TASK 2: INSTRUCTING AND ENGAGING STUDENTS IN LEARNING

Part A: Video Clips
See attached files

Part B: Instruction Commentary
1. Which lesson or lessons are shown in the clips? Identify the lesson(s) by lesson plan number.

Clip 1 shows Lesson 1 and clip 2 shows Lesson 3.

2. Promoting a Positive Learning Environment

Identify scenes in the video clip(s) where you provided a positive learning environment. How did you demonstrate mutual respect for, rapport with, and responsiveness to students with varied needs and backgrounds, and challenge students to engage in learning?

Throughout clip 1, I support a positive learning environment by affirming students’ responses to questions during the lecture and encouraging students to offer their own insight and perspectives. I attempt to build an academic atmosphere where collaboration and confidence are valued – instead of being fearful about answering a question incorrectly, I encourage students to challenge themselves to work together to discover the correct answer to a question. I often encourage students who are “mumbling” a response to “answer with conviction,” taking ownership of their response, whether it be right or wrong.

I accepted all student responses with respect and support, even if their answers were not always completely right. In these cases, I offered students a chance to correct and expand on their answers themselves, giving them an opportunity to learn and engage in the process of understanding, rather than just being immediately corrected. Also, I tried to vary the students who I called upon for answers, holding more students accountable for knowledge and active participation in the lesson.

In clip 2, I visit each small group, asking them to share with me the information they have discussed so far. Once again, I am encouraging and affirming of students’ responses, pushing their learning to the next level by building on the perspectives and insight they share with me.

3. Engaging Students in Learning

Refer to examples from the clip(s) in your explanations.

a. Explain how your instruction engaged students in constructing meaning from and interpreting complex text.

During Lesson 1 (clip 1), I lead the class in a discussion that begins to apply romantic characteristics to *Frankenstein*. During the lecture on the Romantic era (around 4:00 in the clip), I ask the class to apply the information we have learned about romanticism so far to an event from the novel—the moment when Victor Frankenstein quotes romantic poet William Wordsworth. This discussion helps students begin to make connections between the historical, cultural, and thematic context of the Romantic era to the events and themes of the text.

b. Describe how your instruction linked students’ prior academic learning and personal, cultural, and community assets with new learning.
In Lesson 1, I connect the lesson to information about the Romantic era to historical information that students have already learned in history class, especially about the American and French Revolutions. These connections engage students’ prior knowledge and encourage them to respond to the lecture by contributing prior knowledge and information that they have already learned.

4. Deepening Student Learning during Instruction
Refer to examples from the clip(s) in your explanations.

a. Explain how you elicited student responses to promote thinking and develop students’ abilities to construct meaning from and interpret complex text.

In Lesson 3 (clip 2), students are divided into small groups to discuss a particular aspect of romanticism, as it applies to both class texts (*Frankenstein* and *Rime of the Ancient Mariner*). As I visit each group in the video clip, I ask them to share with me ways that their given romantic characteristic applies to the texts. I listen to the students’ responses, allowing each student to develop and defend his perspective. After each group shares their findings with me, I offer ideas about how they can further develop their ideas, pointing to new examples from the text or different angles or perspectives to explore.

b. Explain how you supported students in using textual (or, if a film, visual or dialogue) references to check or justify their constructions of meaning and interpretations of complex text.

In Lesson 3 (clip 2), I meet with each small group and ask many of them to point out specific examples from the text that support their discussion. As the groups discuss ways that aspects of romanticism apply to both *Frankenstein* and *Rime of the Ancient Mariner*, I engage them in a discussion about how particular events from the text support their perspective. By applying particular passages from the text to these concepts, I help students construct meaning and interpret the texts in new ways.

5. Analyzing Teaching
Refer to examples from the clip(s) in your explanations.

a. How did your instruction support learning for the whole class and students who need greater support or challenge?

As the whole class participated in taking part in a discussion on romanticism and taking notes from my lecture, student with individual needs (especially struggling readers) were assisted by guided notes. Although these notes did not give them all the information—they were still required to pay attention and write down key details—it did guide their understanding and allow them to learn at a comparable pace to the rest of the class.

Similarly, when students took part in the group work during clip 2, struggling readers were given the opportunity to discuss the connections between romanticism and the course texts with me before class. I also asked many of these struggling students (such as Andrew at 3:38 in clip 2) to share their knowledge as part of the small group discussion, giving them the opportunity to gain confidence and understanding by contributing information to the activity.

b. What changes would you make to your instruction to better support student learning of the central focus (e.g., missed opportunities)?

If I were to change my instruction throughout this learning segment, I would introduce concepts of romanticism much earlier in the reading and discussion of *Frankenstein*. Instead of discussing it near the end of the novel, I would begin with this background information at the beginning of the text, allowing students to make these connections
throughout the entire reading of the text. I would incorporate other examples of Romantic poetry into the lesson as well, such as several Wordsworth poems, rather than focusing exclusively on *Rime of the Ancient Mariner*.

I would also individualize the lesson more based on student needs by strategically providing students with poems that more accurately fit their reading levels. I could also organize class groups in a more intentional manner, pairing struggling students with higher-performing students so that they could help each other in the learning process.

c. Why do you think these changes would improve student learning? Support your explanation with evidence of student learning and principles from theory and/or research as appropriate.

In their book *Content Area Reading* (2004), Vacca, Vacca, and Mraz write extensively about the importance of choosing texts for students that match their reading level. By choosing poems that match students reading level, I can better ensure that this activity falls into their individual zone of proximal development—enhancing learning by giving students an appropriate balance between accessibility and challenge.

Also, research supports the benefits of pairing struggling students with proficient students in small group situations. In her article from the *Stanford University Newsletter on Teaching*, Barbara Gross Davis discusses this type of group work as a more beneficial approach for students at both ends of the ability spectrum. Lower-performing students benefit from the explanation and assistance provided by their peers, while higher-performing students benefit from explaining the concepts and applying them in new ways as they assist their classmates.
TASK 3: ARTIFACTS AND COMMENTARY SPECIFICATIONS

Part A: Student Work Samples

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Both Frankenstein and Rime of the Ancient Mariner, literature from the romantic era, have similar writing styles and characteristics. In Frankenstein and Rime of the Ancient Mariner, there is stressed experimentation and spontaneity of thought. In Frankenstein, Victor dabbles in the arts of life. He experiments trying to create life. In Rime of the Ancient Mariner, the Mariner spontaneously kills the Albatross.

When Shelly wrote Frankenstein, she made Victor a man who was severely different from all the other men of his time. Victor was a man who was not afraid to dabble in the darker areas of the world. He did what no other person before him has ever done. He created life. This fits in perfectly with the Romantic style of writing. The Victor was going against the “status-quo” of the time, just as the Romantics did against the neoclassical writers. Shelly said in Frankenstein “Beware; for I am fearless, and therefore powerful”, this fits the mind and attitude of the Romantics. They were fearless of going against the orthodox ways.

The Ancient Mariner was spontaneous in his thoughts and actions. While everyone else was admiring the Albatross, the Mariner shot and killed it. He was going against the normal way of reacting to seeing an Albatross. Just as how Victor went around the normal way of thinking, the Mariner did the same. This fits the romantics way of thinking as well. The Mariner went against the “status-quo” just as the romantics did. Coleridge said in the Ancient Mariner:

“Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.”

This can be seen as how the romantic were feeling about the writing before them. They were just sitting there with the same thing happening over and over. In reaction they decided to act against it.
Supernatural

In both *Frankenstein* and *Rime of the Ancient Mariner*, romanticism is present predominantly in the form of the supernatural. These two stories are very different but similar in the way that supernatural events occur in each story.

In *Frankenstein*, Victor (the creator) creates a monster using dead body parts which is then brought to life through lightning. This event is described in the book by Mary Shelley—“A flash of lightning illuminated the object, and discovered its shape plainly to me; its gigantic stature, and the deformity of its aspect, more hideous than belongs to humanity, instantly informed me that it was the wretch, the filthy demon, to whom I had given life.” (*Frankenstein*, Ch.7). The monster therefore obviously was not created by natural events and was brought to life through a supernatural event. (*This added to the romantic side of the story*)

Like *Frankenstein*, *Rime of the Ancient Mariner* also includes supernatural events. Such events started when the Mariner got and held the attention of the wedding guest with his glittering eye. This event is described in the book by Samuel Taylor Coleridge—“He holds him with his glittering eye – The wedding-guest stood still, and listens like a three-years’ child: The mariner hath his will.” The story continues with supernatural events including crazy weather, and dead bodies coming back to life as zombies or spirits.

Both of these stories can be listed under romanticism due to the frequent occurrences of supernatural events.
Romanticism

The beginning of Romanticism was when the 1798 Lyrical Ballads were published. This was a collection of poetry that dealt with common life. One aspect of it was the stress on Imagination and supernatural things. In both Frankenstein and the Rime of the Ancient Mariner, there are aspects of supernatural and common life.

In Frankenstein by Mary Shelly, the main source of supernatural is Victor Frankenstein’s monster. This monster was created by supernatural means. Even the way it is described shows how inhuman the creature is. “I saw the hideous phantasm of a man stretched out, and then, on the working of some powerful engine, show signs of life and stir with an uneasy, half-vital motion.” The creature shows how there is always an antagonist in life. That may be a bad job you might have, or, in this case, a horrible monster that goes around killing people.

In The Rime of the Ancient Mariner, the supernatural aspect is the horrible things that happen to the ship after the captain kills the albatross. First all the crew members die and then a skeleton appears. “Are those her ribs through which the Sun/ Did peer, as through a grate.”
(Part B: Evidence of Feedback)
See written feedback on student work samples above.

Part C: Assessment Commentary

1. Analyzing Student Learning

a. Identify the specific standards/objectives from the lesson plans measured by the assessment chosen for analysis.

Students will be able to **synthesize** their knowledge about the Romantic era, *Rime of the Ancient Mariner*, and *Frankenstein* in a well-written, focused, and argument-driven essay.

Ohio Academic Content (Common Core) Standards:

Reading Standards for Literature: 2, 4, 5
Reading Standards for Informational Text: 2
Writing Standards: 2, 4, 6
Language Standards: 1, 2, 3, 5

b. Provide the evaluation criteria you are using to analyze the student learning.

For the in-class essay, students will be assessed on their ability to effectively connect a particular characteristic of romanticism to both *Frankenstein* and *Rime of the Ancient Mariner*, while effectively and clearly explaining the meaning of the characteristic as well as its application to both texts (with textual evidence from each).

c. Provide a graphic (table or chart) or narrative summary of student learning for your whole class. Be sure to summarize student learning for all evaluation criteria described above.

At the beginning of the learning segment, students showed little knowledge or understanding about the concepts of romanticism. (The average score on the class pre-test was a 60%.) Their ability to apply this knowledge to course texts was even lower, with fewer than 5 students making an accurate comparison on the pre-test.

The results of the post-assessment, the in-class essay, showed significant improvement in knowledge, understanding, and application. 21 out of 24 students scored an 80% or higher on the written assessment, demonstrating a basic ability to explain how one concept of romanticism applies to both class texts. Of these students, 14 scored a 90% or higher, showing a more advanced ability to explain and apply these concepts while effectively incorporate examples of textual evidence.

d. Use evidence found in the 3 student work samples and the whole class summary to analyze the patterns of learning for the whole class and differences for groups or individual learners relative to comprehending and making meaning from complex text interpreting and/or responding to complex text.

Based on the formal assessments and informal observation of group work, students were more successful at understanding and applying the characteristics of romanticism after the learning segment than they were beforehand. The pre-test, class discussion, individual work, and group discussion all helped students learn these concepts better and apply them to the course texts. During the group discussion and in-class writing prompt, students used this knowledge to comprehend text and interpret its meaning by evaluating how *Frankenstein* and *Rime of the Ancient Mariner* exhibited particular qualities of romanticism.
The three student work samples show varying levels of understanding and success at achieving the learning segment objectives. Of the three, Student 1 shows the highest level of proficiency, although he still has room for improvement. While he establishes the connection between both Shelley’s and Coleridge’s emphasis on the romantic themes of spontaneity and experimentation, he struggles to fully incorporate and explain the textual evidence included. Student 2 focuses on the romantic emphasis on the supernatural in both texts. While he identifies examples of where the supernatural appears in both the novel and the poem, his explanation is sparse and some textual details are incorrect. Finally, Student 3 shows the lowest level of proficiency. He fails to maintain a clear focus throughout the essay and offers little to no explanation of the examples provided. The few sentences of explanation that the student offers are not focused, clear, or concise.

2. Feedback to Guide Further Learning

Refer to specific evidence of submitted feedback to support your explanations.

a. In what form did you submit your evidence of feedback for the 3 focus students?

Written directly on work samples

b. Explain how feedback provided to the 3 focus students addresses their individual strengths and needs relative to the standards/objectives measured.

For each student, I focused my comments primarily on opportunities for positive growth and improvement, rather than on negative commentary and criticism. For example, while Student 1 lacks some context and explanation for his textual evidence, I pointed this problem out in a positive way, by encouraging him to “set up the context of the quote” more effectively. When Student 3 displays some lack in understanding about what happened in the text, rather than correcting him, I suggest that he “check the text and clarify this point.” I also strive to point out positive aspects of each students' work. When Student 2 includes a helpful textual example but struggles to explain the quote clearly, I write, “Good quote. We don’t know that lightning brought the creature to life, though. Elaborate and explain your point more clearly.” All of my comments focus on positive ways that each student can improve their writing and more successfully achieve the objectives of the learning segment.

c. How will you support students to apply the feedback to guide improvement, either within the learning segment or at a later time?

For students who show extreme lacks in comprehension based on the work and assessments from class, I will meet with them individually to assess their needs for extra assistance. If students seem to be mostly proficient but lacking in one particular area, I will add some extra class work or group activities that promote this particular topic.

3. Evidence of Language Understanding and Use

You may provide evidence of language use with your video clips from Task 2 AND/OR through the student work samples analyzed in Task 3.

Refer to examples from the clip(s) (with time stamps) and/or student work samples as evidence.

Explain the extent to which your students were able to use language (selected function, vocabulary, and additional identified demands) to develop content understandings.

Most students were successfully able to use the language skills addressed in this learning segment. For example, in the work sample by Student 1, this student successfully synthesizes the information about romanticism with what he knows and understands about both Frankenstein and Rime of the Ancient Mariner. He explains how
both Victor Frankenstein and the Ancient Mariner were spontaneous in their thoughts and actions. He utilizes vocabulary applicable to romanticism and makes meaning of Coleridge’s complex syntax.

Also, students’ successful synthesis can be seen at 6:15 in Video Clip 2. The students explain how both *Frankenstein* and *Rime of the Ancient Mariner* address themes of cost and consequences, synthesizing their understanding of these concepts with the meaning they have interpreted through reading the texts.

4. Using Assessment to Inform Instruction

a. Based on your analysis of student learning presented in prompts 1c–d, describe next steps for instruction

   for the whole class

   At this point, the whole class will move forward to discuss several more romantic poets, including Wordsworth, Keats, and (Percy Bysshe) Shelley, relating these works to Coleridge and (Mary) Shelley, and the concepts of the Romantic era. Students will spend some time reviewing the ways to incorporate textual evidence into a written essay, especially how to introduce and explain a direct quote.

   for the three focus students and other individuals/groups with specific needs

   Student 1 shows a basic grasp of the concepts of romanticism and the ability to apply these concepts to class texts. Students 2 and 3 appear to need more reinforcement on the major concepts of romanticism, especially when it comes to applying these concepts to the course texts. For students 2 and 3, along with other struggling students, I will offer an opportunity to rewrite the assignment, offering more guidance and additional individual support as needed, before moving on to apply these concepts to a wider array of romantic poetry.

b. Explain how these next steps follow from your analysis of student learning. Support your explanation with principles from research and/or theory.

   According to Bloom’s taxonomy, students must progress from lower-order thinking skills to higher-order ones. By confirming that most students have achieved basic understanding of the concepts at lower-order levels of Bloom’s and even achieved higher-order thinking in an organized, focused assessment, I am confident that they are ready to apply their knowledge at a higher level by applying these concepts to even more poetry texts. For students still struggling with basic concepts, however, it is important for the knowledge to be reviewed and reinforced at a lower level before they can move on to more complex stages of higher-order thinking.

Assessment analyzed above:

**In-Class Writing Prompt**

English 3 – Naderer/Engber

*Frankenstein* and *Rime of the Ancient Mariner* In-Class Writing

Before writing this essay, review the significant aspects of Romanticism we discussed in class (especially the chart on page 797). Choose one aspect of Romanticism. In a one- to two-page essay, explain how this characteristic of Romantic writing appears in both *Frankenstein* and *Rime of the Ancient Mariner*. Your paper should be driven by a thesis that established your main point, and you should include textual evidence (quotes) from each text to explain your argument.
Part D: Evaluation Criteria

Students were evaluated by the results of the pre-test, writing activities, and group activities that they complete in class, along with their success on the final written in-class essay. In Lesson 1, students were evaluated on their ability to correctly answer the questions to the pre-test and apply their knowledge to the class text. For Lesson 2, students were evaluated on the depth and clarity of their written responses to the snowball activity, especially in understanding and making meaning from a focused passage of text. For Lesson 3, students were assessed on both their participation in group discussion, feedback during the group discussion, and written responses to the group worksheet. I looked closely for a clear understanding of vocabulary from the Romantic era and students’ ability to apply these terms effectively to the class texts. For the in-class essay in Lesson 4, students were assessed on their ability to effectively connect a particular characteristic of romanticism to both *Frankenstein* and *Rime of the Ancient Mariner*, while effectively and clearly explaining the meaning of the characteristic as well as its application to both texts (with textual evidence from each). Students were also evaluated on their participation in class discussion and group work.