**Lesson Plan**

Instructor: \_Jeanne Zeller\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| **Lesson Objective/s:**   * + - Students will be able to understand the implications of the dialogue between Beatty and Montag     - Students will be able to understand the complexity of Beatty’s character as not simply a “villain,” but someone with a complex set of experiences, motivations, and personality influencing his actions. |
| **State Standard/s:**  CC.9-10.R.L.3 Key Ideas and Details: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. |
| **ELD Standard/s** |
| **Formative Assessment/s:** Monitored participation during shared reading, Beatty character bios |
| **Summative Assessment/s:** None |

Topic: \_\_\_Fahrenheit 451\_\_\_\_\_\_\_\_ Subject: \_\_\_\_English\_\_\_

Check box if part of a larger unit: \_X\_

Where does the lesson fit in: Begin \_\_ Middle \_X\_ End \_\_

Duration of Lesson: \_\_\_50 min\_\_\_\_\_\_\_\_\_\_ Grade\_\_10\_\_\_

Other adult involved in instruction: (Check appropriate)

Paraeducator \_\_\_\_ co-teacher\_\_\_\_\_\_\_ volunteer \_\_\_\_\_

**Understanding Your Learners through contextual details**

(ELLs & ELD levels, IEP/IDP, 504, GATE, Gender, Ethnicity)

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| In a snapshot narrative paragraph, describe the context of the instructional group. Describe major areas such as cultural, family structures, ELL levels. SES, etc.? What are the most important details that may inform your instruction and support your learners?  The school is located in a suburban area.  Our classroom is a diverse group of learners, with 24 students: 8 African Americans, 3 Asian Americans, 6 Hispanic Americans, and 6 White students.  About one third of the students in the class are on free and reduced lunch. One of these students is an English Language learner, and another has dyslexia.  Because this novel is written from the perspective of a White author during the 1950s, it may be relevant to discuss the implications of this, and the lack of representations from other races.  There is also a wealth of assets in a classroom so diverse, particularly in discussions about diversity, and these assets should be deliberately accessed during lessons.  Also, since there is such a range of socio-economic statuses, it is also to remember that all students may not have access to a computer and technology at home to complete writing assignments. |

**IEP Goals** Directions: List students’ goals as they apply to this lesson.

Large Group/Whole Class Instruction – Select 2-4 students for instructional focus.

Small Group / Individualized Instruction (< 5 students)

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| Student(s) | IEP Goal/Objective  (standards based) |
| Lizzie Taylor | Lizzie’s goal will be to answer at least two questions during shared reading: one arranged before class, one of her own choosing. |
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LESSON PLAN & PROCEDURES

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| Lesson Elements | Identify Formative Assessment as it occurs in the lesson | **Time** | **What are the students doing?** | **What is other adult doing?** | **Check**  **for**  **Understanding** | **Materials** |
| **Lesson Introduction**  (connect & build background knowledge) | * Lesson goals/objective   + - Students will be able to understand the implications of the dialogue between Beatty and Montag     - Students will be able to understand the complexity of Beatty’s character as not simply a “villain,” but someone with a complex set of experiences, motivations, and personality influencing his actions. * Anticipatory Set – activating prior knowledge –   + - Share with class anonymous predictions from yesterday (which I compiled the night before) * Front loading concepts | 3 min |  | N/A |  | Projector screen—pull up of class predictions from yesterday |
| **Lesson Body** |  |  |  |  |  |  |
| Direct Instruction | 1. Shared reading of pages 102-110    1. Pg 102       1. “bewildered”       2. VOCAB CHECK: “bewildered”       3. Mildred doesn’t answer…I wonder where she is? Sleeping? Seashell radio again? Did she leave the house? Is she ignoring him?       4. “on his way to work”—so he did decide to go to work. I wonder what he’s going to say to Beatty. Maybe he’ll have another outburst…       5. “ …he felt like he’d known him a lifetime” have you ever felt alone after making a mistake? You just want to talk to someone you know, right? And have you ever met someone and felt like you had known them way longer than you actually have? Maybe you experienced something exciting or life-changing with them? Maybe you just had a lot in common? Faber and Montag, lovers forever.       6. “Now he knew he was two people”—who is two people? Montag or Faber? Or both of them? (Faber) How can Faber be the Montag that suspects that he is a fool, himself? What does that mean? Ever know someone and felt like every time you talked to them, a certain part of your conscience wakes up?       7. Have someone continue reading (ask for a volunteer    2. 103       1. “…the going away of the man he had been.” Montag is going through a transition right now. That’s what that means to me. That outburst towards Mildred and her friends, then, must be part of that transformation. It’s Montag’s growing pains.       2. *Instruct students to stop when they feel like stopping reading. Once a student stops, take another volunteer to begin again. Remind them that you are marking down participation, and every student must at least read or answer a question by the end of the hour*       3. VOCAB CHECK: filigree; scold vs console       4. Subway (show picture)       5. “Pity, Montag, pity”— not like “what a pity,” but he’s telling Montag to pity them. Also, who’s talking here?       6. “the pretty fire, as you saw it” ever heard the expression “when [bleep] hits the fan?”       7. “Montag, old men that stay at home..” Faber must be talking about himself…       8. “…Forget the poor silly women.” This part reminds me of when we were talking about the differences between Faber and Montag—together they make quite the team! Just like the wine reference at the top of this page…    3. 104       1. I start reading “No, you mustn’t!....Old man, stay *with* me.” Be dramatic with reading, acting out the feet being stuck, and motioning for “perspire,” “hone,” and “blunt” for non-verbal vocab checks.          1. What is ignorance? Is ignorance bliss?       2. Have another student start reading—interrupt first sentence, I wonder where the mechanical dog is? That’s not a good sign…       3. “Faber was a gray moth…” I keep noticing this bug imagery for Faber…I wonder if that means something…I’m going to highlight to think about it later    4. 105       1. “Who are a little wise…” There’s another quote by Beatty…where did that come from? Why does he keep quoting things?       2. Next paragraph: such a focus on hands, that’s unusual. I wonder what that means…it’s almost like he is sectioning off his responsibility onto his hands…like his thoughts, identity, and actions are totally disconnected. Whereas Faber…he never does anything..but his thoughts are rebellious       3. Start reading at the bottom of 105. “the crisis is past and the sheep returns…” woah, that reminds me a lot of Bible type stuff. Like shepherd? Prodigal son? That’s only something Beatty could get in a book too…more quotes/book things from Beatty!! Red flag alert!! Something’s going on here          1. Truth is truth…          2. They are never alone…          3. …what the heck. Who talks like that. he must be referencing something…    5. 106-107       1. Set up the scene. Have 5 volunteers come up (remind about participation). Hand them the color-coded script          1. Two hook arms—these will be Beatty’s dream version of Beatty (green highlighter) and Montag (red). The face the class          2. Another stands to the left of them, looking across. This is real Beatty (purple)          3. Another stands across from real Beatty. This is real Montag (blue)          4. The other one stands behind Montag and whispers to Montag. This is Faber. (yellow)          5. I will be the narrator       2. Have students read this part out in character for the class       3. At top of 108, stop. Comprehension check.          1. Who can summarize for me what just happened?       4. I feel like we are hard-core building up to something…..Let’s find out.    6. Have students read pages 108-110 independently | 20-25 min | Students will be reading along during shared reading as the reader reads. When I open floor up for volunteers, students that have not yet answered q question will start reading. All students will participate by the time it is over  5 students will volunteer to act out the scene for the class  Students will read the rest of the selection independently | N/A |  | Class copies of Fahrenheit 451  Computer/projector with subway picture  Script of page 106-top of 108, color-coded |
| Guided Practice | 1. Write (1 min), pair (1 min), share (3 min): What do we know about Beatty’s character? 2. *NOTE: if students are totally into reading the book (it’s a bit of a cliff-hanger) let them keep reading independently, and tell them they can do this activity for homework independently.* | 5 min | Students will do a write pair share about Beatty’s character | N/A |  | Student notebooks |
| Independent Practice | 1. Work together to create a character bio sheet for Beatty’s character.    1. Go over character bio sheet first—for every question besides the Biography, (like favorite color, animal, family members, etc.), students can make up answers—have fun and be creative!    2. For the biography, they should think about what we know about Beatty (like what we discussed in class) to fill in the gaps about what we don’t know about Beatty. The major question that I want all groups to think about and answer somehow in their bios: If Beatty has spent his career burning books, how does he know so many quotes? | 20 minutes | Students will work together to create a bio sheet about Beatty’s character | N/A |  | Beatty worksheets |
| **Extended Practice** | 1. Draw a picture of Beatty to accompany the biography. 2. If there’s time, share character bios with class. |  |  | N/A |  |  |
| **Lesson Closing** | 1. Collect Beatty bios to put up in the room. 2. Assign reading of pages 110-120 for tomorrow. |  |  | N/A |  |  |

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| **LEVELS OF STUDENT OUTCOMES**  *Remember the model of instruction, the instructional setting and the students’ needs, goals and objectives.* | |
| **All** | **Students will participate at least once during class, and complete a Beatty bio** |
| **Some** | **Students will answer questions during shared reading** |
| **Few** | **Few students will act out scene for class and read different sections during shared reading** |

* **Attach Classroom Profile (Highlight students in lesson for instructional focus**