



Socially-based Curriculum Unit: Everyone Has the Right to be Beautiful

Unit Title: Everyone Has the Right to be Beautiful

Time Frame: 5 lessons (over five or six days)

Unit Developer(s): Roger Langen

Developed for Course Name and Course Code: English 10 Applied – ENG2P

Strand(s) and Curriculum Learning Expectations Addressed:

Oral Communication Strand

OCV.01P – Listening to Understand: listening in order to understand and respond appropriately in a variety of situations for a variety of purposes;

OCV.02P – Speaking to Communicate: use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes;

OCV.03P – Reflecting on Skills and Strategies: reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations.

Reading & Literature Strand

RLV.01P – Reading for Meaning: read and demonstrate an understanding of a variety of informational, literary, and graphic texts, using a range of strategies to construct meaning;

RLV.02P – Understanding Form and Style: recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning;

RLV.03P – Reading with Fluency: use knowledge and cueing systems to read fluently;

RLV.04P – Reflecting on Skills and Strategies: reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading.

Writing Strand

WRV.01P – Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience;

WRV.02P – Using Knowledge of Form and Style: draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience;

WRV.03P – Applying Knowledge of Conventions: use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;

WRV.04P – Reflecting on Skills and Strategies: reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process.



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Desired Results

Unit Description:

This unit is best used as a completer unit for the short story. It uses a simple story, “The Woman Everyone Liked”, to illustrate sophisticated learning around the traditional short story elements of setting, character, plot, and theme. Elements of style, as in storytelling technique, tone, narrative voice, pathos, symbolism, are also transparent. But the story is principally engaging as a heartfelt challenge to ideas of beauty and love, as these might be limited by prejudices in favour of culture, money or age.

Enduring Understandings / Learning:

Students will learn that beauty, while “real,” is complex, subject to the pressures of many forces: culture, family, false appearances, wealth, personal desire, self-esteem. They will learn that their own individual perspective counts but that others have something to say as well, including the aged. They will see that appearances are deceiving, that thought gives some advantage to feeling, and that beauty is deep. They will also learn that the stories of “others” are beautiful, precisely because they add value to their own.

Assessment Tasks

Performance Tasks and Other Evidence That Will Demonstrate the Knowledge and Skills Acquired:

The teacher will continuously observe the in-class engagement of students with the unit concept and materials, as evidenced, for example, by animation of discussion and task assiduity. Specific task achievements include:

- 1) Completion of the Beauty Quiz at the beginning of Lesson 1.
- 2) Group work questions in Lesson 2, different for each group, reviewing short story elements as applicable to the story.
- 3) Group work questions and activities in Lesson 4, different for each group, related to the story's themes; including assignment of a short written response task for follow-up in final lesson.
- 4) Presentations of group results, with attendant interaction.
- 5) Assignment of culminating activity – extended writing response to elucidate learning.



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Assessment Criteria:

These include:

- 1) Evidence of engagement with tasks, including informal observation by teacher
- 2) Timely completion of tasks
- 3) Conformity of group work answers with previous learning
- 4) Quality of presentation of group and written or other work
- 5) Quality of content of written or other work
- 6) Comparative evaluation based on rubrics for composition and writing

Unit Planning Notes

Prior Learning Necessary:

It is advantageous if students have already had instruction and practice in identifying the basic elements of a short story, as setting, plot, character, theme, including the idea of a surprise ending. This will permit focus on a greater development of the story's interesting themes and also on its unique structure and style. Previous contact with literature showing themes of society, change, courage, wisdom, or love would be beneficial.

Preparation Notes:

The student's own short story notes from previous work should be sufficient. The teacher may insert other preparation for this unit as appropriate. Otherwise, the unit is self-generating.

Learning Plan

Lesson 1

1. Warm up the topic for this unit using the board prompt, "Beauty is only skin deep." See Teacher's Notes – Appendix A.
2. Administer the Beauty Quiz – Appendix B-1. Prior to collecting, solicit answers given for selected questions. Although none is right or wrong, the tally will yield a "Skin Deep" score for each student. Collect the quiz.
3. Hand out the short story vocabulary sheet – Appendix C. Review only the culture-specific words as a preparation for the story's "exotic" island setting. The list of standard English words can be referenced by the students as the story is being read.



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4. Read the story, "The Woman Everyone Liked" – Appendix D. It is important that the story is read out loud by a single "storyteller." That should be you, the teacher.
5. In whatever time remains, allow discussion. You might prompt students by asking them to consider how the outer or shell story is related to the inner or core story. Do not provide answers. Listen and guide.
6. Advise that the quiz will be returned the next lesson and the results discussed.

Lesson 2

1. Warm up the class by showing in the board prompt the classroom's Skin-Deep score based on the results from the quiz. See Teacher's Notes – Appendix A.
2. Return the quiz. Ask one or two students to volunteer how they answered on selected items. Explain the scoring (given in Appendix B-2). Note: The scoring is non-judgmental.
3. Introduce Group Task 1. Students will work in groups of four or five on hand-outs specific to each group. See Appendix E. The purpose of the hand-outs is to allow previous learning to be matched to the unit story and to prepare for the learning in Lessons 3-5.
4. Actively facilitate the group task (to complete their individual group report sheet on setting, plot, character, narration, or theme). The groups should be pre-established to mix skills, learning styles, cultural background (if relevant to your class), and gender. The task provides for roles: secretary, reporter, artist, etc. *The artist will need to keep a take-home copy of the group report sheet.*
5. Allow time at the end to hear some of the results in a whole-class setting. Try to provide a key or hints to some of the thematic learning to come.
6. Collect the group report sheet for each group for review and return the following lesson.

Lesson 3

1. Warm up the class by showing in the board prompt the different names the groups chose for "Sarud's story." Allow brief discussion as a bridge to the group reports. Return the group report sheets.
2. Ask each Group Reporter to present their results. Report in the order: setting, plot, character, narration (voice and style), and theme. Each reporter should identify the roles of each group member; then read the brief definition of their topic and the question prompt before each answer. Other group members may support and interact with the reporter.
3. Facilitate the reports with a view to flexible time allowance (3-10 minutes). Probe lightly for stronger or more interesting answers where necessary but generally support the work of the group.
4. Collect the official group report sheet. This is the one the artist prepared. Give the artist an opportunity to explain his or her conception. All report sheets will be copied for use by the rest of



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the class at Lesson 5. The artist's copies will be posted.

5. Only if there is time (e.g., 20 minutes): Introduce Group Task 2. Students will once again work in groups of four or five on hand-outs specific to each group. See Appendix F.

Lesson 4

1. Warm up the class for Group Task 2 by showing in the board prompt the key words: class, race, gender, age, and ability. Probe lightly for responses to these words as they might relate to the story.
2. Hand out the poem sheet by Alys Skel. See Appendix G. Ask to which of the five topic ideas the first poem relates.
3. Introduce (or continue) Group Task 2. See Appendix F. The purpose of the hand-outs is to bridge learning in the story to the more generalized and sophisticated themes of class, race, gender, etc. Emphasize for Question 4 that the key word is "guess."
4. Actively facilitate the group task (to complete their group report sheet). The groups can be the same as before or re-mixed. Note that the role of "actor/character" in Group Task 1 has been replaced by a "critic" in Group Task 2. The critic has an oral role in the group at Question 5.
5. There will likely be ample time to hear some of the results before the end of the class. Probe the different groups for some of their responses. Be alert for interesting or interconnected themes.
6. Collect the group report sheet from the secretary (in exchange for a fresh original to complete the individual written response question). The artist will hand in his or her drawing next class.
7. If there is time, students can begin the written response question, due next class.

Lesson 5

1. Warm up the class for Lesson 5 by showing in the board prompt the False statement in each group's Question 4. Give the right answer for each. Return the group report sheets.
2. Ask each Group Reporter to present their results. Report in the order: class, race, gender, age, and ability. Each reporter should identify the roles of each group member; then read the brief definition of their topic and the question prompt before each answer up to Question 4. Other group members may support and interact with the reporter.
3. Facilitate the report for Question 4 by asking for one or two of the True statements the group thought were False. For Question 5, ask the group critic to identify the criticism and arguments he/she made. Ask the group artist to explain the drawing he/she made. If there is time, ask for volunteers from each group to say what they chose to write about for Question 6.
4. Collect the artist's drawings. Collect the answers to Question 6.



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5. Hand out to each student copies of all the group report sheets as a resource package for the Culminating Assignment. Hand out a copy of the Author's Statement. See Appendix H. Hand out the Culminating Assignment. See Appendix I.

Attachments

- Appendix A – Teacher's Notes
- Appendix B – The Beauty Quiz, with Answer Key
- Appendix C – Vocabulary Guide
- Appendix D – The Woman Everyone Liked (Reprinted with the permission of the author.)
- Appendix E – Group Task 1 – Story Elements
- Appendix F – Group Task 2 – Equity
- Appendix G – Poems by Alys Skel (Reprinted with the permission of the author.)
- Appendix H – Author's Statement
- Appendix I – Culminating Assignment
- Appendix J – Proclamation of Education Rights for Teens

Other Possible Course Applications

ENG2D – The questions are still appropriate, as they are challenging at ENG2P.

Group Task 2 and related materials may be very useful in some courses under Contemporary Studies/Family Studies, e.g., Individual and Family Living, The Fashion Industry, Individuals & Families in a Diverse Society.