INTRODUCING…

Differentiated Visual Tools ™
for Strategic Instruction in LITERATURE grades 9-10
Edwin S. Ellis   Victoria Ricketts

This program provides *Differentiated Visual Tools* (DVTs) individually designed for teaching specific Common Core 9-10 ELA standards for reading and writing about 9th and 10th grade literature.

Each major category of literacy standard is addressed by both Tier 1 and Tier 2 instructional resources, including…

- Step-by-Step *Stratagems* (detailed lesson plans & instructional guides) for each DVT

- DVT Power Point files and Fillable PDF Forms

- Formative and Summative Assessment Rubrics

- Samples of how teachers have used them across a range of literary works commonly addressed in grades 9 and 10 English/Language Arts Classes.

Differentiated Visual Tools for Strategic Instruction in LITERATURE grades 9-10

VOCABULARY	RL.9-10.2 THEMES	RL.9-10.3 CHARACTERS	RL.9-10.4 FIGURATIVE LANGUAGE	RL.9-10.5 TEXT STRUCTURE	RL.9-10.6 POINT-OF-VIEW	RL.9-10.7 COMPARISONS	RL.9-10.8 SOURCE MATERIAL	W.9-10 WRITING	POETRY & LYRICS

Select Topic

Edwin S. Ellis   Victoria Ricketts

Index
DVT samples of Literature Works

Instructions
Overviews & Guidelines

Differentiated Visual Tools.com ™

Differentiated Visual Tools

for Strategic Instruction in LITERATURE grades 9-10
OVERVIEW OF CATEGORIES

THEMEs as literary devices

RL.9-10.2 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.

Tier 1	TIER 2: *Fundamentals*	
T.H.E.M.E. Analysis	Theme Connections	Team Dialogue

CHARACTERS as literary devices

RL.9-10.3 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.

Tier 1			TIER 2: *Fundamentals*	
Character Analysis	Motivation Inferences	Character Interactions	Character Features	Character Inferences

FIGURATIVE LANGUAGE as literary devices

RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone

Tier 1			TIER 2: *Fundamentals*	
I Spy Mood	I Spy Imagery	I Spy Idioms	Mood Basics	Imagery Basics

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OVERVIEW OF CATEGORIES

Text Structures as literary devices

RL.9-10.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing , flashbacks) create such effects as mystery, tension, or surprise.

Tier 1

Historical Context   Story Structure   Flashback Analysis

TIER 2: *Fundamentals*

Story Problem BME   Conflict Sequence

POINTS-of-VIEW as literary devices

RL.9-10.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Tier 1
Cultural Experiences

TIER 2: *Fundamentals*
POV Event

COMPARISIONS

RL.9-10.7 Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

Tier 1

TOPIC 2-Mediums   SCENE 2-Mediums   CHARACTER 2-Mediums   PLOT 2-Mediums

TIER 2: *Fundamentals*
Character Comparisons   Plot Comparisons

Differentiated Visual Tools

for Strategic Instruction in LITERATURE grades 9-10
OVERVIEW OF CATEGORIES

SOURCE MATERIAL

RL.9-10.9 Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare)

Tier 1

Theme Source Material   Character Source Material   Event Source Material

POETRY & LYRICS

RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text.

RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings;

Tier 1

Poem / Lyric Analysis   Setting Impact   Poem Structures

TIER 2: *Fundamentals*

Poetic Devices

WRITING

W.9-10.1 Argumentative

Tier 1
DEBATE

Tier 2
2 Reasons + Details

W.9-10.2 Explanatory

Tier 1
Explanatory Planner

Tier 2
Explanatory Planner

W.9-10.3 Narrative

Tier 1
Narrative Story

Tier 2
Personal Narrative

Story Structure Analysis, pg.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text

SAMPLE

Character Set-Up
What was revealed in the beginning of the story about the character?

Rainsford: In his dialogue with Whitney, the reader learns that he is a hunter
He does care about the animals he kills
He thinks the world is made up of two classes of people—the hunters and the hunted.
He is not superstitious
He does not panic when he falls off the boat

[X] Story Clues → My Inferences   [ ] Question I'm Asking   [X] Prediction

He is condescending when he makes fun of his friend's beliefs.
I predict that something bad is going to happen concerning the island the sailors think is "evil".

Setting Set-Up
What was revealed in the beginning of the story about the setting?

It begins with the characters on a yacht in the Caribbean
It is at night
The boat is passing an island
Rainsford falls off the boat and swims to the island
He falls asleep from fatigue & wakes next day in afternoon
Walks through jungle & finds a house
A huge man with a black beard answers the door

[ ]A Story Clues → My Inferences   [X] Question I'm Asking   [X] Prediction

I predict that this huge man is not friendly
and is going to turn out to be dangerous.

Situation / Scene Set-Up
What was revealed in the beginning of the story about the situation / scene where the story begins?

The scene that begins to set up the plot is in General Zaroff's house when he and Rainsford discuss hunting.
Rainsford and General Zaroff share big adventure stores about dangerous game.
The general says he had to stock his island with new game because he was bored & needed an animal that could reason.

[ ] Story Clues → My Inferences
[X] Prediction
[X] Question I'm Asking

Are there any animals that can reason?
I predict that his new game will not be an animal at all.

Unfolding Conflict
First sign of conflict?

Zaroff calmly explains that he stocks the island with men.
Rainsford is appalled. General Zaroff makes fun of his old-fashioned, mid-Victorian beliefs about the value of human life.
Zaroff believes that the world is meant for the strong, and the weak are here to give the strong pleasure.A

[X] Story Clues → My Inferences
[X] Prediction
[ ] Question I'm Asking

Rainsfords thinks that animals are here to be hunted, and Zaroff believes that "weak" men are here to give the strong pleasure. I predict that this difference in beliefs is going to cause a problem.

Story Structure Analysis, pg.2

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text

SAMPLE

More Unfolding Conflict Things that made the conflict grow or become more suspenseful

Zaroff invites Rainsford to hunt with him that night, but he refuses.

The next day, Zaroff says he is bored again. Sailors are not cunning enough to be fun for hunting.

Zaroff decides to hunt Rainsford because he thinks he will be a challenge.

[X] Story Clues → My Inferences	Rainsford acted like Zaroff at the beginning of the story and made fun of Whitney. Now, he will feel like the jaguar and be the hunted.
[ ] Prediction	
[ ] Question I'm Asking	

More things that made the conflict grow or become more suspenseful

Zaroff gives Rainsford a knife and a few hours head start.

Rainsford tires after running in a zigzag path and climbs a tree.

Zaroff tracks him to the tree but wants the game to last longer, so he pretends he does not know that Rainsford is there.

[ ] Story Clues → My Inferences	I predict that Zaroff may regret allowing Rainsford to live
[X] Prediction	
[ ] Question I'm Asking	

Climax What was the highest point of suspense?

Each day of the hunt is suspenseful. Rainsford manages to kill Ivan and a few of the hunting dogs.

On the third and last day, Rainsford no longer has his one weapon. General Zaroff is pursuing him with his best pack of dogs.

Rainsford finds himself on a cliff: he must jump or face his pursuers. He jumps into the sea.

[ ] Story Clues → My Inferences	I predict that Rainsford did not die.
[X] Prediction	What will he do? Will he just hide out in the jungle?
[X] Question I'm Asking	

Tipping Point

What caused the conflict to begin moving toward resolution?

Zaroff retires to his bedroom after dinner, Rainsford steps out.

Zaroff congratulates him, but Rainsford says he is still a beast at bay.

The general says, "Splendid! One of us will be repast for the hounds. The other will sleep in this excellent bed. On guard, Rainsford."

My inference: Zaroff and Rainsford fight a duel.

Resolution

How was the conflict was resolved?

He had never slept in a better bed, Rainsford decided.

My inference: Rainsford killed Zaroff in the duel.

Story Structure Analysis DVT Rubric

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text

SAMPLE

☐ Points earned

40 Points possible

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Character Set-Up

4 ☐ Summarizes text and inference- insights; noted in a manner that makes each type distinguishable

2 ☐ Summarizes text and inference- insights; NOT noted in a manner that makes each type distinguishable

0 ☐ Includes inaccurate information and/or inferences that are not plausible

1 ☐ Plausible Question, Prediction or inference

0 ☐ Non-plausible Question, Prediction or inference

Setting Set-Up

4 ☐ Summarizes text and inference- insights; noted in a manner that makes each type distinguishable

2 ☐ Summarizes text and inference- insights; NOT noted in a manner that makes each type distinguishable

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Situation / Scene Set-Up

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2 ☐ Summarizes text and inference- insights; NOT noted in a manner that makes each type distinguishable

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Unfolding Conflict First sign of conflict?

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More Unfolding Conflict Things that made the conflict grow or become more suspenseful

4 ☐ Summarizes text and inference- insights; noted in a manner that makes each type distinguishable

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Climax What was the highest point of suspense?

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Tipping Point

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0 ☐ Non-plausible Question, Prediction or inference

Resolution

4 ☐ Summarizes text and inference- insights; noted in a manner that makes each type distinguishable

2 ☐ Summarizes text and inference- insights; NOT noted in a manner that makes each type distinguishable

0 ☐ Includes inaccurate information and/or inferences that are not plausible

1 ☐ Plausible Question, Prediction or inference

0 ☐ Non-plausible Question, Prediction or inference

Story Structure Analysis

Purpose of This Stratagem is to facilitate an effective analysis of an unfolding conflict and resolution in a story.
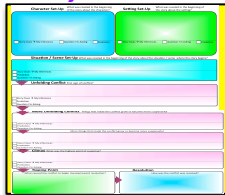
CCSS.ELA-Literacy.RL.9-10.3
Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CCSS.ELA-Literacy.RL.9-10.35 Analyze how an author structures a text, orders events within it, and manipulates time

CCSS.ELA-Literacy.RL.9-10.5
Analyze how an author's choices concerning how to structure a text, order events within it and manipulate time create such effects as mystery, tension, or surprise.
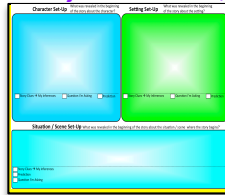
Best Time to Apply This Stratagem…
Both…
- as the literary work has being read; and
- after the read has been read

TIP: Use the completed version of this DVT in conjunction with the *Explanatory Essay Planner* to write for an in-depth essay about a story's plot.

CCSS.ELA-LITERACY.W.9-10.2
Write informative/explanatory texts

Story Structure

Power Point

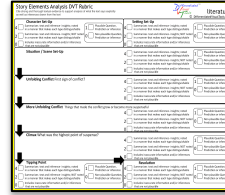Fillable PDF Form

Sample DVT

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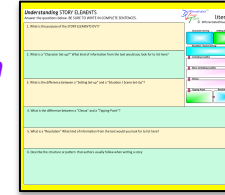**Story Structure** (expanded)

Power Point

Fillable PDF Form

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Story Structure DVT Rubric

Power Point

Fillable PDF Form

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Understanding Story Structure

Power Point

Fillable PDF Form

Sample

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Overview of Initial "Ideas → Notes → Elaboration" Instruction (for use when students ARE NOT familiar with the DVT)

Ideas → Notes → *Elaboration*

As the story unfolds, instruction focuses on co-constructing key ideas and noting them on the DVT as well as facilitating students' use of key comprehension strategies (e.g., drawing inferences, asking questions, forming predictions). To scaffold the learning process, (i) students are introduced to the DVT and then (ii) the process of identifying and summarizing key ideas associated with prompts on the DVT about the conflict in the story is facilitated. Later, students use their DVT notes to verbally explain how the conflict in the story unfolded and was eventually resolved.

Ideas → Notes → Elaboration

After the DVT note-taking has been completed, the *Story Structure DVT Rubric* is reviewed with students. Then it use is modeled as a portion of the DVT notes is evaluated; pairs of students then evaluate the quality of their DVT notes using the rubric. Next, student pairs practice explaining the information noted on the DVT to each other, using the rubric to evaluate their explanations. Finally, the Understanding Story Structure Summative Assessment is administered to determine students' understanding of text structure.
See pages below for step-by-step guide.

Team Activities (for use when students ARE familiar with the DVT)

| Numbered Heads | Jig Saw | Rotated DVTs | Rank & Share |

SAMPLE

Differentiated Visual Tools™

GET READY

1. Familiarize yourself with the *Story Structure Analysis DVT Sample* as well as the *Story Structure* Rubric, so when you are modeling and later co-constructing the information to note on the DVT during the lesson, you will have a clear idea about the nature of information that should be noted on it.

2. Either (a) print hard copies of the blackline *Story Structure Analysis DVT Fillable PDF Form* to hand out to students, or (b) email or provide server access to digital files of the template, so they can complete it via tablets or their computer.

3. Prepare to project the *Story Structure Analysis DVT* Power Point presentation on your monitor, LCD projector, or Smart Board.

GET SET

1. Activate the Power Point presentation.

2. Provide students a brief description of the DVT, its purpose, and objective for the lesson.

GO (*Ideas → Notes → Elaboration*)

1. As you play the *Story Structure Analysis DVT* presentation, different parts of the DVT will appear, one-at-a-time. As each component appears, explain its purpose.

   Use the opportunity to introduce how authors typically (i) "set-up" a conflict near the beginning of a story by introducing key characters, the setting, and the situation in which the conflict will begin to develop, and then, as the story unfolds, (ii) how authors usually add other information that causes the conflict to grow, (iii) which leads to some sort of pivotal event that tips the conflict toward a form of resolution, and finally, (iv) Resolution of the conflict. Also point out that in addition to summarizing the Key Ideas revealed in the story, students will also be noting inferences drawn from story clues, questions, and/or predictions about each.

   At the end of the presentation, the Power Point slide will automatically revert to "edit" mode. You will see "*Type here*…"appears in each textbox for which information about the story will be noted. To note information on the slide, drag your cursor over the "*Type here*…" text to highlight it, and then type the information.

2. MODEL the process of forming and noting a response on the DVT.

   • Begin reading aloud the literary work to students . When information is revealed about the protagonist or antagonist, or the setting, pause reading, and facilitate a discussion that leads to co-constructing a summary of the information.

   • Model noting the ideas on your DVT, and cue students to note them on their DVT as well.

Character Set-Up — What was revealed in the beginning of the story about the character?

Type here…

☐ Story Clues → My Inferences   ☐ Question I'm Asking   ☐ Prediction

Type here…

Character Set-Up — What was revealed in the beginning of the story about the character?

Rainsford: In his dialogue with Whitney, the reader learns that he is a hunter
He does not care about the animals he kills
He thinks the world is made up of two classes of people—the hunters and the hunted.
He is not superstitious
He does not panic when he falls off the boat

☐ Story Clues → My Inferences   ☐ Question I'm Asking   ☐ Prediction

SAMPLE

Differentiated Visual Tools ™

3. **MODEL the process of using text cues to draw inferences, form predictions, or ask questions about the information.**

   - After noting the information about the character or setting, think out loud to model the formation of an inference, question, or prediction about the ideas that were noted on the DVT, and then note it on the DVT.

   - Note that the checkboxes associated with Inferences, Predictions, and Questions contain "Xs" in them. You will need to delete the Xs associated with the prompts for which a response was not provided. For example, if a prediction was not noted on the DVT, then delete the X in the associated checkbox.

Character Set-Up

What was revealed in the beginning of the story about the character?

Rainsford: In his dialogue with Whitney, the reader learns that he is a hunter
He does not care about the animals he kills
He thinks the world is made up of two classes of people—the hunters and the hunted.
He is not superstitious
He does not panic when he falls off the boat

[X] Story Clues → My Inferences   [ ] Question I'm Asking   [X] Prediction

He is condescending when he makes fun of his friend's beliefs.
I predict that something bad is going to happen concerning the island the sailors think is "evil".

4. **Continue reading the story aloud, pausing as key information is revealed, co-construct with students summaries as well as inferences, questions, or predictions and guide note-taking on the DVT.**

FINISH   (*Ideas → Notes → Elaboration*)

1. **With the class, review the evaluation criteria on the *Story Structure DVT Rubric*, and co-evaluate (with the class) the DVT notes you modeled earlier; then have pairs of students practice applying the rubric to their own set of DVT notes.**

2. **With the class, practice applying the rubric criteria to evaluate <u>verbal explanations </u>of the DVT notes.**

   - Model a verbal explanation of one of the dimensions of the characters' motivation (e.g., Clues about the character's personality and inferences drawn from those clues).

   - With the class, practice evaluating your explanation by reviewing specific elements of the explanation and how those would be scored.

3. **Have student pairs practice using their DVT notes as a guide when verbally explaining the unfolding conflict and iand then evaluating their explanations using the *Conflict Sequence DVT Rubric*.**

4. **Pose the *Essential Questions (noted below)* about the DVT. Ask students to turn and talk to discuss possible answers to the following questions:**

   How could this DVT be used if you were asked to write a report about this story?

   This DVT not only required you to note summaries of key information, but also to use text clues to draw inferences, form predictions, or ask questions. Why is it important to use thinking strategies like these when reading?

   How does understanding the structure or pattern authors use when writing a story help you understand and remember the story?

SAMPLE

FORMATIVE ASSESSMENT

Common Core Standard Assessed:

Reading Standards for Literature 9-10: 5

Analyze how an author structures a text, orders events within it, and manipulates time.

Assessment Objective

It is important for all students to be able to identify the structure of short stories: Character Set-Up, Setting Set-Up, Situation/Scene Set-Up (*Exposition*); Unfolding Conflict, More Unfolding Conflict (*Rising Action*); Climax (*Climax*); Tipping Point (*Falling Action);* and Resolution (*Resolution*). Using Differentiated Visual Tools will guide them through this process as well as provide a concrete model to revisit for retention of the information. The purpose of this formative assessment is to (a) check for understanding of Story Structure within the use of the *Story Structure Analysis* DVT and to (b) assess how well students understand the structure or pattern authors often use when writing stories.

GET READY

1. **Familiarize yourself with the *Sample Understanding Story Structure* and the rubric.**

2. **Either (a) print hard copies of the blackline *Understanding Story Structure Template* to distribute to students or (b) email digital copies of the template so that they can complete it via tablets or their computers.**

3. **Prepare to project the Power Point presentation** titled *Understanding Story Structure* on your monitor, LCD projector, or Smart Board.

GET SET

1. **Activate the *Understanding Story Structure* Power Point presentation.**

2. **Provide students a brief description of the assessment procedure and its purpose.**

GO

1. **As you display the *Understanding Story Structure* slide, provide instructions for how to complete the assessment.**

2.   **Have students <u>independently</u> complete the *Understanding Story Structure* Formative Evaluation assessment.**

FINISH

1. **After students have completed *Understanding Story Structure* assessment and submitted their work, facilitate a class discussion about possible answers that might have been noted on the assessment.**

2. **Evaluate individual student responses using the rubric (noted below).**

3. **Use the data to plan future instruction regarding (a) class-wide instruction regarding facilitating greater understanding of Story Structure and structure, as well as (b) feedback and individualized instruction for specific students.**

SAMPLE

Scoring Guidelines / Rubric   5 points possible per question X 6 questions = 30 pts. total possible

Understanding Story Structure (Questions 1-5).

5 pts.   Explanation shows full understanding of the story element and the information that should be written in that section.

3 pts.   Explanation shows a partial understanding of the story element and information that should be written in that section.

1 pts.   Explanation shows that the student ha little or no understanding of the story element and information that should be written in the section.

0 pts.   Response not attempted <u>and/or</u> response is not written in complete sentences.

Understanding Story Structure (Question 6)

5 pts.   Explanation shows full understanding of the story structure or pattern.

3 pts.   Explanation shows a partial understanding of the story structure or pattern.

1 pts.   Explanation shows that the student has little or no understanding of the story structure or pattern.

0 pts.   Response not attempted <u>and/or</u> response is not written in complete sentences.