



Metaphorical Mutations

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This curriculum unit is recommended for:
English or Environmental Science Courses 9-12

Keywords: Transformation, Metamorphosis, Literature, Poetry, Identity, Community, Imagery, Research, Evidence, Author's Purpose, Support, Analyze, Reflection

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: Making connections across content areas can be a challenge for high school students, especially for reluctant readers who have limited experience with the world around them. Like the larval forms that exist in nature, high school students are transforming from adolescence into adulthood. In English class, students experience multiple changes that occur within various texts in regard to characters, plot, setting, mindsets, etc. By blending the English and Science content areas, this unit will focus on the concept of metamorphosis, metaphorically and physically. Students will consider the various metamorphosis processes that occur within nature utilizing the school garden and the entities that reside within it; specifically butterflies. Given the diversity that surrounds them, they will analyze and reflect on how nature can emulate the changes that occur within text, their community, and themselves in order to experience and to critically think about connections. Students will observe the metamorphosis of the caterpillar into its butterfly form and consider those implications. The cumulative project will require students to transform unused space on campus in order to create a butterfly reading sanctuary. The sanctuary will use only natural or recycled materials. Any artistic expressions will also use natural materials in order to demonstrate how things, people or ideas have the ability to change, to be used in a different than originally intended.

I plan to teach this unit during the coming year to 15 students in the Literacy Internship course, an English elective for grades 9-12.

I give permission for the Institute to publish my curriculum unit and synopsis in print and online. I understand that I will be credited as the author of my work.

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Rochelle Stanley

Introduction

Our school is nestled in a neighborhood that serves a transient, high poverty population, which has experienced multiple leadership changes over the last decade. The history of this institution has been long and tumultuous. Its mission is to prepare, empower, and expect every student to be productive and successful citizens for our future global economy; however challenges persist. This open campus is home to over 1800 students, primarily African-American with an increasing diverse English Language Learner (ELL) population. Our ELL population spans from the rainforests of Honduras to the deserts of Sudan. Many of our students are self sufficient, but not by choice due to the challenges their parents may have encountered with employment, housing or other issues prone separate families. This separation, or relationship gap tend to spill upon the school's doorstep with parents not being present. While we tend to encounter little parental involvement, there has been an increase in community involvement, as well as interest from alumni. We recently established a community garden, which has created interest within the neighborhood and the surrounding area. The goal is for it to become self-sustaining in the future. Currently, students are able to learn about the environment, crops appropriate for the area, as well as ways to use the vegetables in the kitchen. We have partnered with a couple of local organizations that have helped with the design and volunteers. For the students who have worked in the garden, either for class, or as a personal choice, it has been a transforming experience.

I teach English/Language Arts (ELA) daily with block scheduling to a heterogeneous population with various abilities, but most are at least two grade levels behind in reading; therefore a learning gap often persists. According to Johnson and LaSalle, the term refers to

The gap in academic achievement between and among student groups. Presently, the achievement gap shows large percentage of low-income African-American, Latino/a, and Native American students at the low end of the achievement ladder, and large percentage of middle- and high-income White and Asian students at the top of the achievement ladder.ⁱ

Since I am certified 6-12, the grade levels given to me from year to year tends to change. In the past, I have taught English I, English II, and English III; however, this year I will teach two electives. This will allow me the flexibility to integrate this unit into

the daily content. The English curriculum is based on the Common Core Standards. I typically mix my lessons with technology, group and student led activities. I typically select the student groups based on similar ability, or by mixing high achievers with low achievers. Students are given a writing prompt on daily basis as a warm up and/or an exit ticket to help increase their writing practice. Weekly quizzes are given either online, or with traditional paper and pen. Students engage with online nonfiction text at least two times a week to help increase their reading stamina in order to practice close reading strategies, increase their awareness about the world around them and to instill confidence with posing questions that require deeper critical thinking. Since, the electives that I am teaching do not have an end of course exam, I will be implementing project-based assessments throughout the semester. For this unit the end product will be a butterfly garden and reading area in a space that is currently unused. I want my students to engage in metamorphosis, which is the process of change of a form through stages. Students won't glean from the experience by simply watching or reading about it. I believe in teaching the whole child and my students require high engagement activities, so this tactile endeavor will speak to them academically, physically and mentally.

Rationale

This unit will be weaved throughout a semester in order for students to experience the various changes their garden space will encounter through the different seasons. I've been working with this demographic of students for over a decade. I have found in most classes, students appear to have a singular view of the world and are unable to embrace life beyond their neighborhood. This unit will provide them with different aspects from which they can view the world by experiencing books that reveal change, the butterfly garden reading sanctuary and the activities that we will address while experiencing this unit. Students also seem to encounter difficulty drawing connections across content areas, or how to make connections between text and the world around them. The first novel to be read will be *The Metamorphosis* by Franz Kafka. The story charts the experience of, Gregor, a man who has turned into an insect. This transformation has an impact on his family and work life, which can be compared to the changes encountered by the everyday man. It is my hope that students will recognize that change is inevitable and one's attitude and approach will determine how such change will be perceived. Given my students in the past have proven to be visual and kinesthetic learners, activities will focus on these learning styles.

For the second novel, students will read *Seedfolks*, a novella, by Paul Fleischman. Fleischman takes the reader to an urban neighborhood where a young girl's act of planting one seed transforms an entire apartment building and neighborhood.

This unit can be used as a tool they can always refer to when they are in different classes and need to make a connection. As a department, each grade level focuses on different types of literature. Ninth has a mixed content, tenth is World Literature, eleventh is American literature and twelfth is British literature. Since I will be teaching electives

with a mix of all grade levels, the unit will be able to add to any of these areas for this unit on metamorphosis. During the unit, students will blend science, art and literacy as they observe the transformation that an average butterfly experiences much like my students experience as they go through this adolescent period in their lives.

Content Objectives/Classroom Activities

The unit, *Metaphorical Mutations*, will focus on the idea of transformations metaphorically and physically. I will introduce the concept of identity transformations. I will use Franz Kafka's *Metamorphosis* as an anchor text and will infuse the biological transformations that occur within the butterfly to further illustrate the stages of change and connect them with real world changes documented in this fictional text, as well as changes with characters, settings, and plot within other text. We will take the concept of metamorphosis one-step further to physically change an unused space on campus into a butterfly garden in order to help transform negative perceptions about our learning environment among individuals and the community. The activities within each lesson will allow students the time to critically examine metamorphosis from their own point of view, as well as the characters within the novels. It is my hope that this examination will open up opportunities for the students to acknowledge their ability to transform their challenges into learning moments and to carry those moments with them for a lifetime. Like butterflies, they must go through their caterpillar stage of consuming as much knowledge as possible before transforming into adults and taking their experiences into the world.

With the implementation of Common Core, students are required to focus on text evidence, close reading, acquiring vocabulary and writing for a range of purposes. Using *The Metamorphosis* and *Seedfolks* as anchor texts, students will analyze plot, author's purpose and the use of symbolism to evaluate how they reflect transformations and connect to society, the community and themselves.

Lesson 1

Essential Question: What is metamorphosis? Who experiences metamorphosis and why?

The first lesson of the unit will begin with completing the writing prompt: If you could change yourself in anyway, what would you change? Why? After each student shares, the class will discuss the pros and cons of such changes. Following the class discussion, the students will observe a real beetle. Students will describe their observations. I will explain the unique anatomy of the beetle and the students will be given anatomy and life cycle diagrams to label (See Appendix 3). In groups, students will assume the role as researchers in order to discover additional information about the beetle. Using a computer, student groups will research the beetle's habitat, eating habits, life cycle, etc.; and then groups will share findings with the entire class. After each group

shares, the class will receive popsicles pieces to eat. I will ask students to describe the popsicles' form when they received them. After they have eaten some of the popsicles, I will ask students to describe the current form of the popsicles, and for them to turn and talk to an elbow partner about what happened during that time period and to compare it to the beetle's life cycle to determine possible connections using a Venn diagram in their daybook. I will ask students to think about other things that change form and to brainstorm with a partner about it and other words that describe the process on post-it notes. Students will be given 30 seconds to place post-it on T-chart drawn on the board. The word "metamorphosis" is on the board covered by paper. If it is one of the brainstormed words, students will define in their own words and provide examples for a class discussion prior to the introduction of book. If it not selected, I will introduce the word and continue the class discussion. Students will be advised to add to the chart as needed as we continue with the unit. Students will view a video about metamorphosis and will be asked to predict the plot of Franz Kafka's The Metamorphosis and to record the prediction in their daybook. They complete the lesson with a 3-2-1 exit ticket to think in ink about what stuck with them and any questions they may have based on their experience with the lesson.

3 Things You Learned...
2 Things That Make You Say Hmmm...
1 Question You Still Have...

Lesson 2

Essential Question(s): Who is Franz Kafka? What is symbolism and how does it impact theme?

Student warm up will be a writing prompt: What are you willing to sacrifice on any given day? Students will share responses with class. I will address any 3-2-1 questions from the previous lesson. Students will complete a vocabulary gallery crawl. Students will complete handout as they race to view vocabulary words placed on the walls of the classroom with the definition and sample sentence. Students will select a foldable of their choice to use a study guide for homework. Students will complete guided notes as I provide background information about Franz Kafka and the novella, via projection on the board:

Meet Kafka Guided Notes

Franz Kafka was born in _____, then a part of the

Austro-Hungarian Empire, on July 3, 1883. He was the oldest surviving child of _____ Hermann Kafka, a successful merchant, and Julie Löwy Kafka. Hermann Kafka was an overbearing man who was never able to appreciate his son's special talents. The strained relationship between father and son became the key element in Kafka's personality and led to lifelong guilt, _____, and lack of self-confidence.

The young Franz was a good student and popular with his classmates and teachers. Already, however, the boy showed signs of an _____ personality and the poor health that was to trouble him his entire life. He disliked the _____ discipline of school life but found pleasure and escape in literature. The English novelist _____ was a favorite.

In 1901, when he was _____, Kafka went to the German University in Prague. He studied for a law degree, a course of study approved by his domineering father and one that would lead to a _____ job, but the young man found the coursework boring. His real interest was _____, and he attended many lectures and readings in his spare time. He also began to write short sketches and other pieces of fiction.

Soon after graduating with a law degree in 1906, Kafka began working in a government workers' insurance office. Like Gregor Samsa, the main character of _____, Franz Kafka still lived with his parents. His work at the _____ office, while dull, did leave some time for Kafka to pursue his interest in literature. However, family tensions, the deteriorating health of his parents, and his own self doubts made concentrating on his writing difficult. He began to keep a _____ and also started work on his novel Amerika.

In 1912, when he was twenty-nine, Kafka wrote The Metamorphosis. That same year, he had met _____, a visitor from Berlin. Although he was tortured by his usual self-doubts, Kafka became engaged to Felice in 1914. Three months later, he broke the engagement, worried that marriage and family life were incompatible with his writing. Several months later, they became engaged again. In August of that year, Kafka finally moved out of his parents' home. He began work on a novel, The Trial, the dark, _____ of a man arrested and executed for reasons he never discovers.

The year 1917 was a startlingly productive one for Kafka, during which he wrote about a dozen stories. These stories feature bizarre situations and characters that embody the _____, search for meaning, and despair of modern life. Kafka's health worsened, and in 1917 he was diagnosed with _____. He took a leave of absence at the insurance institute. He also broke his engagement to Felice a second time. In 1918 he became engaged to _____, but this engagement, too, he broke.

The last years of Kafka's life were marked by periods of intense writing activity, family _____, unsuccessful love relationships, and worsening health. In 1922, he was forced to retire from the insurance institute. When he was healthy enough, he continued to write. In 1924, however, he went to a _____ in Austria, where he died at the age of forty-one. During Kafka's lifetime, _____ of his writings were published.

Introducing the Novella: THE TIME AND PLACE

The novella takes place in an apartment in an _____ and unspecified time, although the setting resembles Prague at the beginning of the twentieth century, when Kafka wrote *The Metamorphosis*. At the time of Franz Kafka's birth in _____, Prague was the _____ of the kingdom of Bohemia, a province of the Austro-Hungarian empire. Today it is the capital of the Czech Republic. The population of the city in 1900, when Kafka was seventeen, was about one-half million people. Prague has been called a "City of Three Peoples." In Kafka's time, almost all Prague residents were _____ who spoke the Czech language. But about 6 percent of the city's population were German speakers. Jews made up about 5 percent of the population, and some of them, as did Kafka's family, spoke German as their first language.

Franz Kafka's double _____ status, as a German-speaking Jew in a Christian, Czech-speaking world, had a powerful influence in shaping his personality. Jews and Germans mixed peacefully and actively with the majority Czechs, but they had their own schools, newspapers, publishing companies, organizations and societies, theaters, and cafes. Nevertheless, Prague's German-Jewish minority had a _____ on the cultural life of the city and included many writers, artists, and intellectuals. Kafka was active in these circles for most of his life.

In small groups, students will create content posters for the following terms: metaphor, theme, denotation vs. connotation, metamorphosis, symbol and alienation. This PEAK strategy has served my students well in previous classes, as the posters are placed around the class to serve as reference throughout the unit. I will tell students the first chapter of the novel will be read aloud as they read along and annotate. This strategy is helpful for my reluctant readers as it provides them the opportunity to visualize and to hear fluent reading. I will model the annotation process for them to practice close reading with their text. The annotation process will include students using the Kylene Beers' *Notice and Note: Strategies for Close Reading* to help create not only a life long reader, but also a life long learner. (See Appendix 3) Like Beers, I believe:

School ought to be a place where you go to develop a passion for learning -- for a lifetime of learning. You ought to leave at the end of twelve years with a profound sadness that a time in your life when your primary

obligation was to learn, to discover, to wonder, to try, to fail – and then to try again – has ended.ⁱⁱ

underlining unknown vocabulary, asking questions in the margins, comments about the plot, and making connections with the characters and/or situations. Content posters will be created for new vocabulary in order for students to define, determine part of speech, create a visual representation, synonyms/antonyms and provide a sample sentence using the word. Student will reflect the day's reading in their daybook.

Lesson 3

Essential Question(s): What is community? What is a butterfly garden? How can metamorphosis alter perceptions in self, community and society?

Student warm-up writing prompt: Do you think people ever hope to be punished for something they have done, said, or even thought? How might this wish lead people into a form of self-punishment? Students will volunteer share responses, and then class will discuss. To indicate a transition, a music clip will be played and students told to stand, and then I will call out a vocabulary word from the word list with students repeating the word with the beat of the music playing softly in the background. I will call out the definition and the students will again repeat. Student will complete the vocabulary word crawl for words they may have missed the previous lesson and create a foldable for homework. Upon students returning to their seats, I will ask students to define community and butterfly garden in their small groups. They will share their responses and I will tell students about the summative project being a butterfly garden in an unused space on campus. The small groups will research online what they will need in order to complete the garden: Plants needed for caterpillars, plants needed for butterflies, species native to this area, maintenance of the garden, etc. I will ask students if this will be a form of metamorphosis and how it relates to Gregor. I will complete chapter one read aloud of *The Metamorphosis* with students annotating. As an exit ticket, students will provide their thoughts and concerns about the project.

Lesson 4

Essential Question(s): How can individuals show how they care? How can everyday people be phenomenal? What is point of view?

Student warm-up writing prompt: Caring for sick or elderly relatives can be stressful and sometimes disgusting. Think about Gregor's sister experience as a caregiver to her brother, the insect. What advice might you give to someone who is a caregiver? Students will volunteer share responses, and then the class will discuss if the quality of care is dependent on the point of view of the giver and the receiver. I will conduct a mini review of point of view and its role in literature, and then I will ask for a volunteer to summarize chapter one, and then I will ask students what they found

remarkable about chapter one. Following their responses, I will tell students that chapter two will be read in their small groups with each student taking turns to read and the entire group will annotate throughout the reading session. Following the reading session, student groups will exchange vocabulary foldables to help ensure all students have all words and then return them to the owners. Students will complete an exit ticket using the 3-2-1 strategy.

Lesson 5

Essential Question(s): What is community? How does one become a seed folk?

The next part of this unit will begin with the word “community” displayed on the board for students to define and provide examples for class discussion prior to the reading of Seedfolks. Students will be asked to predict the plot based on the book title. I will read aloud the first chapter of the text, while students will be asked to assume the role of reader in groups for the remaining chapters, since each chapter takes on the identity of a new character. Students will reflect on the author’s use point of view of specific characters that they connect with in the text in their daybooks. Students will create a body biography for the character, which connects with them the most (see Appendix 3). Students will analyze the character by using textual evidence and labeling the body template accordingly. The class will then view a video of a seed growing in soil <https://www.youtube.com/watch?v=eDA8rmUP5ZM> and asked how seeds are used as symbols within the book. This lesson will span over a three-day period, which will include sessions held in our school’s garden. The initial visit to the garden will provide a tour of the area and the greenhouse. Students will select vegetables of their choice to grow, replant seedlings, and plant seeds in the hydroponic area. They will conduct weekly visits to the garden to chart the progress of their plants until it is time harvest. Students will use their daybooks to reflect their experience and the sense of community that is being grown and transformed during this process.

Lesson 6

Essential Question(s): How is metamorphosis reflected in the texts? How can a butterfly garden transform perceptions? How does imagery impact the written word?

The final part of the unit will allow students to compare and contrast the novels’ themes, characters and how they relate to individuals, society and their community. Students will analyze the butterfly life cycle after viewing a video <https://www.youtube.com/watch?v=cAUSKxWMIh0> and design a butterfly garden in an unused space on campus. The garden will also become the home to artwork created with recycled materials by the students. They will brainstorm how the garden will transform individuals and the community. With the assistance of MGR, an environmental organization on campus, students will design the space for the plant placement, reading space and a seating area for the entire student body. Students will journal daily as they

document their progress and reflect about the overall experience, as it will span over the semester.

For a final activity in order to help seal the connection of the novels, the metamorphosis process, the gardens, and the community, students will create a spoken word video entitled “I am a Seedfolk.” They will be given the following directions: Using information acquired from *The Metamorphosis* and *Seedfolks*, create a 60 second spoken word video about your metamorphosis process. Your poem should show, not tell your audience! Compare self to another organism that transform (Not butterfly!). Your video should use strong imagery, vocabulary from unit and the following: Your origins, Seeds planted (literally and figuratively), Reason for seed sowing? How seed sowing could metamorphose the opinion of one or many?

To help provide context, students will research spoken word performed by other youth across the nation. They will be asked to note what they noticed in the poems within their daybook. When teaching spoken word in the past, students experienced difficulty with “telling” versus “showing” within their writing. As a result, students will experience ReadNTraffic, a hands-on strategy I created for students to engage in imagery. Students will walk around the community just on the edge of school grounds. They will be asked to close their eyes and listen, and then describe what they hear. They will be asked to open their eyes, no matter what direction they are facing, and then describe what they see. They will be asked to pick up an object, and then describe what they feel. They will be asked to inhale deeply, and then describe what they smell. They will be asked to imagine what the smell would taste like, and then describe the flavor and texture. Finally, students will be asked if any of the sensations provided a particular memory and they will be asked to describe each one. I will explain everything described must be in vivid detail in order to provide their audience with the sensation of experiencing their intent. Upon returning to the classroom, students will use the experience to collaborate with writing a spoken word poem using the novels read as a reference and must include some vocabulary from the unit list. Once students have written the poem, they will go through the revision process until they are ready to practice the performance prior to filming the video. All completed videos will viewed by the class for feedback on how well they reflect

Teaching Strategies

Read Aloud

Students will visualize the characters, setting and plot as *The Metamorphosis* and *Seedfolks* are read to them by teacher and peers in small groups. Comprehensive and open-ended questions will be posed in order during the reading process in order to check for understanding and to discuss the content in detail.

Interactive Reading with Notice and Note

Students will annotate text during the reading process in order to make connections and to monitor comprehension to strengthen reading skills. Students will make inferences, analyze, synthesize, and compare/contrast various written and visual texts using six signposts from Stop Notice & Note: Contrasts and Contradictions, Aha Moment, Tough Questions, Words of the Wiser, Again and Again, and Memory Moment.

Foldable

Students will create a paper manipulative to help organize information; vocabulary and notes about concepts covered or will be covered, which are then pasted into daybook. The folding process is first modeled by the teacher in order for the students to use the same technique when they feel the need to organize information.

Music

Select music clips are played during transitions and softly during learning opportunities as a form of class management and engagement.

Daybook

Students will use daybook as an interactive notebook to hold notes, vocabulary and daily journals.

Content Posters

Students create visual representations of concepts and/or new vocabulary for a deeper understanding.

Focus Journals

Students will respond to daily writing prompts related to the topic of the day.

Turn and Talk

Students have the opportunity to think critically, discuss with a peer, and share topic with entire class in order to gain clarification, or to share examples and support for thinking.

Graphic Organizer

Not your ordinary worksheet, but a tool for students to think critically through content.

Call and Response

Student or teacher will call out vocabulary word/definition and class will repeat in a chant format.

ReadNTraffic

This is hands-on tool for students to experience imagery, where students will stroll through their community to engage their five senses (sight, sound, touch, taste, and smell), while documenting these events using vivid adjectives.

Appendix 1: Implementing Teaching Standards

Implementing Common Core Standards

CCSS.ELA-LITERACY.CCRA.R.10

Read and comprehend complex literary and informational texts independently and proficiently.

Students will close read and annotate to determine the types of metamorphosis that occur within texts to characters and their environments.

CCSS.ELA-LITERACY.W.9-10.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

Students will analyze and reflect about the metamorphosis that in occur with in texts, and support findings with textual evidence.

CCSS.ELA-LITERACY.CCRA.W.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Students will compose daily reflections, poems and constructed responses based on text readings.

CCSS.ELA-LITERACY.L.9-10.6

Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Students will learn literary and scientific vocabulary prior to reading, during reading and after reading using various strategies in order to understand and apply them appropriately within written pieces.

Appendix 2

Unit Specific Questions

To address course guidelines and the Common Core State Standards, this curriculum unit spans the course as an overriding theme. The anchor literature will support the curriculum unit's goals. In order to clarify the connections, the following unit essential questions are provided.

What is metamorphosis?

How do symbols impact text?

Can fiction reveal reality?

How can an environment impact change in individuals? Communities? Perceptions?

How do individuals influence transformations?

Appendix 3

Student Handouts for Beetle Anatomy

Directions: Read the definitions, and then label the beetle anatomy diagram.

abdomen - the segmented tail area of a beetle that contains the heart, reproductive organs, and most of the digestive system

antenna - like all insects, beetles have 2 segmented antennae

compound eye - a faceted eye made up of many hexagonal lenses

elytron - (plural elytra) elytra are hardened fore wings that protect the longer hind wings

head - the head is at the front end of the beetle's body and is the location of the brain, the two compound eyes, the mouth parts, the pharynx (the start of the digestive system), and the points of attachment of its two antennae.

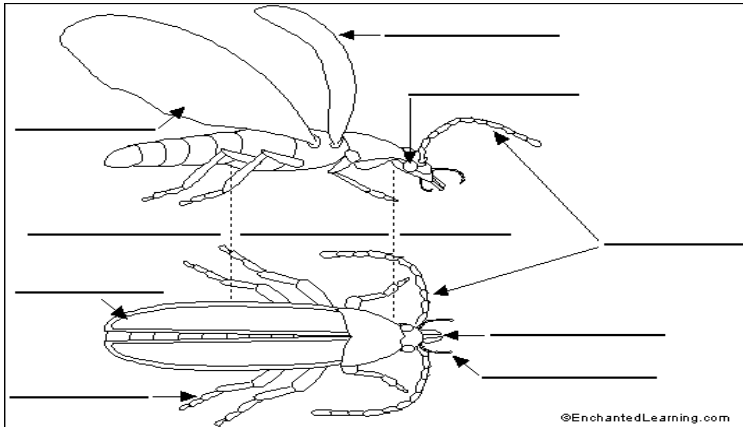
hind wing - beetles have two hind wings, used for flying (or swimming). These long wings can be folded under the elytra when not in use.

legs - like all insects, beetles have 6 jointed legs

mandibles - the jaws

maxillary palps - long, segmented mouth parts that grasp the food

thorax - the middle area of the beetle's body - where the legs and wings are attached



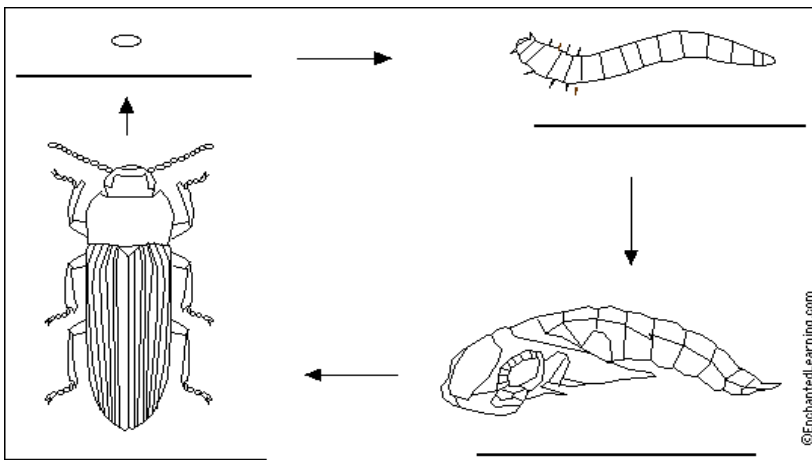
Directions: *Read the definitions, and then label the life cycle of the mealworm/darkling beetle anatomy diagram below.*

adult - The adult is the dark brown darkling beetle. The female lays many, many eggs on the host food.

egg - White, oval-shaped eggs will hatch into the worm-like larva.

larva (mealworm) - The tan/brown larva looks like a worm, but has six legs and two antennae. It will molt many times as it grows.

pupa - The white/cream pupa has a large head and a pointed tail. The adult will emerge from the pupa.



Appendix 4

Vocabulary Morph Crawl (Cut out and place around classroom for students to view)

monstrous distorted and unnatural in shape or size; abnormal and hideous EXAMPLE SENTENCE: *One morning, as Gregor Samsa was waking up from anxious dreams, he discovered that in bed he had been changed into a monstrous verminous bug.*

melancholy grave or even gloomy in character EXAMPLE SENTENCE: *The dreary weather (the rain drops were falling audibly down on the metal window ledge) made him quite melancholy.*

minion a servile or fawning dependent EXAMPLE SENTENCE: *He was the boss's minion, without backbone or intelligence.*

suspicious not as expected EXAMPLE SENTENCE: *But that would be extremely embarrassing and suspicious, because during his five years' service Gregor hadn't been sick even once.*

reproach express criticism towards EXAMPLE SENTENCE: *The boss would certainly come with the doctor from the health insurance company and would reproach his parents for their lazy son and cut short all objections with the insurance doctor's comments; for him everyone was completely healthy but really lazy about work.*

haste a condition of urgency making it necessary to hurry EXAMPLE SENTENCE: *As he was thinking all this over in the greatest haste, without being able to make the decision to get out of bed (the alarm clock was indicating exactly quarter to seven) there was a cautious knock on the door by the head of the bed.*

distort make false by mutilation or addition; as of a message or story EXAMPLE SENTENCE: *It was clearly and unmistakably his earlier voice, but in it was intermingled, as if from below, an irrepressibly painful squeaking which left the words positively distinct only in the first moment and distorted them in the reverberation, so that one didn't know if one had heard correctly.*

articulation the aspect of pronunciation that involves bringing articulatory organs together so as to shape the sounds of speech EXAMPLE SENTENCE: *He made an effort with the most careful articulation and by inserting long pauses between the individual words to remove everything remarkable from his voice.*

intention an act of intending; a volition that you intend to carry out EXAMPLE SENTENCE: *Gregor had no intention of opening the door, but congratulated himself on his precaution, acquired from traveling, of locking all doors during the night, even at*

home.

incessantly without interruption EXAMPLE SENTENCE: *Instead of these, however, he had only many small limbs, which were incessantly moving with very different motions and which, in addition, he was unable to control.*

diminutive very small EXAMPLE SENTENCE: *They would have only had to push their arms under his arched back to get him out of the bed, to bend down with their load, and then merely to exercise patience and care that he completed the flip onto the floor, where his diminutive legs would then, he hoped, acquire a purpose.*

Appendix 5

Vocabulary Morp Crawl (student organizer)

Vocabulary	Your Definition	Synonyms	Sentence
monstrous			
melancholy			
minion			
suspicious			
reproach			
haste			
distort			
articulation			
intention			
incessantly			
diminutive			

Appendix 6

Body Biography - *You will be creating a written and visual portrait of a character from the story that you are reading. Use this sheet to take notes before you create your project. You will be responsible for choosing a character and then analyzing that character using the following guidelines:*

• **Heart** Special Relationships – Who/What is closest to this character? Place this character in the heart. _____

• **Spine** Important goal – What is this character trying to accomplish throughout the story? What drives his/her thoughts and actions?

• **Strengths & Weaknesses** What is something that you admire about your character? What is a personal quality that needs to be improved? How can that character improve this weakness?

• **Symbols** What objects could be used to symbolize, or represent, the character? Why did you choose these objects?

• **Changes** Use thought balloons to show how the character changed throughout the story.

• **Mirror, Mirror** How does the character see himself? Display this inside a mirror. How is this different from the way others see the character? Display this outside of the mirror.

• **Name Poem** Create an acrostic poem using the character's name.

• **Quote** Find three **appropriate** quotes that best describe the character and their growth throughout the story directly from the text.

Once you have analyzed the character using the above list, you will create a poster for your character. All of the elements included in your analysis must be included on your poster. Use your imagination and your brainpower to bring the character to life!

Appendix 7

Characters	Born	Seed Planted	Reason to Plant Seed/Harvest	Character Traits
Kim				
Ana				
Wendell				
Tio Juan				
Leona				
Sam				
Virgil				
Sae Young				
Curtis				
Nora				
Maricella				
Florence				
Amir				
Royce				

Notes

ⁱ Johnson, Ruth S., and La Salle Robin Avelar. *Data Strategies to Uncover and Eliminate Hidden Inequities: The Wallpaper Effect*. Thousand Oaks, CA: Corwin, 2010.

ⁱⁱ Beers, G. Kyle. *Notice & Note: Strategies for Close Reading*.

Bibliography

Teacher Resources

Beers, G. Kyle. *Notice & Note: Strategies for Close Reading*.

A teacher resource, which can be used for close reading with reluctant readers. Book provides graphic organizers and other printables for classroom use.

Johnson, Ruth S., and La Salle Robin Avelar. *Data Strategies to Uncover and Eliminate Hidden Inequities: The Wallpaper Effect*. Thousand Oaks, CA: Corwin, 2010.

<http://corbettharrison.com/index.html>

This website provides multiple ways to incorporate writing into lessons and maintaining a writing/vocabulary journal.

<http://australia.gov.au/about-australia/australian-story/austn-indigenous-art>

This website provides background information for Australian indigenous art

<http://www.kateowengallery.com/page/10-Facts-About-Aboriginal-Art.aspx>

This website provides background information for contemporary Aboriginal art

<http://www.teachingforexcellence.com>

PEAK teaching strategies for all learners

<http://www.enchantedlearning.com/subjects/insects/beetles/mealworm/label>

This website provide an array of graphic organizers and diagrams

<http://www.dinah.com>

This website provide multiple manipulatives and foldables for the visual and kinesthetic learner.

http://www.readworks.org/sites/default/files/lessons/1200_genetic_basis_of_butterflies.pdf

This website provides informational text at various lexile levels with comprehension question to download or to print.

Student Resources

Kafka, Franz, and Ian Johnston. *The Metamorphosis*. Auckland, N.Z.: Floating Press, 2008.

A novel that follows a man's journey after he transforms into an insect.

Fleischman, Paul, and Judy Pedersen. *Seedfolks*. New York: HarperCollins, 1997.

A novella depicting an urban neighborhood where a vacant lot emerges into a garden by one girl, which inspires a community to come together.

<https://www.youtube.com/watch?v=cAUSKxWMlh0>

A video showing the life cycle of a butterfly.

<https://www.youtube.com/watch?v=eDA8rmUP5ZM>

A video illustrating the growth of a plant from a seed.