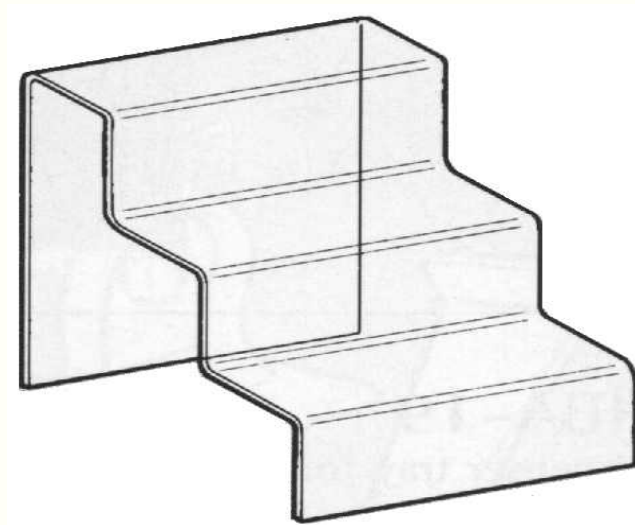


# TIERED ASSIGNMENTS



## A Foundational Approach

Kristina Doubet

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# Tiering



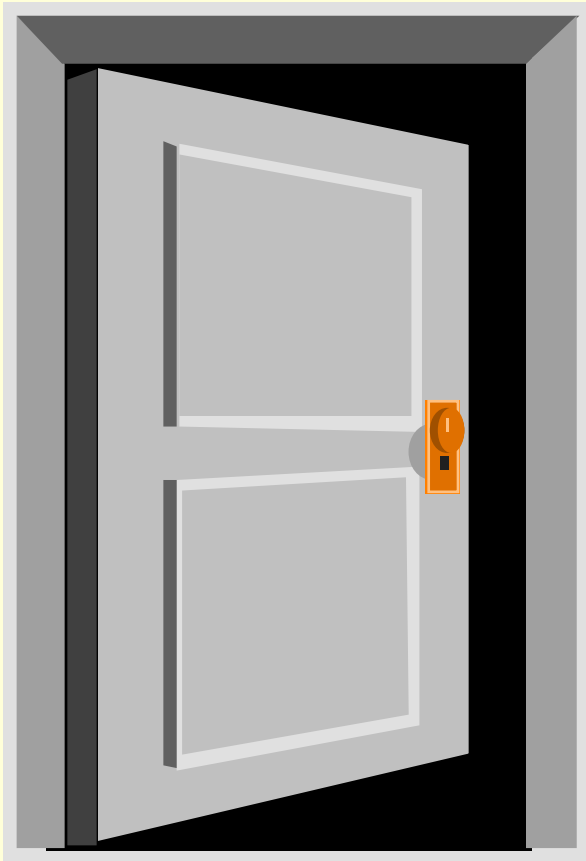
- Is a *form* of differentiation
  - Is differentiation according to readiness
  - Uses groups based upon students' *readiness* for a particular task
  - Is driven by pre-assessment.
- Is NOT the only kind of differentiation, although it is foundational.
  - Is NOT locking students into “ability boxes” because groups are *flexible* and vary according to the task

# Tiering...

1. Selects learning goals
2. Pre-assesses students' grasp of those goals
3. Designs several equally respectable tasks...
  - ...to meet those same learning goals
  - ...with varying degrees of challenge and support
4. Infuses challenge and support into the task's
  - **Content** – The “stuff” you want to teach  
*and/or*
  - **Process** – What you do with that “stuff”  
*and/or*
  - **Product** – How students demonstrate knowledge of “the stuff”

**Key Principle: Tiering relies on information gathered about students' readiness to deal with specific KUDS.**

**One way to gather this information....**



<p><b>EXIT CARDS</b></p> <hr/> <hr/> <hr/> <hr/> <hr/>
--

# EXIT CARDS

**Exit Cards** (AKA "Tickets To Leave") are used to gather information on student readiness levels, interests, and/or learning profiles.

- ✓ The teacher hands out index cards to students at the end of an instructional sequence or class period. The teacher asks the students to respond to a pre-determined prompt on their index cards and then turn them in as they leave the classroom or transition to another subject.
- ✓ The teacher reviews the student responses and separates the cards into instructional groups based on preset criteria.

# EXIT CARD GROUPINGS

**Group 1**

Students who are struggling with the concept or skill

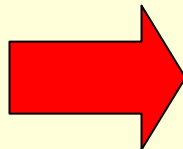
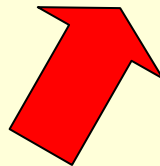
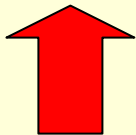
**Group 2**

Students with some understanding of concept or skill

**Group 3**

Students who understand the concept or skill

**Readiness Groups**



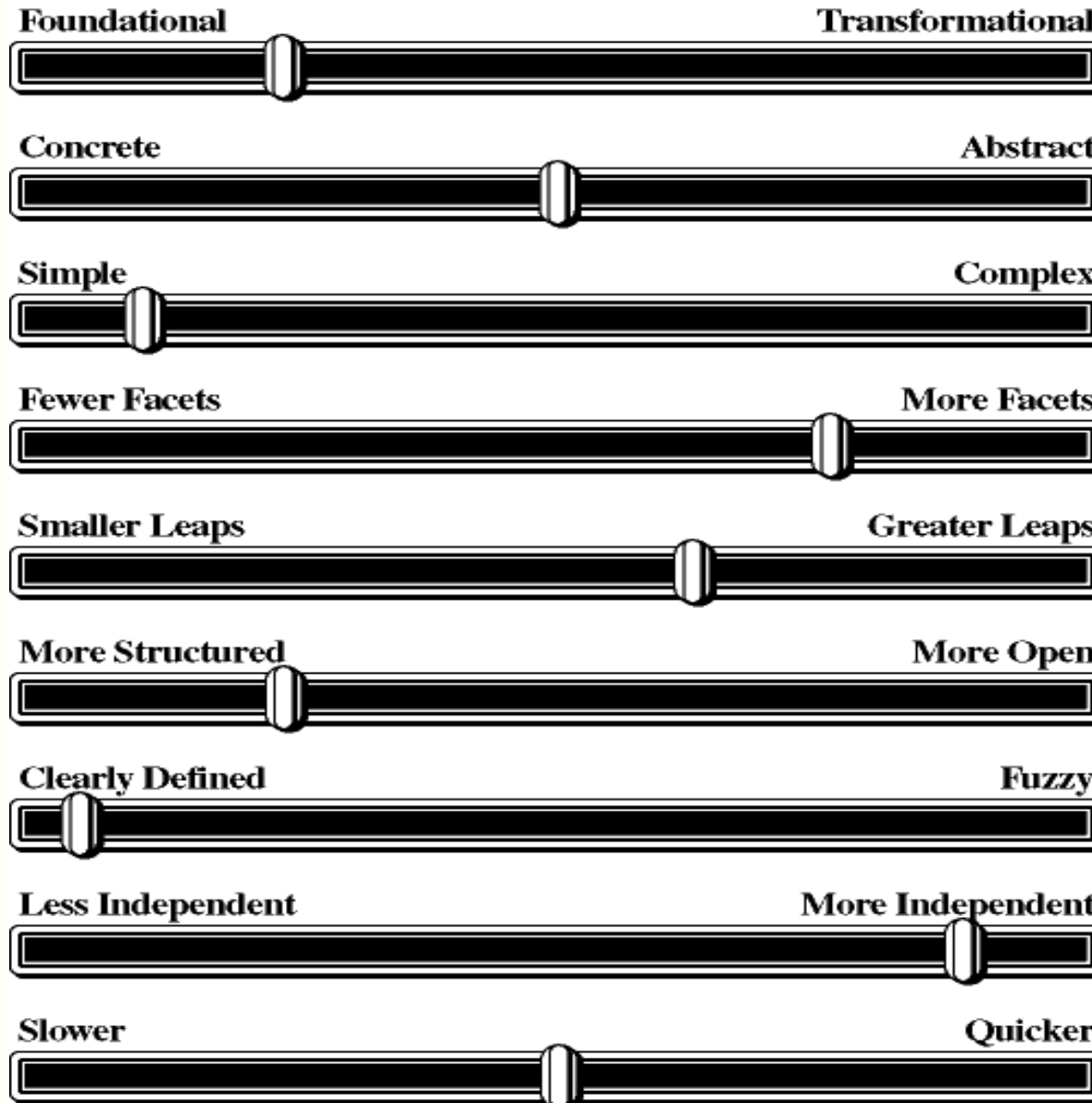
# Exit Cards: British Literature

Name:

---

- What is a “conceit”?
- Briefly explain the “conceit” apparent in “The Flea”
- In what other works that we’ve read did you notice a “conceit”?

# The Equalizer





# Example – Grade 7 English

- Topic: Persuasive Writing
- Know: Different argumentative and persuasive techniques
- Understand: An argument's effectiveness is determined by the appropriate nature of its techniques, as well as by its delivery and intended audience.
- Do:
  - Analyze the use of persuasive techniques
  - Use persuasive techniques in writing

END

# Procedure

- Pre-assessment:
  - “Describe 5 techniques people use to persuade others to believe their point of view.
  - Then, use, under line, and label at least 3 of these in a short paragraph in which you attempt me to convince you to assign less homework.”
- Use Pre-assessment to form two groups:
  - Group A: Those who struggle to articulate the description and use of techniques
  - Group B: Those who have a handle on the description and use of techniques

*\*NOTE: The number of tiers you will need will be determined by the patterns arising from the pre-assessment data*

# Procedure

- Full Group:

- Read the book, *Don't let the Pigeon Drive the Bus*.
- Discuss – in general terms – the effectiveness of the pigeon's arguments
- Give Notes: Persuasive techniques

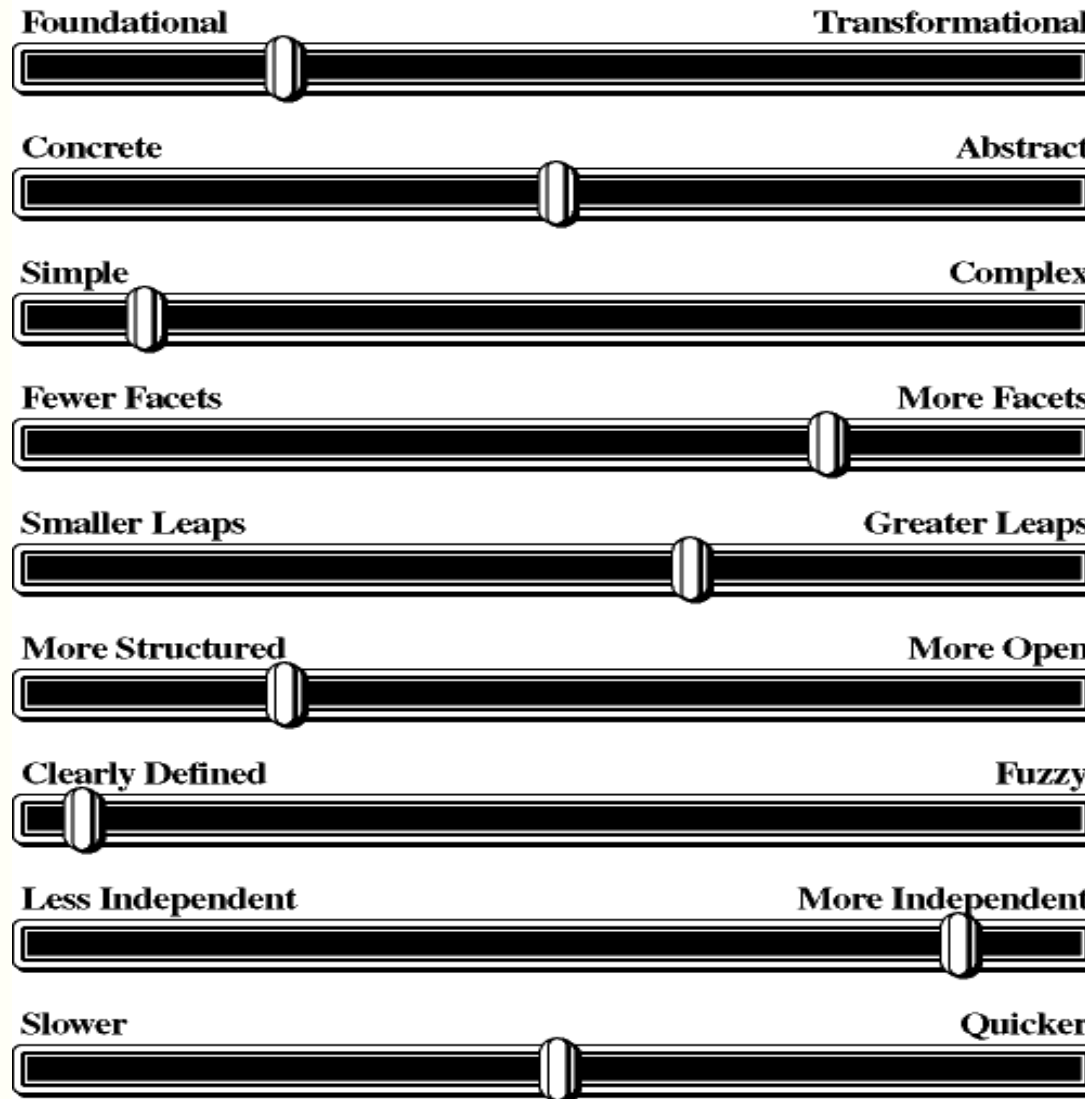
- Groups:

- Group A: Work with a new Pigeon book – *Pigeon Finds a Hot Dog* – to determine the techniques the chick uses, how effective they were and why, and what he may have done differently.
- Group B: Using a series of Calvin and Hobbes cartoons, determine the techniques he uses, how effective they were and why, and what he may have done differently (Task card)

***Don't Let the Pigeon Drive the Bus***  
***By Mo Willems***

# What's the Rationale?

## The Equalizer



# Procedure

- Groups share findings (full group, mixed small groups or mixed pairs) and discuss:
  - The overlap of techniques used by both Pigeon and Calvin
  - Which techniques show a pattern of effectiveness/ineffectiveness?
- *INTERDEPENDENCE is KEY!*

# Follow-Up

## ALL:

- Read Andy Rooney's piece, "America the Not-so-Beautiful." Determine the persuasive techniques he uses, how effective they were and why, and what he may have done differently.
- Write your own persuasive piece about a school issue of your choice. Identify your audience and select what you believe to be effective techniques to convince this audience. Incorporate these techniques into your piece. Include a "key" describing the techniques you used and why you chose them.

# Let's Reflect...

- Is the *content*, *process*, or *product* aspect of this task differentiated?
- Are tasks equally respectful?
- Is proper support/challenge provided?
- What could have been added to increase support or ascend challenge?
- How else could we have differentiated this assignment?



# Other Options

- Support for non-readers in Rooney's piece (recordings; G.O.s, pair/group readings; read aloud)
- Differentiated readings (reading level)
- Differentiated assignments – All demonstrating mastery of K-U-D's :
  - Essay
  - Children's book (Maybe a sequel: *[Don't] Let Pigeon Drive the Big Rig!*)
  - Comic strip
- Adjusted rubrics

# ZOOM!

As you “watch” this book, be thinking of a concept or big idea that you see emerging.

# *Zoom!* activity description

- Think about a lesson that you might teach your students centered around this concept.
- What would you want students to **know**, **understand**, and be able to **do** as a result of this lesson? Write these out.
- Where might students be in their readiness for this lesson? Describe some patterns.
- How might you tailor one or more of your K,U,D's to accommodate those readiness patterns?

# Simple Strategies for Differentiating by Readiness

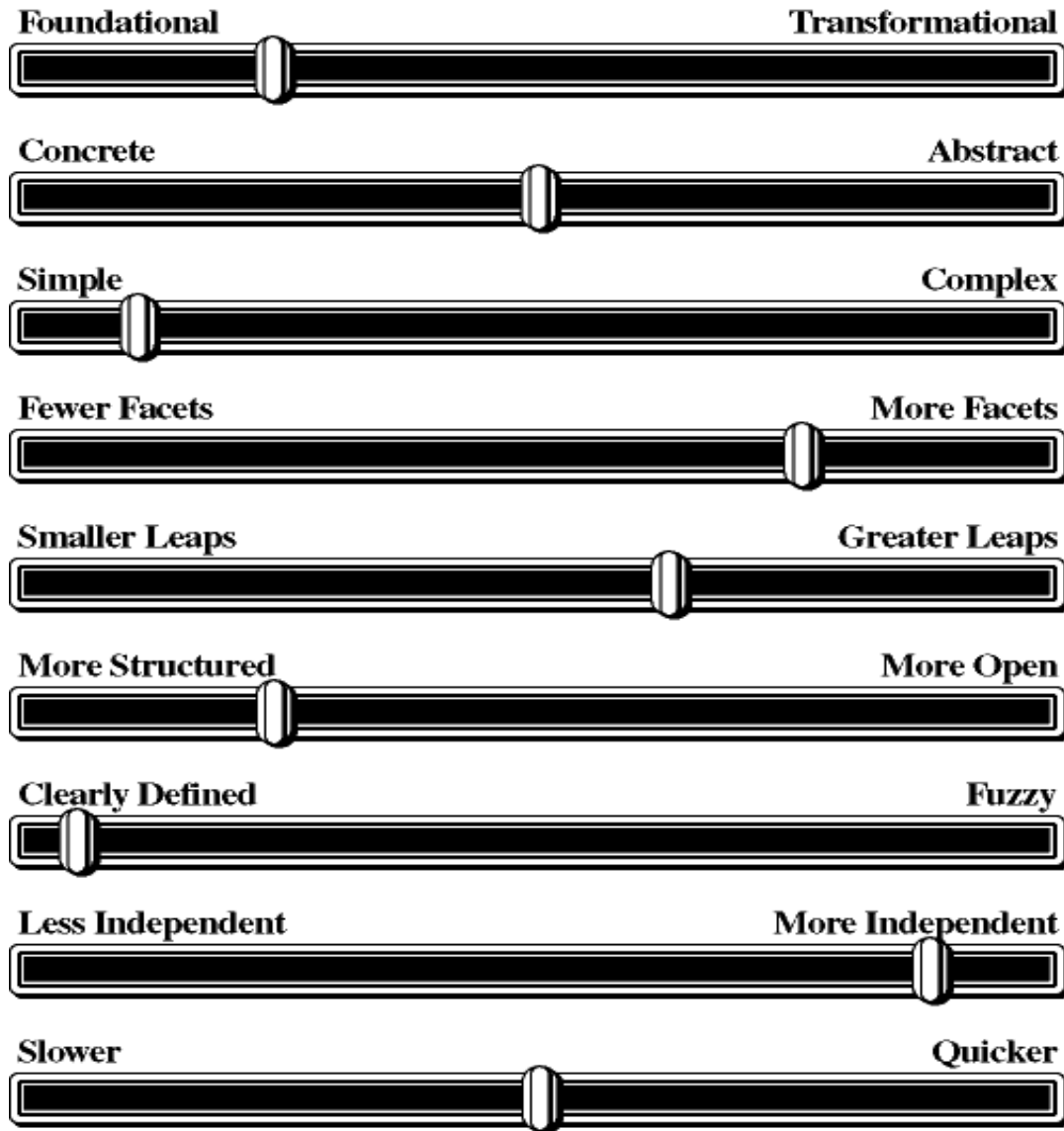
## **For Struggling Students**

- Level: Provide more accessible readings/materials (level, vocabulary, form, etc.) on same topic; use recorded readings
- Structure: Provide highlighted texts; Utilize graphic organizers to direct reading and problem solving
- Complexity: Enhance the degree of structure in an assignment that will guide them through the various steps necessary to reach a well-specified goal (same goal as rest of the class).
  - “Chunking” – giving students only one facet/step of the assignment at a time
  - Graphic organizers – Assist planning and self-checking at each phase of an assignment

## **For Advanced Students**

- Level: Provide more expert-like readings/materials (level, vocabulary, form, etc.) on same topic
- Pace: Ask students to examine author/innovator-information or a similar piece/problem and to look for connections or patterns
- Creativity: Provide more open-ended assignments – give students room to experiment with how they want to go about reaching a well-specified goal (same goal as rest of the class).
- Complexity – Increase level of complexity of an assignment
  - English: “*Fragments and Run-ons*” Advanced students may be asked to work with coordinating conjunctions to combine or restructure sentences OR they may be asked to examine a piece of fiction for these errors and theorize why they are “acceptable” in this context.
  - Math – Advanced students work to discover multiple means of solving a problem or to create concrete models to articulate/represent the abstract principles behind a mathematical concept (NRC, 2000).

## The Equalizer



Source:

Tomlinson, C.A. (1999). *The differentiated classroom: Responding to the needs of all learners*. Alexandria, VA: ASCD.

# TIERED ASSIGNMENTS

A Marketing Example

# Example – Marketing

- Topic: “Selling” new technology
- Know: Different scientific advancements; advertising techniques, CBA
- Understand: An advertisement’s effectiveness is determined by the appropriate nature of its techniques, as well as by its appeal to its audience.
- Do:
  - Analyze the use development of a technology over time
  - Analyze CBA of said technology
  - Hypothesize this technology’s pros/cons to the public
  - Develop a campaign that focuses on the pros and appeals to audience’s needs

# Marketing

(Adapted from work by David Locascio and Vance Lynch)

- Pre-assessment:
  - “Describe 5 techniques people use to persuade others to believe their point of view.
  - Then, use, underline, and label at least 3 of these in a short paragraph in which you attempt me to convince you to assign less homework.”
- Use Pre-assessment to form two groups:
  - Group A: Those who struggle to articulate the description and use of techniques (CBA)
  - Group B: Those who have a handle on the description and use of techniques (CBA), but do not effectively communicate their arguments
  - Group C: Those who have a handle on the description and use of techniques (CBA), AND who effectively communicate their arguments



# Group 1- (low):

## *Genetically modified foods*

Prepare a 3-part presentation

- A timeline showing the development of this technology,
  - a cost-benefit analysis of food modification,
  - and a "GM Menu."
- Create a series of TV commercials trying to convince the audience to buy genetically made food over the "real stuff."

# Group 2- (medium):

## *Cloning*

- Prepare a 3-part presentation
  - A timeline showing the development of this technology,
  - a cost-benefit analysis of cloning,
  - and an extrapolation of future possible developments in cloning.
- Create a commercial made 50 years from now advertising a product that makes use of cloning technology in some way.

# Group 3- (high):

## *The Human Genome Project*

### Prepare a 3-part presentation

- A timeline showing the development of this project,
- a cost-benefit analysis of the HGP,
- and a series of video or print advertisements that might be found in the future if advancements gained through the project are allowed to be marketed.

## Day 1 Lesson Plan

### *An Introduction to Measurement*

#### Objectives:

**As a result of this lesson, students will KNOW...**

- ... the instruments used to measure length (ruler)... and weight (scale)
- ...the difference between nonstandard and standard units of measure
- ...examples of both nonstandard and standard units of measure

**As a result of this lesson, students will UNDERSTAND...**

- ...that we use measurement to describe things
- ...that standard units of measurement help us communicate with others

**As a result of this lesson, students will BE ABLE TO ...**

- ...use problem solving, mathematical communication, mathematical reasoning, connections, and representations to...
  - ...compare objects in terms of standard and nonstandard units of measurement.
  - ...describe the benefits of using nonstandard and standard units of measurement

#### Materials Needed:

- Children's book, *How Big is a Foot?* by Junko Morimuto
- Individual square-inch units – class set
- Rulers (class set of “primary rulers,” 3 foot-long rulers, and one yard-long demo. ruler)
- Balance scale and weights
- Paper clips – both small and large
- A light toy or object that could be weighed with paper clips (e.g., a pencil)
- Activity Sheets (attached)

<i>Steps in Lesson</i>	<i>Comments</i>
<ol style="list-style-type: none"> <li><b>Full-group:</b> Begin reading aloud the book, <i>How Big is a Foot</i>. Stop reading on page 12, where the chief carpenter tells the apprentice, “The bed must be three feet long to be big enough to fit the queen.”</li> <li>Stop reading and tell students that they are going to have the chance to measure how long a bed must be to fit the class queen (or king). Pick a student (possibly the “leader for the day”) to be the reigning queen (or king) and ask this student to lie down on the floor. Then, ask several students with different foot sizes to measure how <b>long</b> and how <b>wide</b> the bed must be. [<i>Hint: Use masking tape to mark where students should begin and end measuring</i>].</li> <li>Write results for each student's measurements on the board.</li> </ol>	<p><i>Make sure you choose a student with relatively large feet and one with very small feet. If you select three volunteers, the third should have average-sized feet.</i></p> <p><i>This is also a good time to introduce the concepts of “length” and “width.” Explain these terms as you obtain and record measurements.</i></p>

<i>Steps in Lesson</i>	<i>Comments</i>
<p>4. Discuss results and ask students to predict what will happen next in the book. If needed, draw attention to the illustration which portrays how small the apprentice is.</p>	<p><i>You may need/want to read the next two pages and ask for students to refine their predictions.</i></p>
<p>5. Continue reading the book. Stop with the question that asks, “Why was the bed too small for the queen” and ask for student responses. Draw attention to the nonstandard foot sizes of the three students who measured the queen in step 2.</p>	<p><i>This is a good place to introduce the concept of “<b>nonstandard</b>.”</i></p>
<p>6. Finish reading the book and ask students how we can know the standard foot size in real life. Use a ruler to show what a standard foot size is. Explain that almost everyone in the United States understands that this is a foot and can communicate with each other because of that.</p>	<p><i>Refer to pre-assessment results: All students are familiar with the ruler, although only some students have a grasp on how to use it. As such, all students should be able to contribute to this discussion on some level. Select students strategically to answer questions based on the pre-assessment results.</i></p>
<p>7. Demonstrate how this <b>standard</b> unit of measurement enhances communication. <b>Do this by asking three students to again measure the queen using the ruler</b> [Use same masking tape landmarks]. Record results on the board, and discuss how they are the same, whereas the former nonstandard unit gave different results.</p>	<p><i>You will most likely have to assist students in rounding to the nearest foot during this process. You should select at least one student from the high-readiness group to measure the king or queen in terms of feet and inches.</i></p>
<p>8. Tell students that they will now have the chance to practice with standard units of measure for length – inches. Use the giant ruler to show students that they will begin using the ruler at “zero” (where the red arrow is pointing.” Tie this in to the number line, and draw students’ attention to it on the wall.</p>	<p><i>You may want to distribute several primary rulers and ask students to imitate what you are doing on the board.</i></p>
<p>9. Distribute differentiated assignments accordingly and allow them to begin work:</p>	

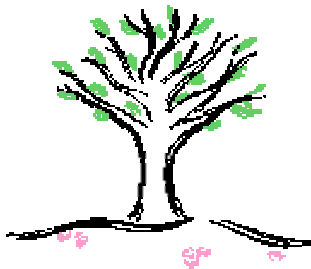
<i>Steps in Lesson</i>	<i>Comments</i>
<p><b><u>Group 1 – “Terrific Teeth”</u></b>  These students have demonstrated a high degree of readiness with the ruler. They began measuring at “0” and were curious about how to deal with the “in between” lengths. Give these students the primary rulers with the ½ inch markings on them and demonstrate how to record such measurements before they begin work on their <i>Terrific Teeth</i> activity sheets.</p> <p><b><u>Group 2 – “Fancy Feet”</u></b>  These students will receive the regular primary rulers and the <i>Fancy Feet</i> activity sheet. Some students will still need direction in how to line the rulers up with the beginning point of each “foot” on the sheet. Guide them in using their fingers to point to the number they will write before they write each measurement. Students should check their answers by using the inch worm units to measure each object again. They should record their inch worm results next to their ruler results.</p> <p><b><u>Group 3 – “Leapin’ Lizards”</u></b>  On the pre-assessment, these students selected or were directed to use cubes as measuring devices because they were not yet ready to deal with the rulers. They will use the inch-worm units to complete the majority of the <i>Leapin’ Lizards</i> activity sheet, but will move to a practice with the regular primary rulers at the end of the activity.</p> <p>~~~~~</p> <p><b><u>CLOSURE:</u></b> Draw students back together and ask members of each group to share what they learned about how long and wide things are.</p>	<p><i>See Pre-Assessment Results for Group Rationale:</i></p> <p><b><u>Group 1 (Terrific Teeth)</u></b>  Catie  Bette  Grant  Chris  <i>(Meet at vertical table)</i></p> <p><b><u>Group 2 (Fancy Feet)</u></b>  Kristina  Gus  Joel  Kantrese  Jimmy <i>(Meet at two horizontal tables)</i>  Savannah  Lily  Teresa  Sybil</p> <p><b><u>Group 3 (Leapin’ Lizards)</u></b>  Brittney  Darnell  Tierra <i>(Meet at U-shaped table)</i>  Julio  Ariel  Steven</p> <p><i>Draw attention to the fact that, if we didn’t have <b>standard</b> units of measure, we wouldn’t be able to have this discussion!</i></p>

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

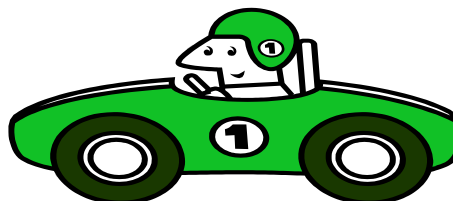
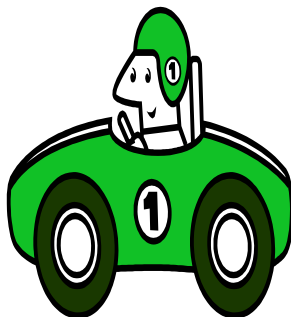
Circle the snake that is longer.



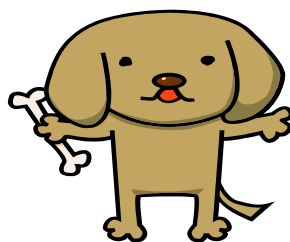
Circle the tree that is shorter.



Circle the car that is wider.



Circle the animal that is heavier.



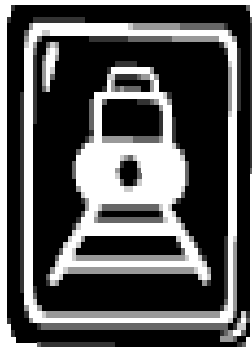
Circle the thermometer that shows the temperature of ice cream.



Circle the thermometer that shows the temperature of hot chocolate.

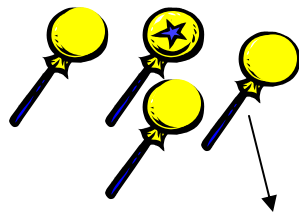


Circle the train or trains that will fit through the tunnel.





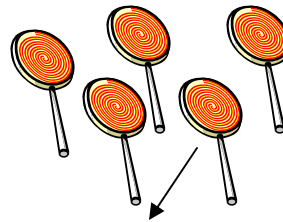
How many yellow lollipops are there?



\_\_\_\_\_

+

How many orange lollipops are there?



\_\_\_\_\_

=

\_\_\_\_\_

How many orange and yellow lollipops are there?

How many lollipops are there if you take away the one with a star?



\_\_\_\_\_

$2 + 2 =$  \_\_\_\_\_

$5 + 3 =$  \_\_\_\_\_

$2 - 1 =$  \_\_\_\_\_

$4 - 2 =$  \_\_\_\_\_

Measure each line below and write down its length. You can use any instrument you like to measure the lines (ruler, cubes, your finger, etc.).

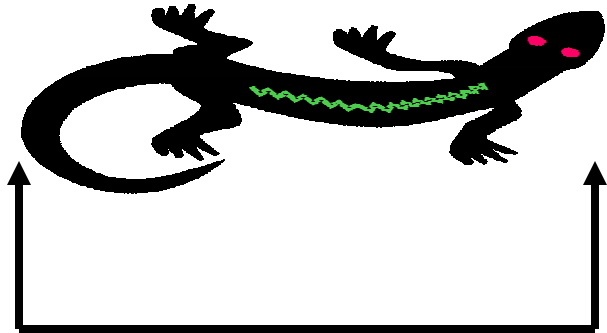
\_\_\_\_\_ = \_\_\_\_\_

\_\_\_\_\_ = \_\_\_\_\_

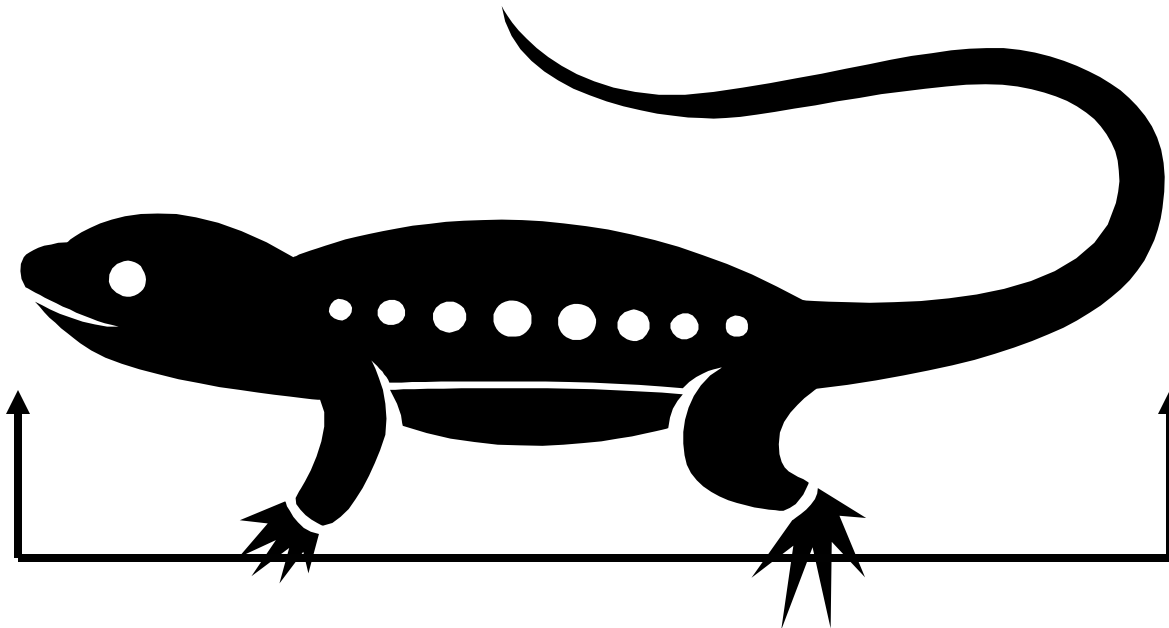
*Optional: Why did you choose the instrument you did?*

# Leapin' Lizards!

Measure the length of each lizard

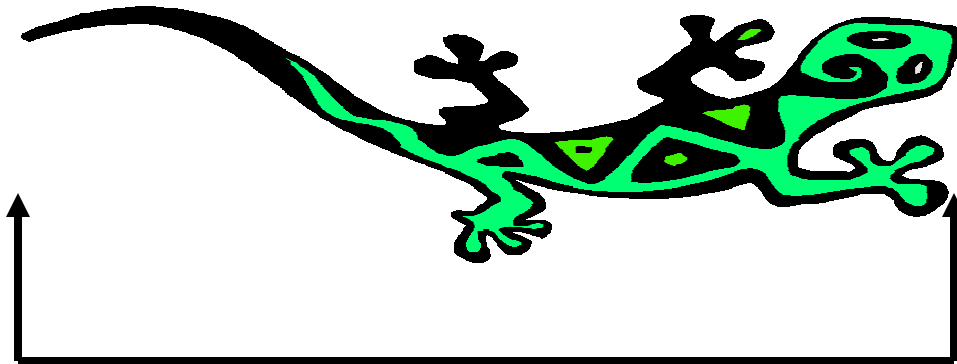


Ground Skink: \_\_\_\_\_ inches



Texas Horned Lizard:

\_\_\_\_\_ inches



Gecko: \_\_\_\_\_ inches



Greater Earless Lizard:

\_\_\_\_\_ inches

- Put an "X" next to the **LONGEST** lizard.
- Circle the shortest lizard.



# FANCY FEET

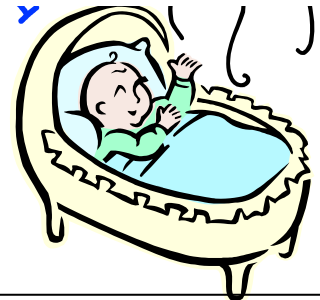
Measure Each of these Feet



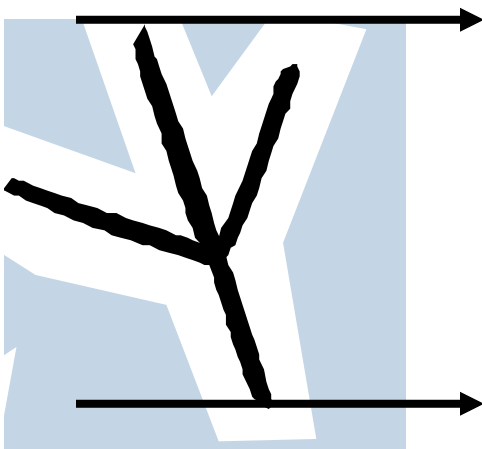
Name: \_\_\_\_\_



Baby



\_\_\_\_\_ inches



Chicken



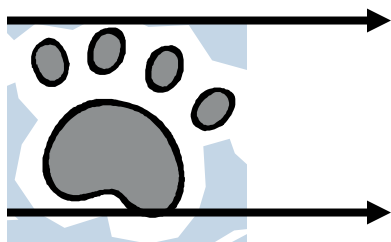
\_\_\_\_\_ inches



Dog



\_\_\_\_\_ inches



Kitten



\_\_\_\_\_ inch

Who has the **BIGGEST** feet? \_\_\_\_\_

Who has the **smallest** feet? \_\_\_\_\_

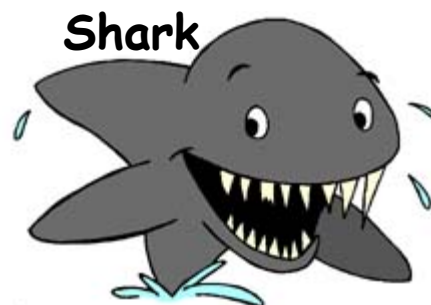


## TERRIFIC TEETH

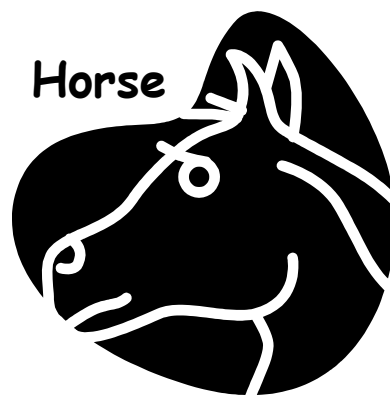


Name: \_\_\_\_\_

Measure each of the following animal's teeth.



\_\_\_\_\_ inches



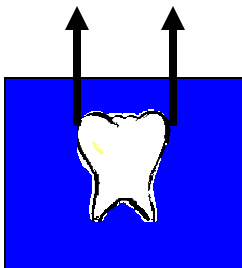
\_\_\_\_\_ inches



**Tiger**



\_\_\_\_\_ inches



\_\_\_\_\_ inches

**Person**



Who has the **BIGGEST** teeth? \_\_\_\_\_

Who has the smallest teeth? \_\_\_\_\_

## Section 3

### Friction – A Force that Opposes Matter

#### Session 5

##### **Homogeneous Groups: Activity/ Performance Assessment**

Working in groups of 3 or 4, students are given one of 3 tiered problems to solve. The problems vary in difficulty and the amount of scaffolding provided:

**“Track Challenging”** is for students who are advanced in conducting investigations and using the scientific process. The problem is complex, open-ended and includes very little scaffolding.

**“Track Investigation”** is for students who can work somewhat independently but need some scaffolding for conducting an investigation.

**“Car Tracks”** is for students who are challenged at problem solving and need significant scaffolding to carry out investigations. This version also has a data collection sheet and blank graph that can be used for the graphing if necessary [*not included in packet*].

The teacher should listen closely to the conversations in the groups and guide or provide scaffolding as appropriate. In order to be able to assess the performance of the students it would be helpful to keep anecdotal notes of the additional help that was needed.

If there is time at the end of the session, have a class discussion about the different types of friction and have students give examples of each. Ask if they can think of ways to demonstrate the different types to the class. Also ask them to cite examples of how friction is harmful (e.g. Columbia) and helpful. If there is not time at the end of the class, begin the next session by having students reflect upon today’s activity and think about other kinds of friction.

**Extensions:** “The Projectile Car” Pages 213-218, *Teaching Physics with Toys*



### Track Challenge

**Problem:** You are an engineer who has been called in by the “Matchbox” toy company to research surfaces for a new line of tracks that they would like to introduce. You need to find out the speed characteristics of a variety of track surfaces in order to determine which surfaces will be fast, which are slow, which are in between, and which ones allow the cars to go the longest distance. The board of trustees of the company is meeting next week and they would like you to give a **presentation of your research**. The presentation must include **graphs** that show the speed characteristics of a test car on each surface, a **written report** that states your hypothesis for conducting the investigation and the **conclusions** you have made based upon the research. The conclusions should **clearly state** what you found to be the **number one factor** in determining the speed characteristics of a track surface. You have been given a variety of test surfaces to use in your research. Feel free to refer to your textbook (pages 118-124) as a reference in helping you in your research. You will be given this class session to complete your research and presentation materials.

#### Helpful hints and questions:

- Stay focused, you have a lot of work to do!
- Make sure that everyone in your group is contributing, give everyone an assignment and keep them busy--consider dividing up various jobs.
- Begin with a hypothesis and test your hypothesis in the investigation.
- How will you keep your testing conditions standard from one surface to another?
- You will need to gather data for graphing.
- What should your graphs show?
- What is the variable that you are testing?
- What is the essential information to include in a report of the investigation?
- Use your testing data and observations to form your conclusions.
- Your presentation should be attractive, neat, and informative.

### Track Investigation

**Problem:** You are an engineer who has been called in by the “Matchbox” toy company to research surfaces for a new line of tracks that they would like to introduce. You need to find out the characteristics of a variety of track surfaces in order to determine which surfaces will be fast, which are slow, which are in between and which ones allow the cars to go the longest distance. The board of trustees of the company is meeting next week and they would like you to report on your findings. Use the format below to make your report. You have been given a variety of test surfaces to use in your research. Pages 118-124 will help you out in your investigation. You will be given this class session to complete your research and presentation materials.

**Hypothesis** (What do you think will be the fastest or slowest surface and why?):

**Testing Plan** (What will you do to test the different surfaces? Make sure that the only variable in your testing is the surface. How will you design a way to keep the force moving the car constant?):

**Decide** what data is important to collect from your tests and record it. Remember to think about what your graphs should show.

**Conclusions** (Based upon what we have observed and the data collected we think that the following is the most important factor to consider when designing track surfaces.)

### Car Tracks

**Problem:** You are a scientist who has been called in by the “Matchbox” toy company to research surfaces for a new line of tracks that they would like to introduce for their toy cars. They want to know how well cars move on a number of different surfaces. The things that are important to think about are how fast and how far the cars will go on each type of surface. Use the information below to help you solve the problem. Pages 118-124 will help you out in your research. You will be given this class session to complete your research and answer the questions.

**Hypothesis** (What do you think is the main thing about the surfaces that will affect how the cars move?):

**Testing Plan:** Make a ramp and test track to use for testing your surfaces. You want the only variable to be the surface of the track, so make sure that the car starts at the same place on the ramp each time. Time the cars when they hit the track until they stop and measure the distance each time. The speed will be the distance/time. You may want to do 3 or 4 tests for each surface and take an average to make sure your data is accurate. Draw a picture of you set things up below.

Make a **bar graph** to show the data that you collected. You may use the graph provided as a start. Make a title for your graph.

**Conclusions** (Based upon what you observed and the data you collected what do you think is important to think about when making tracks for cars to run on?)

**UNIT TITLE:** Persuasive Writing

**LESSON TITLE:** Persuasive Techniques

<b>Curriculum Area(s):</b> English	<b>Author:</b> Kristina Doubet
<b>Grade Level:</b>	<b>Author Contact:</b> <a href="mailto:doubet@virginia.edu">doubet@virginia.edu</a>
<b>Time Required:</b> 1-2 days	<b>Instructional Grouping:</b> <ul style="list-style-type: none"><li>• Full group instruction to begin lesson</li><li>• Small groups formed according to readiness for practice</li><li>• Small groups formed according to interest/learning profile to conclude</li></ul>
<b>Standards:</b>  <u><b>Virginia Standards of Learning</b></u>  7.8 The student will develop narrative, expository, and persuasive writing. <ul style="list-style-type: none"><li>a) Apply knowledge of prewriting strategies.</li><li>b) Elaborate the central idea in an organized manner.</li><li>c) Choose vocabulary and information that will create voice and tone.</li><li>d) Use clauses and phrases to vary sentences.</li><li>e) Revise writing for clarity and effect.</li></ul> .	
<b>Materials:</b> <ul style="list-style-type: none"><li>• <i>Don't Let Pigeon Drive the Bus</i> by Mo Willems</li><li>• Notes on persuasive techniques</li><li>• Selected Calvin and Hobbes cartoons</li><li>• Article: "America the Not so Beautiful" by Andy Rooney</li><li>• Taped version of above and tape recorders</li><li>• Writing graphic organizers, highlighters, etc.</li><li>• Essay planning graphic organizers</li></ul>	
<b>Overview:</b> <p>This lesson will introduce students to the techniques associated with persuasive writing and will allow them to experiment with recognizing them in others' works as well as with using them in their own writing.</p>	
<b>As a result of this lesson students should:</b>	
<b>know. . .</b> <p>...Different argumentative and persuasive techniques</p>	
<b>Understand that...</b> <p>...an argument's effectiveness is determined by the appropriate nature of its techniques, as well as by its delivery and intended audience.</p>	

### be able to. . .

- ...analyze the use of persuasive techniques
- ...use persuasive techniques in writing

### Pre-Assessment:

#### Procedure:

- “Describe 5 techniques people use to persuade others to believe their point of view.
- Then, use, under line, and label at least 3 of these in a short paragraph in which you attempt me to convince you to assign less homework.”

#### Use Pre-assessment to form two groups:

- Group A: Those who struggle to articulate the description and use of techniques
- Group B: Those who have a handle on the description and use of techniques

*\*NOTE: The number of tiers you will need will be determined by the patterns arising from the pre-assessment data*

### Steps in Lesson:

#### **1. Full Group:**

- Teacher reads aloud the book, *Don't let the Pigeon Drive the Bus*.
- Discuss – in general terms – the effectiveness of the pigeon's arguments
- Give Notes: Persuasive techniques

#### **2. Groups:**

- Group A: Continue working with the Pigeon book to determine the techniques he uses, how effective they were and why, and what he may have done differently.
- Group B: Using a series of Calvin and Hobbes cartoons, determine the techniques he uses, how effective they were and why, and what he may have done differently (Task card)

#### **3. All:**

- Read Andy Rooney's piece, "America the Beautiful?" (Use recorded or highlighted readings, paired or small-group readings, etc. to support non-readers)
- Determine the persuasive techniques he uses, how effective they were and why, and what he may have done differently (graphic organizers for those needing more structure).

#### **4. Groups determined by interest/learning profile**

- Write your own persuasive piece about a school issue of your choice. Identify your audience and select what you believe to be effective

techniques to convince this audience. Incorporate these techniques into your piece. Include a “key” describing the techniques you used and why you chose them.

- Write a children’s book about a character who tries to persuade someone to his/her point of view and/or action. Identify your character’s audience and select what you believe to be effective techniques to convince this audience. Incorporate these techniques into your piece. Include a “key” describing the techniques you used and why you chose them.
- Design a comic strip in which a character who tries to persuade someone to his/her point of view and/or action. Identify the character’s audience and select what you believe to be effective techniques to convince this audience. Incorporate these techniques into your piece. Include a “key” describing the techniques you used and why you chose them.

### **Sharing/Closure Activity:**

Students share products in small groups.

### **What is differentiated and how?**

- Step 1 is differentiated according to students’ readiness to analyze persuasive techniques
- Step 3 is differentiated according to the degree of support/structure necessary for students to achieve learning goals
- Step 4 is differentiated according to students’ interests/learning profiles, as choice is offered.

### **Student Post-Assessment:**

Grade student products with a common rubric – one that assesses students’ demonstration of the ability to...

- Assume a persona/voice for writing/convincing an audience
- Identify a particular audience
- Choose effective persuasive techniques for that audience
- Use those techniques in a meaningful way
- Present arguments/final products in a professional manner with high-quality workmanship

### **Practical Hints for Implementation:**

Prior to allowing students to begin step 4, ask students to present you with a basic “argumentation outline” or plan of attack. This will let who see who is “ready to roll” and who needs more assistance in the planning phase. Provide graphic organizers (depicting necessary assignment components and their relationships to one another) to assist students in this process.

**\*Related Web Sites:** N/A

**\*Supplemental Resources:** N/A

# Conflict Poems

## *Virginia Standards of Learning*

### **Reading**

- 7.5 The student will read and demonstrate comprehension of a variety of fiction, narrative nonfiction, and poetry.
- Describe ... conflict.
  - Describe the impact of word choice, imagery, and poetic devices.
  - Draw conclusions based on explicit and implied information.
  - Summarize text.

### **Writing**

- 7.8 The student will develop narrative, expository, and persuasive writing.
- Apply knowledge of prewriting strategies.
  - Elaborate the central idea in an organized manner.
  - Choose vocabulary and information that will create voice and tone.
  - Revise writing for clarity and effect.

## ***“Know, Understand, and Be-able-to-Do” Objectives***

### **As a result of this unit, students should KNOW...**

- ...the definition of “conflict” to be “the struggle between two opposing forces”
- ...internal conflict to be the conflict that occurs *within* a person/character
- ...external conflict to be that which occurs *between* a person/character and
  - 1) another person/character
  - 2) society
  - 3) nature
  - 4) machinery

### **As a result of this unit, students should UNDERSTAND...**

- ...that conflict is a motivating force behind action
- ...that both the sources and the results of conflict can be known or hidden
- ...that words can create feelings and paint pictures

### **As a result of this unit, students should BE ABLE TO...**

- ...identify the different kinds of conflict as they occur in poetry
- ...identify the known/infer the hidden opposing forces that caused each conflict
- ...identify the known/infer the hidden the consequences of each conflict
- ...compose a poem centered on a conflict
- ...use language/word-choice strategically to create a specific mood

## **Steps in Lesson**

1. Think-Pair-Share a definition of conflict. Come up with a group consensus and write the definition on the board. Through the course of the discussion, use questioning to refine the definition to approximate: ***“The struggle between two opposing forces.”***
2. Read the Dr. Seuss book, *The Lorax* (MS) or Ray Bradbury’s “The Veldt” (HS) aloud to/with the class. Students should record all instances they see of “opposing forces” at work. At the book’s completion, list these struggles on the board and use the list as a spring board to presenting the different kinds of conflict (***internal [person vs. self] and external [person vs. person, society, nature, machine, etc.]***).
3. List one of each kind on the board and ask students (in small groups) to identify the sources (both known and hidden) of the conflicts and the results (both known and hidden). Discuss as a class, and draw attention to hidden sources/results that students may have missed.
4. Ask students to (TPS) describe the mood of the poem/story and to identify key words/phrases that contributed to that mood. Discuss how the author’s word choice, as well as his chosen form (stanzas, rhyme, rhythm, etc.) created a feeling or a MOOD in the reader.
5. Discuss what *The Lorax*/ “The Veldt” would have been like had there been no conflict. Discuss conflict in terms of the ***“driving force behind all action.”*** Pull other stories into the discussion, and end with a 10-minute free-write in which each student is to write about a conflict that has brought about change in his/her life (give funny and serious examples of topics to serve as models).
6. Explain that conflict can also drive poetry. Break the class into small groups according to readiness. Use knowledge of your students’ reading levels as well as their ability to deal with abstraction (color-coded ratings determined by the attached pre-assessment piece) to forming these groups. Give each group the appropriate collection of poems. These packets of poems should NOT be labeled as to the kind of conflicts they represent.

	<b>Struggling Readers</b> + <i>Green</i>	<b>On-Grade Readers</b> + <i>Blue</i>	<b>Advanced Readers</b> + <i>Purple</i>
<b>Person Vs. Self</b>	“I’ll Walk the Tightrope”	“Looking North to Taos”	From “The Love Song of J. Alfred Prufrock”
<b>Person Vs. Person</b>	“For my Father”	“Those Winter Sundays”	“The Rival”
<b>Person Vs. Society</b>	“Rebel”	“What do We Do with a Variation?”	“I am Nobody” and “Such Madness is...”
<b>Person Vs. Nature</b>	“A narrow Fellow in the Grass”	“Bitter Cold and Living in the Village”	Shakespearean Sonnet #34

### Group Assignment

1. When you receive your packet of poems, read through each one aloud. You may take turns doing this.
2. After you have read every poem, decide which poem is most representative of each of the following types of conflict:
  - Person vs. Self
  - Person vs. Person
  - Person vs. Society
  - Person vs. Nature

Provide an explanation to justify this choice. Your explanation should include a discussion of the sources and results of each conflict (both known and hidden).
3. What other kinds of conflict are represented in this poem? Identify and explain them.
4. What is the mood of each poem? Circle the key **words and phrases** that communicate this mood to the reader. Explain how the **form** of this poem (stanzas, “wrap-around” lines, rhythm, rhyme, etc.) contributed to the mood.

\*(Note: *Provide attached graphic organizer to assist struggling groups*).



## **Part 2: Individual (Differentiated – Level of support)**

### **Advanced:**

Choose your favorite poem from the previous activity (or another poem of your choice) and use its form as a model for a poem you write yourself. Your poem should center on a conflict – perhaps the conflict you described in your free-write. This conflict can be from your life or someone else's, and can be real or imagined.

### **Successful poems will feature...**

- A readily identifiable conflict (one of the five kinds we discussed in class)
- An allusion to or exposition of the sources of the conflict
- The results of the conflict – observable or hidden
- A sense of how/if the conflict will resolve
- Language and form that clearly and purposefully communicates the poem's mood

### **Grade-Level Students:**

*Provide assignment above, but add the “Conflict Poem Planning Sheet” to support the poem's development.*

### **Struggling Students:**

*Provide the assignment above, the “Conflict Poem Planning Sheet.” If students remain stuck, provide them with the “Poem Template” form.*

## Conflict Poem Planning Sheet

1. What conflicts intrigue you (examples: from your personal life, fiction, history, nature, etc.). You may refer to the conflict you wrote about in your free write, or list others.
2. Circle your favorite one – the one you would have the most fun exploring.
3. What forces oppose one another to create this conflict (e.g. people's differing view points, weather fronts, the needs of differing groups of people, etc.).
4. What are the results of this conflict that can be readily observed?
5. What results may be more hidden or under the surface (example: emotions).
6. Is this a serious topic? A light-hearted topic? Write a one-word description of how you would like people to feel after reading your poem: \_\_\_\_\_. Now, what words in your descriptions above would help you communicate this mood? Circle them. What other words and phrases might help you paint the picture you're after? Write them below.

Which poem will serve as the best model of form (rhyme, stanzas, etc.)?

## Conflict Poem Template

Directions: Use your work on the “conflict poem planning worksheet” to complete this template.

- You may make any changes you see fit to this form.
- You may put this information into another form (stanzas, wrap-around lines, rhyme, etc.), if you wish.
- When you have finished filling out this sheet, recopy the entire poem onto a clean sheet of paper.

Line 1: \_\_\_\_\_ in a struggle with \_\_\_\_\_

Line 2: A \_\_\_\_\_ duel.  
(descriptive word) (descriptive word)

Lines 3-4: Rooted in \_\_\_\_\_  
(describe the source(s) of the conflict)

and \_\_\_\_\_

Lines 5-6: Sprouting into \_\_\_\_\_  
(Results – observed)

and \_\_\_\_\_

Lines 7-8: While all the while \_\_\_\_\_  
(Results – hidden)

and \_\_\_\_\_

Line 9: Until finally, \_\_\_\_\_  
(Resolution – or lack thereof)

Line 10: \_\_\_\_\_  
(A final line to wrap up the poem and solidify the mood)

***SELF CHECK:*** Have I used my circled words from the planning sheet or other descriptive words to help communicate the mood of this conflict? If not, where can I add them in?