Getting to Know the Characters in *Slumming*:
A Sheltered Content Unit for 8th Grade

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Content-Based Instruction Unit Introduction

Title: Getting to Know the Characters in Slumming

Grade Level: 8th grade - Language Arts

Target Group: Sheltered Content - Language Arts

Source of original written reading materials:

Source of original lessons:

Learning Goals:

1. I want my students to know how to use language to describe characters and their personalities.
2. I want my students to know how to “get inside” a characters head in order to understand the characters point of view and defend a character’s actions or positions.
3. I want my students to know how to analyze and describe the metamorphosis of a character.
4. I want my students to know how to make a deep connection with a character.

Note: The 3 lessons included in this lesson come after students have read Chapters 1-4 in Slumming. At this point in the book the main characters Nikki, Alicia and Sam have been introduced as well as Nikki’s “Great Idea.” Nikki convinces Alicia and Sam to choose an “untapped” person that they will attempt to “open up, set free and give life to.” They plan to showcase their “project” at the Senior Prom.
Lesson 1
Lesson #1 - Objectives Expressed with Performance Indicators

Unit Title: Getting to know the Characters in *Slumming*- Chapters 5, 6

<table>
<thead>
<tr>
<th>Content Objectives:</th>
<th>Language Objectives:</th>
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<tbody>
<tr>
<td>1. SWBAT assign adjectives to describe the main characters Alicia, Nikki and Sam.</td>
<td>1. Students will orally generate lists of 5-7 adjectives to describe the main characters.</td>
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<tr>
<td>2. SWBAT use evidence from the story including actions, dialogue and expressed thoughts to justify why the adjectives they chose are appropriate for each character.</td>
<td>2. Students will compose a paragraph about one of the characters using the actions, dialogue and expressed thoughts of that character as evidence to support the adjectives they have chosen.</td>
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**Performance Indicators:**

<table>
<thead>
<tr>
<th>Domain/Topic</th>
<th>Bridging: 5</th>
<th>Expanding: 4</th>
<th>Developing: 3</th>
<th>Beginning: 2</th>
<th>Starting Up: 1</th>
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<tr>
<td><strong>Speaking:</strong> Adjectives to describe main characters</td>
<td>Orally and independently generate adjectives to describe the main characters.</td>
<td>Orally and with peer support generate adjectives to describe the main characters.</td>
<td>Orally and with peer support generate adjectives using sentence frames as language models.</td>
<td>Orally and with peer support generate adjectives using sentence frames and a word bank.</td>
<td>In a small group, orally match a sentence frame with an adjective/picture clue.</td>
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<tr>
<td><strong>Writing:</strong> Use actions, dialogue and expressed thoughts of a character to justify character descriptions</td>
<td>Students will write a paragraph that includes a topic sentence, 3 sentences that provide evidence from the story to justify adjectives chosen for each character and a concluding sentence.</td>
<td>Students will work with a partner to write a paragraph that includes a topic sentence, 3 sentences that provide evidence from the story to justify adjectives chosen for each character and a concluding sentence.</td>
<td>Students will work with a partner to complete sentence frames about each character that provides evidence from the story to justify adjectives chosen for each character.</td>
<td>Students will work with a partner to complete sentence frames about each character that provides evidence from the story to justify adjectives chosen for each character. A word bank will be provided.</td>
<td>Students will fill in blanks of sentences that justify adjectives describing characters using a word bank and picture clues.</td>
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Content-Based Instruction Unit- Functional/Notional Chart Lesson #1

<table>
<thead>
<tr>
<th>Function</th>
<th>Situation</th>
<th>Expressions</th>
<th>Words</th>
<th>Grammar</th>
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</thead>
</table>
| List     | Words to describe main characters in *Slumming* | 1. Sam is ____.
  2. Alicia is ____.
  3. Nikki is ____.
|          |           |             | 1. Athletic, nice, caring
  2. Thoughtful, responsible, worried, sad
  3. Outgoing, smart, high achieving, caring, loyal | adjectives |
| Justify  | Adjectives chosen for each main character | 1. Sam is *(1a)* because *(1b).*
  2. Alicia is *(2a)* because *(2b).*
  3. Nikki is *(3a)* because *(3b).* | *(1a)*
|          |           | - caring
  - nice
  - athletic
|          |           | *(1b)*
  - he visits Tia’s brother.
  - reads a book with Tia’s brother.
  - he plays football.
  | *(2a)*
  - sad
  - responsible | -Adjectives
  -subject/verb agreement
  -Pronouns |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th>(2b)</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>- she misses her mother.</td>
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<tr>
<td></td>
<td></td>
<td>- takes care of her baby sister.</td>
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<tr>
<td></td>
<td>(3a)</td>
<td></td>
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<tr>
<td></td>
<td>- smart</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- loyal</td>
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<tr>
<td></td>
<td>(3b)</td>
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<td></td>
<td>- she works hard on her project with Brian.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- she is a good friend to Alicia.</td>
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</tbody>
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Content-Based Instruction Unit Introduction- Modified Lesson #1

➢ Preparation

1. Before beginning the lesson post the content and language objectives on the board. Make sure student desks are grouped into groups of 4 for peer support and interaction.

➢ Building Background Knowledge

Activity #1:

1. Directly state: “In the first 4 chapters of the book you have met the main characters Sam, Alicia and Nikki. You have learned about them and about their plan. (see note on unit introduction for information about the plan) Today we are going to think about what we have learned about each character so far.”

2. Place 3 boxes on a table in front of the room. Label each box with one of the main characters names: Sam, Alicia and Nikki. Give each table a bag with various photographs, realia and pictures that can be matched to the characters. (see Ideas for Character Boxes pg. 13 for ideas of what to include in bags)

3. Model the activity by pulling a football out of a bag. Ask the class to talk with a partner about what character’s box a football should be placed in and why. (Sam’s box should hold the football because he is the star of the high school football team and has worked hard to earn a football scholarship for college.)

4. Have each table group look at the items in their bag and discuss which character box they would put each item and why. For stage 1, 2 students provide a sentence strip in the center of their group with the language model: ________ belongs in ______’s box because ____________________

5. For stage 4 and 5 students have them discuss another object they may include in one of the character’s box and why.

Activity #2:

1. Directly state: “If we think about what a character does and says we can begin to describe a character. We describe characters using adjectives. Let’s think about what we know
already about Sam, Nikki and Alicia. Let’s think about what adjectives, or describing words, we can use to describe Sam, Alicia and Nikki.

2. Model how to use adjectives to describe a person/character. Post and provide the language model: _______ is _________ because _________ . State, “I like to spend time with my children. We like to hike and ride bicycles. I could say Mrs. Canalori is loving because she spends time having fun with her children.”

3. Students will work in with individually, with a partner or in a small group to generate adjectives to describe Sam, Nikki and Alicia.
   - Level 5 students will orally generate lists of adjectives to describe each character.
   - Level 4 students will work with a partner to orally generate lists of adjectives to describe each character.
   - Level 3 students will work with a partner to orally generate lists of adjectives to describe each character. They will be given sentence frames for visual support. (see Adjective Sentence Frames on page 30).
   - Level 2 students will work with a partner to orally generate lists of adjectives to describe each character. They will be given sentence frames for visual support along with a word bank to choose from (see Adjectives Word Bank on page 31) for support.
   - Level 1 students will work in a small group to match a sentence frame with an adjective/picture clue. (see Adjectives Matching on page 32)

➢ Interaction with Text: Slumming Chapters 5-6

Activity #1

1. State purpose for today’s reading: “Today you are going to listen to chapters 5 and 6. As you listen to the story look for what the characters do, say and think. This will help you justify, or explain, the adjectives to describe the characters.

2. Students will actively read Chapters 5, 6.
   - Level 4, 5 students will read original text with audio support.
   - Level 3 students will read original text with audio support along with BIG IDEAS included in the margins. (See modified text #2 on pages 17-29)
   - Level 1, 2 students will be given a modified text. (See modified text #1 on pages 14-16)

3. Students will work individually, with a partner or in a small group to justify (based on actions, thoughts and dialogue of each character) adjectives assigned to Alicia, Sam and Nikki.
• Level 5 students will write a paragraph of 5-7 sentences that includes a topic sentence, 3 sentences that provide evidence from the story to justify adjectives chosen for each character and a concluding sentence.

• Level 4 students will work with a partner to write a paragraph of 5-7 sentences that includes a topic sentence, 3 sentences that provide evidence from the story to justify adjectives chosen for each character and a concluding sentence.

• Level 3 students will work with a partner to complete sentence frames about each character that provides evidence from the story to justify adjectives chosen for each character. (see The Characters in Slumming on page 33)

• Level 2 students will work with a partner to complete sentence frames about each character that provides evidence from the story to justify adjectives chosen for each character. A word bank will be provided. (see The Characters in Slumming on page 34)

• Level 1 students will fill in blanks of sentences that justify adjectives describing characters using a word bank and picture clues. (see The Characters in Slumming on page 35)

➢ Closure

1. Review the language and content objectives for the lesson. State, “Today we described Alicia, Nikki and Sam using adjectives. You also wrote about the actions, thoughts and dialogue that helped you describe Alicia, Sam and Nikki.”

2. Review some of the adjectives/justifications chosen for each character.

3. State: “In any book that you read you should always look at what the characters do, say and think. When you do this it helps you understand the book better.”

➢ Assessment

1. The writing students produced will be looked at and referenced according to performance indicators.

2. The oral output of each student will be assessed according to performance indicators.
Ideas for Character Boxes

Photographs, Realia, Pictures to include in Sam, Alicia and Nikki’s Character Box

1. Sam
   ➢ Football
   ➢ Football Jersey
   ➢ Picture of a Jeep
   ➢ Picture of a church
   ➢ Picture of someone singing
   ➢ Black lipstick and/ or nail polish (Sam chose Tia- a “goth” girl for her “Great Idea” project)

2. Nikki
   ➢ World map (Nikki travels a lot)
   ➢ Fake report card with all “A’s”
   ➢ Picture of a computer (Nikki’s project with Brian centers around a computer)
   ➢ Video Game (Nikki chose Brian- a video game obsessed teenager for her “Great Idea” project)

3. Alicia
   ➢ An “Alicia for President” sign. (Alicia is actively involved in student government)
   ➢ Window (Alicia likes to sit by her bedroom window at night)
   ➢ Family picture with mom absent (Alicia’s mom recently abandoned her family)
   ➢ Pot and/ or pan (Alicia does all the cooking in her home since her mom has left)
Chapter 5

Sam

Sam meets Tia’s brother.
Tia’s brother is named Jonathan.
Jonathan has Down’s syndrome.
Jonathan lives in a hospital.
Sam sits with Jonathan in his room.
Jonathan holds Sam’s hand.
Sam pats Jonathan’s hand.
Tia reads Sam and Jonathan a book.
Jonathan doesn’t want Sam and Tia to leave.
Sam brings Tia home. She asks him if he was scared at the hospital.
Sam says no.

Alicia

Alicia has to cook at her house.
She cannot be a teenager.
She has to pick up her sister from school and watch her.
**Sam**

After Sam dropped Tia at her house he has trouble doing his homework. He is thinking about Tia.

Sam’s dad yells at him a lot. He yelled at him for not taking out the garbage.

**Alicia**

Alicia is thinking about how much her parents would fight. The fighting would make her sister cry.

Alicia would hold her sister when she cried.

Alicia’s mom left the family.

She lives in California.

**Nikki**

Alicia won’t tell Nikki who she has chosen for the “Great Idea.”

Nikki thinks about all her mother does for her family.

She feels sad that Alicia doesn’t have a mother.
Chapter 6

Alicia

Alicia chooses Morgan for the “Great Idea.”

Nikki

Brian expects Nikki to work on the computer for their science project. 
Nikki does not know how to work the computer. 
She does not think she will be able to complete the work.

Sam

Sam is still thinking about Tia. 
He waits for her at her locker. 
She is surprised to see him. 
Tia thought Sam was too afraid to see Jonathan again. 
Sam takes Tia to visit Jonathan at the hospital again. 
Tia does not trust Sam.

Nikki

Nikki goes to Brian’s house to work on their science project. 
Brian surprises Nikki. 
Brian tells Nikki she has good ideas. 
Brian and Nikki laugh together.
replication—isn't this going to be hard?" I had suddenly gotten a feel for the size of the thing that Brian and Calvin had been planning. "This project is going to be pretty complex," I said slowly. "And it's not like we have a whole lot of time before it's due."

Brian smiled and patted his keyboard. "Complexity," he said happily. "Is my middle name.

Sam meets Tia's brother, Jonathan, for the first time. He has Down's Syndrome. Sam has never met someone with Down's Syndrome.

Sam

"This is Jonathan," Tia says. She is sitting on a bed with him. The round window is behind them. The light around them makes it so I can't see him clearly at first.

"He has Down's syndrome," she goes on. "but he's pretty functional—aren't you, Jon?"

Jonathan is now nodding. I have moved so that I can see him better. He is grinning at me so hard, his eyes have disappeared.

"This is Tia," Jonathan tells me. When he speaks, it's like he's got something in his mouth, like his tongue is bigger than it should be. "She's my sister." Jon puts his arm around Tia, beaming at her, then beaming at me.

"You're pretty lucky," I tell him.
"Yes," he agrees. "I am."

Well, let's take a look at what you've been doing," Tia says, and with their arms still around each other, they get up and go to what I now see is a desk. It is a tiny room. Like a dorm: two beds, two desks, two chairs, two closets. It's very neat. Jon's bed has a thermal blanket on it. The other bed is covered with a quilt.

"This is our private time," Jon tells me while Tia looks at the things on the desk. Then he says, "You can come look." So I do. It's his homework, I think—writing and drawing and some other stuff.

It's impossible to tell how old Jonathan is. His body is short, but it's stocky and sturdy looking. His face—I don't know how to describe it. Strange. Wrong. The eyes are too small, too far apart, and they are red and runny. His head is too big, and his forehead is too high. His skin seems weirdly elastic. But when he smiles, everything works together. Since he is smiling most of the time, I begin to relax.

"You can sit down," he says graciously. So I do. Then he sits right next to me and takes my hand, giving me that weird angel smile. Tia watches all of this with one corner of her lip tucked up. I pat Jon's hand and glare at her.

"Which book?" she asks, not talking to me.

"Jesse," Jon says. "In the shelf." So she goes to the shelf and gets out a kid's picture book.

"When Jesse Came Over the Sea," Tia reads. Jonathan immediately slides off the bed onto the floor, sitting with his legs stretched out in front of him.

"You sit down," he instructs Tia, twisting himself to pat the bed next to me.

"But you won't be able to see," she points out.

"You can show me," he reassures her, then puts his head back, closes his eyes, and folds his hands peacefully across his chest.

So she sits down, and she reads him this book.

Every so often, there are loud sounds in the hallway. The spiky, distant voices never go away. Leaf shadows dance on the wall across the room. Tia reads and shows us the pictures, and goes on reading. She reads well, taking her time.

Jonathan is obviously very happy.

It isn't until she says "I've got to go" that it all hits the fan.

"He never wants me to leave," Tia tells me later, walking out to the Jeep. "And it's like he can't hide his
feelings. If he's happy, he's happy. If he's not, he's not. There's nothing fake about him.

"Don't you think most people are fake?" she asks me. "Civilization is a fake. Don't you ever wish you could just go ahead and throw a fit when you feel like it?" She turns away, laughing. "Look who I'm asking."

"What's that supposed to mean?" I ask. She gets me mad so fast.

She smirks at me that way she does, like she's daring me to come in closer. I don't know if that's supposed to make me want to, or if it's supposed to warn me off.

"Mr. Perfect," she says smugly. She climbs into the Jeep—which she is able to do because I open the flipping door for her.

I walk around to my side, clenching my teeth. She gives me that look again as I get in. I just shake my head and pull down my seat belt.

"Like now," she says. "How are you feeling right now?"

I make an exasperated noise and look at her. "What do you want?" I say.

She nods. "So repressed," she says sarcastically. "I'll bet you throw plenty of fits when you don't get what you want." She laughs. Her laugh is full of broken glass.

"Just tell me where you live," I say. And she does. And I take her home.

It is another silent trip. We end up in front of a large house in an older, but still nice, neighborhood. There is a porch, and wide windows across the front. The Jeep has stopped moving, but she doesn't get out right away. I look at her.

"You did okay," she says.

"Big surprise," I say.

"Well, it was obviously hard for you," she says. "I don't think you're used to broken people."

I don't have anything to say to that.

"You were scared," she said. "Admit it."

"Fine," I say. "I was nervous at first."

"You were scared," she says, not quite mocking.

"Everybody's scared of something," I tell her.

She laughs. "Not me," she says. "There's nothing left."

Alicia

I do a lot of the cooking around here these days. And I have to make sure that Ann gets picked up. It's not what I should be doing. I should be like Nikki, who can come
and go whenever she wants to.

I don't have that kind of freedom. I didn't used to have anybody depending on me, but now they both do, Dad and Ann. Sometimes I feel like I'm the only one who's doing any thinking around here.

"I probably shouldn't be saying these things to you," he said to me the other night. And I said to him, "Dad, if you can't talk to me, then who can you talk to?"

I meant it then. But now I don't know.

"I'm old and I'm sick," he said. "Who's going to be interested in a future with that? I don't know how anybody expects me to be able to start over again."

My father has always been so dependable—like the earth, or our house. He holds everything up, makes everything normal. He has his own business, and he works really hard. He's always got everything organized. He's always known what to do. Even the past month, he's more or less held us together. Even so, it's all coming apart. And now, I'm afraid he's coming apart, too.

I don't understand why he thinks that nobody would be interested in him. But more to the point, why would he say that? Why is he even worrying about somebody being interested in him?

I just wish he hadn't said it.

Sam cannot focus on his homework. His dad is yelling at him and he's thinking about Tia.

I can't settle down to study.

Dad came home. Before he even said hello, he yelled at me for not taking out the trash. It made me furious.

But why? Why should I be mad?

I'm supposed to take out the trash every night. Mom already asked me three times. So why did I have to pitch a fit when he yelled?

I'm still mad.

Alicia called tonight. "You were so quiet this afternoon," she said. "Something wrong?"

What should be wrong? Tia's house was in a nice part of town. Why did that surprise me? Why does it still?

Alicia

If they honestly thought that Ann and I couldn't hear, they must have been incredibly naive. They always fought at night, down in their room. I guess they thought it'd be private down there, as though there are no vents, as if they thought the walls and floor are ten feet thick. I heard all the things she said to him. Everything was his
Alicia is remembering how much her parents would fight. Her parents fought about money and her mom thought she was married too young. Alicia’s mom now lives in Los Angelos.

fault. She must have said the word controlling a million times. “You have never listened to how I feel,” she said. “You always thought you had the right to decide whether or not to ‘let’ me take care of my own money.”

I almost wanted to laugh at that one. I remember the fight they had after she’d taken over the checkbook for two months. She bounced fourteen checks. How could anybody bounce that many checks?

The fighting used to make Ann cry, and then I had to go sit with her until she could fall asleep. But it wasn’t always that way. I’m almost eighteen years old. I remember. We used to be happy.

“I got married too young,” my mother said to me just before she finally left. “I never got a chance to know what I wanted. Never, never let a man tell you what you want. Because he will. He’ll just take over everything if you let him. It’s the way men are, having to control everything.”

I suppose she meant Daddy. It makes me feel like we must have lived with two different people. I never saw any of these things in him. I never heard him be rude. It always seemed to me that he listened to her. We do have rules in our house, and my father enforces them. But so does my mother. My mother raises her voice at us all the time.

Oh.

She used to raise her voice. When she lived here. A month ago.

I never heard my father speak harshly to her unless they were both angry and shouting. So how is it that he’s the only bad person in all of this?

Now she lives in L.A. But he’s here. With Ann and me.

I can’t help thinking that’s significant.

Nikki

I talked to Alicia on the phone tonight. I tried, but I couldn’t pry the truth out of her. What’s the big deal, anyway? I told her who I chose. She’s defensive about this, which makes me very suspicious. This is so not her, keeping secrets. Alicia and I used to tell each other everything.

When I finally gave up and guessed Peter, she got very stiff with me. I don’t get this, either. All these years, and she’s never breathed a word about why she suddenly started hating him. The only thing she’ll say is that she can’t stand betrayal.

This thing with her mom, it’s changed her. I was thinking
about that tonight, and I started watching my own mom. She was just doing the stuff she usually does: yelling at somebody to set the table, complaining about having to be the one who cooks. She moves through the house so naturally. It’s almost like a dance: reach, bend, turn, open, close, yell, praise, go in, go out. She never stops.

And all the time, we’re following her around, chattering away about somebody at school did this or said that, or maybe telling her about a great skateboard triumph. Can she really care about all of this? Not that she’s always actually listening. But somehow, she knows most of my friends, even the ones she’s never met. She remembers things about them, as if my life matters to her.

She keeps the books for my father’s business, makes artsy quilts, does church stuff, does everything, all the time whining and complaining and feeling guilty because she’s such a failure. I don’t tell her—it would be like saying thank you to the sun for shining, or to the air for being there to breathe—how much all of this means to me.

My parents fight. It scares me when they do. You never know what parents may end up doing. Nobody guessed about Alicia’s mom. Not even my mother saw it coming. Or if she did, she never said anything to me about it.

I don’t think I could stand betrayal either.

Maybe Peter is right. Maybe it would be better if Alicia would talk, or scream, or cry, or break things. She’s got to feel like tearing the whole world apart with her hands. But she’s so quiet. I’m afraid she’ll someday just spontaneously combust, and that will be it. And who will be there for her when that happens?

Alicia won’t tell Nikki: which person she has chosen. Nikki is feeling sad for Alicia. She is worried because Alicia doesn’t talk about her feelings since her mom left. Nikki wants her to express her feelings more.
Alicia

I want to sing the song of Morgan Weiss.

I do not know him. The first time I saw him was in ninth grade, and even as early as that, our worlds were so far apart, there was no intersecting point at which we could meet. His friends, my friends. Basic math, college algebra. He smoked, even back then.

Still.

Nikki has no idea. Morgan is a glint imprisoned in shadow. I harbor my hopes for him the way you'd cup your hand around a flame. I don't need anyone else's opinions about this. It is my own private leap of faith.

I won't tell you about how he dresses. I won't tell you about who his friends are or about the rumors, because
Alicia chose Morgan as her person. She has admired him for a long time.

Morgan is a lost boy. But not so lost that there is no light in his eyes. They are eyes that cry for beauty and truth. Obviously, the place in which he lives, his world, is starving him. I don't know anything about his family, but it seems to me that he must be very alone. That morning, I swore: if there is ever any opportunity for me to do it, I will be there for him. I will be his bridge. I will hold on and I will never let go.

Nikki

Nikki is working hard to impress Brian.

I'm worried about what's going to happen when Brian finally realizes that I have no idea how to write HTML. I got a book about it today out of the computer lab. HTML for Dummies. I figured that sounded about right. I'm reading it, but I can't say it's making a lot of sense to me. I use computers all the time for research and writing and e-mail. I'm just not a programmer.

Brian seems to like my ideas about the animation sequence. I've done a couple of rough sketches. It's kind of unfair; I know the science, but I look stupid because I don't know how to do what we're doing.

I read the darned book all the way through lunch.
today. Sam and Alicia didn’t seem to mind. They were talking about somebody in their English class—yawn. The project is due the Monday after prom weekend. That’s only a couple of weeks.

I don’t know how I’m going to pull this off.

I hear that Calvin Sweeney is really mad at me.

Sam

I went to bed last night, hoping it was over. I can pass her in the hall now and wave. Maybe say “Hi.” Isn’t that enough? Can’t I be done now?

But no.

It’s indefensible: for the third day, I am waiting by her locker. I’m a sitting duck. I know how she’s going to look at me. I know how I’m going to feel. I hate being confused. It’s like inching along a ledge on a cliff face: you don’t believe you could actually fall, but you still don’t dare look down.

She comes around the corner. But this time, she hardly hesitates when she sees me. Instead, she gets this superior little smile and does that walk of hers, like she doesn’t wear Nazi boots for nothing.

“So,” she says when she gets close enough. “I thought I’d never see you again.”

“What?” I ask her, like an idiot.

“I thought I scared you off yesterday,” she says. She spins in her combination and jerks the locker open.

“Yes,” I say. “Well. I guess not.”

“I guess not,” she says. She starts messing with books. Then she pulls out her coat. “So, what do you want?” she asks me. She’s not smiling.


“Well,” she says, and turns away, putting on her coat.

“I guess,” she says.

So I take her there again. At least now I know what to expect. I mean, I’m still uncomfortable; somebody’s bound to end up drooling on me or something. And there are a few people in that place who really need to learn how to wipe their noses, which grosses me out. But I think I’m basically okay with it now. The Scriptures say you have to take care of people like this, that it’s more than just a good thing. I am too ashamed of how I feel about it to stop going at this point.

Today, the same kind of things go on, weird people doing weird stuff. Maybe it didn’t creep me out so entirely
this time. I’m still uncomfortable. I don’t know what to do. What to say to them. So I watch the people who work there, trying to get a feel for it.

But she doesn’t cut me a break.

“You did real good today,” she says on the way home. She says it with this smart-aleck little pat on my knee.

“I’m trying,” I tell her.

“Yeah,” she says. “So, why?”

“Why what?” I ask, even though I know what she’s asking.

“Why should you try?” she asks.

I shrug again. “Because it’s a good thing to do,” I say, which is almost completely true.

“So,” she says, “if I weren’t a factor here, you’d still be doing this?”

“I don’t know,” I say. “There are lots of good things to do. I suppose you have to have a reason to choose which one.”

She laughs. “You’re a real Boy Scout,” she says. And then, like it suddenly dawns on her, “You probably are. You really are a Boy Scout, aren’t you?”

And suddenly I’m ashamed. Why? What possible shame could be in this? I hate it that she makes me feel this way. “I’m an Eagle Scout,” I tell her. I can feel my face go red.

“Really,” she says, and starts laughing, like that’s the funniest thing she’s ever heard.

I always end up mad when I’m with her.

“It’s just so perfect,” she says, wiping her eyes.

Not angry like I want to hit somebody. I can’t explain it. She humiliates me.

“Why do you do this?” I ask her.

“What?” she says.

“Why do you make fun of everything about me?” She laughs again, one short, hollow-sounding laugh.

“Because you’re a cartoon character,” she says. “You’re fake.”

“I’m fake,” I say.

“When you let me off at my house, and you drive down and turn the corner, you just—disappear. And then they bring you out tomorrow at school, with your little letter jacket and your clean shirt. I’m surprised you don’t wear loafers or saddle shoes or something.”

I do not answer this.

“Someday,” she says, not laughing now, “this little act you put on is going to get holes in it. And then we’ll see what’s really down there, won’t we? Listen, Boy Scout,” she says, leaning toward me as I pull up at her house.
“Listen, nice little Mormon boy—nobody’s this nice. Nobody. And I’m not going to let you pull this on me. Okay?” She straightens up and opens the door and jumps out of the Jeep. Then she turns and gives me this saucy up-yours kind of look and walks away.

I’m grateful for my anger, because that walk of hers could drive me wild.

Nikki

I went to Brian’s again. We have to meet every day from now on. He’s already started modeling the DNA strand, which he says won’t take that long. And his ribosome is so cool—so completely 3-D, you think you could poke a dent in it with your finger.

When I told him it reminded me of a little docking unit at a space station, he made this rude face. “That’s the whole point,” he said.

“I thought the point was to make it look like a ribosome,” I said.

“Ribosomes,” he said in a completely insulting tone, “look like space stations.”

“I see,” I said. “I guess you ought to know.”

“Do you even watch Star Trek?” he asked me.

“Yes, I watch Star Trek,” I said. “Although I don’t see what that has to do with it. Anyway, if you’re talking science fiction, Star Trek was never as good as Star Wars.”

“That,” he said, “is certainly debatable. And your very statement tells me that you do not, in fact, actually watch Star Trek. You just sit through it.”

“I have never been tempted to go to a convention, if that’s what you mean,” I said haughtily.

“And I suppose you’ve never even heard of Babylon Five,” he said.

“Certainly I have,” I told him. “My mother watches it religiously.”

“It’s not on anymore,” he informed me smugly.

“It’s in syndication,” I informed him—I can out-smug Camarga any day of the week.

“Hardly the same thing,” he sniffed, waving his hand. “But that’s beside the point. You will note,” he went on, “how every ribosome is designed to fit the corresponding RNA exactly. Which indicates the high level of specialized functional design that characterizes life on this planet.”

“I know,” I said. “It’s beautiful: each little ship goes down into its ribosome, and the little hoses extend right into the exact ports on the RNA—how are we ever going
to animate all that?"

"I seriously think," Brian said, thoughtfully tweaking his ribosome, "that all of this had to have been carefully, deliberately designed by somebody."

"Yeah," I said to him, "well, me too. But that doesn't answer my question. Unless you can get the same guy to spontaneously generate this webpage."

He laughed. I'd actually made him laugh. I used to think that Brian Camarga's laugh was not a terrifically pleasant sound. But now, it made me laugh. And there we were, laughing together. "That was a good one," he said. And then he sobered up, scowling at his monitor screen.

"We'll have to simplify the structures," he said sadly.

"Yeah," I said, chewing on my bottom lip. Then I sat up straight. "Or maybe not. We'll just show it in cross-section. You show the ribosome, and the kid can click on it, and it opens up—and voilà, the kid sees how it works inside."

He did his snort thing and nodded.

"What is that?" I asked him. "Why do you do that?"

"What?" he asked me.

"That sound," I said, and did something like it so he understood.

"I have this post-nasal sinus thing," he said absently, adjusting the wire frame. So he actually was clearing gross stuff out of his throat.

"You know," he said, "you have good ideas. I have to admit, you've really surprised me."

"You thought I was stupid," I said.

"Well, partly that," he mused as he messaged with the keyboard.

"Mostly, I didn't think we'd be able to communicate."

I made a rude noise. "And why would you think that?"

He shrugged and wrinkled up his nose. "You're just so—I thought you were kind of silly, that's all."

"I'm not silly," I said, offended.

"Yes, you are," he said. "You're silly and you're loud and you're always calling attention to yourself. Always flitting around, talking to people. You just don't seem to be a serious person, that's all."

"I am, too, serious," I told him.

"See?" he said. "You're loud.

"When I'm being insulted," I pointed out.

"Well, don't be insulted," he said. "Serious people generally don't expect that much out of babes, that's all. But you were different than I expected."

"Babes?" I said.

"All that aside," he went on, "the truth is, you don't have the tools you need for this project."

Brian gives a compliment.
It was the simple truth.

"But—," I said, an idea dawning in my silly, babish head, "this project is cool enough, and complex enough, I bet we could talk Mr. Webb into letting us do it as a foursome. You think Calvin would come back on board?"

He brightened right up. "Good idea," he said. Then his face fell. "But he'd have to bring skater-man Kelly Smythe with him."

"You'd have to let me keep doing designs," I warned him. "I don't want to be shut out."

"If we have Calvin working on the HTML," he said, "we'd go fast enough, and I could teach you to do some of this modeling. It's not that hard, once you know what you're doing."

"You have to call Calvin," I told him. "Calvin really hates me."

"Yes," he said, grimacing. He shoved his glasses back up his nose. "That's going to be a problem."

We looked at each other. "Two weeks," he said. "We've only got two weeks."
Adjective Sentence Frames- (Stage 3)

1. Sam is ________________.

2. Nikki is ________________.

3. Alicia is ________________.
Adjective Word Bank (Level 2)

1. Sam is ________________.

2. Nikki is ________________.

3. Alicia is ________________.

CHOOSE AN ADJECTIVE FROM THE BOX BELOW OR WRITE YOUR OWN.

SMART

NICE

RESPONSIBLE
Adjective Matching (Level 1)

Match the character to the adjective.

<table>
<thead>
<tr>
<th>Sam is __________</th>
<th>Responsible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nikki is __________</td>
<td>Nice</td>
</tr>
<tr>
<td>Alicia is __________</td>
<td>Smart</td>
</tr>
</tbody>
</table>
The Characters in *Slumming*: (level 3)

Name: ____________________________________________

Describe each character with evidence.

1. Sam is _________ because he ___________
   _______________________________________
   _______________________________________
   _______________________________________.

2. Alicia is _________ because she ___________
   _______________________________________
   _______________________________________
   _______________________________________.

3. Nikki is _________ because she ___________
   _______________________________________
   _______________________________________
   _______________________________________.
The Characters in *Slumming*: (level 2)

Name: __________________________

Describe each character with evidence. Use the word bank to help you.

1. Sam is _____1______ because _____2______

   ____________________________________________.

2. Alicia is _____1_____ because _____2_____

   ____________________________________________.

3. Nikki is _____1______ because _____2_____

   ____________________________________________.

<table>
<thead>
<tr>
<th>LIST #1</th>
<th>LIST #2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nice</td>
<td>she takes care of her sister</td>
</tr>
<tr>
<td>Responsible</td>
<td>he visits Tia’s brother</td>
</tr>
<tr>
<td>Smart</td>
<td>finds answers to questions</td>
</tr>
</tbody>
</table>
The Characters in *Slumming*: (level 1)

Name: ______________________

Describe each character with evidence. Use the word bank to help you.

1. Sam is _____ 1 _______ because _____ 2 _______

   ____________________________________________.

2. Alicia is _____ 1 _______ because _____ 2 _______

   ____________________________________________.

3. Nikki is _____ 1 _______ because _____ 2 _______

   ____________________________________________.

List #1
Smart

Responsible

Nice

List #2
he visits Tia’s brother in the hospital.

she takes care of her sister.

she does well in school.
Lauren Canalori
TSL 518
July 2011

**Modified Lesson Plan Reflection- Lesson #1**

The first modified lesson in my unit incorporated many Sheltered Content strategies to help English Language Learners. Contextualizing the lesson, modifying text, increasing opportunities for interaction, providing language models and differentiating opportunities for output based on language proficiencies are some of the strategies used in my modified lesson plan.

To begin the lesson, students were given the opportunity to “get to know” the main characters Alicia, Nikki and Sam through the extensive use of realia, photographs and pictures. They were able to negotiate meaning about these characters as they decided which photographs, pictures and realia represented each of the characters. This experience allowed students the opportunity to build on the information they had learned about each of the characters from the reading of the first four chapters.

*Slumming* is the eighth grade core novel used during the first marking period in all New Haven Public Schools. It is a complicated text because it each main character takes on the role of narrator. In each chapter each character tells the story from their point of view. The text also proves to be complicated because the images, themes and language are mature and multi-layered. As a result, the text had to be modified for level 1, 2 and 3 students. Level 1 and 2 students were presented with a simplified, alternative text. Level 3 students were given the original text with clarifications and “big ideas” summarized in the margins. The modification of text allowed students at all language proficiency levels to have access to this rich piece of literature.
Students had many more opportunities in the modified lesson plan for interaction. There were more opportunities for them to complete tasks related to the objective with a partner or in a small group. Language models also allowed students frameworks for their thinking and writing. The increased student to student discourse will allow students more opportunities to build both content and language vocabulary. The discourse coupled with language models will allow students to grow as speakers, listeners, readers and writers in a safe and supportive environment.

Finally, the differentiation of tasks based on language proficiency allowed all students to be successful in meeting the content and language objectives. In the past, I struggled with how to effectively include the level 1 and 2 students in meeting content objectives. Because of their limited ability to produce output they were often marginalized during lessons. In the modified lesson all students are included and supported in meeting the objectives of the lesson.

In comparing the original lesson plan to the modified lesson plan it is clear that, through the use of effective sheltered strategies, all learners and their needs are accommodated.
Lesson 2
Lesson #2- Objectives Expressed with Performance Indicators

Unit Title: Getting to know the Characters in *Slumming*- Chapters 7,8

**Content Objectives:**
1. SWBAT locate actions, thoughts and dialogue of a character in order to explain how they relate to a character's point of view.
2. SWBAT use evidence from the story to interpret a character's point of view.

**Language Objectives:**
1. Students will read to locate and write about the actions, thoughts and dialogue of a character.
2. Students will infer feelings and thoughts of a chosen character and compose a paragraph using the actions, dialogue and expressed thoughts of that character as evidence to support their writing.

**Performance Indicators:**

<table>
<thead>
<tr>
<th>Domain/Topic</th>
<th>Bridging: 5</th>
<th>Expanding: 4</th>
<th>Developing: 3</th>
<th>Beginning: 2</th>
<th>Starting Up: 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading, Writing:</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Actions, thoughts and dialogue of a chosen character.</td>
<td>Tag actions, thoughts and dialogue from text and use to complete graphic organizer independently.</td>
<td>Tag actions, thoughts and dialogue from text (with summary sentences included in margins) and use to complete graphic organizer with a partner.</td>
<td>Tag actions, thoughts and dialogue from text (with summary sentences included in margins) and use to complete graphic organizer with a partner.</td>
<td>Tag actions, thoughts and dialogue from modified text and use to complete graphic organizer which includes sentence frames/picture cues with a partner.</td>
<td>Tag actions, thoughts and dialogue from modified text and use to complete 3 sentence frames with picture cues.</td>
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<tr>
<td>Writing:</td>
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<tr>
<td>Narrative from a chosen character's point of view.</td>
<td>Independently compose a narrative of 8-10 sentences told from a chosen character's point of view in the first person.</td>
<td>Independently compose a narrative of 5-7 sentences told from a chosen character's point of view in the first person.</td>
<td>With a partner compose a narrative of 5 sentences using sentence frames from a chosen character's point of view in the first person.</td>
<td>With a partner complete fill in the blank sentences from a chosen characters point of view.</td>
<td>With a partner complete fill in the blank sentences with picture clues from a chosen characters point of view.</td>
</tr>
<tr>
<td>Function</td>
<td>Situation</td>
<td>Expressions</td>
<td>Words</td>
<td>Grammar</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Identify</td>
<td>Actions, thoughts and dialogue of a character.</td>
<td>1. The character thinks... 2. The character says... 3. The character (does)...</td>
<td>(1) - he/she can change somebody. - can get someone to notice her. - he can talk to someone he has watched for years. (2) - she doesn’t miss her mom - she is a smart student. - he wants to help Tia. (3) - thinks constantly about her mom. - tries to impress Brian. - visits Tia’s brother.</td>
<td>- adjectives - verbs - proper nouns - compound sentences - subject/verb agreement - pronouns</td>
<td></td>
</tr>
<tr>
<td>Infer</td>
<td>Point of view of a chosen character.</td>
<td>1. I think... 2. I will... 3. I did... 4. I feel...</td>
<td>(1) - about Tia all the time - Brian may go to the prom. - Morgan may talk to me. (2) - try to help Alicia - stop my parents from fighting (3) - ask my parents if they were getting a divorce.</td>
<td>- adjectives - verbs - proper nouns - compound sentences</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- fight with my stepfather. (4)</td>
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<td>- confused</td>
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<td>- sad</td>
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<td>- angry</td>
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<td>- devastated</td>
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<td>- nervous</td>
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</table>
Content-Based Instruction Unit Introduction- Modified Lesson #2

➢ Preparation

1. Before beginning the lesson post the content and language objectives on the board. Make sure student desks are grouped into groups of 4 for peer support and interaction.

➢ Building Background Knowledge

Activity #1:

1. Read the content and language objectives to the class. After reading the objectives, state: “Yesterday we did a lot of work describing Sam, Nikki and Alicia and thinking about the actions, (run in place to show action) thoughts, (point to your head to show thinking) and dialogue (point to your mouth) that helped us describe them.”

2. State: “Now that we know Nikki, Alicia and Sam so well. Let’s think about the other characters in the book.” Ask students to name the other characters as you list them on the board. State: “Today we are going to think about some of these other characters. (repeat their names for repetition) We are going to think about the actions, thoughts and dialogue of these characters (repeat gestures from step #1) so you can write like you are that character.”

3. Hold up a picture of Spiderman. Tape the picture on the board. Next to the picture post the graphic organizer the students will be working with. Model filling in the graphic organizer using Spiderman as the example character. Before each cell of the graphic organizer is filled out have students turn and talk about information that would be relevant for that cell. Pair level 1, 2, 3 students with level 4, 5 students for the turn and talk interactions.

4. Pass out post-it notes and modified text. (levels 1-4)

5. Explain to students that as they read today they need to use their post-it notes to tag what their chosen character does, says and thinks. They will need this information to complete their graphic organizer and to later write as if they were the character.

➢ Interaction with the text: Slumming Chapters 7, 8

Activity #1:

1. State purpose for today’s reading. State: “As you read today you will use your post-it notes to mark places in the story where your character does, thinks or says something
that gives you information about them. This will help you when you have to write as if you were that character.”

- Level 5 students will follow along as they text is read aloud to them. They will tag independently.
- Level 3, 4 students will follow along as text is read aloud to them. Summary sentences are provided in the margins. Students will tag independently. (see Modified Text: Chapters 7-8 on pages 47-54)
- Level 1, 2 students will be provided with a modified text. They will tag relevant actions, thoughts and dialogue with a partner. (see Modified Text #2: Chapters 7-8 on pages 44-46)

**Activity #2:**

1. After reading students complete the graphic organizer. (see Getting to Know My Character pages 55-58)
   - Level 5 students will complete GO independently.
   - Level 3, 4 students will complete GO with a partner.
   - Level 2 students will complete GO with sentence frames and a partner.
   - Level 1 students will complete GO with sentence frames/ picture clues with a partner.

➢ **Point of View Narratives- “Open-Minds”**

1. Students will take the information they have organized in their graphic organizers to compose a narrative from the point of view of their chosen character.
2. Shared Writing- Model how to take the information from the GO to help in writing the narrative. Use Spiderman and the GO already prepared to model writing a narrative from Spiderman’s point of view. (see Open-Mind Narrative pages 59-63)
   - Level 5 students will compose a narrative of 8-10 sentences independently.
   - Level 4 students will compose a narrative of 5-7 sentences independently.
   - Level 3 students will compose a narrative of 5-7 sentences using sentence frames for language support.
   - Level 2 students will complete fill in the blank sentences from the point of view of their character.
   - Level 1 students will complete fill in the blank sentences with picture clues from the point of view of their character.
there's enough food. They help you pick up your car at the shop. They help if somebody's sick or whenever you ask. They become your friends. My stepfather wasn't married then. His first wife died of cancer and he didn't have kids. He'd been alone awhile. He and another guy were assigned to be our home teachers when I was about six.

When I was seven, my first father left for good.

I don't remember being that upset about it. He'd never been home much anyway. It was the home teacher who always took me to the father's and son's stuff. He was the one who helped me make my Pinewood Derby car in Cub Scouts. So I wasn't real cut up when my first father decided he didn't need us.

But my mother was. I still remember. I guess she called the home teachers after she found out. Maybe she was afraid of doing something terrible. So they turned up at the door, and she started kicking things and yelling at them. "Men are such jerks. I did everything," she said. "I held up my end of that marriage." I distinctly remember her saying, "You couldn't even get him to take the trash out around here, but he can step out with her?" It made a deep impression on me. It think it made a deep impression on my stepfather, too. Which may be why the trash is such a point with him.

Now he wants me to get a job. He thinks I'm spoiled.
He thinks I should pay for my own gas and car insurance.
I'm mad when he says I'm spoiled. But I can see why he wants me to pay for those things. Here's the problem: when could I work? All fall I had football practice. That's like a job, since it got me a scholarship. It's the same as working for money to go to college. And I have church responsibilities. And these classes.

My mom says grades are more important than earning money right now. Dad says why do I need straight A's when I already have the scholarship? Then they argue. It's not serious arguing, but it makes me tired.

When he first came into my life, my dad made everything different. He was always there, fixing things, playing with me. He made my mother laugh. He always did what he said he was going to do. We were really good friends. Now, he doesn't understand that I have a life, too. I have my own responsibilities.

I'm supposed to be taking AP's in a few weeks. I'll never get my head that clear. Tia takes up too much time. I can't keep going with her every day. But now I've set this precedent, and I don't know how to get out of it.

And anyway—I don't want to get out of it.

Not yet.
Nikki

Tomorrow we meet with Calvin and Kelly for the first time. This is assuming that Mr. Webb hasn’t got a problem with the double-team idea. But he’s pretty reasonable, so I’m not worried.

I talked to Brian about the prom today, just wondering if he’d asked anybody yet. He laughed. He said he had absolutely no interest in dances, thank you very much. I said, “So, you wouldn’t enjoy a fun night dressing up and going to the dance and hanging out with your friends?” He pointed out that it would be hard to hang out with his friends at a dance, since none of his friends go to dances.

Besides, he isn’t comfortable with girls. It seems that you can’t talk to them. He has promoted me; I am no longer a girl. I am, instead, a person whose mother watches Babylon Five.

Alicia

I almost talked to him today. I have to be careful about it, because of his friends. And because of mine. It was when I left lunch. I was walking out toward C hall, thinking about my English class. Then I saw him by his locker. Nobody was with him, and Nikki had gone to gym. The hall hadn’t quite started to fill up before sixth.

When I see Morgan, the palms of my hands always start to tingle. I think of talking to him, and my heart begins to panic. I was walking very slowly, trying to get up my courage, when suddenly, someone said my name.

It was Peter, following me. He said my name so loudly, I was humiliated, afraid Morgan had heard and would know that I’d been standing there, looking at him. So I started walking, trying to ignore Morgan as he slammed his locker shut.

Peter said my name again, but I didn’t answer. I could feel him following me, and I was angry. Whenever I’m around Peter, I’m angry.

When I got to my class, I stopped. When I opened the door, I looked back, but there was no Peter behind me.

I am still mad about it, sitting here in my window, looking at the moon. It hangs over Peter’s house like some kind of omen. I wish Peter’s house could just disappear. Whenever I remember to see it, I feel pain.

I wish my mother would hurry and come back. I see
now that I used to be all tied up with being my mother's girl. This year has changed that, I am cut adrift. When she calls on the phone, I can tell she wants me still to be the same, her girl. And part of me wants that, too. But another part of me knows it's impossible. I belonged to the person she was, the person who would never leave me, but that person chose to change. And so I had to change. The bonds between us have been shredded to sorry ribbons.

Still, maybe there's a chance it could work again—if she came back. This time, I would talk to her more. Maybe if I had talked to her more, or listened more, none of this would have happened.

\[\text{Alicia wonders if her mom will ever come back. She is realizing how much her mom has changed.}\]

Nikki: is noticing that she, Bam and Alicia aren't as close anymore.

This has been one lousy Friday. Mr. Webb gave us the go-ahead, but that was the high point. I tried to tell my "best friends" about it at lunch; they couldn't bother to pretend to listen. They don't even talk to each other anymore. I don't know what's happening to us, but it seems like we're suddenly on different buses, headed in different directions.

Then I went to Brian's. Calvin and Kelly were already there. I could tell within seconds that this was not going to be fun. Kelly is such a skater. He doesn't focus. He just kept messing with things, and Brian was constantly saying, "Don't touch that. Don't touch that." So annoying. Then Calvin got a look at the project.

"This isn't what we planned," he complained.
Nikki and Alicia talk about how sad Alicia is. Her dad received divorce papers.

Alicia is very sad.

"It's better now," Brian told him.

"No, it isn't," Calvin said. "It was better before. Before she messed it up." Whine, whine, whine. It turned into this big fight, during which Calvin kept referring to me as she, like I wasn't sitting right there. Finally, Calvin stalked out of the house, and I had to drive Kelly all the way to his place.

When I finally got home, I had a message to call Alicia. So I went upstairs and called her. I told her how mad I was about the fight, and I complained about Calvin and how I can't possibly start a new project from scratch all by myself at this point.

"Yeah," she kept saying. "Yeah."

Well, I can tell when people are just being polite. So I felt stupid, and I stopped. I made myself ask, "What's going on with you?"

"Nothing," she said after a moment. Just in case you don't already know this, any time a female answers any question with the word nothing, she is lying. Especially if she says it after a small pause. The word nothing actually means "something significant which you had better keep trying to figure out if you care anything at all about this relationship."

"How's your dad?" I tried.

"He's not doing that great," she said.

"Oh," I said. "And you?" I asked her. "Are you doing okay?" As opposed to me, who has to deal with Calvin the Whino?

No. Silence is a "no."

"Nikki," she said finally. "You know how we always say that, sooner or later, my mom will get over it and come home?" Alicia said.

"Yeah?" I said.

"Well, my dad got served with divorce papers today," she told me. "She has a lawyer and everything. My dad hasn't even thought about getting a lawyer."

"Oh," I said, and sat down.

"At Christmas, we were a family, Nikki," Alicia said.

"A forever family. It never, ever occurred to me that it could change." She stopped. When she started again, her voice was broken. "I can't believe this is real. But every morning I wake up, and she's still gone. She's not coming back, Nikki. Not after this."

"Hey," I said hopefully. "Maybe she's just trying to scare him."

"Well, she's scaring me," Alicia said.

And me, I thought.

"If that's the kind of person she is now," Alicia went on, "then she's nothing like I thought she was. So either
My mother was not exactly yelling, but very close. “Okay, then—what that means is that you’re not responsible for what matters to me, but I’m supposed to be completely responsible for everything that matters to you.”

“Noooo, that’s not what it means,” my father, who does not know the meaning of normal speaking voice, shouted back at her.

“Well, what else could it mean, Tim?” She gets very queenly at times like these. “You may not want it to mean that, but that’s exactly what it means. You can’t do something and then say it doesn’t mean what it plainly means—what anybody, anybody would say it meant—”

I couldn’t stand it. I couldn’t stand another second of it.

“This is the stupidest argument I have ever heard,” I said, getting up off the floor. “You should just hear yourselves. I hate it when you do this. I just hate it.”

They stopped all right. And then they stood there staring at me.

“Just stop yelling!” I yelled. “You sound like a couple of bratty little kids. You sound worse than we do.”

“Good night nurse, Nikki,” my mother shouted. “Why don’t you just go put yourself right in the line of fire?”
“And we are not yelling,” my father informed me, hollering.
“I mean it,” I warned. “I’m sick of this.”
Jesse materialized in the hall doorway. “You’re waking everybody up,” he informed us. We could hear Sterling howling in his room.
“It’s not my fault,” I told him.
“All of you,” Jesse said calmly.
“Well, excuse me,” my mother said. “Your father and I were just working something out—”
“Oh, that’s a great way of working things out,” I said with awful sarcasm. “That’s a great way to communicate. Thank you for the fine example. Thank you for waking everybody up. Thank you for scaring me to death.”
“Scaring you,” my mother said. “Why would you be scared?”
And then I burst into tears.
“I’ll take care of Sterling,” Jesse said, dematerializing.
“Oh, for heaven’s sake,” my mother said, and gathered me in. “Alicia,” she said quietly, over my head.
“Ah,” I heard my father say.
“You sound like you hate each other,” I wailed into her shoulder.

“No, we don’t,” she said. “We sound like we’re ticked off.”
“Yes, you do,” I said.
“Well, sometimes we do hate each other,” my mother said.
“No, we don’t,” my father said. “I never do.”
I could feel my mother turning to send him a mean look. “But it’s only temporary,” she went on. “You think just because two people are parents, they can live in the same space and never get aggravated? Come here.” She pulled me over to the couch and sat me down. “Here,” she said, offering me a paper napkin, which I used immediately. “You kids fight all the time,” she went on. “Do you hate each other?”
I didn’t say anything, but I was thinking, sometimes.
“So your father and I are supposed to be perfect?”
“Yes,” I said. “You are. And besides, you punish us when we fight.”
“That’s because we’re clearly in charge of you,” my father said, glaring at my mother.
“It’s not like we get mad that often,” she said calmly.
“You don’t ever have to yell,” I muttered.
“Well, actually,” my father said. “Sometimes we do.”
“Yelling is your father’s normal voice,” she reminded me. This is true. My father’s idea of a whisper can be heard
by people in several distant foreign countries.

"But think about it. We never call each other names. We never hit anybody or break anything," my mother said. "It doesn’t happen that often, and when it does, it’s just noise."

"No, it’s not," I said. And I looked up at my dad. "It’s really not."

"It’s really not," Jesse said from the doorway, holding Sterling on his hip.

"Well," my mother said, patting my knee and standing up. "It’s going to happen now and again. You’d think you’d trust us after twenty-three years."

"I’m only eighteen," I pointed out, sniffing.

"Fine," my father said, obviously thinking we were finished. "Eighteen years."

"Why did she leave?" I asked them.

My father sat down.

"We don’t know, Nikki," he said after a minute. "It took us by surprise, too." He put his arm around me. "When you’re young, you think love is one thing. And when it turns out to be harder than it looked, some people give up on it."

"Love is a nice feeling," my mom said. "But more importantly, it’s a thing you have to do, even when you don’t feel like it. I am not going to leave your father. Ever. He’s too good a man. A lot of darned hard work sometimes”—she batted her eyelashes too sweetly—"but ultimately, worth it."

"Sterling’s getting cranky," Jesse said.

"Go put him to bed," my father told him, looking at my mother.

"Are we done, then?" Jesse asked.

"I think we’re done," my father said, getting up.

"Except I never did get my point across," my mother said to my father.

"I’m sure you’ll get back to it," my father answered grimly, taking Sterling out of Jesse’s arms.

"You finished?" my mother asked me.

"I don’t know," I said. "How can I believe you?"

She looked at me. Jesse was still in the doorway, but Dad had taken Sterling down the hall. "You’ll just have to look at my life," she said. "That’s the only proof I have."

It was not the easiest answer. But it helped.

She put her hand against my cheek. "I promise to do my best. I think you know I keep my word."

So that is what I am left with.

My life, hanging on their promise.

Nikki’s mom promises she won’t get a divorce.
Getting to Know my Character

My Character: __________________________

| WHAT DOES YOUR CHARACTER DO? | THIS TELLS ME MY CHARACTER...
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| WHAT DOES YOUR CHARACTER THINK? | THIS TELLS ME MY CHARACTER...
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Getting to Know my Character

My Character: ____________________

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<th>WHAT DOES YOUR CHARACTER DO?</th>
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<th>WHAT DOES YOUR CHARACTER THINK?</th>
<th>THIS TELLS ME MY CHARACTER...</th>
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</tbody>
</table>
Getting to Know my Character

My Character: ____________________

<table>
<thead>
<tr>
<th>WHAT DOES YOUR CHARACTER DO?</th>
<th>This tells me my character is</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Character Running" /></td>
<td>This tells me my character is</td>
</tr>
<tr>
<td>My character</td>
<td>This tells me my character is</td>
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<td>This tells me my character is</td>
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<td>This tells me my character is</td>
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<tr>
<th>WHAT DOES YOUR CHARACTER SAY?</th>
<th>This tells me my character is</th>
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<tbody>
<tr>
<td><img src="image" alt="Character Talking" /></td>
<td>This tells me my character is</td>
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<td>My character</td>
<td>This tells me my character is</td>
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<td>This tells me my character is</td>
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<th>WHAT DOES YOUR CHARACTER THINK?</th>
<th>This tells me my character is</th>
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<tr>
<td><img src="image" alt="Character Thinking" /></td>
<td>This tells me my character is</td>
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<tr>
<td>My character</td>
<td>This tells me my character is</td>
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<tr>
<td></td>
<td>This tells me my character is</td>
</tr>
</tbody>
</table>
Name: ______________________
(Level 1)

Getting to Know my Character

My Character: ______________________

My character ________________
______________________________.

My character SAYS ________________
______________________________.

My character THINKS ________________
______________________________.
Open-Mind Narrative

Directions: Choose a character from the story. Refer to your graphic organizer to help you gather information about your character. Write a paragraph from the POINT OF VIEW of your chosen character. Write as if you are the character.
Open-Mind Narrative

Directions: Choose a character from the story. Refer to your graphic organizer to help you gather information about your character. Write a paragraph from the POINT OF VIEW of your chosen character. Write as if you are the character.
Open-Mind Narrative

Directions: Pretend you are one of the characters from *Slumming*. Choose the same character you used in your graphic organizer. Fill in the sentence frames as if you were the character.

I feel __________________________ because _______________

______________________________ . I

said __________________________

because ________________________ . I

__________ (action) because ________________

______________________________ .

I think __________________________

because ________________________ .

I will __________________________ because ________________

______________________________ .
Open-Mind Narrative

Directions: Fill in the blanks. Pretend you are a character from the book.

1. I think ____________________________

2. I said ____________________________

3. I (action) ____________________________
Open-Mind Narrative

Directions: Fill in the blanks. Pretend you are a character from the book.

1. I think ________________________________

2. I said ________________________________

3. I (action) ________________________________
Modified Lesson Plan Reflection - Lesson #2

The second lesson in my unit continues to utilize many Sheltered Content Strategies for ELL learners. The strategies used in lesson two include using gestures, modeling, using modified text, checking for understanding and the use of graphic organizers.

Teacher modeling was central to much of this lesson. The lesson called for the teacher to model the use of the graphic organizer as well as using the graphic organizer to help with the students’ narrative writing.

Gestures were used when explaining the objective of the lesson. Students were asked to pay attention to the actions, thoughts and dialogue of the characters. Stating the objective was paired with gestures to enhance student understanding.

Modified text was used for levels 1-4 students to help them engage with the text with greater understanding. Level 1, 2 students were presented with an alternative text that highlighted the main idea and events of the chapter. Level 4, 5 students were provided with the original text with summary sentences written in the margins.

Graphic organizers were also employed as a pre-writing strategy. Students worked independently or with a partner to complete a graphic organizer about a character’s thoughts, actions and dialogue. Students were then able to take information from the graphic organizer to help frame their point-of-view writing assignment.
Finally, students were checked for understanding through an informal activity at the end of the lesson. To assess their ability to take on the point-of-view of a character and to think as if they were the character they were asked to respond to sentence starters. (I think, I feel, I want…) This informal assessment is motivating for the students and informative for the teacher. To be able to respond in the first person from the point-of-view of a character allows the teacher to assess if the student has made a connection to that character and if he/she was able to make inferences about a character.
Lesson 3
Lauren Canalori
TSL 518
Lesson #3- Objectives Expressed with Performance Indicators
Unit Title: Getting to know the Characters in Slumming- end of unit assignment

<table>
<thead>
<tr>
<th>Content Objectives:</th>
<th>Language Objectives:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. SWBAT synthesize information and evidence from Slumming to describe the metamorphosis of a chosen character.</td>
<td>1. SWBAT write an expository essay to inform, explain and support how and why their chosen character changed in the book. 2. Students will orally present their writing to their classmates.</td>
</tr>
</tbody>
</table>

Performance Indicators:

<table>
<thead>
<tr>
<th>Domain/Topic</th>
<th>Bridging: 5</th>
<th>Expanding: 4</th>
<th>Developing: 3</th>
<th>Beginning: 2</th>
<th>Starting Up: 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaking, Writing: Character Metamorphosis</td>
<td>Independently compose an expository essay consisting of 8-10 sentences and orally present writing to class.</td>
<td>Independently compose an expository essay consisting of 5-7 sentences and orally present writing to class.</td>
<td>With a partner compose an expository essay using sentence frames for support and orally present writing to class.</td>
<td>With a partner compose an expository essay using sentence frames for support and orally present writing to class.</td>
<td>With a partner complete fill in the blank sentences and orally present sentences to the class.</td>
</tr>
</tbody>
</table>
Content-Based Instruction Unit- Functional/Notional Chart Lesson #3

<table>
<thead>
<tr>
<th>Function</th>
<th>Situation</th>
<th>Expressions</th>
<th>Words</th>
<th>Grammar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Synthesize</td>
<td>Evidence from book to support character</td>
<td>1. In the beginning...</td>
<td>(1)</td>
<td>- Proper nouns</td>
</tr>
<tr>
<td></td>
<td>metamorphosis.</td>
<td>2. In the middle...</td>
<td>- Sam was a football player focused on school.</td>
<td>- Adjectives</td>
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<td></td>
<td></td>
<td>3. In the end...</td>
<td>- Nikki was worried about being popular at school.</td>
<td>- Clauses</td>
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<tr>
<td></td>
<td></td>
<td>4. It was significant when my character (4a) because (4b).</td>
<td>- Alicia was sad her mom left the family.</td>
<td>- Verbs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5. After (5a) happened my character was (5b).</td>
<td>(2)</td>
<td>- compound sentences</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6. My character changed from (6a) to (6b) because ...</td>
<td>- Sam realizes Tia has a difficult life.</td>
<td>- Transitional phrases</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Alicia follows around Morgan.</td>
<td>- Pronouns</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Nikki spends time working on science project with Brian.</td>
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<td></td>
<td></td>
<td></td>
<td>(3)</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>- Sam learns Tia's secret and has to make a difficult decision.</td>
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<td></td>
<td></td>
<td></td>
<td>- Nikki realizes how much she enjoys Brian's company.</td>
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<td></td>
<td></td>
<td>- puts herself in danger with Morgan.</td>
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<td></td>
<td></td>
<td></td>
<td>(4a)</td>
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<td>- said, thought, did</td>
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<td></td>
<td></td>
<td></td>
<td>(4b)</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>- her life changed</td>
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</tbody>
</table>
- he had to decide how to help Tia.
- she was faced with violence
  (5a)
- Tia was taken from her home
- Alicia was faced with violence from Morgan
  (5b)
- devastated
- conflicted
- confused
- sad
- scared
  (6a)
- confident
- sad
- devasated
- worried
- introverted
- confused
  (6b)
- calm
- at peace
- thoughtful
- friendly
Lauren Canalori

TSL 518

June 29, 2011

Content-Based Instruction Unit Introduction- Modified Lesson #3

NOTE: THIS LESSON IS SCHEDULED TO BE DELIVERED AFTER THE BOOK HAS BEEN FINISHED. IT IS A CULMINATING ACTIVITY THAT BUILDS ON THE WORK THE STUDENTS HAVE BEEN DOING WITH THE CHARACTERS FROM SLUMMING.

- Preparation

1. Before beginning the lesson post the content and language objectives on the board. Make sure student desks are grouped into groups of 4 for peer support and interaction.

- Building Background Knowledge

Activity #1:

1. Read the content and language objectives for the lesson. After reading the objectives state: “We have learned a lot about all the characters during our reading of the book. Let’s think about how Alicia, Nikki and Sam have changed throughout the book. They started out wanting to change other people but I am thinking they are the ones that did the changing.”

2. Write the statement on the board: Sam, Nikki and Alicia went through a metamorphosis (or change) in the book.

3. Ask students to turn and talk about this statement. Pair level 4, 5 students with Level 1, 2, and 3 students for the turn and talk.

4. Ask for students to share what they talked about to the whole class.

5. Directly state: “When a character goes through a change they are called a dynamic character. Nikki, Sam and Alicia are dynamic characters because they go through a change in the story.”

6. On the board write: **dynamic character = CHANGE or METAMORPHOSIS** in order to provide visual reinforcement of this concept.

7. Tell the students they are going to think deeper about the change Nikki, Alicia and Sam have undergone. They will work in small groups to talk about and complete the sentence frames in the graphic organizer. (Make sure students are in heterogeneous groupings for this activity- mixed level 1, 2, 3, 4) (see **Character Metamorphosis Graphic organizer** on pages 72-74)
8. Pull level 5 students for instructional conversation. Use the following questions as guiding questions for the group. The instructional conversation will challenge level 5 students to extend their thinking and produce extended talk.

- On page 189 Sam's mother says to him, "You are not a bad person because you have a good life. It isn't bad or irresponsible to be happy. There's a lot of unhappiness in the world- but just because you are happy, that doesn't mean you're cheating." Why do you think Sam needed to hear these words from his mom? How do they relate to the change he is experiencing at the end of the book?

- As Nikki and Brian are finishing their science project Brian invites her to come over to his house again sometime. How does this invitation help you understand how their friendship has changed?

- On page 226 Nikki says, "Well. I suppose all's well that ends well. And, really, this has not been such a bad ending. Tonight I saw Alicia furious, her father happy, and I heard Sam laugh. I'd say things are looking up." How does this quote speak to the metamorphosis of the 3 main characters?

- **Expository Writing Assignment**

  1. Tell students they are going to write about the metamorphosis, or change, of one of the characters in the story.

  2. On the board write the steps students should follow to complete the writing assignment:

   - **Choose a character.**
   - **Think about how the character was at the beginning of the story.**
   - **Think about what happened to the character that was important.**
   - **Think about how the character changed as a result of these important events.**
   - **Ask yourself how they character was different at the end of the story.**
   - **Find actions, quotes or expressed thoughts of the character to help support the change you are writing about.**

  3. On a word wall post language models to help students with their writing. Include the following.

   - In the beginning of the story...
   - In the middle of the story...
   - It was significant when ________ said __________ because...
   - It was significant when ________ (ed) because...
   - It was important when ________ thought ________ because...
   - After ________ happened ________ was...

  4. Students complete their writing.
- Level 5 students independently compose an expository essay of 8-10 sentences. (see Character Metamorphosis on page 75)
- Level 4 students independently compose an expository essay of 5-7 sentences. (see Character Metamorphosis on page 75)
- Level 2, 3 students work with a partner to complete an expository essay with sentence frames for support. (see Character Metamorphosis on page 76)
- Level 1 students work with a partner to complete fill in the blank sentences. (see Character Metamorphosis on page 77)
- ALL students will orally present their writing to the class. Level 1, 2 students should practice reading with a partner before sharing whole class.

➤ Assessment
1. Students written work/ oral presentation should be assessed based on performance indicators.
2. For level 4, 5 students on an exit slip ask the following question: Think about the character you just wrote about. If you were friends with that character what advice do you think they could give you about friendship and how to treat people?
Character Metamorphosis Graphic Organizer

Think about Sam, Nikki and Alicia and how they changed in the book. Work with a partner to complete the graphic organizer.

Sam chooses Tia

because he thinks he can change her dark, secret personality.

He thought he could change Tia by

He learned

Sam is the one who changed because

Nikki chooses Brain

because she thinks she can change him from a science nerd to Mr. Cool.

She thought she could change Brian by

______________________________

______________________________

She learned __________________

______________________________

______________________________

Nikki is the one who changed because

______________________________

______________________________
Alicia chooses Morgan

because she thinks he can change his bad-boy reputation.

She thought she could change Morgan by

__________________________
__________________________.

She learned __________________
__________________________
__________________________.

Alicia is the one who changed because

__________________________
__________________________
__________________________.
CHARACTER METAMORPHOSIS

Write about how and why your character changed.

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________
CHARACTER METAMORPHOSIS

Write about how and why your character changed.

My character: ______________________

At the beginning of the story ___________ was

_____________ because _______________

____________________________________. At the end of the story ___________ was ______________

because ________________

____________________________________.

__________ changed because ________________

____________________________________. I know he/she changed because ________________

____________________________________.
CHARACTER METAMORPHOSIS

Write about how and why your character changed.

1. My character is ________________.

2. In the beginning of the story my character felt

______________.

3. At the end of the story my character felt

______________.

4. My characters feeling changed from __________ to

___________ because __________________________

___________________________________________.
Modified Lesson Plan Reflection- Lesson #3

The final lesson in the Slumming unit made use of numerous Sheltered Content Strategies. Some of the strategies used were turn and talks, the use of instructional conversations, utilizing word walls to post language models, activating background knowledge and challenging students to produce extended talk.

Turn and talks were used to increase student to student interaction. For the turn and talks incorporated into the lesson students were grouped heterogeneously. Students with higher language proficiencies were paired with children with lower proficiencies. This enabled the students with more language to serve as models and allowed students with lower language skills to “rehearse” their answers in a safe, supportive environment.

To “push” the cognition of level 5 students an instructional conversation was incorporated into lesson three. Before students were asked to complete their expository writing they were given the opportunity to process some of the information through an instructional conversation about some of the dialogue in the book that provided evidence about character change. The instructional conversation along with an exit slip for level 4 and 5 students provides an opportunity to challenge students to produce extended talk.

The use of a graphic organizer at the beginning of the lesson allowed students to synthesize much of what they had learned about the three main characters. In small groups students are able to discuss the metamorphosis of Nikki, Sam and Alicia using the graphic organizer to frame their thinking.
Finally posting language models on a word wall provides the language support some of the students with less language proficiency need to be successful in meeting the content and language objectives of the lesson.
Checklists
Write the page numbers and any other identifying features to identify those parts of your lessons that employ the following strategies.

<table>
<thead>
<tr>
<th>SHELTERED STRATEGIES</th>
<th>Lesson 1</th>
<th>Lesson 2</th>
<th>Lesson 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Contextualize Lesson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I. A. Build and Activate Background Knowledge</td>
<td>Pg. 10/13</td>
<td>Pg. 41</td>
<td>Pg. 60/72-74</td>
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Lauren Canalori
TSL 518
July 2011

**Final Reflective Narrative**

I started my teaching career eleven years ago in Boston, Massachusetts. During the eight years I taught at the Renaissance School I taught third and fourth grade to a population of children that were mostly African-American. I encountered few ELLs.

Three years ago my husband and I relocated our family to Connecticut. After our move I was hired to teach fourth grade at the Fair Haven School in New Haven. During the first few weeks of the start of the school year I was given a list of students who were identified ELL learners. The list contained the names of the majority of my students. They entered my room in the fall and I worked hard to teach them, to differentiate instruction and to meet their needs as learners. I was provided with no training or professional development as to strategies that would support the ELLs in my classroom. So, I read articles and sought out the advice of fellow teachers that had been at Fair Haven for years. I never seemed to find a set of strategies to add to my teaching toolbox that made me feel as if I was meeting the needs of the ELLs in my classroom.

It was a frustrating time. The frustration compounded itself during CMT time. My ELLs (many of whom had just exited a bilingual classroom) were expected to perform at proficient levels on the test.

The next year I was asked to become the literacy instructional coach at Fair Haven. The position offered me a new opportunity professionally. When I accepted the position I had one
huge concern. I knew I would be able to support teachers in their ability to deliver effective literacy instruction. What I didn’t know was how to help teachers move our ELLs.

This year I will be entering my third year as part of the leadership team at Fair Haven. Fair Haven is an amazing place with a strong administration and a dedicated group of teachers. Our population is close to sixty percent ELLs and we are the new home to the newcomer center for the New Haven Public Schools. Last year we housed students from all over the world with all language proficiency levels. I attempted to support teachers with meeting the needs of our “newcomer” students. My frustration mounted as I often felt like I never had the answers. Teachers were frustrated and I was frustrated.

TSL 518 has finally given me the tools for my teaching “toolbox.” When I enter classrooms in the fall to support effective instruction I now feel able to also support effective instruction for our ELL learners.

One of my goals for this school year will be to increase the interaction happening in classrooms. Student discourse that is supported and intentionally planned needs to be part of every lesson, every day. When teachers talk less, student language grows and strengthens. Incorporating turn and talks, wait time, the opportunity to process and clarify in a student’s native language and supportive groupings can make a difference to many students at Fair Haven.

The need to build background will also be a focus for me this upcoming school year. The idea that half of an effective lesson can be building background is a concept I was certainly share with the teachers I support. Using visuals, photos and other realia can provide cultural and linguistic support to ELLs as well as allow them to make connections to the new learning they are encountering.
Modifying text and using graphic organizers before reading are also important strategies I will use in my teaching and coaching. By modifying text and providing support through the use of graphic organizers the content becomes comprehensible to all students. This past year our level 1 and 2 students at Fair Haven were often marginalized during instruction. Teachers lacked the strategies to make input comprehensible to students with low language proficiencies. As a result students at lower language levels were often placed on the computer during times of the day when teachers believed there was no value in including students as part of the class. As part of my coaching I will now be able to insure that teachers understand how to modify text, use graphic organizers effectively and scaffold instruction for our ELLs.

TSL 518 has been a powerful class in my professional life. It has equipped me with strategies that will help the ELLs in Fair Haven progress and grow as learners. The class has provided me with resources and research to share with teachers and other professionals at my school. I now feel able to be an advocate for the ELLs at Fair Haven- an advocate they deserve and need.
Original Lessons
Lesson Plan #1: Slumming

Objective: SWBAT use language to describe characters and the personalities of those characters in Slumming.

Direct Instruction:

1. Entrance slip- Ask students to record on a sheet of paper 3 words that they would use to describe themselves and their personalities.
2. Have students turn and talk about the words they used to describe themselves and why they made the choices they did.
3. Whole group share- How do we generate words to describe ourselves? What about us do we use to find the “right” words to describe ourselves?
4. Directly state that readers use the actions, thoughts and dialogue of characters in order to generate adjectives to describe the character(s) and the personalities of the character(s).
5. Invite students to record in the A-Z chart words they would use to describe Alicia, Nikki and Sam at this point in the story. Tell them to include words that describe the characters and the personalities of the characters.

Guided Practice:

1. As the class listens to chapters 3-5 ask them to add words to the word bank they have started.

Closure:

1. Have students turn and talk about the words they added as they listened to chapters 3-5.
2. Whole group share.

Independent Practice:

Invite the students to think of the list they started today as a portable word wall. Ask them to continue to add to the list as we continue to read the book.

Assessment:
1. Look at the adjectives the students are able to generate independently.
2. Listen to the conversations and how the students are able to explain/defend the adjectives they have chosen.
A-Z Adjectives

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<td>K-L</td>
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<td>S-T</td>
<td>U-V</td>
<td>WXYZ</td>
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Lesson Plan #2: Slumming

Objective: SWBAT “get inside” a character’s head in order to understand that character’s point of view and defend that character’s actions or positions.

Direct Instruction:

1. Entrance slip- Ask students to record on a sheet of paper which character they can most relate to at this point in the book and why.
2. Have students turn and talk about their writing.
3. Whole group share- What character did you write about? Why?
4. Directly state that readers need to “get inside” the character heads in order to understand the character, their actions, point of view and positions in order to ultimately understand/ comprehend the book better.
5. Pass out the It’s All About Point of View graphic organizer.
6. Complete the organizer on the overhead with the students for Tia’s mother.
7. Invite the class to “get inside” the characters’ heads as they read chapters 5 and 6.

Guided Practice:

1. After reading have the students work cooperatively on the graphic organizer.

Closure:

1. Whole group share.

Independent Practice:

Invite the students to continue to “get inside” each of the characters’ heads and to add new information to the graphic organizer.

Assessment:

1. Completion and quality of thought in graphic organizer.
2. Listen to the conversations and how the students are able think/ discuss about the characters and their actions.
Lesson Plan #3: Slumming

Objective: SWBAT know how to analyze and describe the metamorphosis of a character.

Direct Instruction:

1. Entrance slip- QUICK WRITE- Write about a situation or a time in your life that caused a metamorphosis, or change, in you.
2. Whole group share- Share your metamorphosis.
3. Directly state that the events in a book along with the problem and solution often cause changes in a character. We can call that change a metamorphosis. Understanding HOW and WHY a character changes leads to a deep understanding of the story and its theme.
4. Show students the graphic organizer and complete parts whole class.

Guided Practice:

As the class listens to chapters 7 and 8 invite them to continue to look for evidence to support the changes the characters are undergoing.

Closure:

1. Have students turn and talk about their graphic organizer.
2. Whole group share.

Independent Practice:

As the book is completed, students will continue to take notes/ add to their graphic organizer about the metamorphosis of the characters.

Assessment:

1. Look at graphic organizer and the “thinking” the students are showing on the paper.
2. Listen to the conversations and how the students are able to explain/ support the evidence from Slumming that supports the changes of the characters.