

**ELA 20 Unit: Moving Forward- Establishing and Learning**

Will Whitten & Justin Rodger

University of Regina

Carmen Holota

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**Rationale:**

ELA 20 is divided into two units the first is Starting Out- Beginning and Becoming. The Second is Moving Forward- Establishing and Realizing. We have chosen to address the second unit in this plan. We have chosen to focus on this unit because we believe this is an important time for students to address their goals for the future. In Grade Eleven many students in Saskatchewan may start address the question of “how and why will you prepare for your future?” To understand this many students need to start to address ideas such as “how can we prepare for the roles and expectations that we have for ourselves and that others have for us? What kinds of dreams are considered worthy? How do we define success and achievement for ourselves? How do others define success and achievement?”

As students prepare to address their future it is important to us that they understand that others should not define their future. That as students think about what their end goal is they understand there will be obstacles and expectations but that they are prepared to defend their choices. By looking at texts that challenge students to consider who defines success and who defines what dreams are worthy we can provide students the ability to assess their own dreams with the same critical thinking.

It is also important that students understand how society plays a role in these decisions. Reading literature about how other people overcome the adversity of transitioning to adulthood provides students with support that is incredibly valuable during this transitional period. Understanding that the struggles they face although specific to them are not isolated. Many other people have faced the same struggles and come out on the other side. As we address these struggles we will also address issues of oppression and struggles faced by those who are not part of the cultural and/or socio-economic majority. In this way we have chosen to incorporate a multitude of diverse perspectives and content in a way that informs and guides or discussion. In particular Indigenous content and perspectives. This is also in response to the TRC calls to action. Finally we have focused on the inclusion of Indigenous content and perspectives as opposed to a focus on Treaty Education outcomes because the Treaty Outcomes for Grade 11 are quite specific and will more often fit in well in the first Unit of ELA 20.

By the end of this unit students will be able to identify ways that they will address the obstacles they face as they prepare for their future and they will be able to articulate who determines what success means to them. Our hope is that through challenging and engaging content and teaching strategies students will complete this unit closer to becoming socially responsible, literate, engaged, life long learners with the ability to think critically and a strong sense of self, community and place.

## ELA 20: Outcomes

**Comprehend and Respond (CR)**CR 20.1

View, listen to, read, comprehend, and respond to a variety of grade-appropriate First Nations, Métis, Saskatchewan, Canadian, and international texts that address:

- identity (e.g., Relationships with Family and Others);
- social responsibility (e.g., Evolving Roles and Responsibilities); and
- social action (agency) (e.g., The Past and the Present).

CR 20.2

View, comprehend, and develop coherent and plausible interpretations of informational and literary First Nations, Métis, Saskatchewan, Canadian, and international texts (including multimedia advertising) that use specialized visual features including illustrations, photographs, art works, maps, charts, graphs.

CR 20.3

Listen to, comprehend, and develop coherent and plausible interpretations of grade-appropriate informational and literary First Nations, Métis, Saskatchewan, Canadian, and international texts, including spoken instructions, and argumentative and persuasive speeches.

CR 20.4

Read and demonstrate comprehension and appreciation of grade-appropriate informational (including instructions and procedural texts) and literary (including fiction, nonfiction, script, poetry, and essays) First Nations, Métis, Saskatchewan, Canadian, and international texts.

**Compose and Create (CC)**CC 20.1

Create a range of visual, multimedia, oral, and written texts to explore:

- identity (e.g., Relationships with Family and Others);
- social responsibility (e.g., Evolving Roles and Responsibilities); and
- social action (agency) (e.g., The Past and the Present).

CC 20.2

Create visual or multimedia presentations using dramatization or role-play, including a presentation of an interview of a literary character (or author or historical or contemporary person) from a First Nations, Métis, Saskatchewan, Canadian, or international text.

CC 20.3

Speak to present ideas and information appropriately in informal (including discussions and collaborative work) and formal (including an interview, a dramatic reading, and introducing and thanking a speaker) situations.

CC 20.4

Create a variety of written informational (including an essay of explanation of a process, an application letter and résumé, and an argumentative or a persuasive essay) and literary (including a reflective or personal essay and an analysis of a literary text) communications.

**Assess and Reflect (AR)**AR 20.1

Assess own ability to view, listen, read, speak, write, and use other forms of representing effectively.

AR 20.2

Establish goals and plans for personal language learning based on self-assessment of achievements, needs, and interests.

	<b>ELA 20: Moving Forward Establishing and Realizing</b>	
Outcomes	Learning Activities	Assessment and Evaluation
CR 20.1 CR 20.4 CC 20.1	Lesson 1- Introduce Inquiry Question- How and why will you prepare for your future?  See Lesson Plan One	Students will hand in the poems created in this lesson for assessment
CR 20.1	Lesson 2- Find the Poem-  Students will receive one line or a small section from a poem without any context. As a group students must work to find the rest of the poem and then put it in order. Students are then challenged to see if they can find the original and compare what they have created from the small sections.  <ul style="list-style-type: none"><li>Selected Poems: -Day Job and Night Job- Andrew Hudgins -Replanting the Heritage Tree Wayne Keon - Native Poetry - Tomorrow- Edgar Albert Guest - The Law Concerning Mermaids Kei Miller</li></ul>	
CR 20.3	Day 2- Poetry and Pop Culture- Songs for the future  Mini Lesson: Theme- Using the poem Tomorrow by Edgar Albert Guest students will learn strategies that can help them identify the theme of a particular piece of writing. Using a SEARCH (Scan, Examine, Act, Review, Connect, and Hunt) strategy, students will work to find keys to identify the theme of the poem.  Poetry and Pop Culture- Shake it off – Florence and the Machine  Using the song Shake it off (or another Popular song with similar themes) as an example the class will listen to the song and then text code the lyrics for ideas about how the song might relate to ideas surrounding preparing for the future- overcoming obstacles of the past, etc. Once students have had a chance to find some themes in this song they will have small group discussions about what they found. Students will then share with the whole group. Once the class has shared students will write a short journal entry about ways they will prepare for the future they envision for themselves including some obstacles they may have to overcome.	Students will hand in their copies of the poem in which they have used a search strategy and text coding to identify theme for a formative assessment as we prepare for the next section. Note: this assessment is important for identifying whether students will be able to complete the next task or if there needs to be more teaching on how to identify theme.
CR 20.1 CR 20.3	Day 3 – Songs for the Future continued  Mini Lesson- Rhyme Scheme: Day Job and Night Job- Andrew Hudgins. Using the poem as a model. Students will work with the teacher through an I do, you do, we do example of finding and recognizing the rhyme scheme in each stanza.	

	<p>Poetry and Pop Culture continued:</p> <p>Looking at themes that were addressed in their journal entries, students will use technology to search for songs that have similar themes. Each student will choose one song that matches the theme they have chosen to focus on for how they will prepare for the future. Once they have found an appropriate song, students will text code the lyrics to demonstrate important ideas and themes that emerge in the song.</p>	
	<p>Day 4- Songs for the Future/ Dream Poems</p> <p>Mini Lesson- Concrete Poetry: Replanting the Heritage Tree by Wayne Keon. Using the poem as an example the teacher will help students understand how a concrete poem differs from other types of poems. Students will be given a chance to practice creating concrete poems using simple topics and themes.</p> <p>Poetry and Pop Culture continued:</p> <p>Students will be given an opportunity to share the songs that they have chosen. Small selections will be played. Each student who chooses to share their song will also share key points from their text coding that allowed them to identify themes. After sharing is done the students will begin work on creating their own lyric or poem using any of the poetry we have discussed or song lyrics as a mentor text, as well as any techniques they have learned from the mini lessons. Students will generate content for their poems by focusing on the themes they reflected on in their journal earlier.</p>	
CC 20.1	<p>Day 5– Mini Lesson Allegory: The Law Concerning Mermaids Kei Miller. Looking at the poem as an example. Students will us reading strategies and a fishbowl to generate discussion students will discuss the allegory of assimilation present in the work.</p> <p>Beginning of Dream Poem creation. Students will be given time in class to continue work on their dream poem. Those students who begin to finish early can share their work and begin to peer edit.</p>	
CC 20.3	<p>Day 6 – Mini Lesson Ira Glass on Taste- Students will listen using listen-think-pair -share to discuss and interpret the message of the speech. The speech should also help prepare students for sharing as the message primarily talks about how early work doesn’t need to be perfect.</p> <p>Final editing and first rounds of Dramatic Reading of Student work.</p> <p>Students who are ready will be able to start presenting their dramatic reading of their poems</p>	
CC 20.3 AR 20.1	<p>Day 7 – Dramatic Readings and reflection</p> <p>Remaining poems will be read. Students will be asked to reflect on how their poem has changed in terms of content, clarity and form from the poems drafted on the first day. Student will also reflect on the parts of the poem that they liked best - what went well?</p>	

CR 20.2 CC 20.3	<p>Lesson 3- Introduce Key question: Who decides what dreams are worthwhile?</p> <p>See Lesson 3 Gallery Walk</p>	Exit slips from Gallery Walk to be handed in and assessed
CR 20.3	<p>Lesson 4 - Zoey Roy- Rebelling with a cause</p> <p>Students will listen to Saskatoon Metis poet Zondra M. Roy’s Walrus talk about her journey from homelessness to where she is today. Her speech ends with one of her poems. Students will analyze how the message of the poem relates to her speech about rebelling against the system. Using a discussion web, students will respond to the question “For Zoey Roy her dream is changing the system that didn’t work for her. Do you think that her dream is worthwhile? What do you think of her approach?</p>	Informal assessment will be done on students understanding based on discussion webs and ideas brought forth in discussion
CR 20.1 CC 20.3	<p>Lesson 5- Pursuit of Happyness and Selecting short stories</p> <p>Students will choose a short story from a selection of stories provided by the teacher that centre on the theme of “who decides what dreams are worthwhile”. Based on the stories they choose, students will be divided into small groups. Each group will read the story and identify the characters they will use to create a role-play in which they will interview one or more characters from the story.</p>	
CR 20.1 CC 20.2	<p>Lesson 6- Role Play Interview Creation</p> <p>Mini Lesson- Interviews and questioning techniques. As a group we will watch a selection of interview techniques. These will range in clips from movies, to television, shows to newscasts (some samples will be fictional characters and some will be non-fiction). As a group we will discuss the different forms of interviews that can exist and the type of questioning they elicit (interrogation, informal interview, press conference, etc.)</p> <p>Students will be given time in class to start to develop their interview. Their interview should centre around the themes of the story and probe at broadening their understanding of the character and how the content of this story may be reflected in their own lives. Each group will use two teaching strategies to begin to develop both their questions and their characters. First the students will write letters to the character they have chosen to interview. The letters will help each group compile a set of questions they may have for the character. Second the groups will use a drama strategy known as hot seating to practice answering questions in role. Within each group students will take turns in the hot seat as a character from the story who will then be proposed questions from the rest of the group.</p>	
CC 20.2	<p>Day 2- Role Play Interview Finalization work period. Mini Lesson: More questioning- as a group we will use selected podcasts to listen to more examples of questioning strategies. Again the approach to the interviews will vary. Some podcasts will seek to be solely informational, some entertaining and some a blend of the two.</p>	
CC 20.2 AR 20.1	<p>Day 3- Role Play Interview sharing and reflection</p> <p>Students will share their interviews with the class. The students will be asked to reflect on the group work that took place during the creation of these interviews. They will also be asked to self-assess based on their contributions to the group</p>	Group work and self assessment reflection sheet will be filled out and handed in.

CR20.1  CR20.2	<p>Lesson 7: Learning agreement introduction.</p> <p>Begin the session by introducing our new inquiry question:</p> <p>“What competing interests, dreams, and ambitions create tension and conflict for us and for others?”</p> <p>Brain storm as a class why our dreams might create conflict? (Maybe looking at an example?)***</p> <p>Using the learning agreement form that is provided below.</p> <p>While agreements will happen in paper copy, they will be scanned and uploaded to our Google classroom. Together as a class we will go through the document and discuss what it means. Highlights in this will be explaining what is require to achieve the desired grades, explaining the creative options provided and the possibility for their own ideas (must have curricular backing). Go through ways that their mark can be affected and read through the signed part.</p> <p>Picking our novels:</p> <p>Students will have an opportunity to explore a variety of novels before choosing one for the assignment. Students are to look up reviews for the book and write a brief explanation stating why they want to do that particular novel. Students can hand this in on this day but will have a chance on the next day to look into it further.</p> <p>Examples of texts: <u>It's Kind of a Funny Story</u> by Ned Vizzini, <u>The Help</u> by Kathryn Stockett, <u>A Monster Calls</u> by Patrick Ness, <u>Lullabies for Little Criminals</u> by Heather O'Neill, <u>If I Ever Get Out of Here</u> by Eric Gansworth, <u>Indian Horse</u> by Richard Wagamese.</p> <p>A note to remember that non-readers will need to be worked with to find a suitable book.</p> <p>It is important to note that during the process of this Learning Agreement students will have solo silent reading/working time equating to approximately half of the class time (depending on the needs of the student). If the lesson goes long or requires extra attention that is fine and will be adjusted for. Also that through this process students will have access to a Google classroom to create projects.</p>	<p>Exit slip stating what they read in the reviews that made them want to pick the book.</p> <p>Note: while the assignments of the learning agreement are the major summative assessment for this part of the unit, and worksheet or graphic organizer filled out will come with marks for completion to give their efforts credit.</p>
CR20.1	<p>Lesson 8: before during and after strategies</p> <p>Before we start reading our novels it is important to understand some strategies that can be applied to reading and will help students formulate ideas.</p> <p>Strategies will include: Before, during and after Text coding (students text coding for their learning agreements will have to photocopy and text code selected chapters). Remember do not write in books use page bookmarks.</p> <p>By the end of the second lesson students need to have their learning agreements signed and their novels picked.</p>	<p>As a class we will read and text code a current events article. Students will hand in and earn completion marks for their efforts.</p>
CR20.2  CC20.4	<p>Lesson 9: What is a blog? (expanded lesson below)</p> <p>A major component of the learning agreement is writing a blog. The lesson will begin with understanding blogs, different types of blogs and techniques used to convey content and the main question “what can we use blogs for and how can we use them to express our interests”.</p>	<p>Score sheets collected.</p>

	<p>Through the examples listed below students will rate blogs using a Think, Pair, Share. Students will rate blogs on their own based on the categories provided, they will discuss what they thought with a partner, and then as a class we will go through each blog and talk about what was rated and what each blog does well.</p> <p>As a class we will then go through the process of starting a blog. Even if some students have not contracted for making a blog they will participate in this step. The reasoning for this is because it gives those kids knowledge and access to 21<sup>st</sup> century skills that they can take and use if they wish.</p>	
CR20.1  CC20.1	<p>Lesson 10: What goes into analyzing literature?</p> <p>The primary goal of this lesson is to define, understand and begin the thinking process on what an analysis of literature is.</p> <p>As a class we will start by defining our term of literature analysis which will be:</p> <p>The purpose of a literary analysis essay is to carefully examine and sometimes evaluate a work of literature or an aspect of a work of literature.</p> <p>This is where we bring our students back to the main idea of this section of the unit: “What competing interests, dreams, and ambitions create tension and conflict for us and for others?”</p> <p>Students will be handed out a graphic organizer that they will use for the following exercise: As a group we will examine people that we typically think of having a 'dream job' this will include but will not be limited to: musicians, actors/actresses, athletes, extreme athletes, doctors, professional gamers etc.</p> <p>Students will think, pair, share what they think what kinds of conflicts that these people might have to deal with on their way to achieving their goals.</p> <p>Through this exercise we begin to identify a way of thinking about the characters in our book and how they deal with their dreams.</p>	<p>Graphic organizers collected for formative assessment.</p>
CR 20.1	<p>Lesson 11: Reviewing topic and hook sentences</p> <p>This idea is something that we have addressed in the class previously in the first half of the course. However, students will engage in the activity to spark previous knowledge.</p> <p>Around the room on the walls will be ether the headline or the topic sentence of a news/magazine article on large pieces of paper. Students will circulate the room and write on the paper what they think that the story that goes along with headline/topic sentence are about.</p> <p>Afterward, we will review what they said and then look at the actual story. As a group we will discuss what we thought the story was about and notice where some sentences gave enough or not enough detail into the topic of the article.</p>	<p>Students will exit slip a headline that caught their attention and if they got enough detail from it. (formative)</p>
CR20.1  CC20.2	<p>Lesson 12: Ways to organize essays.</p> <p>Like a lot of things in life having a good plan, and this will be emphasized, that works FOR YOU is key. Essays are one of these such situations that benefit from that plan. I will model for the class my own simple but effective method for writing essays that works for me. We will then look at a number of graphic organizers that approach the organization of information and points in different ways. Students will then pick one to use for their future essays. Each organizer will purposefully have a section for listing the topic of the essay.</p>	<p>Students will demonstrate the ability to use organizers by trying one of the examples given (formative)</p>



	<p>These organizers must be filled out and be included in the package that goes along with their work.</p> <p>As a class we will look at current events news article and fill out a practice organizer using think pair share. Students will read sections aloud to the class, text coding as we go, and once we have finished they will compare their thoughts with the person next to them. Finally as a class we will fill out a projected organizer.</p> <p>Organizers will include but are not limited to the following formats: building an essay sandwich, mind maps, webs etc.</p>	
CR20.1 CC20.3	<p>Lesson 13: Writing introductions</p> <p>Upon entering the class there will be a prompt on the board “You see my name all the time, I am a Canadian, I used to play a sport, but now people drink me at sporting events and more, and though I lived a long time ago most people love me, who am I? <b>NO GOOGLE</b></p> <p>The answer is Tim Horton/s. (this is an example and the “who am I” prompt can be more relevant based on the class.)</p> <p>After some banter about whom this person is (and hopefully we can avoid phones) I will explain that this is a pretty effective point form break down of what an essay about Tim Horton would look like. We would state that his name is everywhere, maybe then talk about his life and playing career, his early death and the legacy he has in Canada.</p> <p>After this students will have the chance to make their own “who am I?” statements. They will choose someone, preferably fairly well known (depending on the class we may brainstorm possible choices), and using their Wikipedia page make their introduction of the person.</p> <p>Giving the students 10-15 minutes to work, and moving around the room to check on progress, students will have a chance to share their who am I's and together as a class we can guess on them.</p> <p>For closure we will relate this all back to the essays they will be writing and how their introduction paragraphs can be structured.</p>	<p>-students will show comprehension of the details and structure of an introduction paragraph. Who am I statements will be collect to ensure this.</p>
CR20.1 CC20.3	<p>Lesson 14: Body paragraphs</p> <p>For this lesson I am working from the assumption that body paragraphs include the following flow:</p> <ol style="list-style-type: none"><li>1. A topic sentence that reflects the argument of the thesis statement</li><li>2. Introduce supporting details and evidence</li><li>3. Explain evidence</li><li>4. Discuss significance</li><li>5. Draw a conclusion</li></ol> <p>For this lesson we are going to play a giant game of clue. Students will each receive a small piece of paper with the answer to the questions that will reveal our murderer. For this game while everyone gets a piece of paper, there will only be one correct combination of papers. Students will have to work together to figure out the correct solution. To aid this, I will post clues on the board such as “A man can't murder a child but a child can't murder a woman”.</p> <p>What will eventually happen is there we will find the one right answer, and will be left with groups that only could make part of the story work. Maybe they couldn't find the murder weapon or the victim or the location, which</p>	<p>Students will so comprehension through the activity and will have a copy of what goes into the body paragraphs on their Google classroom to reference as needed.</p>

	<p>leaves them confused and frustrated.</p> <p>This is the same thing that happens when they leave out parts of their body paragraphs. People that read them aren't really getting the whole picture and walk away confused at what is actually being said.</p>	
CR20.3  CC20.1	<p>Lesson 15: exploring soundtracks.</p> <p>With the suggested projects within the learning agreement is the option to make a sound track for the book. This soundtrack, much like in movies, will have songs that highlight specific scenes and convey emotional responses and meaning to the images.</p> <p>Students will get a graphic organizer that they are to use for a pseudo-gallery walk.</p> <p>On the projector I will play clips of Film or TV that have backing tracks, some of the clips will have the original sound and some will have new tracks imposed on to the clips.</p> <p>Students will first watch, listen and write down, if they think that the music is the original or it is different. They will write down what the song is trying to add to the scene and what emotion is the song evoking from viewers.</p> <p>As a class we will then go back through each clip and see what people wrote down. If clip had the original sound included we might dig a little deeper into what they wrote down, give some of the context that surrounds the clip. If the clip had new music we will watch the actual clip and discuss how the music changes their opinion.</p> <p>On the organizer each section will have space to write down how their ideas changed after the discussion/hearing the actual music.</p>	<p>Students will show comprehension through their writing on the graphic organizer. Organizers will be collected and marked for completion.</p>
CR20.3  CC20.1	<p>Lesson 16: soundtracks continued</p> <p>Now that we have gotten some experience with the meaning that soundtracks can convey to a story we are going to apply that knowledge in a very personal way. Students will be making a 5 track sound track for their lives.</p> <p>Students will begin by taking sticky notes and posting them to the board with events or moments in someone’s life that they think deserves a song. This can be things like moving to a new town, or a personal achievement.</p> <p>After we examine some of our suggestions I will model my own soundtrack. Through this I will remind students of what we have talked about the previous day noting how lyrics and sound convey the meaning of the event.</p> <p>Students will then turn to their own lives, and pick five events (using the brainstormed ideas for help) and five songs to go along with them. For each choice they must write down and explain why the song fits.</p>	<p>This assignment will play a dual role for assessment. On one hand it will help the students aiming at the soundtrack assignment gaining understanding of how to create a soundtrack in a meaningful way. It also gives students a chance to practice reflective thinking that will come into play at the end of the course. Worksheets will be marked (summative)</p>
CR20.1  CR20.2  CR20.3	<p>Lesson 17: Reading films</p> <p>This is going to be a multi-day (predicting six days) process where we tackle how we read or observe films as literary texts.</p> <p>Day 1:</p> <p>Through this section we will learn about cinematography though films such as <i>Moulin Rouge</i>, which has extensive use of cinematography and color to relate meaning of the scene to the viewer.</p>	<p>Throughout this mini block of film lessons students will receive graphic organizers to focus their thinking to gain a real understanding. While these will be collected it will</p>

CC20.1	<p>Day 2:</p> <p>We will explore film reviews and how reliable those can be in assessing a film. For the reviews we will listen to people such as Mark Kermode and his in depth reviews of a children’s movie, we will look at Rotten Tomatoes reviews and the comparisons between critic rating and public ratings for films.</p> <p>Day 3:</p> <p>Symbols are a repeating trend in movies especially in superhero movies. We will examine these kinds of films for the repeated troupes such as the powerless become powerful. (May take a specific look at scenes from Captain America and make predictions for what happens to Steve Rogers if he isn't selected by the government for an experiment.)</p> <p>Day 4:</p> <p>We will also look at documentaries and their power to impact through their interview and narrative structure. I think since we have spent the last week doing a canvas of pop culture it fitting to present a film such as <i>Reel Injun</i> a look at Hollywood's miss-representation of First Nations peoples. It is a lesson with heavier tones and references that the students will not immediately recognize so the film must be set up with a small amount of front loading information as well as a meaningful discussion of the themes and components of the film. They chose specific cuts to impact the different points of the film.</p>	largely be for me to know if they got it.
	Work period to finish learning agreements/ negotiate grades with those finished	
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	Work period to finish learning agreements/ negotiate grades with those finished  **Learning Agreements Finished**	Collect learning agreements (summative)
CR20.2  CC20.2	<p>Lesson 18: Meme context (3 days)</p> <p>Before we engage in our final reflective essay for the course we will revisit context and specifically personal context through the use of Memes.</p> <p>Day 1:</p> <p>Begin by reestablishing what context is. Then giving them a graphic organizer to fill out, we will rapid fire show some memes without the given context. Their organizers will include the meme title (eg. Leonardo Dicaprio Cheers), what the meme said, what they think the meme is talking about, and a section on what the meme is about if it is different than their original interpretation after they got the context.</p> <p>Day 2:</p> <p>Building off our introduction of context and understanding memes, students will have the period to build their own memes. Using a free meme generator, they will make their memes, and explain in a form similar to the ones they used the day before to state their memes title, what it is about and what context you have to understand to comprehend the meme.</p> <p>Day 3:</p> <p>Students will now present their memes and the observing students will have a</p>	<p>Day 1 will include an exit slip that will gauge understanding of context. (formative)</p> <p>The meme creations will be marked based on a rubric. (summative)</p>

	new set of graphic organizers to decipher their classmates memes.	
CR 20.1 CR 20.2 CC 20.4	Lesson 12: Radio documentary  See attached lesson below. Our final big question “How do we define success?”	See below.
CR 20.1 CR 20.2 CC 20.4	Lesson 19: What do we define as success?  This lesson will be a retrospective examination of the success that we have seen in the course. Throughout they will have seen a number of people overcome challenges with success. This is a chance for the class to reflect on what they remember in the course, and write down their basic definitions of success. Students will Think, Pair, Share their ideas based on a worksheet that will ask them prompts such as “Give an example of a text with a character that had to overcome challenges to achieve their dreams”. The sharing section	
CR 20.1 CR 20.2 CC 20.4	2 days used for working on reflective essays. During this period a 15-20 minute period at the end of these two classes will require students to go into the Google classroom and peer edit other student’s papers.	This is a formative way to ensure they get the help they need to complete their short essays.
	Final Day of Semester: Students hand in reflective essays and any other missing assignments.	Essays marked on a rubric that they receive beforehand (summative)

## Expanded Lesson Plans:

### Lesson #1: Dear Ocean

**Grade Level, Strand and Conceptual Focus:** 11, ELA 20, Moving Forward

**Lesson Time Required:** 50 minutes

**Key Inquiry Questions:** How and why will you prepare for the future? What are the achievements that we envision for ourselves?

**Prerequisite Knowledge:** Basic understanding of simple poetry concepts (rhyme, rhythm, beats, tone, voice, etc.),

### Required Resources and Materials:

- 1 Copy of poem per student- “Dear Ocean: An Appeal to the Young” by Shayne Koyczan
- Video or audio of the poem (can be found at <https://youtu.be/AuDkioiAgOg>)
- 1 copy of Shayne Koyczan Bio  
(can be found at: <https://www.poetryfoundation.org/poets/shane-koyczan>)

**ELA Goals Addressed:** Comprehend and Respond, Compose and Create

### Outcomes and Indicators Addressed:

**Outcome: CR 20.1**

**View, listen to, read, comprehend, and respond to a variety of grade-appropriate First Nations, Métis, Saskatchewan, Canadian, and international texts that address:**

- **identity (e.g., Relationships with Family and Others);**
- **social responsibility (e.g., Evolving Roles and Responsibilities); and**
- **social action (agency) (e.g., The Past and the Present).**
  - a. Examine topics and contemporary and traditional visual, oral, written, multimedia, and digital (including social media) First Nations, Métis, Saskatchewan, Canadian, and international texts that present different viewpoints and perspectives on issues related to identity, social responsibility, and social action (agency).
  - b. View, listen to, and read First Nations, Métis, Saskatchewan, Canadian, and international texts that reflect diverse personal identities, world views, traditions, and backgrounds (e.g., appearance, culture, socio-economic status, ability, age, gender, language).
  - c. Connect ideas, observations, opinions, and emotions to understand texts.

**Outcome: CR 20.4**

**Read and demonstrate comprehension and appreciation of grade-appropriate ~~informational (including instructions and procedural texts)~~ and literary (including fiction, nonfiction, script, poetry, and essays) First Nations, Métis, Saskatchewan, Canadian, and international texts.**

- d. Demonstrate critical reading behaviours including:
  - relating understanding of a range of texts to personal experience, purposes, audience, and other texts
  - recognizing and comprehending allusions and symbols (including iconography) from various cultures
  - constructing images based on text descriptions
  - discussing meanings, ideas, language, and literary quality in a range of First Nations, Métis, Saskatchewan, Canadian, and international contemporary and historical texts

j. Demonstrate knowledge of poetry (metre, rhyme scheme, rhythm, alliteration, and other conventions).

### Outcome: CC 20.1

#### Create a range of visual, multimedia, oral, and written texts to explore:

- identity (e.g., Relationships with Family and Others);
- social responsibility (e.g., Evolving Roles and Responsibilities); and
- social action (agency) (e.g., The Past and the Present).

- a. Connect ideas, observations, opinions, and emotions to respond to and create texts.

#### Proposed Learning activities:

##### Set (2 minutes):

1. Watch the video “Dear Ocean” a reading by Shayne Koyczan
2. Prompt with key inquiry questions: How and why will you prepare for your future? What are the achievements that we envision for ourselves?

##### Development (35 minutes):

3. Introduce Shayne Koyczan and ask “why did we listen to the poem rather than just read it?”  
(use info from the Poetry Foundation site- <https://www.poetryfoundation.org/poets/shane-koyczan>)
4. Hand out print out of the poem
5. Think/Pair/Share- What is the theme of the piece? Who is the audience? What is Koyczan challenging us to do?
6. Students identify elements of poetry they recognize in the Koyczan poem.
7. On their own have students create a response to the Koyczan piece based on the question “Who will the future you be and what will they change”. Students may create a ‘Dear Future Me’ poem using *Dear Ocean* as a mentor piece as an option, or if they wish compose their poem in their own spoken word format.
8. Allow students time to complete their writing while the teacher circulates the room making themselves available for conversations, questions and feedback. If a student brings up a valuable idea or question it should be shared with the class.
9. As an option ask if anyone would be willing to share their draft, remind students that this is a work in progress and there is no requirement to share.

##### Closure (10 minutes):

10. Share compositions, allow discussion of similarities and differences between Koyczan and what the class has written.
11. Summarize the responses to the key inquiry questions found in the composition and discussion that has taken place.
12. Ask students to take composition home and finish or refine the work in order to be handed in for next class

13. Reissue the challenge from Koyczan to decide to move and act as we think about our role in the future.  
Dismiss

**Adaptations:** For struggling writers prompt students to look at *Dear Ocean* and every time they see a “you are” to update it to create their own piece about how they will prepare for the future, who they will be, and what they will accomplish.

**Evaluation:**

Formative Evaluation of writing skills:

1. Composition – student hands in compositions, you mark according to the rubric /20

Dear Ocean:  
An Appeal To The Young by Shane Koyczan

You are not powerless  
The many are an exacting tool of progress  
AS HEAVY AS CONVICTION  
as sharp as thought  
you are part of the many  
you are  
strong  
you are an instrument of change  
you are the juggernaut of our evolution  
you are what the world means  
when the word hope  
stumbles from its lips  
like exhausted purity  
finally escaping unjust imprisonment  
you are the  
drop  
THAT BECOMES THE RIPPLE  
That engineers the wave that crosses the ocean  
in search of the next frontier of promise  
but only  
when you decide to move  
only  
when you choose to act.



Koyczan Poetry Assessment Rubric

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

Category	4	3	2	1
Word Choice	Writer uses vivid words and phrases that paint a picture in the reader’s mind. Every word is in the perfect place.	Writer uses great words and phrases that sometimes paint a picture in the reader’s mind.	Writer uses words that lack in variety and it is sometimes dull and boring.	Writer uses an immature and limited vocabulary that is not at grade level.
Grammar and Spelling	If mistakes in grammar and spelling are made it is clear that they were made on purpose to advance the poem. Other wise- no mistakes were made.	Writer makes 1-2 mistakes in spelling and grammar.	Writer makes 3-4 mistakes in spelling or grammar.	Writer makes 5 or more mistakes in spelling or grammar and/or the project is presented in pencil.
Voice	The writer demonstrates clear understanding in development of ideas regarding their future self and changes they want to see	The writer demonstrates some understanding in development of ideas regarding their future self and changes they want to see	The writer demonstrates little understanding in development of ideas regarding their future self and changes they want to see	The writer demonstrates no understanding in development of ideas regarding their future self and changes they want to see
Literary Devices	The writer uses 3 or more literary devices and they are clearly and correctly labeled and identified.	The writer uses 3 or more literary devices. They attempt to label and identify them, but some mistakes were made.	The writer uses less than 3 literary devices. The attempt to label and identify them is incorrect, no obvious or rushed.	The writer does little to attempt identifying literary devices or did not include any literary devices within their poetry.
Length	20 or more lines	18-20 lines	15-17 lines	Less than 15 lines

Total out of 20 \_\_\_\_\_

Comments:

POETRY FOUNDATION

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# Shane Koyczan

b. 1976

<http://www.shanekoyczan.com/>

Canadian poet and spoken-word artist Shane Koyczan was born in Yellowknife, Northwest Territories, to a French mother and a father of First Nations heritage. He grew up in Penticton, British Columbia, with his grandparents and was educated at Okanagan College.

In his poems, Koyczan uses personal narrative to engage themes of social justice, mental health, and love. His debut collection, *Visiting Hours* (2005), was selected by the *Guardian* and *Globe and Mail* as one of the Best Books of 2005. His autobiographical novel in verse, *Stickboy* (2008), is being adapted for the stage by the Vancouver Opera. Koyczan is also the author of the collections *Our Deathbeds Will Be Thirsty* (2012) and *A Bruise on Light* (2014). He is a member of the “talk rock” band Short Story Long and has performed with poet Mike McGee and writer and musician C.R. Avery as the spoken-word group Tons of Fun University (TOFU).

Winner of both the individual champion title at the National Poetry Slam and the Canadian Spoken Word Olympics, Koyczan performed his poem “We Are More” at the opening ceremonies for the 2010 Vancouver Olympics. Millions of people have viewed the animated video of his anti-bullying poem, “To This Day,” on YouTube, and Koyczan has given a TED Talk on bullying and created a free anti-bullying smartphone application as part of his To This Day Project. For his social justice work, Koyczan received a BC Civil Liberties Award for the Arts.

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**CONTACT US****NEWSLETTERS****PRESS****PRIVACY POLICY**

**Grade Level, Strand and Conceptual Focus:** 11, ELA 20, Moving Forward

**Lesson Time Required:** 60 minutes

**Key Inquiry Questions:** What competing interests, dreams, and ambitions create tension and conflict for us and for others?

**Prerequisite Knowledge:**

- Strategies to construct meaning from viewing.

**Required Resources and Materials:**

- Five Images Sourced from Moonshot
- A number of blogs to view (list on subsequent page)
- A steps to Blogging hand out

**ELA Goals Addressed:** Comprehend and Respond, Compose and Create

**Outcomes and Indicators Addressed:**

**Outcome: CR 20.2**

**View, comprehend, and develop coherent and plausible interpretations of informational and literary First Nations, Métis, Saskatchewan, Canadian, and international texts that use specialized visual features including illustrations, photographs, art works, maps, charts, graphs.**

- a. Evaluate the visual and other special effects used in television, radio, film, and the Internet for their ability to inform, persuade, and entertain.
- ab. Analyze the techniques used in, and the merits of, visual, Multimedia, and digital text in relation to given criteria
- bc. Analyze how branding elements, navigation (main and secondary), page hierarchy, iconography, use of graphics and multimedia, advertising, inclusion of user-generated content, interactive elements of a variety of websites, and blogs achieve the creator's purpose.

**Outcome: CC 20.3**

**Speak to present ideas and information appropriately in informal (including discussions and collaborative work) and formal (including an interview, a dramatic reading, and introducing and thanking a speaker) situations.**

- a. Demonstrate flexibility in assuming a variety of group roles and take responsibility for tasks that achieve group goals.
- ab. Select, use, and evaluate critically a variety of before (page 23), during (page 24), and after (page 25) strategies to construct and communicate meaning when speaking.

**Proposed Learning Activities:**

**Set (15 minutes): The Before**

1. Start the class by breaking students up into 5 groups of 6
2. Explain that to begin our class that they are going to go to a gallery walk. In their groups they are to visit each picture that is posted on the wall. As a group they are to attempt the pictures. Key things to

interpret are: What is happening in the picture? What is the story this picture relates to about? What might you say about who the author might be?

**Development (25 minutes): The During**

3. Once every group has visited each picture, ask them to sit with there group.
4. Give each group one of the pictures and also give them the synopsis of the story.
5. Tell the students that each of the pictures is from a First Nations Author from the collection Moonlight. These authors are saving their traditional stories by preserving they're changing how their culture is moving forward.
6. Students will now in their group critically analyze the image in light of the synopsis. Re-answering the questions from the gallery walk, making new connections between the image and the new information, and posing new questions about what the story might be about in full.
7. At this time students will be required to fill out their exit slip to be handed in at the end of the class summarizing their findings.

**Closure (20 minutes):**

10. Now that everyone has had a chance to reanalyze their image, get each group to show their picture and discuss their findings. After each group goes prompt the rest of the class with questions such as: How has this new information changed how you view the images.
11. Bring everyone back together to our original big idea about the dreams of these authors has been shaped by the challenges that our history has put in front of them. These authors knew their dreams were valid and came together to create something important together.
12. Ask for the previously collected exit slips for each students leaves and dismiss.

**Evaluation:**

1. Composition – student hands in exit slips to be graded.

**Lesson #9: What is a Blog?****Grade Level, Strand and Conceptual Focus:** 11, ELA 20, Moving Forward**Lesson Time Required:** 50 minutes**Key Inquiry Questions:** How can we pursue our dreams and ambitions when others do not consider those dreams worthwhile?**Prerequisite Knowledge:** Basic understanding of computers and the internet (browsers, internet navigation...)**Required Resources and Materials:**

- A series of Blog score sheets to be handed out to class (ranking
- A number of blogs to view (list on subsequent page)
- A steps to Blogging hand out

**ELA Goals Addressed:** Comprehend and Respond, Compose and Create**Outcomes and Indicators Addressed:****Outcome: CR 20.2****View, comprehend, and develop coherent and plausible interpretations of informational and literary First Nations, Métis, Saskatchewan, Canadian, and international texts that use specialized visual features including illustrations, photographs, art works, maps, charts, graphs.**

- d. Evaluate the visual and other special effects used in television, radio, film, and the Internet for their ability to inform, persuade, and entertain.
- e. Analyze the techniques used in, and the merits of, visual, Multimedia, and digital text in relation to given criteria
- f. Analyze how branding elements, navigation (main and secondary), page hierarchy, iconography, use of graphics and multimedia, advertising, inclusion of user-generated content, interactive elements of a variety of websites, and blogs achieve the creator's purpose.

**Outcome: CC 20.4****Create a variety of written informational (including an essay of explanation of a process, an application letter and résumé, and an argumentative or a persuasive essay) and literary (including a reflective or personal essay and an analysis of a literary text) communications.**

- a. Create a variety of written communications using various elements of discourse (e.g., purpose, speaker, audience, form), in narrative, expository, persuasive, information, and/or descriptive texts.
- b. Experiment with and explore a variety of written text forms (e.g., articles, radio dramatization, radio documentary, blog posting) and techniques, and explain their appeal.
- c. Write an essay of reflection.

**Proposed Learning Activities:****Set (2 minutes):**

1. Review learning agreement package, collect blog permission forms
2. Prompt with key inquiry questions: How can we pursue our dreams and ambitions when others do not consider those dreams worthwhile?

**Development (35 minutes):**

3. Introduce Blogs and ask “what can we use blogs for and how can we use them to express our interests”
4. Hand out and go over blogging score sheet
5. Show students five blogs, giving them a score, then as a class tally points to find out which blog they thought was the best.
6. Focus on in on a specific blog and discuss with the class the elements that make it successful and how its reflective writing style attracts readers.
7. Hand out steps to making a blog sheet.
8. Walk through the first few steps and how to customize their blog

**Closure (10 minutes):**

10. Ask students to go home and add some design features to their blogs to personalize them.
11. Remind students of the theme of dreams in their selected novels
12. Ask students to write their first blog posts on the first chapter/abstract of their novel and speculate what obstacles the protagonist might face in reaching their dreams.
13. Remind students to look at blogs/website/social media accounts that they follow and use that as inspiration for creating their own blogs. Dismiss.

**Adaptations:** For struggling writers prompt students to look at *Dear Ocean* and every time they see a “you are” to update it to create their own piece about how they will prepare for the future, who they will be, and what they will accomplish.

**Evaluation:**

1. Composition – student hands in score sheets to ensure participation in activity, not for marks.

Blogs:

**Big Time Bites (Food)**

<http://bigtimebites.com/ShowDishReport?DishReportId=517>

**Trashhand (photography)**

<http://blog.trashhand.com/>

**Indigenous Nationhood (education/current events)**

<http://indigenouznationhood.blogspot.ca/>

**Dino Toy Blog (toys)**

<http://dinotoyblog.com/>

**Bleacher Report (sports) (remember is this a blog?)**

<http://bleacherreport.com/>

**Instructions for creating a blog**

1. Go to Blogger.com
2. Click on create your blog
3. Sign in using your gmail account
4. Click on create new blog
5. Follow the steps!

**Customizing Your Blog:**

After clicking the “Create New Blog” a pop up will show up.

Your title will follow the following format “(your name)’s ELA 20 Blog.

In the address type in “(Lastname) ELA20.blogspot.com

Pick a theme you can change it later.

Next we will click on theme in the menu on the left hand side of your screen.

I suggest picking a theme you like from the ones listed on the page. If you like the theme the way it is then leave it! If no click customize and change background colours.

**If you get stuck ask questions, but have fun and create something you’re proud of!**

**Blog Expectations: As class we have decided that....**

**(write down the points brainstormed as a class in the space below)**

**What is copyright? (Mini lesson framework)**

<https://www.ic.gc.ca/eic/site/cipointernet-internetopic.nsf/eng/wr03719.html>

**(Video from the government of Canada)**

**What are some examples of copyright? (Brainstorm)**

1.

2.

3.

4.

5.

**But what can we use?**

**Creative Commons content! (Sometimes called royalty free)**

**There is a good chance if you follow famous Youtuber's they have talked about this before.**

**From the [creativecommons.org](https://creativecommons.org) website**

**“Creative Commons provides free, easy-to-use copyright licenses to make a simple and standardized way to give the public permission to share and use your creative work—on conditions of your choice.”**

**Would show the creative commons logo at this point.**

**Where do I find it? You can search through [creativecommons.org](https://creativecommons.org)**

**Walk them through the process of finding a photo or music.**



<b>Blog Score:</b>  <b>Layout:</b> /5  <b>Theme:</b> /5  <b>Writing:</b> /5  <b>Visuals:</b> /5  <b>Interest:</b> /5  <b>Total:</b> /25	<b>Blog Score:</b>  <b>Layout:</b> /5  <b>Theme:</b> /5  <b>Writing:</b> /5  <b>Visuals:</b> /5  <b>Interest:</b> /5  <b>Total:</b> /25
<b>Blog Score:</b>  <b>Layout:</b> /5  <b>Theme:</b> /5  <b>Writing:</b> /5  <b>Visuals:</b> /5  <b>Interest:</b> /5  <b>Total:</b> /25	<b>Blog Score:</b>  <b>Layout:</b> /5  <b>Theme:</b> /5  <b>Writing:</b> /5  <b>Visuals:</b> /5  <b>Interest:</b> /5  <b>Total:</b> /25

<b>Blog Score:</b>	<b>Blog Score:</b>
<b>Layout:</b> /5	<b>Layout:</b> /5
<b>Theme:</b> /5	<b>Theme:</b> /5
<b>Writing:</b> /5	<b>Writing:</b> /5
<b>Visuals:</b> /5	<b>Visuals:</b> /5
<b>Interest:</b> /5	<b>Interest:</b> /5
<b>Total:</b> /25	<b>Total:</b> /25

ELA 20 Learning Agreement

Name: \_\_\_\_\_ Final Due

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

Grade	Tasks to be completed	Completed
A+ 90+	<div><div>1. Create a blog with at least ten entries that responds to the perspective and style of the text. Posts must analyze the text and show understanding of the goals and dreams of the characters and relate it to identity, social responsibility and social action (CR20.1)</div><div>2. Complete two reading conferences with Mr. Rodger/Whitten in order to demonstrate comprehension and appreciation of the text. (CR 20.4)</div><div>3. Using the information curated in your blog. Write an analysis essay that focuses on a self-selected topic relating to our big question of “What competing interests, dreams, and ambitions create tension and conflict for us and for others?” (CC 20.4)</div><div>4. _____</div><div>5. _____</div><div>6. _____</div></div>	<div><div>1.</div><div>2.</div><div>3.</div><div>4.</div><div>5.</div><div>6.</div></div>
A 80	<div><div>1. Create a blog with at least six entries that responds to the perspective and style of the text. Posts must analyze the text and show understanding of the goals and dreams of the characters and relate it to identity, social responsibility and social action (CR20.1)</div><div>2. Complete two reading conferences with Mr. Rodger/Whitten in order to demonstrate comprehension and appreciation of the text. (CR 20.4)</div><div>3. Using the information curated in your blog. Write an analysis essay that focuses on a self-selected topic relating to our big question of “What competing interests, dreams, and ambitions create tension and conflict for us and for others?” (CC 20.4)</div><div>4. _____</div><div>5. _____</div></div>	<div><div>1.</div><div>2.</div><div>3.</div><div>4.</div><div>5.</div></div>
B 70	<div><div>1. Read and text code the first, middle and last chapter of a novel or nonfiction book. (CR 20.1)</div><div>2. Complete four reading conferences with Mr. Rodger/Whitten in order to demonstrate comprehension and appreciation of the text. (CR 20.4)</div><div>3. Write an analysis on one of more of the characters in the novel. The analysis outline must relate to our big question of “What competing interests, dreams, and ambitions create tension and conflict for us and for others?” and all topics are discussed before beginning. (CC 20.4)</div><div>4. _____</div></div>	<div><div>1.</div><div>2.</div><div>3.</div><div>4.</div></div>
C 60	<div><div>1. Read and text code the first, middle and last chapter of a novel or nonfiction book. (CR 20.1)</div><div>2. Complete three reading conferences with Mr. Rodger/Whitten in order to demonstrate comprehension and appreciation of the text. (CR 20.4)</div><div>3. Write an analysis on one of more of the characters in the novel. The analysis outline must relate to our big question of “What competing interests, dreams, and ambitions create tension and conflict for us and for others?” and all topics are discussed before beginning. (CC 20.4)</div></div>	<div><div>1.</div><div>2.</div><div>3.</div></div>

Creative Options to earn marks over 60%:

Watch the movie made about this book (if available) OR watch a movie with related themes. Then compare the effectiveness of the message conveyed in each genre.  (CR 20.1)	Create a playlist of 10 songs for the soundtrack to this book. Explain in detail how each choice reflects moments/themes/characters perspectives in the text.  (CR20.1)
Create visual that reflects the story of one of the characters. This could include, but is not limited to,	Script and record a podcast episode with one or more people that presents a portion of the story. These podcasts

presentations, drawings, paintings, sculptures...etc.  (CR20.2)	could involve someone role playing as a character from the novel, or it could be a group of people talking about different interpretations of events in the novel.  (CC20.3)
Create and Role-Play a scene from a novel (may be done in groups where participation is equal between individual role-players)  (CC20.2)	Create a movie poster for your novel. Research posters from movies with a similar tone to your book and write a brief description of what influenced your art.  (CC20.1)

\*\*If you have an idea regarding an alternate project,  
please feel free to discuss it with us\*\*

**Other ways your contracted-for mark can be affected:**

- Not handed in = -10%
- Needs Revision = -5%
- Incomplete = -5%
- Over & above = +1-10% (at our discretion

## Learning Agreement

I, \_\_\_\_\_, declare that I am contracting for a \_\_\_\_\_% for this novel analysis project. I have read and agreed to the following terms and conditions:

- I acknowledge that this is a ‘mastery’ project, and in accordance to that will only submit the best work that I am capable of doing.
- I appreciate that time given in class to work can be negotiated if either party is not purposefully using work time.
- I understand that if I am unable to structure my time successfully, a work plan will be given to me. I will be expected to adhere to this work plan daily.
- If I complete all of the tasks for the percentage I have contracted for before the deadline and am found to be wasting time, I will complete tasks in the category above my contracted-for percentage.
- If I have not submitted any assignments by the due date, I will receive a zero for this project.
- I understand the following will be applied to my projects:
  - NHI- Not handed in- minus 10%
  - NR- Needs Revision- minus 5%
  - INC- Incomplete- minus 5%
  - OA- Over and Above- plus +1% to +10%

**Student Name:** \_\_\_\_\_

**Student Signature:** \_\_\_\_\_

**Blog Parental Permission**

**I, \_\_\_\_\_ the parent of \_\_\_\_\_ allow my child, under the supervision of their teacher, to create a Blogger.com blogger.**

**Blogs will be used for educational purposes only in conjunction with the learning assignment.**

**Students that do not have permission to make a blog will still have the option to complete the blog portion of the assignment using written journal entries.**

**Parent Signature: \_\_\_\_\_**

**Date: \_\_\_\_\_**

## Lesson #12: From soloist to busker: why Ezra Azmon chooses to play on the streets

**Grade Level, Strand and Conceptual Focus:** 11, ELA 20, Moving Forward

**Lesson Time Required:** 50 minutes

**Key Inquiry Questions:** What kinds of dreams are considered worthy? Who decides what dreams are worthwhile? How can we pursue our dreams and ambitions when others do not consider those dreams worthwhile? How do our dreams, goals, and ambitions influence the risks that we take?

**Prerequisite Knowledge:** Basic active listening skills, familiar with graphic organizers, have gone through mini lessons on how to write a reflection essay

### Required Resources and Materials:

- 1 copy of the documentary summary- *“From soloist to busker: Why Ezra Azmon chooses to play on the streets”*\*
- Digital copies of photos of Ezra Azmon from the CBC website\*
- Audio of the radio documentary- *“From soloist to busker: Why Ezra Azmon chooses to play on the streets”*\*

\* The above resources can be found at <http://bit.ly/2zHcsvx> or in the attached appendices.

- TQLR summary sheet for teacher
- Graphic organizer hand out for students

**ELA Goals Addressed:** Comprehend and Respond, Compose and Create

### Outcomes and Indicators Addressed:

**Outcome: CR 20.1**

**View, listen to, read, comprehend, and respond to a variety of grade-appropriate First Nations, Métis, Saskatchewan, Canadian, and international texts that address:**

- **identity (e.g., Relationships with Family and Others);**
- **social responsibility (e.g., Evolving Roles and Responsibilities); and**
- **social action (agency) (e.g., The Past and the Present).**
  - a. Examine topics and contemporary and traditional visual, oral, written, multimedia, and digital (including social media) First Nations, Métis, Saskatchewan, Canadian, and international texts that present different viewpoints and perspectives on issues related to identity, social responsibility, and social action (agency).
  - b. View, listen to, and read First Nations, Métis, Saskatchewan, Canadian, and international texts that reflect diverse personal identities, world views, traditions, and backgrounds (e.g., appearance, culture, socio-economic status, ability, age, gender, language).
  - c. Connect ideas, observations, opinions, and emotions to understand texts.
  - e. Make connections between personal experiences and prior knowledge of traditions, genres, and a variety of texts.

**Outcome: CR 20.2**

**View, comprehend, and develop coherent and plausible interpretations of informational and literary First Nations, Métis, Saskatchewan, Canadian, and international texts (including multimedia advertising) that use specialized visual features including illustrations, photographs, art works, maps, charts, graphs.**

- a. View, interpret, and demonstrate comprehension of grade-appropriate visual, multimedia, and digital texts that address identity, social responsibility, and social action (agency).
- b. Select, use, and evaluate critically a variety of before (page 19), during (page 20), and after (page 21) strategies to construct meaning when viewing.
- c. Uses language cues and conventions (page 17) of a variety of informational and literary texts to construct and confirm meaning when viewing.
- d. Demonstrate critical viewing behaviours including:
  - determining the message and purpose the text is representing

#### **Outcome: CC 20.4**

**Create a variety of written informational (including an essay of explanation of a process, an application letter and résumé, and an argumentative or a persuasive essay) and literary (including a reflective or personal essay and an analysis of a literary text) communications.**

- a. **Create a variety of written communications using various elements of discourse (e.g., purpose, speaker, audience, form), in narrative, expository, persuasive, information, and/or descriptive texts that:**
  - address audience needs, the stated purpose, and context
  - provide an engaging introduction
  - develop a thesis
  - create an organizing structure appropriate to the purpose, audience, and context
  - include relevant information and exclude extraneous information
  - provide facts and details, describing or analyzing the subject, explaining benefits or limitations, comparing or contrasting, or providing graphics or illustrations
  - clarify and defend positions with relevant evidence, including facts, expert opinions, quotations, and/or expressions of commonly accepted beliefs and logical reasoning
  - use a variety of rhetorical devices to support assertions (e.g., appeal to logic through reasoning, case study, and analogy)
  - anticipate potential misunderstanding, problems, or mistakes that might arise for the audience
  - create drafts using standard forms and predictable structures such as headings, white space, and graphics
  - adopt a customary format (including proper salutation, closing, and signature when writing a letter)
  - provide a coherent conclusion.
- g. **Write an essay of reflection (personal essay)/personal commentary that:**
  - expresses a unique view of some aspect of life that is important to the student
  - introduces the topic and gives a personal view
  - supports the writer's viewpoint
  - sums up the writer's viewpoint in a thoughtful way (e.g., the lesson that it teaches about life).



**Proposed Learning activities:****Set (10 minutes):**

1. Think/Pair/Share: How do we measure success? What does a successful person look like? Can you imagine what your vision of success will be in the future? Note the class responses on the board.
2. Introduce Ezra Azmon by showing the class his picture and watching the short video *The Doc Project: Ezra Azmon busking in Montreal*

(Retrieved from: <http://www.cbc.ca/player/play/1074332739919/>)

3. Students are to fill out the first section of the graphic organizer (A. Before)
4. Prompt with key inquiry questions: What kinds of dreams are considered worthy? Who decides what dreams are worthwhile?

**Development (25 minutes):**

5. Review active listening (TQLR)
6. Listen to the documentary “From soloist to busker: Why Ezra Azmon chooses to play on the streets”\*
7. While listening to the documentary fill I out the second section of the graphic organizer (B. During)

**Closure (15 minutes):**

8. Revisit the definition of success created from the set
9. Allow students to share quotes and discuss their reactions to the documentary
10. Introduce Essay prompt- How do you defines success? Using examples from your own life and the documentary “From soloist to busker: Why Ezra Azmon chooses to play on the streets” reflect on what success means to you?

**Adaptations:** For students who may have difficulties hearing, or struggle with oral language comprehension the teacher can provide a copy of the summary of the documentary, or the transcript of the documentary if necessary

**Evaluation:**

Students will compose a 2-3 page reflective essay using MLA

Essay rubric out of 20- attached

## From soloist to busker: why Ezra Azmon chooses to play on the streets



Busker Ezra Azmon (Tori Marlan)

### By **Tori Marlan**

Ezra Azmon grew up in Israel with a singular goal: to be a great violin soloist. He practised hard, won scholarships, and studied with a world-renowned teacher. But he sometimes struggled under pressure, and his career didn't go as planned.

He was unemployed and living in Toronto when his wife, Patricia, became pregnant with their first child. In desperation, Ezra took his violin to the subway and began to play.

"I closed my eyes not to see the people, because I was so ashamed," he remembers. "But I heard the coins falling, and when I opened my eyes, I was like, 'Wow—I can make really good money, it's a nice amount of thanks from the public.'"



Ezra Azmon busking barefoot on Monkland Avenue, Montreal (Tori Marlan)

Ezra busked for the next five years, supporting his growing family. But for most of the time he and Patricia were raising their two sons, she was the main breadwinner. A classical singer, Patricia built a successful career teaching voice, while Ezra bounced from low-paying job to low-paying job, pumping gas, picking cucumbers, washing dishes, cutting trees.

After 14 years, Ezra couldn't bear it anymore. His dream of being a soloist had never gone away—only now it was the street, not the stage, he craved. He needed to busk.

But Patricia didn't want him doing it in the small Alberta town where they'd settled.

"I just think the community doesn't really get it," she says. "People think it looks like begging."

So they compromised: Ezra would go away to busk every couple of months for a couple of months and not have to work when he was home. That's how they've been living for the past six years.

Wherever Ezra lands, he finds the well-trafficked spots, picks up his instrument (now a viola), and spends the next five or six hours treating pedestrians to classical music.

*"There is no bad day," he says. "How can you say you have a bad day playing Bach? Or a Beethoven concerto?" - Ezra Azmon*

The street is where he belongs, he says—it's where he's found his livelihood, as well as spiritual fulfillment, a creative outlet, and respect.

And he doesn't ever have to worry about choking under pressure.

"When you are a soloist there is expectation for you to perform to your name," he says. "But when I play on the streets, I can just surprise for good."

In this documentary, Ezra Azmon recounts the long journey that brought him to where he is today.



Ezra Azmon busking on Monkland Avenue, Montreal. (Tori Marlan)

Reflective Essay Assessment Rubric

Category	4	3	2	1
Thesis Statement	The thesis statement introduces the topic, gives a personal view and outlines the main points to be discussed.	The thesis statement introduces the topic and outlines the main points to be discussed	The thesis statement introduces the topic.	The thesis statement lacks clarity.
Evidence and Examples	All of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	Most of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	Some of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	No evidence or examples to support the author's position.
Sentence Structure	All sentences are well constructed with varied structure.	Most sentences are well constructed and there is some varied sentence structure in the essay.	Most sentences are well constructed, but there is no variation in structure.	Most sentences are not well-constructed or varied.
Conclusion	The conclusion is strong and leaves the reader solidly understanding the writer's position. Effective restatement of the position statement begins the closing paragraph.	The conclusion is recognizable. The author's position is restated within the first two sentences of the closing paragraph.	The conclusion is recognizable. The author's position is restated within the first two sentences of the closing paragraph.	There is no conclusion - the paper just ends.
Audience	Demonstrates a clear understanding of the potential reader and uses appropriate vocabulary and arguments. Anticipates reader's questions and provides thorough answers appropriate for that audience.	Demonstrates a general understanding of the potential reader and uses vocabulary and arguments appropriate for that audience.	Demonstrates some understanding of the potential reader and uses arguments appropriate for that audience.	It is not clear who the author is writing for.

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

Total: \_\_\_\_\_/20

Comments:

**Keys to Good Listening: The TQLR Process**

**Tune In:** Right as the lecture begins, determine the speaker's topic and recall what you may already know about the topic.

**Question:** Early in the lecture, continue the listening process by asking questions in your mind such as: "What point is the speaker making?", "What devices for support is he/she using?", "What do I need to specifically remember?" This process, if continued throughout the entire lecture, helps lead to an understanding of main ideas, the speaker's organization of the material being covered, and supporting details.

**Listen:** This part of the process includes determining the basic message and answering the questions being raised during the total process. In order to accomplish this, you must anticipate what will be said, and take in what is said. Active alertness is ALWAYS REQUIRED.

**Review:** This is the process of checking on the anticipated message after the message is delivered.

To review, you must evaluate the message against your questions, fit ideas together, summarize ideas, and evaluate the meaning and impact of the message based on your circumstances. This review process should lead to further questions and keep you constantly tuned in to the lecture, documentary, etc. Effective Listening Habits and Skills in the Classroom

Focus on the message rather than worrying about how it is presented. Looking for major ideas and relationships among various points. Really paying attention so that at any time you can summarize the speaker's main ideas up to that point in the lecture. Sitting where you will hear, and then listening.

**A. Before: Let’s talk about success**

**a. What is success?**

**b. How do we measure success?**

**c. What does a successful person look like?**

**d. What is your vision of a successful future?**

**e. Who determines a persons level of success?**

B. During: Listen to the Ezra Azmon Documentary	
Ideas that match my definition of success	Ways my view of success has been challenged or changed
Quotes that caught my attention:	

### C. After: The Hard Questions (Point form)

**a. Is Azmon Successful? Why or why not?**

**b. How has your definition of success changed or been reinforced?**



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