

## Lesson Plan

**Learning Segment Focus** Point of View **Lesson** 1 of 5

**Course & topic addressed** Understanding Point of View and Perspective when Reading or Writing

**Date** February 3, 2020 **Grade** 8<sup>th</sup> Grade ELA

### Student Outcomes

Specific learning <b>objectives</b> for this lesson.	To understand the author’s Point of View when reading or writing a piece of work.
Justify how learning tasks are appropriate using examples of <b>students’ prior academic learning</b> .	Students have read and discussed numerous pieces of writing and should understand that there are differences in the way a story is written as well as that the author wants the reader to see the story in a certain way.
Justify how learning tasks are appropriate using examples of <b>students’ personal, cultural, linguistic, or community assets</b> .	This lesson on Point of View will help students learn that the same story can have different meanings to various characters or participants depending on their view of the story being told. One story can have very different meanings to those who are a part of it.

### State Academic Content Standards

List the <b>state academic content standards</b> with which this lesson is aligned. Include abbreviation, number & text of the standard(s).	<p><b>RL.8.6</b> Analyze how differences in the <i>points of view</i> and/or <i>perspectives</i> of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. It is important to clarify the terms “point of view” and “perspective” for students.</p> <p><b>RL.8.10</b> By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of Grades 6-8 text complexity band independently and proficiently.</p> <p><b>RI.8.6</b> Determine an author's <i>point of view, perspective, and/or purpose</i> in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.</p> <p><b>RI.8.10</b> By the end of the year, read and comprehend literary nonfiction at the high end of the Grades 6-8 text complexity band independently and proficiently.</p> <p><b>W.8.3.A</b> Engage and orient the reader by establishing a context and <i>point of view/perspective</i> and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</p>
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### Key Vocabulary

What <b>vocabulary terms/content specific terminology</b> must be addressed for students to master the content?	Point of View, Perspective, Author’s Purpose, Tone, Narrator, First Person, Second Person, Third Person, Dialogue, Bias, Background Knowledge
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### Academic Language Support

<p>What are the <b>Academic Language Function(s)</b> (the content and language focus of the learning task represented by the active verbs within the learning objectives/outcomes) and explain how they are utilized in the lesson plan?</p> <p>What planned <b>Academic Language Supports</b> will you use to assist students in their understanding of key academic language to express and develop their content learning and to provide varying supports for students at different levels of Academic Language development? How do these supports</p>	<p>The academic language used will create explanation &amp; clarification for the way an author writes and how perspectives and point of view can alter a story. These vocabulary words will deepen the students’ understanding of how or why point of view and perspectives may change depending on the needs of the author. It will also help students understand techniques to use in their own writing. We will use the academic vocabulary in our whole class discussion, provide examples of each, and will have written spellings,</p>
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address all three <b>Academic Language Demands (vocabulary, syntax, and discourse)?</b>	definitions, and examples of each in which the students can refer back.
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**Materials**

Materials needed by <b>teacher</b> for this lesson. (such as books, writing materials, computers, models, colored paper, etc.)	Large illusion drawing, Smartboard, computer, Point of View Flow Chart, Vocabulary Sheet
Materials needed by <b>students</b> for this lesson. (computers, journals, textbook, etc.)	Pen/Pencil, Index Cards, Whiteboard and dry erase marker, Provided worksheets

**Lesson Timeline with Instructional Strategies & Learning Tasks**

<b>Amount of Time</b>	<b>Teaching &amp; Learning Activities (This should be a BULLETED LIST)</b>	<b>Describe what YOU (teacher) will be doing and/or what STUDENTS will be doing during this part of the lesson. (This should be VERY DETAILED)</b>
10 minutes	<p><b><u>Introduction:</u></b></p> <ul style="list-style-type: none"> <li>• Provide example of Point of View.</li> <li>• Allow students to establish a point of view.</li> <li>• Provide example of Perspective by giving my answer as a teacher.</li> </ul>	<p>I will provide an example of <i>point of view</i> by having an illusion drawing of an old woman and a princess lying on the floor behind my desk. I will ask students from one side of the room to walk up on one side of the drawing silently and indicate what they see by writing their answer on an index card. Then, I will repeat the exercise with the other side of the class approaching the drawing from the opposite side of the desk. I would show one side of the room the princess and the other half of the room will see the old woman. I will have them reveal their answers and then show them both images as I rotate the picture. Then I will give my answer, which will indicate my <i>perspective</i> as a teacher as I see the image as an illusion, not a princess or old woman. Because of my prior knowledge of the exercise presented, I have a different perspective which dictates my point of view.</p>
30 mins	<p><b><u>Instruction:</u></b></p> <ul style="list-style-type: none"> <li>• Define <i>Point of View</i>.</li> <li>• Go over vocabulary associated with <i>Point of View</i>.</li> <li>• Review <i>Point of View</i> flowchart.</li> <li>• Discuss the impact of <i>Point of View</i> as used by an author.</li> </ul>	<p>Verbally define Point of View to the class with additional examples. Then, I will pass out a vocabulary sheet that defines and provides details of the academic vocabulary listed above. After reviewing the academic vocabulary, we will look at the point of view flowchart to help guide students' understanding as to how to identify the author/narrator's point of view. We will then discuss the impact of point of view within literacy, and briefly touch on perspective and bias (which will be covered in Lesson 2).</p>

Amount of Time	Teaching & Learning Activities (This should be a BULLETED LIST)	Describe what YOU (teacher) will be doing and/or what STUDENTS will be doing during this part of the lesson. (This should be VERY DETAILED)
15 mins	<b>Closure:</b> <ul style="list-style-type: none"> <li>Determine <i>Point of View</i> by reading excerpts from books.</li> </ul>	I will read excerpts from both classic and modern literature that has a specific point of view and will ask students to write on their white boards which point of view they believe the author is using. By holding up their whiteboards so I may see them in the front of the room, I can gauge the answers and discuss.

**Accommodations/Modifications**

How might I <b>modify</b> instruction for: <i>Remediation?</i> <i>Intervention?</i> <i>IEP/504?</i> <i>LEP/ESL?</i> (All students who have plans mandated by federal and state law.)	Depending on physical disability or restrictions, I may need to take the illusion drawing to the student rather than have them approach my desk.
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**Differentiation**

How might you provide a variety of techniques (enhanced scaffolding, explicit instruction, contextualized materials, highlighters/color coding, etc.) <b>to ensure all student needs are met?</b> (All students who are not on specific plans mandated by federal and state law.)	Provide a comparison reading of the classic “Three Little Pigs” and a modern story called “The TRUE Story of the Three Little Pigs.” This comparison is a simplified comparison of literary point of view using literature that is easy to comprehend.
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**Assessments: Formative and/or Summative**

Describe the <b>tools/procedures</b> that will be used in this lesson to monitor students’ learning of the lesson objective(s) (include type of assessment & what is assessed).	<input checked="" type="checkbox"/> Formative / <input type="checkbox"/> Summative	Whiteboard activity allows a formative assessment of students’ understanding.
	<input type="checkbox"/> Formative / <input type="checkbox"/> Summative	
	<input type="checkbox"/> Formative / <input type="checkbox"/> Summative	

**Research/Theory**

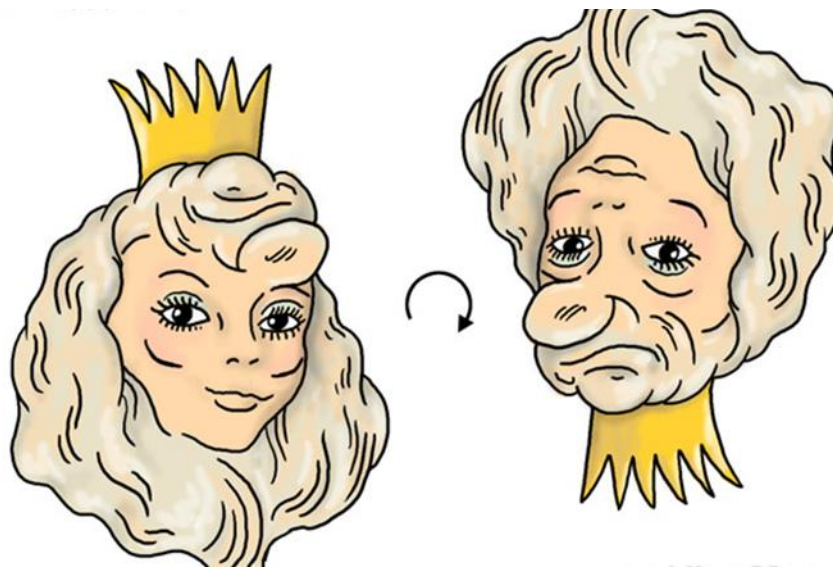
Explain <b>connections to theories and/or research</b> (as well as experts in the field or national organization positions) that support the approach you chose and justify your choices using <b>principles of the connected theories and/or research.</b>	<p><b>Cognitivism</b>, a learning theory developed by Jean Piaget, states students will learn most effectively through reading text and lecture instruction.</p> <p><b>Connectivism</b> encompasses the idea that people process information by forming connections.</p>
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**Lesson Reflection/Evaluation**

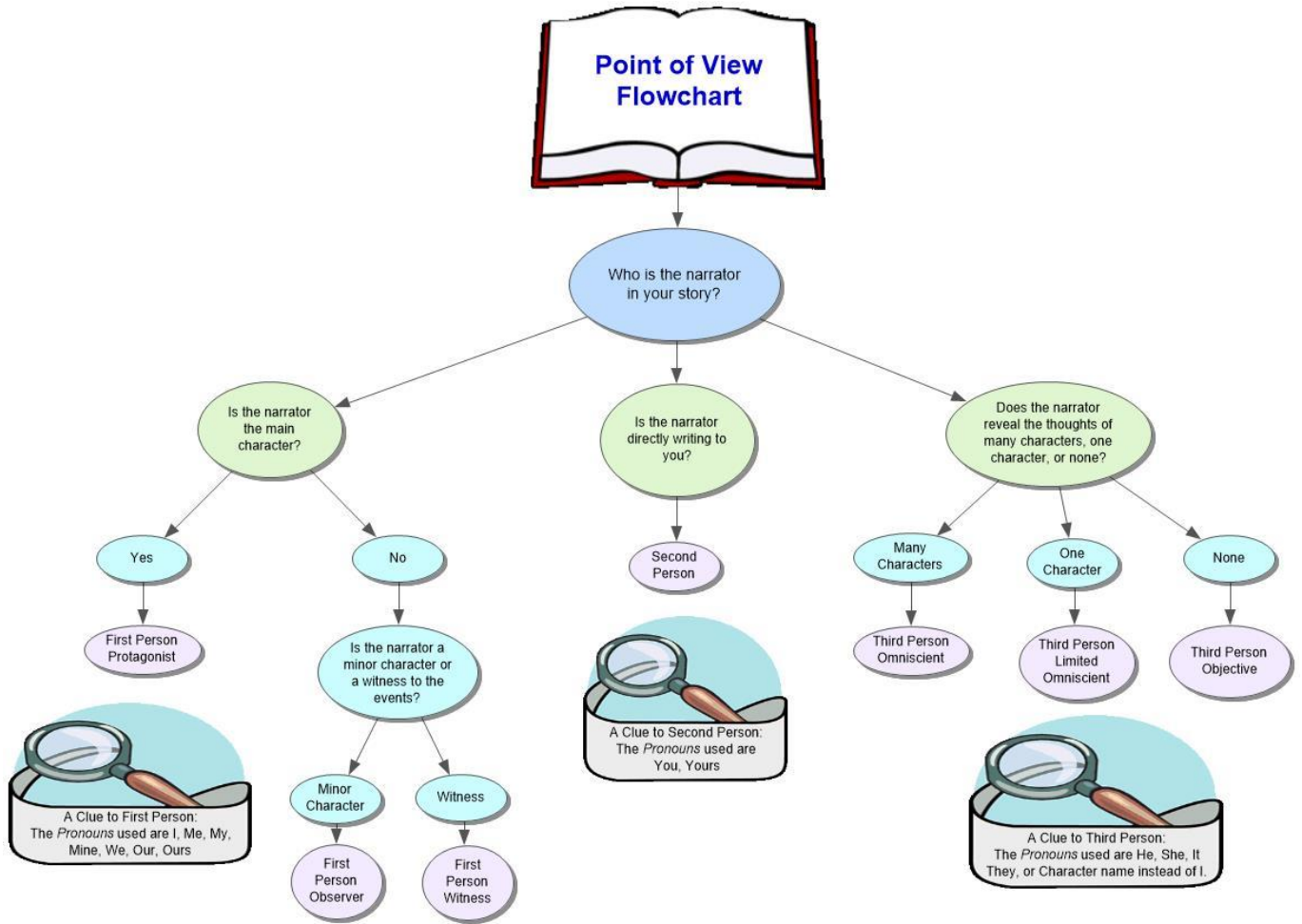
What went <b>well</b> ? What <b>changes</b> should be made? How will I <b>use assessment data</b> for next steps?	<i>TO BE FILLED IN AFTER TEACHING</i>
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Include supporting material such as slides, pictures, copy of textbook, and handouts for any activities students will be using as part of your lesson. \*adapted from:

<http://webcache.googleusercontent.com/search?q=cache:EsQcNWuG1ZoJ:web.mnstate.edu/harms/StudentTeachers/edTPA-LessonPlan.doc+&cd=2&hl=en&ct=clnk&gl=us>; <http://www.moreheadstate.edu/getmedia/cd3fd026-939f-4a47-a938-29c06d74ca01/Lesson-Plan-and-Reflections.aspx>;  
<http://www.mcneese.edu/f/c/9cb690d2/Lesson%20Plan%20Rubric%20Aligned%20with%20InTASC.docx>; <https://www.uwsp.edu/education/Documents/edTPA/Resource12.pdf>; <https://www.uwsp.edu/education/Documents/edTPA/Resource11.pdf>;  
<https://www.uwsp.edu/education/Documents/edTPA/Resource11a.pdf>; <https://www.uwsp.edu/education/Documents/edTPA/LessonPlanTemplateSOE.docx>;  
<https://www.uwsp.edu/education/Documents/edTPA/SpecEdLessonPlanGuide.docx>;  
<https://www.uwsp.edu/education/Documents/edTPA/SpecEdLessonPlanTemplate.docx>



Illusion Picture for introduction



## **VOCABULARY**

### **Point of View/Perspective**

#### **POINT OF VIEW**

Point of View is the perspective from which a text is written. Analysis essays should be written from the third person perspective, using pronouns like he, she, and they, to describe the writers' ideas. Essays typically should not be written from the first person perspective, using pronouns like I, me, and my.

#### **PERSPECTIVE**

Perspective is the way someone views a topic, information, events, or other characters because of previous experiences or obtained knowledge.

#### **AUTHOR'S PURPOSE**

An author's purpose is his or her goal for writing the piece; it may be to persuade readers to agree with a particular side of an issue, to inform them about a topic, or to make them think or feel a certain way

#### **BIAS**

When writers show their bias, they describe something positively because they like it, or negatively because they dislike it, instead of describing it fairly and letting the readers decide.

#### **BACKGROUND KNOWLEDGE**

Background knowledge is the information that is needed to understand a topic or situation.

#### **NARRATOR**

The narrator is the character who is telling the story; the narrator's knowledge of events can be limited or all-knowing.

#### **TOPE**

Tone is the perspective, attitude, or emotion the writer has about the topic, revealed through his or her choices in language.

#### **DIALOGUE**

A dialogue is a literary technique in which writers employ two or more characters to be engaged in conversation with one another. In literature, it is a conversational passage, or a spoken or written exchange of conversation in a group, or between two persons directed towards a particular subject.

#### **FIRST PERSON**

First person narrative is a point of view (who is telling a story) where the story is narrated by one character at a time. This character may be speaking about him or herself or sharing events that he or she is experiencing. First person can be recognized by the use of the pronouns I, me, my, mine, we, our, or ours.

**First person protagonist** is the kind of narrator most first person pieces use and most readers think of – a trustworthy character telling their own story.

**First Person Observer** is a narration in which the narrator/viewpoint character is an observer of the protagonist, not the protagonist themselves.

**First person witness** the story of the main character is told by another character observing the events.

#### **SECOND PERSON**

Second person is a point of view where the narrator tells the story to another character using the word you. The author could be talking to the audience, which we could tell by the use of you, you're, and your. This is the least commonly used point of view in literature.

#### **THIRD PERSON**

In third-person point of view, the narrator tells us about what's happening in the story.

In **third-person limited**, the narrator shows us the thoughts and feelings of one character.

In **third-person omniscient**, the narrator is all-knowing and shows us the inner world of every character that appears.

The **objective third person**, in which the narrator knows or reveals nothing about the characters' internal thoughts, feelings, and motivations but sticks to the external facts of the story.

## Point of Views and Examples of Author Use

### First Person

First person narrative is commonly seen as the most intimate POV: the character is speaking directly to the reader, acting as their guide through the story. This, in turn, brings readers right up close to the action and allows readers to easily understand the character's motivations. Because readers spend so much time *in* the protagonist's brain, it's not unusual for them to quickly build a rapport with the narrator in question.

### Second Person

The second person point of view endows the reader with the narrative point of view, asking them to place themselves directly in the headspace of a particular character: either the protagonist or a secondary personality. The pronouns associated with second person include *you*, *your*, and *yours*. Out of all the POVs, this one is the least popular

### Third Person Limited

In general, the third person point of view describes a narrator who uses third-person pronouns such as "he" and "she" to relate the story, as in:

Third Person Limited, where the narrator can only reveal the thoughts, feelings, and understanding of a single character at any given time. Third person *limited* restricts the narrator to the point of view of one character — hence, the reader is "limited" to that perspective character's mind.

### Third Person Omniscient

Third Person Omniscient, where an all-knowing narrator can reveal anything that is happening, has happened or will happen in the world of the story. The key difference is that third person omniscient narrators are all-knowing — meaning that they're able to reveal anything that is happening, has happened, or will happen in the world of the story. What's more, readers have access to all of the details that this God-like narrator is willing to share.

## FIRST PERSON EXCERPTS

### ***Hunger Games* by Suzanne Collins**

*It's this detail, the untucked blouse forming a ducktail, that brings me back to myself.*

*"Prim!" The strangled cry comes out of my throat, and my muscles begin to move again. "Prim!"*

*I don't need to shove through the crowd. The other kids make way immediately allowing me a straight path to the stage. I reach her just as she is about to mount the steps. With one sweep of my arm, I push her behind me.*

*"I volunteer!" I gasp. "I volunteer as tribute!"*

### ***The Great Gatsby* by F. Scott Fitzgerald**

*In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since. "Whenever you feel like criticizing any one," he told me, "just remember that all the people in this world haven't had the advantages that you've had."*

### ***The Adventures of Huckleberry Finn* by Mark Twain**

*Tom's most well now, and got his bullet around his neck on a watch-guard for a watch, and is always seeing what time it is, and so there ain't nothing more to write about, and I am rotten glad of it, because if I'd a knowed what a trouble it was to make a book I wouldn't a tackled it, and ain't a-going to no more. But I reckon I got to light out for the Territory ahead of the rest, because Aunt Sally she's going to adopt me and sivilize me, and I can't stand it. I been there before.*

### ***To Kill a Mockingbird* by Harper Lee**

*I said if he wanted to take a broad view of the thing, it really began with Andrew Jackson. If General Jackson hadn't run the Creeks up the creek, Simon Finch would never have paddled up the Alabama, and where would we be if he hadn't? We were far too old to settle an argument with a fist-fight, so we consulted Atticus. Our father said we were both right.*

## Second Person Excerpts

### ***Bright Lights, Big City* by Jay McInerney**

*You have friends who actually care about you and speak the language of the inner self. You have avoided them of late. Your soul is as disheveled as your apartment, and until you can clean it up a little you don't want to invite anyone inside.*

### ***If On A Winter's Night A Traveller* by Italo Calvino**

*You are about to begin reading Italo Calvino's new novel, *If on a winter's night a traveler*. Relax. Concentrate. Dispel every other thought. Let the world around you fade.*

### ***Fifth Season* by N.K. Jemisin**

*You are she. She is you. You are Essun. Remember? The woman whose son is dead.*

### **Third Person Limited Excerpts**

#### ***The Giver* by Lois Lowry**

*It was almost December, and Jonas was beginning to be frightened. No. Wrong word, Jonas thought. Frightened meant that deep, sickening feeling of something terrible about to happen. Frightened was the way he had felt a year ago when an unidentified aircraft had overflowed the community twice. He had seen it both times. Squinting toward the sky, he had seen the sleek jet, almost a blur at its high speed, go past, and a second later heard the blast of sound that followed. Then one more time, a moment later, from the opposite direction, the same plane.*

#### ***Ender's Game* by Orson Scott Card**

*But Ender knew, even as he thought it, that Peter wouldn't leave him alone. There was something in Peter's eyes, when he was in his mad mood, and whenever Ender saw that look, that glint, he knew that the one thing Peter would not do was leave him alone. I'm practicing piano, Ender. Come turn the pages for me. Oh, is the monitor boy too busy to help his brother? Is he too smart? Got to go kill some buggers, astronaut? No, no, I don't want your help. I can do it on my own, you little bastard, you little Third.*

#### ***Harry Potter and the Sorcerer's Stone* by J.K. Rowling**

*Something very painful was going on in Harry's mind. As Hagrid's story came to a close, he saw again the blinding flash of green light, more clearly than he had ever remembered it before — and he remembered something else, for the first time in his life: a high, cold, cruel laugh.*

*Hagrid was watching him sadly.*

### **Third Person Omniscient Excerpts**

#### ***Lord of the Flies* by William Golding**

*The fair boy was peering at the reef through screwed-up eyes.*

*"All them other kids," the fat boy went on. "Some of them must have got out. They must have, mustn't they?" The fair boy began to pick his way as casually as possible toward the water. He tried to be offhand and not too obviously uninterested, but the fat boy hurried after him.*

*"Aren't there any grownups at all?"*

*"I don't think so."*

*The fair boy said this solemnly; but then the delight of a realized ambition overcame him. In the middle of the scar he stood on his head and grinned at the reversed fat boy.*

*"No grownups!"*

*The fat boy thought for a moment.*

#### ***Hitchhiker's Guide to the Galaxy* by Douglas Adams**

*And then, one Thursday, nearly two thousand years after one man had been nailed to a tree for saying how great it would be to be nice to people for a change, one girl sitting on her own in a small café in Rickmansworth suddenly realized what it was that had been going wrong all this time, and she finally knew how the world could be made a good and happy place. This time it was right, it would work, and no one would have to get nailed to anything.*

*Sadly, however before she could get to a phone to tell anyone about it, a terribly stupid catastrophe occurred, and the idea was lost forever.*

*This is not her story.*

#### ***Hard Times* by Charles Dickens**

*In truth, Mrs. Gradgrind's stock of facts in general was woefully defective; but Mr. Gradgrind in raising her to her high matrimonial position, had been influenced by two reasons. Firstly, she was most satisfactory as a question of figures; and, secondly, she had 'no nonsense' about her. By nonsense he meant fancy; and truly it is probable she was as free from any alloy of that nature, as any human being not arrived at the perfection of an absolute idiot, ever was.*

*The simple circumstance of being left alone with her husband and Mr. Bounderby, was sufficient to stun this admirable lady again without collision between herself and any other fact. So, she once more died away, and nobody minded her.*