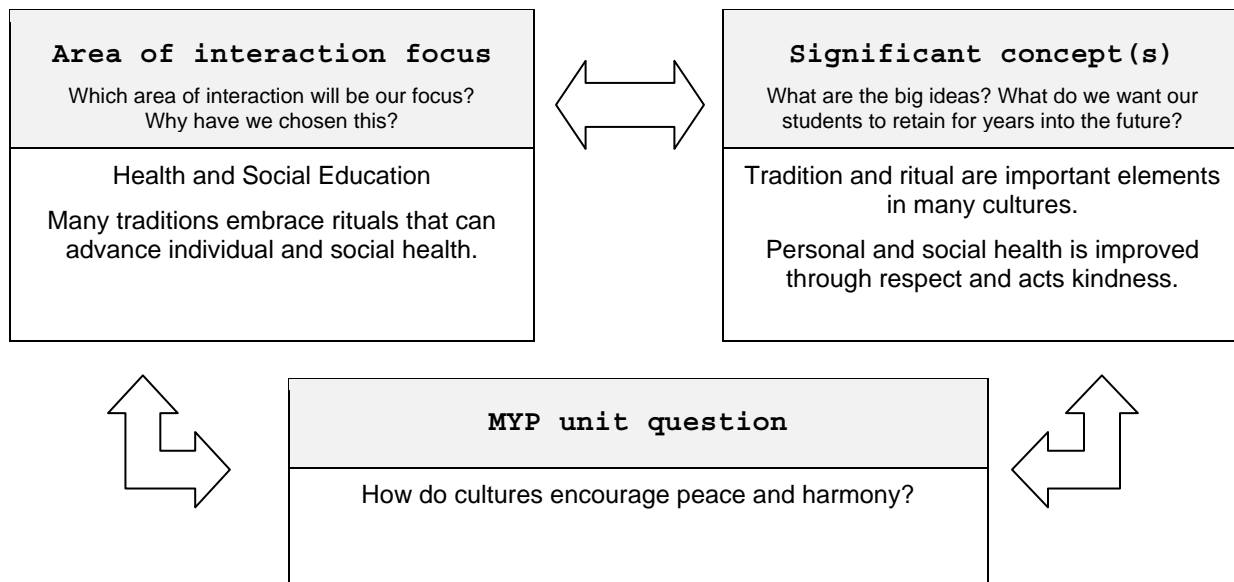


# Unit planner

<b>Unit title</b>	<b>Thousand Cranes and Japanese Tea Ceremony</b>
Teacher(s)	Donna Shurr (Interdisciplinary Unit) Home Economics-English-Art
Subject and grade level	Grade 11
Time frame and duration	4 weeks

## Stage 1: Integrate significant concept, area of interaction and unit question



<p><b>Assessment</b></p> <p>What task(s) will allow students the opportunity to respond to the unit question?</p> <p>What will constitute acceptable evidence of understanding? How will students show what they have understood?</p>
<p>Students will write a 3000 word response paper comparing <u><i>Thousand Cranes</i></u> to another text read this semester.</p> <p>Students will demonstrate their comprehension of the importance of tea ceremony in the Japanese Culture and how it is presented in <u><i>Thousand Cranes</i></u> by Yasunari Kawabata, winner of the Nobel Prize for Literature, by describing and discussing the elements of literature (e.g., setting, character and plot), analyzing the author's use of language and comparing and contrasting another texts, inferring theme and meaning and responding to the text in critical and creative ways.</p> <p>Students will be assessed using a writing rubric.</p>

## Stage 2: Backward planning: from the assessment to the learning activities through inquiry

### Content

What knowledge and/or skills (from the course overview) are going to be used to enable the student to respond to the unit question?

What (if any) state, provincial, district, or local standards/skills are to be addressed? How can they be unpacked to develop the significant concept(s) for stage 1?

Students have been increasing their understanding of the human story by reading texts that represent a variety of authors, cultures, and eras. They have learned to apply the reading process to various genres of literature and have demonstrated their comprehension from many classroom readings and writing activities.

#### Literary Text Standard – Benchmarks

- A. Describe and analyze the five elements (e.g., plot, character, setting, point of view and theme) in literary text.
- B. Explain ways characters confront similar situations and conflict.
- C. Recognize and analyze characteristics of subgenres and literary periods.
- D. Analyze how author uses figurative language and literary techniques to shape plot and set meaning.
- E. Critique and author's style.

#### Writing Process Standard – Benchmarks

- A. Formulate writing ideas, and identify a topic appropriate to the purpose and audience.
- B. Select and use an appropriate organizational structure to refine and develop ideas for writing.
- C. Use a variety of strategies to revise content, organizational style, and to improve word choice, sentence variety, clarity and consistency of writing.
- D. Apply editing strategies to eliminate slang and improve conventions.
- E. Apply tools to judge the quality of writing.
- F. Prepare writing for publication that follows an appropriate format and uses a variety of techniques to enhance the final product.

### Approaches to learning

How will this unit contribute to the overall development of subject-specific and general approaches to learning skills?

Organization- using graphic organizer in comparing to texts (brainstorming) for final paper

**Learning experiences**

**Teaching strategies**

<p>How will students know what is expected of them? Will they see examples, rubrics, templates?</p> <p>How will students acquire the knowledge and practise the skills required? How will they practise applying these?</p> <p>Do the students have enough prior knowledge? How will we know?</p>	<p>How will we use formative assessment to give students feedback during the unit?</p> <p>What different teaching methodologies will we employ?</p> <p>How are we differentiating teaching and learning for all? How have we made provision for those learning in a language other than their mother tongue? How have we considered those with special educational needs?</p>
<p>As students read the text, <i>Thousand Cranes</i>, they will use the <b>Technique/Topical Issues Chart</b> to record their observations of the elements of literature.</p> <p>Students will use the above organizer to prepare for an in-class writing assignment.</p> <p>Students will also use a number of socratic seminar reflections.</p> <p>Four special classes will be devoted to an introduction to Tea Ceremony.</p> <ol style="list-style-type: none"> <li>A. Students will meet with ceramics teacher to form a tea bowl. Students will learn about the views and beliefs of Japanese ceramic artists and the nature of clay.</li> <li>B. Students will glaze the tea bowl and carve Japanese Kanji if desired.</li> <li>C. Students will participate in an origami class with a visiting artist and learn the basic folds and create a number of simple pieces moving to the more difficult crane.</li> <li>D. Students will enjoy Japanese Tea Ceremony with parent and artist who studied Tea Ceremony as a young woman in Japan.</li> </ol>	<p>Formative Assessment: Progress on their charts for their paper will be checked at regular intervals throughout the reading. Knowledge will also be assessed through observations during Socratic seminars.</p> <p>Teaching Methodologies: direct instruction (background of book/tea ceremony), Socratic seminars, small group work, peer editing, demonstrations (origami/tea ceremony)</p> <ul style="list-style-type: none"> <li>•Students will work in groups to complete charts while teacher touches base with each group</li> <li>•Discuss information as a class</li> <li>•Brainstorm rough drafts</li> <li>•Peer edit and/or teacher edit</li> </ul> <p>Presentation by ceramics teacher on the methods of forming and joining clay used by potters. Demonstration on forming the tea bowl.</p> <p>Presentation by teachers of various Kanji symbols that may be applied with glaze to the tea bowl. Discuss significance of design on tea bowls. Symbolism of the crane will be discussed</p> <p>Presentation by artist on origami.</p>
<p><b>Resources</b></p> <p>What resources are available to us?</p> <p>How will our classroom environment, local environment and/or the community be used to facilitate students' experiences during the unit?</p>	
<p>Kawabata, Yasunari. <i>Thousand Cranes</i>. New York: Random House, Inc.,1996.</p> <p>Mari Kuroda – Artist, mother and student of Tea Ceremony</p> <p>James Peek – Artist and museum educator Firelands Association for the Visual Arts – Origami Artist</p> <p>Clay studio at high school</p> <p>If time students will watch the video documentary, <i>Between the Folds</i>.</p>	

## Ongoing reflections and evaluation

In keeping an ongoing record, consider the following questions. There are further stimulus questions at the end of the "Planning for teaching and learning" section of *MYP: From principles into practice*.

### Students and teachers

What did we find compelling? Were our disciplinary knowledge/skills challenged in any way?

What inquiries arose during the learning? What, if any, extension activities arose?

How did we reflect—both on the unit and on our own learning?

Which attributes of the learner profile were encouraged through this unit? What opportunities were there for student-initiated action?

### Possible connections

How successful was the collaboration with other teachers within my subject group and from other subject groups?

What interdisciplinary understandings were or could be forged through collaboration with other subjects?

### Assessment

Were students able to demonstrate their learning?

How did the assessment tasks allow students to demonstrate the learning objectives identified for this unit? How did I make sure students were invited to achieve at all levels of the criteria descriptors?

Are we prepared for the next stage?

### Data collection

How did we decide on the data to collect? Was it useful?

