**Lesson Plan Three**

Instructor: Adina Mann, Jeanne Zeller, Ari Kravetz, Alex Bell

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| **Lesson Objective/s:** Students will be able to use alternate forms of media to explore the major themes of the novel.  |
| **State Standard/s*:****CC.9-10.R.L.2* Key Ideas and Details: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.CC.9-10.R.L.7 Integration of Knowledge and Ideas: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).CC.9-10.W.2.a Text Types and Purposes: Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension |
| **ELD Standard/s** |
| **Formative Assessment/s:** Monitor for student progress. |
| **Summative Assessment/s:** Students will be assessed on their discussion packets. The packets are open ended and each day I will assess the students briefly while they are doing independent work. Additionally, students will have a probe quiz on comprehension at the end of class.  |

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 minutes Grade Sophomore

Other adult involved in instruction: (Check appropriate)

 Paraeducator \_\_\_\_ co-teacher X 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) |
| Lizzy Taylor  | Learning Disability. Class participation and retention/ comprehension of major themes and topics. |
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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) | 1. Warm up with a current events article on the graphic novel that Ray Bradbury endorsed. “Graphic novels: Reading but in a Different Way” from the Los Angeles Times.2. Make sure that Lizzy has the work ahead of time and is given the opportunity to read with an aid or listen to the audio book. 3. Quick Write: Does having a graphic novel of *Fahrenheit 451*  make sense when the novel is about how books are better than alternate forms of entertainment? Frame the quick write like a short argumentative essay.  | 20 mins. | Students will read popcorn style.  | Other adults will be monitoring and helping students with questions | √ | Current Events News article for the class, excerpt from the graphic novel of *Fahrenheit 451,* Discussion packet. Probe quiz.  |
| **Lesson Body** |  |  |  |  |  |  |
| Direct Instruction | 1. Facilitate discussion on current events article (before) 2. Introduce the graphic novel version of *Fahrenheit 451* | 10 mins.  | Students will actively engage in the article and graphic novel  |  | √ |  |
| Guided Practice | 1. As a class we will look through the graphic novel and the corresponding scene in the book and have a discussion about what each version brings to the table.  | 10 mis.  | Students will discuss the perception of both the graphic novel and novel  |  |  |  |
| Independent Practice | 1. Quick writes are a way for students to independently practice skills along with preparing for discussions and reading.  |  |  |  |  |  |
|  |  |  |  |  |  |   |
| **Lesson Closing** | 1. Probe quiz regarding the comprehension of reading for that day.  | 10 mins.  | Students will write the quiz in an open ended manner to check for comprehension.  |  | √ |  |

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| **LEVELS OF STUDENT OUTCOMES***Remember the model of instruction, the instructional setting and the students’ needs, goals and objectives.* |
|  **All** | **All students will participate in discussions.**  |
| **Some** | **Some students will have alternative methods of reading.**  |
| **Few** | **Few students will have aids for reading.**  |

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

**Article:**



# Graphic novels; reading, but in a different way

## COMMENTARY

## *A comic-panel version of Ray Bradbury's 'Fahrenheit 451' is but one particularly choice example of the medium's power.*

September 04, 2009|Julia Keller | Julia Keller is cultural critic for the Chicago Tribune.

The reader was outraged. The thrust of her question: How dare you?

Her contempt arose in response to a column I wrote praising certain graphic novels. And she was not alone in her seething censure. I heard from several other readers as well, wondering why I had allowed myself to be seduced by the easy enchantments of comic books. Frankly, they expected better of me -- given my doctoral degree in English literature and my well-known and oft-alluded-to affinity for dense, difficult, high-minded novels by the likes of Virginia Woolf and Joseph Conrad.



How had I allowed myself to be plucked from the stately, dignified ivory tower and lured down into the publishing world's damp basement, a place of shag carpet, flea-market furniture and flea-bitten ideas, X-Men posters on the wall, empty pop cans underfoot and stacks upon stacks of comic books? Just what did I have to say for myself?

I understood the umbrage. Still do, in fact, even though I'm about to compound my sin and error by praising a graphic novel published last month by Hill & Wang. A new adaptation of Ray Bradbury's classic work "Fahrenheit 451" (1953), with a fascinating and challenging new introduction by the author, is a vivid reminder of the special power of a graphic novel, of the genre's ability to do things that words alone can't.

Believe me, I often question my affection for graphic novels. I loved Superman as a kid, but when it comes to comics, we're not in Kansas anymore. Graphic novels have become terrifically popular, thanks to fiercely imaginative practitioners such as Neil Gaiman, as well as to a growing body of sophisticated theoretical work on the genre by astute writers such as Scott McCloud and Douglas Wolk.

Indeed, I find myself wishing graphic novels weren't so hip; their popularity has made me question my own motives. Am I just trying to sound cool? Is an affection for graphic novels by anyone over 25 simply the literary equivalent of buying a sports car or getting a face-lift?

The new graphic version of "Fahrenheit 451" has helped sort out the contents of my soul. And I'm happy to report that I'm in the clear. I am quite certain that I'd be trumpeting the virtues of this work even if graphic novels weren't on everybody's hot list, even if a graphic novel weren't as trendy an accessory as an Obama campaign button.

"What you have before you now," Bradbury writes in the introduction, "is a further rejuvenation of a book that was once a short novel that was once a short story that was once a walk around the block, a rising up in a graveyard, and a final fall of the House of Usher."

What the Waukegan, Ill., native is getting at, of course, is art's protean quality, those quicksilver properties that keep it young -- and not in the sports-car, plastic-surgery sense of the word "young." Some stories captivate us, generation after generation, because they're great stories, not because they happen to show up in a particular binding. They don't grow old because they don't stand still long enough to age. They're constantly in motion: dancing, shifting, darting, remaking themselves to rhyme with changes in society.

Faber, a character in "Fahrenheit 451," puts it this way: "It's not books you need, it's some of the things that once were in the books. . . . Books were only one type of receptacle where we stored a lot of things we were afraid we might forget. . . . The magic is only in what books say, how they stitched the patches of the universe together into one garment for us."

Most people know the simple, harrowing story of "Fahrenheit 451," the tale of how a future government requires books to be burned routinely, until a brave firefighter begins to question the practice.

If you know the novel, you'll still be thrilled by Tim Hamilton's artwork in this new version, which combines a comic-book clarity -- the panels are simple and straightforward, without the distraction of a lot of visual razzmatazz -- with a deep, humane rendering of the novel's theme.

My reason for enjoying graphic novels, I must confess, is not nearly so grand. The truth is that too many years as a book critic have threatened to turn me into a reading machine. I read too fast. I mow down rows of type like a scythe murdering a field. With a graphic novel, however, I'm forced to slow down. I can't rush. I can't go hell-for-leather across the page. I have to consider both the images and the words. I have to linger. I have to let things sink in. I have to learn all over again how to savor.

Some of my anti-comics correspondents claim that reading a graphic novel is not really "reading" at all. They're right. It's something else again. In the case of "Fahrenheit 451," it's more like a life-changing immersion in ideas, words, echoes, symbols, characters, lines, colors, nightmares -- and finally, daybreak.