

Mission Pack: Self on the Stand

What is 'the self'?



GRADE



ENGLISH
LANGUAGE ARTS



WEEKS

Topics include: identity, personal narrative,
difference, coming of age



The first student clears her throat and begins with the words “Blanket of Bones.” She pauses. It is the title of her story, she informs the audience. In her reading she describes a visit to her brother’s grave where “scattered wet leaves sleep on the ground like a blanket of bones.” She finds a pebble beneath the leaves and decides to keep it for herself. She sits, and quietly, quickly the next student stands, and starts his story about Sundays spent feeding pigeons with his grandfather back in Ecuador. More stories are read. Eventually, the last story is told, and the audience breaks into into a loud, long applause.

About This Curriculum

At Quest schools, our curriculum and instruction is grounded in game-like learning. Game-like learning is a research-based theory of learning that draws from what we know games do best: drop players into inquiry-based complex problem spaces in which challenges are leveled to deliver just-in-time learning. Games also use data-driven feedback to help players understand how they are doing, what they need to work on, and where they need to go next. Lastly, games provide engaging contexts for students to build content knowledge along with 21st century skills, such as systems thinking, design thinking, communication, collaboration, creativity, and innovation.

Game-like learning frames the way we plan units. At the high school level, all learning units are organized into “discovery missions.” When a discovery mission is introduced, students are faced with an immediate “need to know” that engages them in solving a mission’s complex challenge. Sometimes these missions are organized around narratives; sometimes not. Students are also often given roles to play during missions, such as being designers, entrepreneurs, or journalists.

At the beginning, students don’t know how to solve the discovery mission’s complex challenge; they must solve a series of “problem sets” that help them build essential knowledge and skills needed to complete the discovery mission challenge. During problem sets, students use games and other project-based learning experiences to build their understanding of content and practice new skills. At Quest schools, teachers also creatively evaluate student learning through assessments that are technology-based, game-based, and/or have a connection to the real world.

This curriculum resource is designed to give you an idea of how Institute of Play and Quest teachers transform the learning of content and skills into game-like experiences that engage and excite students. Even though Quest teachers actively engage in the role of designer and innovator during curriculum development, it is important to note that Quest teachers use more well-known activities and assessments in addition to game-like experiences. This curriculum resource does not include those types of learning activities and assessments because we know that they can be found in other web-based resources or textbooks. Institute of Play designed this resource to share the unique approaches that Quest students experience and provide you with ideas and materials to bring game-like learning into your classroom.

Curriculum at Quest schools empowers students to become active problem-solvers and innovators in the 21st century. We design opportunities for students to build 21st century skills, such systems thinking, design thinking, and social-emotional skills. As systems thinkers, students identify parts and relationships within systems, discover patterns and feedback loops, and find possible leverage points for systemic change. As designers, students brainstorm, prototype, test, and iterate ideas and solutions to challenges. As community members and citizens, students work on listening, communicating, collaborating, leading, and mediating.

The sections of this resource include:

DISCOVERY MISSION SUMMARY

A summary of the narrative of the mission and the challenge(s) posed to students, as well as essential questions and enduring understandings for the content of the mission.

DISCOVERY MISSION OVERVIEW

A list of problem sets in the mission with the length and summary for each one.

FINAL ASSESSMENT OF DISCOVERY MISSION

A description of the final assessment that students complete at the end of the mission.

PROBLEM SET DETAILS

The collection of problem sets in the mission with more information about learning goals, game-like learning experiences, and other assessments used in each quest.

APPENDIX

Includes helpful resources, such as:

- Differentiation strategies
- Final assessment support materials and rubric
- Additional resources
- Lists of standards aligned to the discovery mission

TEACHER COLLABORATOR BIO



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Since collaboration and iteration are important to our work at Institute of Play, we want to hear your feedback about this resource and its impact on your teaching. To share your thoughts and ideas, please join our Google+ community by clicking on this link: [Institute of Play Google+ Community](#).

Discovery Mission Summary



A student helps another student create his digital collage about identity on an iPad.

This discovery mission explores various understandings of identity and the factors that impact its formation. To explore identity, students become aspiring authors and radio actors. Students are recruited by TeenInk, a real-life teen literary magazine and website, to help in their efforts to create a Discovering Identity series.

Through a video, they learn that TeenInk wants to publish a collection of personal narratives of real young people. They want true stories written from students' point of view that express their identity using descriptive language, imagery, symbolism, and dialogue. As part of the Discovering Identity series, TeenInk also asks students to develop podcasts that bring other people's identities, specifically literary characters' identities, to life.

Students read two novels, Sandra Cisneros' *The House on Mango Street* and Harper Lee's *To Kill a Mockingbird*, as well as a range of short stories and

poems that get at the question of what makes up one's identity. Students begin by examining themselves and their own identities and then move to examining the identities of others as expressed through literature.

Informed and inspired by their investigations, students write their own personal narratives and submit them to TeenInk to be possibly published online or in TeenInk magazine. They also perform and record dramatic monologues for a series of Discovering Identity podcasts and submit their finished podcasts to TeenInk. In addition, students share their work at a public exhibition attended by teachers, peers, family, friends, and invited guests, such as local publishers and authors.

Essential Questions

- How can another person's story be my story?
- To what extent do our differences define us?
- Whose needs are more important: individual or societal?

Enduring Understandings

- Our identity affects how we read and interpret texts.
- Reading another person's experience can change our identity.
- We are expected to think and act in ways that are predetermined by our society.
- Empathy is necessary for overcoming differences and the injustices associated with them
- The individual's story benefits the larger community.

This discovery mission's curriculum is designed to be culturally responsive and game-like. It encourages students to play to learn more about their identities and to develop a sense of self through language. It is rooted in the conviction that if you can build your own meaning around stories as you read and write them, you can learn a lot about yourself and the world and you can have fun!

- Eugene Noone, 9th grade teacher, Quest to Learn, New York, NY

Discovery Mission Overview

PROBLEM SET TITLE	LENGTH*	DESCRIPTION
The Real Me	2 weeks	Students are challenged to explore point of view as the first step in their study of identity. Students work to share their interests, important memories, and other aspects of their identities using storytelling and art as their means of communication, as they begin to read <i>The House on Mango Street</i> by Sandra Cisneros.
Tricks of the Trade	4 weeks	Students continue reading <i>The House on Mango Street</i> and explore how Cisneros uses descriptive language, imagery, symbolism, and dialogue to convey her characters' identities. Students are challenged to draft a personal narrative using "tricks of the trade" that will be published in print and possibly online by TeenInk.
Publish or Perish	2 weeks	Students gather peer and teacher feedback, revise, and refine their personal narratives. When students have completed their final drafts, each class's collection of personal narratives are sent to be published into print books using createspace or lulu .
Difference	2 weeks	Students start to explore difference, what creates difference, and how difference shapes identity by reading short stories and poems and studying photographs and other art objects. Students start reading <i>To Kill a Mockingbird</i> at the end of the problem set.
Empathy Project	4 weeks	Students are challenged to join the Empathy Project and create podcasts. As part of the Empathy Project, students first learn about empathy and analyze their empathy for characters from <i>To Kill a Mockingbird</i> . Next, students write and perform different characters' monologues, experiment with ways to increase empathy for their characters, gather peer feedback, and revise monologues. Then each class of students records their monologues to create Discovering Identity podcasts.
Submit and Share!	2 weeks	Students support their peers in preparing to share monologues at the public exhibition. In addition, students revisit and refine their identity collages and informational texts about identity from Problem Set #1 to share with the exhibition audience.

* Based on an assumption of 50-minute classes that meet 5 days a week.

Final Discovery Mission Assessment



The audience at the discovery mission's public exhibition listens to a student's monologue.

For the final assessment, students go through final rounds of revision and refinement of their podcasts created for TeenInk. Then they submit their personal narratives (previously revised and refined) and podcasts to TeenInk.

Students then begin to prepare for the public exhibition of their work. In each class, students perform their monologues and vote to choose one student who will perform his/her monologue at the public exhibition. During the next two weeks, in each class, students work in groups to help

the student performing the monologue to hone and practice his/her piece. In addition, students revisit their identity collages and written text from Problem Set #1 and refine these student work products to ready them to publicly share at the exhibition.

School and outside communities members, including local authors and publishers, are invited to the public exhibition. During the first part of the exhibition, each chosen student performs his/her monologue in front of the audience. The monologues are

recording on video and are later posted on the school's website. Then, after the performance, audience members learn more about identity by visiting different student tables, talking with students about their collages, audience members learn more about identity by visiting different student tables and talking with students about their collages and informational texts. Print copies of self-published collections of students' personal narratives are also available for purchase by the exhibition audience.

Problem Set Details

This section provides more detailed information about each problem set to help you develop and design your own version of this discovery mission for your students.

Within each problem set, we describe its game-like learning experiences and list the types of assessments produced by students as evidence of their learning.

Note that all games designed by Institute of Play are italicized.



Students play a round of Say, Hear, See with excerpts of *To Kill a Mockingbird*.

All assessments used at Quest schools evaluate not only subject matter knowledge and skills of students (aligned to national and state Standards), but also assess 21st century skills. These skills include collaboration, empathy, problem-solving, systems thinking and design thinking. Quest assessments range from embedded and formative (happening while students are learning to help teachers guide instruction) to traditional (quizzes/ tests) to performance-based (tasks similar to those in the real world) to self-assessments. We want to prepare

students to be successful in college, career, and life in the 21st century, and we believe students need support in building knowledge and skills beyond those measured on standardized tests.

Additionally, when Quest students play games to learn, there are numerous ways that teachers assess learning through game play. Some examples are:

- Circulate around the room to check for student understanding by observing student game choices, listening to student conversations, and asking questions to students.
- Ask students to create a strategy to help new players win the game.

- Ask students to change the game to help players learn different content and/or skills.
- Create game play scenarios and ask students about possible next game moves.

It is important to note that all of the resources **bolded in blue** in the rest of the document are active weblinks. Check out the example below:

Read our **Games and Learning Design Pack** for more information about using games in your classroom.

Problem Set 1: The Real Me



Students begin the discovery mission with a challenge—to use storytelling and art to express who they are as individuals. To support student use of storytelling in the mission, the teacher shares a story from his/her own life, and students listen to several other examples from *The Moth* podcast. [The Moth](#) is a non-profit centered on the art of storytelling.

Students then complete a personal survey about their backgrounds and interests. After analyzing their survey responses, students identify a personal story that helps to share who they are with others. They write their stories, and then in groups, share their stories, provide peer feedback and revise. Students then record and submit their stories to their class website for the teacher to review.

With sharing who they are through art as a next step, students revisit their personal survey data to help them create a collage, either digital or physical, that defines identity visually. As they work on their collages, they read a handful of non-fiction texts about identity (see side bar with examples). They then write their own informational text defining identity to accompany their collages.

Lastly, the teacher tells the students about TeenInk's request for their participation in efforts to create resources for a Discovering Identity series that includes personal narratives and possible other resources to be discussed at a later point. The teacher suggests that the class should begin reading *The House on Mango Street*

TOPICS & SKILLS COVERED

- Narrative writing
- Point of view
- Oral storytelling
- Definition of identity

EXAMPLES OF IDENTITY ARTICLES

[How our names shape our identity](#)

[Cultural identity](#)

[Two People, One Identity](#)

to explore identity and how authors convey characters' identity through their writing.

GAME-LIKE LEARNING EXPERIENCES	ASSESSMENT TYPE	DESCRIPTION
Who Am I?	Personal survey data and written response (analysis)	Students take a personal survey with questions asking about their backgrounds, interests, and significant events in their lives that shaped their identity. They analyze their responses and choose one significant event to use as the focus of their story. Students also listen to examples of stories about people's lives from The Moth website.
Mini-Moth	Oral story	Students draft a 3-5 minute oral story and, in small groups, share their stories, receive peer feedback, and make revisions. They then record their stories and upload them to the class website for the teacher to evaluate and provide feedback. Next, after refining their stories, they record stories one more time. Each classes' set of recordings is uploaded as a podcast to the school's website.
Identity Collage and Text	Digital or physical collage	Students create physical or digital (using Glogster or PowerPoint) collages with images that they believe convey their identities. They also write an accompanying description to their collages explaining the connection between their collages and identities.

Problem Set 2: Tricks of the Trade

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WEEKS

As students continue reading *The House on Mango Street*, they are challenged by TeenInk to explore point of view, descriptive language, imagery, symbolism, and dialogue used by the author, Sandra Cisneros, to give identities to her characters. Students examine each of these “tricks of the trade” individually throughout the novel. After exploring those writing techniques, TeenInk communicates that it is time for students to start writing their personal narratives. Each personal narrative must include 4 vignettes from students’ lives. Students revisit their stories from Problem Set #1 and decide whether they want to include the story as part of their personal narratives.

Their personal narratives must:

- Include 4 vignettes from their lives.
- Establish a clear point of view.
- Use descriptive language and well chosen details to enhance the narrative.
- Use imagery to convey a vivid picture of events and characters.
- Use dialogue to enhance an event, advance the narrative, and/or establish character traits.
- Use symbolism to express a feeling, idea, thought or emotion.
- By the end of the problem set, students produce the first drafts of their personal narratives using google docs.

TOPICS & SKILLS COVERED

- Analysis with textual evidence
- Central idea/theme of text
- Character identity
- Point of view
- Use of descriptive language
- Use of imagery
- Use of symbolism
- Writing dialogue
- Context clues
- Annotation

GAME-LIKE LEARNING EXPERIENCES	ASSESSMENT TYPE	DESCRIPTION
What Am I?	Card game	Students play What Am I?, a game designed by the 9th grade Quest ELA teacher, to help students use point of view and descriptive language. Students choose a card with an object on it, like a swingset, and narrate a story from the point of view of the object without saying the name of the object. Then, other students try to guess the object.
What Am I Revisited	Card game	Students play <i>What Am I Revisited</i> . In this version of the Institute of Play game, students add imagery to their stories from the point of view of objects.
Guess What I Am	Written (story)	Students choose an important object in their lives, such as a basketball, and write a story from the point of view of that object. The stories are shared on walls throughout the school as part of a school-wide contest to guess as many of the objects correctly as possible. All high school students can submit their guesses through a shared google form .
Socratic Smackdown	Discussion game	When students finish reading <i>The House on Mango Street</i> , they discuss important themes in the book by playing Socratic Smackdown , an Institute of Play game designed to help students learn how to discuss texts using text dependent questions. They then use textual evidence to make connections and ask thought-provoking questions about factors that impact identity.

Problem Set 3: Publish or Perish



At the beginning of this problem set, the teacher explains that TeenInk will only realistically publish one or two student personal narratives. Since it is important for all their voices to be heard, the teacher shares that they are going to self-publish collections of the personal narratives for each class. Then, during the public exhibition, at the end of the discovery mission, students will

sell their books to attendees. To make sure all personal narratives are ready to be published, students spend two weeks sharing their work in peer and teacher writing conferences and revising and refining their narratives. By the end of two weeks, students' personal narrative are sent away to be self-published.

TOPICS & SKILLS COVERED

- Narrative writing
- Point of view
- Use of descriptive language
- Use of imagery
- Use of symbolism
- Writing dialogue
- Constructive feedback

GAME-LIKE LEARNING EXPERIENCES	ASSESSMENT TYPE	DESCRIPTION
What Emotion Am I?	Card game	Students play What Emotion Am I?, another version of What Am I?. Students choose a card with an emotion on it, like "frustrated", and use descriptive language, imagery, and symbolism to help their peers guess the emotion.
Editor Round-Robin	Written (personal narrative draft)	In small groups, students peer review each other's personal narratives written in google docs. They write comments in each others' google docs and students revise their work based on peer feedback. Each student also receives feedback on their google doc from the teacher and has a one-on-one conference with the teacher about their writing.
Self-publish	Written (self-publishing instructions)	Students review two self-publishing companies, createspace and lulu . All classes give input about which company they want to use to publish their personal narratives. After the self-publishing company is chosen, each student writes up a set of instructions about how to self-publish to share with family and friends. Class collections of personal narratives are sent to be self-published.

Problem Set 4: Difference



Students begin this problem set by reading Alice Walker’s short story, “Flowers”. They are then challenged to describe the identity of the main character, Myop, and how she is similar to and different from them. The teacher explains that they are going to explore difference and identity. This problem set helps students start to explore differences, what creates differences,

how do differences impact identity, and how and why do people overcome differences. Students are challenged to create a portfolio of vignettes, writing from the point of view of people different from themselves, based on poems, photographs, and other art objects. Students then begin to read *To Kill a Mockingbird*, by Harper Lee.

TOPICS & SKILLS COVERED

- Central idea/theme of text
- Inferences
- Character

GAME-LIKE LEARNING EXPERIENCES	ASSESSMENT TYPE	DESCRIPTION
<i>Inference Game</i>	Card game	Students play <i>Inference Talk</i> , an Institute of Play game designed to help students practice making inferences about characters in a novel. In the game, students choose a card with a character name and a page number. Then they make statements about that character, based on a short paragraph of text, and the judge, who switches every round, must pick the statement which they believe to be most accurate, based on the piece of text for that round.
POV in ART	Written (3 vignettes)	Students are given two websites with different art themes: depression-era photographs taken by Dorothea Lange and art from the Civil Rights Movement . They also read two poems, such as “ The Road Not Taken ” by Robert Frost and “ Theme for English B ” by Langston Hughes. Students choose a combination of 3 subjects from poems and art pieces and write short vignettes about their identities. Students also have the option to choose other art objects or poems then provided by the teacher.
<i>Meaning of Pluh</i>	Card game	Students play <i>Meaning of Pluh</i> , an Institute of Play game designed to help students understand and use context clues as they read.
<i>Storyweavers</i>	Writing game	Students play <i>Storyweavers</i> , an Institute of Play game designed support students in understanding a story as a system by identifying each story element and recognizes how the elements influence one another. In groups, students choose an art piece from the websites used in POV in ART. They then brainstorm story ideas and create a story together about the subjects of the art.

Problem Set 5: Empathy Project

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WEEKS

At the beginning of this problem set, the teacher introduces students to the Empathy Project, a project specifically designed for this discovery mission. The Empathy Project challenges participants to identify empathy in writing and create empathy through writing to help readers better understand and relate to characters. After students engage in several activities to learn more about empathy and its use in literature, they analyze how Harper Lee makes readers empathize with characters in *To Kill a Mockingbird*.

Students then learn that TeenInk wants to start a new show called The

Mockingbird Monologues that feature monologues told by characters from *To Kill a Mockingbird*. Students first construct a rubric and design a visual to measure empathy felt towards all 35 characters in the book. After students map all characters on the Empathy Scale, they each choose one character, with the goal of trying to move that character up the scale, by writing short monologues for him or her.

In small groups, students perform their monologues and receive peer/teacher feedback. After revising their monologues, students perform them for the whole class. All monologues are recorded and posted on the school

TOPICS & SKILLS COVERED

- Central idea/theme of text
- Inferences
- Character
- Theme
- Conflict
- Mood and tone
- Explanatory writing
- Dramatic performance

website. The classes then vote on the best monologues from each class. Those students will perform their monologues during the public exhibition at the end of the mission.

GAME-LIKE LEARNING EXPERIENCES	ASSESSMENT TYPE	DESCRIPTION
What am I?	Card game	Students play What I am? again, but this time they intentionally emphasize tone and mood in their descriptions of objects.
Say, Hear, See	Card game	Students play <i>Say, Hear, See</i> , an Institute of Play game designed to understand how body language, facial expressions, and voice inflection can communicate emotion. Students use excerpts from <i>To Kill a Mockingbird</i> in the game with a focus on conveying tone and mood.
Socratic Smackdown	Discussion game	Students play Socratic Smackdown again. This time, students play the role of characters from the book and answer questions from characters' point of view. This game connects also to lessons of grammar and language, because oftentimes, characters don't speak in grammatically correct, and students later discuss how grammar and language can convey identity.
Mockingbird Monologues	Presentation	Students choose characters to move up the Empathy Scale. They research, write, and revise character monologues before performing them in front of the class. All performances are recorded and are made into podcasts for each class.
Improv Games	Performance game	Before performing their monologues, students play a series of improv games to support students in gaining confidence and building creativity.

Problem Set 6: Submit and Share!



For this problem set, students prepare for the submission of their personal narratives and monologues and the upcoming public exhibition. In each class, one group of students collects and organizes the classes' personal narratives and monologues to submit to TeenInk. This group of students also composes an email to TeenInk editors explaining the projects. All work is sent to TeenInk before the public exhibition.

Other groups of students focus on public exhibition preparation. One group of students help the student performing his/her monologue, voted the best in each class, to hone and practice his/her piece. Another group of students focuses on the self-published collections of student personal narratives that have arrived at the school by this point and organizes a plan for selling them at the upcoming

public exhibition. In addition, all students revisit their identity collages and informational text from Problem Set #1 and refine these student work products to ready them to publicly share at the exhibition.

School and outside communities members, including local authors and publishers, are invited to the public exhibition. During the first part of the exhibition, each chosen student performs his/her monologue in front of the audience. Then, after the performance, audience members learn more about identity by visiting different student tables and talking with students about their their collages and informational texts. Class collections of personal narratives are also available for purchase from the exhibition attendees.

TOPICS & SKILLS COVERED

- Narrative writing
- Dramatic performance
- Point of view
- Proofreading and editing skills
- Presentation skills

GAME-LIKE LEARNING EXPERIENCES	ASSESSMENT TYPE	DESCRIPTION
Words and Pictures	Written (peer review feedback)	Revisit collages and informational texts written in Problem Set #1. After gathering peer and teacher feedback on collages and texts, students revise both pieces of work in order to share them at the public exhibitions.
Public exhibition	Presentations	Some students perform their monologues in front of students, teachers, families, and other members of the community. Other students share their identity collages and informational texts and others market and sell the published collections of personal narratives.

Appendix

DIFFERENTIATION STRATEGIES

- Word wall of relevant terms
- Menu of options for student work
- Use film of *To Kill a Mockingbird* to support students in their reading and interpretation of text
- Audio-visual supports, like books on tape
- Graphic organizers
- Translations of text for ELL students

Assessment Supporting Materials

FOR MOCKINGBIRD MONOLOGUES

Part I: Choosing your Character

MOCKINGBIRD MONOLOGUES

Choose your character!

Jem Finch	Mayella Ewell	Mrs. Dubose	Dolphus Raymond
Atticus Finch	Burrus Ewell	Dill Harris	Link Deas
Aunt Alexandra	Miss Maudie	Rachel Haverford	Miss Caroline Fisher
Francis Hancock	Calpurnia	Judge Taylor	Reverend Sykes
Jack Finch	Zeebo	Heck Tate	Stephanie Crawford
Boo Radley	Tom Robinson	B.B. Underwood	Walter Cunningham, Jr.
Nathan Radley	Helen Robinson	Horace Gilmer	Walter Cunningham, Sr.
Bob Ewell	Jessie	Dr. Reynolds	Dick Avery

CURRENT EMPATHY RATING

Character's Full Name:

Character's Empathy Rating: / 10

Explanation - On the back of this paper, describe why you think your character has their current rating

PROJECTED EMPATHY RATING

Projected Final Empathy Rating: / 10

Projected Increase:

Part II: Character Information

BASIC IDENTITY INFORMATION

Age	Gender
Race	Marital Status
Home	Education
Family	
Other Information	

TRACKING TRAITS WITH QUOTED TEXTUAL EVIDENCE

TRAIT 1

Evidence and Explanation for Trait #1
(include page numbers)

Evidence and Explanation for Trait #1
(include page numbers)

TRAIT 2

Evidence and Explanation for Trait #2 (include page numbers)

Evidence and Explanation for Trait #2 (include page numbers)

Part III: Create

BRAINSTORM

Places my character would be...

Things my character would be doing...

Ex. for Atticus - Law Office

Ex. for Atticus - Reading the Maycomb Tribune

After getting feedback from a peer, circle the place and activity above that you will write for your character's monologue.

Below, record ways in which an author builds empathy for their readers.

EMPATHY STRATEGIES

- 1.
- 2.
- 3.
- 4.
- 5.

Part IV: Peer Feedback

After writing your monologue, you will perform for a small group of peers and get their feedback. Here is feedback form that your peers will fill out after your monologue reading.

PEER REVIEWER INFO

Your Name:

Your Class:

Date:

Faithfulness to Character - Circle one:

Very Faithful

Somewhat Faithful

Not Faithful

Explanation - Below, describe why you think the monologue is or is not faithful to Lee's original character.

Your *Honest* Empathy Rating: /10

Explanation for Current Rating - Below, describe why you gave this rating.

Helpful Feedback to Improve - Below, provide feedback that you think will increase the empathy rating.

Assessment Rubrics

Below are rubrics used by Quest teachers to evaluate student knowledge, skills and 21st century skills for this discovery mission.

PERSONAL NARRATIVE RUBRIC

CRITERIA	DESCRIPTION
Point of View: Clarity and Consistency	The narrative is written from a clear and consistent point of view.
Use of Details	The narrative uses well-chosen details that add effective description to the story.
Imagery	The narrative uses imagery to convey a vivid picture of events and characters.
Use of Dialogue	The narrative uses dialogue to enhance an event, advance the narrative, and/or establish character traits.
Symbolism	The narrative effectively uses symbolism to express feeling and/or emotion.

MOCKINGBIRD MONOLOGUE RUBRIC

CRITERIA	DESCRIPTION
Point of View: Clarity and Consistency	The narrative is written from a clear and consistent point of view.
Use of Details	The narrative uses well-chosen details that add effective description to the story.
Imagery	The narrative uses imagery to convey a vivid picture of events and characters.
Use of Dialogue	The narrative establishes character emotion(s) consistent with the novel.
Symbolism	The narrative establishes character trait(s) consistent with the novel.

Website Resources

Getting Started

Site Name [TeenInk](http://www.teenink.com/)
URL <http://www.teenink.com/>

Site Name [POV - Acclaimed Point of View Documentary Films \(video\)](http://www.pbs.org/pov/)
URL <http://www.pbs.org/pov/>

House on Mango Street

Site Name [Sandra Cisneros: Lesson Plans for *The House on Mango Street*](http://www.webenglishteacher.com/cisneros.html)
URL <http://www.webenglishteacher.com/cisneros.html>

Site Name [The House on Mango Street - The Story \(video\)](https://www.youtube.com/watch?v=0Pyf89VsNmghtml)
URL <https://www.youtube.com/watch?v=0Pyf89VsNmghtml>

To Kill A Mockingbird

Site Name [Harper Lee: Lesson Plans for *To Kill A Mockingbird*](http://www.webenglishteacher.com/lee.html)
URL <http://www.webenglishteacher.com/lee.html>

Site Name [To Kill A Mockingbird resources from NYTimes.com](http://www.nytimes.com/learning/issues_in_depth/Mockingbird.html)
URL http://www.nytimes.com/learning/issues_in_depth/Mockingbird.html

Standards Alignment

Common Core Standards

ELA Standards

CCSS.ELA-Literacy.RL.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.9-10.2

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.9-10.3

Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CCSS.ELA-Literacy.RL.9-10.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

CCSS.ELA-Literacy.W.9-10.3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- **CCSS.ELA-Literacy.W.9-10.3a**
Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- **CCSS.ELA-Literacy.W.9-10.3b**
Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- **CCSS.ELA-Literacy.W.9-10.3c**
Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
- **CCSS.ELA-Literacy.W.9-10.3d**
Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- **CCSS.ELA-Literacy.W.9-10.3e**
Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Standards Alignment

21st Century Skills

At Quest schools, we integrate 21st century skills in all discovery missions and problem sets

Systems Thinking

A systems thinker takes a dynamic systems perspective, demonstrating understanding of part-to-whole feedback dynamics (including time factors); using visual mapping tools, writing, and physical models to learn about how systems work, and to represent, invent, and communicate about systems.

Communication

Use of oral, written, performative, and visual forms of language to formulate, exchange, present, and reflect on ideas: shared understanding is the aim of communication.

Teamwork

Students plan and coordinate work towards a mutual goal; understand and regulate themselves as a team member; demonstrate leadership skills, including the ability to persuade and guide others; and resolve conflicts cooperatively.

Time Management

Time management is the ability to achieve an effective use of time while performing goal-directed activities. It encompasses the ability to complete tasks within an expected time frame while maintaining outcome quality, through mechanisms such as planning, organizing, prioritizing, or multitasking.

Continued Learning

Now that you've explored this mission pack, we hope you are inspired to learn more about game-like learning. Below is additional information to support you in continuing to build and share your learning.

We want to hear from you

We want to hear from you about your experience with this mission pack.

What did you like about this mission pack?

What might you use in your teaching?

What do you want to learn more about?

Please join the [Institute of Play Google+ community](#) to share your thoughts and ideas!

We want you to learn more

If you are interested in learning more, please visit these following websites:

[Institute of Play](#)

[Quest to Learn, NYC](#)

[CICS ChicagoQuest](#)

We also offer other educator resources

[Q School Design Pack](#)

This pack highlights ten innovative components of the Quest school model.

[Q Curriculum Design Pack](#)

This pack provides tools and methods for you to use to design game-like curriculum for your classroom.

[Q Systems Thinking Design Pack](#)

This pack provides tools and methods for you to use to integrate systems thinking into your teaching.

[Print and Play Games](#)

These Institute of Play games are designed with support from Quest teachers and played by Quest students.

We want you to share these resources

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We want to thank our partners

This mission pack is a result of collaborative work done over the past years between Institute of Play, Quest to Learn, and CICS ChicagoQuest. These resources are made possible through the generous support of the John D. and Catherine T. MacArthur Foundation.

About Institute of Play

We design experiences that make learning irresistible.

The Institute pioneers new models of learning and engagement. We are a not-for-profit design studio, founded in 2007 by a group of game designers in New York City. We are now home to an interdisciplinary team of designers, strategists and learning practitioners. Our first project was the design and implementation of an innovative New York City public school, called Quest to Learn.

At the core of the experiences we design are games, play and the principles that underlie them.

Using these principles, we have created institutions, games, programs, events, digital platforms and products. Our work unlocks the transformative power of people as seekers and solvers of complex problems, risk takers, inventors and visionaries. We work wherever people are: in communities, businesses, schools, cultural and civic institutions.

We empower people to thrive as active citizens in a connected world.

We are not preparing for a distant future. We are about meeting people where they are and igniting their potential now. We work with a diverse set of partners to make it happen, such as Electronic Arts, Intel, Educational Testing Service, the Mozilla Foundation, the Smithsonian, Parsons the New School for Design, Chicago International Charter Schools, DePaul University, E-Line Media and others.

A Selection of Our Work

GlassLab

An unprecedented collaboration between leaders in the commercial games industry and experts in learning and assessment, GlassLab aims to leverage digital games as powerful, data-rich learning environments that improve the process of learning with formative assessments teachers can trust.

Play@Your Org

With a hands-on exploration of games and design, Play@ Your Org workshops are designed to help businesses, cultural institutions and other organizations integrate the power of play-based learning in their work to maximize participation and engagement.

Playtime Online

A live hour-long webinar series, Playtime Online explores the work of leading organizations in the field of games and learning, the people who do it and why it matters in the world today. The series also offer a live forum to share learning within the Playtime community.

For more information, please visit www.instituteofplay.org