups to discuss the reading and the associated question. Then, lead a full class discussion.] e.g., Holden is at his funniest in these early chapters describing Pencey Prep, but even here students will notice how he uses language and humor to distance and protect himself. In discussing student answers to the journal questions, remind students as they go along in their reading to note:
1. Any details about Holden's family; 2. What things Holden says "depress him."

Day Three: Give Quiz #1. Conduct a class discussion in response to the quiz questions and journal writing related to their reading.

Day Four: Present students with excerpts from several different authors' descriptions of characters. Have students work in cooperative groups to compare these authors w/ the way in which Salinger describes. Guide students in identifying specific literary techniques used by Salinger.

Day Five: Present and discuss writing assignment (OE #2). Review the writing process and allow pre-writing time for brainstorming and initial organization of ideas. Present and discuss scoring rubric. Continue drafting for homework.

Day Six: Give Quiz #2. Discuss quiz and journal responses to reading. Have students meet in peer review groups to exchange and give feedback on draft writing based on the rubric. Allow revision time. Students complete the writing assignment for homework.

Day Seven: Discuss the ending of the book. In preparation for the final performance task, have students work in groups to discuss Holden from the perspective of different characters - one from a member of Holden's family, one from one of his teachers, and two from his friends/peers. Lead full class discussion. Then, ask students to identify the characteristics of an effective response to their forthcoming task, What's Wrong With Holden? Guide them in generating the key rubric traits. Students complete task over the weekend.

Day Eight: Collect the letters to Holden's parents. Discuss students' interpretations of "what's wrong with Holden?" Have students complete, and then collect, their final journal entries.

Stage 1 – Desired Results

Established Goals

CA Algebra I Standards

- 3.0 Students solve equations and inequalities involving absolute values.
- 4.0 Students simplify expressions before solving linear equations and inequalities in one variable,
- 5.0 Students solve multistep problems, including word problems, involving linear equations and linear inequalities in one variable and provide justification for each step.
- 6.0 Students graph a linear equation and compute the x- and y-intercepts
- 7.0 Students verify that a point lies on a line, given an equation of the line. Students are able to derive linear equations by using the point-slope formula.
- 8.0 Students understand the concepts of parallel lines and perpendicular lines and how those slopes are related.
- 9.0 Students solve a system of two linear equations in two variables algebraically and are able to interpret the answer graphically. Students are able to solve a system of two linear inequalities in two variables and to sketch the solution sets.

Transfer

Students will be able to independently use their learning to...

- Approach “messy” problems using sound mathematical reasoning and problem solving strategies.
- Use mathematics to model and represent real world phenomena.
- Persevere in challenging problem situations.

Meaning

UNDERSTANDINGS

Students will understand that...

1. Mathematics can efficiently describe naturally occurring patterns.
2. Linear equations and their graphs are concise methods for representing relationships that involve constant rates of change.
3. We have more than one way to represent and understand linear relationships, including equations (in various forms), graphs, and tables. One representation may be more suitable than another for our needs. Any one of these representations can be used to generate the other two.
4. Graphs of lines show us information that can be summarized in an equation.

ESSENTIAL QUESTIONS

Students will keep considering...

1. What is the best way to represent (a particular relationship)?
2. What are the defining characteristics of a type of relationship? How do we best measure and interpret them?
3. When would I prefer one algebraic representation of a line over another? Is there always only one best option?

Acquisition

Students will know...

1. What is the formula for finding slope?
2. What is the y-intercept?
3. What is the slope-intercept form of a linear equation?
4. What is the form of the equation of a vertical line? ... a horizontal line?
5. What is the slope of a vertical line? ... a horizontal line?
6. How are the slopes of parallel lines related? ... of perpendicular lines?

Students will be skilled at...

1. Finding distance and midpoint between two points.
2. Finding the slope between two points and interpret slope.
3. Identifying constant rate of change in real-world examples and recognize it as slope.
4. Writing equations and graph lines given slope and y-intercept.
5. Writing equations and graph lines given two points.
6. Changing between the various forms of lines and extracting information necessary for graphing.
7. Recognizing parallel and perpendicular lines from their equations.
8. Graphing linear absolute value equations, and compare them to related linear equations without absolute value.

Stage 2 – Evidence

Assessment Evidence

Coding

Evaluative Criteria

PERFORMANCE TASK(S)

- Accuracy of the equations
- Accuracy of graphic representations
- Effective mathematical reasoning
- Clear explanation and justification
- Accuracy of the equations and graphic representations
- Appropriate "real world" examples used
- Use of proper mathematical terminology
- Suitable for target audience.

As the Crow Flies

You are the Flight Network Adviser for a new airline, in charge of developing how the flight network will function across the country. You need to choose the best hub for your airline and develop equations to describe the flight paths from that hub to six important destination cities. You must express and graph the relationship between average speed and distance traveled. Develop an equation for the pilots to use to estimate arrival times to the six cities (give a range). Finally, explain how the company could customize your formulas if they add routes to new cities in the future.

The Linear Sampler: An Information Guide

You have been asked to develop an Information Guide for the School's Study Center. Your task is to identify and illustrate "real world" examples of different types of linear relationships, showing both algebraic and graphic representations for each. Include examples for: positive slope, negative slope, horizontal, vertical, inequalities, absolute value, and pairs of lines that are parallel or perpendicular.

SUPPLEMENTARY EVIDENCE

Quizzes will be given throughout the unit to determine if students know:

- the formula for finding slope. ... the y-intercept.
- the slope-intercept form of a linear equation.
- the form of the equation of a vertical line. ... a horizontal line.
- the slope of a vertical line. ... a horizontal line.
- how the slopes of parallel lines are related. ... of perpendicular lines.

and if students can:

- write equations and graph lines given y-intercept and slope, point and slope, and two points.
- calculate the distance between two points and find the midpoint.
- graph and interpret linear relationships that involve absolute value and linear inequalities.

Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

1. Name That Spot – Students will investigate paired data from a geometric standpoint using only natural language and observation. 1. Place two points on the board that are on the same line horizontally (don't actually draw a line at this point). Label them A and B. Ask students to describe what they see. How could they compare their locations? They should describe them in terms of one being to the left or the other to the right. They could estimate how far apart they are in inches. Draw a line through the points, the real number line, and choose a zero point somewhere between A and B. Mark off dashes that indicate individual units. Now what can they say about the points? They can now give them labels that indicate position, as well as describe the distance between them using the units indicated by the dashes. Ask them to locate the point that is exactly half-way between them. Ask for the arithmetic they used, and show them that they have simply averaged the two numbers. New example: Place two points on the board, A and B, that are not in a horizontal line.
 2. The Cartesian-Coordinate Plane, Midpoints, and the Distance Formula (A) Students will receive direct instruction in the graphing of ordered pairs and how to find the distance between two points and their midpoint. Use the previous event's discussion to generate the formula for distance between points. Show them the formula as it is given in textbooks. HOWEVER, see if anyone can relate it back to the Pythagorean Formula.
 3. How Much Can That Truck Hold? – Students will explore how one variable has a direct impact on a second in transporting sand. Tell students that you really love the seashore, and are considering redecorating your living room like the beach – paint the walls blue with an ocean mural on one side, set-up some beach chairs and an umbrella...but first you need to buy sand – a lot of sand. How many bags of sand do you need for an average-size living room. Solicit and check reasonable estimates. In the end, settle on something like 100 bags – 6000 pounds. Will you be able to get it all in one trip in a pick-up? ... There is a constant relationship between number of bags and weight – ask students to describe it. Have them create a chart for Home Depot to help customers who want to figure out how heavy a certain number of bags of sand will be and which kind of vehicle is best for which loads. How could we create a picture to represent this relationship?
 4. Students will receive direct instruction in simple linear relationships and graphing them by plotting points. Give students practice writing simple linear equations from verbal descriptions.
 5. Is it a Line? – In this event, students will explore sets of points that do not create a line and the special cases of horizontal and vertical lines. 1. Give students the following four sets of points and have them graph them on separate sets of axes: a. (-3, -4), (1, 0) and (5, 4); b. (-3, -4), (1, 0) and (5, 5); c. (3, -5), (3, 0) and (3, 6); d. (-4, 3), (0, 3) and (2, 3). First question – for each line is there a line that hits all three points? (Yes, except for (b).) If so, draw the line. For example (b), how many lines are there that hit at least two points? (3 distinct lines.) For all combinations of points (3 per exercise), evaluate slope. Discuss findings. Use (a) to discuss colinear points and the fact that all slopes are equal. Use (b) to discuss that if points look like they might be colinear, checking the slopes between them is a way to test that. Discuss the special lines that are determined by (c) and (d). What are their slopes? Differentiate between slope being 0 for any horizontal line and slope not existing for a vertical line. If slope is 0, what happens to $y = mx + b$?
 6. Students will explore the slopes of parallel and perpendicular lines by creating graphic examples and analyzing them.
 7. How Many Ways? – Students will apply their understanding of parallel and perpendicular lines in an event involving multiple solutions. Give students 3 non-colinear points. Ask them to try to create a pair of equations of parallel lines so that all three points are hit by one of the lines. Is this possible (yes), and if so, find all possible solutions (3 possible solutions). Give students 3 non-colinear points. Ask them to try to create a pair of equations of perpendicular lines so that all three points are hit by one of the lines. Is this possible (yes), and if so, find all possible solutions (3 possible solutions). 3. Give students 3 colinear points. Ask them to try to create a pair of equations of parallel lines so that all three points are hit by one of the lines. Is this possible (yes), and if so, find all possible solutions (infinite number of possible solutions – since one line hits all three, there are infinite possibilities for the second line).
- How Far From Home? Students will consider the difference between location relative to a certain point and distance from that point, motivating absolute value equations. Draw a line on the board, representing a road that stretches from East to West. Draw a house at 0 and a person 10 miles to the left. Justify labeling this position as -10 based on past experience with the number line. Tell students that the person is going to travel East at 2 miles per hour. How long until they will be home? If they keep walking, where will they be after 8 hours?
- Have students make a chart relating time to location (at time 0, location is -10; at time 1 location is -8, etc.). Ask them to write an equation and draw a graph that represents the relationship between time and distance from home. Which variable is dependent? Independent? Which should go on the horizontal axis? Some students may need some help with the fact that the variable of location is oriented horizontally in the diagram, but ends up being on the y-axis of our graph. Now add a third column to your chart labeled distance from home – ask students to fill in this column. With a different color, or a dashed line, have them graph the relationship of distance to time and compare it to location.

Stage 1 – Desired Results

Established Goals

Maine Learning Results -
H/PE Motor Skills 1, 2, 7, 8

Performance Indicators:

1. Demonstrate the correct use of skills in simplified versions of a variety of physical activities.
2. Identify the critical elements of more advanced movement skills.
8. Use feedback from others to improve a skill by focusing on critical elements of the skill.

Transfer

Students will be able to independently use their learning to...

- Maximize force production and accuracy in all physical activities involving striking (e.g., tennis), throwing (baseball), and kicking (e.g., soccer).
- Effectively seek and use feedback to improve performance in any endeavor.

Meaning

UNDERSTANDINGS

Students will understand that...

- A muscle that contracts through its full range of motion will generate greater force.
- Follow-through provides greater momentum on impact or release and helps to improve accuracy.
- Feedback is information during or after the movement.
- Self-directed learners analyze performance and make adjustments based on feedback.

ESSENTIAL QUESTIONS

Students will keep considering...

- How can I hit with greatest power without losing control?
- How can I improve my performance (golf game)?

Acquisition

Students will know...

- mechanics for the grip, stance and swing
- how club # relates to flight patterns
- factors affecting force production and control
- rules of the game (golf)

Students will be skilled at...

- executing the golf swing so that they ball takes flight and travels in a relatively straight pathway
- making adjustments to their movement in order to improve performance based on different types of feedback
- offering specific and corrective feedback to a partner

Stage 2 – Evidence

Assessment Evidence

Coding	Evaluative Criteria
	<p>PERFORMANCE TASK(S)</p> <p><u>Driving the Ball</u> - This performance task assesses students' ability to use a full swing in order to strike a ball so that it takes flight and travels in a relatively straight pathway.</p> <p><u>Putting Accuracy</u> - This performance task assesses students' putting skills in different situations (e.g., distance from hole, varied slopes, etc.) while demonstrating the ability to make adjustments to movements in order to improve accuracy based on feedback.</p> <p><u>Reading the Ball</u> - Students make shots and puts from different distances and course conditions while demonstrating the ability to make adjustments to improve accuracy based on feedback.</p> <p><u>Playing the Game</u> - Continued skill improvement and enjoyment of the game over time will provide the most "authentic" assessment for this unit.</p> <p>.....</p> <p>SUPPLEMENTARY EVIDENCE</p> <p><u>Par 3 Golf Test</u> - Students take a standardized golf test during which their various skill performances are videotaped for subsequent review and assessment. Students watch a videotape of their performance and check off the skill areas where they see themselves performing consistently well and identify the skills on which they need to work.</p> <p><u>Ongoing Skill & Knowledge Assessments</u> - Students are given a golf skills self-assessment at the beginning of the unit that helps them analyze their skill levels. Students then complete a skill tracking assignment throughout the unit, moving from simple to more complex tasks. Tasks are matched with standards for completion so that students know when to move to the next task. It also gives them questions to assess their knowledge of rules of the game, club choices, etc.</p>

Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

- Lesson #1 – Unit Introduction and Feedback** Show videotapes of people of various ages enjoying golf. Pose essential questions and present an overview of the assessment tasks and major learning activities, and schedule. Check for prior knowledge and skill levels. Questions: What types of feedback can you use in order to improve skill? How can feedback be used to increase accuracy and efficiency? Form Partnerships and introduce "golf" with hula hoops and different fun targets. Partners continue to practice giving 1 piece of positive specific feedback and 1 piece of instructional feedback. After a bit, introduce how we can get feedback from the result of movement and make conscious changes in movement to increase accuracy.
- Lesson #2 – Golf Grip and Stance** Instruct students on the golf grip. Partners take turns demonstrating each of the 3 grips to each other, offering and receiving feedback until each has identified the grip that they are most comfortable with. Introduce the stance using mechanics and skill cues outlined in the notes and have partners practice while giving each other feedback.
- Lesson #3 – Swing Mechanics** Questions: How can you hit the ball the greatest distance without losing control? What role does timing and speed of movement play in striking with a golf club so that the ball will take flight and travel in the desired direction? Review the proper mechanics for the grip and stance. Introduce the full swing mechanics and skill cues. Have partner practice without hitting the ball. Have them try to brush the grass. Then, practice with whiffle balls and short flight balls, taking turns giving and receiving feedback in partners. Introduce Individual Skill Sheets and have students begin self-assessments and skill cue targeting.
- Lessons #4-5 – Force Production and Feedback** Question: How are body segments and timing related to force production? Review basic stance and swing; then, demonstrate backswing and follow-through and the concepts behind controlling and producing force. Students practice driving the ball, with partners provide feedback. Complete the Reading the Ball Task and self-assess using the Skill Sheets.
- Lessons #6-7 – Controlling Force** Questions: How can you adjust your golf swing to increase accuracy when hitting to different distances? How is club # related to how the ball travels in the air? Students rotate around the field using an assortment of irons, golf balls, varied targets set at different distances. They experiment with choosing different # clubs, and practice making adjustments to their swing when dealing with different distances and clubs. Partners give and receive feedback, and complete Skill Sheets.
- Students continue to practice with feedback and modeling by teacher when needed. Complete the Driving the Ball task. Keep practicing and complete self assessment using the Skill Sheets.
- Lesson #8-9 – Putting and Control** Questions: What are the correct mechanics for a good putt? How is a putt different from swinging an iron? Give students putters and balls and assign them to a work station where they experiment with trying to come up with the most efficient way to putt the ball into the cup from different distances. Then, model proper stance and with student input come up with all of the important skill cues to focus on when working on effective putting. In pairs, students take turns putting, starting very close to the cup. If they make it they get to move their marker back one step. They continue taking turns. If they miss, on their next turn they must attempt that same distance again. Keep practicing and complete self assessment using the Skill Sheets.
- Lesson #10 – Golfing with Gusto** Discuss golf etiquette prior to the field trip to ***** Golf Club where students play 5-6 holes to apply their skills on the course.

Stage 1 – Desired Results

Established Goals

VIRGINIA SOCIAL STUDIES STANDARDS – Virginia History

- a) identify and interpret artifacts and primary and secondary source documents to understand events in history;
- f) sequence events in Virginia history;
- g) interpret ideas and events from different historical perspectives

VIRGINIA VISUAL ARTS STANDARDS

- 4.20 – The student will identify and investigate ways that works of art from popular culture reflect the past and influence the present.
- 7.23 – The student will analyze, interpret, and judge works of art based on biographical, historical, or contextual information.

Transfer

Students will be able to independently use their learning to...

- Recognize that history involves interpretation of past events, and that historical interpretations typically reflect a singular perspective, an incomplete account, or deliberate bias.
- Critically evaluate historical accounts.

Meaning

UNDERSTANDINGS

Students will understand that...

- History consists of "his" story and "her" story.
- There are often different perspectives on what happened in the past.
- One's experiences influence one's view of history. Race and gender influence historical interpretation.
- Photographs can reveal but also mislead.
- Critical reading and viewing is necessary to recognize incomplete or biased accounts of the past.

ESSENTIAL QUESTIONS

Students will keep considering...

- Whose "story" is it?
- How do we know what really happened in the past?
- What roles do race and gender play in creating and interpreting history?
- What can a photograph tell us about a society?
- How should we "read" an historical account, artifact or photograph? Can we trust them?

Acquisition

Students will know...

the basic history of early 20th-century Virginia, including the:

- decline of agricultural society
- growth of industrialization
- move from rural to urban society
- impact of segregation (e.g., Jim Crow laws)
- impact of desegregation

Students will be skilled at...

- describing and sequencing historical events
- comparing primary and secondary sources
- interpreting ideas from different perspectives
- critically examining historical photographs
- conducting 4-part art criticism process

Stage 2 – Evidence

Assessment Evidence

Coding

Evaluative Criteria

PERFORMANCE TASK(S)

- Historical accuracy
- Thorough explanation of:
 - the significance of the selected events
 - the perspective or point of view of the photographs
- Well-crafted display

The Virginia Historical Society has invited you to prepare an exhibit to inform the public about significant transitions that occurred in early 20th century Virginia society and show various points of view through which this history can be seen. The exhibit will be presented using historical photographs with commentaries.

Your task is to choose two significant events or transition periods from early 20th century Virginia.* Then, select several photographs that represent each event from two or more perspectives. Prepare a commentary for each selected photograph in which you explain:

1. the significance of the event shown (i.e., how it reveals an important transition occurring in early 20th-century Virginia); AND
2. the perspective or point of view of the photograph

* Students have access to archives of historical photos at the following websites:
<http://www.lib.virginia.edu/speccol/collections/jdavis>

SUPPLEMENTARY EVIDENCE

- Historical accuracy
- Effective critical analysis
- Effective analysis of perspective
- Clear and appropriate reflections

- Quizzes on historical facts and sequence of events
- "Reading" art and 4-part criticism worksheets
- Historical analysis sheet (perspectives)
- Series of journal entries - reflections on events/time periods from different perspectives (race, gender, economic status)

Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

1. Distribute letter from Historical Society (task 2) and rubric. Present photo collection.
2. Present students with an engaging photo of people in early 20th century Virginia, depicting a certain event or time of social transition (ex. segregated restaurant/white patrons). Ask them to create a caption that might accompany the photo in a magazine of the time period. Students share their captions.
3. Lead a Socratic Seminar on the photo. In middle of seminar, present another photo showing same 'event' with different perspective (segregated restaurant/African-American patrons). Continue seminar, now comparing two photos.
4. Post and discuss essential questions and understandings.
5. Facilitate SQ3R of text book section (and/or other resource) information regarding topic.
6. Introduce a representative photo and one with another point of view. Lead students in 4-part art criticism process (describe, interpret, analyze, evaluate), which will get them into the history depicted, the human subject, what the photographer wanted us to see, ...
7. Begin daily journal entries. Prompt: Reflect on the event, considering different perspectives and own personal connection. Share in small groups.
8. Compare and contrast photo with text information (Venn diagram - primary/secondary sources). Continue these comparisons with most photos.
9. Complete Historical Analysis sheet (looking at stakeholders' perspectives and outcomes of event)
10. Repeat activities 4-7 for other photos on other topics.
11. Introduce Performance Task 1: Take a Walk in Someone Else's Shoes. Discuss rubric. Class time to complete
12. Present and discuss exemplar for Task 2. Discuss rubric. Time to begin task.
13. Self-evaluation. Exhibit display ("gallery walk"). Analysis of peer's selections.

Stage 1 – Desired Results

Established Goals

Virginia Mathematics Standards 1.11
 The student will tell time to the half hour, using an analog or digital clock.

Transfer

Students will be able to independently use their learning to...

manage time when making plans and scheduling activities.

Meaning

UNDERSTANDINGS

Students will understand that...

- Measuring the passage of time helps us better plan and organize activities.
- Humans measure time in a variety of ways.
- Different situations call for different degrees of time precision.

ESSENTIAL QUESTIONS

Students will keep considering...

- How would life be different if we couldn't tell time?
- How do we know what time it is?
- How do people measure time?
- How precise do we need to be (in a given situation)?

Acquisition

Students will know...

- time-related vocabulary terms: hours, minutes, seconds, late, early.
- different devices that people use to measure time: clock, watch, sundial.

Students will be skilled at...

- telling time
- communicating what time it is

Stage 2 – Assessment Evidence

Students will show their learning by –

Evaluative Criteria:

<ul style="list-style-type: none"> • accurate time placement shown on each clock • explanation clearly shows understanding of time frames • appropriate use of time-related vocabulary 	<p>PERFORMANCE TASK(S):</p> <p>Imagine that you are in charge of the cafeteria and must help the cafeteria staff know when to begin preparing lunch for the primary lunch shift. You know that it takes 2 hours and 15 minutes to prepare lunch. To help the staff be ready to serve lunch on time, create two analog clocks to hang on the wall in the kitchen. One clock will show what time to start preparing lunch. The other clock will show when the kids will arrive to eat. When you have completed the clocks, write a note* to explain to the school principal what time the kitchen staff will begin preparing lunch in order to have it ready for the primary lunch shift.</p> <p>[*This can be done orally by students who are not yet proficient at independent writing].</p> <p>OTHER EVIDENCE:</p> <ul style="list-style-type: none"> • worksheets on the "clock" • quiz on "measuring devices" • teacher observations of students at work throughout the unit • oral questioning on telling time (on-going)
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Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

- Begin with a K-W-L on the question: "How do we measure time?"
- Build on student answers by showing various time measuring devices (e.g., sundial, watch, grandfather clock, egg timer).
- Present and discuss the essential question, "what might happen if we didn't have a way of telling time?"
- Clock Repairman - Have students pretend that they need to fix a broken clock by cutting & pasting the numbers back onto a paper cutout.
- T.V. Guide - Have students list the times of their favorite t.v. shows (for 1 day or 1 week) in sequential order. Then, chart how much time would be needed to watch the selected shows.
- Have students work in cooperative groups to plan the amount of time it would take for various activities (e.g., walk to the cafeteria, watch a movie, eat breakfast, etc.)
- Present a time-planning task similar to the culminating performance task. Guide students in completing the task.
- Provide direct instruction as needed on time telling skills.
- Ask students to think about, and share, ways that they plan their time.

Stage 1 – Desired Results

Established Goals

Virginia Standards of Learning

Music – Grade 1

- 1.1 The student will sing a repertoire of songs and play instruments.
 1. Sing songs that contain sol, mi, and la pitches.
- 1.2 The student will perform rhythmic patterns.
 2. Demonstrate melodic rhythm.
- 1.3 The student will respond to music with movement.
 3. Demonstrate locomotor and non-locomotor movements.
- 1.4 The student will create music through a variety of experiences.
 1. Improvise, using classroom instruments, body percussion, and movement.
 2. Use the voice in speech and song.

Transfer

Students will be able to independently use their learning to...

- Recognize beat in music, and follow a steady beat.
- Evaluate musical performances.

Meaning

UNDERSTANDINGS

Students will understand that...

- Sounds that have no steady beat have no predictable pattern.
- The foundation of rhythm is pulse (steady beat) which continues through sound and silence.
- The voice has different qualities for different functions: whispering, shouting, speaking, and singing.
- The quality of a performance influences the enjoyment level of both the listener and the performer.

ESSENTIAL QUESTIONS

Students will keep considering...

- What sounds in our environment have a steady beat?
- How does steady beat look and feel?
- How does a person learn to sing?
- What is the difference between speaking and singing?
- What makes a performance good?

Acquisition

Students will know...

- that not all sounds have a beat.
- how steady beat looks and feels.
- when sounds go up and down.
- the sound of a minor 3rd (sol-mi).
- a limited repertoire of songs.
- the difference between speaking, singing, whispering and shouting.

Students will be skilled at...

- differentiating between sounds that have a beat and those that do not
- demonstrating steady beat (pulse) individually and in a group
- echoing sol-mi tonal patterns within student's singing range
- singing selected age-appropriate songs
- demonstrating vocal qualities: singing, speaking, whispering, calling
- expressing an opinion about the quality of a performance

Stage 2 – Assessment Evidence

Evaluative Criteria:

Students will show their learning by –

PERFORMANCE TASK(S):

Performance assessment is on-going. Teachers will assess students as they engage in the following learning activities - Beat/No Beat, Steady Beat Silent Walking Game, Melody Up/Down, Timbre: Speaking/Singing Game - according to the following rubric:

- 4 = Mastery - accurate throughout entire performance
- 3 = Competent - accurate almost all of the performance (expected level for majority of students)
- 2 = Developing - accurate for part of the performance
- 1 = Emerging - very little accuracy

OTHER EVIDENCE:

- Students will self-assess their individual performance.
- Students will tell what they liked about a group performance. They will give their opinions regarding how well the group stayed together and followed the beat and how correctly they used their instruments or voices.

Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

Rhythm: Beat/No Beat - Children recall things in their environment that have a steady beat (clocks, heartbeat, car direction blinker), and create a movement depicting it. Practice the movement for 8 beats.

Rhythm: Steady Beat Silent Walking Game - Students walk the beat to music played by the teacher. Feet must stop when music stops. Children can be "caught" by the teacher for walking when music stops, talking, or touching another person. Students earn their way back into the game by sitting quietly in their seats.

Melody: Up/Down - Children make sounds that match the squiggles; then make up their own squiggles and perform for each other. Children draw squiggles as teacher plays short melodic phrases.

Timbre: Speaking/Singing Game - "Do What I Sing/Do Not Do What I Speak" Children should only respond to commands given with a singing voice. Once procedure is established, students become leaders and must demonstrate their singing or speaking voices.

Aesthetics: Discussion - Students will tell what they liked about a group performance. They will give their opinions regarding how well the group stayed together and how correctly they used their instruments or voices.

Unit: Political Rhetoric, 12th grade Advanced Placement English Language and Composition

Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <p>College Board Standards for College Success (English Language Arts):</p> <p>G1. R1.1 Student comprehends the meaning of words and sentences.</p> <p>G2. R3.1 Student rhetorically analyzes author’s purpose, intended audience, and goals.</p> <p>G3. R3.2 Student interprets, analyzes, and critiques author’s use of literary and rhetorical devices, language, and style.</p> <p>G4. R4.4 Student uses strategies to organize, restructure, and synthesize text content.</p> <p>G5. W3.2 Student makes stylistic choices with language to achieve intended effects.</p> <p>G6. M2.1 Student understands, interprets, analyzes, and evaluates media communication.</p> <p>G7. M3.1 Student analyzes purpose, audience, and media channel when planning for a media communication.</p> <p>G8. M3.2 Student develops and produces an informational or creative media communication.</p>	Transfer	
	<p><i>Students will be able to independently use their learning to...</i></p> <p>T1. Evaluate different messages communicated through various media in order make informed decisions as citizens (e.g., voting, activism, philanthropy, etc.).</p> <p>T2. Make sense of complex situations by seeking out and synthesizing information from multiple sources.</p> <p>T3. Select appropriate formats to communicate any type of message effectively across different contexts and to different audiences.</p>	
	Meaning	
	<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <p>U1. Language not only <i>reflects</i> our values, ideologies, and beliefs, but it also has the power to influence and even <i>create</i> them.</p> <p>U2. We cannot take any information at face value; we must constantly evaluate sources and messages in order to determine what is true.</p> <p>U3. Our understanding of a situation is only as good as the sources we consult and the way we put them together to make meaning.</p> <p>U4. Different audiences react to messages in different ways; effective communicators strategically tailor their formats and content to different audiences and contexts.</p>	<p>ESSENTIAL QUESTIONS</p> <p>Q1. How does language reflect and create our values, ideologies, and beliefs?</p> <p>Q2. How do we know what is true?</p> <p>Q3. How do we make sense of complex events, beliefs, and / or situations?</p> <p>Q4. What’s the best way to communicate my message to this audience?</p>

Acquisition	
	<p><i>Students will know...</i></p> <p>K1. The rhetorical triangle (relationship between the writer, audience, and context) and its influence on the way a message is crafted and received</p> <p>K2. Various levels of diction (honorific and pejorative, etc.)</p> <p>K3. The persuasive appeals – logos, ethos, pathos – and how they can influence the communication of a political argument</p> <p>K4. Common logical fallacies</p> <p>K5. How synthesis differs from and draws upon analysis</p> <p>K6. Various rhetorical strategies and their effects</p>
	<p><i>Students will be skilled at...</i></p> <p>S1. Analyzing the effects or meaning of various rhetorical choices across texts and contexts.</p> <p>S2. Identifying trends across various sources.</p> <p>S3. Comparing and contrasting multiple sources and perspectives in different media (social media, video, journalism/newspapers, pop culture, campaign materials, etc.).</p> <p>S4. Synthesizing information from various sources in order to draw conclusions and formulate arguments.</p> <p>S5. Analyzing the relationship between writer / speaker, audience, context, format, and purpose.</p> <p>S6. Selecting communication formats, content, and styles that are appropriate to the audience and purpose</p>
Stage 2 - Evidence	
Evaluative Criteria	Assessment Evidence
<p>(See attached rubric.)</p> <p>Transfer Goals</p> <ul style="list-style-type: none"> Well-selected rhetoric and media formats to communicate a message to a particular audience Convincing, complex, and logical argument that takes into account all the evidence – not just the evidence that is convenient Combination of information from varied sources, perspectives, formats, etc. 	<p>PERFORMANCE TASK(S):</p> <p>Students will take on the role of a media specialist who must craft a multifaceted media campaign for a congressional representative regarding a contemporary issue of their choosing. They will use information about the politician’s political beliefs as well as demographic information about their constituents to determine the best language and formats to communicate the message about the selected issue.</p> <p>Students will first prepare a brief that analyzes the rhetoric surrounding various perspectives on the issue/event before pitching an appropriate messaging campaign, including justification for their decisions.</p> <p style="text-align: center;"><i>(See attached document for assessment and rubric.)</i></p>

<p>Meaning Goals</p> <ul style="list-style-type: none"> • Analysis of the link between rhetoric, audience, context, and purpose • Strategic selection of formats to communicate a message to a particular audience <p>Knowledge and Skill Goals</p> <ul style="list-style-type: none"> • Accurate identification of rhetorical strategies, persuasive appeals, and logical fallacies • Effective meaning-making of an author’s strategies 	<p>OTHER EVIDENCE:</p> <ol style="list-style-type: none"> 1. Students will complete a timed, in-class writing task, where they are presented with various sources and must synthesize them to form an argument. 2. Students will complete a brief rhetorical analysis of a political text. They will identify rhetorical strategies and analyze the effect of these techniques on the meaning of the text.
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Stage 3 – Learning Plan

Coding Code Key: G = Established Goals, T = Transfer Goals, M = Meaning-making Goals, A = Acquisition Goals

	<p>Pre-assessment</p> <ol style="list-style-type: none"> 1. Students will read and annotate a political speech and write a brief analysis of the political rhetoric. This will help the teacher determine how well students are able to analyze political language. 2. Students will complete a timed synthesis essay pre-assessment, where they are given a set of sources from which to develop an argument. 	
	<p>LEARNING EVENTS</p> <p>Lesson 1: Unit Introduction</p> <ul style="list-style-type: none"> • The teacher will show students multiple competing headlines about the same topic. (This should be a contemporary topic that is not too controversial, for example, GMOs.) The teacher will ask: What is the truth? How can you know? Following the discussion, the teacher will introduce the unit topic (political rhetoric) and Essential Questions. Students will reflect on the Essential Questions, recording their preliminary responses and identifying their personal goals for growth in this unit. (H, W) • Students will read and analyze President Eisenhower’s farewell address as their pre-assessment. Since this address is the basis of the argument in the film they will view in Lessons 2-5, it will serve a dual purpose here. <p>Lessons 2-5: How Does Synthesis Make an Argument?</p>	<p>PROGRESS MONITORING</p> <p>FORMATIVE ASSESSMENTS</p> <ul style="list-style-type: none"> • Students will write an analysis of the filmmaker’s use of synthesis in <i>Why We Fight</i> in order to check for understanding of the meaning of synthesis. • As students conduct their research, they will submit dialectic journals where

<p>G (2, 3, 4) A (K1, K3, K5) M (1, 3)</p>	<ul style="list-style-type: none"> • Students will complete the timed synthesis essay pre-assessment. They will then use the rubric to self-identify perceived strengths and weaknesses in their work. They will identify goals for building their understanding of synthesis. (The teacher will collect both the assessment and the reflection to make decisions about instruction.) (E) • Students will review the persuasive appeals (which are learned earlier in the year). • Over the course of several days, students will watch the documentary film, <i>Why We Fight</i>, and identify the different types of sources synthesized in the film. Each day, students will make inferences about the filmmaker’s argument and revisit those inferences the next day. (E, R) • After the film is over, students will construct a definition of synthesis based on their viewing. Students will then discuss the effect of the synthesis on the filmmaker’s argument. (E) 	<p>they analyze political rhetoric pertaining to their topic.</p> <ul style="list-style-type: none"> • Students will take a quiz on the logical fallacies. • All in-class practice with political texts will serve as informal formative assessments for the teacher to analyze student progress and determine whether additional practice or instruction might be necessary.
<p>G4 A (S4) M3</p>	<p>Lesson 6: How to Read with Synthesis in Mind</p> <ul style="list-style-type: none"> • Students will read and annotate “Preparing for the Synthesis Question” and add to their definition of synthesis from their film analysis. (R) • In small groups, they will practice the first two steps in the article (Read Closely and Analyze the Text) using a political cartoon and a brief nonfiction text excerpt. (E) • They will then individually apply the first two steps to the sources in a provided set from an AP English Language and Composition synthesis prompt. (E) 	<p>ANTICIPATE & ADDRESS MISUNDERSTANDINGS</p> <ul style="list-style-type: none"> • It is often difficult for students to detach themselves from their own opinions when communicating about politics. This unit requires students to step outside of their own perspectives in order to analyze how language shapes our understanding of issues. It will be important to emphasize the focus on rhetoric to ensure that we do not promote any particular perspective or
<p>G4 A (S2, S3, S4) M3</p>	<p>Lesson 7: Possible Positions and Evidence for an Argument</p> <ul style="list-style-type: none"> • Students will collaborate with their groups to write 2-3 possible positions to take on the synthesis prompt (Joliffe’s step 3). They will turn them in for use in the next lesson. (T) • They will highlight the sources to identify evidence that supports, refutes, or complicates each possible position. (R) 	
<p>G (3, 7) M (3, 4) A (K1, K2, K3, K6, S5, S6)</p>	<p>Lesson 8: Different Media Formats</p> <ul style="list-style-type: none"> • This lesson explores the way messages are communicated in different media formats. The teacher will use a sample topic (such as funding for public television / radio) and share different versions of the same perspective / argument in infographics, video / audio clips, memes, print text, etc. (E) • Students will make observations about the rhetoric in each version of the message: What has been emphasized, downplayed, eliminated, etc.? What are the commonalities across all the versions? What are the differences? Who might be the target audience for each? They will then generalize some “rules” about communicating a message in different media formats. (E) 	

The Pitch: Rubric

In the pitch, you must assert a position about what the politician’s message should be on the issue, and select and justify multiple ways to communicate the message to the politician’s constituents.

Score	The Pitch & Justification
<p style="text-align: center;">4 Adv.</p>	<p><i>In addition to Score 3, the pitch:</i></p> <ul style="list-style-type: none"> • The Message: Asserts a multifaceted message that accounts for the complexities within and across values and beliefs of different stakeholders. • Language: Adapts rhetorical strategies to match various contexts, audiences, and purposes. • Format: Reframes the message effectively to meet the specifications of different media formats.
<p style="text-align: center;">3 Prof.</p>	<p><i>In addition to Score 2, the pitch:</i></p> <ul style="list-style-type: none"> • The Message: Asserts a clear message that synthesizes the politician’s beliefs with those of his/her constituents. • Language: Uses language effectively to communicate the message to the intended audience. • Format: Communicates the message effectively across multiple media formats.
<p style="text-align: center;">2 Appr.</p>	<p><i>The pitch:</i></p> <ul style="list-style-type: none"> • The Message: Asserts a message about the issue that is consistent with the politician’s beliefs, values, and positions. • Language & Format: Communicates the message using language and format(s) that are appropriate for the political context and the politician’s beliefs.
<p style="text-align: center;">1</p>	<ul style="list-style-type: none"> • Product was submitted, but does not yet meet the criteria for score 2.

Stage 1 – Desired Results

Established Goals

Transfer

Students will be able to independently use their learning to...

Meaning

UNDERSTANDINGS

Students will understand that...

ESSENTIAL QUESTIONS

Students will keep considering...

Acquisition

Students will know...

Students will be skilled at...

Stage 2 – Assessment Evidence

Students will show their learning by –

Evaluative Criteria:

.....
PERFORMANCE TASK(S):

.....
OTHER EVIDENCE:

Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

Stage 3 – Learning Plan

Coding

Pre-assessment

*Progress
Monitoring*

.....
LEARNING EVENTS
.....

Stage 3 – Learning Plan

Coding

Pre-assessment

*Progress
Monitoring*

.....
LEARNING EVENTS
.....