LESSON PLAN by Megan Stephens

Lesson: Teamwork Lesson 1: Identifying Metaphors and Similes

Length: 50 minutes  Age or Grade Intended: 7th grade English

Academic Standards

7.1.1 Identify and understand idioms and comparisons — such as analogies, metaphors, and similes — in prose and poetry.
• Idioms: expressions that cannot be understood just by knowing the meanings of the words in the expression, such as to be an old hand at something or to get one’s feet wet
• Analogies: comparisons of the similar aspects of two different things
• Metaphors: implied comparisons, such as The stars were brilliant diamonds in the night sky.
• Similes: comparisons that use “like” or “as,” such as The stars were like a million diamonds in the sky.

Performance Objectives:

Given a worksheet, the students will identify examples metaphors and similes given instructions and definitions of the terms with 80% accuracy.

Assessment:

I will assess the students individually as they work in their groups for participation points. I will also assess the worksheets they turn in as a group. 80% correct answers will receive full points and less than 80% will be docked accordingly.

Advanced Preparation by the Teacher:

- Have dry erase boards and markers ready for each of the teams
- Have Youtube video ready (Only the first few minutes of the clip is necessary).
- Have the listed songs ready to play for the class (on computer/smart board). Some will only be clips, so know which parts of the song to play.
- Create a worksheet with metaphors and similes for the class.
- Be prepared to answer all questions.
Procedure:

**Introduction:**

We have been working on aspects of teamwork throughout the school in all of your classes. Today we are going to get into teams and work together to identify Similes and Metaphors. These can be difficult to figure out, that is why we are working in our teams today. First, I am going to show you a video clip that talks about similes and metaphors.

[http://www.youtube.com/watch?v=6QbV81Iq0I&feature=related](http://www.youtube.com/watch?v=6QbV81Iq0I&feature=related)

Who knows what a Simile is? (Bloom’s: Knowledge)

Who knows what a Metaphor is? (Bloom’s: Knowledge)

Can someone distinguish a simile from a metaphor? (Bloom’s: Comprehension)

How do these enhance imagery in writing? (Bloom’s: Application)

**Step-by-Step:**

1. First, we are going to get into our teams. Here is a dry erase board and marker. In your teams, you will listen to each of the song clips and identify whether there are any similes and/or metaphors in the songs (Gardner: Interpersonal). Write one line of the song containing a simile or metaphor on your dry erase boards and hold it up as soon as it is written. The first team to hold up a correctly used simile or metaphor in the song will receive 200 points, and the remaining teams that answer correctly will receive 100 points. The scores will be written on the chalk board. I will be scorekeeper unless one of you wants to (Gardner’s: Intrapersonal). You should assign one person in team to write on the board (Gardner: Verbal/Linguistic).

2. Okay, here we go. Remember, you are working in your teams so that you can work together and use the best of your strengths to complete this activity. For our English class, this means that we will help one another to understand the writing techniques we are studying. This is a fun activity, but I expect you all to include everyone and keep your volume levels on low.

3. Here is the goal for this activity (write on chalkboard) Help one another understand how to identify similes and metaphors in music so that each of you will be able to identify them in writing.

4. (Play each of the eleven song clips and record the groups scores on the chalk board) (25 minutes)

   Song clips:

   Britney Spears: “Like a Circus”

   Rascal Flatts: “Life is a Highway”

   Miley Cyrus: “The Climb”
Katy Perry: “Hot and Cold”
Katy Perry: “Firework”
Nelly Furtado: “I’m Like a Bird”
Taylor Swift: “Love Story”
Bon Jovi: “Bad Medicine”
Selena Gomez: “Naturally”
Click Five: “Just the Girl”
Weezer: “Say it Aint So”

5. You all did a great job with this activity. Does anyone have any questions?
6. Now we are going to go back to our seats so we can complete a worksheet. This worksheet has ten examples of imagery and symbolism using *similes* and *metaphors* in poetry. You will complete this worksheet on your own, and you should have plenty of time to finish it before the end of class. If you do not, it will need to be done as homework. If you finish early, you can read your library book. There should be no talking. If you have questions, come and ask me.
7. (Walk around the room making sure everyone is on task, making sure the students understand the assignment and answer all questions)
   (20 minutes)

**Closure:**

You all did a great job today (hopefully 😊). Make sure you hand in your similes/metaphors worksheet. If you did not complete it, it needs to be turned in at the beginning of class tomorrow. We will continue looking at figurative language, so make sure you understand what we talked about today, since we will be building on this later. If you have any questions about this, you can come to me or ask someone in your team to help you with the concepts.

(5 minutes)

**Adaptations/Enrichment:**

This is really a great lesson for students with learning disabilities in general, because they will have the opportunity to learn from their classmates in their teams. I will assign the teams beforehand and place students with disabilities in a team with other more proficient students who can help them. There are many opportunities for the students to identify the similes and metaphors because I will be playing eleven songs. On the worksheet, I may take out some of the examples so that students with disabilities can better concentrate without feeling overwhelmed. As long as the students can distinguish similes and metaphors in a few examples that I can assess they will be a similar level than the rest of the class.

**Self-Reflection:**
Did the students work well in their teams? Were there any problems among team members? Did they help each other understand the concepts? Was everyone able to do the worksheet I asked them to do? Were all students with disabilities able to do this assignment? How did I do as far as time restraints? Does this seem helpful to all of the students? Do the students seem to understand metaphors and similes or do I need to cover this again?
Part 1: Identify whether the sentence is simile or a metaphor.

1. Her hair was golden silk streaming in the afternoon breeze.

2. The algebra question x+16=30 is a sharp object jiggling around in my brain.

3. Jordan walked like an elephant on parade.

4. Jan’s broken nose swelled up like a big red balloon.

5. Tim was as tall as Mount Everest.

6. Carrying my book bag was like dragging around a bag of boulders.

7. Jordan’s reply was burning hot and crispy.

8. Michael is the lion king of his class.

9. She danced like she was trying to stomp on rabid squirrels.

10. John is the Tiger Woods of his golf team.
Part 2: Read the following poem by William Woodsworth. Identify one simile and one metaphor from the poem. Write out what these compare. Example: "Death lies upon her like an untimely frost." (Shakespeare, Romeo and Juliet.). This line compares death to frost

I WANDERED LONELY AS A CLOUD

I WANDERED lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could never be gray,
In such a jocund company:
I gazed--and gazed--but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

William Wordsworth

Part 3: Create two sentences of your own. Write one simile and one metaphor.

Simile:

Metaphor:
Answers:

Part 1: Bloom’s: Knowledge

1. Metaphor
2. Metaphor
3. Simile
4. Simile
5. Metaphor
6. Simile
7. Metaphor
8. Metaphor
9. Simile
10. Metaphor

Part 2: Bloom’s Comprehension

Simile: Lonely as clouds. Continuous as the stars.

Metaphor: Daffodils dancing. Stars twinkle, stretch, toss their heads, dance
Waves dance.

Part 3: Bloom’s: Synthesis

Answer’s Vary.
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Lesson: Teamwork Lesson 2: Idioms

Length: 50 minutes  Age or Grade Intended: 7th grade English

Academic Standard:

7.1.1 Identify and understand idioms and comparisons — such as analogies, metaphors, and similes — in prose and poetry.

• Idioms: expressions that cannot be understood just by knowing the meanings of the words in the expression, such as *to be an old hand at something* or *to get one’s feet wet*

• Analogies: comparisons of the similar aspects of two different things

• Metaphors: implied comparisons, such as *The stars were brilliant diamonds in the night sky.*

• Similes: comparisons that use “like” or “as,” such as *The stars were like a million diamonds in the sky.*

Performance Objective:

After reading the children’s story *More Parts* by Tedd Arnold, the students will list ten idioms from their own memories in their teams with 100 % accuracy.

Assessment:

I will assess the students by giving them a completion grade for coming up with at least five idioms in their teams using an assessment tool. I will also grade their drawings of one of the idioms. They will get participation points for working well in their teams, which I will observe during class.

Advanced Preparation by the Teacher:

- Have the children’s story *More Parts* by Tedd Arnold ready to read to the class.

- Have materials ready and accessible to students

  * Poster paper or construction paper, colored pencils, crayons, markers

- Create an assessment tool for idioms assignment

Procedure:

Introduction: (5 minutes)
Hello! Yesterday we began talking about figurative language. We looked at similes and metaphors in poetry. If you have a worksheet to turn in, I will collect it. Now, to begin

Who can tell me what a simile is? (Bloom’s: Knowledge)

Who can give an example of a simile? (Bloom’s: Comprehension)

Who can tell me what a metaphor is? (Bloom’s: Knowledge)

Who can give an example of a metaphor? (Bloom’s: Comprehension)

I want to ask you a couple of questions before we start our lesson today. You can raise your hands.

Who likes to ride shotgun in the car?

Who is feeling under the weather today?

Who is about to go to lunch and pig out? (Or who went to lunch today and pigged out.)

Now, who can tell me what these expressions mean? (Bloom’s: Comprehension)

To tie the knot

To pull someone’s leg

To hit the books

Step-by-Step:

1. We are talking about idioms. Idioms are phrases in which the meaning is something different than the words in the expression. You cannot understand an idiom unless you are familiar with it. Sometimes idioms include similes, like sick as a dog, and metaphors, like my nose is running. Idioms are part of a particular culture. They are shared among a particular group of people. When learning another language, you have to learn specific phrases like idioms or you will not understand when one is mentioned. (5 minutes)

   [If there is someone in the class whose first language is not English, discuss this as a class and ask him/her to share an experience where they have come across an idiom and had trouble understanding this]

2. We are going to read a story together called More Parts by Tedd Arnold. This story is funny because it talks about a boy who has the strangest of things happen to him one day. Actually, every event is a commonly known idiom.

3. [Read the story out loud, show the class the illustrations.] (10 minutes)

   Gardner’s: Verbal/Linguistic, Visual/Spatial

4. Now you are going to work in our teams to highlight our school theme of teamwork. You will come up with at least five idioms you have heard in your life. They can be ones that you say or ones you have heard from someone else (like parents, grandparents, etc). Remember the important aspects of teamwork, including working together to come up
with examples, including everyone’s examples, and answering questions you have in your teams to clarify important concepts.

5. Write down your idioms on a piece of paper. When you are finished I want one person from each team to come up and write their idioms on the chalkboard. If there are repeats, put a tally mark next to the idiom that is the same as one you came up with in your teams. You have 15 minutes. (15 minutes)

   Gardner’s: Interpersonal/Kinesthetic

6. Here is our class list of idioms. You will all choose one of the idioms from our list and illustrate it, like in the book More Parts. I want you to draw the idiom in its literal sense. Being able to illustrate an idea is an important skill to learn. If you need help thinking of a creative way to illustrate an idiom, you may want to ask someone in your team. This is a skill building activity that involves being creative. You may stay in your teams to talk about your illustrations, but each person needs to turn in their own drawing.

7. There are materials in the station here for your drawings. When we are finished, I will post these on the bulletin board. (15 minutes)

   Gardner’s: Visual/Spatial

Closure:

These are great drawings. We are learning the ins and outs of figurative language. Now we know what similes, metaphors, and idioms are. Tomorrow we are going to talk about blank, all leading up to blank, where you will blank on blank. Have a great day 😊

Self-reflection:

Did the students work well in their teams? Were the teams able to come up with at least five idioms? Was the story, the team work, and the drawing enough to get each student to fully understand what idioms are? Do they seem to be able to connect all of this to figurative language?

Adaptations/Enrichment:

For students with ADHD, this lesson should engage them enough to keep their focus. During the reading of the children’s book, the illustrations should help them to be able to follow along with the rest of the class, especially if they are more visual learners. They will also have the chance to bounce ideas off of their peers in their teams, which should keep them focused on the task. They will also be able to use their artistic abilities to draw their own idiom during this lesson, which is very hands-on. They will have the chance to get out of their seats a few times during this 50 minute period to get supplies, move to be with their team members, and post their drawings on the board. This should keep them from feeling trapped in the classroom.
From *More Parts*

I’ve lost my head
I keep changing my mind
I want all eyes on me
My ears are burning
My nose is running
I’m tongue tied
Don’t give me any of your lip
I have a frog in my throat
I snag my heart out
My stomach is growling
Please lend me a hand
It costs an arm and a leg
I put my foot in my mouth
Assessment Tool: Idioms

Team: 1 point possible

<table>
<thead>
<tr>
<th>Idiom #1</th>
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<tr>
<td>Idiom #2</td>
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<td>Idiom #3</td>
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<td>Idiom #4</td>
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<td>Idiom #5</td>
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Total: 

Comments:
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Lesson: Teamwork Lesson 3: Imagery in The Celebrated Jumping Frog of Calaveras County

Length: 50 minutes    Age or Grade Intended: 7th grade English

Academic Standard:

7.3.7 Explain the effects of common literary devices, such as symbolism, imagery, or metaphor, in a variety of fictional texts.

• Symbolism: the use of an object to represent something else; for example, a dove might symbolize peace.
• Imagery: the use of language to create vivid pictures in the reader’s mind.
• Metaphor: an implied comparison in which a word or phrase is used in place of another, such as He was drowning in money.

Performance Objective:

Given a reading of The Celebrated Jumping Frog of Calaveras County, the students will work in their teams to answer questions relating to imagery and share in class discussion as observed by the teacher.

Assessment:

I will assess the students based off of their work in their teams. They will receive participation points for contributing to discussions in their teams and as a class.

Advanced Preparation by the Teacher:

- Have enough printed readings of The Celebrated Jumping Frog of Calaveras County for all students
- Know examples of figurative language and imagery in the story
- Write journal and discussion questions on the board
- Have the image of the Civil War battle on the Smart Board or overhead
- Create a class list of student names, and have it available to give a check next to the student’s name when they participate in the discussion

Procedure:
Introduction:

We have been learning about figurative language. Authors use figurative language to create a picture in the reader’s mind. Using images makes writing more clear and relatable. Who can tell me what imagery is in writing? (Bloom’s: Knowledge) Who can come up with a sentence using imagery? (Bloom’s: Application)

Here is an image from the American Civil War as you are discussing in your Social Studies class. I would like for you to journal using what you know of the Civil War. I want you to envision yourselves as one of the soldiers in this picture. It can be any of them: the man standing on the hill with the flag or someone looking up at him. Pretend you are describing this scene to a friend or loved one back home. Write this journal as a letter, but describe the scene using figurative language and imagery. (10 minutes)

Gardner: Verbal/Linguistic, Intrapersonal
Step-by-step:

1. Today we are going to read The Celebrated Jumping Frog of Calaveras County. This is a work by Mark Twain written in 1865, which is in the last year of the Civil War. You will read this in your teams out loud. I recommend that you read paragraph by paragraph through the text, taking turns with the reading. However, you can read however you want, as long as it gets read. Gardner’s: Verbal/Linguistic

2. [Have the students read] (15 minutes)

3. Now I want you to discuss these questions among your teams. The questions are on the board. At least one person should write your responses down, and you can choose someone (or multiple students) to be the speaker when we discuss this in class. (15 minutes)
   a. Questions:

   How does Mark Twain use imagery to help tell his story?

   What examples of imagery can you find in The Celebrated Jumping Frog of Calaveras County?

   Gardner: Interpersonal, Existential

4. What did you discuss in your groups? (Go around to each group and listen to their responses) (5 minutes)

Closure:

I will collect what you have written down. You did well working in your teams today. I am glad to see you working together to achieve goals in this classroom. Tomorrow we will begin an essay assignment. Have a good day 😊 (5 minutes)

Self-reflection:

Did the students seem to know enough about the Civil War to describe the image in their journals? Did the students work well in their teams? Were they able to use higher level thinking skills to answer the questions? Did they all seem to comprehend the reading?

Adaptations:

The student with learning disabilities could benefit from this lesson because it does not involve sitting and writing, which is shown to be generally good for these students. The student with learning disabilities in the team would not write down the responses, but instead would verbally contribute to the discussion. These students also tend to work better in small groups, so the team environment should help them learn. If they had difficulty following along with the reading, I could give them extended time to read and ask them questions one-on-one later. They also would not have to read out loud in the teams if they struggled with reading.
Mr. A. Ward,

Dear Sir: -- Well, I called on good-natured, garrulous old Simon Wheeler, and inquired after your friend, Leonidas W. Smiley, as you requested me to do, and I hereunto append the result. If you can get any information out of it you are cordially welcome to it. I have a lurking suspicion that your Leonidas W. Smiley is a myth -- that you never knew such a personage, and that you only conjectured that if I asked old Wheeler about him it would remind him of his infamous Jim Smiley, and he would go to work and bore me nearly to death with some infernal reminiscence of him as long and tedious as it should be useless to me. If that was your design, Mr. Ward, it will gratify you to know that it succeeded.

I found Simon Wheeler dozing comfortably by the bar-room stove of the old, dilapidated tavern in the ancient mining camp of Boomerang, and I noticed that he was fat and bald-headed, and had an expression of winning gentleness and simplicity upon his tranquil countenance. He roused up and gave me good-day. I told him a friend of mine had commissioned me to make some inquiries about a cherished companion of his boyhood named Leonidas W. Smiley -- Rev. Leonidas W. Smiley -- a young minister of the Gospel, who he had heard was at one time a resident of this village of Boomerang. I added that if Mr. Wheeler could tell me any thing about this Rev. Leonidas W. Smiley, I would feel under many obligations to him.

Simon Wheeler backed me into a corner and blockaded me there with his chair -- and then sat me down and reeled off the monotonous narrative which follows this paragraph. He never smiled, he never frowned, he never changed his voice from the gentle-flowing key to which he tuned the initial sentence, he never betrayed the slightest suspicion of enthusiasm -- but all through the interminable narrative there ran a vein of impressive earnestness and sincerity, which showed me plainly that, so far from his imagining that there was anything ridiculous or funny about his story, he regarded it as a really important matter, and admired its two heroes as men of transcendent genius in finesse. To me, the spectacle of a man drifting serenely along through such a queer yarn without ever smiling was exquisitely absurd. As I said before, I asked him to tell me what he knew of Rev. Leonidas W. Smiley, and he replied as follows. I let him go on in his own way, and never interrupted him once:

There was a feller here once by the name of Jim Smiley, in the winter of '49 -- or maybe it was the spring of '50 -- I don't recollect exactly, somehow, though what makes me think it was one or the other is because I remember the big flume wasn't finished when he first came to the camp; but any way, he was the curiosest man about always betting on any thing that turned up you ever see, if he could get any body to bet on the other side, and if he couldn't he'd change sides -- any way that suited the other man would suit him -- any way just so's he got a bet, he was satisfied. But still, he was lucky -- uncommon lucky; he most always come out winner. He was always ready and laying for a chance; there couldn't be no solitry thing mentioned but that feller'd offer to bet on it -- and take any side you please, as I was just telling you. If there was a horse-race, you'd find him flush, or you'd find him busted at the end of it; if there was a dog-fight, he'd bet on it; if there was a cat-fight, he'd bet on it; if there was a chicken-fight, he'd bet on it; why, if there was two birds setting on a fence, he would bet you which one would fly first -- or if there was a camp-meeting, he would be there reglar, to bet on
Parson Walker, which he judged to be the best exhorter about here, and so he was, too, and a good man. If he even seen a straddle-bug start to go any wheres, he would bet you how long it would take him to get wherever he was going to, and if you took him up, he would foller that straddle-bug to Mexico but what he would find out where he was bound for and how long he was on the road. Lots of the boys here has seen that Smiley, and can tell you about him. Why, it never made no difference to him -- he would bet on anything -- the dangdest feller. Parson Walker's wife laid very sick, once, for a good while, and it seemed as if they warn't going to save her; but one morning he come in, and Smiley asked him how she was, and he said she was considerable better -- thank the Lord for his inf'nit mercy -- and coming on so smart that, with the blessing of Providence, she'd get well yet -- and Smiley, before he thought, says, "Well, I'll resk two-and-a-half that she don't, anyway."

Thish-yer Smiley had a mare -- the boys called her the fifteen-minute nag, but that was only in fun, you know, because, of course, she was faster than that -- and he used to win money on that horse, for all she was so slow and always had the asthma, or the distemper, or the consumption, or something of that kind. They used to give her two or three hundred yards' start, and then pass her under way; but always at the fag-end of the race she'd get excited and desperate-like, and come cavorting and straddling up, and scattering her legs around limber, sometimes in the air, and sometimes out to one side amongst the fences, and kicking up m-o-r-e dust, and raising m-o-r-e racket with her coughing and sneezing and blowing her nose -- and always fetch up at the stand just about a neck ahead, as near as you could cipher it down.

And he had a little small bull pup, that to look at him you'd think he warn't worth a cent, but to set around and look ornery, and lay for a chance to steal something. But as soon as money was up on him, he was a different dog -- his underjaw'd begin to stick out like the fo'castle of a steamboat, and his teeth would uncover, and shine savage like the furnaces. And a dog might tackle him, and bully-rag him, and bite him, and throw him over his shoulder two or three times, and Andrew Jackson -- which was the name of the pup -- Andrew Jackson would never let on but what he was satisfied, and hadn't expected nothing else -- and the bets being doubled and doubled on the other side all the time, till the money was all up -- and then all of a sudden he would grab that other dog jest by the j'int of his hind leg and freeze to it -- not chaw, you understand, but only jest grip and hang on till they thronged up the sponge, if it was a year. Smiley always come out winner on that pup, till he harnessed a dog once that didn't have no hind legs, because they'd been sawed off in a circular saw, and when the thing had gone along far enough, and the money was all up, and he come to make a snatch for his pet holt, he saw in a minute how he'd been imposed on, and how the other dog had him in the door, so to speak, and he 'peared surprised, and then he looked sorter discouraged-like, and didn't try no more to win the fight, and so he got shucked out bad. He give Smiley a look, as much as to say his heart was broke, and it was his fault, for putting up a dog that hadn't no hind legs for him to take holt of, which was his main dependence in a fight, and then he limped off a piece and laid down and died. It was a good pup, was that Andrew Jackson, and would have made a name for hisself if he'd lived, for the stuff was in him, and he had genius -- I know it, because he hadn't had no opportunities to speak of, and it don't stand to reason that a dog could make such a fight as he could under them circumstances, if he hadn't no talent. It always makes me feel sorry when I think of that last fight of his'n, and the way it turned out.

Well, thish-yer Smiley had rat-tarriers, and chicken cocks, and tom-cats, and all of them kind of things, till you couldn't rest, and you couldn't fetch nothing for him to bet on but he'd match you. He
ketch a frog one day, and took him home, and said he cal'klated to edercate him; and so he never
done nothing for three months but set in his back yard and learn that frog to jump. And you bet you he
*did* learn him, too. He'd give him a little hunch behind, and the next minute you'd see that frog
whirling in the air like a doughnut -- see him turn one summerset, or may be a couple, if he got a good
start, and come down flat-footed and all right, like a cat. He got him up so in the matter of ketching
flies, and kept him in practice so constant, that he'd nail a fly every time as far as he could see him.
Smiley said all a frog wanted was education, and he could do most anything -- and I believe him.
Why, I've seen him set Dan'l Webster down here on this floor -- Dan'l Webster was the name of the
frog -- and sing out, "Flies, Dan'l, flies!" and quicker'n you could wink, he'd spring straight up, and
snake a fly off'n the counter there, and flop down on the floor again as solid as a gob of mud, and fall
to scratching the side of his head with his hind foot as indifferent as if he hadn't no idea he'd been
doin' any more'n any frog might do. You never see a frog so modest and straightfor'ard as he was, for
all he was so gifted. And when it come to fair-and-square jumping on a dead level, he could get over
more ground at one straddle than any animal of his breed you ever see. Jumping on a dead level was
his strong suit, you understand, and when it come to that, Smiley would ante up money on him as long
as he had a red. Smiley was monstrous proud of his frog, and well he might be, for fellers that had
traveled and ben everywheres, all said he laid over any frog that ever *they* see.

Well, Smiley kept the beast in a little lattice box, and he used to fetch him down town sometimes and
lay for a bet. One day a feller -- a stranger in the camp, he was -- come across him with his box, and
says:

"What might it be that you've got in the box?"

And Smiley says, sorter indifferent like, "It might be a parrot, or it might be a canary, may be, but it
ain't -- it's only just a frog."

And the feller took it, and looked at it careful, and turned it round this way and that, and says, "H'm --
so 'tis. Well, what's *he* good for?"

"Well," Smiley says, easy and careless, "He's good enough for *one* thing, I should judge -- he can out-
jump ary frog in Calaveras county."

The feller took the box again, and took another long, particular look, and give it back to Smiley, and
says, very deliberate, "Well -- I don't see no p'ints about that frog that's any better'n any other frog."

"Maybe you don't," Smiley says. "Maybe you understand frogs, and maybe you don't understand 'em;
maybe you've had experience, and maybe you ain't only a amature, as it were. Anyways, I've got *my*
opinion, and I'll resk forty dollars that he can outjump ary frog in Calaveras county."

And the feller studied a minute, and then says, kinder sad, like, "Well, I'm only a stranger here, and I
ain't got no frog -- but if I had a frog, I'd bet you."

And then Smiley says, "That's all right -- that's all right -- if you'll hold my box a minute, I'll go and
get you a frog." And so the feller took the box, and put up his forty dollars along with Smiley's, and
set down to wait.
So he set there a good while thinking and thinking to hisself, and then he got the frog out and prized his mouth open and took a tea-spoon and filled him full of quail shot -- filled him pretty near up to his chin -- and set him on the floor. Smiley he went to the swamp and slopped around in the mud for a long time, and finally he ketchd a frog, and fetched him in, and give him to this feller, and says:

"Now if you're ready, set him alongside of Dan'l, with his fore-paws just even with Dan'l's, and I'll give the word." Then he says, "One -- two -- three -- jump!" and him and the feller touched up the frogs from behind, and the new frog hopped off, but Dan'l give a heave, and hysted up his shoulders -- so -- like a Frenchman, but it wasn't no use -- he couldn't budge; he was planted as solid as an anvil, and he couldn't no more stir than if he was anchored out. Smiley was a good deal surprised, and he was disgusted too, but he didn't have no idea what the matter was, of course.

The feller took the money and started away; and when he was going out at the door, he sorter jerked his thumb over his shoulders -- this way -- at Dan'l, and says again, very deliberate, "Well, I don't see no p'ints about that frog that's any better'n any other frog."

Smiley he stood scratching his head and looking down at Dan'l a long time, and at last he says, "I do wonder what in the nation that frog throw'd off for -- I wonder if there ain't something the matter with him -- he 'pears to look mighty baggy, somehow" -- and he ketchd Dan'l by the nap of the neck, and lifted him up and says, "Why, blame my cats, if he don't weigh five pound!" -- and turned him upside down, and he belched out a double-handful of shot. And then he see how it was, and he was the maddest man -- he set the frog down and took out after that feller, but he never ketchd him. And----

[Here Simon Wheeler heard his name called from the front yard, and got up to go and see what was wanted.] And turning to me as he moved away, he said: "Just set where you are, stranger, and rest easy -- I an't going to be gone a second."

But, by your leave, I did not think that a continuation of the history of the enterprising vagabond Jim Smiley would be likely to afford me much information concerning the Rev. Leonidas W. Smiley, and so I started away.

At the door I met the sociable Wheeler returning, and he button-holed me and recommenced:

"Well, thish-yr Smiley had a yeller one-eyed cow that didn't have no tail, only jest a short stump like a bannanner, and ">

"O, curse Smiley and his afflicted cow!" I muttered, good-naturedly, and bidding the old gentleman good-day, I departed.
MANCHESTER COLLEGE
Department of Education

LESSON PLAN by Megan Stephens

Lesson: Teamwork Lesson 4: Creating Imagery

Length: 50 minutes    Age or Grade Intended: 7th grade English

Academic Standards:

7.4.1 Discuss ideas for writing, keep a list or notebook of ideas, and use graphic organizers to plan writing.

7.4.3 Support all statements and claims with anecdotes (first-person accounts), descriptions, facts and statistics, and specific examples.

Performance Objectives:

Given time to think individually, the students will generate ideas for a short essay by discussing with their teams and completing a graphic organizer for completion and participation.

Given a short essay assignment about teamwork, the students will support their writing with anecdotes and descriptions using figurative language displaying a stated number of similes, metaphors, and specific first person examples.

Assessment:

I will assess the students based off of their work in their teams for participation. They will also get a completion grade for their outline. The short essay (not due until day 5) will be graded based off of their descriptions with figurative language techniques.

Advanced Preparation by the Teacher:

- Create a graphic organizer
- Print sample teamwork writings
- Be prepared to explain concepts

Procedure:

Introduction: (10 minutes)

Here are some samples of writing about teamwork, our school’s theme. We are going to read through these together to start off the class today.
Who would like to read the first one? The second? (Gardner: Verbal/Linguistic)

So what do you think of these? What do you like or dislike about how the author writes about their experience in a team? (Bloom’s: Evaluation) Do you think they did a good job using descriptive language (imagery)? Why or why not? (Bloom’s: Evaluation) How could this be more descriptive? (Bloom’s: Synthesis) (Gardner: Intrapersonal)

Step-by-step:

1. Today you are going to write about a moment in your life where you were a part of a team. You are learning more and more about teamwork, so this should be easy for you. Think of a time where you worked cooperatively with other people to accomplish a goal. You will write reflecting on this time using descriptions and figurative language so that your audience feels your emotions.

2. This assignment will be relatively open-ended. You will all write a one or two page essay using imagery to reflect on our theme: teamwork. I want you to think of a time in your life where you accomplished a goal using teamwork. This could be on a sports team for a big win, a task you accomplished with a sibling or friend, or an instance where you accomplished something with total strangers.

3. These essays will include an introduction, a body, and a conclusion. I will be looking for figurative language in these pieces. I want everyone to include 2 similes, 2 metaphors, and try to use imagery when you can. I do not want these to be boring recollections; I want you to spruce them up using imagery. Try to place the audience in on the action. Think of creative ways that you can write so that the audience is engaged when they read.

4. (10 minutes) First, you will think individually about what you want to write about. Here is a graphic organizer to help you get started. (Gardner: Intrapersonal)

5. (10 minutes) Now I want you to get into your teams and talk about your writing. We will use this time for prewriting. You should write down your thoughts and other’s feedback on your graphic organizer. (Gardner: Interpersonal/Kinesthetic)

6. The remainder of the period will be spent writing. I will be walking around and helping anyone who needs more feedback or help with their writing. These are not due until tomorrow, and you will get more time to work then, but you all need to stay busy for the remainder of class. (Gardner: Verbal/Linguistic)

Closure:

Tomorrow we will be finishing these up and we will have a quiz toward the end of the period about the figurative language aspects we have been working on: similes, metaphors, idioms, and imagery. If you do not think you can have this assignment completed in thirty minutes tomorrow, you may want to take this home and work on it. Have a great day 😊
Adaptations:

This lesson should accommodate students with learning disabilities because the assignment is not thrown at the students, but instead it allows them time to brainstorm ideas. They get time individually and in groups to come up with thoughts and ideas for their short writing assignment. By doing this, the students with learning disabilities should not be overwhelmed. The directions are clearly stated, which is also good for learning disabled students. If there is a need, I could shorten the length for students who would be overwhelmed by it. The focus is on the first person narrative using 2 similes, 2 metaphors, and descriptions to illustrate an event, so as long as these students have this, the length is not as important.

Reflection:

Did the students understand the assignment? Did the examples seem to help them start thinking about teamwork? Do they understand how to use imagery in this assignment or do I need to emphasize this more tomorrow? Did the feedback from the teams seem useful to all students? Was the graphic organizer useful to the students? Am I giving enough time to complete the assignment?
“Glove, bat, cleats, sliding pad - do I have everything?” I ask as I go through my bag before stepping onto the bus. Yellow and green streamers outline the seats with each player’s name on the windows to indicate where to sit. At my seat I find a brown paper bag with my name filled with pieces of candy, a softball key chain and snacks to help motivate me for what could be the biggest game of my softball career.

An awkward silence falls over the team as the bus starts up with a loud roar and we head out. I notice that even Steph, our goofiest player, is quiet with a look of confidence yet concern on her face. Coach Weller stands to give us the usual focus speech but to my surprise her voice softens as she says, “Girls, all I want you to do tonight is enjoy the game, every moment of it.” We look at each other, confused.

“Coach is right,” says senior leader Lindsey. “Let’s have fun. It could be the last game we play together.”

Reality sets in: this could be the final time I do the splits to catch Emily’s third-base throws, or yell “Let’s go, Michelangelo” to Lindsey as she steps up to the plate. It hits me to take every good play, every at bat, and cherish it.

We finally arrive at the sports complex. Each team has one thing in common: we all won our regional tournament and, most importantly, we all crave that state championship. Excitement begins running through my body. The atmosphere is filled with eager anticipation. We make our way to the field that will decide whether we leave as champions or losers. The red dirt and different-sized infield remind me that we aren’t on home turf. One more part that is missing is our old Coach Mayberry; since he switched to baseball, our team hasn’t been the same. I turn and look at our crowd, and remember one thing that will always stay the same: the game of softball.

“C’mon, Lacey, let’s throw,” says my dependable throwing partner. We warm up, taking our throws and swings. There is concentration with each ball grounded and every pop fly caught. As we finish our warm-up, Coach is called in for the coin toss.

“Please let us be home, please,” I whisper.

“We’re home, girls,” Coach yells. “Prepare to take the field.” Already? This is it; my stomach is turning. We have our last team huddle and anxiety covers us. “Have fun and don’t leave anything on the field. Give it your all,” says Coach Weller. “Win on three, 1 ... 2 ... 3 ... Win!”

I am prepared to leave this field with the state championship. The game begins well with three outs in a row. We start the cheering and yelling. The crowd is huge. Our community has complete faith in us. In the first inning we score one run and, until the fifth inning, we hold our opponents scoreless. Then a batter hits a double to score runners from second and third. No big deal. We can get those runs back, I tell myself.

We’ve done this before.

The seventh inning comes much too quickly. The score still reads two to one. I begin to be concerned. The dugout is quiet. It is our last chance to score. I try to get the team motivated by starting a cheer. They follow but with uncertainty in their voices.

We are at the top of our batting order with four ahead of me.

“Good, our best batters are going to do this for us,” I say. My hands clench the fence, my knuckles turning white. Shantel strikes out. Then Channelle hits a hard grounder to shortstop.

“C’mon wheels, get there!” we scream.
“Out!” calls the umpire. There is still a chance. Stephanie steps up to the plate. First pitch is a strike. Motivational words are yelled from every direction. Second pitch is another strike. I close my eyes. Third pitch is a hit to third base. Stephanie sprints with all her heart.

“Run, run, faster,” we all cheer. She steps on the base but is half a second too late. My face goes blank. Did that just happen? Our state championship has been taken from us by a team we could have beat.

As we slap the other team’s hands, tears start to roll down my face. I can’t believe we didn’t accomplish what we set out to do. Then I remember what I wanted to do before I took the field: cherish each moment, and that I did. I walk off leaving only my sweat and markings in the dirt. We listen to Coach tell us how proud she is of us, but it isn’t enough for me. I wanted to win.

“Glove, bat, cleats, sliding pad?” I ask myself as I slowly walk out of the somber dugout.
The turn. For most, a simple midway point. For some, the wall is an advantage. For me it’s a flurry of emotion. The screams. For what? For whom? Am I swimming out of my mind and winning? Am I falling behind like during the morning heat? Are those cheers of support or sympathy? It doesn’t matter. Screaming does nothing. I do everything. Use the wall and finish your last 50 meters - redeem yourself for your failure this morning.

I was seeded fourth of 30 in the morning heat. I had two teammates seeded behind me, one of whom, Nicholas, was an old friend and rival. In the morning I had added two seconds, he had dropped three. So, I am seeded seventh in the finals and in the slow lane. He is seeded first and in the best lane, number four. He’s getting all the hype, and, of course, wants to win again. Since he won this morning and is a better swimmer, why shouldn’t he win? But maybe I’ll beat him.

The official calls us to the blocks and everyone performs a pre-swim ritual. Until this point, I was one of the few who didn’t do anything special before a race. But this time, I kneel before the pool, take some water into my hands and smell it before throwing it back. Then I ask for the strength of a warrior for just 100 meters. I am ready; 100 meters of breaststroke where I have to swim better than I think I can.

My dive is solid and I’m quick off the blocks. The pull-through is long and smooth. My coach’s words pop into my mind as I surface: “Swim it like a 50 and then let’s see what you have inside you.” I sprint to the 50-meter mark. To the turn. To the deciding point. It hurts so much; alright, James, let’s see what you have.

For some, the turn is an opportunity to take the shortest of glances at the competition. Forget that, not enough time. Got to keep pushing. My strokes are getting shorter. “I am become death,” the Hindu text says. Is it over? Did I try too hard ... stop. It’s almost over. Beat yourself up afterwards. Save your thoughts for later. The water is getting warmer; it’s the lactic acid. Get moving, James. Get your strokes longer; pull that water. Kick, stroke and glide. You’re almost there. The wall is getting close, the touch is near, don’t shorten your strokes. Finish what you started; justify the pain.

It was the largest scoreboard I had ever seen. A former Olympic complex, the USC pool was the most fantastic pool I had ever competed in. I loved every inch, from the old bulkheads to the blocks. It felt made for me. And that night, the night I swam my fateful 100 meter breaststroke, that scoreboard I loved displayed a first place next to the first lane. I did the unlikely. No, not unlikely, improbable. Impossible. Adrenaline was numbing me to the pain of what I had just done. The number 108.76 was seared into my memory.

It was the greatest moment of my life. It wasn’t the two second drop, or even the first place. Or even later when I found out it was the third fastest time in the country for my age group, it wasn’t that. It was the pain, the victory over myself and the odds. And most of all, the glory. The celebration and the hugs and the screams of teammates and the Olympic-style celebration of waving my cap. Until that point, I thought I was just another swimmer, better than most, but not spectacular. A hundred meters. Life can change in an instant; mine changed in 100 meters.
Name: ___________________________
MANCHESTER COLLEGE
Department of Education

LESSON PLAN by Megan Stephens

Lesson: Teamwork Lesson 5: Essay/Assessment

Length: 50 minutes  Age or Grade Intended: 7th grade English

Academic Standards:

7.5.1 Write biographical or autobiographical compositions that:
  - develop a standard plot line — including a beginning, conflict, rising action, climax, and denouement (resolution) — and point of view.
  - develop complex major and minor characters and a definite setting.
  - use a range of appropriate strategies, such as dialogue; suspense; and the naming of specific narrative action, including movement, gestures, and expressions.

Performance Objective:

Given an essay assignment, the students will write about a personal experience including figurative language and specific details as graded by the teacher using a rubric.

Given a culminating quiz, the students will identify and define figurative language with 80% accuracy

Assessment:

I will assess the student’s essays in terms of completion, use of details, and use of figurative language. I will use a rubric to grade them. The quiz over the terms will be graded for correct responses.

Advanced Preparation by the Teacher:

- Create a rubric for the essays
- Create a quiz
- Be available to help students finish their essays (answer questions, ask them questions about their writing)

Process:

Introduction:

How are the essays going? Does anyone want to explain what they are writing about? (Bloom’s: Knowledge) Are there any questions up front today regarding essays?

  Gardner’s: Intrapersonal, Verbal/Linguistic

Step-by-step:
1. Today you must finish your essays. Continue to work diligently on them. Here are some specifics that I want you to make sure to include (write on chalkboard):

*Have an engaging opening
*Try to include some dialogue
*Make sure to have specific details about the setting, plot, and characters
  *This should be accomplished by using figurative language

2. (Work on essays)
3. You may turn your essays into the box when you are finished and read your library book until we are ready to move one. (Gardner: Kinesthetic)
4. If you have time, you can have a peer look over your writing and give you some feedback
5. In the last ten minutes, we are going to have a quiz on the concepts we have been learning. Please put everything away while we take the quiz. When you are finished, you can place it in the box. It is to remain quiet until everyone is finished testing.

Closure:

You have all done well with this unit of figurative language. You have displayed teamwork well in the past few days, and you have done a great job of helping one another achieve your goals. Next week we will be reading poetry and beginning another unit. I will have your papers graded and back to you soon. Have a good day 😊

Self-reflection:

Did I allow enough time for the students to complete the essay? Was there enough time to complete the quiz? Do the students seem to have a grasp on figurative language? Did the culminating essay highlight their knowledge of figurative language? Did I highlight our theme of teamwork enough in this unit? Is the class ready to move on or do we need to spend more time on figurative language?

Adaptations:

For the student with mild mental retardation, I would adapt the essay assignment, shortening it as I feel is necessary for this individual student. If they are better with speaking than writing, I could have them tell me a story. I could then type it out and have them identify the information I ask them to highlight. Hopefully there are at least one simile and one metaphor. If not I could ask him/her where one can be inserted and have them come up with one. We can also add in some figurative language to the essay if the student is unable to. By going over the paper, and talking about the important concepts of the unit and how he/she can put these things into their writing, they should be at an acceptable level in the class.
Figurative Language Quiz

Name: ______________________________________

Answer the multiple choice questions by circling the correct response.

1. His room was a junk pile.
   a. Simile
   b. Metaphor
   c. Idiom

2. They are different as night and day.
   a. Simile
   b. Metaphor
   c. Idiom

3. They fought like cats and dogs.
   a. Simile
   b. Metaphor
   c. Idiom

4. America is a melting pot.
   a. Simile
   b. Metaphor
   c. Idiom

5. The discussion got out of hand.
   a. Simile
   b. Metaphor
   c. Idiom
Answers:
1. B.
2. A
3. A
4. B
5. C
<table>
<thead>
<tr>
<th>Essay Rubric</th>
<th>Name_____________________________</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flow of Essay</td>
<td>The essay does not flow and includes no details about the setting, plot, and characters</td>
</tr>
<tr>
<td></td>
<td>The essay has some flow, but there few if any details about the setting, plot, and characters</td>
</tr>
<tr>
<td></td>
<td>The essay has good flow and includes some details about the setting, plot, and characters</td>
</tr>
<tr>
<td></td>
<td>The essay has great flow, moving from one event to another using excellent details of the setting, plot, and characters</td>
</tr>
<tr>
<td>Similes</td>
<td>The essay includes no similes</td>
</tr>
<tr>
<td></td>
<td>The essay includes one simile</td>
</tr>
<tr>
<td></td>
<td>The essay includes two similes</td>
</tr>
<tr>
<td>Metaphors</td>
<td>The essay includes no metaphors</td>
</tr>
<tr>
<td></td>
<td>The essay includes one metaphor</td>
</tr>
<tr>
<td></td>
<td>The essay includes two metaphors</td>
</tr>
<tr>
<td>Imagery</td>
<td>The essay does not display any imagery</td>
</tr>
<tr>
<td></td>
<td>The essay has one example of imagery, but otherwise does not create a picture in the reader’s mind</td>
</tr>
<tr>
<td></td>
<td>The essay has a couple of examples of imagery</td>
</tr>
<tr>
<td></td>
<td>The essay uses imagery throughout to create a picture in the reader’s mind</td>
</tr>
<tr>
<td>Grammar/ Punctuation</td>
<td>The essay has more than 5 mistakes</td>
</tr>
<tr>
<td></td>
<td>The essay has 4 or 5 mistakes</td>
</tr>
<tr>
<td></td>
<td>The essay has 2 or 3 mistakes</td>
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<tr>
<td></td>
<td>The essay has one or no mistakes</td>
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