



***Peel It: How to peel away layers to increase understanding?***

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This curriculum unit is recommended for:  
5th & 6th Grade English Language Arts Students (Common Core)

**Keywords:** English Language Arts, Comprehension, Inferences, Character Traits, Figurative Language, Metaphor, Simile, Identity, Art, Self-Portraits, Social Emotional Learning

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

**Synopsis:** This curriculum unit will increase reading comprehension for 5<sup>th</sup> grade students by creating connections between the real world objects, art and literature. In this unit, students will explore and investigate layers of fruits and vegetables to enable them to make inferences and recognize figurative language. Artists and self-portraits will be studied to see connections between the visual arts, literature and self-understanding. Students will learn how to quote accurately from a text when explaining what the text says explicitly and when making inferences; analyzing what the text says explicitly and when making inferences. Students will learn to identify a theme of a story from details of the text, with a focus on how characters respond to challenges and their relationships with other characters. Students will compare and contrast characters in the text with one another, themselves and others in their world. Through creating and sharing writing and art, students will identify and recognize their more about their own identity/character traits and make inferences about others.

*I plan to teach this unit during the coming year to 21 students in 5th grade Elementary Language Arts.*

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## Peel It: How to peel away layers to increase understanding?

*by Mindy Passe*

### Introduction

“One of the first lessons that I hope you grasp is that woven into meaningful literature, so tightly that it can’t be separated is a telling lesson, even in stories as short as this one.”

“Always?” I ask.

“Always!” she confirms. Good stories teach!”

From *The Rent Collector* by Camron Wright (1)

These words speak to my heart. As I was reading this intriguing novel, in which an older woman teaches a young Mom, both who live in the largest municipal waste dump in Cambodia, how to read. The elder explains that teaching someone to read is mechanical but teaching literature is different. She tells her, “To understand literature, you read it with your head, but you interpret it with your heart.” As a 5th grade teacher, one of my passions is to help students transition from the mechanics, fun and adventure of reading to the harder, but much more meaningful and enriching art of delving deeply into literature; to take a closer look at the character’s, the structure of the novel and the hidden nuances that the author weaves into the text that add depth and complexity to the reading experience. This unit, Peel It, will be a fun, creative vehicle that will help my students take the often challenging leap from the ease and comfort of the literal text to the multifaceted layers below the surface. The metaphor of peeling fruits and vegetables to uncover and discover what is inside, will provide a concrete experience appropriate for my 10 year old students, many who are on the cusp of Piaget’s concrete operational stage of intellectual development, poised and ready to move into formal operations, in which they “logically use symbols related to abstract concepts, such as algebra and science, They can think about multiple variables in systematic ways, formulate hypotheses, and consider possibilities. They also can ponder abstract relationships and concepts such as justice.” (2)

Creating classroom community is critical for success in my 5th grade Talent Development (above grade level/gifted) classroom. Creating an environment where students feel validated and comfortable is key to providing an atmosphere that fosters social emotional learning and academic growth. Peel It is a unit that links the development and understanding one’s self to literacy and art. Tying self-awareness, literacy and art together will provide tools for students to explore their own identity through art and reflection that will enable them to make connections to literary analysis; specifically to making inferences about a character’s traits, motivation and motives in literature. Making inferences about fiction and nonfiction texts is at the heart of our literacy curriculum. Much of 5th grade is spent learning how to read below the surface to uncover what the author/poet/journalist is trying to communicate. Using the metaphor of ‘peeling’ will create visual and concrete experiences that will be a foundation for developing the reading skills needed to explore and understand complex texts. As students peel and open

vegetables and fruits of all kinds, we will discuss the myriad of combinations related to how the 'skin' differs from and protects the interior of an object. Beginning with the concrete with peeling fruits and vegetables, students will develop skills to help them make reasonable inferences and conclusions about the interior of objects and ultimately people. Although, this skill is used predominantly in ELA, the theme of 'peeling' can be used in science, social studies, the arts and as a key process in learning to understand themselves and others. Studying some of the great artists and the process they use to make portraits and self-portraits will enhance the learning and inspire their own creativity. Students will create art, write and communicate who they are and what they are uncovering within their own identity.

The premise that identity plays a critical role in social and emotional development is consistent with emerging research. Larson and Tran, write that answering basic developmental questions such as "who am I?" is essential to youths' ability to understand and navigate social, emotional, and cognitive development. Art education is centered in self-expression and student voice and is therefore a motivating modality through which students can learn. Elizabeth Whitford, an arts education advocate explains. "And because there's often no right answer in the arts, it really promotes creative, critical- and process-oriented thinking—the types of transferable twenty-first-century skills that young people need to have stepping forward." (3)

As a long time teacher and advocate of gifted students, I know that through incorporating the arts and social emotional learning into the academic curriculum, we can address some of the issues that gifted students often have. While most gifted students are well adjusted, there are risk factors that I often see in my classroom such as over - excitability, low self- esteem, unhealthy perfectionism, asynchronous development and poor social skills. In addition, bullying continues to be a serious issue in our schools and society. Since it is often hard to address these issues without causing increased anxiety through specific focus, literature is an excellent vehicle to discuss the issues that many of students face. The arts, in its many forms, will guide the process of exploration of ourselves, others and our world. Student will make journals with multiple pockets and hidden corners that will provide a safe and private place to record new learnings and discoveries and inspiration for their identity project, which will be shared with classmates and parents.

## Background

I teach fifth grade in a large urban partial magnet elementary school in the city of Charlotte, North Carolina. Barringer Academic Center is part of Charlotte Mecklenburg Schools and is unique in that it has four instructional programs. We have a neighborhood component to our school (60% of our student population) that come from the West Boulevard corridor, which is a high poverty area with a number of economically disadvantaged students. We also have a partial magnet (38% of our student population). This partial magnet serves the south portion of Charlotte and is from more affluent areas. Within this magnet, there are two programs – Learning Immersion designed as a pre-gifted curriculum that challenges students and prepares them for gifted certification. In addition, we have a Gifted Program. This is for grades 3 – 5 and provides students with a full day gifted curriculum. Our last program is the Horizons program (2% of our student population). This program is a county-wide program for students identified as

highly gifted. Barringer Academic Center has a very diverse student population of 602 students: 56% African-American, 21% Asian, 4% Hispanic, 16% White and 3% other.

This year, our school is a pilot for Restorative Practices. “Restorative practices cultivate a culture in which everyone feels like they belong. They build a particular sense of community in which every member--students, teacher, parent volunteers, aides--feel that they are seen, heard, and respected.”(4) As a member of the Restorative Practices Leadership team, I have been involved in workshops and independent study. The expectation is that teachers will have daily ‘circles’ that will create community, encourage open communication and dialogue and provide a more positive atmosphere in our school. The circles have already been an excellent vehicle to incorporate social emotional learning and explore our identities. The art teacher in our school is also on this leadership team and is partnering with me in this exploration and is happy to incorporate the theme of art and identity into the fifth grade art curriculum.

### Goals/Objectives

The Common Core English Language Arts Standards provide the framework and objectives for this unit. The English Language Arts End of Grade Assessment, administered at the end of 5th grade, assesses student mastery of the curriculum. This unit predominantly focus on the following essential standards:

RL 5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

RL 5.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

RL 5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

This interdisciplinary thematic unit is designed to be taught over a 6-week period but will become an overarching theme that will continue throughout the year. Fifth grade language arts skills provide many challenges for our students. Creating and extending the metaphor of peeling back layers to reveal deeper meaning will be central to our literary and academic discussions and analysis throughout the year.

## Content Research

In *Young In Art: A Developmental Look at Children's Art* (5), Craig Roland describes four stages of children's artistic development: scribbling, pre-symbolism, symbolism, and realism.

Recognizing and understanding these stages helps me as an educator see the parallels between development of the visual arts skills and their cognitive and academic development. Many students that I have taught over the years have had a strong passion for drawing; often asking if they can add visual representations to their work. As they are learning to understand figurative language, Roland explains that "Older children are just beginning to discover the possibilities of visual metaphor and that images can convey meanings beyond the object depicted." He notes that the teacher should introduce themes that deal with the expression of certain emotions or concepts through visual metaphor. For instance, children might be asked to imagine themselves as an animal or an inanimate object and to represent themselves as such in a drawing or painting. Through imagining oneself as a fruit or vegetable, students can gain access to their own identity and explore what is within themselves as they explore the inside of their chosen fruit, vegetable or creation.

Victor Lowenfeld's stages of artistic development also help me, as a classroom educator, understand the artwork of my students. In 5th grade, many of most students are in the pseudo-naturalistic stage (ages 10 -13) and are often very critical of their own success, which is determined by the level of realism achieved in their drawing. Since frustration is a common occurrence, it is important to encourage students at this stage. Because of the level of self-criticism, many children view drawing as a skill that they do not possess. Lowenfeld states that "it is important to encourage students to continue drawing despite their level of skill. Any skill can be obtained with practice." (6) He contends that the stage following the pseudo-naturalistic stage, the stage of artistic development, is the most critical in the development of an artist. Recognizing these stages gives me insight into those students who often ask if they can use clipart to illustrate their stories or diagrams for posters and reminds me to encourage them to try their hand before they resort to the internet.

When students learn how classical artists explored their identity, they learn to understand and appreciate their art and journey. Through the Renaissance painter, Giusseppe Arcimboldo, we see how he transformed natural objects, such as fruits and vegetable into portraits of fantasy. His incredible juxtaposition and overlapping natural form portraits in create a visual paradox. Students will love Arcimboldo's reversible paintings. "In them, the image changes completely when the orientation of the canvas is changed." (7) The parallels between literature and art will help students to identify not only the complexity but the fun, whimsy and creative antics of the human spirit found in authors, as well. In life and literature and art, the 'images' are not always what they seem to be. As we learn to look more closely, examine details, change perspective and look at the context of the artist and work, our understanding, interpretation and appreciation of the art is multiplied.

Introducing students to the ‘selfies’ of artists of the past can help students to learn how artists self-identity changed over their lifetime. Picasso once said, “The paintings are the pages of my diary.” (8) In the article, “Picasso’s Journey, What can we learn about the artist by comparing self-portraits?” students see Picasso’s stylistic development over a short period of 11 years. With each portrait, students are guided to notice the stylistic changes as well as his personal identity transformation. Through studying self-portraits of the masters such as Gustave Courbet, Vincent Van Gogh, Chuck Close, Horace Pippin and others, students can see different approaches and again learn to interpret and appreciate both the art and the artist.

Saxton Freymann is a painter who has authored several award winning books, including *How Are You Peeling* (9), *Foods With Moods* and *Baby Food*. (10) In 1997, he heard that a publisher named Joost Eiffers was looking for someone to carve food for children’s books. On a whim, he experimented with a few fruits and found his talent. Using an exacto knife, he transforms garden variety produce into emotive faces and amusing eye animals enhanced with peppercorn eyes. Though the intended audience is pre-schoolers, the creativity and often sophisticated emotions that are expressed are a delightful way to explore and discuss concepts related to feelings, emotions, character traits and personality. Though many of the emotions are simple and typical, some are appropriate for older students such as secure, timid and bold. His art offers a different and fun perspective and process for students to express themselves; especially those who are less confident in their drawing skills.

### **Introductory Activities**

Explore - Students will initially brainstorm a list of anything that can peel including non - traditional ideas such as peeling paint, skin after a sunburn, stickers off of a window, etc. The first **Peel It** experience will be with an apple. This is based on an activity that a British teacher posted videos about recently. (11) Students seated in a circle will be shown two apples and asked how they are similar, noting color, shininess, shape, etc. Then we will pass the apples around the circle, asking students to speak directly to each apple. For the first apple, students will be told to say positive things to the apple about how they look and their prior positive experiences with apples. When the second apple is passed, students will be told to share negative thoughts, feelings and experiences about this apple. After both apples are passed, I will cut the apples open. Unbeknownst to the students, I will have wrapped one in duct tape earlier in the week and knocked it around and dropped it. The students will see that the inside of the first apple is white and fresh and then inside of the second apple is brown and bruised. Then the students will be asked to share their reactions to this. Students will make the connections to seeing the inside of the apple and bullying, negative thoughts and feelings and the hidden aspects of human beings. This will serve as a metaphor for our exploration throughout the unit with a refrain to think about what may be happening under the skin if we unpeel a layer or two or three. A shiny plastic apple on my desk will serve as a reminder of this activity and the lessons learned.

Students will create their personal journal to record their thoughts, feelings, ideas, sketches, doodles and whatever they like in response to this activity as well as others throughout the unit. Students will bring in photos, artifacts and decorations for their journals. Prompts related to their identity will be given to stimulate thought, discussion and additions to the journal as well as time to just dabble, write, create and ponder. Students will determine which fruit they are most like and will be given the opportunity to create themselves as that fruit with a variety of mediums, including the fruits and vegetables, with the support of our art teacher, after our initial peeling activity. Self - reflection and exploration will be a primary focus with the belief that in order to understand others, we need to understand ourselves. Opportunities to share, explore, compare, contrast and creatively communicate about identity will be integrated into our reading and writing with fun twists encouraged such as concealing aspects of your identity within origami or private secret windows and hidden codes and designs.

### Lesson One - From Literal to Figurative - Recognizing the Metaphor

*Preparation for teacher:* Collect and ask students to bring a variety of fruits and vegetables (in pairs so that one can be peeled and another used for creations) for the students to explore and peel. Examples: Pineapple, bananas, kiwi, star fruit, onions (multiple), potatoes, peppers, coconut, peanuts, sugar snap peas, etc. Be sure to have peelers for the students, cutting boards and knives for you (and another adult assistant). Note: We were all excited by the addition of a view items that none of us knew: horned melon, rambutan and Hillbilly tomatoes.

*Preparation for Students:* Read and take Cornell Notes on Scholastic Art, September/October 2011, "What Do You See? The Fantasy Faces of Arcimboldo". (10)

*Explore Part I:* Put all of the fruits and vegetables on display in the middle of the classroom.

- a. Use the **Peel It** Choice Board (See Appendix 2) to give students the opportunity to explore the fruits and vegetables; each student is expected to share one idea/response on *Padlet* and one on our Peel It bulletin board. Students will record their ideas in their journals.
- b. Set aside one fruit or vegetable from each pair\*.
- c. Working in groups, have students peel and open fruits and vegetables. Encourage students to select fruits that they are not familiar with and make a hypothesis about what is inside.
- d. With the larger items, such as the coconut and pineapple, the teacher cut with help from the students.
- e. A delicious and fun by product is the sampling of new fruits and vegetables. Trying new foods in this setting is exciting and daring for some.
- f. **Onion Time** - have students share their quotes about onion peeling. Be sure to include: "Life is like an onion. You peel it off one layer at a time. And sometimes you weep." - Carl Sandburg. (13) As students, peel the onion, encourage discussion of shared experiences with onions and tears. Be sure to have hand sanitizer/soap on hand.

*Explore Part II:*

- a. In groups, students will use their Cornell Notes to discuss, "What Do You See? The

Fantasy Faces of Arcimboldo". (14)

- b. Read aloud and discuss *How Are You Peeling: Foods with Moods* and *Baby Food* by Saxton Freyman and Joost Elffers. (15)
- c. Compare and contrast the work of Arcimboldo and Sexton Freyman. Encourage students to think about how other artists influence one another and that is part of the creative process. Show Peter Gabriel's music video of Stonehenge that includes Arcimboldo like 'fruit' faces below. (16)



- d. Ask students to create something using the unpeeled objects and peels that can represent their own identity or wherever the creative spirit takes them. Have googly eyes, skewers, popsicle sticks, feathers and glue available.
- e. Take a photo of each student's creation with a black background, which will he/she will use to write a short story that includes but does not state some inner feelings or emotions that reveal a character trait. If students are having trouble coming up with ideas, Quia Jeopardy provides good ideas. Model your own vegetable and story. Post the photos on Google Classroom (or other site) and print each photograph.
- f. Post the photos and paragraphs on line as well as on an interactive bulletin board in which students can guess the character traits implied in the paragraphs. See Appendix 3.

Assess: Students will reflect on what they learned and experienced in a journal entry using the words, literal, figurative and metaphor. Paragraphs will be graded based on identifiable implicit feelings and a minimum of one character trait. During circle time allow students to share what they learned, liked and new ideas to explore.



## Lesson Two: From Feelings to Character Traits

Materials: *Inside Out Emotional Maturity* video clip (17); *All Summer In A Day* by Ray Bradbury (18); Socratic Seminar (See Appendix 5)

*Explore* - Ask the students to talk to one another about the movie, *Inside Out*. Use the video clip, “Emotional Maturity: Inside Out”, to help students understand and discuss the differences and complexity of emotions that we feel. Help students see the connection between emotions, personality and character traits.

*Learn*: Read and discuss, *All Summer In A Day* by Ray Bradbury as a class with a focus on identifying feelings and character traits. Margot, the main character, provides an example of the complexity of human nature as she struggles to fit in in on Venus because she misses her home on Earth. Ask students to think about if they have ever been like Margot, an outsider, new to a situation and having a hard time fitting in,

*Apply*: In a Socratic Seminar, students will analyze and discuss the short story, with a focus on recognizing feelings and character traits. Socratic Seminars are student focused discussions, in which the teacher asks guiding questions and then encourages dialogue among the students will increase and deepen dialogue among the students. Socratic Seminars maximize student participation, requiring students to read, think and listen critically and facilitates the clear and convincing development of ideas. The seminar places the burdens, responsibilities, and rewards of intellectual inquiry on the students’ shoulders. Students complete and share their Post Seminar Activities.

### Assessments:

The first assessment will be subjective and their knowledge of character traits about themselves and others. Students will list the character traits that they identify within a shape of a person on a worksheet and traits that they recognize in others, outside of the person outline. Using a point system, note the number of accurately identified character traits vs others such as boss, swag, great, clumsy, thin, successful, etc. Highlight the positive character traits they identify about themselves and notice students who have more negative than positive traits. See Appendix 4.

Standard characterization worksheets (19) will serve as a pre and post assessments. Students read ten short examples of character interactions. They identify an indirect character trait in each and explain their answers by referencing the text

## Lesson 2 - Peeling Back the Layers to Understanding

*Preparation:* Use the Character Traits worksheet to identify misconceptions about character traits. As noted above, students often include feelings, physical traits and adjectives as character traits. Create a Vortex Activity on your SMARTboard (or other means for students to sort words/concepts).

*Review:* Students will identify and explain the differences between character traits, feelings and physical traits and adjectives. Students will sort character traits from non-character traits using the Vortex on the Smartboard.

*Explore:* Using the novel, *The View From Saturday* by E.L. Konigsburg (20) or other novel with several children as main characters, create mini posters about the main characters, Mrs. Olinski, Noah, Nadia, Ethan and Julian, identifying all that we learn about them initially. Include character traits, physical traits, aspects their lives, feelings and questions about them. Display the posters on Peel It bulletin board.

Once all of the characters are introduced (p. 98), assign each character to a small group. As students continue reading the novel, each group will add a mini-poster about their character, using additional knowledge and details. After each mini poster is shared, they will be placed beneath the original poster on the bulletin board. Continue this process as students read the novel so that there are at least four layers for each character. These will become the layers that we peel back to understand the characters and identify how the character evolves and the author structures the novel to reveal the complexity of each character. This novel works especially well since we are introduced to the characters in the present and through flashbacks as we learn the details and events of each person's life. At the conclusion of the novel, each group will present the layers of their character, highlighting the changes that were made from initial impressions to ultimate clarity and understanding of these complex characters.

Additional exploration of the inner self will be made as the students discuss the meaning of the team's name: The Souls. Students will find quotes that have to do with soul(s) and share in a circle. This concept is very familiar to some and others have had little or no exposure to it. Through the quotes and sharing interpretations and usage of the word/concept, understanding will grow. A bulletin board with the quotes and students ideas will be made and a question relating to the appropriateness of the name Souls will be on a unit test.

## Assessment: Frozen Moments of Key Events in the Novel

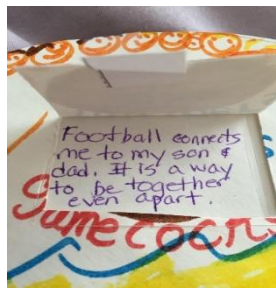
Frozen moments is a strategy in which students in small groups create a specific scene from literature or history and freeze that moment. Using physical poses, gestures and facial expressions, students convey the character's feelings and ideas to represent their interpretation of the significance of a moment. Each student group is given a different scene from the by the teacher. In their groups, students determine who will play each character, the pose that they will make and the thoughts and feelings of that character. The teacher circulates and asks probing questions to insure accuracy. As each group strikes their pose in front of the class, the teacher touches one student at a time. He/she says what that person is thinking/feeling. Fifth grade students delight in figuring out who each of their classmates is portraying based on their comments, gestures and facial expression. With *The View From Saturday* by E.L. Konigsburg (22), students portray each of the four main characters; all middle school students on an Academic Bowl team who are in fact, learning about and exploring their own identities. It is interesting when more than one group has the same scene to see the different interpretations that provide students an opportunity for dialogue and deeper learning. Reflective writing following this activity extends thinking, analysis and dialogue between students and teacher. Assessment will include the journal entry and anecdotal notes based on student's frozen moment interpretation.

## Culminating Project

Students will read and discuss: Scholastic Art May/June 2015, “Beyond the Selfie, Identity Paintings” (22) which includes a wide array of approaches to self-portraits including abstract arrangement by Chuck Close, surrealism by Salvador Dali and Pablo Picasso’s transitions from youth to cubism as well as student artists experimenting with a combination of collage, sketching and painting.

Students will create an Identity Project using a variety of mediums. Projects will reflect how each student sees him/herself on two levels with regard to feelings, character and personality traits, interests, skills, strengths, weaknesses, passions and other additional information/thoughts or ideas. Hidden aspects will be revealed via secret windows or doors within the piece.

To stimulate thinking and creativity, Sara Fanelli’s “The Map Book” (23) will be shared and explored and a teacher project (see below) will be put on display and students will be asked to make inferences based on what he/she sees in the heart (and not what they already know). After sharing their thoughts and ideas; separating inferences from known information, the teacher will reveal the hidden windows and circulate around the classroom, allowing students to open a window and read what is written aloud. Comparison of the students’ inferences versus the window thoughts will draw attention the differences. For example, beneath the picture of the football with the Panthers and Gamecocks on my example, it says, “Football helps me feel connected to my son and father. It is a way to be together even apart.” Explaining that with my adult son, it gives us something that we share even though he lives far away and how I think of my Dad, who passed away a few years ago, when I watch the games and remember calling him and asking about confusing rules and calls. The teacher example and student products below show an array of styles and degrees of complexity. Teacher example and student projects below.



Students will write in their journals, sketch ideas and use the Internet to look for possibilities including paper folding and collage. A wide variety of mediums will be supplied and help from the teacher for making the windows with an exacto knife. Upon completion, students will not put their name on their projects. Students will write an artist’s statement which will not be a part of the presentation so that the piece will stand alone. Afterwards, the teacher and students will conference to compare the self-analysis and project. Students and teacher will grade their project based on a rubric. Projects will be on display and classmates and parents will be invited to a Gallery Crawl to see our creations. Post it notes will be available to write graffiti comments from the participants.

**Evaluation** In addition to the culminating project, the assessments from Lesson One will be repeated. Students will, again identify character traits of themselves and others. A comparison of the number of correctly identified traits will be made as well as analysis of changes in their self-appraisal. Standard characterization worksheets (24), similar to the first ones, will also serve as a pre and post assessments. The teacher will compare scores of both assessments to determine mastery d future lessons needed.

## **Appendix 1: Implementing Teaching Standards English Language Arts/Fiction /Common Core**

### CCSS.ELA-LITERACY.RL.5.1

Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

### CCSS.ELA-LITERACY.RL.5.2

Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

### CCSS.ELA-LITERACY.RL.5.3

Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

### CCSS.ELA-LITERACY.RL.5.10

By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4-5 text complexity band independently and proficiently.

## **Non-fiction/Common Core**

### CCSS.ELA-LITERACY.RI.5.1

Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

### CCSS.ELA-LITERACY.RI.5.2

Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

## **Writing/Common Core**

### CCSS.ELA-LITERACY.W.5.3.B

Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

## **North Carolina Essential Standards – Visual Arts**

5.V.2 Apply creative and critical thinking skills to artistic expression.

5.V.2.2 Use ideas and imagery from the global environment as sources for creating art.

5.V.2 Apply creative and critical thinking skills to artistic expression.

5.V.2.3 Create realistic, imaginative, abstract, and non-objective art.

Appendix 2

**Peel It Choice Board** - for each box, jot down your ideas in your journal.  
 Select **one to post** on our **Peel It board** and **one to post** on **Padlet!**

<p>Find a quote that you like about peeling anything. Jot it down and tell what “ap-peels” to you about it!</p>	<p>Look at all of the fruits and vegetables and select one that you are not that familiar with. Make a hypothesis about what you think is inside. Explain your reasoning.</p>	<p>Of the fruits and vegetables we have, select one that you have a personal connection with. Tell us what is is and whether you have a positive or negative feeling associated with it.</p>
<p>Create your own bumper sticker with an analogy about peeling. Ex. Peeling a _____ is like....  Make it into a bumper sticker with a sentence strip and put it on our Peel It bulletin board.</p>	<p>Your Choice - create YOUR own PEEL it idea and DO IT! Add your idea to our Peel It Padlet for others to try.</p>	<p>Select a fruit or vegetable and compare the outside skin to what you think or know is inside. How are they alike? Different? Why do you think the inside and outside are the way they are.</p>
<p>What does it mean to thick skinned or thin skinned? Which one are you? Give an example of why you think you are that!</p>	<p>Select two items and create a dialogue between them as they realize what we will be doing for our Peel It!</p>	<p>Find quotes about peeling an onion and select one that you like. Create a cartoon or bumper sticker with an onion and the quote.</p>
<p>Create a Venn Diagram of selected fruits and vegetables. Label each side. Find someone else who did this one and compare Venn Diagrams.</p>	<p>Select one item and imagine that you are the first person to find it. What do you do? How do you figure out how to see what is inside? How can do you determine if it is edible?</p>	<p>Put the fruits and vegetables into groups. Decide what the groups will be. Label the groups and then decide where each item goes.</p>

### Appendix 3



**(Purple Onion Paragraph)** “I wonder if they’ll pick me. I wonder if they have seen any like me before or have they only seen the ones with paler skin - whitish, sometimes golden but not like mine. I hope they just ignore me and that I don’t stand out and get picked. I wonder if I should have done something with my high pony tail. Will that attract their attention? I sure hope that they know that if they do pick me, they will surely regret it. I have heard others talk of peeling and cutting and worst of all, grating. I hope that they know IF they pick me, they will regret it for I will make their eyes sting and water and then fill to the brim so that soon their cheeks will tear stained and their noses runny. They will see that I am not sweet but strong and pungent and not one to mess with! (What can students infer? Feelings? Character Traits?)





## Appendix 5

### Socratic Seminar - *All Summer In A Day* by Ray Bradbury

Openers: What is the most important line in the story? Use one word to describe Margot.

Core Questions:

How was life different on Venus?

On page 34, at the bottom, it says, “And what she was waiting for was in her eyes”. What is in her eyes?

Why do you think the boy says, “It was all a joke, wasn’t it? Nothing’s happening today, is it?”

What does the author mean when he says that “the biggest crime of all was that she had come here only five years ago from Earth, and she remembered the sun and the way the sun was and the sky was when she was four in Ohio.”?

What can you infer about Margot before she was locked in the closet? If we peel back “the frail girl who looked as if she had been lost in the rain for years”, what we see underneath?

What inferences can you make about how Margot is feeling in general? And specifically about how she felt when she came out of the closet?

What does it mean on page 36 when it says, “They stood as if someone had driven them, like so many stakes, into the floor.”?

Did the children mean to leave Margot in the closet? Reference the text to explain your answer.

Did the children understand the implications of what they had done? How do you know?

Closing Questions: What is the theme of the story? Why did the children do what they did? Have you ever treated anyone the way Margot was treated? Have you ever been treated like that? What lessons can be learned from the story?

Post Seminar Activities: Select One:

Write an epilogue to the story. It can be a few hours later, a few days later or a few years later. What happens to Margot? The other students? Venus?

Ray Bradbury wrote this short story in 1954. How would the story be different if he wrote it today? What do we know now that he did not know then?

Created by Mindy Passe, 2017

## Student Resources

“Beyond the Selfie: Self Portraits Through History.” *Scholastic Art*, vol. 46, no. 6, 2016, pp. 4–15. A look at self-portraits by Rembrandt van Rijn, Vincent Van Gogh, Chuck Close and Frida Kahlo and a spotlight on a series of Pablo Picasso's self-portraits over 11 years; Paint Your Self Portrait instructions

“Character Traits.” *Character Traits Jeopardy Template*, jeopardylabs.com/play/character-traits4. Making inferences to determine character traits Jeopardy Game

*How Are You Peeling? Foods With Moods*. Paw Prints, 2011. Excellent resource to link feelings and vegetable art; use to inspire and discuss feelings and the art process

Freyman, Saxton, and Joost Elffers. *Baby food*. Arthur A. Levine Books, 2006. Additional Resource to inspire fruit and vegetable art and creativity

Gabriel, Peter. *YouTube*, Stonehenge, 9 Apr. 2012, [https://www.youtube.com/watch?v=g93mz\\_eZ5N4](https://www.youtube.com/watch?v=g93mz_eZ5N4) Within this video that accompanies Peter Gabriel's song, Sledgehammer, there are several images of this Peter Gabriel video with some Arcimboldo images about 5 minutes in.

“What Do You See? The Fantasy Faces of Arcimboldo.” *Scholastic Art*, vol. 42, no. 1, 2011, pp. 4–15. Fascinating art and interpretation of the artist and art of Guiseppe Arcimboldo, Renaissance artist who used fruits and vegetables for portraits

## Teacher Resources

“A teacher uses apples to deliver a powerful lesson about bullying goo.” *YouTube*, YouTube, 15 Feb. 2017. <https://www.youtube.com/watch?v=10HrTFp0lM0> Excellent video explaining the Apple Bullying activity; preparation, examples and guidelines

Batch, Renee . “Socratic Seminar: A Teacher Resource Packet.” Comprehensive overview of Socratic Seminars with guidelines, sample seminars, rubrics and useful additional links for further reading

“Characterization Worksheets.” *Ereading Worksheets*, [www.ereadingworksheets.com/free-reading-worksheets/characterization-worksheets/](http://www.ereadingworksheets.com/free-reading-worksheets/characterization-worksheets/). Excellent resource for Character Trait analysis with a plethora of worksheets that can be used for pre and post assessment as well as ongoing instruction

“Inside Out - Emotional Maturity.” [www.youtube.com/watch?v=pp71BH0UlvE](http://www.youtube.com/watch?v=pp71BH0UlvE).; clips and thoughtful discussion questions about feelings and emotions depicted in movie

“Peel Quotes.” *BrainyQuote*, Xplore, [www.brainyquote.com/quotes/keywords/peel.html](http://www.brainyquote.com/quotes/keywords/peel.html). Plethora of quotes about peeling that can be used to stimulate thinking and expand on the meaning and use of 'peeling'

## Notes

- (1) Wright, Camron Steve. *The rent collector: a novel*. 2012, 247 – 250
- (2) “Piaget Stages of Development.” *WebMD*, WebMD,
- (3) Whitford, Elizabeth. “Access to Arts Education: An Overlooked Tool for Social-Emotional Learning and Positive School Climate.” Apr. 2017
- (4) Costello, Bob, et al. *The restorative circles in schools: building community and enhancing learning*. International Institute for Restorative Practices, 2010.
- (5) Roland, Craig. “A developmental look at child art - Art Junction.” *Art Junction*, 1990
- (6) Lowenfeld, Victor. *Creative and mental growth*. Macmillan, 1953.
- (7) “What Do You See? The Fantasy Faces of Arcimboldo.” *Scholastic Art*, vol. 42, no. 1, 2011, pp. 4–15.
- (8) “Picasso's Journey.” *Scholastic Art*, vol. 46, no. 6, 2016, pp. 8–9.  
*Scholastic.cpm/Art*
- (9) *How Are You Peeling? Foods With Moods*. Paw Prints, 2011.
- (10) Freymann, Saxton, and Joost Elffers. *Baby food*. Arthur A. Levine Books, 2006
- (11) “A teacher uses apples to deliver a powerful lesson about bullying” 15 Feb. 2017
- (12) See Note 7.
- (13) “Peel Quotes.” *BrainyQuote*, [www.brainyquote.com/quotes/keywords/peel.html](http://www.brainyquote.com/quotes/keywords/peel.html).
- (14) See Note 7.
- (15) See Note 9.
- (16) Gabriel, Peter. *YouTube* ,Stonehenge [www.youtube.com/watch?v=g93mz\\_eZ5N4](http://www.youtube.com/watch?v=g93mz_eZ5N4)
- (17) “Inside Out - Emotional Maturity.” [www.youtube.com/watch?v=pp71BH0UlvE](http://www.youtube.com/watch?v=pp71BH0UlvE)
- (18) Batch, Renee . “Socratic Seminar: A Teacher Resource Packet.”
- (19) “Characterization Worksheets.” *Ereading Worksheets*.
- (20) Konigsburg, E. L. *The View from Saturday*. Simon & Schuster Audio, 2010

- (21) See Note 8.
- (22) Fanelli, Sara. *My map book*. HarperCollins Publishers, 1995.
- (23) See Note 19.

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- Batch, Renee . “Socratic Seminar: A Teacher Resource Packet.” *Socratic Seminars International*, 31 Mar. 2014, [blogs.henrico.k12.va.us/rdbalch/files/2014/05/Socratic-Seminar-A-Teacher-Resource-Packet.pdf](http://blogs.henrico.k12.va.us/rdbalch/files/2014/05/Socratic-Seminar-A-Teacher-Resource-Packet.pdf). Comprehensive overview of Socratic Seminars with guidelines, sample seminars, rubrics and useful additional links for further reading
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Wright, Camron Steve. *The rent collector: a novel*. Shadow Mountain, 2012, 247 – 250  
 Excellent novel that takes place in a municipal waste dump in Cambodia, an unlikely place for the poignant process of a young adult woman, who is learning to read from an older woman. Her process and passion for teaching how to read for meaning resonate with teachers.