

Minnesota Writing Project

--- Demonstration Lesson Template ---

Title of lesson: “You Ought to Be in Pictures”

Suggested grade/age: K-12+

Approximate time needed to complete lesson: Approximately 50 minutes.

Learning objective(s) and significance of lesson:

(Why is this lesson important in the development of your students’ skills or knowledge? What do you want students to learn or be able to do? What “best practice” does this lesson incorporate?)

SWBAT interpret a visual image and connect it to prior knowledge in order to produce a piece of writing that synthesizes knowledge.

(**Can also adapt it - SWBAT analyze visual image and connect it to prior knowledge to write a prediction for upcoming text).

This lesson moves students beyond the surface level of what does the text “say” and supports them in analyzing what the text means and more importantly, WHY it matters.

- ◆ 8.5.1.1 Cite the textual evidence that most strongly supports an analysis of what a texts says explicitly as well as inferences drawn from the text.
- ◆ 8.7.1.1 Write arguments to support claims with clear reasons and relevant evidence.
- ◆ 8.7.4.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- ◆ 8.7.9.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
- ◆ 6.12.1.1 Cite specific textual, visual or physical, evidence to support analysis of primary or secondary source

Brief summary/outline of lesson:

(What steps do you take to implement this lesson in your classroom? Where is this lesson located in the school year or unit—beginning, middle, end? Does this lesson scaffold or build to a culminating assessment or demonstration of learning?)

I’ve used the concept of this lesson in many different ways and at different points of the year. The example I demonstrated at ISI come from a unit on the Holocaust and is the summative assignment for the book *Night* by Elie Wiesel. At the point of this lesson, students have also read a number of non-fiction texts, watched video clips, conducted research around a Holocaust topic and written a research paper on that topic.

Teacher Step 1: Choose a photograph relevant to a concept you are currently teaching. (In my case, picture of liberation of Buchenwald concentration camp)

Student Direction 1: Look at the picture. Take several minutes and jot down everything you can see in the photograph.

Teacher Step 2: After a few minutes, have students turn and talk, then share out and record what students observed.

Student Direction 2: With your partner, infer – what are the subjects of the picture thinking and feeling?

Teacher Step 3: After a minute or two, have partners share out their inferences and record for all to see.

Student Direction 3: Based on what we've been talking about in class, what background knowledge can you connect to the photograph?

Teacher Step 4: Have students share out ideas and record for all to see.

Student Step 4: Combining your background knowledge with what you see in the photograph, what do you think is going on in the picture? Write it in a gist statement.

Teacher Step 5: Using a whip share, have students give gist statement to check for understanding.

Teacher Step 6: Explain RAFT (Role/Audience/Format/Topic) prompt bridging photograph with learning target.

Student Step 5: Utilize the RAFT Prompt to tell the story of this photograph, following the proper format (in this case a testimonial letter) and written from the proper perspective (in this case, Elie Wiesel)

Related Resources:

(What technology, articles, books, or supplies do you recommend?)

“You Ought to be in Pictures” and RAFT Writing both appear in *Classroom Strategies for Interactive Learning* (4th Edition) by Doug Buehl.

Possible extensions or adaptations for different purposes/student needs:

Can vary the amount of scaffolding and modeling based on student needs (make picture analysis more independent, give more structure to RAFT assignment, etc).

This lesson can also be adapted to work with many different texts, across content areas.

For additional information, contact:

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