

**MISD Growing Literacy: Thematic Units to Teach Michigan’s ELA GLCEs—Unit 8.1 Revised  
Disposition: Reflective Inquiry—Theme: Familiarity alters perspective.**

**Introduction**

The teaching plans that follow for **8.1 *The Outsiders*** by S. E. Hinton are designed to be a framework for discussing the selections and will help teachers model for students how to think critically about, discuss, and write effective answers to constructed response or open-ended literature questions. Students will learn strategies that will improve their word study abilities; fluency; listening and viewing; reading comprehension; critical reading; and writing, grammar and rhetoric, and research skills. By using these strategies, models, and discussion questions, teachers will be teaching the Michigan English Language Arts Standards, the Grade Level Content Expectations (June, 2004) and helping students prepare for success on the ELA MEAP tests (mandated by No Child Left Behind legislation) and high school ACT assessments. The coding in the left hand column on each page makes reference to the June 2004 version of the ELA 8th Grade Level Content Expectations (GLCEs) on which the MEAP tests are based. The “**P**” indicates “**Power Standards**” or **core** indicating a MEAP-assessable GLCE. The best reason to use these methods, models, and materials is that doing so will facilitate students’ delving more deeply into text and relating the ideas and concepts in texts to their own lives. This will make text more interesting and challenging to students, as well as improve their thinking skills and strategies.

As teachers, we often assume that if students have read or listened carefully to a selection that they would be able to write effective and complete answers to questions. This is not often the case. Students can benefit from being explicitly taught to answer response to literature (open-ended, constructed response) questions. Nancy C. Boyles in her book, *Teaching Written Response to Text* (Maupin, 2001), points out that students need explicit instruction. Her definition goes like this: “Explicit instruction:

- begins with setting the stage for **learning**,
- followed by a clear **explanation** of what to do (telling),
- followed by **modeling** of the process (**To:** showing),
- followed by multiple opportunities for **practice** (**With:** guiding)
- until independence is attained.” (**By:** independence)”

The answer format in her book has been adapted to provide the model in this unit of Focus Question, Answer Plan, and Possible Answer for teachers and students to use. The focus questions, modeled answers, and formats (not worksheets) can be used to set up discussion about and learning from the selections toward a deeper understanding of the issues and content of the selections and of the author’s craft. If students are guided through and practice this questioning procedure, they will be more ready to think about, have the discussions regarding, and write answers to questions similar to these focus questions that are asked about other novels, videos, and articles. Their thinking and writing skills and strategies will improve.

This revision includes an important feature called **Close and Critical Reading**, which will enhance students’ critical thinking and comprehension. As Dr. Elaine Weber points out, “Close and critical reading is the ability to comprehend information, analyze how it is presented, determine the purpose and perspective of the author, establish what it means, and apply it to your life.” She continues with: “The following four questions are used to move students from comprehending the information to the final application to their own lives. These four steps or modes of analysis are reflected in four types of reading and discussion:

- What a text says—restatement
- What a text does—description
- What a text means—interpretation
- What a text means to me (so what)—application

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A critical literacy skill developed through the lessons in each genre unit is fluent oral reading. Many activities are included which help teachers and students become increasingly proficient in oral reading for an audience. The inclusion of the reader’s theater, choral reading, and paired reading is intentional; it is expected that time will be spent practicing and perfecting oral reading skills. Students need opportunities to read text as the author intended it to be read. They should be taught to pay close attention to punctuation, dialogue, sentence rhythm, etc., so they can read with proper intonation, pace, and emphasis. Students should also hear oral reading only when it has been practiced and reflects the author’s message. For all of these reasons, teachers and students should practice reading any text before reading to an audience. Cold reads for either students or teachers is not appropriate. (S.CN.08.02)

These plans were written by a group of grade-level educators who all know that as teachers we take lesson plans like these and add our own special touches to make them better and better suited to our students. The reading selections and writing assignments were chosen by grade-level educators for their appeal to students’ interests. (R.AT.08.01, W.AT.08.01) Some lessons will require more than one class session. Each teacher will have to choose what will become homework and what will remain class work. If you have enough novels to send the chapter reading home, you are welcome to do so.

The following selections are included in this unit:

- “Brainy Echidna Proves Looks Aren’t Everything” Natalie Angier (Informational Article) (**T**) (See Appendix #3c1-3.)
- “Does Familiarity Breed Contempt” Management Tips by Burluson Consulting (Internet Article)
- “Raymond’s Run” by Toni Cade Bambara (Short Story)
- “The Anthropology of Belonging: The Need for Social Inclusion” by Gerda Wever-Rebehl
- *The Outsiders*, S.E. Hinton, 1967, Puffin (Realistic Fiction) (**S**)
- *The Outsiders* (movie) (Realistic Fiction) (**T**)
- “The Outsiders” A film review by Chris Barsanti

**T** = One copy is need for teacher read aloud. **S** = Provide a copy for each student.

Both pre-assessments and post-assessments correlated to Data Director are provided separately for use by educators teaching this unit. Pre-assessments are short assessments intended to be given before students begin the units to determine if students can read and understand the text and have prior knowledge and text knowledge needed to be successful completing the unit. (R.WS.08.06) Teachers will be able to use the results to pre-teach concepts and skills that students need. Post Assessments consist of the following:

- 20 multiple choice questions (8 on anchor, 8 on linking, and 4 cross-text) plus a 6-point short answer (26 points)
- Close and Critical Reading on an excerpt or the total text and linking text (24 points)
- Grammar - excerpt from text with questions based on GLCEs/ACT 1-12 categories (20 points)
- Writing based on the genre chart for each grade level (20 points)
- Listening, viewing or research (rotating) (10 points) (**Total:** 100 points)

Permission is granted only to teachers in the district purchasing these documents to reproduce pages from this teaching plan and appendix for classroom use within your specific building.
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**Lesson 1**

<p><b>Reading</b> R.NT.08.01 P R.NT.08.02 P R.NT.08.03 P R.NT.08.04 P R.CM.08.01 P R.CM.08.03 P L.CN.08.02</p>	<p>Note to teachers: the disposition for 8<sup>th</sup> Grade is <b>Reflective Inquiry</b>. As you teach this unit, please keep this disposition in mind. We want students to inquire critically with deep reflection. We want students to become critics- “who form and express judgments of people or things, according to certain standards and values.” (<i>Webster’s New World Dictionary</i>, Prentice Hall, 1991). Some lessons will require more than one class session. Each teacher will have to choose what will become homework and what will remain class work. If you have enough novels to send the chapter reading home, you are welcome to do so.</p> <p>Introduce this unit by telling students that together you will be talking, reading, and writing about the theme <b>Familiarity alters perspective</b>. (See <b>Appendix #1a</b>.) Have students take a moment to put the theme in their own words. Discuss what this theme means to the students in their lives: For example, what does the phrase “it is an acquired taste” mean to them? When have they heard the phrase used? Tell them that they will be reading a novel (realistic fiction) and watching a movie, <i>The Outsiders</i>, about teenagers who are trying to deal with fitting in with peers, cliques, and social classes that are unfamiliar to them. The rich kids have everything, while the poor kids have nothing. Neither group takes the time to acquaint itself with the other group. This causes tension that leads to violence. Tell them that they will also be reading or listening to various “linking” texts that will relate to the theme and the novel. Also use <b>Appendix #1a</b> to introduce students to the Unit Focus Questions:</p> <ul style="list-style-type: none"> <li>• How do I learn to learn?</li> <li>• How do I discover new knowledge?</li> <li>• How do I pursue a problem to the solution?</li> <li>• How do I apply my learning?</li> <li>• How do I see all situations in a bigger context?</li> <li>• How do I respond to new situations or individuals different than myself?</li> </ul> <p>Brainstorm how students feel when they are in a new or unfamiliar situation. Use the ideas in the following prompt to aid in the discussion. (See <b>Appendix #1b</b>.)</p>
<p>R.NT.08.01 P R.CM.08.01 P  W.GN.08.01 P</p>	<p><b><u>DIRECTIONS:</u></b> (See <b>Appendix #1b</b>.) Getting along with others is important in life, but sometimes we don’t like someone or he/she does not like us because we are different in some way. This is sometimes called prejudice. Prejudice means forming an opinion without looking at the facts carefully—for example, “He has a tattoo, so he must be a crook.” Or “She got arrested, so she must be guilty.” Or “She doesn’t wear cool clothes, so she must be a loser.” Prejudice is often directed at different races (black and white), different social classes (rich and poor) and/or different religions (Catholic, Protestant, Jewish, Muslim, etc.). <b>Write about the theme: prejudice.</b> Do <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>➤ Write about a time, when you or someone you know faced prejudice.</li> </ul> <p align="center"><b>OR</b></p> <ul style="list-style-type: none"> <li>➤ Discuss what a person can learn from dealing with prejudice.</li> </ul> <p align="center"><b>OR</b></p>

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<p>W.PS.08.01 P</p> <p>W.PR.08.02 P W.PR.08.03 P</p> <p>W.PR.08.04 P W.PR.08.05 P R.CS.08.01 P</p> <p>W.GR.08.01 P W.SP.08.01 P</p>	<p>➤ Persuade readers that prejudice is wrong. (Give specific examples.) <b>OR</b> ➤ Write about the theme in your own way.</p> <p>You may use examples from real life, from what you read or watch, or from your imagination. Your writing will be read by interested adults.</p> <p>Use the paper provided for notes, free-writing, outlining, clustering, or writing your rough draft. If you need to make a correction, cross out the error and write the correction above or next to it.</p> <p>You should give careful thought to revision (rethinking ideas) and proofreading (correcting spelling, capitalization, and punctuation). Use the rubric and checklist provided to help improve your writing.</p> <p>(Optional: You may use a dictionary, thesaurus, spelling book, and/or grammar book.)</p>
<p align="center"><b>Writing</b></p> <p>W.PR.08.01 P W.PR.08.02 P</p> <p>W.PR.08.04 P</p> <p>W.PR.08.03 P W.PS.08.01 P</p>	<p>Remind students that when we write we go through steps known as the writing process:</p> <p><b><u>Brainstorming</u></b> Brainstorming is thinking and talking about the topic or theme of the writing and relating it to your own personal life. Brainstorming is asking questions such as “What prejudice have I faced in my life? What could I write about it? What details can I choose to tell about prejudice that I or someone I know have faced? How should I organize my writing (outline, list, graphic organizer, etc.)?”</p> <p><b><u>Drafting</u></b> Drafting is getting ideas down on paper, trying to organize as the writer is drafting. Drafting is asking questions such as “How will I start my writing to get my reader to want to read it? What details, examples, anecdotes, and/or explanations should I write to show my reader about prejudice I have faced? How shall I end my writing?”</p> <p><b><u>Revising</u></b> Revising, the real work of writing, begins when the writer makes sure that the writing has everything it should have, that it will appeal to the reader (audience) and tell or prove what it is supposed to do (accomplish the purpose). Revising is asking questions such as “Will my reader (audience) know what my point (purpose) is? Is my point or central idea clear and connected to the theme or topic? Have I given important and relevant details, examples, and/or anecdotes to support my point? Is my writing well organized with a beginning that makes my audience want to read on, a middle that makes and supports my point, and an end that satisfies my audience? Have I used interesting words and a variety of sentence lengths and types to engage my reader?”</p>

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<p>W.PR.08.05 P W.SP.08.01 P W.GR.08.01 P W.PS.08.01 P</p>	<p><b><u>Proofreading and Editing</u></b> Proofreading and editing means making sure that the audience can read and understand the words and the point. Proofreading and editing involves asking questions such as “Have I checked and corrected my spelling, punctuation, and capitalization to help my audience understand what I have written? Have I read my work to a friend or myself to make sure it sounds good? Have I looked my writing over to make sure that it’s neat and it invites my audience to read it?”</p>
<p>W.HW.08.01</p>	<p><b><u>Publishing</u></b> Publishing is putting writing in its final form for an audience. Publishing involves asking: “Is my final copy just the way I want my audience to see it?”</p> <p>As you guide students through each step of the writing process, remind them of the steps and the questions to ask.</p> <p>If time permits in this session and students have had enough brainstorming time, have students begin their drafts. Go over the writing prompt emphasizing the introduction and emphasizing that after brainstorming, students should choose one part of the prompt to write to. Encourage students to make notes on the prompt page and circle or underline the part of the prompt they have chosen. Students will continue drafting during writing time.</p> <p>Have students continue drafting their “prejudice” papers. Encourage students to work on creating interesting leads and endings.</p> <p>Circulate and encourage students as they draft.</p>

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**Lesson 2**

<p><b>Speaking</b> W.PR.08.05 P</p> <p>W.PS.08.01 P</p>	<p>Give students the opportunity to peer-edit their “prejudice” papers with a partner. Set this activity up by briefly modeling with a student a procedure for peer-editing: Each partner will read aloud his/her draft to the other who will listen carefully, thinking of the following questions. (See <b>Appendix #2a.</b>)</p> <p><b>Questions for Peer Editing</b></p> <ul style="list-style-type: none"><li>• Is the central idea or point of the writing clear?</li><li>• Is the central idea or point supported by important and relevant details, examples, and/or anecdotes?</li><li>• Does the writing begin with an interesting and engaging lead, continue with a middle that supports and develops the point, and conclude with an ending that summarizes the point?</li><li>• Is the writing interesting with engaging words and different sentence lengths and types?</li><li>• What do I, as the listener, think is good about the writing?</li><li>• Do I have questions and/or suggestions for the writer?</li></ul> <p>Have the student read aloud his/her draft, then model posing the above questions and answering them with the student. Then tell students that the other student would read his/her writing aloud and the process will repeat. Give students the opportunity to peer-edit in partners for the remainder of the time. Tell them they will have more time in the next session.</p>
<p><b>Writing</b> R.CS.08.01 P W.PR.08.05 P</p>	<p>Students, who have successfully finished peer-editing, should make revision changes to drafts and edit and proofread. Have students use the rubric (See <b>Appendix #2c</b>) and the checklist: “Review of Writing: Publishing Final Copy.” (See <b>Appendix #2b.</b>)</p> <p>During this session students should make a final copy and proofread again using the “Review of Writing” Checklist. (See <b>Appendix #2b.</b>)</p>

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**Lesson 3**

<p><b>Reading</b>  R.WS.08.07 P  R.NT.08.01 P  R.IT.08.01 P  R.IT.08.02 P  R.IT.08.03 P  R.CM.08.01 P  R.CM.08.02 P  R.CM.08.03 P  R.CM.08.04 P  R.MT.08.01  R.MT.08.02  S.DS.08.01  S.DS.08.03  L.CN.08.02  L.RP.08.02</p> <p><b>Discussion</b>  R.IT.08.01 P  R.CM.08.01 P  S.DS.08.01  S.DS.08.03  L.CN.08.01  L.CN.08.02</p> <p><b>Vocabulary</b>  R.WS.08.01 P  R.WS.08.02 P  R.WS.08.03  R.WS.08.04 P  R.WS.08.05  R.WS.08.06  R.WS.08.07 P  L.CN.08.02  S.CN.08.01  S.CN.08.02  S.DS.08.01</p>	<p>Introduce the concept of linking texts by saying, “You have just written about how you or someone you know has faced prejudice. You’ll now be reading an informational article called “Brainy Echidna Proves Looks Aren’t Everything.” Based on the title, what do you think the article will be about? How do you think it will relate to our theme of <b>familiarity alters perspective</b>? Later, we will read together the realistic fiction novel <i>The Outsiders</i> by S. E. Hinton about how becoming familiar with various social cliques can change your perspective on the people in them.”</p> <p>Read and T4 “Brainy Echidna Proves Looks Aren’t Everything.” (See <b>Appendix #3c1-3.</b>) At this point instructor should review talking to the text and the rubric. (See <b>Appendix #3a-3b.</b>) After reading the informational article, place students in groups of three or four. Give them the close and critical reading questions for the article. Orally go over each part individually, giving groups time to discuss and complete each section. After giving them time to answer each question, model the answers for the students. (See <b>Appendix #3d1-3.</b>)</p> <p>Discuss as a class how the article “links” to the theme “familiarity alters perspective.”</p> <p><b>Word Study Suggestions:</b> Model the use of the Vocabulary Strategy in <b>Appendix #3f</b> with a few words, and then have students work in with their groups to find and work out the meanings of the following vocabulary words: illuminating, seized, abristle, placental, obscure, nocturnalist, allure, avianlike, disinter, cryogenic, pacifistic.</p>
<p><b>Writing</b>  W.PR.08.01 P  W.PR.08.02 P  W.PS.08.01 P  R.IT.08.01 P  R.IT.08.02 P  R.IT.08.03 P  S.DS.08.01</p>	<p>If time permits, complete in class, or this could be a homework assignment.</p> <p>Have students respond to the following in a Quick Write. (See <b>Appendix #3e.</b>)</p> <ul style="list-style-type: none"> <li>• <b>Who or what things might you appreciate more if you became more familiar with them? Explain your answer.</b></li> </ul>

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Lesson 4

<p><b>Reading</b> R.CM.08.01 P R.CM.08.03 P R.MT.08.01 R.MT.08.02</p>	<p>Model how someone might go through the story using strategies from <i>Strategies That Work</i> by Stephanie Harvey and Ann Goudvis. (See <b>Appendix #4a.</b>) (See <b>Appendix #4b</b> to present as a Think Aloud.)</p> <p>You might say something such as “As we go through the unit, we will be learning and using the strategies good readers use. Probably you use many of these strategies, sometimes even without thinking about it, but we will pay attention and talk about them often. These strategies include:</p> <ul style="list-style-type: none"><li>• asking questions.</li><li>• visualizing.</li><li>• determining importance.</li><li>• synthesizing.</li><li>• inferring.</li><li>• making connections.</li><li>• repairing comprehension.</li></ul> <p>I will explain each of these strategies and show how I would use the strategies as I read or listen to “Brainy Echidna Proves Looks Aren’t Everything” by Natalie Angier:</p> <ul style="list-style-type: none"><li>• <u>Asking questions</u> means stopping while reading to ask questions such as “Why did Muse do that?” I might ask, “At the beginning of the selection, why was Muse so interested in such an ugly animal?”</li><li>• <u>Visualizing</u> means to make pictures in your mind about what’s going on in the story so you can understand the story better. As I was reading the part of the article that describes the behavior of the Echidna, I might wonder how Muse held an animal like that so close.</li><li>• <u>Determining importance</u> is asking what is most important in a story as opposed to the details. I might ask myself, “What are the three most important events in the story?” I would reply,<ul style="list-style-type: none"><li>- “The reader could learn a lot from the Echidna about survival.”</li><li>- “One could learn a great deal from Muse about passion.”</li><li>- “The reader could learn from Muse how to follow a problem to solution.”</li></ul></li><li>• <u>Synthesizing</u> means combining new ideas from what I have read with what I already know to learn something that will help me understand a story or my own life better. I might say to myself after reading and thinking about the story and other people I know, that the Echidna and Muse might both feel very isolated.</li><li>• <u>Inferring</u> means “reading between the lines” or filling in ideas and meaning that the author leaves out. It is using what you know to figure out what the author does not come right out and tell you. I would say to myself, “From what I am reading, I think difficult situations can sometimes be overcome with passion and determination.”</li></ul>
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	<ul style="list-style-type: none"> <li>• <u>Making connections</u> means putting things together from what I know, other stories I have read, and/or what I have experienced and know about the world, to help me understand what I read better. I said to myself, “After reading the article, I think that by opening myself up to new things I could become a better more well-rounded person.”</li> <li>• <u>Repairing comprehension</u> means to use strategies to make sense when comprehension is interrupted. You might say something like the following: “As good/expert readers read, they monitor their comprehension; they repair their comprehension when it breaks down. Being aware of this monitoring/repairing and knowing and using strategies, helps readers to understand better and remember what they read. Expert readers use some or all of the following strategies when reading is not making sense:             <ul style="list-style-type: none"> <li>• slow down—adjust reading rate,</li> <li>• stop and think—make connections to own knowledge and experience, to related text(s), and/or to the larger world,</li> <li>• reread—try to find the thread of meaning,</li> <li>• continue reading—look for cues and/or use context clues,</li> <li>• retell or summarize—think through or briefly write what has been discovered so far in reading,</li> <li>• reflect in writing—make comments about what reader feels about what he/she has learned so far,</li> <li>• visualize—see in one’s mind what is happening or described in the text,</li> <li>• ask questions of the author—then predict answers and read to confirm,</li> <li>• use text patterns or text resources, and/or</li> <li>• consult another student or the teacher.</li> </ul> </li> </ul> <p>You may wish to model the use of the repairing comprehension strategies above. Let students know that you will continue to remind them to use all of these strategies as they read and listen.</p> <p>As time permits, ask students to share with a partner (Think-Pair-Share) then whole group about how they used the seven strategies or could have, as they listened.</p>
<p><b>Listening/ Reading</b> R.NT.08.02 P</p>	<p>Tell students that the novel that they are about to read, <i>The Outsiders</i>, is realistic fiction.</p> <p>Use the following information about realistic fiction to review for students a genre they should know well. (See <b>Appendix #4c1.</b>) Also introduce students to the Realistic Fiction Student Bookmark. (See <b>Appendix #4c2.</b>) Model the use of the bookmark with this selection, and tell students that they should refer to and fill in the bookmark as they read this novel.</p>

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**Genre: Realistic Fiction**

Realistic fiction is not a true story but it has to be believable or to seem possible.

Realistic Fiction

Definition:

- A story that attempts to portray characters and events as they actually are. (Harris, et al. *The Literacy Dictionary*, IRA, 1995)
- Realistic fiction includes “...stories that could happen in the real world, in a time and setting that is possible, with characters that are true to life.” (Kathleen Buss and Lee Karnowski. *Reading and Writing Literary Genres*, IRA, 2000)

Purpose:

- To entertain
- To involve the reader in the lives of people who seem to be real and are in real-life situations

Form and Features:

1. The beginning introduces characters in a setting, conflict, problem or goal.
  2. The middle of realistic fiction develops the plot including the story’s events, the characters reactions to these events, and the roadblocks the characters encounter.
  3. Realistic fiction ends with a resolution to the conflict or problem or a conclusion.
- Plot: The main character’s problem makes up the plot and is the source of the conflict.
  - Conflict, the tension that exists between the forces in the character’s life, is important in realistic fiction and can be in four forms:
    - Person – against – self
    - Person – against – person
    - Person – against – nature
    - Person – against – society
  - Characters in realistic fiction are fictional, but they behave in realistic ways.
  - The story takes place in the present time in a recognizable place.
  - Places, events and characters are often vividly described.
  - The character’s words or dialogue show their personalities.

R.NT.08.03 P

Ask students to brainstorm ideas of Realistic Fiction that they have experienced in the past (movies, short stories, plays, etc.) For example, most of you have probably seen shows like *CSI*, *Law and Order*, or *The Hills*. How are these shows “realistic fiction”?

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Lesson 5

<p><b>Reading/ Listening</b> L.CN.08.02 L.RP.08.02 R.NT.08.02 P</p> <p>R.NT.08.03 P</p> <p><b>Vocabulary</b> R.WS.08.01 P R.WS.08.02 P R.WS.08.03 R.WS.08.04 P R.WS.08.05 R.WS.08.06 R.WS.08.07 P L.CN.08.02 S.CN.08.01 S.CN.08.02 S.DS.08.01</p>	<p>Teacher reads aloud Chapter 1 (pp. 1 -18) or play Chapter 1 from audio book (which can be downloaded from <a href="http://www.randomhouse.com">www.randomhouse.com</a> for \$25).</p> <p><b>Focus for Reading:</b> How can being too familiar with someone make their behavior seem different than it may truly be? Consider your parents, siblings, friends.</p> <p>As you read aloud you might stop to point out the elements of story allowing students to complete the character chart as they go. (See <b>Appendix #5.</b>)</p> <ul style="list-style-type: none"> <li>• Characters: a first-person (I) narrator (Ponyboy) (p. 1); Darry and Soda (Pony’s brothers) (p. 2); Mom and Dad (killed in an auto wreck) (p. ___); Steve Randal (Soda’s best friend) (pp. 4 and 9); Two-Bit Mathews (oldest member of gang) (pp. 9-10); Dallas Winston (dangerous character) (pp. 10-11); Johnny Cade (like a puppy someone had kicked too much) (pp. 11-12); and Sandy (Soda’s girlfriend) (p. 15)</li> <li>• Setting: 1960’s in a big city in Oklahoma as evidenced by madras shirts and English Leather (p. 5); Mustangs (came out in 1964) and Corvairs (p. 15); and rodeos (probably out West) (p. 15)</li> <li>• Conflict: <ul style="list-style-type: none"> <li>- person against person: the Greasers vs. the Socs (pp. 2-3)</li> <li>- person against society: Greasers vs. society (p. 3)</li> <li>- person against person: Darry and Ponyboy (pp. 13&amp;18)</li> </ul> </li> </ul> <p>Have students create a <b>life-size poster of each character.</b> After Chapter One, have students form groups of four and create posters of how they see each character. Hang the posters around the room while reading the novel. Use Post-it notes to add characters traits as they surface.</p> <p>Discuss the conflicts. During your discussion, pay special attention to the conflict between Darry and Ponyboy reflected in the exchange on pages 17 and 18. Revisit the focus question: How do Ponyboy and Soda Pop’s perceptions of Darry’s action differ? Whose perception do you think is more accurate? Why?</p> <p><b>Word Study Suggestion</b></p> <p>Have students reread in partners the last paragraph on page two and the first on page three. Ask them to talk to their partners about who are the Greasers and the Socs and how they feel toward each other. Have the partnerships share with the whole group and have a discussion.</p>
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Disposition: Reflective Inquiry—Theme: Familiarity alters perspective.**

**Lesson 6**

<p><b>Reading</b> R.NT.08.01 P R.NT.08.03 P R.NT.08.04 P R.CM.08.03 P</p>	<p>Students will read and T4 Chapter 2 (pp. 19-36). (See <b>Appendix #3a-b.</b>)</p> <p><b>Focus for Reading:</b> Prior to reading, review and discuss the concept of stereotyping groups of people.</p> <p>Pre-reading activity: Have students complete an “Alike But Different” chart using the words “prejudice,” “intolerance,” and “stereotype.” (See <b>Appendix #6c1-4.</b>)</p> <p>While reading: Have students pay attention to the interactions between the Greasers and the Soc girls at the drive-in. Students should pay attention to the fact that the characters’ being unfamiliar with one other negatively affects their perception: (See <b>Appendix #6a.</b>)</p> <p>p. 21: “‘That’s the greaser that jockeys for the Slash J sometimes,’ she [Marcia] said, as if we couldn’t hear her.” (inconsiderate)</p> <p>p. 21: “I had heard the same tone a million times: ‘Greaser...greaser...greaser.’ Oh yeah, I had heard that tone before too many times.” (Ponyboy – offended)</p> <p>p. 21: “I’d seen her before; she was a cheerleader at our school. I’d always thought she was stuck-up.” (Ponyboy – judgmental)</p> <p>p. 21: “I wouldn’t have felt so embarrassed if they had been greasy girls...But those two girls weren’t our kind.” (Ponyboy – separates people into social groups)</p> <p>p. 22: “I was half-scared of her. I’m half-scared of all nice girls, especially Socs.” (Ponyboy – fear of people who are different)</p> <p>p. 23: (Cherry to Ponyboy) “What’s a nice, smart kid like you running around with trash like that for?” (assumes the worst of a group)</p> <p>p. 23: I felt myself stiffen. “I’m a grease, same as Dally.” (Ponyboy – defensive)</p> <p>p. 23: “Dropout” made me think of some poor dumb-looking hoodlum wandering the streets breaking out street lights...” (Ponyboy – feels ashamed)</p> <p>p. 24: (After Cherry throws her Coke in Dally’s face) “‘Fiery, huh? Well, that’s the way I like ‘em.’ He started to put his arm around her. . . .” (Dally – no respect for individual feelings)</p> <p>p. 25: “We had picked up two girls, and classy ones at that. Not any greasy broads for us, but real Socs.” (Ponyboy – classifying people unjustly)</p> <p>p. 26: “It’s a pack. A snarling, distrustful, bickering pack like the Socs in their social clubs or the street gangs in New York or the wolves in the timber.” (Ponyboy – unfair comparisons of strangers)</p> <p>p. 28: “Incidentally, we don’t mind being called a greaser by another greaser. It’s kind of playful then.” (Ponyboy, Johnny, and Two-bit—double standard)</p> <p>p. 30: “Quite a few kids turned to look at us—you didn’t see a kid greaser and a Soc cheerleader together often.” (Ponyboy—feels out of place)</p> <p>p. 34: “‘All Socs aren’t like that,’ she said. ‘You have to believe me, Ponyboy. Not all of us are like that.’” (Cherry to Ponyboy regarding the violent attack on Johnny)</p>
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**MISD Growing Literacy: Thematic Units to Teach Michigan’s ELA GLCEs—Unit 8.1 Revised  
Disposition: Reflective Inquiry—Theme: Familiarity alters perspective.**

<p><b>Vocabulary</b>  R.WS.08.01 P  R.WS.08.02 P  R.WS.08.03  R.WS.08.04 P  R.WS.08.05  R.WS.08.06  R.WS.08.07 P  L.CN.08.02  S.CN.08.01  S.CN.08.02  S.DS.08.01</p>	<p><b>Word Study Suggestion</b>  Use Vocabulary Strategy in <b>Appendix #3f</b> to develop the following vocabulary words: roguishly (p. 22); incredulous (p. 24); nonchalantly (p. 25); vaguely (p. 33).</p>
<p><b>Writing</b>  W.PR.08.01 P  W.PR.08.02 P  W.PS.08.01 P  R.CM.08.01 P  R.CS.08.01 P  R.NT.08.01 P  R.NT.08.02 P  R.NT.08.03 P  L.CN.08.02  S.DS.08.01  S.DS.08.03</p>	<p>Ponyboy (a greaser) meets Cherry Valance (a Soc) at the drive-in one night. When they go to buy popcorn, Cherry tells Ponyboy “things are rough all over.” (p. 36)</p> <p>After students have completed reading the text, have them complete <b>Focus Question #1</b> if they have had experience with answering focus questions. (See <b>Appendix #6b1.</b>)</p> <p>See Focus Question Directions (<b>Appendix #6b2</b>) (for teacher use); Focus Question Rubric (<b>Appendix #6b3</b>) (to be introduced to or reviewed with students); and Focus Question #1 (<b>Appendix #6b1</b>) (to be modeled by teacher using model below). If students have not had experience with focus questions, the teacher should model answering <b>Focus Question #1</b> as a Think Aloud (<b>Appendix #4b</b>) using the Focus Question/Answer Plan/Possible Answer Model. (See <b>Appendix #6b1.</b>) If students have had some experience with Focus Questions, you might just review by sharing answering question #1 with the students using the following:</p> <p><b>Focus Question #1</b>  <b>What is Ponyboy’s perception of how the Socs live? Do you think he believes a Soc can have it rough?</b></p> <p><b>Answer Plan:</b></p> <ol style="list-style-type: none"> <li>1. Begin by explaining how Ponyboy views the Socs.</li> <li>2. Explain why you think Ponyboy feels this way.</li> <li>3. Conclude by describing how you think knowing Cherry will change (or not change) Ponyboy’s ideas about the Socs.</li> </ol> <p><b>Possible Answer:</b></p> <p>(1) Ponyboy sees the Socs as different from himself and his friends. He feels that they are the “West-side rich kids,” the “jet set” (p. 2). They “throw beer blasts for kicks” (p. 3) and “get editorials in the paper for being...an asset to society...” (p. 3). Ponyboy has this perspective although he has never been personally familiar with a Soc. He thought Cherry’s “idea of a good time was...high class, and...expensive” (p. 27). Ponyboy thinks Socs have “good grades, good cars, good girls, madras and Mustangs and Corvairs and that if [he] had worries like that [he’d] consider [himself] lucky” (p. 36). (2) Ponyboy probably does not believe Cherry at this point. He has no personal relationship with any of the Socs until he meets Cherry. When Cherry realizes his perception of Socs has been strongly influenced by the attack on Johnny, she tries to tell Ponyboy that “all Socs aren’t like that.” (3) Knowing Cherry probably gives him a very different perspective of Socs; he begins to see they are not all bad and rough.</p>

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R.CS.08.01 P	You may wish to introduce students to the Focus Question Scoring Rubric ( <b>Appendix #6b3</b> ) and share with them the traits of this possible answer that makes it a 3 point.
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**Lesson 7**

**Writing**  
W.PR.08.01 P  
W.PR.08.02 P  
W.PS.08.01 P  
R.CM.08.01 P  
R.CS.08.01 P  
R.NT.08.01 P  
R.NT.08.02 P  
R.NT.08.03 P  
L.CN.08.02  
S.DS.08.01  
S.DS.08.03

Students will read Chapter 3 and complete two-column notes identifying descriptive phrases about the two social groups (pp. 37-52). (See **Appendix #7a1-3.**)

**Focus for Reading:** Again have students look for stereotyping examples, even in Cherry’s description of the Socs. (See **Appendix #7b.**)

**Focus Question #2 Possible Answer:**

Greasers	Socs
<ul style="list-style-type: none"> <li>• They get the “rough breaks.”</li> <li>• Johnny’s parents abuse him.</li> <li>• Two-Bit’s dad ran out on them.</li> <li>• Steve hates his father and acts out violently.</li> <li>• Sodapop dropped out of school to keep Ponyboy there.</li> <li>• Darry takes on too much family responsibility to keep the brothers together after their parents are killed.</li> </ul>	<ul style="list-style-type: none"> <li>• They are too cool; they don’t feel.</li> <li>• They talk without meaning.</li> <li>• They are always going, but without a purpose.</li> <li>• They have too many things/possessions; nothing is left to want or strive for (though their longing causes frustration).</li> <li>• They have no connection to the positive feelings of life.</li> </ul>

Discuss with students using the possible answer, the chart above, and the information that follows. Each group claims to have it rough because of how they view life. Socs describe themselves as too cool to feel emotions, which leads them to seek wild, sometimes violent thrills. Greasers say they are too emotional. They are angry with their situations and sometimes act out violently.

Both Socs and Greasers share in common poor family lives. All the greasers either have no parents (Ponyboy and his brothers) or they have lousy parents (Steve’s, Two-bit’s dad, Johnny’s parents, and probably Dally’s parents, too). The Socs’ parents care in the wrong way—they give their children material things in place of an emotional bond.

Although both groups seem to be victims of circumstances, the Greasers probably have a better reason to be angry or feel helpless. Most of them are trapped in their family situations with no easy way out to make it better.

As time permits, have students share and discuss their answers.

After reading:

Point out to students how the author makes use of “foreshadowing” (gives a clue or suggestion in the text as to what will happen later in the story) at the end of the chapter: Ponyboy says, “Things gotta get better...They couldn’t get worse. I was wrong.” Have them predict what may happen.

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<p><b>Vocabulary</b> R.WS.08.01 P R.WS.08.02 P R.WS.08.03 R.WS.08.04 P R.WS.08.05 R.WS.08.06 R.WS.08.07 P L.CN.08.02 S.CN.08.01 S.CN.08.02 S.DS.08.01</p>	<p><b>Word Study Suggestion</b> Use Vocabulary Strategy in <b>Appendix #3f</b> to develop the following vocabulary words: gallantly (p. 37); (pp. 154 and 158); resignedly (p. 41); aloof (p. 38). (Talk to students about what <i>gallantly</i> means in context, and tell them that it will be used again in Chapter 10 to describe another character)</p>
<p><b>Grammar/ Rhetoric</b> W.GR.08.01 P S.DS.08.01 L.CN.08.02</p>	<p><b>Grammar and Rhetoric</b> <b>Participial Phrases</b> <b>TEACHER NOTE: Please consider the information in Appendix #7c1-2 as you teach the grammar and rhetoric lessons in this unit. Find examples of the grammar lesson being taught in the anchor or linking texts students are reading and use those to do grammar inquiry teaching. It will be more effective than tradition methods.</b></p>
	<p><b>Notes on Grammar Instruction: Appendix #7c1-2</b> <i>Writing Next</i> (Graham, Steve, and Dolores Perin. <i>Writing Next: Effective Strategies to Improve Writing of Adolescents in Middle and High Schools</i>. A Report to Carnegie Corporation of New York. New York: Carnegie Corporation. 2007.) <b>What does not work...</b> “Grammar instruction in the studies reviewed involved the explicit and systematic teaching of the parts of speech and the structure of sentences. The meta-analysis found an effect for this type of instruction for students across a full range of ability, but surprisingly, this effect was negative....Such findings raise serious questions about some educators’ enthusiasm for traditional grammar instruction as a focus of writing instruction for adolescents (p. 21).” <i>Writing Next: What does work...</i> “. . . a recent study (Fearn and Farnam 2005) found that teaching students to focus on function and practical application of grammar within the context of writing (versus teaching grammar as an independent activity) produced strong and positive effects on students’ writing. Overall, the findings on grammar instruction suggest that, although teaching grammar is important, alternative procedures, such as sentence combining, are more effective than traditional approaches for improving the quality of students’ writing (p. 21).” <b>Jeff Anderson, Inquiry Grammar:</b> <a href="http://www.writeguy.net/teachers.htm">http://www.writeguy.net/teachers.htm</a> Editing instruction became an editing process. Just as writing process brought joy and clarity to my students’ writing, I knew an editing process had begun. All I had to see was all the good writing we shared in literature ripple through their words. When students encountered more and more beautiful text, this joy, this beauty ended up in their writing. And I knew. My students were writing under the</p>



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influence—of literature, of powerful, effective, beautiful writing. Editing instruction starts with students observing how powerful texts work. What are the writers doing? What can we learn from their effectiveness-and, more often than not, their correctness? This way of editing is inquiry based, open-ended, and bound by meaning. Basic Inquiry Questions:

**What do you notice?**

**What else?**

**How does it sound when we read it?**

**What would change if we removed this or that?**

**Which do you prefer? Why?**

After studying brain research and learning theory, here are some basic tenets that build effective instruction. (Caine et. Al. 2004, Vygotsky 1986, Piaget and Inhelder 2000, Johnston 2004)

- **Pay attention to the affective dimension of learning.**
- **Provide opportunities for social interaction.**
- **Post, examine, and celebrate powerful models and visuals.**
- **Focus on patterns that connect rather than rules that correct.**

Start instruction by examining sentences (chunks of meaning).

But how do we find true sentences, sentences worthy of such focus? Read attentively, looking for sentences that address patterns or concepts you want students to walk away with. Choose literature that:

- **connects to students’ worlds—their interests, humor or problems.**
- **shows a clear pattern that is easy to observe, imitate, or break down.**
- **models writers’ craft and effective writing – powerful verbs, sensory detail or voice.**
- **you feel passionate about and enjoy, your enthusiasm is contagious.**

**An Inquiry Grammar Lesson Plan**

- **Find a short piece of mentor text that illustrates the concept you wish to teach. A phrase, a sentence, a paragraph will do.**
- **Have students discuss what they notice about the mentor text—e.g., “There sure are a lot of clauses in this sentence.” NOTICING-CALKINS**
- **See if they can give the observed phenomenon a name. If not, supply it. This is your teachable moment. NAMING-CALKINS**
- **Ask the question, “What does this structure do for the piece?” Makes it clearer, more interesting etc. CREATING THEORIES- CALKINS**
- **With the teacher, look at several other examples from the text at hand.**

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	<ul style="list-style-type: none"> <li>• Have the students find their own example from the text.</li> <li>• Have the students write their own original phrase, sentence, paragraph utilizing the structure from the lesson.</li> </ul> <p>Make sure the student writes a sentence, phrase, or paragraph from the text into their writer’s notebook. Also have them put their original demonstration of the structure in their writer’s notebook.</p> <p>Have students look at examples of participial phrases (<b>Appendix #7c</b>) Once students have gone over what a participial phrase is, tell them to turn to page 49 and find the participial phrase. (Present tense) Answer: “. . .trembling at the thought of facing Darry</p>
<p><b>Writing/ Reading</b> R.NT.08.01 P R.IT.08.01 P R.IT.08.02 P R.IT.08.03 P R.CM.08.01 P R.CM.08.02 P R.CM.08.03 P R.CM.08.04 P R.MT.08.01 R.MT.08.02 R.CS.08.01 P S.DS.08.01 S.DS.08.02 S.DS.08.03 L.CN.08.01 L.CN.08.02 L.RP.08.02 W.PR.08.02 P</p>	<p>For homework, have students read and do Close and Critical Reading for “Familiarity Breeds Contempt: Tips on Management from Burelson Consulting” (See <b>Appendix #7d1-3</b> and <b>#7e1-3</b>.)</p> <p>Quickwrite: Using three examples from “Familiarity Breeds Contempt,” discuss how Darry’s parenting is breeding contempt in Ponyboy. How do you think it will be resolved? (See <b>Appendix #3e</b>.)</p> <p>Read and T4 “Raymonds Run” (See <b>Appendix #7f1-5</b> and <b>#3a-b</b>.)</p> <p>After reading the short story, have students complete the close and critical reading questions for the short story individually. Orally go over each part, giving individuals time to complete each section. (See <b>Appendix #7g1</b>.) After giving them time to answer each question, model the answers for the students. (See <b>Appendix #7g2-3</b>.)</p> <p>Discuss as a class how the article “links” to the theme “familiarity alters perspective.”</p> <p>Next, place students in groups of two. Tell them that they will now link “Raymond’s Run” to what we have read so far in <i>The Outsiders</i>.</p> <p><b>Step one: Summarize!</b> As a team, summarize Chapters 1-3 of <i>The Outsiders</i> in 5 sentences or fewer. (You have already summarized “Raymond’s Run” individually in your Close and Critical Reading—come up with a five-sentence summary based on both of your worksheets.)</p> <p><b>Step two: Catagorize!</b> Brainstorm ideas that come to mind from the novel. Brainstorm ideas that come to mind from the short story. (Examples might include Ponyboy thinking Socs have it easy while he has it hard, Squeaky seeing Raymond as a burden and not considering his feelings.)</p> <p><b>Step three: Synthesize!</b> Do any ideas appear on both lists? (For example, the students might identify that both Ponyboy and Squeaky are “judging a book by its cover.”) Find two or more examples from both texts to support your synthesis.</p>

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**Disposition: Reflective Inquiry—Theme: Familiarity alters perspective.**

<p><b>Vocabulary</b>  R.WS.08.01 <b>P</b>  R.WS.08.02 <b>P</b>  R.WS.08.03  R.WS.08.04 <b>P</b>  R.WS.08.05  R.WS.08.06  R.WS.08.07 <b>P</b>  L.CN.08.02  S.CN.08.01  S.CN.08.02  S.DS.08.01</p>	<p><b>Word Study Suggestion</b>  Use Vocabulary Strategy in <b>Appendix #3f</b> to develop the following vocabulary words or word phrases: play the dozens (p. 1); swiftest (p.1), Dodge City scenes, signify (p.2); glockenspiels (p.3). (Talk to students about what <i>playing the dozens</i> means in context.)</p>
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Lesson 8

<p><b>Discussion</b> R.NT.08.01 P R.NT.08.03 P R.CM.08.01 P S.DS.08.01 S.DS.08.03 L.CN.08.01 L.CN.08.02</p> <p><b>Vocabulary</b> R.WS.08.01 P R.WS.08.02 P R.WS.08.03 R.WS.08.04 P R.WS.08.05 R.WS.08.06 R.WS.08.07 P L.CN.08.02 S.CN.08.01 S.CN.08.02 S.DS.08.01</p>	<p>Students will read Chapter 4 (pp. 53-67).</p> <p><b>Focus for Reading:</b> Pay attention to the events that escalate conflict between the Socs and the Greasers.</p> <p>After reading: Discuss the escalation of a problem: (See <b>Appendix #8a1.</b>)</p> <p>Examples:</p> <ul style="list-style-type: none"><li>▪ Socs were drunk.</li><li>▪ Socs look for Greasers to harass them.</li><li>▪ Johnny warns the Socs.</li><li>▪ Bob says to Ponyboy and Johnny, “...pick up yer own kind – dirt.”</li><li>▪ Bob says to Ponyboy and Johnny, “white trash with long hair.”</li><li>▪ Ponyboy says to Bob, “white trash with Mustangs and madras.”</li><li>▪ Ponyboy spits at Socs.</li><li>▪ Socs try to drown Ponyboy.</li><li>▪ Johnny stabs Bob.</li><li>▪ The Socs run away.</li></ul> <p>Complete the graphic organizer as a class. After the discussion, have students answer the questions below. (See <b>Appendix #8a2.</b>)</p> <ol style="list-style-type: none"><li>1. Did the situation have to end like this? Why?</li><li>2. At which point in the escalation could the outcome have been prevented? How is the responsibility for Bob’s death shared by everyone involved? (Johnny? Ponyboy? Bob?)</li><li>3. Describe at least two changes that could have taken place to prevent the outcome of this conflict.</li><li>4. Was anyone right or wrong in what he did in this situation? Explain.</li><li>5. How has your perception of the groups or individual characters changed as you have become more familiar with the situation?</li></ol> <p><b>Word Study Suggestions</b> Use Vocabulary Strategy in <b>Appendix #3f</b> to develop the following vocabulary words: contemptuously (p. 59); apprehensive (p. 59); ruefully (p. 60); premonition (p. 67)</p>
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Disposition: Reflective Inquiry—Theme: Familiarity alters perspective.**

<p>R.NT.08.04 P</p>	<p><b>Author’s Craft: writing techniques:</b>          Simile: “It scraped on my raw nerves like sandpaper,” (p. 58).          Hyperbole (exaggeration for effect and not meant to be taken literally): “a shirt about sixty-million sizes too big,” (p. 61).</p>
<p><b>Writing</b>          W.PR.08.01 P          W.PR.08.02 P          W.PS.08.01 P          R.CM.08.01 P          R.CS.08.01 P          R.NT.08.01 P          R.NT.08.02 P          R.NT.08.03 P          L.CN.08.02          S.DS.08.01          S.DS.08.03</p>	<p>This chapter is broken down into four scenes. A scene is the location where a part of the story takes place. The four scenes are:</p> <ul style="list-style-type: none"> <li>• The park,</li> <li>• Buck’s place,</li> <li>• the train, and</li> <li>• the Country (old church).</li> </ul> <p>Have students work in partners to answer <b>Focus Question #3 (determining importance)</b>. (See <b>Appendix #8b</b>.) See <b>Appendix #6b3</b> for the Focus Question Scoring Rubric.</p> <p><b>Focus Question #3</b>  <b>You’ve summarized and described the important events at the park. Now, summarize and describe the important events of each remaining scene and how you believe they affect Ponyboy.</b></p> <p><b>Answer Plan:</b></p> <ol style="list-style-type: none"> <li>1. Identify the scenes in this chapter and point out that important events happen at each scene. Choose the most important events from each scene and describe Ponyboy’s feelings at each point.</li> <li>2. Look up the definition for “premonition.” After all the emotions Ponyboy experienced that night, describe what type of premonition he had at the church. Why?</li> </ol> <p><b>Possible Answer:</b>          (1) Important events happen at each of the scenes in this chapter: the Park, Buck’s place, the train, and the old church. The most important event at the park was the fight. Ponyboy is almost killed by Bob, but is saved by Johnny. When Ponyboy realizes what has happened, he is first sick and then panics. At Buck’s place, Ponyboy seems pretty calm. He feels that Dally is their only hope and, in the process, observes that Dally and Darry treat him similarly. It is not until they are safely aboard the train that Ponyboy realizes fully what has happened that night. He is very tired and describes himself falling asleep in a “hoodlum’s jacket with a gun by his hand.” It’s not where he would have expected himself to end up earlier this evening, looking at the stars with Johnny. When Ponyboy and Johnny arrive at the church, they are extremely tired. On two occasions Ponyboy describes the church as “creepy” and as giving him the “creeps.” (2) Here he has a premonition, a bad feeling about the church and his future.</p>
<p>S.DS.08.01</p>	<p>As time permits, have students share and discuss their answers.</p>

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**Lesson 9**

<p><b>Reading</b> L.CN.08.02 R.NT.08.02 <b>P</b> R.NT.08.04 <b>P</b> S.DS.08.03</p> <p><b>Vocabulary</b> R.WS.08.01 <b>P</b> R.WS.08.02 <b>P</b> R.WS.08.03 R.WS.08.04 <b>P</b> R.WS.08.05 R.WS.08.06 R.WS.08.07 <b>P</b> L.CN.08.02 S.CN.08.01 S.CN.08.02 S.DS.08.01</p>	<p>Chapter 5: Teacher read-aloud the Frost poem.</p> <p><b>Focus for Reading:</b> Frost uses picturesque language to relate a concept about life. What do you think he is intending the reader to understand about life?</p> <p>Break students into groups of 4 and have them T4 (Talk to the Text) the poem as a group. (See <b>Appendix #9a1</b> and <b>#3a-b</b>.) After students have finished their analysis, have them complete a group summary following the directions. (See <b>Appendix #9a2-3</b>.)</p> <p><b>Word Study Suggestion</b></p> <p>Use Vocabulary Strategy in <b>Appendix #3f</b> to develop the following vocabulary words: gallant (p. 76); sullen (p. 73); imploringly (p. 72); eluded (p. 78); indignant (p. 82).</p>
<p><b>Speaking/ Listening</b> R.CM.08.02 <b>P</b> S.DS.08.03 R.MT.08.01</p> <p><b>Writing/ Reading</b> R.NT.08.01 <b>P</b> R.IT.08.01 <b>P</b> R.IT.08.02 <b>P</b> R.IT.08.03 <b>P</b> R.CM.08.01 <b>P</b> R.CM.08.02 <b>P</b> R.CM.08.03 <b>P</b> R.CM.08.04 <b>P</b> R.MT.08.01 R.MT.08.02 R.CS.08.01 <b>P</b> S.DS.08.01 S.DS.08.02 S.DS.08.03 L.CN.08.01 L.CN.08.02 L.RP.08.02</p>	<p>Have students share their Frost summaries.</p> <p><b>Optional:</b> You may wish to share with students a close and critical reading of the poem. (See <b>Appendix #9a3</b>.) You may choose to do this at the end of the unit as an extension.</p>

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Lesson 10

<p><b>Reading</b>          R.NT.08.01 P          R.NT.08.03 P          R.CM.08.03 P</p> <p><b>Vocabulary</b>          R.WS.08.01 P          R.WS.08.02 P          R.WS.08.03          R.WS.08.04 P          R.WS.08.05          R.WS.08.06          R.WS.08.07 P          L.CN.08.02          S.CN.08.01          S.CN.08.02          S.DS.08.01</p>	<p>Have students read Chapter 6 (pp. 85-99).</p> <p><b>Focus for Reading:</b> How does Ponyboy’s perception of the other characters in this chapter change? How does his perception of himself change?</p> <p>After students have had 20-25 minutes to read Chapter 6, ask how Ponyboy is becoming more familiar with himself and the other people he thought he knew.</p> <ul style="list-style-type: none"> <li>• Ponyboy is shocked when Cherry helps the Greasers.</li> <li>• Dally, who normally doesn’t care about anyone but himself, shows concern for Johnny.</li> <li>• Ponyboy’s bravery during the fire surprises him.</li> <li>• Johnny’s bravery during the fire has an impact on Ponyboy because this is the first time he has ever seen him unafraid.</li> <li>• Ponyboy hears Jerry call him “heaven sent” and a “hero.”</li> <li>• Darry cries when he sees Ponyboy at the hospital and Ponyboy realizes that Darry really did care about him.</li> </ul> <p><b>Word Study Suggestion</b>          Use Vocabulary Strategy in <b>Appendix #3f</b> to develop the following vocabulary words: bewilderment (p. 88); testify (p. 87).</p>
<p><b>Writing</b>          W.PR.08.01 P          W.PR.08.02 P          W.PS.08.01 P          R.CM.08.01 P          R.CS.08.01 P          R.NT.08.01 P          R.NT.08.02 P          R.NT.08.03 P          L.CN.08.02          S.DS.08.01          S.DS.08.03</p>	<p>After the fire at the church the boys are taken to the hospital, where Pony is reunited with his brothers:</p> <p>Page 99 – “I had taken the long way around, but I was finally home. To stay.”</p> <p>Have students answer <b>Focus Question #4</b> in partners. (See <b>Appendix #10a.</b>) See <b>Appendix #6b3</b> for the Focus Question Scoring Rubric.</p> <p><b>Focus Question #4</b>  <b>What does Ponyboy mean when he thinks, “I had taken the long way around, but I was finally home. To stay.” in Chapter 6 (p. 99)? How has his perception of his “home” and “family” changed?</b></p>

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S.DS.08.01	<p><b>Answer Plan: What to do</b></p> <ol style="list-style-type: none"><li>1. Begin to answer the question by referring to Ponyboy’s change of heart.</li><li>2. Explain why Ponyboy has a change of heart toward Darry and the events that lead him to this feeling.</li><li>3. Describe how Darry treats Ponyboy and cite some reasons for Darry’s behavior.</li><li>4. Conclude by explaining the revelation that Ponyboy has had about his family. Use a quote, if possible.</li></ol> <p><b>Possible Answer:</b></p> <p>(1) In Chapter 6 Ponyboy realizes a great deal about his relationship with his brother, Darry. (2) Throughout the novel Darry seems to be tough on Ponyboy. (3) For example, near the end of Chapter 3, Ponyboy accidentally falls asleep and comes home late to find Darry very upset. He yells at Ponyboy and doesn’t listen to his excuse. Although Ponyboy continues to apologize, the argument gets heated and Darry ends up slapping Ponyboy. (4) When Ponyboy sees Darry crying, he realizes that Darry’s strict actions are due to his love for Ponyboy and the fact that Darry only wants what is truly best for Ponyboy. Pony realizes also that Darry really wanted him as a brother. On p. 98 Ponyboy thinks, “Darry did care about me, maybe as much as he cared about Soda, and because he cared he was trying too hard to make something of me.”</p> <p>As time permits, have students share and discuss their answers.</p>
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**Lesson 11**

<p><b>Reading</b> L.CN.08.02 R.NT.08.02 P</p> <p>S.CN.08.01 R.NT.08.02 P</p> <p>R.NT.08.04 P</p> <p><b>Vocabulary</b> R.WS.08.01 P R.WS.08.02 P R.WS.08.03 R.WS.08.04 P R.WS.08.05 R.WS.08.06 R.WS.08.07 P L.CN.08.02 S.CN.08.01 S.CN.08.02 S.DS.08.01</p> <p><b>Grammar/ Rhetoric</b> W.GR.08.01 P S.DS.08.01 L.CN.08.02</p>	<p>Teacher reads aloud Chapter 7 (pp. 100-114). Beginning at “I would have laughed...,” use Reader’s Theater (<b>Appendix #11a1-2</b>) to emphasize the importance of dialogue to understand characters. From page 114 to page 118, choose three readers to be Ponyboy, Randy, and the narrator.</p> <p><b>Option:</b> Divide students into groups of three and have them practice the Reader’s Theater. Then spend an extra class period giving students the opportunity to perform the Reader’s Theater.</p> <p>After reading/listening to Chapter 7, have a discussion about dialogue and the importance of using dialogue to help understand and connect with the characters in a novel better.</p> <p><b>Word Study Suggestions</b></p> <p>Use Vocabulary Strategy in <b>Appendix # 3f</b> to develop the following vocabulary words: mimicking (p. 100); aghast (p. 112); contemptuously (p. 115).</p> <p><b>TEACHER NOTE: Please consider the information in Appendix #7c1-2 as you teach the grammar and rhetoric lessons in this unit. Find examples of the grammar lesson being taught in the anchor or linking texts students are reading and use those to do grammar inquiry teaching. It will be more effective than tradition methods.</b></p> <p><b>Grammar and Rhetoric (See Appendix #11b1-2.) Dashes and Ellipses</b></p> <p>Have students look at examples on Grammar Girl and then look throughout Chapter 7 and find dashes and ellipses. Compare the uses of the dashes and ellipses.</p> <p>Answers pages 102, 103, 107, 108</p>
<p><b>Writing</b> W.PR.08.01 P W.PR.08.02 P W.PS.08.01 P R.CM.08.01 P R.CS.08.01 P R.NT.08.01 P</p>	<p>Use the following quotes to prepare students to answer <b>Focus Question #5</b>. (See <b>Appendix #11c</b>.) See <b>Appendix #6b3</b> for the Focus Question Scoring Rubric.</p> <ul style="list-style-type: none"> <li>• Page 117 - “...I remembered Cherry’s voice. <i>Things are rough all over</i>. I knew then what she meant.”</li> <li>• Page 118 - “‘He ain’t a soc,’ I said. ‘He’s just a guy. He just wanted to talk.’”</li> </ul>

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R.NT.08.02 P R.NT.08.03 P L.CN.08.02 S.DS.08.01 S.DS.08.03	<p>Have students answer <b>Focus Question #5</b> independently.</p> <p><b>Focus Question #5</b> <b>What does the dialogue in Chapter 7 show us about how Ponyboy is changing his perception of the Socs?</b></p> <p><b>Answer Plan: What to do</b></p> <ol style="list-style-type: none"><li>1. Introduce the answer.</li><li>2. Reiterate the conflicts that the Greasers and the Socs have had throughout the novel. Focus on Ponyboy’s involvement in/reactions to the conflicts? Explain the change in Ponyboy’s attitude with support from the dialogue used in the text. How does Randy’s talk about Bob’s life before Johnny killed him, relate to Ponyboy? Through Ponyboy’s actions? His thoughts?</li><li>3. Conclude by explaining how Ponyboy is now feeling about the differences in the two gangs.</li></ol> <p><b>Possible Answer:</b> (1) Ponyboy is changing his attitude toward the Socs. (2) Throughout the novel the Greasers and the Socs have never been friends and are always fighting. They are in different “gangs” due to their social and economic backgrounds. As Ponyboy is introduced in the beginning of the novel we find out about the long-standing rivalry between them and the background of the conflicts between them. (3) The change in Ponyboy’s feelings are shown (on page 115) when Ponyboy is talking to the Soc, Randy, about the rescue: “Greasers didn’t have anything to do with it. My buddy over there wouldn’t have done it. Maybe you would have done the same thing, maybe a friend of yours wouldn’t have. It’s the individual.” Randy also talks about Bob’s life before Johnny killed him. This conversation causes Ponyboy to see Randy as just another guy not a Soc. Ponyboy even tries to make Randy feel better, Ponyboy also sticks up for Randy when Two-bit makes a negative comment. (4) Ponyboy realizes that Cherry’s comment about things being rough all over was true. Even though the Socs were privileged with money and material things, they had problems in their lives just like the Greasers.</p>
S.DS.08.01	As time permits, have students share and discuss their answers.

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**Lesson 12**

<p><b>Highlighting Activity</b>  R.IT.08.01 P  R.CM.08.01 P  R.CM.08.02 P  R.CM.08.03 P  R.MT.08.01  R.MT.08.02  L.CN.08.02  S.DS.08.01</p> <p><b>Vocabulary</b>  R.WS.08.01 P  R.WS.08.02 P  R.WS.08.03  R.WS.08.04 P  R.WS.08.05  R.WS.08.06  R.WS.08.07 P  L.CN.08.02  S.CN.08.01  S.CN.08.02  S.DS.08.01</p> <p><b>Grammar/Rhetoric</b>  W.GR.08.01 P  S.DS.08.01  L.CN.08.02</p>	<p>Have students silently read Chapter 8 (pp. 119-130).</p> <p><b>Focus for Reading:</b> Focus on the role of the gang in each of the characters’ lives and the importance of each member.</p> <p>Do the highlight activity for the excerpt from the article “The Anthropology of Belonging.” (See <b>Appendix #12a1.</b>) After completing the highlighting activity, have students Jigsaw the article. (See <b>Appendix #12a2-5.</b>)</p> <p><b>Word Study Suggestion</b>  Use Vocabulary Strategy in <b>Appendix #3f</b> to develop the following vocabulary words: aimlessly (p. 125), scarce (p. 129).</p> <p><b>TEACHER NOTE: Please consider the information in Appendix #7c1-2 as you teach the grammar and rhetoric lessons in this unit. Find examples of the grammar lesson being taught in the anchor or linking texts students are reading and use those to do grammar inquiry teaching. It will be more effective than tradition methods.</b></p> <p>Grammar and Rhetoric  Infinitives-  Use the Infinitive attachment in (<b>Appendix #12b1-2</b>) to go over rules of infinitive. Then in Chapter 8 have students find infinitives on their own. Example: pg. 121- to run, to think, to smile, to walk, to die, to know and to talk. Ask students to decide whether the infinitive/s might have the power of “to boldly go” if split. Have students justify their decision/s.</p>
<p><b>Writing</b>  W.PR.08.01 P  W.PR.08.02 P  W.PS.08.01 P  R.CM.08.01 P  R.CS.08.01 P  R.NT.08.01 P  R.NT.08.02 P</p>	<p>Use the following quote to help answer the focus question:  Page 121 – “...The truth of that last statement hit me. We couldn’t get along without him. We needed Johnny as much as he needed the gang. And for the same reason.”</p> <p>Have students answer <b>Focus Question #6</b> independently. (See <b>Appendix #12c.</b>) See <b>Appendix #6b3</b> for the Focus Question Scoring Rubric.</p>

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<p>R.NT.08.03 P L.CN.08.02 S.DS.08.01 S.DS.08.03</p>	<p><b>Focus Question #6</b> <b>What role does the gang play in the Greasers’ lives? For each of the members, explain their individual need for the gang. Cite examples from the novel and the article to clarify your answer.</b></p> <p><b>Answer Plan: What to do</b></p> <ol style="list-style-type: none"><li>1. Restate the question.</li><li>2. Explain how the gang plays a role for each member, citing examples from the novel.</li><li>3. Explain why each member feels the need to “belong,” citing examples from the article.</li><li>4. Conclude with a summary statement.</li></ol> <p><b>Possible Answer:</b></p> <p>(1) Being in a gang is an important part of the Greasers’ lives. The camaraderie of the Greasers has helped each member deal with the hardships in their lives. (2) Ponyboy and his brothers have struggled with losing their parents and having to take care of themselves. They seem to be the ‘heart’ of the Greasers—the solidarity that holds them together. Johnny needs the gang because his home life is terrible with extreme domestic violence. Two-bit comes from a poor, broken home and may be seeking something his family is not able to offer him. Steve’s background isn’t discussed much, but he is best friends with Sodapop and naturally is part of the gang. Dallas comes from gangs in New York and is seen as the “hardest” Greaser. He truly cares for Johnny. (3) The gang serves as a “family” for each of the members. (4) Being part of the Greasers allowed the boys to protect one another and survive their individual situations. Although being socially isolated wouldn't have been a dire situation for most of the boys, it definitely would have made their lives even more difficult.</p>
<p>S.DS.08.01</p>	<p>As time permits, have students share and discuss their answers.</p>

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**Lesson 13**

<p><b>Reading</b> R.NT.08.01 P R.NT.08.03 P R.NT.08.04 P R.CM.08.03 P</p> <p><b>Vocabulary</b> R.WS.08.01 P R.WS.08.02 P R.WS.08.03 R.WS.08.04 P R.WS.08.05 R.WS.08.06 R.WS.08.07 P L.CN.08.02 S.CN.08.01 S.CN.08.02 S.DS.08.01</p> <p><b>Grammar/ Rhetoric</b> W.GR.08.01 P S.DS.08.01 L.CN.08.02</p>	<p>Have students silently read Chapter 9 (pp.131-149).</p> <p><b>Focus for Reading:</b> Ask students to focus on the idea of violence both in the novel and in society today. Do you think most members of gangs fight because they are familiar with the practice? Would they have still chosen to fight if they came from a less violent environment? Do you think that at any point they could CHOOSE not to fight? Are they being controlled by their environment?</p> <p><b>Word Study Suggestion</b> Use Vocabulary Strategy in <b>Appendix #3f</b> to develop the following vocabulary words: affectionately (p. 135), reformatory (p. 139), contempt (p. 142).</p> <p><b>TEACHER NOTE:</b> Please consider the information in Appendix #7c1-2 as you teach the grammar and rhetoric lessons in this unit. Find examples of the grammar lesson being taught in the anchor or linking texts students are reading and use those to do grammar inquiry teaching. It will be more effective than tradition methods.</p> <p><b>Gerunds</b> Go over the following rules of the gerund. (See <b>Appendix #13a.</b>)</p>
<p><b>Speaking/ Listening/ Writing</b> W.PR.08.01 P W.PR.08.02 P W.PS.08.01 P R.CM.08.01 P R.CS.08.01 P R.NT.08.01 P R.NT.08.02 P R.NT.08.03 P L.CN.08.02 S.DS.08.01 S.DS.08.03</p>	<p>In Chapter 9, Ponyboy asks the other members of the Greasers why they “like” to fight, each having a different reason. At the end of the chapter Ponyboy and Dally tell Johnny that they had won the “rumble.” Johnny has a surprising reaction to the violence right before he dies.</p> <p>Page 148 – “Johnny didn’t even try to grin at him. ‘Useless fighting’s no good....’”</p> <p><b>In partners, identify the each character’s perception of fighting.</b></p> <p><b>Possible Answer:</b> (See <b>Appendix #13b</b>) <b>Character – Reasons to fight</b></p> <ul style="list-style-type: none"> <li>• Sodapop – “It’s action. Like a drag race or a dance or something.” (Fun)</li> <li>• Steve – “When I get in a fight I want to stomp the other guy good. I like it, too.” (Hatred)</li> </ul>

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<p><b>Discussion</b>  R.NT.08.01 P  R.NT.08.03 P  R.CM.08.01 P  S.DS.08.01  S.DS.08.03  L.CN.08.01  L.CN.08.02</p>	<ul style="list-style-type: none"> <li>• Darry – “Darry liked anything that took strength, like weight-lifting or playing football or roofing houses...Darry never said anything about it, but I knew he liked to fight.” (Pride)</li> <li>• Ponyboy – “...I’ll fight anyone anytime, but I don’t like to.” (Loyalty)</li> <li>• Two-Bit – “...Shoot, everybody fights.” (Conformity)</li> </ul> <p>Class or small group discussion: Have students share and discuss their answers. Do you think most of them fight because they are familiar with the practice? Would they have still chosen to fight if they came from a less violent environment? Do you think that at any point they could CHOOSE not to fight? Are they being controlled by their environment?</p>
<p><b>Discussion</b>  R.NT.08.01 P  R.NT.08.03 P  R.CM.08.01 P  S.DS.08.01  S.DS.08.03  L.CN.08.01  L.CN.08.02</p>	<p>Have students discuss the following question.</p> <p><b>What in your life is really worth defending—verbally or intellectually?</b></p> <p>Answers will vary.</p>

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**Lesson 14 and 15**

<p><b>Discussion</b>  R.NT.08.01 P  R.NT.08.03 P  R.CM.08.01 P  S.DS.08.01  S.DS.08.03  L.CN.08.01  L.CN.08.02</p> <p><b>Vocabulary</b>  R.WS.08.01 P  R.WS.08.02 P  R.WS.08.03  R.WS.08.04 P  R.WS.08.05  R.WS.08.06  R.WS.08.07 P  L.CN.08.02  S.CN.08.01  S.CN.08.02  S.DS.08.01</p>	<p>To review Lesson 13, model for the students some things that are important in your life. As a whole class let students express what they wrote about on Lesson 13; things that they felt were worth defending.</p> <p>Discuss as a class the students’ feelings about violence and the argument of whether or not it is ‘o.k.’ to fight.</p> <p>Have students read Chapter 10 (pp. 150-160) silently.</p> <p><b>Focus for Reading:</b> Focus on Dally’s death and the different types of conflict in the story.</p> <p><b>Word Study Suggestion</b>  Use Vocabulary Strategy in <b>Appendix #3f</b> to develop the following vocabulary words: triumph (p. 154), gallant (p. 154 and 158), vague (p. 155), delirious (p. 157), indignantly (p. 159), liable (p. 165).</p>
<p><b>Discussion</b>  R.NT.08.01 P  R.NT.08.03 P  R.CM.08.01 P  S.DS.08.01  S.DS.08.03  L.CN.08.01  L.CN.08.02</p> <p>S.DS.08. 01  R.NT.08.03 P  S.CN.08.03  L.RP.08.01  L.CN.08.01</p>	<p>Discuss as a class the different types of conflict: man vs. man, man vs. nature, man vs. society, man vs. himself. Discuss the quote below and how it encompasses the conflicts in the novel and also how individual students feel about the quote.</p> <p>Page 154 – “Two friends of mine had died that night; one a hero, the other a hoodlum.”</p> <p><b>In groups of three to four, choose one type of conflict portrayed in the novel. Use chart paper to show how the conflict develops using examples from the novel. Each group presents its chart to the class.</b></p> <p><b>Possible Answer:</b> (See <b>Appendix #14-15a.</b>)  Conflict: Man vs. Man</p> <ol style="list-style-type: none"> <li>Chapter One: Ponyboy explains the differences between the Greasers and the Socials and how they are always at odds.</li> <li>Chapter One: Ponyboy is surrounded by Socs and gets beaten up until his gang comes to rescue him.</li> <li>Chapter Two: Ponyboy explains how Johnny was jumped by the Socs before and was hurt badly.</li> </ol>

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<p>S.DS.08.01</p> <p><b>Reading</b> R.NT.08.01 <b>P</b> R.NT.08.03 <b>P</b> R.NT.08.04 <b>P</b> R.CM.08.03 <b>P</b></p> <p><b>Reading</b> R.NT.08.01 <b>P</b> R.IT.08.01 <b>P</b> R.IT.08.02 <b>P</b> R.IT.08.03 <b>P</b> R.CM.08.01 <b>P</b> R.CM.08.02 <b>P</b> R.CM.08.03 <b>P</b> R.CM.08.04 <b>P</b> R.MT.08.01 R.MT.08.02 S.DS.08.01 S.DS.08.03 L.CN.08.02 L.RP.08.02</p>	<ol style="list-style-type: none"> <li>4. Chapter Two: Two-Bit explains to Cherry and Marcia his “philosophy” on fighting and how the Greasers feel about it.</li> <li>5. Chapter Three: Cherry and Johnny discuss the “differences” and similarities between the two classes and the conflicts that take place.</li> <li>6. Chapter Three: Ponyboy gets slapped by his brother for being late and making him and Sodapop worry.</li> <li>7. Chapter Three: Johnny’s family problems are introduced and he talks about his father’s violence toward both him and his mother.</li> <li>8. Chapter Four: Johnny and Ponyboy get into a fight with the Socs and Johnny stabs and kills Bob as they are trying to drown Ponyboy in the park fountain.</li> <li>9. Chapter Eight: Johnny refuses to let his mother see him in the hospital because of the way she treats him.</li> <li>10. Chapter Nine: The gang discusses why each of them chooses to fight.</li> <li>11. Chapter Nine: The Greasers meet up with Tim Sheppard’s gang to fight against the Socs. The Greasers “win,” but we know that smearing the opposition is not necessarily “winning” in a fight.</li> <li>12. Chapter Ten: Dally gets shot by the cops after he robs a store and pulls a gun on the cops.</li> </ol> <p>As time permits, have students share and discuss their answers.</p> <p>Have students read and T4 Chapter 11 (pp. 161-166) silently. (See <b>Appendix #3a-b.</b>)</p> <p>Do Close and Critical Reading of Chapter 11. (See <b>Appendix #14-15b1-3.</b>)</p>
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**Lesson 16**

<p><b>Listening</b> L.CN.08.02</p> <p><b>Vocabulary</b> R.WS.08.01 P R.WS.08.02 P R.WS.08.03 R.WS.08.04 P R.WS.08.05 R.WS.08.06 R.WS.08.07 P L.CN.08.02 S.CN.08.01 S.CN.08.02 S.DS.08.01</p>	<p>Read aloud Chapter 12 up to the end of the first paragraph on page 179.</p> <p><b>Focus for Listening:</b> Focus on the poem by Robert Frost that Johnny talks about in the letter that he writes to Ponyboy before he (Johnny) dies.</p> <p><b>Word Study Suggestion</b> Use Vocabulary Strategy in <b>Appendix #3f</b> to develop the following vocabulary word: acquitted (p. 168).</p>
<p><b>Writing</b> W.PR.08.01 P W.PR.08.02 P W.PS.08.01 P R.CM.08.01 P R.CS.08.01 P R.NT.08.01 P R.NT.08.02 P R.NT.08.03 P L.CN.08.02 S.DS.08.01 S.DS.08.03</p>	<p>Discuss Robert Frost’s poem as a class and how it related to the characters in the novel. Have students write their ideas on paper. (See <b>Appendix #9a1</b>.)</p> <p align="center"> <i>Nothing Gold Can Stay</i>              by Robert Frost  <i>Nature’s first green is gold,              Her hardest hue to hold.              Her early leaf’s a flower;              But only so an hour.              Then leaf subsides to leaf.              So Eden sank to grief,              So dawn does down to day.              Nothing gold can stay.</i> </p> <p>Have students answer <b>Focus Question #7</b> with partners. (See <b>Appendix #16a1</b>) See <b>Appendix 6b3</b> for focus question rubric. Use <b>Appendix #16a2</b> as a teacher reference.</p> <p><b>Focus Question #7</b> <b>Explain what the poem by Robert Frost means and what it represents in the novel. Discuss how the poem relates to challenges in the characters’ lives. How does the poem relate to life in general?</b></p> <p><b>Answer Plan: What to do</b></p> <ol style="list-style-type: none"> <li>1. Restate the question.</li> <li>2. Explain what you think the poem means and how it represents situations in the novel.</li> <li>3. Discuss the characters in the novel and how the poem relates to each of them.</li> </ol>

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	<p>4. Conclude by explaining how you see the poem as it relates to life in general. Be specific.</p>
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(At this point, students should be able to build their own Answer Plans and write their answers. Use the above Answer Plan if necessary.)

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**Lessons 17 and 18**

<p><b>Writing</b> W.PR.08.01 P W.PR.08.02 P W.PS.08.01 P R.CM.08.01 P R.MT.08.01 R.MT.08.02 R.CS.08.01 P R.NT.08.01 P R.NT.08.02 P R.NT.08.03 P L.CN.08.02 S.DS.08.01</p>	<p>Introduce <b>Kelly Gallagher’s “Attacking the Prompt.”</b> (See <b>Appendix #17-18a.</b>)</p> <p><b>Focus Question #8</b> (See <b>Appendix #17-18b-c.</b>) <b>Sometimes in life, a person’s experiences alter his/her perception. The change can be a positive or negative change. Consider how both Squeaky’s and Ponyboy’s perceptions change through their experiences.</b></p> <p><b>Write an essay in which you describe how experience can alter perception. Use specific examples from “Raymond’s Run,” (Appendix #7f1-5), <i>The Outsiders</i>, and your personal experience to support your description.</b></p> <p>Use the rubric and checklist as you write and review your response:</p> <p><b>CHECKLIST FOR REVISION:</b></p> <p>_____ Do I take a position and clearly answer the question I was asked?</p> <p>_____ Do I support my answer with examples and details from both of the selections?</p> <p>_____ Is my writing organized and complete?</p> <p>Save at least a portion of time in Lesson 17-18 for student sharing of their answers.</p>
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**Lesson 19**

<p><b>Reading</b>  W.GN.08.03  R.NT.08.01 P  R.IT.08.01 P  R.IT.08.02 P  R.IT.08.03 P  R.CM.08.01 P  R.CM.08.02 P  R.CM.08.03 P  R.CM.08.04 P  R.MT.08.01  R.MT.08.02  S.DS.08.01  S.DS.08.03  L.CN.08.02  L.RP.08.02</p>	<p style="text-align: center;"><b>RESEARCH</b>  <i>The Outsiders</i>  Research on Socio-Economic Classes</p> <p><i>The Outsiders</i> has an underlying discussion of the impact of socio-economic class on the individual and his/her choices. Marketing has long been aware of socio-economic groups in an attempt to target them for purchases. Below is a marketing definition:</p> <p><b>Classification of buyers according to social and economic characteristics</b>  A classification commonly used in marketing research is the A to E system, which classifies households according to the profession of the head of household or principal wage earner. The grades are as follows: A (upper middle class) – professional or at director level; B (middle class) – senior management; C1 (lower middle class) – junior management and clerical; C2 (working class) – skilled; D (working class) – unskilled, manual labor; and E – those reliant on the state, such as pensioners and the long-term unemployed.  <a href="http://encyclopedia.farlex.com/socio-economic+group">http://encyclopedia.farlex.com/socio-economic+group</a></p> <p>Yet, this definition does not put a face to these groups. Nor, does it explore the consequences of belonging to a group. If one belongs to a group, then by definition he/she is an outsider in some aspect of his/her life.</p> <p>Definition of Group:</p> <ul style="list-style-type: none"> <li>• any number of entities (members) considered as a unit</li> <li>• arrange into a group or groups; "Can you group these shapes together?"</li> <li>• (chemistry) two or more atoms bound together as a single unit and forming a part of molecule</li> <li>• a set that is closed, associative, has an identity element and every element has an inverse  <a href="http://wordnetweb.princeton.edu/perl/webwn">wordnetweb.princeton.edu/perl/webwn</a></li> </ul> <p>In groups of three to four, you will explore the impact of socio-economic class. Start with the following website:  <a href="http://www.nytimes.com/packages/html/national/20050515_CLASS_GRAPHIC/index_01.html">http://www.nytimes.com/packages/html/national/20050515_CLASS_GRAPHIC/index_01.html</a>  On this site you will discover an interactive graph that examines a person’s position in society in terms of four factors—education, income, occupation and wealth (four commonly used criteria for gauging class). Take one or more of the characters of <i>The Outsiders</i> and apply his/her data to the interactive graph. For example, apply the graph to Sodapop’s life (dropped out of high school, employment, etc.). Discuss in your group the insights you gain from this visual model. Also, be sure to check out the tabs on How</p>
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Class Breaks Down, Income Mobility, and A Nationwide Poll. (See **Appendix #19a1-3** for student research sheet and rubric.)

Now proceed to <http://www.nytimes.com/indexes/2005/05/15/national/class/>

This is a webpage on a special section by the *New York Times* on “Class Matters.” Note on the left hand side of the page is a box titled “About the Series.”

(**Note to teacher:** Assign each group one of the days in the series.)

**About the Series:**

A team of reporters spent more than a year exploring ways that class—defined as a combination of income, education, wealth and occupation—influences destiny in a society that likes to think of itself as a land of unbounded opportunity.

Day 1: Overview

Day 2: Health

Day 3: Marriage

Day 4: Religion

Day 5: Education

Day 6: Immigration

Day 7: New Status Markers

Day 8: The ‘Relo’ Class

Day 9: The Hyper-Rich

Day 10: Class and Culture

Day 11: Up From the Projects

<http://www.nytimes.com/indexes/2005/05/15/national/class/>

Read the links associated with your day of the series. Create and present a Six-Slide PowerPoint on your portion of the series. Your PowerPoint will be a close and critical reading of your day of the series. It should include the following:

- 1) Create a title slide with name of day and the individuals in the group presenting.
- 2) Include a Twitter box of 140 characters (includes spaces) that summarizes the information of your day of the series (literal).
- 3) Hyper link to site and tell how the author says it. Be sure to bullet points and elaborate in your presentation with examples.
- 4) Include the message of the site.
- 5) So, what? How does this information apply to you?
- 6) Provide a “Works Cited” slide.

**Note to teacher:** You **will** want to create or use a model for the students and present prior to their creation.

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**Lesson 20--Extensions**

<p>R.WS.08.07 P L.RP.08.01 L.RP.08.05 L.RP.08.07 R.IT.08.01 P R.IT.08.02 P R.IT.08.03 P R.CM.08.01 P R.CM.08.02 P R.CM.08.03 P R.CM.08.04 P S.DS.08.01 S.DS.08.03 L.CN.08.02 L.RP.08.02 W.PR.08.01 P W.PR.08.02 P W.PR.08.03 P W.PR.08.04 P W.PR.08.05 P</p> <p>R.IT.08.01 P S.CN.08.01 S.CN.08.02 S.CN.08.03 L.CN.08.01 L.CN.08.02 L.RP.08.01 L.RP.08.02 L.RP.08.03</p>	<p><b>Extension Activities</b></p> <p><b>1. View the movie.</b> Show the movie <i>The Outsiders</i>. Have a brief discussion or write about the similarities and differences. Have students read, highlight, and complete a Close and Critical Reading on <i>The Outsiders</i> movie review. (See <b>Appendix #20a1-2</b> and <b>#20b</b> for highlighting directions and <b>#20c1-3</b> for movie review Close and Critical Reading.)</p> <p>After viewing the movie, students would benefit from practice writing to an ACT-modeled prompt related to the movie: (See <b>Appendix #20a3-7</b> for prompt and rubrics.)</p> <p align="center"><b>ACT PROMPT</b></p> <p>Some experts believe that smoking in movies create life-long smokers out of teenagers. They reason that teenagers are influenced by the characters in film and in an effort to imitate them start the addictive habit. They believe that many young people would never start smoking if they were not exposed to smoking on the screen at such a young age. They argue that banning smoking in movies will significantly lower the number of teens smoking now and in the future.</p> <p>Some experts believe that smoking in movies is not the cause of teenage smoking. They reason that young people are media savvy. They believe that teenage smoking is more due to environment and less to the fantasy world of film. They argue that teenagers are bombarded with anti-smoking campaigns and educational curriculum. In addition, they argue that banning smoking in movies is a freedom of speech infringement.</p> <p>Write an essay taking a position on this issue. You may write about either one of the two points of view given, or you may present a different point of view on this question. Use specific reasons and examples to support your position.</p> <p><b>2. Create and share a newspaper article.</b> Have students write and present an informational, non-biased article following the five W’s: who, what, when, where, why. Students should use accounts from characters in the story with use of dialogue. Ideas to write articles about:</p> <ul style="list-style-type: none"> <li>• the fight between Johnny and Ponyboy and the Socs when Bob is killed</li> <li>• Johnny and Ponyboy’s rescue in the fire at the church</li> <li>• the fight between the Socs and the Greasers</li> <li>• the death of Dallas at the end of book</li> </ul>
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<p>R.NT.08.02 P R.CM.08.01 P</p>	<p><b>3. Family collage or scrapbook</b> To focus on the importance of family, have students create a family collage or scrapbook showcasing their families and the people that are important to them.</p>
<p>R.CM.08.01 P S.CN.08.03 S.DS.08.04 L.CN.08.01 L.CN.08.02</p>	<p><b>4. Loyalties collage</b> To reiterate the “loyalties” the Greasers have to their gang, create a “loyalties” collage. The collage can include family, friends, self, hobbies, school, etc. Have students write a reflective journal to correlate with their collage explaining the loyalties in their life. Have them present their collage and reflection to a small or large group of classmates.</p>
<p>R.CM.08.01 P S.CN.08.03 S.DS.08.04 L.CN.08.01 L.CN.08.02 L.RP.08.06</p>	<p><b>5. Interview someone who is familiar with the 60’s</b> Have students find a connection with the time the novel is set in by interviewing grandparents, neighbors, teachers, etc. who are familiar with this time. Create standard questions for the students to ask.</p>
<p>W.PR.08.01 P W.GN.08.02 P</p>	<p><b>6. Create a timeline</b> Have students create a timeline from the novel citing important events.</p>
<p>W.PR.08.01 P W.PR.08.02 P W.PR.08.03 P W.PR.08.04 P W.PR.08.05 P S.DS.08.01 S.DS.08.03 L.CN.08.01 L.CN.08.02</p>	<p><b>7. Write a persuasive paper</b> Have students choose a gang from the novel, Socs or Greasers. After choosing a side, students should write a paper explaining why their ‘gang’ is right in the fight against the other gang. Have students then debate as a class.</p>
<p>W.GN.08.02 P W.PR.08.01 P</p>	<p><b>8. Write a journal entry or simulated memoir</b> Have students choose a character from <i>The Outsiders</i> and write a journal entry or simulated memoir from that character’s perspective.</p>
<p>L.RP.08.01 L.RP.08.05 L.RP.08.07 L.CN.08.01 L.CN.08.03 L.RP.08.04 L.RP.08.05</p>	<p><b>9. Compare and contrast the music of the Greasers and the Socs.</b> Have students listen to examples of music both groups would have listened to and identify which group would have listened to which song. Have students identify different social groups in the building and examples of the music they associate with each group. (See <b>Appendix #20d.</b>)</p>